

Tatvavāda School of VayujeevottamaSreemanMadhwacharyaru. Such a SreemadhYogeendraTheertharu is constantly being feted by great Kings and Emperors and shines forth as the brightest amongst the famed disciples of none other than SreemadhRaghavendraTheertharu. Also, SreemadhYogeendraTheertharu takes on Himself the enormous onus of adhering to the primary duties as enshrined in the [[Yathi Pranava Kalpa]], [[Sadhaachaara Smruthi]] and [[PrathahaSankalpa Gadhya]]. None can even hope to stage any sort of victory over SreemadhYogeendra Theertharu in scholarly debates and all such contenders, including the formidable scholar ‘k a k a s a s t r i’ of monism school accepts humble defeat. The proficiency of SreemadhYogeendraTheertharu in the field of Tatvavāda is indeed legendary and all the merits arising out of such prodigal qualities are directed towards mitigation of sufferings of the weak and the needy. Even knowledgeable scholars are dumbstruck in front of this worthiest disciple of SreemadhRaghavendraTheertharu. The fame of SreemadhYogeendraTheertha is in a way a magnificent reflection of the unfathomable depths of Knowledge imparted by none other than SreemadhRaghavendraTheertharu to the former. SreemadhYogeendraTheertharu follows His Guru in all manners and is strictly bound by the command of SreemadhRaghavendraTheertharu and is a role model for all the rest of the future four Pontiffs who are slated to follow in the pontifical order. SreemadhYogeendraTheertharu offers dutiful worship at the Lotus Feet of BaghwanVedaVyasaru, followed by discourses on Tatvavāda School to all His fortunate disciples, thereby, clearing all their latent doubts especially in intractable canons of [[bramhasutra]], [[anuvyakyaana]] and [[sudhaparimala]]. The venerable SreemadhYogeendraTheertharu also directs His followers to translate the same for easy dispersion to all laymen. These fortunate disciples who are constantly in attendance rapidly imbibe whatever their Guru SreemadhYogeendraTheerthru teaches them with much interest and their interaction is always a Knowledge festival shared by the learned to the needy, with no constraints whatsoever. SreemadhYogeendraTheertharu’s style of oration is clearly understood by one and all and His extempore lectures rid all those fortunate enough to hear the same from all latent ills. Many rulers of the land vie with one another to facilitate SreemadhYogeendraTheertharu with grants of fertile villages. SreemadhYogeendraTheertharu’s routine includes early morning Vedic lessons and then after ritual bath He performs “Shodashoupachaara Pooja” at the Lotus Feet of SreemanMoolaRama. This is followed by customary “naivedya, mahamangalaarathi, offerings of hastodhaka to SreemadhRaghavendraTheertharu. Later after performing “mahaarathi”, He would imbibe a few drops of “padodaka” and would later distribute the same to huge gatherings. Thereafter upon accepting sanctified offerings of alms, SreemadhYogeendraTheertharu listens intently to devotional songs rendered by gifted devotees. Later SreemadhYogeendraTheertharu engages Himself in rendering discourses upon niceties of intractable grammar of Patanjali. Later, after sunset, a ritual bath is in order after which SreemadhYogeendraTheertharu once again performs “mahamangalaarathi” to SreemanMoolaRama and constantly utters the utmost sacrosanct [[pranava Mantra]].

**saandhrabodhaaya saastreysu nisthandhramanase harou|
raghavendra kumaaraaya namo yogendra yogine || (San)**

Before His ‘brundavanapravesha’, at the sacred pilgrim center of Sreerangam, the aging SreemadhYogeendraTheertharu anoints His “poorvashrama” brother, the scholarly Vasudevachar into the Pontificate with the grant of title as **||SOORINDRA THEERTHA||**, who is a great thinker par excellence. SreemadhSoorindraTheertharu during His “poorvashrama’ is also extremely fortunate enough to receive “First Hand”, disbursement of “Vidya -- Mantra and Upadesha” from none other SreemadhRaghavendraTheertharu Himself.

However, the pontifical reign of SreemadhSoorindraTheertharu, is very short lived, for only four years and is eventually interned in “moolabrundavana” at Madurai.

**raghavendrarpitadhiye yogindraarpitasoonave|
shreematsooreendrayataye sutaponidhaye namha||{San.}**

SreemadhSoorindraTheertharu is succeeded into pontificate by His “poorvashrama” younger brother, Mudduvenkatakrishnachar, with the grant of holiest to holy title as **||SUMATEENDRA THEERTHA||**, (see Reminiscence – 4), the worthy protagonist of this Paper seriatim titled, **[[smruthi sambanda deepika]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]].** SreemadhSumateendraTheertharu during His “poorvashrama’ is also extremely fortunate enough to receive “First Hand”, disbursement of “Vidya -- Mantra and Upadesha” from none other SreemadhRaghavendraTheertharu Himself.

