



MADHWA VIJAYA

Chaturmasya jnAnArjane saraNi - Madhwa Vijaya (a Gist in English) by

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|| Sri Rama Krishna VedavyAsAya namaha ||

|| Sri Hanuma Bheema Madha MunibhyO namaha ||

namaste all,

With the prEraNe of Sri Hari Vayu GurugaLu, one of our esteemed members has come forth to do a sEva during this chaturmasya related to jnAnArjane. We would be sharing with our members a gist of Sri Madhwa Vijaya, sarga by sarga at regular intervals throughout this chaturmasya period, which is a work done by this devotee. The devotee's original plan was to start it on the day of prathama ekAdashi and have the gist of each sarga sent out every week for 16 weeks. There were some unforeseen delays, and the same has started on this auspicious day of the first day of shrAvana mAsa.

||shri hari vAyu gurubhyO namaH ||

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Madhwa Vijaya (a Gist in English) by sixteen eminent scholars

CHAPTER ONE

Sarga 1 by Sri D V Subbaachar

Book Edited by Srimushnam V Nagaraja Rao

kAntAya kalyANa guNaika dhAmne nava dhyunAtha pratima prabhAya |

nArAyaNaya akhila kArANaya shrIprA/na akhila kArANaya shrIprANa nAthAya
namaskaromi ||

For the successful completion of this great Mahakavya (Su-Madhva Vijaya), the poet Sri Narayana Panditacharya invokes in the above verse the grace of Sriman Narayana, the Lord consort of Mahalakshmi & the Supreme Lord of Sri Mukhya Prana. Of the first four verses called Mangalacharana shlokas, the above is the foremost.

The Prologue

To attain eternal happiness which is found in moksha, the sAtwik souls strive hard for generations to gain the Divine grace of Lord Narayana, the Supreme Being of countless attributes & no blemishes whatsoever. The entire universe is eternally dependent on Him. One who please Him is emancipated by His Grace from the wheel of Samsara.

It is said that to please Narayana is to love Him, to love Him is to see Him, to see Him is to meditate on Him, to meditate on Him is to study Him. The Vedas are the means to know Him & their true import can be known only through a qualified preceptor (Guru).

A special emphasis is laid in the shastras on the paramount importance of the grace of Guru & it is stated to be more efficacious than the study of shastras. The term Guru in Sanskrit means one who dispels doubts & misconceptions in the minds of those in pursuit of Shastraic studies & are desirous of attaining His Grace. During the period of sAdhana, a sAtwik soul encounters several knotty points to which he finds no satisfactory answers & eagerly looks for a Guru to show him the way to correct understanding. One who is clear in thought & well versed in adhyatma Vidya & a bhaktha can alone be a true Guru who can remove the causes of ignorance or illusive knowledge which stands as impediment to Tatva gnyana about the Supreme Lord Narayana. Such a Guru is Vayu Bhagavan described in the Upanishads as Aakhanamsha Samana, which means he is as hard as a rock striking on which the demons will be shattered to pieces like balls of sand. He is the beloved son of Lord Narayana & has a most charmingly beautiful personality with all the thirty two marks of beauties. He is the affectionate child of goddess Mahalakshmi, the royal consort of Narayana & is the recipient of His grace in the highest form.

It is said that the Lord has declared that He would be present in the body occupied by Mukhyaprana & would forsake it when the latter leaves it. In Ramayana, this fact is exemplified by Lord Ramachandra killing the powerful Vali who was neglected by Sri Hanuman & again blessing him when he realized His immortal Law & prayed for his end in the presence of Hanuman & at the feet of Lord Ramachandra. Similarly in Mahabharatha, it is seen that when Sri Bheema, the second avatara of Vayu bhagavan neglected, Karna was killed by Arjuna under

the direction of Lord Krishna. The Powerful Vayudeva is equal to Chaturmukha Brahma born to Lord Sri Padmanabha & it is said that on his representation alone, Lord Sri Vasudeva bestows Moksha to the sAtwik souls. Thus there is a saying

na mAdhavasamo devo na cha madhvasamo guruH |

na tadvAkyasamaM shAstraM na cha tajj~nasamaH pumAn.h ||

There is no God equal to Sri Maadhava (Lakshmi pati) and there is no Guru equal to Sri Madhwa. There is no shastra equal to the divine words of Sri Madhwa & there is no person to equal one who knows Sri Madhwa Shastra.

The sole & significant aim of Sri Su Madhwa Vijaya, a Maha Kavya, which really is a great mantra is to show that the grace of Lord Narayana emanates through the grace of Visva Guru who is no other than Vayu bhagavan, the highest among the souls (jeevothama). The poet, therefore, emphatically declares-

mukundabhaktayai gurubhaktijAyai satAM prasatyai cha nirantarAyai |

garlyasIM vishva gurorvishuddhAM vaxyAmi vAyokhatAra IIIAm.h ||

The readers of Sumadhwa Vijaya will find in it an account of the exemplary life & unique glory of Sri Madhwa who demonstrated by his actions the righteous duties of mankind. As a brahmacharin & a Vanaprastha in Hanuman, a grihastha in Sri Bheema & a sanyasi in Sri Madhwa, the glory of Mukhya prana shines in every verse of this sacred work of Sri Narayana Panditacharya who by tradition is

recognized as the amsha of Lord Subrahmanya (the son of Lord Siva & commander in chief of the Gods who killed the Taraka Asura).

The Gist of the Sarga

This chapter may be classified into four parts. At the outset, the poet offers his felicitations in praise of Lord Narayana, of Sri Madhwa & to his revered father & Vidya Guru Sri Trivikrama Panditacharya. Next, he deals with the glorious services of Sri Hanuman at the lotus feet of Lord Ramachandra & of Sri Bheema who dedicated all his valorous deeds to Lord Krishna & Lord Vedavyasa, the incarnation of Lord Narayana. Finally, the poet narrates the atmosphere that prevailed in Bharat, after the exit of Bheema & of Lord Krishna, which necessitated another avatar of Mukhya Prana in Madhva to restore Tatvagnyaana which had lost its hold on people obsessed by atheistic ideas.

In the first four verses called Mangalachana the poet invokes the grace of Supreme Lord Narayana & of the Gurus which is most essential for the safe completion of the intended work without any impediment. He mentally prostrates at the lotus feet of Lord Narayana of countless attributes & who is the Lord consort of Mahalakshmi & the Supreme Lord to Mukhyaprana. Then he also invokes Sri Vedavyasa, who is no other than Lord Krishna, in a verse which is an example of Slesha Alankara (words having more than one meaning) to depict both Sri Yadava Krishna & Vaasishta Krishna & to refute the idea that Sri Vedavyasa was "some Rishi". In the third verse the poet offers his salutation in praise of Sri Madhwa whom he describes, in a beautiful metaphor, as the distinguished Sun of knowledge capable of destroying darkness, meaning ignorance, even inside the mind & thus excelling the brilliance of Dina Natha, the Sun (verse 1-3).

The poet Sri Narayana Panditacharya next begs for the grace of his Vidya Guru & father Sri Trivikrama, the author of "Tatva Pradeepa" (a commentary on the Sutra Bhashya of Sri Madhwa) written at the special command of Sri Madhwa whom he accepted as his GnAnopadesaka after a decisive philosophical battle. Of

Sri Trivikrama we are told that he went into raptures, singing Sri Hari Vayu Stuti in which he vividly depicts as witnessed by him the triple avatar of Mukhya Prana (viz Hanuman, Bheema, Madhva) worshipping at the feet of Lords Ramachandra, Krishna & Vedavyasa respectively. Tradition believes that Sri Trivikrama was an avatar of Rudra. (verse 4). The fifth verse is a pratijna sloka that tells the subject matter of the work.

In the next three verses, the poet discloses with profound humility, a quality common among the learned, his efforts to narrate the glory of the great Vayu Deva which is also dealt with in the Veda (Upanishads) & deserves to be sung in the heavens by the Devatas like Sri Rudra, Sri Indra & others. Nevertheless he feels that his humble attempt will be useful as the lives of the Great men purify our minds (verses 6 to 8)

The Glories of Sri Hanuman

From the ninth to the twentieth verse, the author vividly narrates the glory of Sri Hanuman the first avatara of Vayu as the greatest Bhaktha of Lord Sri Ramachandra. Incidents like Vayudeva taking birth as the coveted son of Kesari & Anjana Devi in the form of Sri Hanuman a personification of good qualities in the world, Sri Hanuman prostrating at the lotus feet of Lord Sri Ramachandra, who embraces him with great vatsalya, his seeking the grace of the Lord for protecting Sugriva a bhaktha whom he had chosen as the Vanara King, the part played by Sri Hanuman as the chief & trusted emissary of the Lord carrying the token message to Sita Devi (described as Sitaakritti) & his destroying the Rakshasas & burning Lanka the capital of Ravana, the construction of the Sethu (the famous bridge across the ocean) at the behest of Lord Ramachandra & the important role he played in the battle between Sri Rama & Ravana the role figuratively described as that of an Adhwaryu the chief Priest conducting the yagna, the plucking & carrying of the Sanjivana Parvatha by Hanuman with least exertion as against extraordinary exertion to him in plucking & carrying flowers for the worship &

adoration of the lotus feet of Ramachandra, his obtaining the highest honor for his services in the form of a garland of jewels presented by Mother Sita at the time of coronation of Lord Ramachandra, his full detachment to worldly possession & his supreme love towards the Lord resulting in Ramachandra bestowing Himself as the coveted object & finally Hanuman's life of great joy & ecstasy of singing always the sweet name of the Lord in Kimpurusha khanda. All these are told by the poet in gripping style & verses which are of poetic beauty that thrill while reciting the Maha kavya (verses 9 to 27).

Sri Bhima's strength and Valor

The author next describes (verses 28 to 44) the second avatara of Prana Deva in the valiant Bheema. His powers of digestion, swimming capacity, destruction of the palace of wax, dedication to Lord Vedavyasa, marriage with Draupathi (an amsha of Bharathi Devi), destruction of Jarasandha, whose very name was a terror, the performance of the great Rajasuya Yaga, his vow and the destruction of Duryodhana, Dushassana & other kings, of Mani man & other Rakshasas under the crushing blow of his powerful Gada (mace), and killing & crushing of Keechaka into a mass of flesh are given in an engrossing manner which marks the poet as one of a very superior order. The memorable days of Bheema as Yuvaraja & his company with Lord Krishna, Draupathi & his brothers are beautifully condensed in a Maalopama Alankara (string of Upamaalankaras) in verse 43.

kuShNAMghripa~NkeruhabhR^i~NgarAjaH kR^iShNAMukhAMBhoruha haMsa rAjaH |
prajA sarojAvali rashmi rAjaH sasodaro.arAjata vIrarAjaH | |

Conclusion

The verses 45 to 55 forming the concluding portion of the chapter vividly state the gradual fading of Tatvagnyana by the impact of Sunya-vada Buddhism & later by the Nairgunya vAda which misinterpreted the meaning of the Brahmasutra of Lord Vedavyasa about the true nature of God & His universe. The Paravidya which is Vishnu Bodhaka thus getting clouded, the satwic souls (the bhAgavathas) were in a mental turmoil not knowing what to do (having been caught in the whirl of ignorance all round). This state of affairs really called for republication of philosophical truths of Tatva vAda & this necessitated the appearance of Sri Bhimasena again in this world as Sri Madhwacharya. The Thirty seven works of Sri Madhwa with the Teekas of Sri Jaya Theertha & other illustrious heads like Sri Vyasaraaja, Sri Vadiraja, Sri Vijayeendra, Sri Raghoothama, Sri Raghavendra & others proclaim the essence of Sri Madhwa's Tatvavada.

The space is too small here to bring home the several beauties of this great Maha Kavya, full of Nava Rasas, different Vrittis, Alankaras & several shastric Truths

bhAratIramaNa mukhyaprANAntargata shrI kR^iShNArpanamastu

CHAPTER TWO

Sarga 2 by Sri C K Hanumanthachar

Book Edited by Srimushnam V Nagaraja Rao

BIRTH AND CHILDHOOD OF SRI MADHWA

The quest of mankind is to find a solution to the various vexing problems of life & its innate ambition is to avoid them if possible. The seekers of Truth are not satisfied with the various theories & remedies which are no more than palliatives & therefore look for something more enduring and satisfying to their inner urge. The forces of materialism & the allurements around mislead men into wrong paths which add to their misery & the so called worldly happiness is not of lasting nature. All this is due to their ignorance and the true nature of God, of man, & of the universe & their relation to one another. When men are in great distress & look for a savior to help them, the merciful God manifests Himself or sends His trusted Lieutenants to explain & show the path of Truth & righteous living by setting an example. God has appeared on earth in the human form several times in the history of mankind but it is also a fact that man's mind is such that by lapse of time, it gets clouded & perturbed by the influence of the environment in which he lives. The truth about God & man is lost sight of or forgotten & doubts & misconception arise repeatedly in his mind.

After the great Mahabharatha war, there arose a confused situation such as the ideas of attributeless God. It was argued that the Universe was unreal. God & man were taken to be one, obliterating the fundamental difference & gradation between God, man & matter. In the mansions of thought invaded by such dark

ideas, the pious men suffered pangs of conscience when they found the outlet for the pouring of their hearts.

They began to doubt & waver as to what was the Truth & were greatly oppressed. Madhwa Vijaya says that the lesser Gods like the four faced Brahma & others prayed & submitted to Lord Narayana to relieve the distress of mankind on earth. The merciful Lord Sri Hari deputed Sri Mukhya Prana, His blessed son, the chief lord of breaths to be born on earth to fulfill His mission, viz., to expound the true import of the eternal Vedas & of the Brahma Sutras which showed the way to reach Him & for the attainment of Moksha. Thus, by a decision in the divine court of Lord Narayana, says the Mahakavya, the beloved son of God, Vayudeva came down to earth to propagate Tatvavaada the essence of Vedic Philosophy which is explained in the following verse by Sri Vyasaraja:

shrlman madhva mate hariH parataraH satyaM jagat.h tattvato |
bhedo jlvagaNAH hareranucharAH nlchochcha bhAvaN^gatAH |
muktirnaijasukhAnubhUtiramalAbhaktishcha tatsAdhanam.h |
hyaxAditritayaM pramANamakhilAmnAyaikavedyo hariH ||

1. Hari is Sarvothtama, Supreme being
2. The world is real
3. Difference is real
4. Souls (jeeva sangha) are dependent on Hari
5. Souls are graded
6. Mukthi is the enjoyment of the soul's innate bliss

7. Pure Bhakthi is the cause for Mukthi (release from the bonds of samsara & attainment of Moksha through the grace of Lord)
8. Pratyaksha, Anumana & Agama are the Pramanas (valid sources of Knowledge)
9. Hari is knowable only through the Vedas in entirety.

These nine gems of thought are taught by Vedavyasa in the Brahma Sutras & are ably rubricated by Sri Madhva & for this reason; he has been rightly called as the follower of Vedavyasa.

Having thus stated in brief the interlude in Vaikunta, the poet narrates in a melodious style the birth & childhood of Sri Madhva.

There lived in Pajaka kshetra, a village near Udupi, a learned & pious Brahmin named Madhyageha. He & his wife worshipped for twelve long years Lord Ananteshvara (Narayana) practicing various austerities to beget a worthy son who would emancipate them & also the mankind (Verses 1-21). Being pleased, the Lord taking possession of a person & climbing the top of a flag post in front of a large mass of people in a festival, foretold that Vayudeva would be born soon. By the grace of Lord Ananteshwara, Madhya Geha's wife conceived & bore the Garbha for the benefit of the world & due course gave birth to a male child. There was the sound of Dundubhi (an auspicious omen) which marked the birth of Sri Madhva while Madhya Geha was returning home after his worship of Lord ananteshwara, as usual. Vayudeva not having to pass through the Garbhavasa, entered the body of the child ousting the jeeva therein. (verses 22-27)

Madhya Geha Bhatta poured out his heart's praises to the Lord in gratitude for the gift of a son & named him Vasudeva, a name which was most appropriate & pleasing to the Devathas (Verses 29)

Madhya Geha one day took the child with a party of relations to Udupi & presented him to Lord Ananteswara. On the return journey, during midnight through a dark forest haunted by ghosts, the party witnessed a person in distress vomiting blood. When they were wondering as to how & why the little child was spared, the ghost possessing the person said that it was powerless against the child who was vAyudeva & that due to him, the whole party was spared from affliction & death. (verse 31-34)

Child Vasudeva occasionally exhibited super human powers. As a child, he digested a basket full of horse gram given by his innocent sister who was helpless in consoling him in the absence of the mother. After knowing what had happened, while she was away, both the mother & father became restless & did not know what to do but found to their surprise that he was all cheerful & playing with the least ill effects (Verses 35- 41)

Once Vasudeva without the knowledge of his parents went out for a whole day with a bull which grazed all round in the forest. The anxious moment of Madhya Geha & his wife ended in joy when they saw their son returning home holding the tail of the great bull (verses 44-49). Madhya Geha thanked the Lord for giving back his beloved child. A precocious child Vasudeva was, that he relieved his father from a debt (incurred on the purchase of a bull) by tendering tamarind seed which the seller accepted gratefully & obtained his PurushArtha. Vasudeva lisped & toddled as a child of uncommon beauty & lurking greatness. Thus he gladdened the hearts of pious & good men as the Sun hidden under the clouds would make the lotus blossom (Verses 50-54)

Sri Madhva Vijaya is replete with verses of poetic beauty i.e. full of similes, metaphors & other figures of speech which are rich in thought & melody. All the nava rasas of a mahakavya are found in it & in particular the bhakthi rasa pervades the whole work. This is illustrated in the profound responses of Vayu deva to the call of god & other devatas for being born on earth for the benefit of mankind.

Adeshamauli maNimujjvala varNamenaM

baddA~njalirmarudanarghyamadhatta mUrghnA |

hArAvallmiva hR^idA vibudhendrayAc~nAM

bibrannijA nanujighR^ixu ravAti tlrShat.h ||

Vayudeva respectfully accepted the Supreme Command of the Lord with his head bowed & hands folded as one would receive a precious gem from his Lord & also the prayers & honors by the devatas as if they were garlands of pearls & decided to come to earth for the sake of his devotees (who were longing for a Guru to dispel their darkness & to show the path of enlightenment).

The idea here is eloquent. The command of the Lord is supreme & has to be discharged; Vayu deva is the fittest person to be commissioned for the job & being the recipient of this honor, he is praised & felicitated by the other devatas for the successful completion of the Lord's mission, viz., the protection of the pious men on earth. The alliteration of letters adds melody & gives fervor to one who recites the verses. There are several beautiful verses in the Kavya bearing subtle meanings which are not only pleasing but also carry away our minds from the cares of life.

MADHVA VIJAYA IN DAILY LIFE

When God & bhakthas manifest themselves, they act like men & serve as models of conduct. The poet in this chapter has narrated many events of daily life & suggests how we have to conduct ourselves. A few of these are cited below:

An ardent prayer to the Supreme wards off evil in many forms & produces good like the prayers of the Devatas which gave them a savior to redeem Tatvagyaana to mankind. The austerities & worship not only purify one's thoughts but also attract the grace of Lord for getting virtuous progeny who will emancipate their parents & also the world of umanity as in the case of Rishi Kardama, King Pandu & the pious Brahmin Madhya Geha.

AN EFFECTIVE MANTRA

The following Shloka is believed to be an effective prayer mantra for any Dampati desirous of begetting a noble son:

pUrve.apI kardamaparAsharapANDumukhyA

yatsevayA guNa guNADhaymapatyamApuH

taM pUrNa sadgunatanuM karuNAmR^itAbdhiM

nArAyaNaM kulapatiM sharaNaM vrajema || 18 ||

Let us pray & prostrate to the same gracious Kula daiva Sri Narayana, by serving whom great souls like Kardama, Parasara, Pandu & others were blessed with worthy sons in olden days.

Charity offered to deserving & worthy persons bringing forth fruitful & precious results. The oft-quoted verse 30 is worth noting....(surely charity produces precious fruits if it is made to a precious cause). The neighbor of Madhya Geha gained Moksha Prada Gnyana by making a gift of a milch cow for the supply of milk to child Vasudeva.

In verse 51, we see Sri Madhwa demonstrating a high ideal that one should relieve one's parents of the difficulties that may arise in many forms. Vasudeva even as a child, discharged the obligation of his father by clearing off the debt incurred by him.

Another truth underlying in verse 34 is that there is nothing greater or more powerful than the mercy of the Lord. For, it saves a devotee from many dangers including death. A whole party consisting of Madhya Geha's family & relatives was saved by the Lord from the afflictions of ghosts at midnight in the midst of a dense forest.

Many of these examples serve as guidelines for ideal living. A good kavya is required to inculcate the principles of Dharmic life in a suggestive manner appealing even to the common man. The poet has done this admirably in this kavya. If all these lessons were to be put together, they would become a book of ethical conduct of immense value.

Tradition authenticates that a daily recitation of Sri Sumadhva Vijaya brings fortune, health and elevation of character, spiritual knowledge & bliss. A

continuous pArAyana of Sumadhwa Vijaya has literally converted copper into gold; so goes the story in the case of a devotee. Success in examinations, securing employment & betterment of one's status are also reported & are being experienced even in these days. The study of this great work will open the doors to the philosophical mansion of Sri Madhva & is virtually an auspicious symbol of the prosperity to deserve the Divine Grace.

bhAraTlramaNa mukhyaprANAntargata shrI kR^iShNArpanamastu

CHAPTER THREE

Sarga 3 by Sri M Rama Rao, Kumbakonam

||shri hari vAyu gurubhyO namaH ||

BIRTH AND CHILDHOOD OF SRI MADHWA

(Contd.,)

In the previous Sarga, the poet narrated the Bala Leela (the childhood-sports) of Sri Vasudeva in a manner touching the hearts of pious men. The poet now describes the memorable boyhood of Vasudeva & his Gurukula vAsa. The gist of this Sarga is given by Sri

Vishnu theertha in his “MEYA SANGRAHA MALIKA”

sUpanItaH suvidhinA svapitrA.adhItavAn.h dvijAt.h |

bahUn.h vedAn.h xaNenaiva tR^itIye kathitaM tvidam.h ||

In essence, the verse means that the third sarga contains the story of how Vasudeva’s upanayana was celebrated as per Shastric principles by his father & how the boy (entrusted to a learned Brahmin) learnt all the Vedas very quickly & without any effort.

To enjoy & experience the thrill of the original text, one would do well just to hear the Parayana of the opening shlokas of this chapter the like of which are innumerable in this Maha Kavya. Leaving aside the inner literary beauties, the

very metre (Vritta) in which these verses are set is enough to kindle finer emotions in any intelligent reader. The chapter begins with the narration of an interesting incident.

Once the Madhya Geha Dampatis, along with their four yearold charming son Vasudeva, started on a joyful journey to attend a wedding of the relative (Verse 1). Amidst the noisy festivities couple with the influx & efflux of kith & kin, Vasudeva strayed away from the marriage- house quite unnoticed by anyone. Maybe, that he destined to take the Holy Order (Sanyasa), had little to get interested in a marriage function. (verses 2, 3)

He went straight to a Vishnu temple in a wood nearby known as Kuda Ooru Kan by local name & worshipped Sri Ramaapati. Then he proceeded to a Siva temple in a place called Tale Kude in Sivalli Village & worshipped the indwelling (antaryami) Lord Sri Hari. There from the child reached Udupi & paid his homage to Sri Padmanabha the Lord in the Eastern temple. After seeing Sri Padmanabha, young Vasudeva with his charming face & beautiful eyes caused a unique pleasure in the minds of onlookers just as the Sun would do to the Lotus. This verse 6 describes how child Vasudeva prostrated before the Lord Hari & how he caused surprise even to the learned men

suhaya medha gaNAti shayalavo harinamaskR^itayaH sukR^itA imAH |

iti surairapi bhUsuramaNDalaiH sa manamatsa savismaya mIxtaH || 6 ||

The on looking learned Brahmins observed the unknown child with great surprise as he bowed at the feet of the Lord with profound bhakthi & in a perfect manner. A single Namaskara offered to Lord with perfection produces results greater than the results of many Aswa Medha Yagnas.

A PROPER NAMASKARA TO LORD

A proper namaskara comprises eight steps & when it is done in the correct way, it is productive of immense benefits. The following words of the wise are noteworthy:-

urasA shirasA dR^iShTya manasA vachasA tathA |

padbhyAM karAbhyAM jAnubhyAM praNAmo.aShTA~Nga IritaH ||

“The correct performance of prostration of Lord is eight fold. The chest, the head, the eyes, the feet, the hands, the knees should touch the ground. The mind must think of the attributes of the Lord & we must do prayers by speech (indicative of complete surrender with senses controlled).”

Srimad Acharya in “kR^iShNAmR^ita Maharnava” says:

eko.api kR^iShNasya kR^itaH praNAmo dashAshva medhAvabhR^itena tulyaH |

dashAshvamedhl punareti janma kR^iShNa praNAml na punarbhavAya ||

“Even a single prostration (performed with perfection) to Sri Krishna is equal to the successful completion (Ava Bhrita snana) of ten Aswa Medha yagnyas. The performer of these yagnas nevertheless attains rebirth, but by a perfect prostration to Sri Krishna, he will not be reborn (i.e. he will eventually attain Moksha or Liberation from the wheel of Samsara). Sri Madhva is one who

incessantly worships the Lord face to face in his heart at all times & he need not go to temples for worship. Yet, if he went & worshipped the Lord in Temple, it was only to set an example to all of us. (verse 7)

THE MISSING BOY FOUND OUT

Coming back to the story, Vasudeva after worshipping the Lord in the Eastern temple at Udupi was proceeding towards the Western temple.

In the meantime, when the parents in the marriage house suddenly realized that their darling was missing, their anxiety rendered them almost lifeless. The news spread in the entire village from mouth to mouth that the charming boy from Pajakashetra was missing. Naturally, a vigorous search was carried out everywhere in the houses, in the streets & on the wayside roads. At last on a clue got from a passerby on the road, the poor father rushed to Udupi & to his immeasurable joy spotted his darling as he was prostrating to the Lord in the Western temple. He felt as if he got yield to its possessor all the desires like the philosopher's stone).

The fear ridden father anxiously enquired of his son as to who guided him during his long & lonely journey (Verses 8-11)

Vasudeva with all the innocence of a child, replied smilingly that the Lord in one temple accompanied him to another in succession.

But Madhya Geha's conviction was that Lord Sri Hari & the Mother Sri Lakshmi the indwelling Goddess (Antharyami) in Chandika of Vimanagiri alone must have protected Vasudeva in the lonely & fearful forest infested with wild animals.

His heart flowed in gratitude to them for having restored him back his beloved son (Verses 15-17)

AKSHARA ABHYASA & THE PURANA INCIDENT

Akshara Abhyasa (introducing the child to the alphabet) is an important domestic function in any cultured family. In three verse (18-20) the poet gives a very interesting narration of Vasudeva's Akshara Abhyasa. On an auspicious day, the enthusiastic father Madhya Geha initiated his son to the alphabet. The boy's response was splendidly wonderful. He repeated & re wrote the letters with perfect accents & accuracy even on the very first day & everybody was amazed. Next day, when the same letters were repeated, Vasudeva got bored & questioned his father why he was insisting to write the letters that he had learnt already (verses 19). Overwhelmed with joy, Madhya Geha discovered that his son was an Eka Santa Grahi & decided to teach him in a secluded place, away from on lookers to avoid any possible Drishti Dosha. (verses 18-20)

Vasudeva even as a small boy, gave a hidden hint to the world through an interesting incident in village Neyampalli, that he was born on earth for a great GnyAna Karya. It so happened that once Vasudeva had accompanied his mother to the said village to attend a marriage of their relative. After the celebrations, a prominent puranic of Madinaya family was addressing the audience which included Vasudeva & his mother. Sitting on the lap of his mother, young Vasudeva was attentively following the discourse (verses 21, 22).

At one stage, Vasudeva felt that the discourse was proceeding in an erroneous direction & this made him uneasy in his seat. The poor mother, not realizing his mental agitation, innocently pressed him on his shoulders & warned him with a hush to keep quiet. But Vasudeva was convinced that an important passage in the purana was being misinterpreted by the Puranic knowingly or unknowingly & decided that he could no longer remain a playful child. He politely interrupted with an announcement that the learned Puranic's interpretation ran counter to the views of Sri Veda Vyasa & Suka. Instantaneously all the eyes

turned on the tiny interrupter. They could neither ignore the boy nor allow the puranic to continue further, because the point raised was by no means an insignificant one. Someone in the audience insisted that Vasudeva himself should offer the appropriate meaning.

To the utter surprise & astonishment of the entire audience, boy Vasudeva in his sweet child language gave a completely different & convincing interpretation & won universal approval & admiration. The gifted mother shed tears of joy. Returning home, Vasudeva narrated the whole incident to his father & enquired with all eagerness as to who was right; whether he or the puranic. Complimenting his son for having given a correct import, Madhya Geha's heart went to Lord Ananteshwara whose special blessings was the secret reason for his son shining in wisdom (verses 23- 27).

Vasudeva did not spare even his own father who was a foremost scholar among the Puranics. Once during a discourse, his father passed on without explaining the meaning of the word "Likucha" while he was describing the various kinds of trees. Boy Vasudeva, attentive that he was politely pointed out the omission but it fell on deaf ears. When the audience was eager to know its meaning & pressed for it, Vasudeva gave the meaning & was admired by all. (verses 28-30).

UPANYANA AND GURUKULA VASA

When Vasudeva came of age for Upanayana, the joyful father celebrated the function on an auspicious day & in an auspicious hour with high ritual solemnity. The poet presenting a beautiful pen picture of the function says that it was not only attended by a wide circle of friends & relatives but was also witnessed by gods & goddesses from the heavens above. "The celestial beings" says the poem, "were amused to observe that to one who was verily the instructor of the whole world, instruction was being given to worship the Fire & the Guru to observe the

vow of celibacy & codes of conduct to study the Vedas & allied literature.” (verse 35)

Setting an example of an ideal & true Brahmachari, Vasudeva dutifully followed the Upadesha & was admirably regular in his Sandhya Agnikarya & other religious duties. The parents were immensely happy about their son & were proud of him (Verses 31- 37).

Once an asura who was causing fear & damage to all in the form of a terrible serpent, approached Vasudeva to kill him. But Vasudeva quickly crushed him under his beautiful toe (Verses 38-40).

Devatas like Sesa, Garuda, Indra, Agni etc... are all the bhaktas of Vasudeva who is the Supreme among them. While he is being adored & worshipped in Deva loka as a respectable Guru, the same Vasudeva in human form as Vasudeva on earth, prostrated at the feet of a human Guru (totam thillaya by name). He studied all the Vedas under this guru in company with other students. Behaving like any normal student, Vasudeva mingled with his classmates & participated in all sorts of games & plays. He excelled others in running race, long jump, high jump, swimming etc... “No wonder” exclaims the poet, “was he not the same Hanuman of Tretayuga & Bheema of Dwapara yuga who scored victories everywhere be it a battlefield, mock fighting, wrestling, weight lifting or any demonstrative field of physical strength & power? (Verses 41 – 48)

In the Guru Kula, the learned Guru often observed that Vasudeva never used to repeat the old lessons but never remained in a cheerful & carefree mood. He mistook that Vasudeva honestly told the venerable guru that it bored him to repeat a passage that was learnt already.

If you have learnt all that was taught, recite the passages so far taught” roared the angry guru, expecting that the boy would blink.

Oh ! to the utter surprise of the whole gurukula, Vasudeva gave a splendid demonstration of his erudition by chanting with perfect accents & swara not only the portions that were taught but also portions yet to be taught. (Verses 49-52).

IDEAL GURU DAKSHINA

Vasudeva & his intimate friend, once went to the nearby woods. In the midst of the forest when they were alone, the friend suddenly developed an acute & unbearable torturing headache, a disease of periodical occurrence in his case. Vasudeva cured the disease in an instant & gave him a permanent relief by a single puff of breath blown through the patient’s ears. It is said that this friend was no other than the son of his Guru (Verse 53).

At the close of his Vedic studies, Vasudeva offered Guru Dhakshine to his Guru in the form of a confidential upadesa on the edifying ideas & ideals of Aitareya Upanishads (a section of the Veda named after Mahidasa; one among the countless manifestation of Lord Vishnu). This supreme knowledge infused in the Guru an unlimited spirit of bhakthi leading to the eternal Bliss – Moksha. Thus, Vasudeva completing the term of his Guru Kula Vasa, took leave of his preceptor & returned home. (verse 54- 56).

The third Sarga concludes with the narration as to how Vasudeva felt the Divine call to put down the wrong preaching & to restore true knowledge of Vishnu Sarvottamatva to the needy & deserving pious souls.

The incidents set forth in this chapter common to many households & the poet feels quite at home stating these to us to make them life like. The childhood & the hoyhood scenes in the Avataras of God & His deputies carry great significant.

In the first place, they are like those of mankind & yet serve as an ideal example to be followed by others. Secondly, they are intended to draw the devotees nearer to the Acharya. More than once, the poet emphasizes the importance of constantly remembering the Supreme Lord even during our household activities. This is an easy way to approach the Lord & his messengers. May we, therefore, often recall in our minds the Leelas of the Acharya & thereby draw ourselves progressively nearer to him.

bharatIramaNA mukhyapraNAntargata shrI kR^iShNArpanamastu

CHAPTER FOUR

Sarga 4 PART 1 by Sri C M Padmanabhaachar

||shri hari vAyu gurubhyO namaH ||

Book edited by Srimushnam V Nagaraja Rao

VASUDEVA ENTERS SANYASA ASHRAMA

The shining Vasudeva returned home after Guru Kula Vasa. He knew his mission. He knew that he was not born to marry, multiply & make an exit. He realized that his duty to God, to himself & to his fellowmen, summoned him to the battle with false knowledge, overthrow the sovereignty of ignorance & re establish truth on its throne. He was convinced that the best mode of achieving this end was by an early renunciation of worldly life & family ties, & by adopting the austere penance of a sanyasin (verse 1-4).

Without apprising his father of his resolution lest he should meet with stout opposition before his plans were matured, Vasudeva set out in search of a Guru who could initiate him into Sanyasa. He had not far to seek, before he found one at Udupi, in the person of a Sanyasin Achyuta Preksha alias Purushothama Theertha (verse 5, 6)

This Achyuta Preksha was a sincere, genuine man, of great piety & that in a previous birth, he had been a Brahmin & had the merit of being honored as a guest in the house of Pandavas at the hands of the Chaste Queen Droupathi. This was sufficient stamp of piety & purity for any man. In the cycle of

Metempsychosis (rebirth), it was his good fortune that led him to become a Sanyasi & future Guru of Sri Madhva (verse 7).

This Guru was certainly a learned man who had faithfully studied Advaita under his guru who in turn, belonged to the line of Advaita. It is said that his (Achyuta Preksha's) Guru had left, on the eve of his death, a parting injunction to Achyuta Preksha that the identity of God & soul insisted on by Advaita had not been realized by anybody & was unrealizable.

Achyuta Preksha was staggered by this confession & had felt puzzled ever since. He was disconsolate & repaired to Udupi in his tours & spent a long time in the temple of Ananteswara, praying & meditating with a view to light, on the vexed question (verse 9-12). It was in this circumstance that Vasudeva bent his steps to Achyutha Preksha in his camp at Udupi.

Vasudeva was at once accepted as a secular novice to undergo a term of probation preliminary to enrolment in the sacred order. Achyuta Preksha had a sort of pre-sentiment that God would confer a boon upon him in the shape of an eminent disciple. To this effect, it is said, there had been an inspired pronouncement through the lips of a worshipper in the temple at Udupi.

bhaviShyataH shiShya varAddhi viddhi mAm.h |

iti praviShTaH puruShaM tamabhyadhAt.h || 13 ||

On meeting Vasudeva, the Guru instinctively felt a flutter & thought that he might be the chosen disciple (verse 14)

Meanwhile, Madhyageha was alarmed at the continued absence of his son & started with a heavy heart to find him out. He came to Udupi & found him in Achyuta Preksha's Mutt (verse 15). On discovering the lad's intentions, the poor father was almost heartbroken. He was not prepared to lose his gem of a son. He felt such a tightening at the heart that he lost balance of mind. He begged, implored & entreated in vain. Cajolery, entreaty & arguments fell flat on Vasudeva who had made up his mind. Madhyageha driven thus to desperation, fell at his son's feet in prostration, fell at his son's feet in prostration & begged him to change his mind.