svastipanthaa~manucharema| vidyaatmanibhidaa bhodhaha|| {San.}

A quizzically habitual trait exhibited by a chosen individual on account of heightened level of revelation of tenets of Tatvavāda School brought about by pristine pure devotion towards a worthy Guru and as a consequence redirected towards the Louts Feet of SarvottamaSreemanNarayana, results in prolific scripting of classical literature, which is not an aberration, but rather the same is **INDEED A RAREST OF RARE QUALITY**, a priceless gem, worthy of adorning bejeweled anklets of Lotus Feet of SarvottamaBalakrushna, at all Times (see Reminiscence -5). Such a literary expression that mirrors the intrinsic nature of a chosen individual is well within sanctioned canonical **||Dharma Sutra and Smruti||** as well. That particular chosen disciple is none other than Mudduvenkatakrishnachar, the youngest student under the direct supervision of none other than SreemadhRaghavendraTheertharu. Since **||SMRUTI||** texts are revealed and traditionally transmitted orally there is no question of the same being subjected to vicious reasoning and at the same time such renditions would tantamount to reminiscence of stowed memories. Here in this particular Paper seriatim, interrelation among inseparably connected notions of **|adhikari - vishaya - prayojana|** collectively termed as **||SAMBANDA||** is studied in the background of the awesome prophesy of none other than SreemadhRaghavendraTheertharu as contained in the famed biography **[[sreemadhraghavendravigayaha]]** (see Reminiscence – 1). Therefore, the ultimate destination of this Paper seriatim is to illustrate such an unbreakable chain linking the knower and the known, the quest and its object, the qualified person and his

prequalification. All such analogous relations are an essential part of the construction of a metaphysical system within which this Paper seriatim is now well entrenched. An ignorant person is deemed to be |adhikari|, the unknown is the |vishaya| or the object of investigation. The riddance of ignorance is the fruit of enquiry, |prayojana|. If a positively oriented operative potency of ignorance is followed diligently then a newer vista shall unravel with all insistent and indispensable paraphernalia of |adhikari-vishaya-prayojana| and their underlying ||SAMBANDA||. In Tatvavāda School of VayujeevottamaSreemanMadhwacharyau, the spiritual aspirant is the |adhikaari|, the ultimate |vishaya| or object of metaphysical quest is |brahman| (partially known -- yet fully unknown) and realization of the real nature of |brahman| and freedom from bondage of concomitance of realization, would be the ultimate |prayojana| or goal or fruit that merits casting light upon - ||DEEPIKA||. Hence this obvious appropriate relationship during the run of such parametric occurrences is termed ||SAMBANDA||. Net result of such a deduction as phrased above, is that a chosen worthy individual, read as SreemadhSumateendraTheertharu, on account of exemplary achievements, during youth hood (see Reminiscence - 3), upon ascension to the grand pontificate (see Reminiscence - 4) and profusely extraordinary literary endeavor (see Reminiscence -5) very much resembles His mentor read as SreemadhRaghavendraTheertharu, but yet is never equated alongside the latter.

All such reminiscences are slated to be unraveled in this Paper seriatim titled, **[[[smruthi sambanda deepika]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayah]]].**

shreerama rama raghunandana rama rama
shreerama rama bharataagraja rama rama|
shreerama rama ranakarkasha rama rama

SHREERAMA RAMA SHARANAM bhava RAMA RAMA||{San.}

(to be continued...)

REFERENCES FOR REMINISCENCE - 2: -

1. [[SreemadhRaghavendraVijayaha]], courtesy Pandit Narayanachar.

{{Event managed @ MoolaBrundavana of SreemadhVādeendraTheertharu, Mantralaya. Tirumala Venkata et al, Volume conceptualized on IXXVIIIIMMXXIX.}}

{Next:- Reminiscence - 3 [[[smruthi sambanda deepika]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayah]]].

((As a routine disclaimer this Paper seriatim as titled above is subject to furtherance and appropriate logical conclusion as per the sole independent disposal of HariVayuGuruParimalaacharyaru.))

|| DHIGVIJAYA RAMA MOOLA RAMA JAYARAMA VIJAYATE ||

{ PLAVA NAAMA SAMVATSARA JYESHTAMAASA NIYAAMA
SHREERAMATRIVIKRAMAAYA NAMAHA }

Reminiscence - 3 ||| smruthi sambanda deepika |||- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]].

||shreeGurubhyonamahaharihiOM||

ambaragangaachumbitapaadaha padatalavidalitagurutarashakataha|
kaaliyanaagakshvelaniantaa sarasijavadalavikasitanayanaha
kaalaghanaaleekarburakaayaha sharashatashakalitaripushatanivahaha|
santatamaasmaan paatu muraarihi satatagasamajavakhagapatinirataha||{San.}

vasudevam sadaanandateertham nandasandohasandaanasheelam|
swaaminam sachidaanandaroopam nandaayaamo vayam nandasoonum||
SHREEHANOOMANTAM ekaantabhaajam raaghavashreepadaambhojabhrungam|
maarutim praaninaam praanabhootam nandayaavo vayam nandattheertham||
BHEEMA roopam param peevaraasam bhaaratam bhaaratashreelalaamamam|
bhoobharadhwansanam bhaarateesham nandayaavo vayam nandattheertham||
devachoodaamanim POORNABHODAM krushnapadaaravindyikadaasam|
tatvachintaamanim poornaroopam nandayaavo vayam nandattheertham||
maayigomaayumaayaandhakaaradhwamsamaartandamoorteeyamaanam|
sajjanaanandasandohadhenum nandayaavo vayam nanditheertham||
indiraanandamaanandamoortim sundareemindiraamindukaantim||
nanditeertham cha vande tadishtam daasamekam tathaa tatvadeepam ||{San.}