This was an unfortunate illusioned move. Vasudeva retorted him saying

natirna shushrUShujanAya shasyate nataM bhavad.hbhyAM sphuTamatra
sAMpratam.h |

aho vidhAtrA svayameva dApitA tadabhyanj~neti jagAda sa prabhuH || 17 ||

This prostration spontaneously resorted to by one so senior in age, a position admissible only if the younger person was a Sanyasi, simply confirmed his resolve by being an ominous prediction of what was to be. (verse 17)

Madhyageha was silenced by this repartee, as his wits had deserted him. He retraced his steps to his home with the thought that his dear son whose separation he could not brook for an hour, the ideal of his dreams & hopes, was to be virtually lost to him.

Madhyageha recounted the occurrences to his wife, & both felt a void which was impossible to fill. He tried to endure for a time, but this was impossible. He set out again to try another chance & make one more desperate effort (verse 18-19). In the meantime, the Guru had left Udupi, touring in the south. Vasudeva was with him in the circuit camp. Madhyageha followed in their

wake & had to cross the Netravati river to overtake them. This river is about 38 miles (or 58 km) to the south of Udupi & runs south of Mangalore. He crossed the river & found his son & the Guru Achyuta Preksha in the village Karyaooru. Very animated was the conversation that ensued between the unhappy father & the resolute son. Madhyageha became furious at one stage & threatened to put an end to his life if his son should have his own way to become a “Koupeena & challenged his father to carry out his treat.

xaNena kauplnadharo nijaM paTaM

vidArya he tAta kuruShva sAhasaM || 21 ||

Temper cooled a bit on both sides. Vasudeva begged of his father not to stand in the way of a meritorious action.

yadA viraktaH puruShaH prajAyate tadaiva sannayAsa vidhiH shrutau shrutaH ||
23 ||

Madhyageha then appealed to the emotion impulses of the youth & asked him how he had the heart to forsake his old parents, circumstanced as they were, without any other filial support to rest upon. (verse 22). Vasudeva was evidently moved. He promised that he would not enter the Sacred Order until a younger brother was born.

na sa~Nga- hlnopi parivrajAmi vAm.h ahaM tu shushrUShumakalpayanniti || 23
||

Even this did not satisfy the father. Not seeing any other way out of the difficulty, he told his son that if his (Vasudeva's) mother agreed, he might please himself. (Verse 24). Vasudeva agreed to this and Madhyageha left for his village & narrated the whole affair to his wife (verse 25). Then followed a period of suspense with mingled feelings of grief & pleasure.

Madhyageha watched the progress of events when he learned that his wife would in due course present him with further issue. At last, a son was born (Verse 26) who was to become the famous Vishnu Theertha.

On hearing of this, Vasudeva paid a flying visit to his village Pajakashetra to speak to his mother. He told her that he must have her permission to enter the holy order, and that if it was refused, she might be sure that she could never look at his face again for he would disappear altogether & become lost to the world (Verse 28). This proved a home thrust. The maternal love reconciled itself to the situation, arguing that it was better to have her son before his eyes, Sanyasin as he might be, than to lose him out of sight for ever. She therefore yielded with reluctance. Vasudeva had thus the permission of parents to carry out his resolution (Verse 29).

It may be presumed that the Ananteswara temple put on a festive appearance on the auspicious day when Vasudeva made the entry into Sanyasa, initiated by Sri Achyutapreksha. The eager crowd thronged at the entrance in order to occupy every inch of available space whence a view could be obtained. There was a flutter & a general consciousness that this was a memorable occasion.

VASUDEVA BECOMES "POORNABODHA"

The young sanyasi parted with his silken tresses, donned the reddish robes of an ascetic & took up the knotted wand (Danda) of the Order. But the bald head & the rude garments hardly diminished or affected the glorious luster of his golden

limbs & features. When he went round the shrine, with his bowl & Danda entered the sanctum of Ananteswara, & prostrated before the idol of Narayana, there was not a single eye which was not full of tears nor was there a single throat not choked by emotion. Achyutapreksha felt it is proudest moment of his life when he placed his hands on the glorious Vasudeva & blessed him in his new name of POORNA BODHA.

guNAnurUponnati 'pUrNabodha ityamuShya nAma dvijavR^inda vanditaH || 33
||

The reader will pause for a moment to reflect on the circumstances of Sri Madhva's entry into the Holy Order. The boy was not yet of an age to have become tired of life or such of its monotony & its wickedness. He possessed all that is prized by the worldly wise, everything that could make life worth living.

It was not the silver & gold of Achyuta Preksha that had dazzled his vision, for, of that, the Mutt could not boast much. It was not the pressure of parents, as is too often the case in similar instances, for instead of tolerating him, they offered a stout & vigorous protest & opposed his wish. Nor was it a case of young fancy tickled by the glamour of riches, rank or paraphernalia.

Hence, Vasudeva's resolution, looked at in its true light, brings home the conviction that no vanity or imposture was at the bottom of it. There was no personal consideration whatsoever.

Sri Poornabodha turned a new page in his life & took to his new duties with enthusiasm. It took him hardly any time to master the routine of the new order & faithfully pass through the proper observances. All the boyish mischief, of which he had been capable, was gone at a sweep & there he was, a veritable sage, sober & sedate, pursuing a career of study & meditation & well nigh commencing his campaign of crusade against faulty systems of philosophy & religion.

GANGA COMING TO UDUPI

Shortly after becoming a Sanyasin, Poorna pragnya sought permission of his Guru to perform a pilgrimage to the Ganges. Achyutapreksha was unwilling to accord permission, because he could not brook a separation from his Sishya, so soon after the initiation. (Verse 40). The anecdote goes on to say that an oracle prophesied a spiritual visit of the Goddess Ganga to a tank at Udupi in three days & said that Poornapragnya need not undertake the journey just then. (verse 41). The announcement was that this visit of Ganga would be repeated once in twelve years (Verse 42).

tataH paraM dvAdasha-vatsarAntare sadA.a.avrajetsA tadanugrahA~NkinI || 42
||

Forty days after Achyutapreksha took Poornapragnya into his fold, a great celebrity known as Vasudeva, chanced to meet this young disciple at Udupi & challenged him for a philosophical disputation. The noted scholar went on for three days in thunderous exposition of his stand.

Young Poorna Pragnya set out to reply. It was maiden entry into the arena of dialectical contest & though he was only a young junior in appearance, in practice he handled the issue with ease like an able veteran & succeeded in smashing all the arguments of the boastful opponent (Verse 43).

This marvelous feat of the young hero furnished to Sri Achyuta Preksha an ocular proof of his pupil's attainments. He was enthusiastic to give him good training in Vedantic literature. The Guru was convinced that elementary lessons might be dispensed with in his case & that serious study might be commenced straight away. The pupil obeyed the Guru's behests with cheerfulness. The work known as "Ishta-Siddhi" was chosen for instruction (verse 44).

After preliminaries were gone through, the first verse was read, & Achyutapreksha expatiated on its beauties & explained the express & implied import of the stanza. The pupil listened with attention to the very end. When the lecture was over, Poornapragna begged leave to make a few observations. He said that there were numerous flaws in the text & enumerated as many as 32 mistakes & fallacies.

The Guru was staggered by what he heard. His scholarship was not equal to the Herculean task of defending the ancient positions. Poornapragna was such a close reasoned that there was no resisting the force of his logic. Intellectual honesty brought home the conviction that the fallacies & faults were there, such as could not be overthrown by any amount of hair- splitting or quibbling. Thus, the pupil succeeded in sowing the first seeds of his great Protestantism. Objections & difficulties cropped up at every stage & the course was seriously impeded by the inability of the teacher to meet them (verse 45-48).

Daily Parayana of Bhagavata being a time honored usage in the mutt, Poornapragna used to sit amongst five or six readers & compare the various readings with care & scrutiny. Amidst serious variations & divergences, he used to pitch upon the correct reading & give excellent reasons. It looked as if intuition or previous knowledge guided his decision with unerring accuracy. But his critics subjected him to severe cross examination & he stood the test & satisfied them that his conclusion was impregnable. (Verse 49,50).

Among the audience, some people expressed their misgivings & one of them asked him to repeat the prose passages of Fifth Skandha of the great work. This was evidently considered a crucial test to find out the depth of his knowledge. (verse 51).

Without a moment's delay or hesitation, Poornapragna reeled off page after page of the chapter in question with perfect accuracy. Nor did he desist until the eager listener begged his pardon & expressed perfect satisfaction. (Verse 51,52). Everybody was puzzled as to how this prodigy of a boy had time or scope to master all that he seemed to know. Unable to solve the riddle, they asked him point blank:

atra janmani na yat.h paThitaM te jaitra bhAti kathamityamunokte

“O! Jayasheela ! how had you managed to acquire so much of proficiency within so short a span of life?”

The reply was promptly given

pUrva janmasu hi veda puredaM sarvamityamitabuddhiruvAcha ||

All this knowledge had been acquired by me in my previous births. (53)

The poet concludes this Sarga stating that in this way, the name & fame of Sri Poornapragna rapidly spread throughout the country. (54).

Sarga 4, PART 2 by Sri Kasi Sripadacharya

VASUDEVA AS A SANYASIN

Soon after returning home from Guru Kula vasa, Vasudeva resolved to take up the mission for which he had come on earth. He put every tenet of the other systems of philosophy to critical examination & expounded their untenability from the point of view of the accepted canons of interpretation. After a deep study of the conditions that prevailed then, Vasudeva came to the firm & final conclusion that he should enter the Holy Order so that he could have full time to guide the pious souls by opening their eyes to the correct interpretations of the Vedas & the allied scriptures.

Vasudeva found a guru in the person of Sri Achyuta Preksha who, in addition to his admirable qualities of a good Yati, had also the distinction of having once (in his previous birth) been an honored guest in the house of pAndavas (verse 7). Achyuta Preksha was himself expecting a disciple who would bring him the light of Divine Truth as was prophesied by Lord Ananteswara in reply to his constant prayers for that purpose. Vasudeva went through the course of probation under Achyuta Preksha. We read in the later portions of this chapter that Vasudeva, though young as he was, had nothing wanting in any of the essential requirements of the Holy Order, namely intellectual, literary, or disciplinary. The Guru was surprised to find in him profound knowledge in many matters which he himself did not know or penetrate. The Guru learnt a few intricate secrets of Special Acharane for a Sanyasi from Vasudeva. Achyuta Preksha being pleased with his worthy & noble disciple, initiated him into Sanyasa in the holy name of Poorna Bodha & coronated him to the sovereignty of the Vedanta- Samrajya after him (verse 33).

guNAnurUponnati 'pUrNabodha' ityamuShya nAma dvija vR^inda vanditaH || 33
||

The name Poorna Bodha fitted his prodigious intellect & it is also the name indicated in the ancient Sruti where Vayu Deva is called “Dasha Pramati” (synonymous to Poorna Bodha or Poorna Pragnya). The poet records that, after sometime, when Achyuta Preksha went with Poorna Pragnya (also called Ananda Theertha) to the temple of Lord Ananteswara of Rajata Peeta-Pura (Udupi), the Lord made a presentation of Ananda Theertha to the Guru Achyuta Preksha saying through the lips of an inspired person. “Take thou the fruit of your long penance.”

chirAtsutatvaM prabubhutsunA tvayA niShevaNaM me yadakAri tatphalaM |

imaM dadAmItyabhidhAya so.amunA tadA praNIya pradade.achyutAtmane || 38
||

AN INTERESTING VERSE

This Chapter has many verses of exceptional merit. One verse of interest (Verse 48) is taken for full comment. The context of the verse is this:

Achyuta Preksha had not fully sized his Shishya who in fact, was a prodigy. He was naturally anxious to train him up into a learned scholar fit to occupy the “seat of knowledge” when he should vacate it. In all enthusiasm & eagerness he started to teach the young Shishya. The work that was chosen for study was “Ishta-Siddhi”, one of the five Siddhi works famous in the literary tradition of Advaita. The very first verse presented a hurdle. Achyuta Preksha, however distinguished & a master of those verses in Advaita literature, was no match for the precocious young Poorna Pragnya. The Shishya raised 32 objections, none of which the Guru could answer. Evasive replies could not silence the student. The teaching broke down where it started. Pressed by the pundits present, Sri Madhva himself explained the Advaitic point of view which he refuted & began his discourse thereon. Thus, the young Poorna Pragnya gained full command of the learned audience & began his uninterrupted discourse. The poet says:

akhaNto panyasanaM visaMshayaM sasaMpradAyaM pravacho dR^iDhottaram.h
|

samAgaman.h shrotumanuShya sAgrahA janAH shrutADhyAH chaturA
bubhUShavaH ||

The interest of this verse lies in the fact that it portrays a great teacher & the method of his discourse. It was a great wonder indeed that one who, for all practical appearance, was a novice or a beginner, was discussing so fluently a subject which he had no occasion to learn till now.

People assembled in great numbers to hear the discourse of Sri Poorna Pragnya. Sri Madhva was not talking to laymen but in an assembly of Pandits well trained in their respective branches of learning. Nevertheless, they were eager to improve their knowledge on the subject. Such was the reputation of the versatility of Sri Madhva that even scholars felt that they had something to learn from the young & shining Yateeswara. Their interest in the discourse was sustained & the poet expresses this by the word which means with passion or strong enthusiasm. The word means that the talk was one of uninterrupted flow implying depth of learning & command of language & confidence to meet any opposition. It was i.e. never faltering or hesitant, but sure of every step taken and unshakable from the position taken. It was the discourse proceeded in strict conformity with the traditions of Advaita in explaining the Advaita point of view. The discourse was also characterized by decisive replies to questions leaving no room for further clarity, explanation or revision. All these qualities of the discourse were a fore taste of Sri Madhwa's greatness as the future author of the great Bhashya.

The study of Sri Su Madhva Vijaya leaves many a good lesson in our minds. Actions of Sri Madhva, the world teacher, have always a purpose just as the various Leelas of the Lord are full of inner purposes. Sri Vayudeva followed the example of the Lord to fulfil his mission always as ordained. This chapter contains a very valuable advice, followed by Sri Madhva (Poorna Pragnya). It is like this: "If you are learned, then teach; if you are not, learn; there is no alternative to secure release from bondage".

Sri Madhva places study above contemplation, & teaching still higher. In the Maadhva tradition which is but an injunction of Veda itself, study & teaching and take precedence over every other religious discipline.

The brief survey of the fourth Sarga of Sri Madhva Vijaya will not be complete without at least a brief reference to the author of the poem & its hero. The author Narayana Pandita is a Master Poet, son of an equally great, if not

greater, poet & belongs to a line of poets, a rare phenomenon. It is therefore in the fitness of things that the poetic fervor of the author should be so much in evidence in the poem under study.

He has chosen for his hero a great Master, Trailokya Acharya, the Avatara of Sri Vayu of an eminence that could be spoken of only by the Vedas. The purity of his character & deeds, the infallibility of the tenets of his philosophy founded on reason & authority, coupled with a devotion to the Lord which is only Vayu-like, & a personality of inconceivable grandeur, have all combined to set his imagination on fire & the result is this great classic, Sri SuMadhva Vijaya of unrivalled poetic beauty.

When I speak of the poet's imagination, I say so with caution that the poem deals with facts of life historic every inch, with the least touch of fiction or poet's mental creation.

Sri Sumadhva Vijaya is at once a history, a poetry, a work of art & an effective Mantra to relieve the afflicted & it leads the reader right into the world of Ananda. The word Ananda in the last shloka of each Sarga indicates Sri Hari, His greatest devotee & disciple Sri Ananda Theertha & also the bliss (Ananda) of those who follow this great hero.

bhAratIramaNa mukhyapraNA antargata shrI kR^iShNArpanamastu

CHAPTER FIVE

Sarga 5 by Sri U. Venkatakrishna Rao

Book edited by Srimushnam V Nagaraja Rao

VEDANTA-PATTABHISHEKA OF SRI MADHVA AND HIS SOUTHERN TOUR

Sri Madhva is revered as the third avatara (incarnation) of Sri Vayudeva. Hanuman & Bheema were his two previous avataras & likewise the third as Sri Madhva constitute each a truly magnetic personality, possessing fine physical features & strength combined with marvelous intellectual powers, making his contemporaries feel his greatness.

Though himself a Sanyasi, he did not preach meaningless asceticism. He lived a life of plain living & high thinking. He was quite at home with his opponents & dealt with them with so much ease as he would do with his disciples. Sri Narayana Panditacharya describes how his opponents who were worsted by him in the debates begged to be allowed to live with him. His father, Sri Trivikrama Panditacharya (1258- 1320) was one such admirer who lived under the roof of the Master. There is every reason to believe that Sri Trivikrama Panditacharya's third & the youngest son, Sri Narayana Panditacharya, (who must have been about 15 years of age when Sri Madhva departed in 1317 would have actually witnessed many vijayas or victories of the Acharya in the debates.

These Vijayas were later crystallized by Sri Narayana Panditacharya who as recorded by him in chapter 12, verse 34, must have actually witnessed at least a

few of them in his teens. This poetic biography attracted the attention & admiration of even his philosophical opponents upon whom very formidable challenges were showered. Vyasachala, Vidyaranya & others even though they came more than eight centuries after Sri Sankara, emulated the example set by Narayana Panditacharya by composing the Sankara Vijaya, attributing similar miracles to their Acharya.

There are 1008 stanzas spread over the sixteen cantos of Sri Su Madhva Vijaya. This number is symbolic of the sacred mantras & therefore, a ceremonial Parayana or recitation of Madhva Vijaya is considered efficacious as the daily parayana of the Sundara Kanda of Ramayana or the Virata Parva of the Mahabharata. The poem again fully deserves the title of “Maha Kavya” & its composition & style is of high poetic excellence & sublimity even according to the strict rules of literary criticism in Sanskrit.

The second shloka of this sarga describes the significant way in which the Guru Achyuta Preksha gave Sri Madhva a fitting name Ananda Theertha in as much as the Shastra he taught was delight giving (Ananda Daayee):-

AnnandarUpasya parasya pAtrdhIH AnandasaMdAyisushAstra kR^it.h sa yat.h |

AnandatIrtheti padaM gurUditaMbabhUva tasyAtyanu rUpa rUpakam.h || 2 ||

In this Kavya, we see in the last shloka of each sarga, the usage of this technical word “Anand” (more or less as a Mudrika in the last line of the shloka). The meters like Indra vamsa (in this sarga) & Sundaree in Sarga 7 (in keeping with the spiritual calm & tranquility of Badarikashrama maintain fully the solemnity of the subject matter & reflect the deep sincerity of the author towards his subject matter. This master artist cleverly uses the “Rathodha taa” metre in the ninth Sarga to suggest the new turn in the wheel of philosophy consequent on the new school of thought inaugurated by his hero.

The fifth Sarga may be regarded as having two sections. The first describes Sri Madhva's victorious disputations with the Vedic scholars as well as with the enemies of the Vedas (Verse 8). The opponents were practically baffled & puzzled by Sri Madhva's sharp & authoritative words put forth in a calm and pleasing manner (as if breaking a Gada by means of arrows).

Buddists like buddhisagara & Vadi Simha were unable to withstand the literary onslaughts & home thrusts of Sri Madhva who cornered them in eighteen ways (verse 12). It was but natural that the elders like the prophet's father and the Guru shed tears of joy at his repeated successes (verse 23- 24)

GITA BHASHYA

On one occasion while the Guru & Sri Madhva were together having discussion among themselves the former slyly suggested to Sri Madhva that instead of simply picking holes destructively in Advaita system he should write out, if he could, a commentary on the Sootras, so as to demonstrate the tenability and soundness of his views (verse 25). Sri Madhva, of course accepted the suggestion (verse 26). A fine piece of poetic excellence is noteworthy in verse 26 wherein, this Paramahansa (Sri Madhva) has been very ideally compared to a Hansa Pakshi (swan).

vidhAnamAtraM tadupAdade tadA payo yathAchChaM paramaH sa haMsarAT.h |

tallInamAxepamupaixatAphalaM vArIva santo hi guNAMsha toShiNaH || 26 ||

The poet says that even though the tone of Achyuta Preksha was one of friendly suggestion mixed with protest & challenge, Sri Madhva as a, ignored the

questionable aspects of the remark & took only the good part of it & accepted to compose a Bhashya, just as a Hamsa would drink only the pure milk & leave away the water even if the bird is offered an admixture of both (verse 26).

On another occasion, a senior Yati belonging the Likucha family also told the young Poorna Pragnya in an assembly that he should compose commentaries on the Sootras & other texts. Thus Sri Madhva received challenges from friendly as well as from hostile quarters to write a Bhashya and he promised them that he would soon bring out a convincing interpretation of the sootras & the other Shastras (Verse 27-28).

The Bhagavat Gita of Sri Krishna was first chosen by Sri Madhva for writing a commentary & he named it (Vishnu pada prakAshini) the illuminator of the path to Vishnu pada i.e. Vaikunta (verse 29). He gave a copy of it to his Guru Sri Achyuta Preksha before proceeding on his tour to Badari (as detailed in Sarga 6). It will, however, be seen in the coming Sargas that it was only after Sri Madhva visited Badari & took the approval of Lord Vedavyasa, that this work (Gita Bhashya) was published. Similarly, the Sootra Bhashya of the Acharya was composed after his visit to Badari Narayana & getting His instructions & after return to the plains.

The comparison of Sri Madhva's style to the moon light in verse 29. is significant & the suggestion is that Sri Madhva gives us delight like the moon (Verse 29).

SOUTHERN TOUR

The second section of this Sarga covers Sri Madhva's first Digvijaya in the southern parts of India. The places referred to are Vishnumangalam (near Kasaragod), anatasayanam or Trivandram, Kanyakumari, Rameswaram, Srirangam & few other sacred places. A devotee at Vishnumangalam (curious enough to test the superhuman powers of the Acharya), brought a huge stock of two hundred

full grown plantains & begged Sri Madhva to consume the fruits just after he had finished his full meal.

To the astonishment of the whole gathering. Sri Acharya quietly picked up the fruits one after another & exhausted the entire stock without even the slightest sign of exertion. Achyuta Preksha who was also accompanying, amazed at what he saw enquired his disciple anxiously as to how he was able to partake & digest so much of food. Sri Madhva answered:-

a~NguShTha mAtraM jaThare pratiShThitaM jAjvalyamAnaM mama
jAtavedasam.h |

nityaM hitaM vishvadahaM cha vitta taM vishvesha chetA iti so.abravIttadA || 33
||

The flame of ****jaataragni**** in me is as big as a thumb. It is capable of setting ablaze even the whole world, yet always under my control. I possess this power by the grace of Lord Sri Narayana.”

****jaataragni****- Comparatively, the Jaataragni (digesting heat) in any normal human being is said to be not bigger than a small spark. Shlokas 31 & 38 in the 1st Sarga & Shloka 41 in 2nd Sarga would be more understandable if they are read along with the above verse. The word“vR^ika” means the Agni in Vayudeva’s stomach (as per Agneya Purana). Bheema is called “VRUKODARA” because he had this Vruka as his digesting heat.

In a course of his tour, Sri Madhva entered Kerala Desa & visited a few places on the banks of the River Payasvini (verse 34-35). Verses36- 41 speak about his stay at Trivandrum & about the heated arguments that took place between him & the then head of Sri Sankaracharya’s Mutt. Both of them parted in anger. Sri Acharya continued his onward journey to Kanyakumari & from there he reached Rameshwaram (Verse 42). The two disputants unexpectedly met again on the sea shore at Rameshwaram & here too the noted head of the Mutt

could not meet the points of Sri Madhva (verses 43- 46). After completing the “ChaturmAsya” at Rameshwara, Sri Acharya reached the famous Vaishnavakshetra, Srirangam (verse 7).

The heavenly atmosphere that pervades in & around Srirangam, the pleasant sweet smelling breeze coming from the garland-like holy river Kaveri, the indescribably beautiful & charming looks of Lord Sri Ranganatha & the soulful joy reflected on the faces of those gifted souls coming for His Darshan are all marvelously pictured by our Master poet in verse 47 which is couched in words of special choice so pleasant to hear & so tempting to repeat: -

shrR^i~NgArasindhuM sa bhujja~NgashAyinam.h shrlra~NgavAsaM
kR^itama~NgalaM satAm.h |

amandadhIHrdevama avandatAgataH kaverakanyaA himavAyusevitam.h || 47 ||

From Srirangam, Sri Madhva proceeded Northward & visited different places of importance in South India.

Moving towards North from Srirangam, one of the important places visited by Sri Madhva was Srimushnam. It is one of the EIGHT SWAYAM VYAKTA KSHETRAs in India & the presiding Lord here is known by two names. The glorious Moola Moorthy with hands magnificently resting on His hip, face (Varaha shape) turned to His left (i.e. looking at the south) is Sri Bhoo Varaha. The indescribably charming utsava Murthy is known as Sri Yagnya Varaha. Tradition has it that Sri Madhva was so much attracted towards this enchanting smiling Divya Mangala Moorthy, that he made a reference to this Moorthy in his famous Dwadasha stotra: (6-2)

A holy tank near Sri Mushnam held sacred even to this day compassion on a pregnant lady whom he noticed suffering for want of water while he was on his way to this place. Srimushnam is 25 miles (38 km) west of Chidambaram or 15 miles (23 km) east of Vriddhachalam by bus.

Returning back, he reached the banks of Payasini. During this tour, he encountered many pundits of eminence & established his position as a foremost exponent of Vedas, Upanishads & the Sootras (verse 48- 50). This canto ends with the triumphant return of the hero after his first Southern tour. The Acharya had already his Digvijaya & emerged into the limelight by establishing & maintaining his view against contemporary stalwarts of other systems of philosophies.

SRI MADHVA's OTHER NAMES

This canto commences with a reference to the Vedanta-Pattabhisheka of Sri Poorna Bodha. On the occasion of his ordination, he was conferred the title "Ananda Teertha" by his Guru Sri Achyuta Preksha. After defeating a few of the redoubtable Buddhist adversaries, he became famously known as "Ananda Theertha" by his Guru Sri Achyuta Preksha. After defeating a few of the redoubtable Buddhist adversaries, he became famous known as "Anumana Theertha" (verse 7). Again in verse 9, there is reference to "Sukha Theertha" another name of Sri Madhva (familiar to us in the Dwadasha stotra & is figuratively compared to an arrow (marganam) discharged by Achyuta Preksha to defeat the opponents. Similarly, we find in verse 13, another significant named "Brihanmati" (possessed of massive intellect). He is also called "Sammoda Theertha" since he gave joy to the good & sAtwik souls (verse 17). "Amada dhe" (possessed of sharp intellect) is another epithet of Sri Acharya that we see in verse 47 in the context of his worshipping Lord Ranganatha at Srirangam. This canto is particularly interesting on account of many Titles that were admiringly conferred on this young star rising in the horizon. It is also interesting to note the way in which this young (hardly 20) but unchallengeable prophet was never nonplussed in meeting the arguments with great scholars like Buddhisagara & Vaadi Simha whom he bearded & put to flight. Verse 21 describes the force of Sri Madhva's arguments which were straight forward & without any round about twisting; the words were pronounced clearly & aloud and were fully supported by

Vedic & Puranic authorities. These arguments, Sri Narayana Panditacharya poetically adds were the SootradhAras or precursors for the bigger dramatic debates in which he had to participate later on, to rout the opponent's systems.

We pilgrims are like the horse rider who loses his way & throws his reins on the horse's neck trusting on the instinct of the dependable horse to find out the proper road. Let us turn to the divine Horse, Sri Madhva, to help us cross the whirling ocean of Samsara & to take us to the lotus feet of Lord Hayavadana.

bhAratIramaNa mukhyapraNAntargata shrI kR^iShNArpanamastu

CHAPTER SIX

Sarga 6 by Sri Sarsakavi R Appanachar

Book edited by Srimushnam V Nagaraja Rao

PILGRIMAGE TO BADARI

After successfully completing his first Southern Tour, Sri Madhva was passing through Kerala, en route to Udupi. In the course of the journey, he reached the banks of the river Payasvini & stayed there for some time.

One day, there was a grand assembly of scholars in a temple on the banks of the holy river. Sri Madhva had just expounded a given Sookta in the Aitareya sakha of the Rig Veda as requested by a Veteran scholar of the locality (Verse 1, 2). Though the scholars admired his scholarship at heart, outwardly they said that it meant something else & gave their own meaning (Verse 3). Sri Madhva accepted their meaning & added that the Vedas carried three meaning & the Mahabharata had ten & each word of Vishnu Sahasranama a hundred meanings (verse 4). The pundits challenged him to give out those hundred meanings (verse 5). Sri Madhva readily accepted it but laid a condition that they should repeat the meanings after he had finished. (verse 6). They agree to do so. Sri Madhva then began with the first word “Vishwam” & went on expounding one meaning after another. (verse 7). As the exposition proceeded, the admiring scholars felt staggered, as they could no longer follow the grammatical intricacies, & much less keep them in their memory. Realizing their smallness, they begged him to stop & pleaded excuse for confronting him & sought his blessing (verses 8-10)

Sri Madhva’s stay in Kerala coincided with the annual Vidvat Sadas when Pandits received their usual Royal rewards of merit. Sri Acharya naturally availed

the opportunity to meet the local luminaries & celebrities for discussion & expounding to them the correct interpretation of Vedic Texts (verse 11). Some of the pundits who participated in the debate with Sri Madhva in public, found it very difficult to answer his points (verse 12). The local pundits no more wanted a direct confrontation with him & earn a bad name for their entire region in case of a defeat. They, therefore, engaged some outsider to contradict the Acharya's derivation of the word pR^iNlyAt.h verse 14. Sri Acharya exposed the poor pandit's inability in distinguishing the two roots pR^iNa dAne & prl~N. prlNane and by himself explaining the grammatical difference between the two, won the reference of the whole assembly (verses 15, 16).

On another occasion during the period of Sri Acharya's stay in Kerala, there arose a controversy over the meaning of the word "Apaalaa". Sri Madhva explained that in the context it was used in the Veda, the word meant only " a very young girl" tAvadapAlA klrItiA 'ati -taruNI ityayamUche) verse 17. But some Pandits were adamant in asserting that the word meant a leper. Sri Madhva said that a great scholar would soon arrive there & endorse his meanings & set at rest the controversy. So it happened. A great scholar did come & he confirmed the view of the Acharya (verse 19). The Pundits of Kerala not only admired his profound scholarship but were also wonder struck at his prophetic vision (verse 20). In this way, making people rejoice by the magic of his ringing voice & well reasoned arguments,

Sri Madhva, shining like a pleasant full moon in the galaxy, completed his Southern Tour with success & returned to Udupi (verse 21-23).

SRI MADHVA's PRATIGNYA

After returning from his Southern Tour, Sri Madhva made a dispassionate study of the prevailing conditions & came to the conclusion that he owed a great duty in redeeming the Vedic Scriptures from the mishandling & misinterpretations by ignorant men. To accomplish this great Divine task, he took a vow with as much

seriousness as Sri Bheema made a Pratignya to Droupadi that he would protect her from the hands of Keechaka & others (verse 24 to 31).

Sri Acharya was convinced that a personal blessing from Lord Vedavyasa was indispensable to accomplish the great vow he had taken. He was determined to go on a pilgrimage to Badari. He expressed his wish to his Ashrama Guru Sri Achyutha Preksha & sought his permission & blessings. The Guru, though alarmed at first that he could not endure the long separation from his dear & noble disciple, was however, consoled by his own inner voice that Poorna Pragnya was an Avatara Purusha, incarnated on a big & holy mission, and that none could stand in his way. Thus consoling himself, the Guru finally granted him permission. Before leaving for Badari, Sri Madhva gave his Guru a copy of his Gita Bhashya to spend his time perusing it & to get over the feeling of separation during the period of his absence. About the gift of Gita Bhashya by the Acharya on the eve of his journey to a distant place, the poet brings to our mind a beautiful comparison:

avyayaM satata mapyupa bhaktyA vitta magra.ymiva dUra yiyAsuH verse 32

“Just as one going on a long journey would give some money for the people left in the house, Sri Acharya gave his Guru a reserve fund, which would never get exhausted, however lavishly it is spent.

Thus, Sri Acharya began his journey in the northern direction. The Slesha in verse 34 compares Sri Madhva to a pleasant & welcome breeze that blows from south to north during the summer.

Moving from place to place & sanctifying the places by his visit & making the holy waters like Ganga more holy by his divinity, Sri Madhva, along with disciples reached Nara Narayana Ashrama, (popularly known as lower Badari or Chikka Badari) on the Himalayas & stayed in the Ananta Mata (verse 35-37). The

word Theertha in verse 35 used as a slesha gives two meanings viz., holy water as well as “Shastra.”

GITA BHASHYA APPROVED BY LORD NARAYANA

Entering into the holy precincts of the temple of Sri Nara Narayana at Badari, Sri Madhva placed his Gita Bhashya at the feet of the idol as a token of his offering to the Lord (verse 38). As a rule, one should not go empty handed while visiting a Ruler, God or Guru.

riktahastena na upeyAt.h rAjAnaM daivataM gurum.h ||

The poet says that, in accordance with this rule, Sri Madhva offered his Gita Bhashya as upAyana to the Lord.

One night, Sri Madhva opened his newly composed Gita Bhashya & read out the opening lines in the Holy presence of the Lord. When he had finished reading the first verse a voice came from the Deity asking Sri Madhva to make a small correction.

It was this:

The first verse of Sri Madhva’s Gita Bhashya reads as follows:-

devaM nArAyaNaM natvA sarvadoSha vivarjitam.h |

paripUrNaM gurUMshchAn. h gltArthaM vaxyAmi leshataH || gltA bhAShya- 1

(originally the last word was shaktitaH.)

etadarthaMati sUxmama api tvaM shakta eva na yadAtya samastam.h |
tena 'leshata' itIha padaM syAt.h ityagadyata jagaj.h janakena || 40 ||

Sri Madhva had written that he was expounding Gita according to his capacity (shaktitaH). It should be corrected as “only a little” (leshataH). The unseen Narayana explained that Sri Madhva was capable of expounding it fully, but he had done only a bit of it in accordance with the capacity of the humans. Thus, the Bhashya won the approbation & appreciation of Lord Sri Narayana Himself (verse 39-40)

Some of the disciples, who overheard the Divine voice at night, were wonderstruck & in the morning they requested the Acharya to expound the Gita Bhashya to them. Sri Madhva granted their request & thus his new commentary was unfolded to the world (verse 41-42).

Sri Madhva intensely desired to go to higher Badari, the abode of Lord Vedavyasa & learn Vedanta under his feet. To achieve this supermost object, he undertook a severe penance for 48 days during which period, he took no food & observed speechless meditation. Daily, in the early hours of the morning, he bathed in the icy cold waters of Alaka Nanda & performed penance (verse 43-44). The poet says that Sri Madhva was a Siddha-Purusha & required no more Saadana. But if he still observed all these Niyamas, it was only to impress upon us the importance of this golden rule:-

karmAdhikArl puruShaH atikleshaM anubhUyApi prAtasnAnaM charet.h | na tu
tyajet.h ||

However difficult it may be, a duty bound Brahmin must necessarily bathe in the early hours of the morning & he should never abandon it.

ONWARD MARCH TO UPPER BADARI

One night, Sri Vedavyasa appeared before Sri Madhva & invited him to visit his Ashrama in the upper reaches of the Badari which is unapproachable to the mortals (verse 45). He was only longing for such a call. On the eve of his departure to the higher Badari, he left a golden message to his disciples which, every one of us should inscribe in our hearts & cherish as an invaluable treasure:

nedR^ishaM sthalaMalaM shamalaghnaM nAsya tIrtha salilasya samaM vAH |

nAsti viShNu sadR^ishaM nanu daivaM nAsmadukti sadR^ishaM hitarUpam.h ||
47 ||

“There is no other holy place equal to Badarikasharama, no other sacred river equal to Ganga, no other supreme Lord equal to Sri Narayana & no other friendly advice (hitavachana) equal to mine, so beneficial to mankind” (verse 47). He was still under the vow of speechlessness & therefore expressed the above message in writing & added:

(AvraJediha na vA sa hi veda, svasti astu vaH)

I am proceeding to pay respects to Lord Vedavyasa; He alone knows whether I would return or not; May God bless you” (verse 48).