The eternal [[Vedas]] are an eulogy of SarvottamaSreemanNarayana alone and from this stems the undeniable fact that these [[Veda]] – [[purushasookta]] eulogizes SarvottamaSreemanNarayana alone, [[Veda]]- [[purushasookta]] - [[gayatri Mantra]] eulogizes SarvottamaSreemanNarayana alone, [[Veda]] - [[purushasookta]] – [[gayatri Mantra]] – [[OM]] eulogizes SarvottamaSreemanNarayana alone and [[Veda]] – [[purushasookta]] - [[gayatri Mantra]] – [[OM]] – [[PRANAVA]] eulogizes SarvottamaSreemanNarayana alone. Likewise, a stupendous corollary on the same scale also exists in Vedic World wherein the sacred and eternal ||VEDA VĀKHYA|| are spread throughout the grand Cosmos in the manner of an unseen but discernable net encompassing all aspects of the same in real time. Thereby series of epochal texts such as

the famed [[pancharatra]], [[upanishad]], [[bramhasutra]], [[sarvamoola]] and every complimentary literature based on these original texts exert their own tug on account of their colossal weight upon this Vedic net due to presence of truth content in it. In such a scenario, the light rays symbolized by the supreme Truth always tend to turn towards such canonical literature. SarvottamaSreemanNarayana is The Creator, Sustainer and The Destroyer, present Everywhere, With No Rivals, No Peers, He Remains Unchallenged As He was in the Past, Remains So Now and Will Remain Likewise in the Future, He was not Born to anyone in any protoplasmic manner, Though He is The Sole Creator of This Universe, The One with the Purest of Pure Forms, Full and Complete in all Respects, The Supreme Lord of hierarchy Goddess Mahalakshmidēvi, The One Who is Full of Excellent Qualities and completely devoid of any faults, Always Awake Even though Seemingly at Leisure, Eradicator of the Darkness of Ignorance, Eradicator of all Faults and Shortcomings, Grantor of Boons, Salvation and Hierarchy Positions to everyone including Celestials' such as ChaturmukhaBramha, Rudra, Devendra and a host of other minions. Even celestials' like Garuda and Sesha perform their assigned duties only under His command. Infinitely auspicious and superior to even ChaturmukhaBramha and every other celestial of any ranking in every aspect and is Himself a 'Safe Haven' for even hierarchy celestial and divine consort, Indira Devi, the Peerless One as Extolled in the eternal Vedas, His Omni Presence does not have a 'Beginning' nor an 'End', The Sole Savior from Endless Bondage and Sole Path of Salvation for All! The Protector of the Righteous, The Destroyer of Evil, The Sole Source and Inspiration for all the |purushaartha| and The Very Center of Knowledge, The Controller of All the Five Senses, Is Completely at Peace with Himself, He does not Need anyone at all, at all Times, Sole Redeemer of All His Devotees, He Appears to be Mesmerized by His Devotees and in turn everyone are Mesmerized by Him.

rushirnaamnaam sahasrasya **VEDAVYASO** mahaamunihi||{San.}

SarvottamaSreemanNarayana's title is synonymous with the epochal title of ||**VĀSISHTA KRUSHNA**||, none other than BaghwanVedaVyasaru towards whose Lotus Feet AcharyaMadhwaru professes pristine pure devotion and is eminently graced by transfer of colossal amounts of philosophical property rights, read as the hoary [[bramhasutra]], through which flows the authentic interpretation of the famed [[bhaashya]] of the latter and thereby firmest establishment of the eternal tenets of Tatvavāda School. Sacred and eternal Vedas are in existence even before the dawn of creation, thereby, underlining the fact that its origin is not on account of any human exuberance. It is only much later that these eternal Vedas came to be discerned by the human intellect that slowly evolved over millions of years. Even then, only a select few could connect to the eternality of these Vedas and amongst those who could establish such a connection, only a chosen few could infer correct interpretations of the same. No one except VayujeevottamaSreemanMadhwacharyaru could decipher the true interpretations present in the famed [[bramhasutra]] of BaghwanVedaVyasaru. As Centuries rolled by, the able disciples and followers of the Great Acharya themselves composed ancillary and complimentary chronicles for further dissipation of the sacred [[Veda Vaakhya]] that abounded in the [[bhaashya]] of VayujeevottamaSreemanMadhwacharyaru for the benefit of all of mankind. Therefore,

one need not make any other attempt but rather indulge in the continuous study of these eternal Vedas, since the divine composer of [[Bramhasutra]] has substantiated and justified the Truth from the former only. BaghwanVedaVyasaru the superlative incarnation of none other than SarvottamaSreemanNarayana composed the indefatigable [[Bramhasutra]], thereby guaranteeing ultimate goal of choicest hierarchy liberation, since it is the earliest amongst all chronicled truth that unravels the cosmic grandeur of SarvottamaSreemanNarayana. It is to this [[Bramhasutra]], none other than VayujeevottamaSreemanMadhwacharyaru composed His famed [[Bhaasya]] in four segments. The principal target of this whole literary exercise is none other than SarvottamaSreemanNarayana and His infinite qualities that cannot be extolled to fullest range and infinite extent by anyone. Such a SarvottamaSreemanNarayana possess quality of being totally unperturbed by origin or demise, merits or demerits and yet he is the only source of dawning of the rarest of rare knowledge of abstract. Hence, SarvottamaSreemanNarayana is the very embodiment of supreme knowledge that is totally unattainable by anyone else, for all time to come. Further it is also settled factoid that [[Sutra]] terminology applies one to the hoary chronicle of [[Bramhasutra]], very much similar to the manner in which the epochal title of |VYĀSA| denotes none other than BaghwanVedaVyasaru alone.