Thus, Sri Madhva took leave of them all & started his onward journey in the early morning. Among his disciples, one Sri Satya Theertha who loved the

Acharya most followed the Acharya. But he could not keep pace with Sri Madhva who was jumping from peak to peak like an expert mountaineer (verse 51). When it was nearing sunset, Sri Sathya Theertha found himself left in the midway, completely exhausted. At this juncture, Sri Madhwa turned back & seeing the plight of his devout disciple, waved his hand as a signal to go back. The wave of hand by the Acharya brought a gust of powerful wind which miraculously carried Sathya Theertha back to Ananta Mata within a Muhurtha (verse 52). Sathya Theertha narrated his wonderful experience to his mates. After sending like Vanarendra & Bheema & flew from peak to peak on the Himalayas. (verse 54).

Nearing the Badari peak, Sri Acharya enjoyed an aerial view of the Himalayan Ranges, so beautiful with different kinds of trees, birds, animals & serpents. (verse 55). Soon he reached the Upper Badari which appeared similar to Vaikunta. Marching step by step towards the abode of Sri Vedavyasa, he feasted his eyes with the enchanting scenery on the way. He filled his mind & heart with the thoughts of glories of Sri Vedavyasa the most gracious Lord, an embodiment of Poorna Ananda, bedecked with all the glittering ornaments, a most charming figure at whose feet the great saints prostrated & rendered seva (verse 56-57).

LITERARY BEAUTIES IN THIS SARGA

As a great poet, Sri Narayana Panditacharya has narrated the story with all the embellishments of Mahakavya. A few of them, as found in this Sarga, are pointed out here. For example, there is a beautiful simile in the words (vishvasaMxayapayo. andhugaNA vA) verse 9.

When Sri Madhva poured out the meaning of the word “Vishvam” like a torrent, the pundits of ordinary brains could not contain them any more than small wells could contain the waters of a deluge.

Another example may be noted in the words pUrNachandra iva chandrikayA. alam.h (verse 22). The meaning is Sri Madhva pervaded even the places not visited by him by his name & fame as the full moon pervades the whole world under his sway by his effulgent rays.

An example of Anu-Prasa, a repetition of letters producing more or less the same sound yielding euphony & symphony, may be found in verse 23: sundareShu suramandira vR^indeShu indirA ramaNa vandana kR^ityam.h |

Similarly, an example of Yamaka, a repetition of a set of words enbloc may also be pointed out in the lines:

samahA viShamoxa mahA.ahiM avantaM ayam.h | viShamoxamahA himavantaM ayan.h jagamaixata. ... (verse 55)

The 8 verses (24-31) are of the extraordinary interest to the students of Sanskrit literature. The poet describes the Vedas & Droupathi together in one & the same set of words. These verses contain carefully chosen words with alliteration, having a pleasant effect on the ears. The composition is so unique that there is only one verb (kriyapada) for all the 8 shlokas & it is placed in the last shloka. Viz., akarot.h (puShTabuddhiH akarot.h) verse 31. This artistic skill in the poetry making in Sanskrit is known as Kulaka (a number of verses (ranging 5 to 15) in grammatical connection & the whole forming into one sentence is called Kulaka). If the verb is located in the last verse, it is aMtya kulaka. If it is in the first verse, it is Adi kulaka. The entire set of these 8 shlokas is a fine example of Slesha i.e. describing two different objects in one set of words.

The same art of slesha can be found in the last two shlokas (56, 57) which describes the Himalayas & the Lord Narayana together. Here the significance is this:- the verse 56th is in one metre (puShpitAgrA vR^itta) & the 57th is in another metre (shArdUlavikrIDita) & yet they are clubbed together into a kulaka & the verb asmarat.h (muraripuM asmarat.h) is in the last verse.

The author, Sri Narayana Panditacharya has a master vocabulary & diction & his work is more than equal to any other Mahakavya which is replete with Sleshalankaras. The beauty of these verses could be enjoyed only by reading the original text with the commentaries thereon.

bhAratIramaNa mukhyapraNAntarga shrI kR^iShNArpanamastu

CHAPTER SEVEN

Sarga 7 by Sri G.B. Joshi

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA MEETS SRI VEDAVYASA

In the seventh Sarga of Sri Madhva Vijaya, the poet gives a beautiful description of the distant & nearer view of Badari as seen by Sri Madhva while he marched along towards Vyasa Ashrama in the interior of the Himalayas. Unlike the previous Sargas, there is not much of story content in this sarga. 24 out of 59 shlokas describe the Divine figure of Lord Vedavyasa & His glories (23 to 46). The last 13 verses portray the emotional scenes of Sri Madhva's meeting with Sri Vedavyasa. The first half of this Sarga describes the beauties of Badari, its environment, the Divine personality of Sri Madhva & the thrill that he experienced while he was nearing the sacred Sannidhi of Lord Vedavyasa.

Sri Madhva clad in holy robes & holding the Staff (Danda) in hand trod his way on the icy slopes of the Himalayas, jumping from peak to peak, & saw at a distance a grove of Badari trees, the sweet dwelling of Sri Lakshmi. (AshrayaM shriyaH). In the thick of this grove, Sri Vedavyasa had his hermitage (verse 1). The great sages of repute were also dwelling near the Ashrama & enjoyed the benefit of the discourses on Veda & Vedanta given by Sri Vedavyasa. Aspirants of different grades thought themselves blessed at the chance of personal guidance in spiritual attainments by no less a person than Sri Sukacharya (verse 2,3). Shlokas 2 & 3 describe Brahmanas, trees & birds together using Slesha. The poet describes in Shloka 4 that (even though there were gradation among the aspirants) there was no jealousy among them (aparasparamatsaraprajaM). The entire Vyasaashrama looked like a miniature of Vaikunta wherein the blissful

presence of the Lord inspired nature with a glow & glory in complete peace & tranquility not to be found anywhere else in the creation. (vaikuNThamiva achyutAlayam. h).

The inmates of the Ashrama saw Sri Madhva as a figure with all the 32 marks of beauties of a perfect man, an imposing personality with divine effulgence, a harmony of sublime beauty, invincible power & spiritual insight. As he came nearer, the Ashramites wondered at his noble height, symmetrical body, proportionate limbs shining in divinity and having no parallel anywhere in the world.

They could not decide whether he was a denizen of the human world or a visitant from the heavenly world. (ko.ayam.h apUrvapuruShaH?) (verse 6). They thought that some god, like the four faced Brahma or Vayu deva in the garb of a recluse had come (chaturAnanaH svayaM pavano va vratirUpa Avrajan.h). Otherwise, how could he have such qualities of excellence? They thought (verses 5-9).

Sri Madhva, walking fast towards the hermitage saw in the center of the Ashrama a huge Badari tree, covered in luxuriant foliage of variegated color, casting a cool shadow for the comfort of the sages (verses 10-12). It seems as if Vedas themselves had assumed the form of a huge tree to wait upon Sri Vedavyasa (verses 13). Only men of devotion take resort to this tree with a desire to taste the fruit of deliverance. (verses 14-15). Sri Madhva found on a raised platform, several sages as resplendent as the gods in the heaven & in their midst was seated Sri Vedavyasa (verse 6). The verse is so pleasant to recite:

munimaNDala madhyavartinaM trijagan.h maNDala maNDanAyitam. h |

iha satyavatI sutaM hariM paripUrNa pramatih samaixata || 16 ||

Sri Madhva in his pure heart, worshipped Vedavyasa daily & was always seeing Him with his inner eye. Yet, now he saw the same Sri Vedavyasa with the physical eyes & found Him new & new at every look (verse 17)

nija hR^itkamale. ati nirmale satataM sAdhu nishAmayannapi |

avalokya punaH punarnavaM tamasau vismita ityachiMtayat. h || 17 ||

As he fast approached towards Vyasaashrama & caught sight of the illuminating figure of Sri Vedavyasa (from a distance) in the midst of Muni Mandala, Sri Madhva was exhilarated to see that the figure (appearing as the glorious son of Satyavati & Parasara) was no other than Lord Narayana of unlimited attributes.

agaNeyaguNArNavo. amalaH sa hi nArAyaNa eSha kevalam.h |

vidhinAnusR^itaM parAsharAt.h suShuve satyavatl kilAtra yam.h || 18 ||

Sri Madhva recalled to his memory how graceful Lord Narayana was when He invited him to visit Upper Badari. He filled his heart & mind with the thoughts of glories of Sri Narayana.

(Here, Sri Narayana Panditacharya presents a series of beautifully worded shlokas in praise of Lord Vedavyasa as visualized by Sri Madhva. These verses are of high value in more than one respect & worth committing to memory by every mAdhwa. The description of the Lord from the foot to the head is given in this set of verses).

Fast approaching towards the Lord, he be thought the several avataras of Sri Narayana & praised: “From Him were revealed the three Vedas the 18 puranas, the Maha Bharatha & the Brahma Sootras which are antidotes to worldly

sufferings & facilitate deliverance to man (verses 18-20). It was He who favored the PAndavas who loved Him in devotion. (verse 21). Now, it being the age of Kali, He is not visible to men (verse 22). Nevertheless, Sri Madhva had the privilege of seeing Him in full glory with a body constituted by pure Ananda or bliss (verse 23- 24).

BHAGAVAD ROOPA VARNANA

Fixing his eyes on the lotus feet of the Lord & admiring the holy marks of Dhwaja & Padma therein, Sri Madhva dwelt on the thought that the sacred dust under those feet is highly cherished by the Devathas (verses 25-28). Seeing the calf & the upper portion of the leg, Sri Acharya was reminded of the fact that by constantly meditating on these parts, one would be granted Saaroopya (Divine form similar to that of Sri Vishnu, verse 29). Sri Madhva devoured with his eyes, the beauties of Sri Vedavyasa in His posture of Yoga strapping round Him a band & sitting motionless & erect with his beautiful waist a sight fit for being meditated upon by pious souls (verses 30-31).

achalAsana yoga paTTika varakaxyA sakR^idAptamiShTada m.h |

parito.api hariM sphuraMtyaho anishaM dhanyatameti me matiH || 30 ||

The Lord's abdomen containing the 14 worlds is a miracle by itself (verse 32). On his broad chest, He wore the holy thread, the essence of the three Vedas (verse 33). His neck was adorned with Koustubha, a mark of supreme superiority (verse 34). His arms were proportionately long & palms were red (verse 35). His right hand was showing the Gyana Mudra or (Tarka Mukdra) i.e. the symbol of knowledge & left the Abhaya Mudra, the symbol which warded off all fears & assured Moksha (verse 36). The three beautiful lines on His neck were the

symbols of the Vedas ever issuing out of His mouth (verse 37). His face was like that of the moon radiating peace to the world (verse 38). His white teeth were charming like pearls (verse 39). His speech, Divine in nature, pleased thousands at a time (verse 40). With a lovely smile, Sri Vedavyasa was affectionately looking at Sri Madhva. Thus immersed in Ananda, the Acharya thinks in himself “the purpose of my life is fulfilled today” (verse 41).

Observing a Tulasi Dala, adorning the two ears of the Lord, it appeared to Sri Madhva, as though, the sacred Tulasi were secretly whispering into the ears of Sri Vedavyasa that the highest place it was occupying should never be allowed to be usurped by the jealous flowers like lotus etc.. The Shloka is worth thousand golds indeed:

upakarNamamuShyabhA sitA tulasI maMtrayatIva lAlitA |

mama nAtha padaM na matsarAt.h jalajAdyAni hareyurityalam. h || 42 ||

Sri Madhva wondrously looked at the Lord’s eye brows, the beautiful Tilaka on his forehead & the Jata moving on His shoulders (verse 43-45). Again his thoughts flowed in admiration of the Lord’s unlimited attributes which even Maha Lakshmi could not count (verse 46).

FACE TO FACE WITH VEDAVYASA

Thus meditating on the glories of the Lord & seeing Him with his inner & physical eyes, Sri Madhva approached Sri Vedavyasa nearer & nearer & at last, there, he stood face to face with the Supreme God (verse 47-49).

In the next four verses (50-53), Sri Narayana Panditacharya presents an excellent pen picture of the great & memorable meeting of Vayu with Vishnu in a manner touching the heart of any pious reader.

The beautiful figure of Sri Acharya was still more beautified by his own ornaments of humility- vinaya. The greatest Bhagvan of the whole world, Sri Madhva, showed himself as the humblest Bhaktha.

In perfect dedication, he prostrated before the Supreme Being & offered himself body & soul to his God & Guru. (verse 50).

vinayA bharaNena bhUShitaH sphuTa maShTA~Nga vishiShTa cheShTitaH |
bhagavattama pAda pa~Nkaje bhagavAn.h sa praNanAma bhAgyavAn.h || 50 ||

With full grace & affection, Sri Vyasa lifed up Sri Madhva with his hands & warmly embraced him in recognition of his unlimited Bhakthi (verse 51-52)

sa nirlxya parAsharAtmajaH praNataM preShTha masheSha sadguNaiH |
karayoryugalena valgunA tamuda sthApaya dAshu pAtinA || 51 ||

amita pramatiM shrutIshvaraH parirebhe parigR^ihya taM drutam.h |
praNayAmR^ita pUrNamAnasaH smita vaktra pariphulla lochanaH || 52 ||

The graceful embrace of Sri Vyasa (a blue figure) & Sri Madhva (in golden color) is beautifully compared to the meeting, wondered that even Suka, the Lord's son, did not have such a hearty embrace of the Lord. (verse 54). They admired that the coveted honor done to Sri Madhva was an honor perhaps given to Sri

Vayudeva (verse 55). The disciples of Sri Vedavyasa, reading the mind of their Guru, offered a seat at the appropriate place to Sri Madhva. (verse 56). After Sri Vedavyasa took His seat, Sri Madhva also sat after being asked by the Lord to sit. As he sat, Sri Madhva gave a smiling look on the inmates of the hermitage (verse 57). All these greetings over. Sri Vedavyasa introduced Sri Madhva to the disciple sages & they were glad to have such a distinguished guest in their midst & offered him due respects. They spoke among themselves that Vishnu & Vayu had come on earth in the form of Vedavyasa & Ananda Theertha for the good of humanity (verse 58-59).

sajjhAnAyA nanda vij~nAna mUrthI prAptau pR^ithavIm.h Ashrame tatra tAvat.h |
jAjvalyete viShNu vAyU sma devau vedavyAsA nandatIrthA bhidhAnau || 59 ||

MORALS OF MADHVA VIJAYA

It is enjoined in the Shastras that the blessings of the Guru are as essential as the blessings of the Lord for securing release from bondage. It is the blessings of the Guru that lead to the blessings of the Lord Sri Hari. Sri Acharya set an example himself in this regard. In all his actions & works, Sri Madhva harps on this very point that he is only the medium of the Master. He stands a sublime example of devotion to Guru. He teaches more by his own practice than by the precepts.

bhAratIramaNa mukhyapranAntargata shrI kR^iShNArpanamastu

CHAPTER EIGHT

Sarga 8, *Part 1 by Sri S Krishna Rao*

Book edited by Srimushnam V Nagaraja Rao

PURPOSE OF BADARI YATRE FULFILLED

The gist of this Sarga is given in the following 1-3 stanzas

shravanaM sarvatatvAnAM shrlguroH shrlharermukhAt.h |

tayorAgamanaM chaiva shrlshasya svAshramaM prati ||

stavanaM shleShayAyuktaM nArAyaNa mahAmuneH |

karaNe sUtrabhAShyasya Aj~nA cha shrlharestadA || 2 ||

shrlsha vyAsa gurUNAM hi Ashrame suprakAshanam.h |

varNyate svaShTame sarge nArAyaNa vipashchitA || 3 ||

Sri Madhva's stay in Badarikashrama, his study of the Sastras & Vedas at the lotus feet of Sri Vedavyasa, his visit to Narayana Ashrama & the command of Lord Narayana asking him to write a commentary on the Brahma Sootras are the topics dealt with in the 8th Sarga of the Mahakavya, Sri Madhva Vijaya.

Badari, we know is the foremost Vaishnava Kshetra of special merit, situated as it is at the highest level in Bharat. Even about the lower Badari where the mortals could go, Sri Madhva tells his disciples like this:

nedR^ishaM sthalaMalaM shamaLaghnaM nAsya tIrtha salilasya samaM vAH |

nAsti viShNusadR^ishaM nanu daivaM nAsmaduktisadR^ishaM hitarUpam.h ||
(Sarga 6, verse 47)

There is no other place as purifying as the Badarikashrama, nor any other Punya Theertha equal to the one available here. When so much is said of Lower Badari, the sanctity of (Upper Badarikashrama, where actually Lord Narayana lives is very great in the estimation of Acharya & by his sojourn thereto. He enjoins every one to visit it in the prime of live. But the Upper Badarikashrama is unapproachable to the mortals. To the highest of the holy places, Sri Madhva went as he was Vayu Deva incarnate & had no mortal limitations.

The author, no less a poet than Kalidasa Bhavabhooti, Magha or Bharavi, in his description handles the theme in a rare vruttha (metre) called Manjubhashinee in order to match the sound with the substance, a pleasant description of Lord Narayana at Badari & His blessings to our Acharya.

In this Sarga, the style & poetical structure adopted by Sri Narayana Panditacharya rise to superb heights, not easily seen in the other Maha Kavya in literature. The various poetical metres handled in the entire work suit different occasions. This 8th Sarga is an example where the poet excels even the illustrious poets of traditional name & fame. Every day, we mAdhvas repeat the *Nakha stuthi* as a prelude to *Vayu stuti* but hardly a few of us would have enjoyed the beauty of the structure of the stanza which is in praise of Lord Narasimha. Our Acharya has set the first & second pAda in the metre called sArdoola Vikreedita Vruttha (play with the sArdoola) consistent with Narahari's sport with Hiranya-Kasipu before killing him & the last two pAdas in the same shloka has

been set in the Sragdhara Vrutta to suit the occasion of Sri Hari wearing the intestines of the Asura as laurel of His victory over him. Similarly, the author of this Maha Kavya, in the footsteps of Sri Madhva, composed the verse in the appropriate style & sound to indicate the Bhavas.

VAYU STUTI & NAKHA STUTI:

Sri Trivikrama Panditacharya was one of the most well versed disciples of Sri Madhva. On one occasion at Udupi, he caught sight of a Divine vision in which he saw at a time, the three Avataras of Vayudeva, namely Hanuman, Bheema, Madhva worshipping respectively Sri Rama, Sri Krishna & Sri Vedavyasa. In high emotion, Sri Trivikrama Panditacharya spontaneously began to sing in praise of the three avataras of Vayudeva & this extempore composition consisted of 41 verses. He placed it before Sri Madhva for approval. Pleased with the authenticity & other Divine aspect of the Stuti, Sri Madhva composed two verses of his own & prefixed them to the Vayu Stuti, thereby confirming the sacred words of Sri Trivikrama Panditacharya.

Those two verses are known as “Nakha Stuti” & they are in praise of the nails of Sri Lakshmi Narasimha. The first shloka begins with & the 2nd shloka is They are to be recited both as the beginning & the concluding shlokas of Vayu Stuti.

Each of the 41 verses of Vayu Stuti gives two meaning. In one way, it is in praise of Sri Hari & in another way, in praise of Sri Vayu. It is therefore known as “Hari vAyu Stuti”.

When Sri Madhva was ordained by Lord Narayana to enlarge the true Vedantic spirit of the Brahma Sootras with a new commentary (kuru- sutra- bhAShyam.h avilaMbitaM) verse 46, our Acharya answers in a mono syllable word “bADhaM”

yes (verse 53) to his master. The poet very aptly couches the reply in the (pramitAxarA) a metre of few words to suit that particular occasion.

With the event of meeting the Lord & taking His commands, the purpose of Sri Madhva's visit to Badarikashrama was fulfilled. The blessings of the Lord Sri Madhva & the joy of Sri Narayana, Vedavyasa & Madhwa are eloquently expressed by the poet in the beautiful praharShiNI (giving immense pleasure) Vrutta. The verse in this Vrutta runs as follows:

AmnAyA straya iva tachva bodhakAste pApaghna straya iva pAvakAH prajAnAm.h
|

lokA vA sakala bhR^ita strayo.atra rejuH sAnandA munisuta dharma sUnu
madhvAH || 54 ||

This Sarga shines like a gem in the middle of a glittering garland made of sixteen precious gems, as it were, as is expressed by the madhva maNi nyAya (the principle of the Central Gem theory).

The poet reaches the peak of description as Sri Madhva reaches the zenith of his activity in reaching the highest place of the Lord in Badari, not accessible to the mortals. The command of the Lord to our Acharya was as great on the one hand as the contrasting humility with which he accepted it on the other, even though this acceptance meant losing constant physical view of the Lord on account of separation. The poet says in verses 44 to 46:

shrR^iNu deva kArya mavadhArya dhairyavad.h yadu
dlryamANamidamAryasammataM.h |

bhavitAtnya duShkarataraM vidhAya tat.h taruNaM tavAvataraNaM
mahAphalam.h || 44 ||

apidhAya sUtrahR^idayaM satAM priyaM pravidhAya bhAshyamadhuna
nijechChaya |

aparaiH shrR^iti smR^iti nijArtha dUShakaiH sutarAM tiro bhavati saMvidAhatA ||
45 ||

apanetu mena manayaM kR^itaM khalaiH pratinetu mAtma janatAM shubhAM
gatim.h |

kuru sUtra bhAShya mavilambitaM vrajeH sumatena yojaya kaveH shrutismR^itiH
|| 46 ||

Sri Narayana told Sri Madhva “What I say to you is the desire of the great; you hear this with equanimity. You have to do a duty to the devatas which none else can do. So, you descend to the plains & make your avatar fruitful. Many commentaries have been written in the past on the Brahma Sootras but none of them depict the true meaning (Vishnu Sarvottama, Jagat Satyatva etc...) & on the other hand, they suppress or twist the meaning by giving tangential meanings by misquoting the Shastras & Vedas with utter disregard to Samanvaya. There is thus considerable anguish & dissatisfaction & helplessness among the Sajjanas & a great harm has been done to humanity by such Bhashyas & therefore you have to wipe out all the ill effects of all of them & lead the Bhaktas on the right path of salvation & happiness. You return, therefore, to the plains, write the correct commentary on the Brahma Sootras with the authority of the Vedas & Puranas & bring out the Vedantic truths embedded in them.” The purpose of Sri Madhwa’s visit to Badari was thus served. He is indeed the renowned Bhagavat Karya sadhaka (accomplisher of God’s mission), for it is said in the Purana (Bhavishyat parva of Harivamsa): -

This purana vachana is quoted by Sri Madhva in his MBTN, Adhyaya 2, verse 127. This is an oft quoted shloka amongst us but only a very few make mention of the first line.

tasyA~NgaM prathamO vAyuH prAdurbhAva trayAnvitaH |

prathamO hanUman.h nAma dvitIyo bhIma eva cha |

pUrNapraj~naH tR^itIyastu bhagavat.h kArya sAdhakaH ||

PURPOSE OF BADARI YATRE FULFILLED

By taking three avatars, Vayu deva functions as a foremost subordinate to Lord Narayana. He carried out the Lord's mission, first in the name of Hanuman, then in the name of Bheema & thirdly, in the name of Poorna Pragnya.

Thus Sri Madhva (an avatara of Vayudeva) goes to Sri Vedavyasa in the first instance for study as a disciple & later, he takes the orders from Lord Narayana to compose a Bhashya on the Sootras according to Vriddha Sampradaya in the interest of the welfare of the world. By this, he sets a good example to follow as Lord Vedavyasa Himself did in waiting for a word from Sri Narada to compose His Srimad Bhagavata. Sri Madhva learnt not only the spirit of the Itihasas, Puranas, Brahma Sootras, Pancharatra which truly reflect Sri Vedavyasa's heart, he also learnt from the Supreme Master the true meaning of the entire Vedas. All this was achieved in a short time for, it is said:- sukhataraM ArAdhyate visheShaj~naH (the most intelligent person is very easily taught).

aj~naH sukhaM ArAdhyaH, sukhataraM ArAdhyate visheShaj~naH |

j~nAna lava durvidagdhaM brahmApi naraM na ra~njayati ||

The innocent can be easily taught & satisfied. The most intelligent is very easily satisfied. But a vainly proud half learned man cannot be satisfied even by Brahma.

After learning the entire Shastras at the lotus feet of Sri Vedavyasa, his Guru, he went to Sri Narayana Ashrama to receive His command. The poet describes beautifully Lord Narayana in the Shlokas from 7 to 41, which should be remembered daily by every devout mAdhva, a Vishnu Bhaktha. They are so full of meaning & put in poetic form as to constitute an effective stotra by itself.

POETIC BEAUTIES

The immense poetical potentialities of the author become fully evident in the illustrious description of Badari Narayana from verse 7 to 41 wherein he describes the various avatars of the Lord. The poet adopts the art of writings utilizing Slesha Alankara coupled with other Alankaras such as upama (simile), Roopaka (Metaphor) Praasa (rhyming), Anuprasa (Alliteration) & Yamaka (different splitting of words consistent with the central theme of the subject). The poet not only raises himself to ethereal heights but also drags with him the readers to Badarikaashrama itself. Space is limited here to deal with all the stanzas which are scintillating with all poetic embellishments full of meaning. These will have to be enjoyed by the readers themselves by reverentially going through the original (with commentaries). However, only one stanza is illustrated here. In verse 16 quoted hereunder, it may be noted that two different avataras of the Lord are described with one & the same set of words. The shloka in one way gives a description of Narasimha, the protector of Sri Prahlada & in another way it describes the avatara known as "Hari" in which form the Lord rescued the Gajendra from the clutches of the crocodile; both describing the Bhaktha-Paaravasya of the Lord.

narasiMha eSha vidadAra dAruNaM prati ghodaye nakharachakra tejasA |

svaripuM xaNena sarasaH sphurattanuM pR^ithusatva miShTa jana bhlti
bha~njanaH || 16 ||

Shloka In praise of Narasimha In praise of the avatar known as "Hari"

eSha narasiMha This Narasimha, the Lord This Lord is puruShashreShThaH

iShTajana bhIti bha~njanaH Who is capable of quelling the fears of Bhakta
Prahlada Dispeller of His Bhakthas (here Gajendra's) fears

sarasaH For He is full of power With His anger rising up

prati ghodaye When His anger was up With His anger rising up

kharachakra tejasA With His rows of powerful nails And with frightening &
powerful Chakra- Ayudha

xaNena Within a very short time In a short while

vidadAra Tore up Tore up

svaripuM His enemy Hiranyakasipu The enemy of His Bhaktha,

pR^ithusatva Who was of immense power Who is of big body

sphurattanuM With resplendent body With resplendent structure

dAruNaM But with cruel mind And who was cruel in his action

It would be a failing on one's part not to appreciate or recognize the true merit of the author if we do not make a reference to verses 19 to 34 wherein he has depicted the incidents of both Ramayana & Srimad Bhaghavatha in entirety in the same set of Shlokas. He adopts Yamaka in splitting the words differently or by giving different meanings to the same words to depict Rama Charita & that of Sri Krishna. In short, this chapter is a master piece & a standing monument of Yamaka Alankara in Sanskrit Literature, the beauty the beautiful original (with commentaries thereon).

LESSONS FROM MADHVA VIJAYA

One cannot help finding a few good lessons from reading this Sarga. Some of these may be stated here. “A Brahmin, who does not go on pilgrimage is lost (apravAsI dvijo naShTaH) is a saying found in the Mahabharatha. Our Acharya takes a tour of all the holy places to impress upon us that pilgrimage is a necessary schedule to one’s studies. The holy waters & holy places visited by our Gurus are more holy for us because Srimad Bhagavata says that holy people purify the holy waters otherwise polluted by other mortals. (tIrthAni tIrthIkurvanti sAdhavaH).

However much a person is learned he should still endeavor to learn more & more, for there is no limit to knowledge & wisdom. Sri Madhva in spite of being a Sarvagnya (all knowing) approached Sri Vedavyasa to learn from Him the esoteric truth of the Vedas & the allied Shastras.

Adoration of Lord Narayana & His Avatara Leelas chasten our mind & lead us to salvation by His grace. This method was adopted by Sri Madhva himself as he did at the time of his having the Darshan of the Lord Badari Narayana.

Any action, that we do, should be based on Dharmic principles & should follow the good precedents by our elders (wise men) & should be beneficial. Sri Madhva’s visit to Badari is worth emulating by all. Unmindful of all the perils, he undertook the journey in pursuit of the Divine grace which he got & spread to all pious mankind in the form of his enlightening Bhashyas & other works- a mine of shining true knowledge of Divinity, dispelling the inner darkness of the ardent souls fit for Moksha.

This chapter may be concluded here in the words of Sri Narayana Panditacharya in praise of Lord Narayana as visulaised by Sri Madhva :-

paramAtmane satata me rUpiNe dasha rUpiNe shata sahasra rUpiNe |

avikAriNe sphuTa mananta rUpiNe sukhachit.h samasta tanave namo namaH ||
41 ||

I bow again & again to Paramatma (Hari) who is the embodiment of pure bliss, unbounded & of infinite knowledge, who is ever the same & never changing even though He takes tens, hundreds, thousands & countless forms for the sake of His Bhakthas”

Sarga 8, Part 3 by Sri M S Katti

Book edited by Srimushnam V Nagaraja Rao

SRI BADARI NARAYANA & HIS MESSAGE TO SRI MADHVA

We were told in the previous Sarga, that at the bidding of Lord Vedavyasa, Sri Madhva left Chikka Badari after leaving a message to his disciples. Sri Madhva crossed deep valleys & lofty mountains by superhuman leaps & reached Upper Badari within a short time. With overflowing devotion, he saw Lord Narayana there & received His blessings & message to the world. This is what is told in this Sarga in glowing style by Sri Narayana Panditacharya in a magnificent way.

Sri Madhva knew the hidden & manifold purport of all the scriptures. Nevertheless, he learnt afresh at the feet of the Lord to make himself poorna again & also to gain the Lord’s blessings. Sri Vedavyasa, the embodiment of infinite knowledge gave to Sri Madhva the most favorite disciple, precious ideas deeply hidden in the texts, never dreamt of by others. The devatas described Lord Vedavyasa & Sri Madhva as the ideal guru & ideal Shishya (verses 1 to 5)

After sometime, Sri Vedavyasa took Sri Madhva to another place in Upper Badari, where He was residing in another form as Narayana. Sri Madhva was overwhelmed at the sight of Lord Narayana & lofty words of praise began to flow spontaneously from his lips describing the numerous avataras of Vishnu. (verse 6,7)

EXCEPTIONAL GREATNESS OF THIS SARGA

The thirty five verses (7-41) are of paramount importance to every Madhva. In these verses, our Acharya has showed us the way how we should meditate upon & worship the Lord whenever we happen to stand before a deity. These shlokas are of high poetical & spiritual value worthy of making special mention here. Of these 35 verses, 27 (14 to 40) are in Slesha. The entire Ramayana, beginning from the birth of Sri Rama till His return to Vaikunta & the entire Krishna avatara stories from Sri Krishna Janana till His return to Vaikunta are all beautifully packed in 16 verses (19-41).

The exceptional greatness, significance & specialty in these verses is that the poetical construction & composition is so superb that each verse can be explained as a Ramayana Story in one way & also as Bhaghavata story in another way. In addition to these two avataras, Sri Acharya visualizes 24 other avataras in the Divine figure of Badari Narayana & these details are spread over eleven beautifully composed shlokas (14-18 and 35 – 40) – all in Shesha. The names of these avataras are indicated below with the relevant shloka numbers for the convenience & easy reference of the interested students.

Sri Madhva, in his measureless Ananda, took full view of the gracious Narayana appearing in the form of a veritable Tapasvi & shining like a smokeless flame (jvalaMtamiva dhUma varjitam.h). His thoughts flowed into floods of praise, recounting the countless glories of Sri Narayana (verses 7-9).

BHAGAVAD GUNA VARNANA

Seeing the Lord outwardly, Sri Madhva visualizes Him inwardly in several ways, associating his thoughts with high Vedic & Vedantic truths. He praises Him in high ecstasy: -

“Is it not that this very Figure is the Purana Purusha, who, in company with Maha Lakshmi brings the Pralaya to all the fourteen worlds.” (verse 10). Again

“In His *Scheme of Creation*, is not that the Divine Figure alone created the three Gunas, jada Prakriti, Mahat-Tatva Abhimani Brahma, Ahankara Tatvabhimani Rudra, other Devathas, Indrias, the five elements (Akasa, Vayu, Agni, Jala & Bhoomi) & the whole of Brahmanda comprising all the fourteen worlds? (verse 11).

SCHEME OF CREATION

The scheme of creation (relevant to the 11th shloka) is explained in simple words in the following 4 shlokas of “Mani Manjari”

sasarja bhagavAn.h Adau trIn.h guNA.h prakR^iteH paraH |

mahattatvaM tato viShNuH sR^iShTavAn.h brahaNastanum.h || 2 ||

mahattatvAt.h aha~NkAra sasarja shiva vighrahaM |

daivAn.h dehAn.h manaH khAni khaM cha sa trividhAt.h tataH || 3 ||

AkAshAt.h asR^ijat.h vidhiM brahmANDavigraham.h |
tasmiMstu bhagavAn.h bhUyo bhuvanAni chaturdasha || 5 ||

The three gunas are satva, Rajas & Tamas.

BHAGAVAD AVATARA VARNANA

Verses 14 to 40-All in Slesha (with due meaning)

14. MACHCHA AVATARA AND HAYAGREEVA

Sri Madhva says “O Lord Narayana 1 on two occasions, when the very sources of knowledge (i.e. the Vedas) were lost to the world, You brought them back once in the form of animiSheshvara (Fish) by killing Hayagrivasura, & again in the form of Hayagriva Moorthy by destroying the Asura, Madhu, by name !

15. KURMA & VARAHA ROOPA VARNANA

“Did you not once bear the whole weight of Mandara Parvata on your back in your Koorma Avatara & again did you not take Varaha avatara, kill Hiranyaksha & bring back the Bhoomi out from the water?”

16. NARASIMHA & HARI ROOPA:

“It is indeed this Narayana who came in the form Narasimha, put an end to the cruel Hiranyakasipu & again appeared in the form known as “Hari” to rescue Gajendra from the clutches of crocodile.

17. VAMANA & BOUDDHAVATARA

“O Lord, is it not that in the form of a beautiful young Vamana, you restored Swarga to Indra & again, in the form of child Buddha, did you not send the wicked souls to hell & give Vaikunta to pious souls.

18. PARASUMRAMA & VEDAVYASA

“It is only this Narayana, who once appeared as the son of Jamadagni in the form & name of Parashurama & vanquished the Kshatriyas 21 times. Again, appearing as the son of the sage Parasara, this Lord, in the name of Vedavyasa, dispelled the ajnana & blessed the deserving souls in the world by revealing to them the Supreme Knowledge.”

RAMAYANA & BHAGAVATA in the same shlokas (verses 19-34)

19. RAMA JANANA & KRISHNA JANANA

This Bhagavan, the greatest Karunakara took birth on earth in Treta yuga as the eldest son of Dasavatara for the good of the world & again at the end of Dwapara yuga, He was born as Vasudeva (Sri Krishna)

20. NAMA KARMA:

When this Lord took birth as the eldest son of Dasaratha, Adi Sesha appeared as Lakshmana, the Lord’s Chakra appeared as Bharata & His Shankha as Shatrughna. The eldest brother was named Rama. Adi Sesha appearing as Sri Krishna’s elder brother was christened as Bala- Rama.

21. TATAKA VADHA & POOTANA SAMHARA

A sample shloka is given here to illustrate the poet’s superb skill in narrating two events in one & same verse, with words yielding dual meanings. In the following verse (21), Sri Krishna being carried to Gokula by Vasudeva & Sri Ramachandra being taken to forest by Vishvamitra are described together:-

janakena so.atha virahA sahiShNuNA muhurIxito vanaM anlyata prabhuH |

chakitena duShTa janata spapasvinA tata AsurIM nishicharIM jaghAna saH || 21
||

22. VISHWAMITRA YAGA RAKSHANA & GOKULA RAKSHANA

Vishwamitra was afraid of Rakshasa. In his favor, Sri Rama killed the demon Tataka. In Gokula, the children were afraid of Rakshasas. In their favor, Sri Krishna killed the demon Pootana.