In each canto of the hoary [[Bramhasutra]] there abound terminologies known as ||vishaya, samshaya, poorvapaksha, siddhanta and prayojana||. Since these [[Bramhasutra]] have been composed by none other than BaghwanVedaVyasaru, a superlatively auspicious incarnation of SarvottamaSreemanNarayana, these canonical texts are also totally in sync with the eternity of wisdom and supreme truth content, that is unquestionably sacrosanct. Here, none other than SarvottamaSreemanNarayana alone is the |vishaya| and achievement of liberation alone is the |prayojana| and all those fortunate individuals who tread this path are termed as being |adhikari|. Hence there is a constantly underlying |sambandha| between |adhikari| and the collective terms of |vishaya| and |prayojana| at all times. The first canto of [[Bramhasutra]] validates the supremacy of the |parabramhan|, a true factoid viewed in the backdrop of every established canons of both [[shruthi]] and [[smruthi]]. The second canto of [[Bramhasutra]] thereafter vanquishes all modes of challenges that are posed against such an avowedly settled matter pertaining to SarvottamaSreemanNarayana. The third canto then elucidates the manner in which the onerous task of achievement of liberation is to be charted out and the fourth canto consists of the exuberant nature of liberation itself. The so called pre-qualifications for attainment of liberation are two pronged. One is based upon intrinsic nature and the other based upon qualitative nature harbored therein. In this vein those qualified for the same range from righteous individuals, great sages and celestials of some ranking. Those who just study in order to garner devotion towards SarvottamaSreemanNarayana are at the starting point, those who totally reject all familial lifestyles and ceaselessly pursue Lotus Feet of SarvottamaSreemanNarayana alone are considered as the most prequalified amongst all to pursue the goal of liberation. This is because onset of choice liberation comes about only on account of kindest benevolence of SarvottamaSreemanNarayana and not otherwise. Without onset of knowledge in the first place, there is no chance for such a benevolence to flow from SarvottamaSreemanNarayana at all. It is a fact that all the three entities such as soul,

supreme entity and the natural world all differ from one another munificently. It is due to the handiwork of such a supreme entity known as |parabramha| alone the play of creation, sustenance, destruction, knowledge, ignorance, bondage and liberation occurs. Such a SarvottamaSreemanNarayana is inferred only through the canonical texts of the [[rig Veda]], [[mahabharata]], [[pancharatra]] and [[moolaramayana]]. SarvottamaSreemanNarayana alone possess four different forms of ||Vasudeva, Sankarshana, Anirudha, Pradyumna|| and also adorns five other forms of ||Narayana, Vasudeva, Sankarshana, Anirudha and Pradyumna||, too. The infinite causative extent of SarvottamaSreemanNarayana is so immense and overbearing that even those dreams that are dreamt by sleeping hordes are also on account of His sole handiwork. It is SarvottamaSreemanNarayana who Himself creates temporary entities that appear in one's dream when the process of dreaming occurs. Therefore, dreams must not be considered as untruth, since it is a precursor to auspicious and inauspicious occurrences. When an individual is in sound sleep, it is none other than SarvottamaSreemanNarayana who pervades within that individual and extends His overall protection and ultimately wakens that individual from his slumber next morning too.

The vivacity exhibited in individuals is due to their past deeds and levels of knowledge that each one harbors accredited from countless previous births. It is due to this that individuals come to be segregated as being qualified for liberation, qualified for familial lifestyles and qualified for eternal damnation. Since topmost hierarchy celestial ChaturmukhaBramha constantly effuses an exhilarating supremacy of SarvottamaSreemanNarayana at all times, the former begets grant of blissful liberation from the awesome latter. To the rest of minions, SarvottamaSreemanNarayana grants liberation in doses that are commensurate with their qualified achievements to garner the same. Ultimately those who are liberated also come to enjoy bliss that is hierarchically related to their destined pre-qualifications. Even the liberated lot also perform their duties, but the same is bliss filled and not for personal advancement. Even the topmost hierarchy celestial Ramadevi performs Her totally blissful duties that are out of bound for one and all, including ChaturmukhaBramha. Souls on the contrary, after negation of all their indebted deeds accumulated over countless past births, ultimately attain liberation and come to possess forms that are nothing but offshoots of their knowledge levels and wallow within the cosmic grandeur of SarvottamaSreemanNarayana. On the contrary, VayujeevottamaSreemanMadhwacharyaru, due to the permanent omnipresence of Vayu, possesses complete mastery in all ancient mystical sciences such as [[siddhi ; praakaamyā ; vashitthva ; eeshitthva ; garima ; praapthi ; laghima ; anima and mahima]]. These qualities coupled with that of the empowerment of Supreme Knowledge vis-à-vis SarvottamaSreemanNarayana as magnificently enshrined in the eternal Vedas and [[bramhasutra]] earmarks the Great Acharya as ||**POORNAPRAGJNA**||, the one with full and complete knowledge. It is due to this that VayujeevottamaSreemanMadhwacharyaru hierarchy is next only to that of the individual empowerment in terms of Supreme Knowledge and omniscience of hierarchy Celestials' RamāDevi and ChaturmukhaBramha

The third incarnation of Celestial Vayu, none other than AcharyaMadhwaru's [[bhaashya]] on BaghwanVedaVyasaru's [[bramhasutra]] is by far the most profound