“Oh Lord, how happy it is to recollect the wonderful ways in which you gave protection to Satwic souls ! You protected the yaga of Vishvamisra & you gave full protection to the entire village of Gokula against the cruel Rakshasas like Kesi, Arishtasura etc..”

23. RAMA STUTI BY VISWAMITRA & KRISHNA STUTI BY GOPIS

“No wonder, O Lord, that Viswamisra praised you in so many words in your Rama Avatara & the Gopis in your Krishnaavatara.”

24. Description of Sri Ramachandra’s entry into the Mithila Patna & sri Krishna’s entry in to Mathura Patna.

25. Description of Siva Dhanur Bhanga by Sri Ramachandra in Mithila & Kamsa Dhanur Bhanga & Kamsa vadha by Sri Krishna in Mathura.

26. Description of Sita Kalyana, confrontation with Parasurama & Rama’s return to Ayodhya patna. In the same shloka, Description of Rukmini kalyana, Sri Krishna’s confrontation with & victory over Jarasandha & return to Dwaraka patna.

27. Description of Sri Ramachandra going to forest (without regret) along with his consort Sri Sita in order to satisfy the mother Kaikeyee & the description of Sri Krishna going with Sri Sathya Bhama to Narakasura Patna to bring back the kundala of the mother Aditi devi.

28. Description of Khara-Dooshana vadha by Sri Rama & Narakasura vadha by Sri Krishna.

29. Description of the happy days of Sri Ramachandra's stay in company with Sri Sita in Panchavati & Sri Krishna's stay in company with Satyabhama in Dwaraka after the arrival of Parijata Vruksha.

30. Description of Sri Ramachandra's wrath on Ravana & Sri Krishna's wrath on Duryodhan at his usurping the kingdom of the Pandavas.

31. Vali Vadha, & the coronation of Sugreeva in Kishkinda Patna. Duryodhana vada & coronation of Sri Dharma raja (Yudhistira) in Hastinapura.

32. Sri Ramachandra's hearing of Sita-Vruttanta from Sri Hanuman, His onward march to Lanka & the arrival of Sri Rama in Lanka. Sri Krishna's hearing of the details of Pandavas that they are living in Upa plavya Nagara after completing the Agnyatavasa & Sri Krishna's stay at Dwaraka.

33. The fall of Ravana, Kumbakarna, Indrajit & others in Rama avatara & Sri Krishna's play in Bharata Yudha that reduced the Bhoo bhara.

34. Sri Sita's Agni Pravesha, Sri Ramachandra's return to Ayodhya, the long & happiest period of Sri Rama's rule in company with Lakshmana, Bharata & Satrughna & others & at the end, their departure from the world & merging with the Moola roopa. Sri Rukmini & Sri Sathyabhama's agni pravesha & Sri Krishna's return to Vaikunta & merging with His moola roopa (nija mUla rUpa paramaikya meyvAn.h)

Looking at the Divine Figure of Sri Narayana in the Narayana Ashrama & praising His glories in the manner described above, Sri Madhva, not content with that, again visualizes the Lord's glories in the following manner:

35. MAHIDASA & KALKI AVATARA

“O Lord, appearing as the son of a Brahmin Vishnu Yasas, did you not, in the name of Mahidasa, produce great Vaishnava Shastras (like Paancharatra) ! Again, did you not appear as Kalki !”

36. YAGNYA NAMAKA & KAPILA AVATARA

“Is it not true, O Lord, that you appeared in the name of Yagnya as the son of the Rishi Ruchi-Prajapati & Akooti & enlightened the mother with Gnyanopadesha. Again, is it not true that, taking birth as Kapila, the son of Rishi Kardama & Devahooti, you enlightened the mother & through her the whole world with the greatest shastra called Sankhya Shastra.

37. DHANVANTRI & MOHINI AVATARA

“At the time of Amruta-Mathana, this very Divine Figure appeared as Dhanvantri & brought the Amruta Kalasa. Again, this same Lord came in Mohini Roopa & fed the Devathas with Amrutha.

38. DATTATREYA & KUMARA AVATARA

In the name of “Datta” this very Lord was born as the son of Atri & Anasooya for the sake of Gnyanopadesha to the deserving souls. Again, when great Muni Sri Pungavas prayed, this Lord appeared before them in the form of a beautiful Kumara & blessed them with Gnyanopadesha (sukumArarUpyabhavadeSha shAshvataH)

39. RISHABHA AVATARA & HAMSA AVATARA:

O Lord, it is you who, once as a Raja Kumara in the name of Rishabha, renounced everything, entered into Sanyasa Ashrama & gave Gnyanopadesha to the sages like Sanaka; you were worshipped by great sages like Sanaka! And in answer to their prayer, you appeared before them in the form of a bird Hamsa (swan) & gave them Gnyanopadesha.

40. Four Roopas: Nara, Narayana, Hari, Krishna

Appearing as Nara & Narayana as the two sons of Yama Dharma, you are again known as Hari & Krishna (also as sons of Yama Dharma) and you gave Gyanopadesha.

Thus, meditating on a few of the Lord's avataras, Sri Madhva finally sums up in one beautiful verse all the countless avataras & glories of Sri Narayana in this way: -

paramAtmane satata me rUpiNe dasha rUpiNe shata sahasra rUpiNe |

avikAriNe sphuTa mananta rUpiNe sukhachit.h samasta tanave namo namaH ||
41 ||

“O Paramatma, eternally remaining in one & the same roopa, you appear (not merely) in ten roopas but in hundreds & thousands & countless rupas & yet there is no change in your original rupa. Each & every one of your Forms is nothing but a personification of absolute GnyAna & Ananda. I prostrate at your lotus feet, O my Lord.”

PURPOSE OF DIFFERENT AVATARAS

Interestingly, our Acharaya views the other side of the Avatara Issue in this way: -

This Lord takes numerous Avataras for different purposes. But could He not have achieved all this without manifesting Himself in different forms ? Surely he could, if He so wanted; He could do it even by a little twitch of His brow. There is however, a great purpose in Lord's doings.

smR^iti kIrtana praNatibhirvimuktaye svajanasya yAtyayama aneka rUpatAm.h ||
13 ||

Unless the countless avataras & deeds of the Lord are remembered & admired, a person cannot develop Bhakthi & hope to attain the eternal bliss. To shower His grace on the pious souls, the Lord takes avataras & does great deeds while living in their midst & himself setting an example to them to follow. Impressions are not lasting in freshness until they are as well experienced. For, the limitation of men are such that they can learn only through the hard way of mental & other disciplines. (verse 13).

SRI MADHVA RECEIVES THE COMMAND

Sri Madhva spent many days in great bliss in the Divine presence of the Lord in two forms at Narayana Ashrama in the interior of the Upper Badari. Many topics were discussed. Sri Madhwa's devotion to the Lord was unbounded & so also the Lord's affection towards him.

The Lord said to Sri Madhva lovingly: - "Listen to my words, carry & propagate my mission which none else can do & may your birth on earth become supremely fruitful. People have written several commentaries on Sootras & other texts mainly according to their own leanings & without proper regard to Shastra Samanvaya. They have misrepresented the texts & blurred the minds of the pious men."

apanenu menaM anayaM kR^itaM khalaiH pratinetuM AtmajanatAM shubhAM
gatim.h |

kuru sUtra bhAShya mavilambitaM vrajeH sumatena yojaya kave shruti smR^itiH
||

“You therefore write a true commentary on the Sootras which is Vishnu PratipAdaka. Let the correct meaning of the sacred scriptures be explained clearly by you to help the devotees to reach me & attain everlasting bliss. Therefore, return soon to the plains & accomplish this task.” (verses 42 to 46)

Hearing these words of Sri Narayana, Sri Madhva felt unable to bear the separation from the physical presence of the Lord. However, realizing the importance of the Lord’s message, he accepted the great mission with all the seriousness. Nothing was more pleasant to him than to fulfill the Divine duty. He replied to the Lord in these words: -

bhavatoritaH satata sevanAmR^ite mama muMttumastu bhagavan.h anugrahaH |
na labheya vallabhatamedR^ishaM sukhaM jagatAM traya.api jagadeka
ma~NgaLam.h ||

“A seva to You, O Lord, is as sweet as Amruta to me at all times & your grace, let me ever be immersed in the sweetness of your service. Happiness similar to this, I cannot find in all the three worlds.”

Subsequently, Sri Acharya submitted to the Lord that there was a problem in his mind which he wanted to discuss before he actually took up the work. He presented his problem in these words: -

kali kAla kAlita guNe dharAtale sujano na nUnaM adhunAsti yogyadhIH |
paratatva varNanaM ayogya tAvate nanu havya dAnamiva niMdyate shune || 49
||

“Kali is reigning supreme on earth. The world is rapidly becoming bereft of men desirous of acquiring sacred knowledge. O Lord, to whom shall I go & preach the Shastras? Am I to go & offer these most sacred scriptures to the tasteless & underserving men?”

.....bhuvI santi saumya puruShA guNochitAH |

vimalAn.h maNI niva guNojjhitAnimAn.h dayayA vishodhaya vishuddhagogaNaiH
|| 50 ||

“My dear ! there are virtuous men on earth scattered here & there like loose jewels fit for being picked up. Spot them out & favor them with your noble preachings. (This is my message). Let your keerti spread all over the world. “ (verses 50, 51).

Having clearly understood the Lord’s desires, Sri Madhva took the command on his head, prostrated before the Lord Badari Narayana & set out to the plains to accomplish the great mission entrusted to him (verses 52-53).

Sri Narayana Panditacharya concludes this sarga with a beautiful description of the three figures at Upper Badari. Viz., Sri Vedavyasa, Sri Narayana & Sri Madhva. He puts it that the three figures appeared as though the three Moorti-s of the three Vedas or three Agnis in human forms or the three emperors of the three worlds sitting in one place (munisuta dharmasR^inu madhvAH. (verse 54)

bhAraIramaNa mukhyapraNantargata shrI kR^iShNArpanamastu

CHAPTER NINE

Sarga 9, *Part 1 by Sri R.S. Panchamukhi*

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA'S RETURN FROM BADARI, HIS SOOTRA BHASHYA & SECOND TRIP TO BADARI

Sri Madhva's emergence out of the Himalayas Ranges after taking leave of Sri Veda Vyasa & Narayana, his writing the Bhashya at lower Badari, his homeward march, a few incidents at place on the banks of Godavari including the conversation of Shobhana Bhatta during his return journey, the joy of Sri Achyutha Preksha Acharya at Udupi on seeing his meritorious Sishya who was shining in Divinity, the Sishyas convincing the Guru & converting him to the new school of thought, Sri Madhva's establishing Krishna Temple at Udupi, his guiding a great Yagnya, his second trip to Badari & return again to Udupi are the topics dealt with in this ninth Sarga.

In the opening verse, the poet says, Sri Vedavyasa & Sri Madhva left Narayana Ashrama & returned to Vedavyasa Ashrama (verse 1). And after concluding the final studies at the feet of Sri Veda Vyasa, Sri Madhva took leave of Him with full grasp of his Guru's Hrudaya Bhava (chitta vR^ittiM anuvR^ittimAn.h, verse 2). How hard it was for Sri Madhva to take leave of such a lovely Lord ! Prostrating at His lotus feet & getting ready to depart from His enchanting Sannidhi, Sri Madhva again & again looked affectionately at the smiling & charming face of Sri Vedavyasa (mandahAsa mR^idu sun da rAnanaMsatpatiM (verse 3). Sri Narayana Panditacharya (in shloka 4) hastens to remind us that in reality, Sri Madhva being an aparoxsha jnAni, never suffered the pains of

separation from the Lord (naiShanAtha virahl tato.abhavat.h) and that he was ever face to face with the Lord at his heart. (verse 4).

Descending from the high mountains, & jumping down from hill to hill like a veritable Vanarendra, Sri Madhva quickly reached Anantamata at lower Badari where his retinue of Sishyas was eagerly awaiting his arrival. How happy they were when they received in their midst their dearest Guru after a spell of separation! The term svajana in verse 6, suggests the kind of happiness that the members of a family would feel when their beloved father returns home from a far off country completing a meritorious mission (verse 6).

While Sri Madhva was camping at Anantamata, some five or six Brahmins of the place, headed by one Agnisarma brought & served large quantities of sumptuous dishes of Bhiksha to the Master severally & Sri Madhva consumed the whole lot & surprised & satisfied them all. This wonderful feat was trivial for him, being the avatara of Vayu who consumes the worlds at final dissolution (Pralaya) verse 7.

Camping at Anantamata, Sri Madhva composed (as ordained by Lord Narayana) his Sootra - bhashya which represented his whole self in form & spirit. The work is commended as a chaste, simple & highly meaningful composition easily intelligible even to the ordinary students & yet hard & difficult to be grasped even by the learned scholars (verse 8-12)

WHAT IS SOOTRA & BHASHYA

Vedas are the only source of knowledge that reveals Paramatma Tatva & Jeevatma-Tatva (the true nature of God & man). Every word of it leads us from perfection to perfection. But in scope & range, the vedic expressions are so vast & endless that in some contexts they outwardly appear to be self contradictory. In order to dispel the possible doubts in this regard & also to establish a decisive

& clear cut meaning of the Vedas, Sri Badarayana (Vedavyasa) has composed 564 Sootras, Topic wise. The definition of a Sootra: -

alpAxaraM asaMdigdhaM sAravat.h vishvatomukham.h |

astobhaM anavadyaM cha sUtraM sUtra vido viduH ||

A Sootra is more or less a short of concise technical sentence used as a memorial Rule. Here, these are known as Brahma Sootra. For example, they begin with these Sootras: -

1. OM OM athAtho brahmajignAsA Om
2. OM janmAdyasya yataH OM
3. OM shAstrayonitvAt.h OM

And end with

4. OM anAvR^ittiH shabdAt.h anAvR^itti shabdAt.h OM || 564 ||

The first & foremost requisite for an Acharya to establish his Vedanta is to produce a bhAShya (commentary) on all these 564 Sootras. Sri Sankara & Sri Ramanuja have done so. Sri Madhva, as explained above (in verse 8 to 12) has composed his Bhashya as guided by Lord Vedavyasa the very author Himself. The greatness of this Bhashya lies in the fact that Sri MADhva convincingly proves (by extensively citing the acknowledged works of authority) that his Vedanta is the one only one- distilled as the pure essence from the vast range of Shruthi-s, Smriti-s, Puranas & the Epics. His Bhashya is in full conformity with the definition of a Bhashya

sUtrAtho varNayate yatra padaiH sUtrAnusAribhiH |

svapadAni cha varNyante bhAShyaM bhAShyabido viduH ||

A Bhashya is a commentary which explains Sootras word for word with comments on the technical words used in it.

ACHARYA ROOPA AND HIS BHASHYA

In five beautiful verses of extraordinary construction (verses 8-12), the poet describes in Slesha, the Mahima of Sri Acharya- Roopa & in the same words the Mahima of his Bhashya as well. In addition to Slesha, these five shlokas are built in Kulaka with the verb placed in the last verse: “atano.t” (brahma sUtra gaNa bhAShyaM atanot.h).

The beauties in verse 8 are worth enjoying in original. -- vyasa deva hR^idaya ati vallabhaM vAsudevaM agaNeya sadguNaMsAdhayat.h (Sri Madhva's Bhashya is very dear to the hearts of Sri Vedavyasa because it speaks of the countless attributes of Vasudeva). Further, it is sakala doSha varjitaM (absolutely perfect & spotless) gives us jnAna, bhakthi & anantha saukhya. The same meaning can be applied to the personality of Sri Madhvacharya as well (verse 8).

The verses 9 & 10 are oft quoted shlokas & they are given here: -

uktamuktaM abhidheya muttamaMveda vAkyam anuvAdayan.h muhuH |

vyamjayat.h smR^iti vachobhi raMjasA tasya chArthaM atiyukta yuktimat.h || 9
||

bAlasa~Nghamapi bodhayat.h bhR^ishaM durnirUpa vachanaM cha paNDitaiH |

aprameya hR^idayaM prasAdavat.h saumya kAMti cha vipaxa bhIShaNam.h || 10
||

The poet, in verse 11, points out that Sri Madhva's Bhashya & his personality are worthy of reverence & respect even by the Devathas like Sri Rudra & Indra (nAki nAyakaiH) the Lords of swarga loka) verse 11.

In addition to formulating a perfect system of philosophy, Sri Madhva in his Bhashya has exposed the serious defects inherent in other twenty one system of philosophies (verse 12). The twenty one earlier Bhashyas referred to are mentioned in Bhavaprakashika as follows :

Bharathivijaya, Sacchidananda, Brahmaghosha, Shathananda, Udvartha, Vijaya, Rudrabhatta, Vamana, Yadavaprakasha, Ramanuja, Bharthruprapancha, Dravida, Brahmadattha, Bhaskara, Pishacha, Vrttikara, Vijayabhatta, Vishnukrantha, Madhavadasa, and Sankara.

Regarding the different philosophies on earth, Sri Madhva says in his anuvyAkhyAna

anAdi kAlato vR^ittAH samayA hi pravAhataH |

na cha uchChedo.asti kasyApi samayasya ityato vibhuH ||

The philosophical systems are eternal (like the flow of the river) and there can be no total destruction for any of these systems". Because of the different tastes of the human minds according to the individual inner vasana & svabhava which none can control. By nature, some systems would be prominent at one time & others at another time.

At lower Badari, the chosen Sishya Sri Satya Theertha transcribed the whole work of Acharya's Sootra Bhashya in great humility & enthusiasm. He did it with a great conviction that copying of even a single syllable of the sacred work would fetch the merit of founding a beautiful Vishnu- Temple on the banks of the holy Ganga (verse 13)

gA~Nga ma~Ngala tara~Nga bha~Ngada prAnta su shrihari veshma kR^itsamaH |
yadgataika tama varNa lekhakaH satyatIrtha iha bhAShymAlikhat.h || 13 ||

SRI MADHVA IN ANDHRA DESA

On completing his sacred Sootra Bhashya at lower Badari & getting it copied, Sri Acharya prostrated before the Lord & started with his retinue of disciples to return to the plains where he had to fulfill the Divine mission as ordained by Sri Narayana. In due course, he reached the banks of Godavari, a great center of learning in those days in Andhra Desa (verse 14).

tatra devaMabhivandya yAtavAn.h svAmino vachana gauravAd.h drutam.h |
sAnugo vividha bhUratItyago dAvarItaTaMagAdaleshadhIH || 14 ||

The annual meet of Pandits of high merits was in session when Sri Madhva arrived on the banks of Godavari. Here, a body of scholars well versed in the 18 Shakhas (branches) of the Sruti, met him to test his knowledge in the Vedic lore. The master of Vedas surprised them with his superhuman erudition. In the same place, he encountered the stalwarts of the six systems of philosophy viz., Bhatta, Prabhakara (Meemamsaka), Vaiseshika, Naiyayika, Bouddha & Charvaka & convincingly proved to them individually the fallacies inherent in each of the systems. In all humility, they admitted defeat & they proclaimed that Sri Madhva was Sarvagnya (all knower)verse 15,16.

The chief Pandit of the assembly, Shobhana Bhatta by name, was a great Vedic scholar & had mastered all the Shastras, Puranas & Mahabharatha & was

well known as the crest jewel among Logicians. (trayl sakala paxa shixakaH, variShTha saMmataH, veda bhArata purANa nShThitaH, tArkika shikhAmaNiH || 17-18). He came to conquer Sri Madhva but at the end of the debate found himself conquered by the Acharya. The close reasoning and the thrilling Vedic exposition of the Acharya had such a telling effect on the great scholar, Shobhanna Bhatta that he prostrated before the Acharya in devotion & became his disciple. He studied the Acharya's newly composed Sootra Bhashya & in his limitless joy, he went into raptures over the excellence of the sacred work. He praised the Bhashya in many wonderful words that it is the only key to unlock the sacred work. He praised the Bhashya in many wonderful words that it is the only key to unlock the secrets of the Vedic lores hidden in the Brahma Sootras. From then on, he became the foremost exponent of Madhva Bhashya & engaged himself in debates in various Sabhas & convincingly established that Sri Madhva's Bhashya was the only correct & unbiased commentary on the Sootras of Badarayana & that those who availed themselves of its merits were really the blessed ones (verses 18-20)

apamruthyu pariharisO anila dEva

krupaNa vatsalanE kAvara kANe ninnuLidu

sAdhanA shareeravidu nee dayadi kottaddu

sAdhAraNavalla sAdhupriyanE

vEdavAdOdita Sri Jagannatha viTalana

pAda bhakuthiya kottu mOdavanu kodu sathatha

- Sri Jagannatha Dasaru

Sarga 9, *Part 2 by Sri R.S. Panchamukhi*

THE STORY OF WEALTH YIELDING SHANKHA

Sri Shobhana Bhatta (who later became Sri Padmanabha Theertharu, the first of the four direct Sanyasi- Shishyas of Sri Madhva), the able exponent of Madhva Bhashya, in one of his impressive speeches brought home to the audience the greatness of Madhva Shastra by means of an interesting illustration. He said:

Once a lime maker collected a large quantity of lime shells & powered them to prepare chunnam. In the heap, one particular shell was too hard & he could not break it, however much he tried. He put it in the fire & even then it remained as it was. Thinking it was a useless stony stuff, the foolish man threw it away on the road without regret. A passerby, who noticed it on the road, picked up the shell & came to know on closer examination that the luck find was a superior Dakshina varta or BALAMARI SHANKHA. Dakshina-varta Shankha is Balamari Shankha in Kannada & Valamburi Sangu in Tamil. This is different from all other common Shankhas in its curve. The common Shankhas are curved to the left. But Balamari Shankas are curved to the right (in other words, its opening is on the right side). It is not easily available. Shastras proclaim that Dakshina Varta Shankha most effectively represents Sri Lakshmi & that if regular pooja is performed for this Shankha, one would be gifted with all the good things in life including wealth, health, children & fame.

He knew it was very valuable & thought he could sell the thing & get a huge amount of money. The Bhagya Daivam (Luck) followed him to the extent he deserved (bhAgyadevamihā yogyatAnugam.h) (verse 23). He went to a king & offered the invaluable Shankha in exchange for a stipulated sum. The king immediately paid the price & received the Divine Shankha with as much pleasure & devotion as he would receive the very Lakshmi Devi (if she were to come in person). He cleansed it with holy water & performed Abhisheka with milk & honey. He kept it in his palace as an object of worship & very soon he became the king of kings. His name & fame spread far & wide; success stood at his door & he

enjoyed the kingdom in peace & plenty. Concluding the story in this way, Sri Shobhana Bhatta compared the foolish lime maker to one who has no taste for Madhva Shastra (asya saddR^isho.asti nIchadhIH verse 22).

The passerby who had some knowledge about the value of things & thereby benefitted himself with the huge sum of money (bhUridhanaM verse 23) is compared to one who surely derives all the good things in life by studying the all yielding Madhva Shastra but he derives the fruits only in proportion to his inner intensity & merit (bhAgyadaivamiha योगyatAnugam.h, verse 23).

The king, with the highest sense of value, adored the Divine object in the way it should be adorned & thereby derived the full benefits. He is compared to those noble & sacred men who fill their thoughts always with the subtlest ideas & ideals enshrined in the Madhva Shastras & thereby command the respect & reverence throughout the country by virtue of their living in the highest spiritual & philosophical plane as indicated by Sri Madhva. The material benefits pour at their door without being asked for.

In this way, Sri Shobhana Bhatta impressively brought home to the huge spell bound audience that Sri Madhva- Shastra is surely a kalpa vruksha & that it gives all that a devout student desires in life- of course in proportion to his merit & degree of sincerity (shAstrakalpataroH sakalamapi prApnuyAt.h phalaM (verse 26).

Accompanied by the illustrious Shobhana Bhatta & other learned disciples, Sri Madhva left the banks of Godavari & moved towards the South on his way back to Udupi, covering important centers of learning on the way & spreading the sacred mission among the deserving souls as ordained by Lord Narayana. Sri Poorna Pragnya Acharya reached Udupi in due course & prostrated at the feet of Sri Ananteswara & then paid his respects to the eagerly waiting Sri Achyuta Preksha. The aged Guru, Achyutha Preksha shed tears of joy when his dear & glorious Shishya returned after a long & anxious period of separation (verses 29-31).

Sri Madhva had prolonged discussion with Sri Achyuta Preksha on the newly composed Sootra Bhashya a copy of which he had already sent in advance to Sri Achyuta Preksha for his perusal & study. Sri Achyuta Preksha was so much ingrained by his misreading of the Sootras from his younger days that he did not easily react to the new Bhashya & required much time & discussion to get convinced. Just as a doctor would first locate the root of a disease, Sri Madhva quickly found out that Sri Achyutha Preksha's tastelessness was due to the influence of Kali deep rooted in his heart (hR^id.h gataM mUla doShaM arucheH achintayat.h. He rooted out this Moola Dosha from the heart of his Guru by repeated efforts & by hard discussions on the effective & sacred Veda Mantras (haMsarAt.h kalimalaM nirAkarot.h ekaddR^iShTimiva – mAnasAt.h guroH (verses 32- 35).

When once the malady of the heart was thus removed root & branch, and the mind cleared of all misconceptions, Sri Achyutha Preksha shone with a new glow of inner joy brought about by the superior import of the new Bhashya (verse 36).

MUDRA DHARANA TO DISCIPLES

Shankha & Chakra are the symbols of Vishnu. A Vishnu Bhaktha, by applying these Mudras on his body, helps himself to train up his mind to think & act in a religious way. In order to emphasis the importance of this high ideal, & also to fulfill the vedic injunction, Sri Madhva gave Mudra Dharana to his followers with the same pleasure & compassion with which he taught them the true Vedanta (verse 39).

sajjanAnsaha mahAdareNa nR^In.h pApinAM prakR^itito.apriyAkR^iti |

dAruNAgha gaNadAraNaM sma sa grAhayatyapi sudarshanaddvayam.h || 39 ||

The above verse is a fine example of Slesha in this Sarga. How Sri Madhva taught the true Vedanta to the deserving men with pleasure & how he gave them Mudra Dharana are described together with the same set of words. The two keywords in this sloka are 1. mahAdareNa & sudarshana is a good shastra & sudarshana is also chakra.

SRI KRISHNA TEMPLE AT UDUPI

The establishment of Sri Krishna Temple at Udupi was one of the many adorable contributions that Sri Madhva had made for the welfare of humanity. Personally, being an aparoxa jnAni, he needed no temple worship. But in order to ensure material & spiritual success for his followers & also to consolidate his achievements & thereby bring into practice his philosophy of life, Sri Madhva desired to set up a temple & install a stone idol of Sri Krishna at Udupi. He had in his mind a particular idol of Sri Krishna which was once adored by the Gopikas (gopika-praNayinaH shriyaH paterAkR^itim.h verse 41). Fortunately enough, he got the idol & washed it cleanly in a pond with his disciples (verse 40-41).

By the very touch of Sri Madhva, God Hari appeared in the idol in full form. Sri Acharya carried the heavy idol single handed with ease, even though it was so heavy that it could not be lifted up even by thirty stout & sturdy men.

sparshanAt.h bhagavato.atipAvanAt.h sannidhAna padatAM gatAM hareH |

triMshadudyatanaraiH sudurdharAM lIlayAnayadimAmasau maTham.h || 42 ||

mandahAsamR^idusundarAnanaM nandanandanamatIndriyAkR^itim.h |

sundaraM sa iha sannyadhApayat.h vandyamAkR^itishuchipratiShThayA || 43 ||

He installed the beautiful smiling idol of the Lord of the Gopikas in all pomp (verse 42, 43)

SUPPORTED A GREAT YAGNYA

Once during his stay at Udupi, Sri Madhva supported the cause of one Vasudeva the son of his Vedic teacher of the school days to perform a great yagnya successfully, even though it was obstructed by a formidable opponent & renowned Vedic scholar Jaraghatita by name (MaradithAya in the local language). (jarAghaTitagotra uchyate, verse 44). Sri Madhva's poorvaashrama young brother officiated as Hota in this great sacrifice (verse 44-48) (vishvavetturanuH atra hotR^itAM prApya (verse 48).

By this commendable act, Sri Madhva taught to the world that a karma (action) performed purely in a spirit of dedication & worship to Sri Hari would lead to God vision (j~jApayanniti paramAtmavedakaH verse 51) like the three fold means of Sravana, Manana & Nidhi dhyAsana.

THE SECOND TOUR TO BADARI

In the three concluding verses from 53 to 55, the poet briefly narrates Sri Madhva's second trip to Badari. Even while he was returning from his first tour, Sri Madhva had won the hearts of pious souls throughout the country by expounding to them the new system of philosophy & this had resulted in great scholars coming to him from all parts of the country & gathering around him in large numbers.

Thus establishing a sound system of philosophy & after a long stay at Udupi, Sri Acharya desired to go to Badari again to dedicate his work at the feet of Sri Baadaraayana.

Crossing several rivers & mountains on the way, Sri Acharya reached Badarikashrama & offered prayers to Lord Vedavyasa (pureva kR^iShNapriyamApadashramam.h verse 53). There he stood dedicating to the Lord all that he had accomplished.

The Lord was immensely pleased at the wonderful achievements of Sri Madhva & considering that there was no other fitting way of recognition, perpetuated on him the same Saha Bhoga which He had conferred on him in previous incarnation as Sri Rama to Hanuman (verse 54). Sri Narayana Acharya says says:

saha bhoga mananya labhya masmai hanumadrUpavate dadau purA hi |
anavexya paraM svabhiShTakartre pratidAtuM hariraidhayattameva || 54 ||

Thus being blessed, Sri Madhva prostrated before the Lord in all respect & then returned to Udupi with his disciples (verse 55).

Editor's note: Tradition has it that the idol arrived from a ship that came from Dwarka. The details in this regard as authenticated by Sri C M Padmanabhachar in his "Life & teachings of Sri Madhvacharya" is reproduced here for the benefit of the readers.)

LORD KRISHNA ARRIVES AT UDUPI

By Sri C M Padmanabha Achar

“One day, Sri Madhva started for sea-bath in the small hours in the morning. As usual, he offered prayers to the Almighty, by reciting hymns in His praise. This

day it occurred to him that he might himself compose a short book of Stotras capable of being set to music. He began at once. As he walked to the sea-shore which was about 3 miles (5 km.) He sang in numbers, for the numbers came. They came unbidden out of surging emotions. Verse after verse flowed like honey, sweet and pithy. In a few hours, five chapters of about 46 verses were ready.

All this was obviously the result of a presentiment. When the idea of composing 'Dwadasa Stotram' occurred to him, Sri Madhva was intently thinking of Sri Krishna. It flashed on him that Sri Krishna was on His way to Udupi to settle down there, for the benefit of His Bhaktas. He felt a strong pre-sentiment that the day would turn out most memorable to Udupi, and that before sun-dawn the Grace of the Almighty would bless this place in a special manner.

This pre-vision elated his spirits and facilitated the flow of prayerful music. He danced mentally to the tune of the Divine music, and sang on, absent-mindedly, during all the ablutions.

At last, he went to the sands, and sat down for further meditation. While thus engaged, he opened his eyes suddenly, and they lighted upon a ship in distress. It was a merchant-man from Dwaraka, laden with costly merchandise. The Master saw that the ship had got out of hand and was drifting at the mercy of the waves. At length, it got stranded in a sand bank, and all the skilled efforts of the sailors proved ineffectual to redeem her from peril.

Sri Madhva understood the distress of the unhappy vessel and resolved to save her. Taking up his hand-kerchief, he waved it at the ship, intending that she should float and sail to the shore. And sure enough the ship did float and sail, and was soon beyond danger. A general shout of rejoicing and welcome greeted the merchantman as the ship touched the haven in safety. The Master of the ship approached the Guru with profound gratitude, and begged of him to accept something in return. Sri Madhva cared not for treasure, abundantly as it was offered. He said "there are some clods of earth known as 'Gopi Chandanam' in your vessel: Give me some pieces thereof. I am content." The merchant obeyed with alacrity, and many large pieces were at once fetched.

The beholders watched the development of affairs with intense interest.

One of the pieces was particularly large & heavy. Sri Madhva ordered it to be carried with care to his Mutt. There were many persons accompanying him on this occasion.

When the clod was brought about one or two furlongs, on the way home, it broke in twain & disclosed to view a magnificent image of Sri Krishna. It was a lovely statue of Balakrishna holding a churning rod in one hand & churning rope in the other.

Sri Madhva looked at the figure & became transfixed with emotion. The pre sentiment was fulfilled. Sri Krishna had come from Dwaraka among the clods of the ship's ballast. He had lain unworshipped for centuries on the shores of Dwaraka & had at last wended His way to Udupi, to bless Sri Madhva & his disciples.

Then flowed the continuation of verses from chapter six with a ring of redoubled thrill. Hereafter, Sri Madhva addressed the Lord, as if face to face with him with telling appeals for grace. He filled the poem with choruses, so that groups of men might take part in the soul stirring dance. Chapters 6 to 12 of Dwadasha stotra were completed in the course of this day.

The spot where the clod broke, is known as Vadabandeswara. There is a temple of Balarama at the place.

The image thus miraculously obtained was taken to Udupi & washed at the tank known as Madhva Sarovara. When all the sticking pieces of earth were removed, a large gathering of people came to see the image. Rays of effulgent light radiated from the image, by reason of the divine presence induced by Sri Madhva's touch. (verse 42).

Sri Madhva ordered his attendants to carry the image with care to his mutt. They approached the idol & tried to life it. It was too heavy. Some more joined. Still it could not be lifed. Thirty stalwart men tried all their strength, in vain. Sri Krishna remained immovable. Sri Madhva ordered them to leave it alone. It was

Sri Krishna's pleasure that Sri Madhva himself should carry Him. He lifted the image with both hands & carried it with reverence to his lodging (verse 42). The day was one of universal joy & prayer for the people. Sri Krishna had come into their midst under circumstances of peculiar significance. The inhabitants of Udupi deemed themselves doubly blessed by the combined pleasure of Madhava & Madhva".

YAGNYA IN MADHVA VIJAYA

By Srimushnam V Nagarajachar

In Madhva Vijaya, we come across with important references to Yagnya in two places, namely the 18th shloka in the first Sarga & Shlokas 44 to 51 in the ninth Sarga. While the first reference is in a figurative sense, the second one deals with the technicalities of a regular yagnya.

The relevant sloka in the first Sarga:

jAjvalyamAnojjvalarAghavAgnau chakre sa sugrIva suyAyajUke |

AdhvaryavaM yuddhamakhe pratiprasthAtrA sumitrA tanayena sAkam.h || 18 ||

The poet says that Sri Hanuman viewed the war with Ravana as a great Yagnya in which he (Hanuman) himself played the role of the Adhwarya. In that yagnya, the Agni was Sri Raghava, Sugreeva was the yajamana, Sri Lakshmana was the Prati Prasthata & Angada & others were the assistant Ritviks.

The second reference: the relevant shlokas in the 9th Sarga: -

yAjjayA samuchitAnuvAkyayA prasavagrya vibhavaiH abhiShTavaiH |
vishva vetturanujotra hotR^itAM prApya daivatataI ratoShayat.h || 48 ||
sa prayujya nishitA nishAtadhIH vaishvadeva vara shastra santatIH |
rAxasAsura nirAsakR^it.h surAn.h vlravarya iva bhAgamApayat.h || 49 ||

In the three verses quoted above, we are specifically concerned with the following ceremonial terms regarding the subject of Yagnya: -

adhvaryuH, Prati prasthAtA, yAjjayA , samuchita anuvAkyayA, sapravargya-
vibhavaiH, hotR^itAM prApya, vaishvadeva- vara-shastra-saMtatIH

Of the terms listed above adhwaryu, Prati PrasthAtha & HotA are the designations of priests officiating in a yagnya & the rest of the terms indicate the practical side of the different rituals connected with great yagnyas.

‘Ritvik’ is the common name for any & every Vedic Scholar engaged in a yagnya or a Homa. When these Ritviks enter into their different assignments, they are identified not by their personal names but by their designated names. There are several such designations of which, the following four are of high ranks:

HotA, Adhwaryu, Udgaata, Brahma.