interpretation of the same due to the fact that the former stayed with the latter for a substantial period, thereby imbibing the correct and true essence of the epochal chronicle. It was only after completion of this unrivalled and divine apprenticeship that VayujeevottamaSreemanMadhwacharyaru began the gigantic task of successfully composing His [[bhaasya]]. This utmost unique act of first hand handing down of True Knowledge flowing from Guru to a committed disciple is totally and conspicuously absent in all other earlier [[bhaashya]] compilations. Also VayujeevottamaSreemanMadhwacharyaru's [[bhaashya]] on the [[bramhasutra]] is the twenty second such compilation of the same genre, that which has surpassed in all manners', all the other earlier twenty one other [[bhaashya]]. Probably it is for the same reason that no one even attempted to challenge VayujeevottamaSreemanMadhwacharyaru's [[bhaashya]] and thus the question of another [[bhaashya]] on the [[bramhasutra]] never arose. Most importantly VayujeevottamaSreemanMadhwacharyaru has further complimented His [[bhaashya]] with concurrent classical compilations of other Vedic treasures such as [[smruthi]] and [[Upanishad]] --- a feat unsurpassed by anyone else. At Ananta Mutt located at the famed pilgrim center of Badari, none other than VayujeevottamaSreemanMadhwacharyaru composes the magnum opus [[madhwabhaasya]] based on the original five hundred sixty four [[bramhasutra]] of BaghwanVedaVyasaru. This [[madhwabhaasya]] is most amazingly similar to another alter omnipresent form of VayujeevottamaSreemanMadhwacharyaru and is in entire conformity to sanctioned thoughts of BaghwanVedaVyasaru and also validates the sanctity rider as eschewed by the latter. [[madhwabhaasya]] extols the awesomely infinite supremacy and sovereignty of SarvottamaSreemanNarayana in each and every verse and renders qualified listeners to experience pristine levels of devotion towards the Lotus Feet of SarvottamaSreemanNarayana and leads them towards true enlightenment. Thus VayujeevottamaSreemanMadhwacharyaru through the medium of [[madhwabhaasya]] holds out realization of the true intrinsic characteristic nature of a pursuer, coupled with the dawning of knowledge of the abstract with respect to the supremely existing entity of SarvottamaSreemanNarayana and from the same a guaranteed flow of the ultimate goal of choicest hierarchy liberation.

The eternal Vedas are the richest of all treasures of mankind. The Supreme entity cannot be perceived through the medium of sense organs, rather it is through the medium of these eternal Vedas alone that one can hope to get a semblance of this most elusive and rare truth. These eternal Vedas as termed so, since |VIDHI| → denotes Knowledge in Sanskrit. The eternal Vedas are also termed as |APOURUSHEYA| implying that these are not in existence due to any human endeavor, but rather they are a source compendium of divine revelations' that occurred to chosen souls in time immemorial. Also, these eternal Vedas are the sole means for realization of true Knowledge. The ||OM|| Mantra recited in tandem with |bramhan| symbolizes SarvottamaSreemanNarayana only, all the while extolling His infinite quality and sovereignty. Thus in order to understand the true purport of the eternal Vedas relating to the most elusive concept of |bramhan|, it is of paramount importance to study the [[bramhasutra]] of BaghawanVedaVyasaru. But, as often is the case, the [[bramhasutra]] poses a formidable challenge to most scholars and due to this a correct interpretation is most often an open ended question. There is no

other path, except to take recourse to the famous [[bhaasyaa]] composed by VayujeevottamaSreemanMadhwacharyaru on the [[bramhasutras]] and it should always be borne in mind that VayujeevottamaSreemanMadhwacharyaru had visited remotest corner of upper Badari and was granted an audience there with none other than BaghwanVedaVyasaru. The famed icon of |DHIGVIJAYARAMA| reposed upon a fabulous pedestal consisting of iconic etchings of all the ten superlative incarnations of SarvottamaSreemanNarayana, consecrated earlier at Rajatapeetapur, was now carried aloft by VayujeevottamaSreemanMadhwacharyaru during His pilgrimage to Badari and the superlative icon was hand held for a while by none other than BaghwanVedaVyasaru and then handed over back to VayujeevottamaSreemanMadhwacharyaru along with two other sacrosanct |vyasamushti|.

**sootrapaatraruchiram kalirtadhi nyaayapoorvakasudhaajyabharena|
tantradeepamanubodhayardartham bhaashyavartikamayam tanute sma||{San.}**

At this sacred region of Rajatapeetapura, SreemadhRaghavendraTheertharu, a great visionary beyond compare composes many highly valued scholastic literary works of enormous importance to the World of Vedanta in general and Tatvavāda School in particular. SreemadhRaghavendraTheertharu uses the symbolic golden plates of [[bramhasutra]] and lights the symbolic lamp of [[TANTRADEEPIKA]] after dipping the symbolic wicks known as [[sutrabhaasya]] in the symbolic ghee contained in the [[sreemannyayasudha]]. The classically acclaimed Magnum Opus, [[tantradeepika]], composed by SreemadhRaghavendraTheertharu belongs to the elite genre of [[sootraprastaana]], a hoary segment that boasts of such other awesome literary magnum opuses such as [[tatvaprakaashika bhaavadeepa]], [[sreemannyaayasudhaparimala]], [[anubhaashyavyaakhya]], [[nyaayamuktavali]] (see reminiscence – 4), [[tatvamanjari]] and [[chandrikaprakaasha]] (see Reminiscence – 2). The peerless SreemadhRaghavendraTheertharu professes ceaseless devotion at the Lotus Feet of VayujeevottamaSreemanMadhwacharyaru and professes infinite commitment towards the numerous literary chronicles of the latter, the study of which enables onset of hierarchy graded liberation. It is on this account alone that numerous chronicles by SreemadhRaghavendraTheertharu stand testimony to this fact. Therefore, the eternal truth enshrined in each one these Magnum Opuses of SreemadhRaghavendraTheertharu highlights the vitality of ceaseless servitude at the Lotus Feet of none other than SarvottamaSreemanNarayana. Study of [[bramhasutra]] of BaghwanVedaVyasaru is very much difficult and poses an unsurpassable challenge to even most proficient intellects. This terse canonical text consists of highest degree of coarse syntax, deep logical reasoning reposed in intractable grammar alongside indirect refutations of other thought streams.