Prati Prasthaataa is more or less an assistant to Adhwaryu. The duties of these four Ritviks are as follows:

R^IgvadakushalaH | R^IgvadAt.h tattatsUkta ucchAraNena devatAnAM prItiM
karoti ||

HOTA: He is proficient in Rig Veda. He invokes the Devatas by chanting appropriate Mantras from Rig Veda.

sa hi yajurvedAdhAraH yajurbhiH yAjayati | yaj~natantrAnusAreNa anyAn.h
R^ItvijajaH nayati | yajanakriyA nirvAhl | kriyAdaxaH | tadadhInameva sarvathA
yaj~na nirvartanam.h ||

ADHVARYU: He is the authority in Yajur Veda. He offers the Ahuti in the yagnya. He leads the other Ritviks as laid down in the Yajur Veda. He is the executive head, in charge of the various rituals in the yagnya. He is an expert in performing (the rituals). Adhwaryu is the chief of all the Ritviks says the veda. “adhvaryurVA R^itvijAM prathamo yujyate”

udgAtA: sAma gAyati | ayaM sAmnAM gAnena devAn.h Anandayati ||

He sings sAma veda. By chanting (singing) appropriate mantras in sAma veda, he makes the devatas rejoice.

brahmA-

sa sAXi | sarvasyApi yaj~na karma kalApasya dadAtyanuj~nAM | karmaNAM pravartane yathAkAlAM anuj~nAxaraM uchcharati | sthAne maunaM AsthAya Akarma parisamApti mantra tantra kriyA lopanyUnatAtirekebhyaH yAj~nikaM karma raxati | na sthAnAt.h chalati ||

He is the authoritative observer of the entire activities in the yagnya. To protect it against the onslaughts of the evil spirits (coming always from the Southern direction), BrahmA takes his seat in the Southern side of the Vedi.

He keeps a constant vigil over the entire activities of the yagnya & protects it internally also against all sorts of incidental errors such as shortening missing or over doing a Mantra, Tantra, Kriya etc... Therefore, his approval is sought by the other Ritviks at every stage of the Yagnya & if he is satisfied that everything is

allright, he gives his final word of approval, 'OM' & allows the yagnya to proceed further. Thus without moving from his place & without indulging in unnecessary talk, & with all the seriousness he protects the yagnya from the start to the finish.

Even on common occasions of Homas such as in marriage etc.. when the Yajamana & his patni go round the Sacrificial fire in Pradashina, the Acharya sitting as Brahma usually moves just outside the Pradakshina round & does not sit inside the round. The idea is that he has come outside to protect the dampatis by posting himself at the southern entrance through which evil spirits may enter.

pANigrahaNa veLAyAM yamo mR^ityushcha tiShThati |

dampatyoH raxaNArthAya brahmApyeko barhivaset.h ||

Explanation for: 1. yAjyayA, samuchita anuvAkyayA (verse 48); vara, shastra saMtatiH (verse 49)

In Yagnya, Veda Mantras are specified in different terms. Of these, the poet refers here to the yAjyA Mantra & puronuvAkya (Puronu vAkya) Mantra. The rule is that while offering the Ahuti, Puronu vAkya Mantra must be chanted first & it must be followed by the yAjyA Mantra (puronuvAkyAM anUchya, yAjyayA juhوتي says the veda.

After being ordered by Adhwaryu, the Hota chants the appropriate (Puronu vAkya) Mantra & when he concludes, Advaryu orders Agneedhra (another Ritvik) who picks up & chants astu shrauShaT.h. Then, Adhwaryu keeping the Ahuti (the offering) ready in his hand & turning towards the HotA orders him to chant the relevant yAjyA Mantra & when he concludes it with vauShaT.h Adwaryu offers the Ahuti into the Agni.

Explanation for shAstraH –

A few of the Mantras in yagnya are termed as tuta & a few others as shastra. If the person sitting for yagnya is not well versed in Stuta & Shastra, the

yagnya spells all bad luck on him; but if he is well versed, the yagnya showers on him all the good results; says the Veda: -

stuta shastrayoH dohaM avidvAn.h yajate taM yaj~naH duhe |

stuta shastrayoH dohaM vidvAn.h yajate saH yaj~naM duhe | |

Sri Narayana Panditacharya, by describing it as vara shastra saMtatiH emphasizes that these were chanted in a highly perfect way.

Explanation for sapravargavibhavaiH (verse 48): From the way in which the poet expresses his great admiration of the memorable yagnya that was performed under the guidance of Sri Madhva, it appears that he must have been overwhelmed at the sight of such a great yagnya which he says, was performed in any extremely perfect & superior manner. Perhaps he thought it worthwhile placing on record at least a few of the ritual known as Pravargya.

bharatIramaNa mukhyapraNAntargata shrI KR^iShNArpanamastu

Sarga 9, Part 3 by Sri R.S. Panchamukhi

YAGNYA IN MADHVA VIJAYA (contd)

What is Pravargya?

Pravargya is an important ritual in Soma yaga. This has to be performed on the 2nd, 3rd & 4th day of the Five day yagnya. Pravargya is the head for the yagnya & another ritual "Upasad" is its neck says the veda (shiro vA etad.h yaj~nasya | yatpravargyaH grIvA upasadaH) Among the other things, the rituals in Pravargya include the following items.

1. patnI parishrayaNam.h : Placing a veil over the YajamAna's patni

2. pUrvashantiH: The Ritviks take their seats in their respective places around the Vedi & start chanting the Shanti Mantra, beginning with namo vAche
 3. dharmAbhistutiH : The HotA chants the appropriate Mantra in praise of the Gharma
 4. rauhiNa puroDAsham.h : A handful of rice flour is prepared like a clay ball. Two handfuls are got ready. It is called PurodAsam. There will be two toy horses made of mud. By chanting appropriate mantra, Agneedra places the two PurodAsams upon the back of the two horses (rauhiNA).
 5. Ajya samskAraH : The Prati Prasthaataa purifies the ghee by chanting appropriate Mantra & renders it Pavitra, fit for offering in the sacrificial fire.
 6. ajA payas go payas dohanam.h : Adhvaryu secures goat's milk, cow's milk & ghee. The rule is he has to milk on the spot. These are mixed in a specially made mud pot called Maha veera & heated. This mixture is known as Gharma.
 7. Gharma homaH, prAyashchitta homaH : While the Udgaataa sings the Saama gaana, the Prati Prasthaataa takes out the PurodAsa (Flour balls on the horses back) & with appropriate Mantra he offers them as Ahuti into the sacred Fire.
- Then the hot Maha Veera (mud pot) containing the Gharma is picked up by two persons (Adhvaryu & Prati Prasthaataa) & held ready for Ahuti. Before offering it into the fire, a quantity of curd is mixed with Gharma & both the Ritviks chant appropriate Mantra & offer a portion of the Gharma ceremonially into the Sacrificial fire.
8. Gharma bhaxaNam.h: The remaining quantity of Gharma is distributed among all the Ritviks, who receive it in their palms & take in.
 9. Upasad.h: Then they perform a small Homa known as Upasad.
 10. uttarashAnti paThanam.h, subrahmaNya AhvAnam.h : Concluding in this way, all the Ritviks chant Uttara Shanthi Mantra beginning with shannovAtaH pavatAM mAtarishvA. Finally, through Saama gaana, they invoke Indra Deva to drink the

Soma. At the end, the Yajamana stands up facing the East. He holds in his hand a winnow filled with rice & jiggery. The Ritvik proclaims that this Yajamaana is the son of so & so, grandson of so & so, & great grand father of so & so. Even if he had not yet become the father or grand father of the children to be born (janiShyamANAnAM janiShyamANAnAM pitAmahaH _ etc... The priest further proclaims that this yajamana has taken a vow to perform this great Soma yaga & in so doing he will perform such & such rituals today, such & such tomorrow & the others the day after tomorrow. O ! gracious Indra Deva, we all pray that you be kind enough to come & make this great Yagnya a grand success' by which this Yajamaana &

the three generations before & after him will be saved from misery. The Pravargya is concluded in this way. In order to indicate that these rituals of Pravarghya made it a Vaibhava, the poet put it in one word saptavargya vibhavaiH

One can now imagine how great & sacred a soul must be the poet Sri Naraya Panditacharya to present us a Kavya containing not merely the best of poetic or literary beauties but also the high technicalities of a glorious yagnya- all neatly & skillfully packed in a handful of shlokas.

MUDRA DHARANA: ITS SIGNIFICANCE

Veda & Puranas proclaim that Mudra Dhaarana is helpful for the spiritual elevation of a Vishnu Bhakta & emphasis that it is very essential for a Vaishnava to have the Vishnu Mudras on his body in his own interest.

This is one of the important observances in Bhagavata Sampradaya & Sri Madhva did not introduce any convention of his own, but only revived this age old Sampradaya & fulfilled the Vedic injunctions by offering Mudra Dharana to his followers.

It is said in Varaha Purana.

The gist of the Text from Varaha purana:

Mudra dhArana is of two kinds; the heated Mudra & Mudra with Gopi Chandana. The heated Mudra is to be had from the hands of others on special occasions such as Upa nayana, Maha Guru's arrival etc... In this case, the number of Mudras is only two; chakra & Shankha. However, these two Mudras are to be had on five places of the body; Chakra on the right shoulder, right chest & on the abdomen. In this way, it is known as "Pancha Mudrika". If not all the five, at least two (i.e. one Chakra & one Shankha on the respective shoulder. Are the minimum prescribed. Even ladies & children should have the heated Mukra. Kshatriyas also come under this rule. In the absence of a Maha guru, father can apply heated Mudra.

One who had not had this heated Mudra is compared to a wretched & polluted log of wood unfit for auspicious functions- no matter how great a scholar he was in Veda & Vedanta. A body with marks of Vishnu Mudras is a burning fire to Yama dootas & they are unable even to touch, if one leaves his body with marks of these Mudras. Leaving the body with Mudras on, a bhaktha reaches Vishnu loka. This much about the heated Mudra (tapta mudra dhArane)

GOPICHANDANA MUDRA

Gopichandana Mudras are to be had as a daily routine after bath. The number in this case is five; Chakra, Shankha, Gada, Padma, Narayana Mudra. While preparing gopichandana paste, it is said that a spoonful of water in the left hand is to be first sanctified with Gayatri Mantra.

Skanda Purana gives details on this.

aparAdhaveNisadale kAyabEkO

krupaNa vatsalane sri madhwa muni guru rAya

Enu ariyada mooda mAnavanu nAnu

sujnAnavaryanu neenu kAyabEku mAnanidhi

Sri Jagannatha viTalana padayugaLA

dhyAna mAduva dheera prANa pancha kAya

- Sri Jagannatha Dasaru on Sri avatAra thraya prANa dEvaru

bhAratIramaNa mukhyapraNAntargata shrI kR^iShNArpanamastu

CHAPTER TEN

Sarga 10, by Sri C Krishnaswami Rao

Book edited by Srimushnam V Nagaraja Rao

THE SUPERNATURAL AURA OF SRI MADHVACHARYA

Sri Madhva's many supernatural acts are described in Sarga 10 of Sri Madhva Vijaya, by the biographer Narayana Panditacharya. Being a contemporary of Sri Madhva, he could have been very elaborate in his descriptions but his literary acumen & skill have enabled him to compress lengthy accounts into a few expressive words. Sri Madhva's supernatural nature, occasionally revealing itself like sparks coming from a hidden fire.

Great souls born on earth, have to divulge their real nature & stature to ordinary men around them, by occasional supernatural acts, characteristic of their inner nature & this Sri Madhva has done well, & he could do so, because he is actually God Vayu in essence, under the direction of Lord Narayana.

The biographer, Sri Narayana Panditacharya has given a clue to us to understand the nature of Sri Madhva as God Vayu, in essence, in shloka 6 of the tenth sarga, couched in words all containing the same letter "Na" throughout.

nAne nenA nenA neno nUnena nanu nunnAH
nAnA nAno nUnaMnAne nAnU nanA.anunnaH ||

Apart from being a beautifully worded verse, it gives a very succinct idea of the actual nature & personality of Sri Madhva. The verse means thus, “It is not that the Chief Prana (i.e. Sri Madhva) is not moving the entire world of living beings, in this universe. Actually, he does not make them move. Only God Narayana & Lakshmi are not moved by him i.e. are outside his influence. Keeping this in mind, let us now study the several supernatural acts of Sri Madhva, which being too many to recount in full, the biographer refers to only a few of them in their, as narrated by one of his followers.

After returning a second time from Badari-kashrama whereto Sri Madhva had gone to meet God Vedavyasa, & get his assent to proclaim the correct import of Mahabharata as intended by him i.e. by Vedavyasa, it so happened that Sri Madhva went to Chola Mandala. Chola Mandala according to Chalari Tippani. The text refers to Parashurama’s land. The actual place was probably near the border between Travancore state (now part of Kerala state) & the present Udumalpet Taluq in the Coimbatore district, where there is a tradition that Sri Madhva lifted a big boulder named after him as Madhva Rayar Parai & placed in its present position, as a bridge between Tranvancore & Udumalpet in the neighbouring province. Here one of his followers narrated many wonderful acts done by his master during his travels to an eagerly awaiting audience. He said that once Sri Madhva met a ruler by name ‘Iswara Deva’ who in his enthusiasm to dig the ground with a pick axe; and when told by the latter, that the Raja might show him first how to dig the ground, the Raja started digging & continued to do so till the evening without stopping, having been inspired by the great Guru Madhva to do so, & he would not stop at all. This is no wonder because Sri Madhva, as the chief energizer of the entire universe, could make any person do anything ay any time (Verses 1 – 7).

When, in his North Indian trip, Sri Madhva approached the river Ganga, & found no boat to cross it, he instructed his followers to hold one another by hand tightly & follow him, himself holding the hand of the first member of his retinue,

& safely crossed the river without drenching his or any one's clothes but also overwhelmed the attacking forces of the Muslim ruler of Delhi who asked Sri Madhva later at his palace, how he managed to cross the river in the deep & fast flowing river, so well watched by his military guards. Sri Madhva replied in the mother tongue of the Muslim Ruler, in dignified tone, that Lord Narayana helped him to do so. After this, the Muslim ruler presented costly presents & lands to Sri Madhva in appreciation of his prowess, personality, intelligence & devotion to God. This feat of Sri Madhva is nothing compared to his crossing of the Southern sea near Lanka, in his former avatara as Hanuman. The biographer says that Sri Madhva by speaking to the Muslim Ruler in his own mother tongue, has set a model to all, as to how one has to adjust himself, in critical moments, to situations as they arise. (S10. 8-19).

The next incident referred to by the biographer Panditacharya, refers to a number of thieves trying to rob Sri Madhva, and his throwing before them his saffron colored cloth bundled up like a huge ball which appeared like a ball of gold, and the thieves fighting with one another and mutually killing themselves in their attempt to get possession of the rolled up saffron colored cloth ball. On another occasion when one hundred robbers came to attack Sri Madhva, his disciple Sri Upendra Thirtha, though only a Sanyasi who never handled a sword, became suddenly a hero in sword-fighting, being inspired by Sri Madhva and drove the robbers single-handed. On another occasion when Sri madhva was travelling in the Himalayas, his disciple Satya Tirtha was attacked by a tiger-like daitya, whom the great Guru killed by a mere touch of his hand. On yet another occasion when some thieves approached Sri Madhva he and his disciples appeared like stone images and the thieves went away disappointed. But soon, the thieves saw Sri Madhva and his disciples moving on. Overpowered now by the divine personality of Sri Madhva, they all prostrated before him and went away.(S10.20-23)

The next incident narrated by the biographer, is Sri Madhva's journey to

Badari to meet Vedavyasa and bringing therefrom 8 Saligramas sanctified by the holy presence of Sri Lakshminarayana. There, Sri Vedavyasa, in order that the true meaning of Mahabharata might be made known to people, ordered Sri Madhva to write 'Mahabharata Tatparya Nirnaya,' comprising the whole range of Puranas, Ramayana and Bharata, and illuminating his work with many esoteric meanings covering a wide range of Vedantic literature from creation to dissolution, the purpose and goal of human existence and God's immanence, Leela, and His grace. (S10 24-25)

Again, when Sri Madhva came southwards from Badari, after meeting Vedavyasa, he came to the river Ganga, and not finding any boat to ford the river, himself passed through the river undrenched, reached the opposite bank and enabled all his followers to cross it, through boats went from the opposite bank when they were all alone and dismayed at the situation, especially as it was dark then, forgetting that Sri Madhva was Hanuman and Bheema previously and could save them all. Soon after crossing the Ganga, Sri Madhva had discussions with pundits in Vedas and Vedanta philosophy under illuminating lamps, on the banks of the river and he appeared like Brahma in Deva Sabha. (S10. 26-33)

Then, when Sri Madhva was camping near Hastinapura somewhere near the banks of the Ganga, for Chaaturmaasya, spending his time in solitary meditation, Goddess Ganga, one day, gushed out of the earth and stood before him, reverentially, at a distance, in the form of a beautiful woman and prostrated before him. No wonder she did so, when even Saraswati feels gratified by revering Vayu, like that. (S10. 34-36)

Then, at Varanasi (Benares) Sri Madhva found some athletes proud of their strength and valor and challenged them, fifteen in all, to meet him in combat. They were all thrown down by him at one stroke. When challenged again, they said that his lings were hard and heavy like Meru-Parvata and that

they might be pardoned. What wonder that he did defeat them all, when he is making the whole world to move and live and his body is extremely hard and impenetrable. (S10. 37-41)

On another occasion, a sanyasi by name 'Indra-puri' who wanted to defeat Sri Madhva by sheer ticklish arguments, asked the latter the meaning of the word Gnana i.e. knowledge when the latter was giving a discourse on 'Karma and Gnana.' Sri Madhva coolly replied to him, that if the questioner of the word Gnana, and if he had no gnana, he could not understand the meaning of the 'Gnana.' Then he went on proclaiming the value of Gnana and condemning Agnana i.e. Ignorance, as understood by Mayavadins and proclaiming Narayana as the abode of all excellences, and that through Gnana and devotion, one could get Divine Grace. (S10. 42-43)

At another time, Sri Madhva while taking his followers through the battlefield in Kurukshetra , showed them the place where he playfully fought with elephants and also the Gada (mace) used by him, as Bheema; and also showed them, including Satya Tirtha, the future Maricha doing bogus tapas, thus incidentally indicating that he was a Trikaalaghaani, knower of past, present and future. (S10. 49)

Next, while at Hrishikesh in the Himalayas, God Rudra appeared before Sri Madhva in the form of a Brahmin, and invited him for Bhiksha in the presence of several people, but soon after he came unseen, and announced the event to a resident of another place nearby in a dream, instructing him to offer Bhiksha to his Guru Sri Madhva well preparing some special items of food for him. (S10. 50)

Next, at a place called IShupaata in Parasurama Kshetra, Sri Madhva was invited by the ruler of the place, for a special Aradhana when he ate all the 1000 plantains served for him, just to test his capacity to eat. (S10. 51)

Then at Goa, Sri Madhva was invited for Bhiksha by a Brahmin by name Sankara, when he consumed 4000 plantains and drank 30 casks of milk. The ruler of the place, surprised at this, wanted Sri Madhva to stay on in this country, and kept guards all round, to prevent Sri Madhva from going away. But their plan was foiled as Sri Madhva disappeared from human vision and travelled elsewhere. (S10. 52)

In another place nearby, Sri Madhva was requested by the people to make the non-flowering trees in the locality, to flower and bear fruits. He sang a song which induced the residents to sleep and produced flowers and fruits in the areca-nut and other plants in the area. (S10. 53)

Thus Sri Madhva, who is equal to Brahma, performed his pilgrimage, seeing God directly and spontaneously everywhere in all His splendor and always shining like a moon, calm, soothing and full of ananda and amrita.

This, a follower and disciple of Sri Madhva narrated his several supernatural acts, fully illustrating the special attributes of Vayu, as described in Rig Veda etc., making his audience happy, purifying their minds, and making them more devoted to God Ladshinarayana and Vayu – who is Universal Guru (Vishwa-Guru). (S1. 54-56)

namO namO dayA sindhu

namO namO bhaktha jana bandhu

namO namO guNa sheela

namO namO bhArati IOla

namO namO bhavyAnga

namO namO arigajasingha

namO namO jagadvyAptha

namO namO namitha janarAptha

namO namO sukha theertha

namO namO moolOka kartha

namO namO guru kula thilaka

pAlisu enna tamahara doora shOkha sajjanarige
amita mOda dAyaka
Sri Bhoo DurgA ramaNa Jagannatha viTala bhkathAdhika
- Sri Jagannatha DasarU on Sri avatAra thraya prANa dEvaru

bhAraTlramaNa mukhyapraNAntargata shrIkR^iShNArpanamastu

CHAPTER ELEVEN

Sarga 11, by Sri M. Rama Rao

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA SHASTRA & THE BLISS OF VAIKUNTA

In the preceding sarga it was stated that the cloud of Sri Madhva (vishAradavAridaH) allayed the scorching heat of Samsara and gave pious men eternal bliss. A masterly pen picture of Vaikuntha the abode of bliss, forms the theme of this chapter which has been very magnificently rendered by the poet Narayana Pandithacharya.

The serial number of this chapter is reminiscent of Ekadasi the eleventh day of a paksha and the eleven organs of sense. The observance of the former and the control of the latter inter alia are eventually the means for attainment of lasting bliss. Sri Madhva Vijaya Meya Sangraha Maalikaa of Sri Vishnu Teertha puts in a nutshell the gist of this chapter in the following verse:-

vyAkhyAna samaye prAptaM phaNirAjaM supUrNadhIH |
shiShyebhyo darshayAmasa sa tatphalama thAbravIt.h ||

To his disciples, Sri Madhva showed Aadi-Sesha who appeared in the sky at the time he (Sri Madhva) was expounding the Sootra-Bhashya.a Aadi-Sesha explained to Sanaka and other sages the fruits of listening to the discourse of Sri Madhva.

The gist of the chapter is given below. a On a new-moon (Amavasya) night, while Sri Madhva was expounding his Sootra-Bhashya, there was a sudden flash in the sky which excited attention. His disciples mistook it for moonlight and were astonished. Thereupon Sri Madhva showed them the lustrous Aadi-shesha who, after hearing the discourse, was returning along with his disciples (Sanaka and others). On reaching his abode, the disciples of Aadi-shesha begged him to explain to them the benefits of hearing and studying the works of Sri Madhva which he listened to and adored. Exhorting them to listen with rapt attention, Aadi-Shesha began to recount the glories thereof as follows:-

tridivAdi labhyamapi nAsya phalaM kathitaM kR^iSheriva paAlakulam. h |
svaphalaM tu mukti pada muktipadaM shuka shAradAdi paramArtha vidAm.h ||
||

When the cultivator puts the best of his labor into his paddy field, his ultimate aim is a good harvest of paddy and not cart-loads of straw. Yet, along with the paddy, he gets the straw also. (The bliss of Vaikuntha is compared to the paddy, the pleasures of Swarga-loka are compared to the straw). Aadi-Shesha says to his listeners that even though the pleasures of Swargaloka are attainable by the study of Sri Madhva Shastra, those pleasures are not the be-all and end-all of benefits. For they are like the cart-loads of straw in a cultivated paddy field. The real and ultimate benefit lies in reaching Vaikuntha, the wonder-land of Ajita (Vishnu) where we enjoy unalloyed spiritual bliss of our own which manifests itself there by the grace of the Lord. The seers of Truth Sukacharya and Sharada the muse of speech hail Vaikuntha the land of bliss. (S1. 1-7)

VAIKUNTA VARNANE

Aadi Shesha further describes that Vaikuntha is a city of dimensions with many suburbs and with a metropolis named Ayodhya at the center. It is endowed with the wonderful power of expansion and accommodating any number of Muktas now and in times to come without congestion. A land similar to it can be found

nowhere except in its own reflections on the surrounding walls built with precious stones. Everything in it is the manifestation of Sri Mahalakshmi. The rows of red mansions built of rubies, frames of blue sapphire in the thatch of each mansion coming into contact with the crystal white edges of the roof appear like the confluence of the white Ganga and the blue Yamuna. (S1. 8-10)

Countless Brahmas, Garudas, Seshas and other satvik sould in eighty-four lakhs of forms are the residents of that land. (S1. 20)

Their bliss is of different grades and intensity, in proportion to their native ability and to their accomplishments in this world of ours (vide Valli 2, of Taittireeya Upanishad where grades of Ananda beginning with human beings and ending with the four-faced Brahma) are enumerated. The muktas are full of Ananda and they harbor neither hatred nor jealousy between one another but take pride in serving their superiors with due respect and reverence. For they are bereft of bodies of Prakriti which is the root of all base passions. With their bodies of pure knowledge and bliss muktas are of sweet temperament like dolls made of sugar.

Some attain Saaroopya (Roopa similar to that of God) and joyfully roam about, clad in yellow garments (Peetaambara) and with four arms and lotus-eyes; others attain Saameepya, moving in close quarters with God, and some others Saalokya remaining anywhere in His world. Those who are eligible for Saayujya are the four faced Brahma and other Devatas with this essential difference:- Brahma can enter Gods body directly, remain there at will and come out; but the other Devatas could do so only through their respective superiors. All the Muktas are devoid of the fear of re-birth, old age and death for all times. (S1. 21-24)

The women-folk entertain their lords with sweet music and gay dances. They accompany them in beautiful vimanas to the parks on the beaches of the oceans of nectar called Ara and Nya. They enjoy the cool breeze blowing over the perennially sweet-smelling flowers of Madnaara, Santana, Kalpa and Harichandana (vide verse 10 of Sri Hari-Vaayustuti) .

The seasons of the year: summer, winter and rains are exhilarating and devoid of their blemishes of scorching heat, biting cold and wetting moisture. The Muktas indulge in various sports like picking flowers, strolling in the avenues, bathing in waters etc. They return home and have drinks of nectar in cups of gold and gems. The dishes of their dinners never run short and remain eternally full (verses 26, 27, 37, 39, 45, 48, 51). Sri Vaadiraaja in his `Yukti Mallikaa, (Phala Sourabhaverses 424 and 425) cites an instance in support of this, saying:- "Vaataapi, an Asura, took the form of a goat and his elder brother Ilvala cut him to pieces, cooked and served as food to many sages. After the dinner, at the call from Ilvala, all the pieces eaten would burst out of the bellies of the sages and form the whole Vaataapi alive again as before. Such being the wonderful power of an ordinary Asura, what then of Sri Hari whose powers are mysterious and infinite."

In fact whatever pleasures are wished for by the Muktas, are had then and there, with no disappointment.

yaM yaM sukhl kAmayate.arthamatra saMkalpamAtrAt. ha sakalopi sa syAt.h ||
78 ||

Besides, they perform Yagnyas and other rituals in ecstasy which they are not bound to do nor does their performance bear fruit. (S1. 46)

Sri Hari lives in His own magnificent mansiona in the metropolis and Sri Mahalakshmi does all the Seva Herself, though she is attended on by thousands of servants (S1. 64).

The Lord gives His Darsan to the Muktas by assuming countless forms (S1. 73), some with two feet and others with thousands of feet etc., according to the Yogyata and gradations of the beholders.

The Muktas feast their eyes on His exquisite form decked with all ornaments and Vanamaalaa (a garland up to the feet), His face like the full moon, eyes like the lotus lips ruddy like the bimba fruit, neck like a conch, breast marked with Srivatsa, arms wielding the weapons, thighs like the trunks of elephants and feet like lotus flowers.(S1. 66)

All these splendours are proclaimed in the Vedas, Brahma Sutras & Puranas.a Those Devatas & human beings who do Sravana & Manana of the works of Sri Madhva & meditate thereon, attain this Moksha by the grace of the Lord Sri Hari. (SI 79)

mahAnanda tlrthasya ye bhAShya bhAvaM mano vAgbhi rAvartapante sva
shaktayA |
surAdyA narAntA mukunda prasAdAt.h imaM moxamete bhajante sadeti || 79 ||

AN EXAMPLE OF LITERARY EXCELLENCE

In this sarga are to be seen the literary genius of the gifted poet and the display of nicety in his composition. An example may be seen in verse 77 which reads:-

vaikuNthe te shrIvisheShA janAnAM atyAshcharyaM chitta vAchAmabhUmiH |
vaikuNthe shrI vi sheShA ja nAnA muktashIAdhye yukta metAdR^ishatvam. h
||

The words in the first half of both the lines are repeated but their meanings are different. This type of constructions of the verse is known as yamaka which is usually seen in the Maha-Davyas. In `Yamaka-Bharata, one of his thirty-seven works, Sri Madhva has given to us his rich and consummate Kavya which is replete with Yamaka-Alankaras and many other embellishments which are a source of joy.

The words in the first line mean:- "In the world known as Vaikuntha, the various

kinds of affluences as aforesaid are a marvel to the people and are beyond the range of mind and words (i.e. they can neither be conceived fully nor described in full). The latter half of the verse means that there is nothing fantastic about the Vaikuntha loka in which the Lord Vaikuntha resides, and which Sri Lakshmi, Garuda, Sesa, Brahmaa and various liberated souls praise so much." The word "srIvisheShAjanaanaa m" is broken into parts to get the second meaning.

The word "vaikuNTha" is taken as the Loka by that name and also the land where the Lord Vaikuntha resides. This is an instance of poetical dexterity and richness of vocabulary with which this Kavya abounds in full. This verse is rendered in the beautiful Saalinee Vrutta.

A MORAL

There is a practical lesson in Sloka 64.

When the very Mahalakshmi does personally all the seva to the Lord Herself even though she has thousands of servants at her command, what are we? (to engage others to do Deva-Pooja on our behalf).

Having known the glory of Sri Madhvas works and the grandeur of Moksha which his works give to the devotees, behoves every true bhakta to study the Madhva-Shastra and he blessed. a We do not know the nature of our future birth, but we know what we are today an let us, therefore, "Act, act in the living present, with heart within and God above."

aAru ninagidiru akhiLa dhAruNiyoLage
sArashAstrava mereda sarva~jna muniye ||

aArondu vairigaLa tharidu
vaishNavarige aAreradu oordhva pundragaLa idisi

aAru moorara mEle mooradhika kumathagaLa
bErorase kittandu bisuta dheera

aAru nAlku tattvadabhimAnagaLo deya
mAruthiya moorane avatArane
aAraidara mEleradu adhika lakshaNavuLLa
mooruthiyalopputhah a munivarENya

aArAru mElondu adhika lekkadi grantha
sAravanu rachisi sjanarigithhu
pAramArthika bhEda panchakava sthApidada
udAra Shiri Krishnanna dAsanAgi merede

ondE hoovu, ondE phala
ondE bindu jala, ondE tuLasi daLa
ondE vaMdane, ondE pradakshiNe mAdidadaM
endendigoo kuMdada Anandaveeyuvanayya Shiri Krishna ||

tannalIE iruvavage dEvAlaya bEda
lakshmiyarasage honnu bEda
annavyAtake ee poorNanandanige
ninnavanendare, tannaneevanayya Shiri Krishna ||

bhAraIramaNa mukhyapraNAntargata shrIkR^iShNArpanama stu

CHAPTER TWELVE

Sarga 12, by Sri K. T. Pandurangi

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA, THE INVISIBLE

“None can veil the sun Sri Madhva, supported by the sky Sriman Narayana”. In these words, the poet Sri Narayana Panditacharya beautifully sums up the theme of this chapter. In these words, Sri Narayana Panditacharya beautifully sums up the theme of this chapter. We find an account of the debates with contemporary scholars & their anguish & the rising popularity of the Tatva Vada of Sri Madhva. Sri Madhva’s mastery over the recitation of Vedic hymns & his deep scholarship in the interpretation of those hymns & clear exposition of the truth of Vedanta in a realistic manner were his strong points which were unassailable by the pundits of the rival schools. There is also a reference to the theft of Sri Madhva’s library & its recovery & a decided turn of public opinion & royal patronage in favor of Sri Madhva & his Theism.

After completing his second glorious trip to Badarikashrama & extensive tour of North India, Sri Madhva settled down at Udupi for some time & conducted his discourses on Dvaita Siddhantha. Convinced by his effective, logical & highly intellectual exposition, great scholars like Sobhana Bhatta & Shyama Sastri became devout disciples of Sri Madhva. This philosophical revolution caused considerable alarm among those who were not able to resist the Tatva vAda of Sri Madhva. (verse 1). A few people particularly from the Chola & Keral regions gathered round Sri Pundarika Puri & Sri Padma Teertha who were the leading figures among their scholars & discussed the difficult situation facing them (verse 2). The first speaker in the group said (verse 3)

“According to Brahma Atma Aikya vaada, there is only one reality (ekaM tatvaM) that is Brahma, who cannot be described in words (vAkyaiH avAchyAM) & the rest of the world is illusory (mAyAmayI), & even though it consists of mortals, Gods, demons, etc., the difference among these is not real (SI 4-5). As soon as Brahma Gnyana is acquired, the world is rendered like a piece of burnt cloth (dagdhavastra pratIpaM) in the Paroksha stage. And in the Aparoksha stage, the world completely vanishes like water drops sprinkled on red hot iron (tapta lohApta vArivat.h)’ (verse 6). This speaker continued:- “Our theories of Agnyana, Mithya vAda etc... are complements to us in view of Vyavaharika & Paramarthika aspects of reality (satyaM satyaM vyAvaharyaM vidhatte) (verse 6). It is a bold stand. We have rejected Bheda. Our Maaya vAda is basically opposed to the Tatva vAda of Sri Madhva. No doubt, those who meet Sri Madhva feel that he is perforce an embodiment of Sri Vedavyasa & Veda:

vedavyAsonveSha vedo nu mUrtau divyAmUrtiryasya sA susmitasya
But we cannot help opposing him to uphold & substantiate the principles of MaayavAda,” he concluded.

After prolonged discussion, it was decided to have an open confrontation with Sri Madhva. Sri Pundarika puri together with his companions went to Udupi & proposed a debate to which Sri Madhva readily agreed. In the first round of the debate, Sri Pundarika puri lost the ground (verse 7-28)

THE METHOD OF VEDA RECITATION

Then Sri Madhva gave a discourse on Veda with admirable recitations of hymns. In that assembly, there were many scholars well versed in Vedic recitations. Sri Madhva produced letters distinctly from their respective places like kaNTha, tAlu etc... & revealed them in their three stages of pashyantI, madhyamA, & vaikhari reflecting the presiding deities of these stages. Sri Narayana Panditacharya says:

uktA~NgebhyaH kAdikAn.h vya~njayanti tattan mAtrA vya~njanAdau pravINam.h
|
triso.avasthA stadguNairbhAvayanti devA dR^iShTvA vyasmaran.h devadevaM
|| 31 ||

The same shloka gives also another beautiful meaning that the devatas who were watching the enchanting recitation by Sri Madhva reflected on Sri Narayana. Ka means Brahma. The word 'Adi' indicates the other devatas such as Rudra, Chandra etc... They emanated from different parts of the body of Sri Narayana (chandramA manaso jAtaH). The three (avasthA) are the Srishti, sthithi & Samhara & the three gunas are satva etc.. The tanmAtra are shabda, sparsha, rUpa, rasa & gandha. All these were created by Sri Narayana & the devatas were immensely pleased that Sri Madhva's wonderful recitation reflected those truths (verse 31).

In reciting these Vedic words, Sri Madhva first adopted Vatsanu vritti mode i.e. reciting first letter of the word in Hrasva & adopted pAkavatl & pipllika modes. He revealed the purport of the Vedas as determined by the vedangas. (verse 32).

Adau hrasvatvena vatsAnuvR^ichyA mAtrApAdau vartayan.h dR^ishyamAnaH |
kurvan.h anyAshchAgrya rUpA vivR^ittIH govindashrIrAsa govindabhaktaH || 32
||

Another meaning of the above verse (govinda bhakta) Sri Madhvacharya, while reciting the Vedas in a sweet & exhilarating manner, appeared to the onlookers so pleasant & so beautiful as Sri Krishna appeared charming & sweet looking to His another & other Gopikas in His Childhood (govindashrIriva = similarly as Sri Krishna) (Adau hrasvatvena) = In the early days, as a small child, Sri Krishna; vatsAnuvR^ichyA = by accompanying & playing with small calves & pAdau vartayan.h) = walking beautiful with his charming & tiny feet; He delighted his mother Yashoda & other anyAshcha Gopikas (verse 32).

In the next shloka, the poet describes that the accents Udaatta, Anudaatta & Swarita & Ranga (nasalized letters) shone in his clear pronunciation (verse 33).

mA~NgalyA~Nga vyaktabhAvA trilokIM ra~NgArUDhA vismayaM prApayanti |
kR^iShNevAnyA mAnyA vinyAsa pAdA reje mAdhvi susvarA vedavANI || 33 ||

Another meaning of the above verse: (anyA kR^iShNA mA~NgalyA~Nga) Young Draupathi in her bridal attire (vyakta bhAvA) bedecked with all the wedding ornaments, shining & extremely charming & slowly walking step by step (mAnyA vinyAsapAdA), towards the Swayamvara mantapa (ra~NgArUDhA) appeared in a manner attracting the admiration of the men in the three worlds(trilokIM). Sri Madhva's Veda Ghosha (mAdhvi susvarA vedavANI) Paancha Raatra (7) sapta vidyAkhyA vAhaH) has pervaded the eastern horizon (pUrvAshAM ApUrya) & he is brightening the hearts & minds of the pious men in the world by the rays of his thrilling discourses. None can veil this Sun, Sri Madhva supported by the sky Sri Narayana, the Supreme Being of all the Kalyana Gunas, the supportor of all & who is established in Srutis as Ananta Guna Paripoorna (verse 49 -50).

sarvAdhAraM brahmAsaMj~naM vihAyo ramyAkAraM shAradendIvarAbhamam.h |
sannirNItaM guNyalaM shabda bhedaIH madvAdityaM saMshritaM ko.apidhatte ||

SRI MADHVA'S WEAPONS

The poet then comparing Sri Madhva to Sri Narasimha, emphasizes the truth that the Vedas proclaim Guna Poornatva of Brahma, the reality of the world & the differences among the jeevas. In shloka 53, Sri Madhva's weapons are enumerated in an excellent poetic way. Sri Narayana Panditacharya says that "this Narayana called Madhva" (madhvAkhyA nArAyaNaH) had also his own five weapons with which he killed the ignorance in the world. This Narayana's 1. Chakra was the Vedas, 2. His Shankha was the Brahma Tarka, 3. His Gada was the Puranas, 4. His bow was the pAncharAtra & 5. His Khadga (sword) was the IthihAsa (verse 53).

veda vrAta sudarshanaH parilasat.h tarkAkhya sha~NkhadhvaniH
vibhrAjiShNu purANa saMhatigadaH shlokaudha shAr~NgAnvitaH |
sat.h sUtreShvitihAsa nandakachaNo madhvAkhya nArAyaNaH
prApto vo nijighR^ixayA dravata he mAyAvidevadviShaH || 53 ||

The Sarga closes with a beautiful Maaginee Vrutta depicting the string of victories of Sri Madhva & Subhodaya to his devotees characterized by the metre. In the concluding verse, Sri Narayana Panditacharya says that the Acharya performed his ChaturmAsya sankalpa at Praagrya Vaata & continued his discourses & the worship of Lord Narayana & as usual showered His grace, on all the devotees. (verse 54).

SPECIAL NOTE

The facts are beyond doubt that in bygone centuries, the discourses & debates on philosophy were the life blood of the ardent scholars of different schools of thought who were ever in search of Truth. The language employed by the poet Sri Narayana Panditacharya is common to poetic diction & similar to that employed by the other schools of thought.

madhwa rAyara naMbirO
nimma manda buddhigaLanella bidirO ||
vEdagaLinda sri hariyE vEdyanenutha
bhEdhisi sarva shAstrava shOdhisutha
vEda asatyaveMbO bheda mathagaLanooki
bhOdhisi tattva Shiri Krishnana,
buddhiyoLittu mereva....
madhwa rAyara naMbirO

bhAratIramaNa mukhyaprANAntargata shrI kR^iShNArpanamastu

CHAPTER THIRTEEN

Sarga 13, by Sri C. B. Hanumantha Rao, Dharapuram

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA AND TRIVIKRAMA MEET

The thirteenth sarga mainly deals with Sri Madhva's grand processional march to Vishnu Mangalam & the early days of Sri Trivikrama Panditacharya upto the time he met Sri Madhva. The substance of this sarga is condensed in the following verse: -

viShNuma~Ngala yAtrA cha trivikrama samAgamaH |
asmin.h trayodashe sarge varNItau kavinA~njasA ||

After completing ChaaturmAsya sankalpa in the village Praagya vAta (kodipAdi), Sri Madhva at the request of his shishyas proceeded to a small town near Sahyadri. It was during this period that Sri Madhva's personal library was stolen & subsequently recovered through the good offices of King Jayasimha who came to know of the greatness of Sri Madhva & his arrival nearby. He sent his personal envoy, offering his salutations & requested the Acharya to bless him with His holy visit to his native town. (verse 1, 2).

Accepting the royal invitation, Sri Madhva started for Vishnumangala. He was surrounded by young sanyasins, Gruhasthas & Brahmacharins in a grand procession. The whole congregation wended its way to Madaneswara Temple in Stambhapura enroute & they spent the night there. Next morning, after finishing their morning poojas etc... when they were about to start, they heard a pleasant & auspicious sound of the ringing of the temple bell. (Uru GhaNTA Ghana nAda

vyapadeshataH pareNa) verse 16, Sri Madhva took it as a Divine consent coming from the Lord Madaneswara & started immediately.

Some Sishyas chanted the Vedas, some read puranas, some commented on important topics, some sang Bhajan songs while some carried the Danda & other things. One Shishya carried a white umbrella, another books, yet another, the pooja box. And it was really a sight for angels to see (amaraiH amarAnugaiH munIndrai aparexAviShayaishcha sevyamAnaH (verse 7). People all along the route thronged & joined in large numbers & many came from far & near to get a glimpse of Sri Acharya. (vividhaiH jAnapadaiH janairajastram.h | puruShaiH dUrabhavaishcha gamyamAnaH- verse 6). He in turn gave dharshan to all with his sweet smile & beaming face- so impressive & charming as divine. His handsome & lovely personality was still more beautified by his wearing the Dwadasha nAma with Mudra & a long green Tulasi Garland (verse 12).

avadhArya visheShakAri sha~Nkha prakata~Nkan.h sudhiyA gatArdrabhAvAn.h |
lasitA tulasIsragasya kaNThe harinirmalyatayochitA nyadhAyi || 12 ||

King Jayasimha saw the procession from a distance & he immediately got down from the vehicle. He left aside his retinue at a distance, came forward by walk, prostrated himself at the feet of Sri Acharya & prayed for blessings (trijagat.h pUjya padAntike nanAma verse 22). It was indeed a rare sight to see a crowned King prostrating before an uncrowned King not because of any forced circumstances but because of the natural impulse that the Ruler of men felt in the presence of the Ruler of hearts.

The processional march was resumed after the Acharya blessed & greeted the King. King Jayasimha joined the procession & practically led it by walking in front of it. Amidst great festivity, the procession reached the temple at Vishnu Mangalam & camped there (verse 23). After rest, they all congregated in the central hall of the temple to hear the discourse of Sri Acharya. One Sishya, Hrishikesha Theertha by name, was entrusted with the work of reading out Srimad Bhagavatha & Sri Acharya explained in his masterly manner to the

admiration & satisfaction of the huge audience before Him (verse 40). The audience were sitting with rapt attention & were simply thrilled to hear Sri Madhva's inimitable exposition, the like of which they had never heard before. (verse 41).

GREATNESS OF TRIVIKRAMA

It was during this period that there lived a Tuluva Brahmin by name Sri Subrahmanya Panditacharya who was well versed in all the Shastras (verse 43). To him, by the grace of Sri Hari & Hara, a son was born (parameshvarayoH prasAdayogAt.h sutaratnaM tadasUta sUri patnI) (verse 4).

And that boy was the future Trivikrama Panditacharya, the great & renowned scholar. Even in his early age, Trivikrama showed ample evidence of his future greatness. It is said that he wrote the famous "Usha Harana" in his teens. It is a masterpiece among Kavyas. He had also imbibed the intricacies of Vyakarana, Nyaya & Meemamsa under the superior guidance of his illustrious father & soon became very well versed in all the finer aspects of Advaita (verse 47- 50).

It is said that he knew by heart, all the lakh & twenty five thousand granthas of the Advaitic lore. He had also made special study of the Vedas & his debating capacity had gone up very high (verse 51). Finally, one day his father told him in the course of a discussion of Moksha, that its attainment would be possible only by the upasana of SaGuna Brahma - The God with all auspicious attributes - and not by the upasana of the Nirguna Brahma. The father gave his considered counsel to his beloved son to meditate upon unlimited glories of Lord Vasudeva - a personification of Gnyana & Ananda & said that this method alone would liberate him from the clutches of Samsara (guNADhyaM smara devaM suta vAsudevameva) verse 52). The father also revealed that it was his cherished secret. Days passed & Trivikrama began to analyse, examine & deeply think over the parental advice given by his revered father (verse 53, 54).

TRIVIKRAMA ANALYSES

In seven beautiful verses (from 55 to 61), Sri Narayana Panditacharya describes the manner in which Trivikrama thought within himself thus: -

With regard to the nature of the Brahman, Sri Vedavyasa has written the Brahma Sootras & these are the real & true interpretations of all the Vedas. There have been as many as 21 Bhasyas (commentaries) on these Sootras none of which seems to me to give the correct commentary on the Sootras. There is no point in clinging to a particular Bhashya simply because of the traditional regard & without any conviction. With the present thinking, the real import of the Upanishads is not clear to my mind & day by day doubts are increasing. We should therefore, give up the beaten track which would not lead us to Moksha & we should seek other methods as enjoined in the Bharata, pancharAtra & the Sootras which would be the sure & definite methods for salvation. The only way which seems correct to me is to pray to Sri Hari Who is Omnipresent, Omnipotent & Omniscient with unlimited glories & auspicious attributes. This is also the truth found out from the Shastras by great Tatva gnAnis. In the face of these unchallengeable facts, how could it be said or believed that Brahman is One devoid of all attributes & devoid of form & light? By the Upasana of such a formless & lightless Brahma, how can one hope to get salvation? And even if there be a Moksha, it would be only darkness & nothing else. Let me, therefore, meditate upon & pray to Sri Mukunda as described in the Vedas, Puranas, Bharata etc.."

atha veda purANa bhAratAdi svayamAlochya yathAva bodhamatra |
guNavanta mupAsmahe mukundaM smR^iti dharmAn.h bhR^ishaM Acharamta
eva || 60 ||

With this in mind, Trivikrama began to read & examine carefully the Vedas &

Puranas. He also came to know of Sri Madhvamuni who had been giving expositions in a new & interesting way with all evidences based on the shastras. Many came & told Trivikrama of the convincing arguments of Sri Acharya. Trivikrama began to entertain a wish to see Sri Madhva & hear his discourses. In the meanwhile, many jealous scholars who could not tolerate Sri Madhva's greatness & his ability in polemics, rused to Trivikrama & extolled him with all his high merits in Shastras. They begged of him to go to Sri Madhva for a challenge, defeat him & thereby substantiate the tenability of their stand. (verse 62-64).

In spite of heavy pressure from a large number of people, Trivikrama had his own misgivings in his ability for a debate with Sri Madhvamuni. Manasa saMdashamApa saMshayachChit.h (verse 65) & finally he had somehow made up his mind to meet him. Trivikrama's brother, one Shakara who had already become a Shishya of Sri Madhva was in charge of Sri Acharya's library & with his help, Trivikrama got the books of Sri Acharya & read them with much inquisitiveness during nights. The more he read, the more he was convinced that all his doubts had been fully cleared.

Trivikrama realized that the Madhva Shastras stood more on the foundations of valid Pramanas than he ever thought of before (verse 67) but being a very shrewd & astute scholar, Trivikrama did not yield immediately but desired to see the Acharya. With this frame of mind, he came to Vishnumangalam, entered the temple where Sri Acharya was camping & quietly sat at a distance listening to the Bhaghavata discourse of Sri Madhva. With all his profound scholarship & erudition, Trivikrama the intellectual luminary, could not find a single fault in the discourse of Sri Madhva. On the other hand, the discourse was so thrilling & illuminating that it cleared many doubts that were lurking in the inner most recess of his mind. He had nothing but a scholar's admiration for the exposition, the like of which he had not listened to before, Trivikrama, at the end of the discourse, went straight to Sri Madhva prostrated before him & pray for his blessings.

taM viShNuma~NgalaM gataM bahulaprabodhaM prApyAbhyavandata
tadA.ayuga vikramAryaH |

Even though Trivikrama highly admired the stand that Sri Madhva held, he still desired an open & thorough debate over the entire issue). Thus ends the story of the 13th Sarga & the further incidents (including the full details of the debate between Sri Madhva & Trivikrama) are narrated in the coming Sargas.

RARE POETIC BEAUTIES

This Sarga is composed mostly on Chandrika Vrutta which is an example of the poets' diction & his ability to handle any type of Vrutta with ease. Sri Madhva has been compared to the holy Ganga & the beautiful description of both is worthy of making special reference (verse 4 to 8). These five shlokas in Slesha, make a fine set of Antya Kulaka & its verb may be found in the last (8th) verse.

The grand procession in which Sri Acharya is surrounded by all people including the Royal devotee has been sominutely detailed (in 25 verses from 16 to 40). That the reader is thrilled to imagine the picture. Here again, twelve slokas from 24 to 35 are west in Adi Kulaka & its verb is located in the first (24th) shloka:
aixanta

ACHARYA ROOPA VARNANA

The poet in ten shlokas (from 28 to 37) gives us a fine pen picture of the captivating personality of Sri Acharya, describing his beautiful feet, charming ankles, well shaped knees & hip, broad chest, round shoulders, his lovely neck & forehead, his captivating look, sweet smile & sparkling teeth. Sri Acharya's figure was so charming & enchanting that sculptors admired the figure as a perfect

model by observing which they could make out statues with 32 marks of beauties says sloka 36 pratimA laxaNa darshanAya laxyam.h |

The Darshana of this great saint seems to have elevated the heart's rejoicing of the thousands of people who followed him & they are said to be sitting with rapt attention during the Bhagavatha discourse. This shows that the discourse had been understood not only by the scholars but also by the lay people who formed part of the procession (verse 16-40).

In five verses (43 to 48), Sri Narayana Panditacharya narrates the circumstances under which Trivikrama was brought up & his revelation of the genius in him even in his childhood. It must be remembered in this connection that the author of Madhva Vijaya was no other than the son & contemporary of Trivikrama.

Sri Subramanya Pandita's parental advice to Trivikrama to give up nirgunopasana & to practice Saguna upasana seems to have taken deep root in the mind of the son & thus Trivikrama pores over the literature to find out the real method of worship (verse 52- 60).

The news of the convincing discourse of Sri Madhva creates an urge to read his works in solitude. The more he reads, the more Trivikrama admires Sri Madhva & no wonder he attends the Bhagavata discourses & enjoys every aspect of it. Infact, he feels a thrill when he looks at & hears Sri Acharya. His discourse intended even for laymen made Trivikrama feel all the more that he should meet Sri Acharya not for a challenge but for elucidation of doubts. And finally he does meet him with all reverence (verse 61- 69).

One can imagine the greatness of Trivikrama Panditacharya by reading his famous "Hari vAyu stuti". Many & varied are the benefits derived by the chanting of this superb composition & a powerful mantra. Sri Vadiraja Theertharu has given a method by which this stuti may be chanted for deriving different objects & individual desires in life.

trayodashasya sargasya hUNa bhAShAnuvAdanam.h |
kR^itam hanumatA bhUyAt.h prItyai mAdhava madhvayoH ||

Aru mooreradondu sAvira mooreraru shatha shwAsa japagaLa mooru vidha
jeevaroLagabjaja kalpa paryantha
thA rachisi sAthwarige sukha saMsAra mishrarigadhama janarigapAra
dukhagaLlva guru pavamAna salahemma ||

CHAPTER FOURTEEN

Sarga 14, Part 1 by Sri C.K. Vasantharama Rao, Delhi

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA A PRACTICAL PHILOSOPHER AND A WORLD TEACHER

(Foreword: - The substance of the 14th chapter of Sri Sumadhva Vijaya closely follows the ideas expressed in "Padartha Dipika" of Sri Viswapathi Theertha of Sri Pejawar Math, Udipi & Manodopakarini" of Sri Chalari Acharya. In some places, "Bhavaprakashika" of Sri Narayana Panditacharya is also utilized by me. A few quotations from "Sadachara Smrithi" & Krishnamritha Maharnava" of Sri Madhva & from "Srimad Bhagavad Gita" & other sacred texts may also be traced in explanation of the implied Bhava of the Kavya. The kavya itself is of a very high order & in the limited space, it will not be possible to do justice to the versatility & poetic genius of Sri Narayana Panditacharya. It is, therefore, proposed to give the essence of the chapter highlighting the facts of Sri Madhva's personality in preference to a verbatim translation).

King Jaya Simha's conferring royal reception & honors to Sri Madhva was a significant event which recognized his greatness as a teacher & his growing influence on the people in the areas which were till then the strongholds of his philosophical opponents. Sri Trivikrama Panditacharya, the royal poet & a scholar of repute, was also attracted by the thrilling & refreshingly brilliant discourses of Sri Madhva. Natural enough, Sri Padmapadacharya & his followers were jealous of the advent of Sri Madhva & his teachings & felt that if his source books were taken away, he could no longer draw shafts from his arsenal to hurl & vanquish them. In desperation, therefore, they robbed the personal library of Sri Madhva,

(May the sacred dust of the lotus feet of Sri Ananda Theertha Bhagavatpada give the Swarupananda to you. Oh Lord Jayasimha).

The poet Trivikrama although not quite familiar with Sri Madhva & being himself a versatile genius, was only too quick to recognize the hidden greatness of Sri Madhva as easily as a bee could find honey in an unfamiliar flower (verse 3 to 5).

SRI MADHVA- A TRUE GUIDE

Sri Madhva was a person of deep understanding, endowed with a penetrating intellect to judge easily & minutely the inner recesses of the people & dispense his influence & grace in the appreciate manner. In the Satvik souls, he infused the spirit of true Bhakti, pure love & dedicates to the Lord, in the Rajasic, he excited by his super human feats, a curiosity & awareness of the existence of the Supreme whom they could not ignore and in the Tamasic, the feelings of extreme hatred towards himself & his Lord, which ultimately took them to the eternal & inescapable hell (verse 6). Lord Krishna says of the triple character of the souls & of their destiny in a simple tone: -

tri-vidha bhavati shraddhadehinam sa svabhava-ja |

sattviki rajasi caiva tamasi ceti tam shrinu || 17-2 ||

sattvanurupa sarvasyashraddha bhavati bharata |

shraddha-mayo 'yam purusho yo yac-chraddhah sa eva sah || 17-3 ||

daivi sampad vimokshayanibandhayasuri mata |

ma sucah sampadam daivim abhijato 'si pandava || 16-5 ||

tan aham dvisatah kruransamsaresu naradhaman |

ksipamy ajasram asubhan asuriv eva yonisu || 16-19 ||

asurim yonim apannamudha janmani janmani |

mam aprapyaiva kaunteya tato yanty adhamam gatim || 16-20 ||

Sri Raghavendra Theertharu here explains:

satvAnurUpa = sarvasya jantoH shraddhA satvAnurUpA

jlvasvarUpAnurUpA bhavati - (gltAvivR^itiH)

The author of the Kavya indeed appears to suggest here that Sri Madhva as the incarnation of Sri Mukhyaprana, was discharging his duties as the foremost & true servant & chief lieutenant of the Lord (verse 6). Sri Madhva says in MBTN:

tasyA~NgaM prathamo vAyuH prAdurbhAvatrayAnvitaH |

prathamo hanUmAnnAma dvitIyo bhIma eva cha |

pUrNapraj~nastR^itIyastu bhagavatkAryasAdhakaH ||

bhUbhAraharaNe viShNoH pradhAnA~NgaM hi mArutiH || (MBTN)

SRI MADHVA, A PRACTICAL TEACHER OF MANKIND

Sri Madhva possessed an impressive personality endowed with beauty & health & all the qualities of a great teacher, & an intellect unsurpassed in brilliance & mastery over all the arts & sciences- secular & adhyatmic to crown this, he was a receptacle of extremely humane qualities which won the hearts of the people.

He was not a mere dialectician of the highest order but was a practical teacher & knew that he should practice what he ardently preached. A highly disciplined life was essential according to him & hence his daily routine was also well planned & regulated.

Sri Madhva, as a great Bhaktha, preached Karmasanyasa - dispassionate dedication of service to the Supreme Lord & by his own example illustrated how ill conceived it is to say that Karmic discipline is an impediment to Atmagnyana. In the Sadachara Smriti, Sri Madhva clearly states the essence of Karmasanyasa or Satvik living as taught by the Lord Vedavyasa -

yasmin.h sarvANi karmANi sannayasyA dhyAtma chetasA |

nirAshInnirmamo yAti paraM jayati so.achyutaH || (sadachara smriti)

The right Karma, in fact, enhances the right knowledge and according to him the performance of nivR^itikarma & its samarpaNa adds to the excellence of Ananda even after liberation.

SRI MADHVA'S DAILY ROUTINE

Sri Madhva's daily routine, therefore, served as a model to the Grihasthas & to the Sanyasis in so far as they were applicable in their respective stages of life.

udayati vinatAyA nandane shIAdhyakAle sa kR^ita sakala kR^ityaH kR^itya vedi
pravekaH |

aruNa yavanikAntar brahma nArAyaNAkhyaM guru guNamabhidadyau yogya
yogAsanasthaH || 7 ||

He was rising in the early hours before sunrise & finishing his ablution & bath & Sandhya & sitting in a convenient seat & posture, would enter into deep meditation of the Lord Narayana of infinite qualities. (While the Guru is in meditation, a curtain is put up to leave him undisturbed by others & this curtain is known as yavanika).

Varaha Purana states the rules of conduct:

uShaHkAle samuttiShThet.h sarvadA vaiShNavo naraH |

praxAlya pANI pAdau cha tata AchamyA bhaktitaH |

sukhAsInaH smaren nityaM madlyA miShTa devatAm.h |

The other ascetics would likewise act as taught by their respective Gurus. The group of ardent disciples waiting in readiness for rendering service from the moment he was awake, the lurking feeling of some who kept late hours in discussion on intricate subjects & hence overpowered by sleep & therefore feeling sad for not being able to serve the Acharya & therefore quietly standing aloof in an air of uneasiness of being noticed & leaving way to him to pass by & such details in Shloka 8 to 11 make the reader feel vividly the reverberating life of

those days. The disciples were avid to serve Sri Madhva in profound reverence for seeking true knowledge & grace so easily available to them (verse 8- 11).

The intimacy between the Guru & Shishya was so close that the impress of the personality of the Guru was of a lasting nature & moulded the life & character of the Shishya who had to live likewise. The acts of the Guru, Sri Madhva, were significant & illustrated the truth of things not normally open to all to see. Once an ascetic by the side of Sri Madhva removed the nirmalya of flowers. It is said, there was surprise among the disciples when they noticed & were told that the thick white ghee like matter stuck in the flowers offered by Sri Madhva to the Lord Krishna was nothing other than the nectar. Verily this was the Lord's grace which Sri Madhva had and was also open to all the Ekanta bhakthas & like him (verse 12-13).

THE BEAUTIFUL SUNRISE

The next few stanzas are marks of poetic beauty & excellence which the readers should enjoy themselves by reading the original & the commentaries thereon. The subtle description of sunrise dispelling darkness around in stages, the sweet & joyous singing of the birds, the sweet & joyous singing of the birds, the fresh morning dew the blossoming of lotus buds & the refreshing look of the cool & early hours, the quick & enthusiastic men worshipping the sun & their dust besmeared bodies, the ascetics sitting in meditation as if reminded by peeping sun rays that the time for sastra sravana was near, is so vivid & realistic to make one feel the experience himself.

The disciples after their early morning duties & meditation would congregate in an orderly manner, neither too crowded nor too dispersed, around the Acharya seated on a platform, to hear his discourses which were a feast for the Devatas, & seen through the manuscript text written in small & big letters neatly arranged as the horses & elephants in a parade would be. All the students were not of the same caliber, some quick grasping & others somewhat slow &

they would after hearing the discourses gradually retire bowing at the reddish glowing feet of Sri Madhva, who would be shining in the assembly with scintillating knowledge like the morning sun with a thousand rays (verse 14-22).

Sri Madhva was particular of the observance of Sampradaya of the wise in conducting the classes. He with his Sishyas, at the start of Veda Pravachana would offer felicitations to the Supreme Lord by spelling in a low tone the sacred symbol "OM" the essence of the three Vedas (R^ig, yajur, sAma) & the three Vyahritis (bhUH, bhuvaH, svaH) for the sake of a faultless & clear exposition of the Upanishads by his inimitable Bhashyas thereon (verse 23, 24).

It would appear that the author Narayana Panditacharya is reminding us here of the voice of Sri MukhyapraNa himself in Sri Madhva, which is symbolic of the creative energy of the universe & of the energy cutting the mystic knot of ignorance which is to be found in the Upanishadic texts. The ever energetic & untiring Sri Madhva would give satisfactory answers to questions of the ardent & the wise as easily as Karna gave away wealth freely for the asking. To the jealous opponents, itching for a victory over him, he gave a decisive, unchallengeable & cutting reply as Arjuna would fire the shafts on those seeking a rub with him. (verse 25).

dhanamiva sadhanAyebhyo.arkasUnuH prasanna shara shatamiva pArthaH
saMyugArthibhya ugraH |

arati virahitaH so.anArataM nodishanno prati vachanamadInaM
chodakebhyo.akhilebhyaH || 25 ||

A little after mid day the learned Sri Madhva would halt Pravachana & proceed with disciples to the tank full of clear & unruffled waters where the presiding deities of Ganga & other sacred rivers eagerly awaited his holy touch (verse 26). Sri Madhva seeing the reflection of the people around, waiting for his Darshan & himself seeing his own image awhile, would in meditation of the Vasana rupa of

the Lord, take a dip verily seeing the Lord Himself in his Manasa sarovara. (verse 27).

ghana rasa nikaro.asau anta ratyanta shuddho munigaNa iva bhUyaH snehavAn.h
prAgdadhAnaH |

prati kR^itimakhilaj~nasyAparoxeNa tAvat.h sphuTamalabhata rUpaM majjane
sajjaneShTam.h || 27

ondu bAri smaraNe sAladE

Ananda theerthara, poorna prajnara sarvajna rAyara madhwa rAyara

ondu bAri smaraNe sAladE ||

prakruthi bandhadalli siluki sakala vishayagaLali nondu

akaLanka charita hariya pAda bhakuthi bEkeMbuvarige,

ondu bAri smaraNe sAladE ||

-Sri Vadirajaru

bhAratIramaNa mukhyapraNantargata shrI kR^iShNArpanamastu

SRI MADHVA A PRACTICAL PHILOSOPHER AND A WORLD TEACHER

The poetic imagery here is supreme & full of adhyatic namely, seeing the oneness of the Supreme in all His manifestations; inside, outside & everywhere.

Sri Madhva would then partake the Vishnu pAdodaka from the Salagrama with rigor & reference & likewise the other ascetics around, as if abstracting the Punya that would accrue to them after a strenuous twelve year regulated life of abstinence & penance (verse 29). Sri Narayana Panditacharya says in his Bhavaprakashika as follows:

trirAtraphaladA nadyo yAH kAshchidasamudragAH |
samudragAstu paxasya mAsasya saritAM patiH ||
ShaNmAsaphaladA godA vatsarasya tu jAhnavl |
dvAdashAbhdopavAsasya viShNupAdodasevanaM ||
yAni kAni cha tlrthAni brahmANDAMtargatAni cha |
viShNupAdodakasyaite kalAM nArhaMti ShoDashIm.h ||

A charming personality himself, would shine more colorfully with the twelve sacred Namas & the Mudras (mudrA of the Sudarshana Chakra & the Shanka Panchajanya of Lord Narayana on his body, as if proclaiming protection to the good & the wise & causing fear in the wicked, like the twelve blazing suns at the time of the destruction of the world (verse 30).

The mass of people around attracted by his natural grace & saintly qualities would in reverence & with folded hands even before asking , leave the way to the moving column of disciples leading the Acharya to his Ashrama. It is said that

DharA Devi the presiding deity of the Earth would bear on her head the waters dripping from Sri Madhva with forbearance (xamA), reverence & pleasure (verse 31, 32).

Sme of the disciples would carry the clean clear & cool water in pots (kamaNDalu) covered with cloth to prevent dust & contamination from the dust & the touch of the hands as the water was to be used by the Acharya for offering Arghyodaka to the Lord (verse 33) . Sri Madhva, the idol of worship of the Devas for his fullness of authoritative knowledge, would then fill the white & clean conch (shanka) with water consecrated with the Parimala dravya, the Tulasi & flowers (as the presiding deities Surabha & others would fill the Amritha Kala into moon growing to the full digit & perform Abhisheka to the Saligramas (verse 34).

ABHISHEKA TO SALIGRAMAS

The smooth & black shining surface of the Saligrama would reflect the white conch & the image of Sri Madhva as if giving the appearance of the Lord Sankhapani, the Lord Narayana Himself immanent in the Saligrama (verse 28)

aparimita manISha syollasat.h sha~NkhabAho ratha charaNi shilAnAM
tanvato.atrAbhiShekam.h |

prati tanava udArA stAsvalaM sannidhAtuH tanava iva virejuH pA~ncha janya
priyasya || 28 ||

Therefore he would besmear the idol (prathima) of the Lord with pure & pleasing fragrant Chandana & then perform the archana with fresh & tender Tulasi & flowers of varied kind, hue & fragrance; making a real feast for the eyes. The words (vijayalaxmyA mUrtayeveMdideshaM) in stanza 35 appears to suggest that Sri Madhva was doing the puja with or through Sri Mahalakshmi & worshipped Her too as the eternal consort of the Lord Narayana. According to satsampradaya one ought to beg permission of the Nityaaviyogini rama to show him to Lord & to the archana as if she does it through him- a rare aspect of Pooja open to a Vishnu Bhaktha, who is the Daasanu dAsa & acts as prompted by the presiding deity within him (verse 35).

Sri Madhva also Poornapragnya, would perform a faultless pooja comprising the sixteen modes of propitiating the Lord (ShoDashopachAra) & bereft of the so called 32 doshas or aparaadhas (verse 36).

sa dadat.h adhikabodhaH ShoDashA tropachArAn.h vyarahayadaguNAn.h
dvatriMsha dAgaH purogAn.h |

agaNita guNamuchchaiH toShayan.h shAr~Nga pANiM ShaDapi parama
bhaktyA.anUpachArAn.h didesha || 36 ||

The author of Mandopa kArini draws attention to the sixteen modes in the following words:

SHODASHA UPACHARAH

arghyaM pAdyaM cha AchamanaM madhuparkaM tathaiva cha |

punarAchamanaM snAnaM vasanaM bhUShaNaM tathA || T.S 59 ||

upavItAsane gandhapuShpe vai dhUpa dIpaKau |

naivedyaM namanaM chaite upachArAshcha ShoDasha || T.S 60 ||

mukhavAsashcha tAMbUlaM darpaNaM Chatra chAmare |

Shaduke cheti ShaDime.anUpachArAH pare matAH || T. S. 66 ||

The above verses are based on the words of Sri Acharya as found in Tantra Sara Sangraha, Adhyaya 1.

bhuktvA pltvArchanaM daMtakAShThA bhaxyupasarpaNam.h |

maithunAnaMtaraM chArchA shavaM spR^iShTvopasarpaNam.h ||

archAMtare mUtraviShThaviMsargau sAsra bhAShaNam.h |

nllavastrA vR^itasyAptiH rAjAnnAttirupAga (ha) tiH ||

upa spR^ishyA vidhAnaistu shushrUShorapi ruShTatA |

akarmaNya prasUnArchA rakta kaupIna vastratA ||

nlla vastrairhareH karmavidhiH spR^iShTistamasyapi |

kAmAnusAritA kR^iShNa vastrasya paridhUnanam.h ||

shva spR^iShTiH kola mAMsAttirjAla pAdAshanaM tathA |

upasarpaH pa~Nkile cha chitiM spR^iShvopasarpaNam.h ||

piNyAkAttishchopasartu potrimAMsopapAdanam.h |

upayAturmadyapAnaM kusumbhadala bhaxaNam.h ||

paraprAvaraNagrAha tvaMjanAderakalpanam.h |

puShpAdAne dhUpadAnaM harivoDhurupAnahau ||

abherIhaMturabhyApti rajlrNAnnasya pUjanam.h |

dvAtriMshadaparAdhAstu kathitA gurudoShadAH |

vasuMdharaYai kolena viShNunA prabhaviShNunA ||

ARCHANA WITH BHAAVA PUSHPAS

The worship of the Lord by Sri Madhva was of the highest significance in every respect. Being an adhyAtmavidya adhigata AtmavidyAdhuraMdhara, Sri Acharya would meditate within the temple of his body on Lord Narayana, radiant like the Padma ragamani (aruNa â€‘maNivarNaH) seated in the inner recess of the lotus seat of his heart, & perform the Abhisheka with pure Chitta as the waters flowing like a river of Sraddhan (unruffled & unmindful of the outer world) and then adorn the Lord with Bhaava Pushpas (verse 37).

tamaruNa maNi varNaM divya dehAkhya gehe

snapita mati pR^ithu shraddhAnadI chitta vArbhiH |

nanu sa yajati nityaM hR^it.h sarojA sanasthaM

na tu sakR^iditi puShpaiH aShTabhir bhAva puShpaiH || 37 ||

ahiMsA, satyaM, asteyaM brahmacharyaA aparigrahaH sauchaM, tuShTiH
sarvasamarpaNam.h iti aShTa bhAvapuShpANi ||

ahiMsA prathamaM puShpaM puShpamiMdriya nigrahaH |

sarvabhUta dayA puShpaM xamA puShpaM vishiShyate ||

j~nAna puShpaM tapaH puShpaM dhyAna puShpaM tu saptamam.h |

satyaM chaivAShTamaM puShpamebhistuShyati keshavaH ||

|| iti bhavaprakAshikAyAm.h ||

In this context, the words of the valiant Bheemasena may also be recalled from Mahabharata wherein he says:

ArAdhayAmi maNi sannibha mAtmabiMbaM

mAyApure hR^idaya pa~Nkaja sanniviShTam.h |

shraddhA nadi vimala chitta jalAbhiShekaM

bhAvAShTa puShpa vidhinA harimarchayAmi (mahabhArate)

Thus in Shloka 37, Sri Narayana Panditacharya clearly means as if suggesting the parallel of thought & identify of Sri Madhva & Sri Bheema as it were (verse 37).

Having performed the worship of the Lord, Sri Madhva would be applying a layer of pure Hari Chandana on his body & shoulders. After nAma & Akshata, Sri Acharya with his smiling moonlike face & clad in cloth, woven of grass like weeds, would shine as an ornament & an object of pleasure to the Devataas, Munis & men. (verse 38).

Avavanu dEhadoLagiralu hari nelesihanu

Avavanu tholage hari thA tholaguva

Avavanu dEhadA oLa horage niyAmakanu

A vAyu namma kula gururAyanu

- Madhwanama by Sri Sripadarajaru

bhAratIramaNa mukhyapraNAntargata shrI kR^iShNArpanamastu

SRI MADHVA A PRACTICAL PHILOSOPHER AND A WORLD TEACHER

SRI HARI PRASADA

Sri Madhva, an adept in Veda, Pravachana & the foremost Bhaktha of the Lord Narayana, always thinking May the Lord be pleased. Partakes the Paramaana the consecrated food offered to the Lord as Naivedya. (verse 39).

parabhatha paramAnnaM prAptamevAprayAsaM
prabhuriha bubhuje.asau veda vAda pravINaH |
ajita parama bhaktaH santataM manyamAnaH
sakala jagadadhIshaH prIyatAM sauririttham. h || 39 ||

The following words of Sri Madhva seem to ring in our ears here:
bhu~njIta hR^idgataM viShNuM smaran.h tadgatamAnasaH

After Mahapuja, Sri Madhva would adorn a seat in the assembly of the poets & revel in discussions in the realm of Veda Shastra, giving answers as pleasingly as in sport. The word nAnAhR^idya vidyA vilAsa in shloka 40 also means the poetic flight in ecstasy in the exposition of the varied aspects of Sri Hari Leela the cherished thing to Sri Madhva.€ ÇÂ The words of Sri Madhva in the Sadachara smriti are crisp to the point in this regard.

vedashAstravunidena prINayan.h puruShottamam. h |
ahashsheShaM nayetasaMdhyAmupAsI tAtha pUrvavat.h |
sadAchArasmRitiH

A pet Shishya eagerly looking at the brow of the Acharya for command & understanding him would with bright face & open eyes, whisper into his ears with hands in front of his mouth (verse 41).