The allied composition [[tantradeepika]] composed by SreemadhRaghavendraTheertharu all while upholds the essence of [[mimaamsa]] and consists of extensive quoting from the sacred [[Upanishad]] and makes unique inroads into four compulsory branches of Knowledge, never deviating from the sacrosanct [[madhwabhaasya]] of VayujeevottamaSreemanMadhwacharyaru even by default. SreemadhRaghavendraTheertharu quotes from the sacred [[bramhasutra]] composed by

BhagwanVedaVyasaru, that the astounding truth for the presence of the soul is exhibited in the nature of an atomized entity and the same is embedded within the central heart portion of the physical body of each and every individual. Such a soul entity exists in the manner of a small speck of fragrant perfume which when applied to one tiny corner of a huge yard of cloth manages to spread its fragrance upon the entire run of cloth. Most vitally when an individual is wide awake such an entity of soul is more specially manifest in the eyes of that particular individual, whilst an individual happens to dream during night times then such a soul entity happens to reside in the neck portion of that particular individual, albeit temporarily. For the purpose of rendering further clarity to this notion of the presence of soul within one's body. SreemadhRaghavendraTheertharu narrates the existence of two broad categories of state of souls, namely → seen |saamsha| and unseen |niramsha|. For the first category of |saamsha|, the same harbors both |prakaashavyaapti| and |amshavyaapti|. Typical examples of the same are auspicious hierarchy Celestials' who are enabled to dwell within many a physical body in the form of |amsha| are thus enabled so with a visible glow. But the second category of soul cannot harbor any capability of residing in the form of |amsha|. However, such category is fortunately enabled to increase their individual fame and glory chiefly on account of their individual achievements and inherent capabilities. A just example of the same is the analogy of a lighted lamp that casts its glowing radiance throughout its surrounding even when lit in one obscure corner. But generally speaking such twice born Celestials' who are considered as being |amsha| of one particular primordial Celestial harboring a patented |mularoopa| are not enabled to possess same amounts of qualitative power and wholesome Knowledge. On the other hand only a select few twice born Celestials' and hierarchy sages', upon the prior supreme deemed will of none other than SarvottamaSreemanNarayana are enabled to possess these very same heightened levels of qualitative power and wholesome Knowledge that remain unaltered both in the primordial |mularoopa| as well as in the incarnated |amsharoopa|. SreemadhRaghavendraTheertharu further elaborates on the eternal tenets of Tatvavāda School that multihued and infinite play of diversity is the unchangeable rule of Nature applying typically even amongst categories that are termed as being animate as well as inanimate. Thus in order to broadly categorize existence of all manners of individual souls the same is segmented as → |satvika-rajasa-taamasa| according to the decreasing order of affinity quotient in terms of their gravitation towards all things that are considered as being good, average and bad. Extrapolating the same a bit further, SreemadhRaghavendraTheertharu deduces that even hierarchy Celestials' themselves exists as |satvika|, whilst puny humans exist as |rajasa| and lastly demons exists as |taamasa|. However, due to strange quirk of fate, sometimes it may so occur that Celestials' may be born as human beings, whilst human beings themselves may be born amongst clans of demons. But during such time such unnatural occurrences are limited temporarily as it were only to the physical body alone and the same shall never apply to inherent qualitative nature, termed as the eternal damnation as well as alleviation → |jeevaswarupa|. Therefore, these three categories are invariably moving towards a further plateau where they are tagged as being |muktiyogya-nityasamsaari-tamoyogya|, respectively. Most importantly as SreemadhRaghavendraTheertharu points out, the particular gender, place of occurrence and the unique segregation shall not apply and those who are destined for one particular inevitable end state shall well neigh move

towards the same, ultimately, come what may and against all odds, internal as well as external. SreemadhRaghavendraTheertharu extols the first category of |satvika| and further segments more crucially into the first level comprising of Celestials', the second level comprising of Sages', whilst the third level comprising of intellectually and spiritually elevated individuals. Celestials' are those who constantly effuse pristine pure devotion towards the Lotus Feet of SarvottamaSreemanNarayana. Amongst these, Goddess MahaLakshmidivi and topmost hierarchy Celestial ChaturmukhaBramha possess greatest levels of devotion as well as Knowledge in descending order of occurrence all the way through the rank and file of phalanx of Celestials. Likewise, in the clans of hierarchy Sages', the same are once again bracketed as being titled as |Devarishi – Bramharishi – Rajarishi| so on and so forth.

[[tantradeepika]] of SreemadhRaghavendraTheertharu is the resultant of churning balanced logical reasoning as found in the [[bramhasutra]], through the medium of the former's intellectual ladle. Thus, even as SreemadhRaghavendraTheertharu directs His divine intellect towards study of the [[bramhasutra]] in the background of [[madhwabhaasya]], the net output is this single most famous literary composition, [[tantradeepika]]. This is also recognized in the world of Vedic literature as an important milestone in the selfless act of benevolence granted by SreemadhRaghavendraTheertharu in favor of scholars and laymen, as well. The overall composite nature of this literary endeavor is streamed lined in |yukthi| denoting logical reasoning, |bhakti| denoting devotion and |mukthi| denoting salvation. SreemadhRaghavendraTheertharu through this particular literary work successfully decants [[bramhasutra]] for easier dissipation amongst the masses. Also one should unequivocally agree that without first studying this literature composed by SreemadhRaghavendraTheertharu it is well nigh impossible to decipher the content truth enshrined in the famed [[bramhasutra]] or [[madhwabhaasya]] for that matter. To all those scholars' who ceaselessly indulge in the study of this literary work of SreemadhRaghavendraTheertharu, true Knowledge shall fall in their laps, whereas for the commoners the equally relevant reward would be the paving way towards the path of selfless service towards SarvottamaSreemanNarayana. This is indeed the most special service that is being carried out by SreemadhRaghavendraTheertharu. This follows in both letter and spirit the manner of delineated path of devotion towards SarvottamaSreemanNarayana, which is so well elucidated by none other than VayujeevottamaSreemanMadhwachaaryaru in His epochal Tatvavāda School. Such notions often render raw beginners utterly dumbfounded even as they grapple with such mainframe theistic Knowledge. There is an undoubted element of novelty in the conclusion asserted as difference between the finite and the infinite and it is not knowable by any other authority other than sacred scriptures that proclaim the absolute and unchangeable nature of |bramhan|, read as SarvottamaSreemanNarayana.

namaha kaarunya sindhuve|| (San.)

Probably this is what prompted SreemadhYogeendraTheertharu (see Reminiscence - 2) to utter the above soulfully respectful gratitude directed towards Lotus Feet of His Guru SreemadhRaghavendraTheertharu. The utmost worthy disciple, SreemadhYogeendraTheertharu, as per the hoary canons of [[bramhasutra]] and

[[madhwabhaasya]], numerous literary chronicles of SreemadhRaghavendraTheertharu and alongside the infinite magnanimity of none other than SreemanMoolaRama ‘binna’ SarvottamaHayagreeva in dispensing with supreme knowledge leading towards onset of eligibility for a final emancipation, pleads with the formidable latter thus : -

yamevaisha vrinute tena labhyaha|| {San.}

This enormous quanta of supreme knowledge, over Centuries’ traditionally flowed from VayujeevottamaSreemanMadhwacharyaru to VyasaraYaYatigalu and from thereon to SreemadhVijayeendraTheertharu and VadirajaTheertharu. A great devotee of SarvottamaHayagreeva, none other than the incomparable VadirajaTheertharu, along with His contemporary SreemadhVijayeendraTheertharu, (see Reminiscence – 1), studied intractable canons of Tatvavāda School under the direct tutelage of VyasaraYaYatigalu at Hampi. Doubtlessly, such knowledge shall always occur to only those who have imbibed the same from their Guru and those who profess enormous levels of pristine pure devotion at the Lotus Feet of none other than SarvottamaHayagreeva.

ante sidhastu siddhaantaha madhwasya aagama yeva hi|| {San.}

Thereafter, VadirajaTheertharu had made Rajatapeetapura the centre stage to showcase His enormously prodigal acumen. Now, through the medium of an utmost lulling lullaby in favor of MadhwavallabhaSarvotamaBalaKrushna, the eternally devoted VadirajaTheertharu juxtaposes through His lyrical composition of “**An utmost auspicious cradle afloat upon the infinite extent of Milky Ocean, with the four eternal Vedas tied as ropes for rocking it to and forth and with none other than the awesome Celestial Adishesha Himself volunteering to be a softest mattress, for the exuberant leisurely recreational purpose of the awesome duo of Goddess Mahalakshmidēvi ‘binna’ Goddess Ramādevi along with SarvottamaHayagreeva.**

♪♪ “ ksheerasaagaravembaa tottilaa maadi naalku vedagalembaa neenane katti
seshadevaru bandu haasigeyaagalu lakshmisahitanaagi malagiko **HAYAVADANA** jo jo
jo jo” ♪♪ {Kan.}

maarutihi paandavo **BHEEMO** gadaapaanirvrukodaraha
kounteyaha krushnadayito **BHEEMASENO** mahaabalaha
jaraasandhaantako veero dushaasanvinaashanaha|| {San}

Particularly chosen young pupils, |adhikari| and |vidya sishya|, namely Venkanna, Vasudeva and Mudduvenkatakrishanchar are fortunate enough to study firsthand, the |vishaya| under the direct tutelage of none other than SreemadhRaghavendraTheertharu during the latter’s early era of pontifical reign.

**sarvaani roopani vichintya dheeraha naamaani krutvaa abhivadanyadaaste dhaataa
purastaat yamudaaajahaara shakra pravidvaan pradischa trasraha tamevam
vidwaanmruta eha bhavati naanyaha pathaa ayanaaya vidyate|| {San.}**

During that period, SreemadhRaghavendraTheertharu imparts hoary lessons comprising principally of all the four Vedas, six branches such as [[siksha, vyakarna, chandasu, nirukta, joytishya, kalpa]], followed by four more sub-branches such as [[dharmasastra, mimaamsaa, tarka, purana]]. SreemadhRaghavendraTheertharu also highlights to His young pupils the essentiality of comprehending the nature of |parabramhan|, the ultimate |prayojana| since only then it would be deemed for one to have known everything else, since onset of such a knowledge would render merits equivalent to having studied each and every field of knowledge that is worthwhile. A shining example put forth by SreemadhRaghavendraTheertharu, is the manner in which the matchless JayatirthaShreepadaru, an incarnation of Celestial Devendra had singlehandedly lifted the extraordinarily heavy bow of Tatvavāda School, an unrivalled feat and had achieved everlasting name and fame. This is very much similar to the manner in which during an earlier incarnation as Pandava Prince Arjuna, the same worthy had lifted the famous bow of Gandeeva that could not be shaken even an inch hither and thither by anyone else. If Prince Arjuna had destroyed hordes of unrighteous clansmen with his mighty bow, Gandeeva, then likewise JayatirthaShreepadaru too had also successfully uprooted the very foundations of plethora of contra schools' that had negated the supremely unchangeable sovereignty of SarvottamaSreemanNarayana. These young pupils' were all made to compulsorily attempt to comprehend such a SarvottamaSreemanNarayana, since only then could they all stand a chance to attain choicest hierarchy liberation as canonized in a plethora of canonical texts that extol this underlying |sambanda| as :