In that assembly, many householders eagerly competing for his Dharshan & grace would crowd together to offer their pranamas (verse 42).

Several persons having heard about the greatness of Madhva would gather together in curiosity & see for themselves with hands shutting their mouths in wonder, the abiding qualities thousand fold more than what they heard before his dharshan & Sri Madhva would request them to be seated. (verse 43).

A leading Shishya would call attention of all the others to stop their literary exercises (anuvAda & chethana) as the Vishwa Guru would now be giving his discourses (verse 44).

The people with eyes fixed on the Poornapragna & hearing him, would feel as though the GnyAnisreshtha Lord Veda Vyasa, the son of Satyavathidevi was speaking to them & would not notice the passing of time (verse 45).

Like the glowing disc of the sun remaining unchanged both in the morning & in the evening & like the developed souls (Atmaprakashi) to whom the Lotus feet of the Lord are the refuge & who remain unruffled in moments of happiness or difficulty, Sri Madhva was ever shining in the assembly of saints, scholars & poets (verse 46).

A PEN PICTURE OF THE SUN SET

In shloka 47, we get a fine poetic imagery of Sunset which is superb in quality & life like & bears the touch of a Mahakavi (verse 37).

marakata maNi varNe bhUta dhAtrI purandhradya
lasati jaladhi vAsa syardha lInaH xaNArdham.h |
aruNa taraNi bimbachChadmanA padmarAgaH
kapisha karakalApo lIAsya bhUt.h prexaNIyaH || 47 ||

The earth (Prithvi) full of jewels like a lady looking blue, like the Indra Neelamani & half clad with the sea around reflecting the sun with his reddish disc of rays like the Padmaragamani is a magnificent & beautiful description. (verse 47).

Sri Madhva, being Poornapragnya would in Samadhi Avastha, meditate on the Lord, who is the embodiment of the Kalyana gunas, devoid of all blemishes, & who is Gnananandamaya (all knowledge & all Ananda) as the Supreme Being & different from the five elements (Panchabhutas) namely, Earth (pR^ithvi), Water (ap), Agni, Air (vayu), Space (Akasha), different from the Ego (ahaMkAratva) & the Mahat Tatva, the triple gunas of the jadaprakR^iti) namely the Satva, Rajas & Tamas & pervading the Universe in & out (avyaktAkAsa vyApta) as yet the one in all his manifestations (vyaktAvyakta bimba vibhUtyAdi rUpANi) & totally different from the world of the Sentients (chetana) & the achetana or jaDa (verse 48).
 This in fact is the essence of the philosophy of Sri Madhva which he declares in Tatvasankhyana:

svatantramasvatanttr aM cha dvididhaM tatvamiShyate |
 svatantro bhagavAn.h viShNuH bhAvAbhAvau dvidhetarat. h ||
 tatvasaMkhyAna

Gita also says:

bhUmirApo.analo vAyuH khaM mano buddhireva cha |
 ahaMkAra itIyaM me bhinna prakR^itiraShTadhA || 7-4
 etadyonIni bhUtAni sarvANItiyupadhAraya | 7- 6
 mayAdhyaxeNa prakR^itiH sUyate sacharAcharaM || 9- 10

THE SANDHYAA KAALA

Brahmanas who are also the masters of Dharmashastras would, during the SandhyakAla, (just before sun-set & the appearance of the stars) perform their obligatory prayers to the Lord Suryanarayana, the protector of the three worlds (verse 49).
 The Dhyana shloka runs as follows & is enjoined for all the Vaishnavas.

dhyeyaH sadA savitR^i maNDala madhyavartI nArAyaNaH sarasijAsana
 sanniviShTaH | keyUravAn.h makarakuNDalavAn. h kirITI hArI hiraNmaya vapuH

dhR^ita sha~NkhachakraH | prodyadAditya varNAbhaH sUryamaNDala
madhyagaH | chakra sha~Nkha dharaMkasta dordvayo dhyeya eva cha ||
saMdhyopAsanavidhiH

The Agnihotri (those who give oblations to the Supreme Lord & the sixteen Devataas commencing with Rudra & ending with Indra) would also perform their homas in the sacred fire with the Gayatri mantras in propitiation of the devatas, for the attainment of the Gayatri Loka of the Lord & eventually through dedication to the Lord, the final liberation (moksha) verse 50.

THE CALM AND PEACEFUL NIGHT

Then the full moon the object of Ananda to the consorts of devatas moving in the skies would rise with his disc like the beautiful face of blemishless Sri Lakshmi (verse 51). In the night, the Chakravaaka (a bird) & the Padma (lotus) would feel sorry for the separation from the Sun & the Chakora (a bird) & the Kunda (blue flowers) although having been scorched by the heat of the day, would feel pleasant by the touch of the cool rays of the moon. The ways of destiny are such that they are not always pleasing to one & all. This Shloka (verse 52) embodies a subtle idea of the difference in the living entities & their reactions to surroundings which are perpetual like the night & day. (verse 52).

In the next three stanzas (53 to 55) forming a kulaka, a type of poetic composition common to Mahakavyas, the poet Narayana Panditacharya seems as if to give a finish to the Sarga with his praise of Sri Madhva & of Lord Sri Krishna. The poetic imagery & comparisons are superb for the Sahitya rasikas to enjoy. Both the Moon & Sri Madhva are said to be resplendent but with a difference. The Moon would reveal the sky, but Sri Madhva the Purnapragnya, would reveal the (sat.h chi.t ananda) Hari the giver of Gnyana & Moksha.

Sri Madhva, like a moon showing the blue sky bedecked with the shining stars (naxatrANi) would in the nights illumine through his expositions of the

Bhagavatha, the infinite subtle & Supreme Lord. Lord Krishna who shines like the (indranIlamaNi) & a face shining with the rows of white & sparkling teeth & adorned with the garland of Parijata flowers spreading the fragrance all round, like the forest of trees in blossom on the top of a hill, & whose lotus feet the Devatas & their consorts engrossed in deep ecstasy & love praise, not conscious of themselves. There is the Slesha on the word (AkAsha) manaing both the (AkAsha) & the AkAshanAmaka & introduces the subtle meaning of viShNupada. Similarly vimAna has a deep significance in the context. The fragrance of the flowers is symbolic of the showering of grace on the Bhaktas (verse 53-55). I would end this chapter with the immortal words of Sri Madhva: -

kuru bhuMxva cha karma nijaM niyataM haripAdavinamradhiy A satataM |
dvAdashastotraM

archite deva deveshe sha~Nkha chakra gadA dhare |
architAssarvadevAH syuH yatassarvagato hariH || 9 ||

samasta loka nAthasya deva devasya shArgiNaH |
sAxadbhagavato viShNoH pUjanaM janmanaH phalaM || 13 ||

dharmArtha kAma moxaNAM nAnyopAyastu vidyate |
satyaM bravImi devesha hR^iShIkeshArchanAd R^ite || 21 ||

vAsudevAt.h paraM nAsti iti vedAnta nishchayaH |
vAsudevaM praviShTAnAM punarAvartanaM kutaH ? || 31 ||

niShkAmaM j~nAnapUrvaM tu nivR^ittamiha chochyate |
nivR^ittaM sevamAnastu brahmAbhyeti sanAtanam.h || 235 ||

kRiShNAmRitamahaarNava

dheerana nOdirai karuNApoorana pAdirai
vAridavadanana sameeraja kapi nrupana dwijana bhAvi ajana |

muddu mukhava nOdi tiddi mAdida mysiriya innomme doreya
oddakshakuvarana guddhi bisuta hontha kAriya bhArati doreya
shuddhAnanda samudra Shiri Krishnage kiriya, mikka jagakke hiriya
adwaitha shAstrada saddadagisida Arya, namma madhwAchArya ||
- Sri VyasaraJaruru

bharatIramaNa mukhyapraNAntargata shri kR^iShNArpanamastu

CHAPTER FIFTEEN

Sarga 15, Part 1 by Sri S. Krishna Rao

Book edited by Srimushnam V Nagaraja Rao

SRI MADHVA'S TATVA VAADA AND HIS DISCIPLES

In this Sarga, we have an idea of the magnificent Tatvavaada of Sri Madhva refuting all the prevailing systems of Philosophy & the defeat of Sri Trivikrama, a mahaa kavi & a scholar of outstanding merit. Sri Madhva establishes his Tatvavada on firm foundations. Sri Madhva establishes his Tatvavaada on firm foundations. Sri Trivikrama becomes a sishya of Sri Madhva & undergoes a complete course on Sootra Bhashya at the end of which, the Acharya asks him to write a gloss on it. This was indeed a unique honor conferred on Trivikrama by the Acharya. Sri Trivikrama, accordingly, wrote the Tatva Pradeepa a classic by itself & offered it to the Acharya with fullness of heart & extreme devotion & praised the stupendous works of Sri Acharya. In this Sarga, there is also an account of Sri Vishnu Theertha, (the brother of Sri Madhva), of Sri Padmanabha Theertha & of the other Sanyasi disciples including the pontific heads of the eight Mutts of Udupi.

The substance of this Sarga is given in the following Shlokas: -

dashapaMchaka sarge.asmin.h shrlguror vAda kaushalam.h |

paDardha vikramenaiva kR^itam tadvAdamuttamam.h ||

saptAShTaka dine vAde khaNDitaM sarvadurmatam.h |

shrlgurograntha ratnAnAM stavanaM tachva bodhanam.h ||

mahimA viShNu tlrthasya shiShya vargasya vaibhavam.h |

kathyante kavivaryeNa shrlguroH prlti siddhaye ||

This Sarga, comprising 141 shlokas, is the longest in Madhva Vijaya & the verses are constructed in the short Anushtup Vrutta scintillating with Alankaras of Sanskrit poesy. Notwithstanding the dry & not so easily understandable verbal fight that ensued background of the prologue is marvelous & picturesque.

THE DIALECTICAL WAR

Amaralaya, the village temple near Vishnu mangalam was the venue of the open dialectical fight where Trivikrama, the warrior of the opposite side, fully armed with the weapons of spear- like Tarka & seated in the chariot of the parapaxa, presented himself before Sri Madhva for a fight (verse 2). The poet describes it: -

parapaxa rathArUDhaM kharatarka mahAyudham.h |

trivikramAryaM so.apashyat.h prativramivAgrataH || 2 ||

In the next few verses, the poet makes a beautiful poetic expression of the oratorical eloquence flowing out of the holy lips of Sri Madhva & compares the oration to a zealous & loyal army, moving out in arrays out of a Military Camp.

tadA tadAnanAmbhojAt.h vR^ittopanyAsa bhAratl |

senA senAgrahA divyA shibirAdiva niryayau || 3 ||

The tempo of the metaphor is continued up to the seventh Shloka. In the fifth sloka he says, that the army consisted of Brahma Sootras as the chariots of war; the unassailable Vedic texts were the elephants units; the irrefutable arguments were the infantry & the apt quotations from the Smritis & Puranas were the able cavalry.

sUtrasyandana vR^indADayA durvAra shruti vAraNA |

sUpa patti mahApattiH vichitra smR^iti saptikA || 5 ||

The stanzas comprise simple words, apt & pregnant with meanings. The sixth shloka is capable of atleast four interpretations & a perusal of the commentaries on it will bring forth the facile quill of the poet. (Sri Madhva exposition is compared to the Ocean, Sri Maha lakshmi, the Army, the flow of Ganga etc.. (verse 6/7).

In the short space of fifty five shlokas (9 to 93), the poet gives amarvellous account of how Sri Madhva critically reviewed & refuted all the defective systems of philosophies that existed then in Bharat in the 12th century A.D.

The Vakyartha (debate) between Sri Madhva & Trivikrama continued for fifteen days & finally the latter was rendered incapable of arguing further. He could not put any more questions nor could he answer Sri Madhva's questions with cogency & reasoning. The net result of the Vakyartha was that Sri Madhva established on solid grounds the Vishnu Sarvottamatva & Guna pari poornata & that Vishnu is known only through the Veda which is the valid source of knowledge & that Vishnu alone is the bestower of Moksha (final release from bond age) to the striving souls sojourning in the stream of Samsara.

saptAShTAni dinAnyevaM vAdaM kR^itvA sahAmunA |

niruttaraM taM nishchodyaM chakre chakrAyudha priyaH || 69 ||

tataH svataH pramANena devo vedena veditaH |

viShNurmoxasya dAteti vishvaM bhavati shobhanam.h || 63 ||

TRIVIKRAMA BECOMES A SISHYA

At this stage, Sri Trivikrama came to realize that the saint with whom he had been debating was no other than a Divine Avatar. His emotions went up & he immediately stood up in front of the smiling Yateeswara & begged him with folded hands: - 'It is enough, O, Natha; kindly forgive my indulgence. (xamyatAM nAtha chApalam.h verse 70). Please accept me as your Sishya.'

With these words, Sri Trivikrama prostrated before Sri Madhva. Who would not like to have a Sishya of Trivikrama's caliber? & for that matter Sri Madhva who was a great admirer of scholarship, was ever ready to show the right path to Vishnupada. The illustrious new Sishya was given full course on Sootra Bhashya & further, was also asked by the Acharya to write a Teekaa thereon. Sri Trivikrama felt highly honored by the commission & produced his brilliant commentary 'Tatva Pradeepa which is highly illuminating & is a classical work of merit even today like the 'Tatva Prakasika" of Sri Teekacharya & is very respectfully referred to by later scholars & commentators.

It is also said by the poet that Sri Trivikrama requested the Acharya to write another commentary on the Sootras - as a sequel to his bhashya full of Nyayas which would be a challenge to the Pandits. The result of this appeal was what we have today, the magnus opus 'Anu- Vyakhyana the monumental work of eternal worth which gives a glimpse of the fertile & ocean like knowledge of Srimad Acharya the Viswa Guru.

After completing his work, Sri Trivikrama offered it (Tatva Pradeepa) to Sri Madhva & eulogized the Guru's works which cover the three Prasthanas viz., the Bhagavat Gita, the Upanishad & the Brahma Sutras (verse 72, 73).

The personality of Sri Madhva & his philosophical concepts are embedded in the thirty seven works he wrote for the benefit of humanity. This number has a hidden significance in it. Three plus seven is ten. This number, Dasha in Sanskrit, means Poorna & it refers to Dasha Mati Poorna Pragnya Sri Madhva. Again 3×7 is twenty one & this number indicates the number of systems which Sri Madhva refuted. Sri Madhva's commentary on the Brahma Sootras stand as the twenty second. Since Sri Madhva's commentary was approved by Lord Vedavyasa Himself, it reflects truly His mind & thus it stands like a rock unrefuted.

GRANTHA MAALIKA STOTRAM

The stanzas 73 to 90 form a Grantha Maalikaa stotra, & this being supposed to have been spoken by Sri Trivikrama himself in praise of Sri Madhva & his works, this sets at rest all speculations about the number of works of the Acharya.

Sri Madhva's works are enumerated below: -

Commentaries on the Gita (2)

- Gita Bhâshya
- Gita Tâtparya

Commentaries on the Brahma Suutra (4)

- Brahma Suutra Bhâshya
- aNu bhâshya,
- Anu Vyâkhyâna
- Nyâya VivaraNa

Commentaries on the ten principal Upanishads (10)

- Îshâvâsya Upanishad Bhâshya
- Kena or TaLavakâra Upanishad Bhâshya
- KaThopanishad Bhâshya
- MuNDaka Upanishad Bhâshya
- Satprashna Upanishad Bhâshya
- Mânduukya Upanishad Bhâshya
- Aitareya Upanishad Bhâshya
- Taittiriya Upanishad Bhâshya
- BrhadâraNyaka Upanishad Bhâshya
- Chhândogya Upanishad Bhâshya

Dasha Prakaranas:

Ten philosophical works dealing with various aspects of Tattvavâda

- PramâNa LakshaNa
- Kathâ LakshaNa
- Upâdhi Khandana
- Prapancha Mithyâtva-anumâna KhanDana
- Mayâvâda Khandana
- Tattva-samkhyâna

- Tattva-viveka
- Tattvoddyota
- Karma NirNaya
- Vishnu-tattva-vinirNaya

Three commentaries on Bhâgavata Purâna, Mahâbhârata, and Rg Veda

- ✚ Bhâgavata Tâtparya
- ✚ Mahâbhârata Tâtparya-nirnaya
- ✚ Rig Veda Bhâshya

Eight miscellaneous works

- ❖ Yamaka Bhârata
- ❖ Narasimha Nakha Stuti,
- ❖ Dvâdasha Stotra,
- ❖ Krshnâmṛta Mahâ-arNava
- ❖ Sadâchara Smṛti
- ❖ Tantra-sâra Sangraha
- ❖ Yati PraNava Kalpa
- ❖ Krishna Jayanti NirNaya

TAPO MOORTI, SRI VISHNU THEERTHA

The author next tells about the disciples of Sri Madhva. Mention is made of Sri Vishnu Theertha & Sri Padmanabha Theertha & the eight pontific heads of the eight Mutts of Udupi which Sri Madhva established.

By the grace of Sri Acharya, his parents were gifted with another son as already told in shloka 26, of Sarga 4.

nishA charA reriva laxmaNaH purA vR^ikodarasyeva surendra nandanaH |
gado.atha shoreriva karma kR^it.h priyaH subhaktimAn.h
vishvavido.anujo.abhavat.h || 4-26 ||

The second son looked after his aged parents till their life time. Inwardly, he was grossed all along in Sravana, Manana etc.. & was a standing example of a NishkAma Bhatha, full of Vairagya & was yearning for Sanyaasa. In every respect, he was almost like Sri Madhva whom he served as Lakshmana did to Sri Rama.

In verses 91 to 114, the poet gives a vivid description of Sri Vishnu Theertha's deep quest for knowledge, his intense desire for renunciation and becoming a Sanyasi, his severe penance & his reverent study & ardent sAdhana.

Sri Vishnu Theertha's devotion towards Sri Madhva (elder brother) was as great as that of Bharata towards Sri Ramachandra (smaran.h jyeShThaM rAmaM rAmAnujo yathA) verse 94. When he went to the kingdom of Jayasimha & begged Sri Madhva to give him Sanyasa, the elder brother asked the young aspirant to go back to his home town (Paajaaka Kshetra) & to wait till he (Sri Madhva) arrived after completing the ChaaturmAsya (verse 93). The enthusiasm with which he went there, had vanished & he returned home with as much heavy heart as Bharata returned from Chitrakoota to Ayodhya & spent the days in utter cheerlessness. He could neither eat, sleep nor laugh until his divine brother arrived (na jaghAsa na suShvApa na jahAsa sa dhlradhIH smaran.h jyeShThaM rAmaM rAmAnujo yathA (verse 94).

Completing the ChaaturmAsya, Sri Madhva arrived at Paajaka Kshetra. Fully satisfied that the younger brother was worthy of entering into the Holy Order, Sri Acharya initiated him into Sanyasa & blessed him with the holy name of 'Vishnu Theertha'. Verse 98.

In strict accordance with the Sanyasa Dharma, Sri Vishnu Theertha proceeded on Theertha yatra & covered all the important pilgrim places throughout the country. Returning from the tour, he retired into the caves of Harishchandra Hills for penance (prApAsau harishchandramahIdharam.h verse 104). Considering that food was the main fuel for the fire of bodily pleasures & pains, Vishnu Theertha, as a first step, gave up food & spent the days & days inside the caves, immersing himself in meditation.

dvandva duHkhAnale viro mAtsaryeNa vimatsaraH |

tatyAja matvA tasyAsau ashanAdi indhanAyitam.h || 105 ||

Earnestly requested by his devoted disciples Sri Vishnu theertha accepted a little of Panchagavya once in five days, verse 106.

bhaktai ranugiraM nltaM prArthito yati shekharaH |

pa~nchagavyaM papau ki~nchit.h pa~ncame pa~nchame dine || 106 ||

Even this little Panchagavya he gave up after sometime & lived on the fallen leaves of Bilva & water (verse 107).

sa tyajan.h sAhasI taccha tapastepe ati tApasam.h |

bilva parNaiH xitau pannaiH tR^iptimAn.h salilairapi || 107 ||

Thus bringing the body & mind under control, Sri Vishnu Theertha completely conquered the uncontrollable horses of Indriyas by his ceaseless practice of Pranayama & other yogas (verse 109).

pavanAMshAnujo jitvA pavanaM rechakAdimiH |

viShayebhyo hR^iShIkAshvAn.h mano yantrA samAharat.h || 109 ||

This famous Yogeeswara is said to have given Sanyasa to two devotees viz... Sri Aniruddha Theertha & Sri Badarayana Theertha (verses 115 & 117)

aniruddha padAdhAraH preShThaH shiShyastamAyayau || 115 ||

.....abhUt.h shiShyo vyAsapadAshrayaH || 117 ||

Persuaded by the affectionate disciple Sri Aniruddha Theertha, his Guru Sri Vishnu Theertha came out of the caves & jungles of the Harichandra Hills and returned to Udupi where he blessed countless people. In due course, he left Udupi & pitched up his abode at the top of Subramanya Hills which, even today, is an important pilgrim place for mAdhvas & others (verse 119).

Aruroha durArohaM sa paraiH prItikR^it.h hareH |

mahAntaM mahimAnaM cha mahIdhraM cha guhapriyam.h || 119 ||

sArirO dangurava namma

bhAratl ramaNa vAyuvE jagadguruvendu |

bhOriduthalippa samudrava langhisi

dhAruNisutheya dukhava kaLedu

chORa rAvaNa vanavanala gAhutiyitthu

srl rAmageragidAtane prasiddhanendu ||

kushaladi kunthige maganagi bhImanenisi

A kourava kapatadali kotta visha laddu jeerNisi

asama balAdhya mAruthiyE baddhanendu

baLika ippattondu durbhAshyaMgaLa

haLidu vEdAnthA shAstraMgaLali

uLuhi vaishNava mathavaniyoLage namma

salahuva madhwEsha Shiri Krishna priyanendu ||

- Sri VyasaraJarU

bhAratlramaNa mukhyapraNAntargata shrI kR^iShNArpanamastu

Sarga 15, PART 2 by S. Krishna Rao

SHLOKA 106- matters/collected with the guidance of Sri P V Kuppacharya, Srirangam

3. DVAITA & OTHER SYSTEMS: A GENERAL STUDY by Vidvan Avadhani Vittalacharya

SRI MADHVA'S TATVA VAADA AND HIS DISCIPLES

SRI PADMANABHA THEERTHA

Another important personage to whom Sri Madhva gave Sanyasa was Sri Padmanabha Theertha who succeeded Sri Madhva & was a powerful exponent of his philosophy which he propagated & established in distinguished assemblies of scholars. The poet describes the greatness of Sri Padmanabha Theerhta in seven shlokas from 120 to 126. His worshipful successor of Sri Madhva has written a number of commentaries on Sri Madhva was written a number of commentaries on Sri Madhva's works of which the poet specially mentions "Sannyaya Ratnavail" which is a teeka on "Anu Vyakhayana" of Sri Madhva (verse 125).

sannyAya ratnAvalirapi udapAdi yataH shubhA |

TIkA parA.anuvyAkhyAyA anarghA bodhasAgarAt.h || 125 ||

A glowing tribute to the scholarship of Sri Padmanabha has been given by Sri Teekacharya (Sri Jayateertha) the fifth successor to Sri Madhva.

OTHER DISCIPLES OF SRI MADHVA

(Verses 127 to 134) Sri Madhva also gave Sanyasa to other scholarly aspirants & they became the heads of Mutts of Udupi. They were entrusted with the worship

of Lord Sri Krishna. (The system of worship for two years each was introduced later by Sri vAdiraja Theertharu). These Sanyasins were known respectively as: Sri Vishnu Theertharu, Sri Hrishikesha Theertha, Sri Janardhana Theertha, Sri Narasimha Theertha, Sri Upendra Theertha (verse 128), Sri Vaamana Theertha, Sri Rama Theertha, Sri Adhokshaja Theertha (verse 129).

THEIR HIGH CALIBRE

What sort of men were the Sishyas of Sri Madhva? Moving on earth like brilliant Suns, they were all equally great in their own stature. Being reputed scholars, they were capable of dispelling the doubts of the devotees & were endowed with all the Lakshanas of Sanyasins. To put it in the poet's own words, the holy Sishyas of MSri Madhvas were: -

yatIndrAH, bahudeshajAH - (verse 127), vashIkR^ita-hR^iSHIkAH- Indriyas (verse 128), narasiMhapadAdhArAH - (verse 129), bhakti vairAgya sAgarAH - (verse 129), AdityA iva gAM gatAH (gAM= bhoomi) - (verse 130), moda shAstramR^itAmbhodhisevayA nitya nirvR^itAH - (verse 131), chadriNashcharaNa archakAH (chakriNA = of Sri Hari)- (verse 131), sarve sad.h guNa bhUShaNAH - (verse 132), sadA sakala sachChAstra vyAkhyA saukhyAmR^ita abdhigAH - (verse 133), bhUri bhakti bharAH (verse 134), bahushruta mahAguNAH - (verse 134).

These sishyas who came from all over the country were all highly sacred souls as described above. Endowed with immense capacity to meet their adversaries in full debates, they were highly proficient in all sacred texts & were capable of preaching to tohers & making them all happy (verse 127 - 134).

Besidesthem, there were innumerable house holders who followed the tenets of Sri Ananda Theertha & they realized all the happiness in their lifetime

itself. The happiness of these Sishyas & Prashishyas is described in six verses (verses 135- 140).

Giving a finishing touch to this Sarga, Sri Narayana Panditacharya brings forth an excellent Bhava in the concluding shloka 141 which is worthy of recitation everyday by every devout Maadhva while looking at Sri Acharya's picture in his house.

AnandatIrtha bhagavat.h vadanendu bimbaM
vidyA sudhA vitata kAnti sukAnti kAntam.h |
yaiH praixyatAtra bhava tApa shamAya bhaktaiH
taddAsa dAsyamapi kiM na dadAti puMsaH || 141 ||

Just as the moo casts away nocturnal darkness & bestows coolness & comfort after a hot day, the mere vision of Sri Madhvacharya's moon like face beaming with intelligence & nectar, dispels the ignorance & worldly sufferings & bestows wisdom, happiness & comforts in life to those who look to him with prayerful devotion.

PANCHA GAVYAM (SHLOKA 106)

(Matter collected & presented with the guidance of Sri P V Kuppacharya, Srirangam)

Panchagavyam is the five products of the cow taken collectively; i.e. Go mootra, Gomaya (cowdung), milk, curd & ghee.

gomUtraM gomayaM xIraM dadhi sarpiH kushodakam.h |

pa~nchagavyamiti proktaM R^iShibhiH gautamAdibhiH ||

Panchagavya (not pancha kavya) is considered to be extroordianarily effective in purifying our body.

yat.h tvak.h asthigataM pApaM dehe tiShThati (mAmake) dehinaH |

prAshanaM pa~nchagavyasya dahatyagnirivendhanam.h ||

It is claimed in some quarters that even the evil spirits `possessing´ a body could be driven off by administering a regular dosage of Panchagavya.

Asahada Suddha Dwadashi is otherwise known as `Pancha Gavya Dwadashi´. This is the beginning day for the four month period of ChaaturmAsya vrata. A devout Maadhva does not miss Panchagavya on this day.

PREPARATION (pratiShTha pUjA cha)

Go mootra, ghee & water one palam each, curd three palam & milk seven palams is the proportion prescribed. Gomaya (cowdung) equivalent to half of the thumb.

palaM ekaM tu gomUtraM aMguShThArghaM tu gomayam.h |

xIraM saptapalaM grAhyaM dadhi cha tripalaM tathA |

AjyamekapalaM grAhyaM palamekaM kushodakam.h ||

The six cups containing these items are placed in Pooja & in each cup, individual Devatas are invoked in the following order, with appropriate Mantras: -

Varuna is Go Mootra, Agni is Gomaya, Soma in milk, Vayu in Curds, Soorya in Ghee & again Varuna in water. (kushodakam.h).

MIXING (pa~nchagavya meLanam.h

After Avahana & Pooja, the cups are picked up one by one & the contents mixed creremonially in one vessel with the chanting of different Mantras like Gayathri etc...

gAyatryAdAya gomUtraM gandhadvAre ti gomayam.h |

ApyAyasveti cha xIram dadhikrAvNa stathA dadhi ||

tathA sukramasi iti AjyaM devasyatvA kushodakam.h |

ApohiShThe ti chAloDya mAnastoke bhimantrayet.h ||

PANCHA GAVYA HOMA

The mixed Panchagavya is offered to ten devatas in Homa. The devatas are : Vishnu, Indragni, Rudra, Purusha nAmaka Vishnu, Savita, Atma, Prajapati, Soma, Agni & Agni Swishta Krit.

prAshanaM - After concluding the Homa with the connected rituals, the Saalagrama theertha is to be taken first & then the sacred Panchagavya is taken in (with the chanting of OM

praNavena samAloDya praNavena abhimantrya cha |
uddhR^itya praNavenaiva pibejca praNavena tu ||

Excluding Ekadashi day, Panchagavya can be taken as & when one desires to purify his body eternally & internally.

DVAITA & OTHER SYSTEMS: A GENERAL STUDY

By Vidvan Avadhani Vittalacharya

(It may be interesting to the readers to note that Sri Narayana Panditacharya while giving an account of the debate that extended for 15 days between Sri Madhva & Sri Trivikrama, has touched almost all the vital points of the various systems of philosophies. An attempt is made in this article to give a gist of the debate. And the debate begins with Sri Madhva asserting that Para Brahma is no other than Lord Sri Narayana who is full of excellence, the creator of the worlds & who is known through the Vedas. This article covers the substance of the shlokas from 8 to 63 of the 15th Sarga of Sri Sumadhva Vijaya).

nArAyaNo.ananta guNo brahmAkhyo veda veditaH |

vishva karteti vishvaj~naH shrutyA yuktayA pyasIShadhat.h || 8 ||

Lord Sri Narayana (also referred to as `Brahma`) is Ananta Guna Pari Poorna. He is known through Vedas & Vedas alone. The whole of universe is created by Him. He is therefore the visva KartA. This truth was established by Sri Madhva the knower of all (vishvaj~naH) on the basis of the scriptures & also by convincing reasoning. (verse 8).

NEREESWARA SANKHYA SYSTEM

Verse 9: The followers of this system who do not accept the Vedas, believe that this world is created not by Iswara, but by the Jada Prakriti or Nature. In other words, this jagat is nothing but the pariNAma transformation of the Nature, just as the milk turns into curds, of its own accord. (The subject matter of this shloka has the reference to the Sootra (OM payo.ambuvacchet.h tatrApi OM)

Evidences from Vedic Texts are useless to disprove their inference because they do not believe in Vedas & therefore Sri Acharya argued in their own intellectual level & threw a counter inference.

Verse 10: Yourself, myself & everybody agree that the entire range of insentient objects (achetana) such as the pot, the cloth etc... in the world are created by a sentient being (chetana). From this, I infer that this universe (constituted by five elements) must have been created by a sentient Being. You cannot disprove this inference in as much as this is based on the fundamentals of your own system.

SESHVARASAAM SAANKHYA SYSTEM

(Including Bhatta & Praabhakara, the subject matter of this shloka has the reference to the Sootra : - OM anyatra abhAvAccha na tR^iNAdivat.h OM

Poorva paksha argument: No doubt, we admit the existence of Iswara but hold that in the creation of this Jagat, Iswara is only an anga (auxiliary) to the Jada Prakriti Nature. The man simply adds a spoonful of curd into the milk. The milk transforms itself into curd of its own accord. Likewise, Iswara depends on the assistance of the Nature to complete the process of Creation.

SIDDHANTHA (Logical conclusion):

You cite the analogy of man adding a spoonful of curd into the milk & it means the admission that he must have the limbs to act. But according to your system, the Chetana has no limbs. It cannot move about. Creation is possible only if the Jada & the chetana (such as body & soul) are brought together? It is therefore evident that in addition to the jeeva & jada, there is another third Principle, independent of the two.

Verse 12: The above conclusion is established in another way by vyatireka anumAna (inferring a thing with dissimilarities) on the basis of negative proposition. That which is not created by God (such as jeeva etc...) happens to be eternal. What is derived from this is, that which is not eternal, must have been created by Chethana.

Verse 13: If an inference (hetuH) is to prove anything, it should be supported either by the valid texts or by the perception. If anyone indulges in an inference which is not supported either by the Agama or by Pratyaksha, such an inference is as unreliable as the lustful lady who, getting herself divorced from her husband, could go anywhere she liked, unrestricted by any Niyama. Sri Narayana Panditacharya says: -

balAya sarvAnumAnAM vedAH syuryairapAlitAH |

kAmAdetAH pravartante kAminya iva bhartR^ibhiH || 13 ||

prANapathE nee salahO

jANa lakshmaNanige prANa dAnava gaida

dheera shoora gambheera kapiveeranE

bhArai kAnthanE maruthAvathAranE

seethapathiya doota khyAta hanumanthanE

mativanta bheemanE yati madhwarAyanE

dushta shiksha balu kashta nivAraNa

ishtava pAlipa Shiri Krishnana dootanE ||

- Sri VyasaraJarU

bhAratIramaNa mukhyaprANAntargata shrI kR^iShNArpanamastu

DVAITA & OTHER SYSTEMS: A GENERAL STUDY

SRI MADHVA'S TATVAVAADA

The subject matter of this shloka has the reference to the Sootra OM kAmAccha nAnumAnApexa OM

BHASKARA : Poorva Paksha: brahma pariNAmakAraNaM: Brahma undergoes transformation.a (In other words, the Supreme Principle changes Itself into the form of Jagat, just as the solid gold changes into the form of bangle, necklace etc...)

Dvaita Siddhantha: It is not so, because it is a Chetana. Whatever is subjected to ParinAma (transformation or changes) is not Chetana. Milk is Achetana; it transforms itself into curd & you cannot cite similar transformation in the case of Chetana. It is the goldsmith who changes the solid gold into bangle, necklace etc... He is instrumental for the change. Similarly, the Supreme Being is instrumental or Nimitta Kaarana for the creation of this Jagat out of Jada.).

PAASUPATA & OTHER SIX SYSTEM: (verse 15): Lord Sri Rudra Deva is not the ultimate creator of the universe, because the Srutis proclaim His dependent aspects. The same in the case of lesser gods like Sri Ganapathi, Sri Skanda & others.

VAISESIKA SYSTEM: Because of the reason that Paramatma has no Dukha, we infer that He has no Sukha also. For, we are seeing in daily life, that wherever there is Sukha, Duhkha also co exists. Verse 16

Dvaita Siddhantha: If that be so, it will lead to the conclusion that Paramatma has brAnti = confused knowledge in addition to Gynaana, because we see in daily life, that jeevas have knowledge as well illusion (braanthi). Verse 17

Vaiseshikas: How can you say so when your sacred Vedas proclaim that

Paramatma is absolutely untouched by brAnti? Asks the Vaiseshika: - verse 18
Dvaita Siddhantha: The same Vedas proclaim that He is Ananda & untouched by Duhkha; how is it that you do not relish it?

tasyaiva amandaM AnandaM vadan.h nAshrAvyasau kathaM ? verse 18
Vaiseshikas:a We say that Paramatma is untouched by Duhkha but do not concede that He has Sukha.

Dvaita Siddhantha: Well, it is admitted by everybody (including you that either Sukha or Dukha is the characteristic of a Chetana. Paramatma being a Chetana, if it is contended that He is devoid of SUkha what remains with Him is Duhkha.a And this stand totally contradicts your original stand that Paramatma is free from Duhkha & therefore your inference is fraught with defects. Verse 20 -23: Samavaay SambandhaH is an important fundamental theory in Vaiseshika system. According to them,a a Chetana is a Drvya (the substratum of properties) & it has Gunas such as knowledge, desire, effort (jnAnaM, ichCha, prayatna), Dravya is different from Guna. In addition to Dravya & Guna, they say that there is another third agency which stands as the unifying agency between Dravya & Guna. This third agency, they call `Samavaaya & this holds the inseparable existence of one thing in another just as you cannot detach the red or black color from the mud pot. They say that this SamavAya is `Thing (padArthaH) Which is eternal in its existence & universal in its application just like the Sun causing the day or night to every body at the time, universally.

The Dvaitans use the same Samvaaya as the effective weapon to strike with the opponents - dukhAdi rahitatva hetuH). The Vaiseshikas primary theory is that Paramatma has no dukha. But if Samavaaya does anything at all, it just makes Paramatma inseparable from Duhkha. How?

All Chetanas, including Paramatma are Dravyas, Duhkha is a Guna. This `Samavaaya which they claim to be universal in its functioning, stands as the unifying agency between Guna & Dravya & it makes the two inseparable. Therefore, the duHkhAdi rahitatva hetuH of the Vaikseshikas fails to prove their

theory. Subjecting it to further scrutiny, it is asked whether the Samavaaya (which they call a `Thing), is real or imaginary. In either case, it is proved to be defective. It is further pointed out that the said theory gives room for all an endless series of question- a defect called `anavasthA doSha (Infinite regress).

BOUDDHA SYSTEM

In verses 24 to 26, Bouddhas do not accept the Vedas. They believe that when everything perishes, the Tatva that remains at the end is Soonya. Seeing the shell from a distance, we mistake it for silver. Hence silver is only an illusion & what is real is the shell. Similarly, what appears as Jagat, is only a mere illusion & Soonya alone is real. The moment you get the `Soonya gnyana, the jagat vanishes, just as the silver vanished from the shell.

ADVAITA SYSTEM

According to Advaitic belief, the whole of Jagat is superimposed (Aropita) on Brahma. Brahma alone is real & the Jagat is unreal just as the shell appearing as silver. The moment Brahma Gnyana dawns on us, the jagat vanishes & Brahma remains.

In verses 27 to 31, the arguments & counter arguments between Dvaita & its opponents are dealt with in some details: -

Dvaita: The theory of `Jagat Karanatva to Soonya is quite inconsistent because what you call Soonya is unreal. It is incapable of producing anything (similar to a potter producing a pot) verse 28.

Soonya vAda: We do not admit that the birth of the Jagat is something like a potter producing a pot. We say that it is only the absence of `Soonya Gnyana (for Brahma Gnyana) that brings the jagat. We hold Soonya to be the jagat karana in this way & not as you argue.

Dvaita: What you are explaining about, is (adhiShThana- abode) but the point at issue here is not Adhishthana but kArana. The shell is the Adhishthana for silver. The absence of Shell Gnyana brings the false silver. Thus you are talking about adhishthana.

Even the theory of Adhishthana is totally inconsistent with your system because Soonya is asat.h (unreal) & all the Adhishthanas that we know on earth are sat.h (real) indeed. For example, the shell is real & it is the Adhishthana for silver which is unreal (verse 31).

vivAdasya padaM na syAt.h adhiShThAnaM asacvataH |
vaidharmyeNa eSha dR^iShTAntaH shaktyAdivat. h itIryate || 31 ||

Therefore, even the Adhishthana theory is inconsistent to Soonya Vaadins because the Soonya is not real (sat.h) but unreal (asat.h). [The subject matter of the above shloka has the reference to the Sootra: - (OM nAsato.adR^iShTAtvA t.h OM || (2-2-26)

Verses 32 to 42 points out, as to how absurd it is to argue that Vedas preach about the false objects. If the Para Brahma is totally inexpressible (anirvachanlya) what is the use of the Upanishads? Verse 33. If it is held that the Upanishads speak about the Para Brahm in an indirect way (by means of laxaNA), Para Brahma becomes an object of Lakshana & this would disprove the stand that Brahma is nirvisheShaM & nirviShayaM (verse 34). The Upanishadic declaration of satyaM, j~nAnaM, anantaM brahma cannot preach about nirvisheSha brahma. If the term satyam.h is constructed in the negative sense as asatyaM na & thereby attributing abhAvarUpa dharmah even then it is irrelevant because, Brahma is Bhaava Roopa according to Advaita system & there cannot be such a thing as abhAvarUpa bhAva (verse 35-36). If it is argued that a section of the Vedas speak about thing that are falso, it would amount to condemning the Vedas (verse 37-38).

Whether Brahma is satya or asatya is the question put to the other systems.a The four verses (39-42) discuss as to how the reply in either way would lead to the inconsistency of the original stand of the respective systems. (verses 39-42).

CHAARVAKA SYSTEM

Verses 43- 45, Brihaspati is said to be the founder of this system. The Chaarvaakas (Atheists or Materialists) believe neither in the Vedas nor in inference (anumaana). Whatever that comes within the purview of the eye sight, that alone is true. i.e. Pratyaksha alone is Pramana.a The body itself is the soul for them. They are described as the crest gem of the Nastika schools of thought. They say : -
`While life is yours, live joyously; None can escape Death's searching eye; When once this body of ours, they burn, How shall it ever come again? Therefore, drink ghee by all means, even if it meant incurring debts.

bhasml bhUtasya dehasya punarAgamanaM kutaH |
tasmAt.h sarvayatnena R^iNaM kR^itvA ghR^itaM piba ||
(This verse is quoted from elsewhere)

They hate the yaga yagnyas, ceremony for deceased parents & the other religious rituals.a The dangers inherent in this system are discussed in shlokas 43- 45. Shlokas 46 & 47, why should at all there be any specific mode in respect of Upasana of the Lord?a What harm is there in doing Upasana according to ones own liking

The consequences of the Upasana must be clearly understood. If the Lord is medicated upon as Sukha Swaroopi, the consequential result is the Supreme sukha to the Upasaka. If He is meditated upon as a Soonya or a cipher, naturally, the result cannot be the same Supreme Sukha.a The Lord's response always reflects exactly what is meditated upon (yaM bhAvaM tat.h bhavati). It is only to save one from missing the path of Bliss, one is exhorted to be careful in the mode of Upasana.

duHkhlkaroti yaddaivaM duHshAstreShu ugra AgrahaH |
duHkhAkaro.atighora H syAt.h loko.atastadvatAM dhruvaH || 46 ||

THE CONCEPTION OF MOKSHA

Verses 48 to 51, the conception of Moksha according to Dvaita & other schools are discussed in these four verses. The Dvaita System, on the strength of the Vedic & Puranic declarations, says that Paramatma is full of Gunas such as Gnyana, Ananda Sukha, Ichcha etc.. etc.. & He is untouched by Duhkha. He has the inexplicable power to bestow Ananda on His Upasaka by granting him sAroopya (sArUpyaM a body, similar to that of God Himself) & enables the Jeeva to enjoy the swaroopaa Ananda Anubhava. In other words, taking blissful refuge in Lord Sri Narayana, the liberated Jeeva rejoices in His presence, & enjoys painless bliss for ever.

viShNuM sarvaguNaiH pUrNaM j~nAtvA saMsAra varjitaH |
nirduHkhAnanda bhuk.h nityaM tatsamlpe sa modate|| ----- (mahopaniShat. h)

The other schools differ from this view & the differences are discussed in some details from verses 48-51).

Verses 52 to 61. Again, according to Dvaita system, the body of the Paramatma is nothing but Ananda in its glorious form & shape. It is His swaroopaa Deha & it is aprAkR^ita sharIra (not constituted by the five elements). Such a body of the Lord has all the Indriyas such as eyes, nose etc.. These Indriyas of the Lord are not subjected to any limitations or conditions. In other words, the Lord's eyes, in addition to seeing, can function even as a nose, ear, mouth & so on vice versa, in any manner He pleases.

As already stated, the Jeevas have their bodies even in Moksha & it is their Swaroopaa Deha or Suddha Deha, the characteristic of which is pure Ananda because it is not constituted by the five elements.

Verses 62 to 63, Sri Acharya wonders, that while both the Vedas & logical reasoning are proof enough that Moksha is nothing but Swaroopā Ananda Anubhava (svarUpa Ananda anubhava), it is strange that the disputants show a preference to a different conception of Moksha which is opposed to Vedic declarations (verses 62).

Therefore, he concludes that all those who are able to assimilate the truth that Moksha etc... is bestowed by Lord Narayana who is known through the Vedas, get the happiness & it is auspicious to them (verse 63).

tataH svataH pramANena devo vedena veditaH |
viShNur moxAdi dAteti vishvaM bhavatl shobhanam.h || 63 ||

Sri Gopala Dasaru

bhAratIramaNA mukhyapraNantargata shrI kR^iShNArpanamastua

CHAPTER SIXTEEN

Sarga 16 by Sri C.K. Vasantharama Rao

Book Edited by Srimushnam V Nagaraja Rao

THE GLORY OF SRI MADHVA, THE VISVA GURU

A number of events connected with Sri Madhva indicate that he was an Anaadi Nitya Siddha Purusha & that his actions were significantly purposeful. For an Ekanta Bhakta like him, no PurushArtha would be greater than the Supreme Lord Narayana (artho nArAyaNo devaH sarvemanyat. h tadarthakaM). Being the recipient of His full grace, there was nothing impossible for Sri Madhva to perform or to obtain.

In Krishnaamrutha Maharnava, we see a quotation which is to the point: -

ArAdhyaiva naro viShNuM manasA yadyadichChati |
phalaM prApnoti vipulaM bhUri svalpamathApi vA || 56 ||
nArAyaNeti mantrosti vAgasti vashavartinI || 64 ||
vedeShu yaj~neShu tapassu chaiva dAneShu tIrtheShu vrateShu yaccha ||
iShTeShu pUrteShu cha yatpradiShTaM puNyaM smR^ite tatkhala vAsudeve |
(kR^iShNAmR^ita mahArNavaH)

With supreme felicity, Sri Narayana Panditacharya describes the Siddhis of Sri Madhva, as told by one of his learned disciples. The Siddhis are of two kinds viz., bAhyasiddhi, AMtara siddhis). Some of the Baahya (outwardly visible) Siddhis are described here. Antara (inward) Siddhis are secret & are not to be given to all & sundry who cannot wield them properly. We were told in the previous Sarga as to how Sri Madhva gave several secrets to Sri Vishnu Teertha (shloka 15-97). The

expressions of Siddhis have a firm psychological hold on most people. Even in these days of professed rational thinking & materialism, several people being fascinated, approach persons with Yogic powers, mostly to get relief from their earthly difficulties & only sometimes to get spiritual guidance.

COMPETENCY FOR VEDIC STUDY

Once a learned Sishya of Sri Madhva narrated to the pious audience, the wonderful powers of the Acharya & of his deep insight & mastery of the Upanishads, the essence of which, if properly understood & practiced, gave one release from the bondage of Samsara. Verse-1
Having heard this, a chieftain of garrulous tongue living close to the banks of the river Gomati, who had scant respect for the Vedas, came to the Acharya with the intention of testing him to a discomfiture. Verse-2

He questioned the Acharya who was charmingly fair & shining like the beautiful moon (and gifted with divine knowledge & a serene & pleasant disposition) . He seems to have said the Vedas have no validity & could not produce any merit that is attributed to them; would thou behold, the seed in my hand does not blossom nor bear fruit even though I chant the prescribed Vedic Mantra $\text{Aa}\text{v}\text{T}\text{a}\text{T}\text{=}\text{y}\text{A}$ $\text{au}\text{Shad}\text{h}\text{I}\text{H}$ $\text{p}\text{U}\text{r}\text{v}\text{A}\text{j}\text{A}\text{t}\text{A}$ $\text{de}\text{v}\text{e}\text{b}\text{h}\text{y}\text{a}\text{H}$. Verily therefore, the Sruthi is futile & false Verse-3.

To this Sri Madhva replied, - Merit there is , for the Vedic utterance, if made by a competent person. These words were full of implication & touched the pride of the chieftain who retorted sharply If that be so, there is no Adhikari (competent person) for it is like finding the horn of the mule; and even if there be any (referring to himself), the fruit of his chanting is not seen Verse-4
The arrogance & Stubbornness of the chieftain are deftly brought out by the poet with carefully chosen words (khara-viShANa) in place of shasha viShANa). The chieftain does not concede that he was not qualified for Veda Vidya. Nor was he ignorant as he would quote the Vedic Mantra (verse-4) . The implication is thus clear that adhikAritA (fitness for Veda adhyayana) cannot be self imposed or got by merely reading the Vedas to oneself. Verily, Vedadhikarita arises out of

selective initiation by the Guru to one taking a Deeksha & given to a Dvija who has gone through a course of purificatory rites enjoined in the Dharma Shastras. Elsewhere it is said as follows:

strI shUdra brahabadhUnAM trayI na shrutigocharA |

This means that the said three class of persons are not qualified for Veda-Vidya but they could have all the desired knowledge through the other texts like Itihasa & Puranas which interpret the Vedas in a form fit for easy comprehension. The chieftain obviously belonged to one of the said groups. Sri Madhva who proclaimed all his life

satyaM satyaM punaH satyamuddhR^ itya bhujamuchyate |
vedashAstrAtparaMnA sti na daivaM keshavatparaM") could not let go easily a cheap & sinister taunt from a person in authority who should be a defender from a person in authority who should be a defender of Dharma (discipline, etc..) but in fact was behaving like an atheist. It is not so much as to silence the chieftain that Sri Madhva took up the cudgel but more in the larger interest of discipline & to reassure his devotees & people around, of the absolute truth of the Vedas. Surely, Sri Madhva knew that if he not rise to the occasion which demanded attention, people would have been perturbed under the corrupting influence of the atheist. They duty of the Guru indeed was to dispel doubts at the appropriate moment & enlighten the ignorant. He therefore took the same seed & chanted the same mantras & to the surprise of the chieftain & all, the seed sprouted, blossomed & bore fruit (verse 5)

AxepaM tamasaha mAna ucchamAnaH sadyo.asau nijakara pallavadvayena |
AdAya vyatanuta blja moShadhInAM sUktenAMkuradala puShpa blja sR^iShTim.h
|| 5 ||

He was indeed a true Adhikara (niyata veda vidyA adhikAri) and an Anaadi Nitya Siddha Purusha having vAkshuddhi.

THE MIRACULOUS LIGHT AND STRENGTH

Next, the poet mention another instance of supernatural powers of Sri Madhva. It is said that once the Guru lit the hall during dusk, by the light emanating from the toe of his foot & continued discussions for the sake of his disciples. It is known that the Devataas having shining bodies. Sri Madhva, being the Devataa- Purusha of the highest order, could easily radiate or withdraw light, which is the essence of his inner self. Sri Narayana Panditacharya in fact seems to suggest that Sri Madhva had the powers of Prakaashana & Aa-ch-chhaa- dana (prakAshana & AchChadana). Such experiences of magnificent powers of a Guru are made known to the closest of followers. Perhaps these are necessary for the disciples to get more & more attached to the Guru whom they have approached discarding all the precious material possessions & allurements in life, only for the sake of deriving the spiritual enlightenment. The idea is that enlightenment is a gift coming out of grace which a sishya should strive for, by selfless seva to the Guru. It is said that the grace of Guru paves the way for the grace of the Lord (mukunvabhaktyai gurubhaktijAyai) . Thus, the words shiShyAn.h svAn.h & purukaruNAMbudhiH suggest full meanings to the actions of the Acharya(verse 6).

Sri Madhva possessed super human strength. The poet narrates a scene on the bank of a river where Sri Madhva exhibited extraordinary strength & yogic powers. It is said that the revered Acharya went to open a bathing ghat on the banks of river Tunga Bhadra. Such functions were common even in those days. There he pointed to a huge rock far too heavy for a thousand men to carry & said, Why is this stone not removed elsewhere? It is spurting water furiously & causing inconvenience to people. Men assembled there said to him, Oh Sir: we do not find any person to do that: perhaps if the powerful Bheema was here he may or may not have done that. Hearing these words, the Acharya in a spirit of compassion, carried the rock as easily Sanjeevana Parvata in the service of the Lord & placed it at the desired spot (verse 7-9).

ninye tAM girimiva vAnarI kR^itAtmA IIIAvat.h karakamalena so.amalena |
tatrApi nyadhita tayAsya sUchyate.alaM tat.h tu~NgAM nanu nikaShAdhunApi
karma || 9 ||

Sri Narayana Panditacharya by explicitly mentioning the words vAnarIkR^itAtmA & girimiva. In the verse suggests that Sri Madhva did this service to the all pervading Lord residing in the heart of the Bhakthas. Verily, service to the Bhathas vrinda is deemed a service to the Lord of the Bhathas. adhunApi Even today the people of Khanda Kalasa remember Sri Madhva for his feat of strength, so beneficially utilized (verse 9).

SRI MADHVA ON THE SEA SHORE

We are next taken to a scene on the seashore. The glory of Sri Madhva is put in high contrast by the superb poetic touch comparing him with the sea. Sri Madhva on a day of Solar eclipse (falling on a new Moon day) moved in a colorful possession through the street & approached the sea for a bath is enjoined before & after an eclipse & the intervening period is to be spent in meditation & offering Tarpana to the departed souls & so on as is said in the Dharma Shastras for persons in the different stages of life. The people of Ekavatagrama (a village with one road) both young & old, after a holy bath in Gokarna Theertha named after the wife of the great Kanva Rishi, closed up on the seashore with dripping clothes & in the piercing rays of the sun (verse 11). They rejoiced with pleasure & pleasing looks & with eyes wide open in astonishment, to see Sri Madhva, the Poorna Pragnya Acharya who had already come there with his disciples (verse 12).

sarvaj~na saparijanaM samIxmANAH phullAxAH smitavadanAH shubhA
nananduH || 12 ||

Others of shady nature & bearing evil intention, were also assembled there. The poet pathetically says Indeed their intrinsic learning seemed to separate them

even though assembled in one place. Even nature personified placated them easily. Here the poet touches the high points of his artistic description stating that the Sea, the lord of the inflowing rivers looked highly agitated by rough waves with roaring sound as if warning with lifted hands telling the bad characters not to misbehave with the Acharya (verse 13) In contrast, the sea with great pleasure & with waves rising approached Sri Madhva submissively in fine ripples & washed his feet in praise with deep refreshing sound & with white foams of joy, like a person meeting his Guru after a long time by moving towards him respectfully with a pleasant face & words of praise & doing obeisance at his feet (verse 14).

madhvAya praNatimiva vyadhAt.h samudraH || 14 ||

The poet makes a beautiful comparison here between Sri Madhva & the ocean by an eloquent Vyatirekaalankara. Sri Madhva the ocean of knowledge embellished with precious gem like qualities of Bhakthi, Vairagya etc & pouring his heart with elegant & colorful expressions in praise of the Supreme Lord appeared to people sweeter than the taste of brackish water of the deep ocean, although pleasing to look at & shinning in various colors of red, blue, white like the precious gems (verse 15).

golIla svatisha nAva gAdha bhAvAnnollaMdhyaU vividha guNa prakAsa ratnau |
 madhvAbdhl paramamateH priyaM janAnAM lAvaNyaM na tu jaladherayaM
 visheShaH || 15 ||

Sri Madhva thereafter making a seat on the open sea shore, which was swept clean by the swift hand like waves of the sea, began his magnificent, breath taking, illuminating & scholarly discourse for a long time on the Sukthas of the Upanishads of the Aithareya Shaakha. The deep sonorous voice of Sri Madhva silenced the deep sound of the sea. Nevertheless it was more pleasant to hear & the mass of people crowded around, looking at his beautiful & serene moonlike face, wondering as to who this great man was. Some persons, seeing Sri Madhva explaining in appropriate manner the essence of the Aitareya Upanishad became

envious & called him a Veda Dooshaka (abuser of the Vedas). Hearing this, the people who had assembled there, rebuked such persons & shouted saying Shame ! Shame ! & then with full conviction in their hearts bowed respectfully with their heads & folded hands at the feet of Sri Madhva expressing great delight & wonder at his marvelous exposition. (verse 16-18)

The group of Brahmins offered salutations in deep love & respect to Sri Madhva, the Poorna Pragnya whose feet are fit for worship by the Devatas, & bearing the dust of his feet on their heads, took bath in the sea which had become sanctified by the touch of Sri Madhva having already taken his bath.

sannAmaM vipulahR^ide vidhAya bhaktyA bibhrANA shcharaNa rajosya
devasevyam.h |
tatstrAnAt.h adhika shuchau nadAdhirAje sasnuste dvija nikarAH prashasta kAle
|| 19 ||

The poet next describes the people enjoying the sea bath. This is life like sketch by the poet who is a master of detail & of expression in limited words. He says that many people while taking in the sea fell helplessly, being pushed by the high waves violently advancing like the column of irresistible elephants & they were the objects of fun & laughter verse 20.

kallolaiH karinikarairivAni vAryaiH ullolaiH jana nikarA nnipAtayadbhiH |
AkrAntAH prabala taraishcha loDyamAnAH hAsyatvaM prayayuru danvatIha naike
|| 20 ||

The evil minded persons who were also taking bath & looking at Sri Madhva being pushed aside by the waves, derided saying Oh ! look at this famous Guru (lokatrayavijayI guru) falling off, even against the push of a small wave. (verse 21)

majjantaM pR^ithu laharI nigUDha mUrTiM sampUrNa pramatimasajjano jahAsa |

yo loka traya vijayl guruH prasiddhaH so.ayaM hA patati laghUrmi lllayeti || 21 ||

Sri Madhva did not pay heed to such belittling words of the crooked around, any more than the powerful lion would take cognizance of the howling of a pack of jackals (verse 22).

The moment Sri Poorna-Pragnya cast his powerful glance, which is capable of creation, protection & destruction (janma sthiti avasiti dAyinaM kaTAXaM), the sea being overpowered, abandoned its fury & became calm like a pond (verse 23). (This is an example of niyamana & vashIkaraNashaktI) . It is said that even to this day, the sea is calm at that place). The inimical persons did not relish seeing the superhuman deeds of Sri Madhva which heightened his greatness & finding themselves helpless, they cherished a feeling of sinful hatred towards him. No wonder, such feelings are true to the nature of Tamo Yogyas. The idea of the poet is to suggest that disrespect & ill feeling towards great men lead toTamas & that these tendencies should be eschewed. (verse 24).

- Sri Vijaya Dasaru

bhAratIramaNa mukhyapraNantargata shrI kR^iShNArpanamastuAab

THE GLORY OF SRI MADHVA, THE VISVA GURU

THE UNLIMITED PHYSICAL STRENGTH

Next we are told of another instance where Sri Madhva had to exhibit his superhuman strength. To remove doubts in the minds of the people who were eager to test his physical strength, Sri Madhva asked a Dvija, Gandavata by name who had come with his brother for a trial of strength. Gandavata was a person of no mean strength as he was reputed to have carried from the temple of Sri Kanteswara a heavy flag post which could not be done by thirty strong men; and himself was capable, by one hit from the mace, of dislodging all the coconuts from the tree (verses 25-26). This powerful Gandavata & his brother together held the neck of Sri Madhva & found it growing tough the more they squeezed it. They tried in vain & began to sweat with exhaustion. After getting refreshed by the breeze fanned by the Sishyas under orders of the Acharya, the two brothers tried again but the neck was like steel & the voice of the Acharya was coming out as eloquently as before. They tried & tried & finally, in exhaustion, fell down helplessly (verse 27-28). Sri Madhva seeing the brothers who nevertheless had not given up their pride, asked them again, after they were refreshed, to lift his Angushtha (thumb) pressed against the ground. They were unable even to shake the thumb in spite of Herculean efforts (verse 29).

THE LAGHIMA SIDDHI

Then the poet gives an instance of the Laghima siddhi of Sri Madhva. In the Toulava Mandala Sri Madhva, without any effort, say over the shoulders of a young Brahmachari who, with a joyous smile, carried him early to the temple of Lord Narasimha. The fame of the Acharya had spread far & wide like that of the

most exciting & resplendent Ratnas (precious stones) which would catch the eye of people in the world. (verse 30).

OTHER SUPERHUMAN FEATS

Thereafter, a person called Purva vaata (mUDeMbADittAya) a man of great strength who was reputed to have carried a beam which could be done by fifty persons came for a trial strength. Sri Madhva addressed him saying - "If you are strong enough you better squeeze my neck as I am talking and stop my breath." (S166. 31) This Purva-Vaata who was very eager to do this, found that the neck grew harder as he pressed and the voice of Sri Madhva was issuing forth louder than before. The people began to doubt whether he would be able to move even the little finger of the Acharya. (S166. 32)

Then another wave of strong men like Sivaagni and others came to have their trials but there was no lack of strength in Sri Madhva to meet them. The people then extolled the Acharya saying "Verily, you are Bheema." Even by powerful and strong persons not a single hair of Sri Madhva could be plucked with a pincer; nor by punching at the top of his nose did his cool laughing face change color. So strong was he. (S166. 33-34)

Then Sri Madhva went to Paranti temple which was neglected and where Naivedya and Nivedana were not being offered to the deity. He, contacting the chieftain of the place, got all arrangements made within half a day for Bhuta Bali and consecration of the temple of the powerful Lord (S166. 36). Thus Sri Madhva after darshana of Lord Murari, mentally recalled how in his previous Avatar when as Bheema (with his brothers Dharmaraja, Arjuna and others) he installed the deity in the five forms while his wife Panchali (Droupadi) used to carry the holy waters for the puja and how he was extolled when by the Devatas. (S166. 37) In grishma-ritu (months of Jyeshtha and Ashada) coming to a place called Aridantara and being told of a dried up tank Sri Madhva called on the mass of

clouds to pour water just to fill the tank only and thus caused surprise to the people (38). The chieftain of the village, a leader among the toiling class, having been prompted by a group of wicked men to kill the Acharya, when he accosted the Acharya, who was walking in the precincts of the village, got dazed by the Acharya who glowed like the bright morning sun. He then bowed at the feet of the Acharya and honored him.(S166.39)

CONTEXTS FOR kR^iShNAmR^ita maharNavaa AND karma nirNaya

The illustrious Sri Madhva, having gone to a well-known holy place where the deity is Lord Dhanwantari, composed the "Krishna-Mrita Maharnava" a collection of authoritative statements of truth for the sake of giving Gnyanopadesha to one of his Bhaktas. This is an example of how the Guru showers his grace on a Bhakta of the Lord (S166. 40)

xetrAgrayaM tribhvana vaidyanAtha nAthaM prasthAya prachuratarAntaraH
prabhAvI |
shrIkR^iShNAmR^ ita paramArNavA bhidhAnAM chakre sad.h vachana tatiM
svabhakt bhUtyai || 40 ||

Then Sri Madhva went to another village called Uchcha-Bhuti to cut the pride of the people who were highly conceited and called at them saying, "Where are the boasting learned men who are like frogs in the well? Why don't they come for a bout i.e., for discussion?" (S16. 41). The people of that place stricken with pride and conviction that Sri Madhva being a sanyasi would be ignorant of the procedure for the performance of sacrifices (yaGnya) asked him in the assembly, to give the gist of the difficult portion of a Brahmana-Text, with the intention of defeating the Acharya (S16. 42). Sri Madhva who was beyond doubts, clearly explained the text ChandasAM vai ShaShTenAhnA etc., of the Brahmanas in a scholarly manner with due regard to Chandas, Brahmana and other Vedic texts

and brought the essence of the beautiful Mantras beginning with nArAshaMsi and their characteristics fixed by Brahma for the sixth day (S16.43).

Seeing the versatility and intellectual capacity of Sri Madhva in explaining the difficult texts, the disputants with agitated minds finding themselves unable to carry out any discussions, said helplessly, "Sire, your meaning does not fit in." But when they were asked what the exact meaning was, they being unable to say quickly walked out of the assembly (S16. 44).

Again the disputant group returned and asked Sri Madhva further about the essence of the texts beginning with mahAnAmnl etc. He explained their meanings and compiled the discussion then and there in the form of a book called Karma-Nirnaya for wider circulation among the learned public. Then the avarice-stricken disputants seeing that Sri Madhva was unchallengeable, got perturbed, lost courage and in front of Sri Madhva who was sitting far away, made incoherent noise. What was lost to the Moon-like Madhva, who was Ananda-Murthy? Nothing at all. It was in fact a discomfiture and defeat the people of pride and prejudice (S16. 45-46). The all-knowing, kind hearted Acharya, when he went to Bhiksha to a poor Bhakta's house, the items cooked there for only a handful of persons, somehow became sufficient to serve four-times the number. They were immensely happy. When Acharya visited a rich Bhakta's house, the items prepared there for about thirty persons were consumed singly by Acharya himself. This Bhakta was also happy (S16. 47).

In this manner we hear of the miracles, in fact none too big for Sri Madhva who is the avatar of Mukhyaprana, i.e. Sameera who controls under the grace of the Lord the actions of the entire universe. Nevertheless they are described here but also by the Gandharvas in celestial courts for the ananda of the reputed Devatas (S16. 48-49).

The poet next describes how the Gandharvas sang in the celestial courts. The details given show that the author had deep knowledge of Sangeeta Sastra as well. Without the blemish of cracking voice and in a tone which was pleasing and scintillating with Maadhurya and other gunas fit for the heavens and in symphony with the Gandhara grama and clearly heard tanas bringing out the Panchama and

other swaras and Moorchhana blending in different ragas, they sang the glory of Sri Madhva in Gadya and Padya (S16. 50). This suggests that Sri Madhva Vijaya can be sung beautifully by persons trained in the art of singing. The text of the kavyais eminently suited for such rendering. Even now there are persons in South India who sing Sri Su-Madhva Vijaya in different ragas and talas most pleasing to hear.

Thus the reputed Devataas like Indra and such others in great devotion with bent heads, and shining crowns and folded hands, beautiful like the rose and smiling face like the lotus, heard the song sung in glory of Sri Madhva (S16. 51)

PRAISE AND PRAYERS TO THE ACHARYA

After hearing the glorious deeds of Sri Madhva, the Devataas becoming very happy, came out in the heavens with Munis and Gandharvas and other lesser devataas to see and felicitate Sri Madhva for his magnificent performance on Earth (S16. 52). The Devataas with their radiance, brightening the path of stars and staying there in the sky, saw as if through a mirror the magnificent work of Sri Madhva of fertile intellect, describing the infinite qualities of Lord Murari (S16. 53).

MADHVA VIJAYA IN GHANA-RAGAS

Sri Ramachar of Salem is a well-known Hari-katha expert (in Tamil Nadu) who presents many of the Madhva Vijaya Slokas in Ghana-Ragas with all the musical and artistic skills and with particular emphasis on the Bhaava of the Slokas.

Persons having sense of values would naturally admire Sri Ramachar when he bends even some of the stiff slokas so beautifully. He has mastered the subject in such a way, that he makes a splendid presentation of a set of slokas using them as pallavi and charana.

His renderings are really worth tape-recording.

AdarshaM guNa gaNa darshane murAreH sachChAstraM rachitamanena
varNayantaH |
pradhotaiH uDupadavl prasAdayantaH (prakAshayantaH) praixanta
prachuramano vilAsamete || 53 ||

The chief of the Devataas standing in the sky bowed to the Acharya who was on the earth greatly famed and was an ornament for the fourteen worlds, sitting amidst the illustrious sishyas drawn from various stages of life and expounding the great Aitareya Upanishad (S16. 54). The Devataas felt happy when they saw Sri Madhva of moonlike face and lotus-like eyes and endowed with thrity-two marks of divine beauty, Jnaana and Vairagya, fully engrossed in Veda-Gnana. In a deep and sonorous voice, they respected him with their pure hearts full of praise, indicative of Acharya having attained the cherished objective namely establishing of Tatva-Jnana on earth (S16. 55).

shrlmantaMshashi vadanaM kusheshayAxaM gammlra svaramati divya
laxaNaDhyam. h |
pashyantaH svaguru mathArchayan. h kR^itArthAH vANyA taM harirati pUrNa
kAma mete || 55 ||

(The subsequent slokas are in different Vruttas)

How they extolled Sri Madhva is described by the poet. "Oh, Poorna-Pragnya-Acharya, by your authoritative messages, you dispelled the darkness of the Durgamas and by your strong words (eloquence and writings) you have propounded the supremacy of Lord Mukunda of infinite qualities Who is Moksha-prada and by your blemishless knowledge and powers you have conquered the fourteen worlds (entire universe) i.e., you have excelled all and protected us." (S16. 56)

Complete satisfaction of the Devatas is expressed by the verbal sense of coming

first in the verse 57 rendered in the beautiful Shikarini Vritta which is very apt to the occasion. The Devataas said, "**Oh Pranasha the controller of the senses, you, who have come on Earth for giving Tatva-Jnana and other fortunes to the devotees of Lord, we salute. Oh, Pranasha the virtuous hanuman, the most beloved devotee of Sri Ramachandra, we salute you. Oh most powerful Bheema, we salute you. Oh Anandatirtha of limitless knowledge, we prostrate at your lotus feet. Victory be to you, Victory be to you.**" (S16. 57)

namaste prANeSha praNata vibhavAyAva nimagAH
 namaH svAmin.h rAma priyatama hanUman.h guru guNa |
 namastubhyaM bhIma prabalatama kR^iShNeShTa bhagavan.h
 namaH shrImanmadhvA pradisha sudR^ishaM no jaya jaya || 57 ||

iti nigadita vanta statra vR^indArakendrAH
 guru vijayamahaM taM lAlayanto mahAntam.h |
 vavR^iShu rakhila dR^ishyaM puShpavAraM sugandhiM
 haridayuta variShThe shrImadAnandatIrthe || 58 ||

(These two are the concluding Slokas of Sri Su-Madhva Vijaya) In this manner, the Devataas felicitating the glory of Sri Madhva the great and the foremost bhaktas of Lord Narayana, showered on him heaps of fragrant flowers in the presence of all people. It is said that when the floral heap was removed, Sri Madhva disappeared from mortal vision (S16. 58). Thus, in glory, lives in our memory Sri Madhva, singing the eternal glory of the Infinite Lord, the embodiment of all precious attributes. May we sing in praise:-

na mAdhavasamo devo na cha madhvasamo guruH |
 na tadvAkyasamaM shAstraM na cha taji~nasamaH pumAn.h ||

PAARAYANA PROCEDURE

Madhva Vijaya Parayana can be completed in four hours without much strain, if recited by a group of persons. The pundits sit in two rows facing each other. The first half of the Sloka would be chanted in chorus by the persons in one row and the other would be picked up and the cycle would continue till the end. At the conclusion of the Parayana, handful of flowers is showered on the picture of Sri Madhva, the idea of which is explained in page 275 (S16. 58). After concluding with S16. 58 the first Sloka of the first Sarga must again be chanted and concluded with the usual Mangala-harathi.

It is customary to first recite the [Vayustuti](#) in full and then to commence the Parayana of Madhva Vijaya. It may not, perhaps, be out of context here to place on record that, there are even now persons who can recite the whole of Madhva Vijaya without seeing of the book.

Sri Swarna-Varna- Teertha-Swami- Brindavana premises (known as Mulu-Bagalu Mutt) in South Chithra Street and Sri Madhvanatha Teertha-Swami Brindavana premises in Amma Mantapam Road are the centers of attraction for Madhva Vijaya Parayana during the months of February at times in January every year in Srirangam.

THE MAHIMA OF THE TENTH SARGA

The Tenth Sarga is considered as the `Crown of Sri Madhva Vijaya. The penmanship of Sri Panditacharya is at its zenith particularly in Sloka six of this Sarga which is a towering example of the greatness of this Maha-Kavya. If the sixth sloka is perused with a little bit of interest, even laymen would be able to

admire the fact that the entire Sloka is composed by using only one single letter `na in its different forms.

The Phala-Sruti for the whole of Madhva Vijaya is stated in this Sarga in Sloka 55. It assures that a regular Paa-raa-yana of Madhva Vijaya in general and of this Sarga in particular, fulfills all the desires in life prathidhadhaathi (S16. 55). This fact is being experienced even today by many fortunate men in our society. His Holiness Sri Sri Satya Pramoda Teertha Swamiji said once at Srirangam that he himself was a beneficiary. His Holiness said "atra vayameva saakshiNah: I am myself a proof (or witness)" that Madhva Vijaya does give what we pray for. His Holiness disclosed this in the course of an impressive discourse to an enlightened audience at Srirangam a few years ago (1965).

The Vrutta in this Sarga changes not once, twice or thrice but several times. This may perhaps be a handicap for beginners but when once an honest beginning is made, the reader would find immense pleasure in its Paa-raa-yana in due course.

bhAraTlramaNa mukhyapraNanthargat a shrl kR^iShNArpanamastua