**namaani vishwaani na santi loka| |naamani sarvaani yamaavishanti| |vachasaa
vaachyamuttamam| |vedaaksharaani yaavanti patitaani dvijaatibhihi| |tavanti hari
naamani keertitaani na samshayaha| |vedyiranekeyirahameva vidyaha|
|sarvavedaaha yatryihi bhavanti| |sarvavedaaha yatpradamamananti|
|narayanaparaa vedaaha| |vede ramaayane chyiva puraane bhaarate tataa|
|aadaavante cha madhye cha vishnuhu sarvatra greeyate| |namo bhagavate tasmyi
vyaasaayamitatejase| |yasya prasaadaat vakshyaami
narayanakathaamimaam||{San.}**

In due course, upon the eventual |moolabrundavanapravesha| of SreemadhRaghavendraTheertharu at Manchale (see Reminiscence – 2),

durvaadidhvaantaravaye vyishnavendeevarendave|
ShreeRaghavendraGurave namoatyantadayaalave||{San.}

followed by that of SreemadhYogeendraTheertharu at Sreerangam,

saandrabhodhaaya shaastreshu nistandraarpitasoonave|
raghavendrakumaaraaya namo **Yogeendrayogine||{San.}**

the pontifical reigns of the Sreemutt is now in the ablest hands of their immediate successor SreemadhSoorindraTheertharu (see Reminiscence – 2).

sarvavidyaadroupadeetu yasmaath syiva sarasvati||{San.}

Before proceeding further, it is apt to reminiscence the manner in which the sacred biography [[sreemadhraghavendravigayaha]], that none other than Celestial Vidyalakshmi appears in the dreams of Venkatanatha on one particularly auspicious dawn and introduces Herself as the auspicious progeny of none other than BhagwanVedaVyasaru, further nurtured with utmost care by VayujeevottamaSreemanMadhwacharyaru, nourished in total gusto by the likes of SreemadhAkshobhyaTheertharu, transformed into a veritable luxurious mansion through the sterling efforts of the legendary VyasaraajaYatigalu and had achieved international name and fame with the extraordinary efforts of SreemadhVijayeendraTheertharu. Celestial Vidyalakshmi informs Venkatanatha that none other than BhagwanVedaVyasaru had Himself advised Her to reside with only those who worshipped the Lotus Feet of SreemanMoolaRama, since such a place would constantly harbor the eternally valid values of |dharma, artha, kama, moksha|. Celestial Vidyalakshmi promises to forever be with Venkatanatha if he only he accepts the pontificate and shall never reside anywhere else. This prophecy is proved staggeringly true when eventually Venkatanatha ascends the pontificate as |**RAGHAVENDRATHEERTHA**| and in due course composes a plethora of staggering literary gems that have become the chief stage of unbridled joyous recreation of none other than Celestial Vidyalakshmi.

svastipanthaamanucharema vidyaatmanibhidaa bhodaha|| {San.}

Now, reminiscing further, the young Mudduvenkatakrishanchar the utmost deserving pupil of such an awesome Guru SreemadhRaghavendraTheertharu, very early in his childhood exhibits prodigal acumen in skillful composition of literature on a vast variety of subjects. Such a prolific output of Mudduvenkatakrishanchar is in total conformity to all preset traditions and literally drips with astonishing range of words and flamboyant lyrics. Since Mudduvenkatakrishanchar happened to be tutored by none other than SreemadhRaghavendraTheertharu, his awareness of the core essence of all fields of knowledge is indeed staggering. Mudduvenkatakrishanchar professes huge extents of pristine pure devotion at the Lotus Feet of his tutor none other than SreemadhRaghavendraTheertharu and blossoms forth into enormous scholastic and debating abilities, with all his hidden talents coming onto the front stage as it were. It is for this reason alone that the sacred biography [[sreemadhraghavendravigayaha]] composed by PanditNarayanachar, narrates the manner in which none other than SreemadhRaghavendraTheertharu during His epochal sojourn to Rajatapeetapura had prophesized that His most eminent successor, in due course down the line, SreemadhSumateendraTheertharu, would indeed do fullest justice to plethora of His own literary compositions such as [[nyayamuktaavalihi]], [[tantradeepika]], [[chandrikaprakasha]] and [[nyayasudhaparimalaha]]. It is to borne in mind that VyasaraajaYatigalu had purposefully not composed an allied chronicle upon the famed [[sreemannyayasudha]] of JayatirthaShreepadaru, but rather desired that His worthy disciple SreemadhVijayeendraTheertharu to complete such a challenging literary adventure. Likewise, SreemadhRaghavendraTheertharu too had willed that core essence of all of His literary chronicles' would in the near future be most ably dispersed by

another of His pontifical successor down the line, none other than SreemadhSumateendraTheertharu. (see Reminiscence – 1)

**bhaavyasamshayamaho guruvamshe darshashrutiparaha SUMATEENDRAHA|
tasya saartakamidam sakalam syaadityavetya krutavaan krutisaartam||{San.}**

The young eligible bachelor Mudduvenkatakrishanchar now strengthened with the indefatigable benevolence of none other than SreemadhRaghavendraTheertharu weds a suitable maiden and steps into the role of an auspicious householder. At the same time the neighboring kingdom of Tanjavuru, ruled by King Sahu, who upon coming to know about the enormous scholastic ability of Mudduvenkatakrishanchar in open debates, all branches of fine arts, in composing literature, appoints the latter as the chief patron scholar of the royal court of Tanjavuru. Mudduvenkatakrishanchar in due course begins to compose a plethora of literature based upon fine arts, music and drama too. Mudduvenkatakrishanchar composes a plethora of literature titled [[birudavalihi]], [[jayaghoshana]], [[shahurajavijayaha]], [[shahurajaprasangaha]], [[chankravalaprabandaha]], and [[narayaniyagaataprabandaha]] (see reminiscence-5). The world of literature is taken aback and rendered spellbound by the sheer range of such high caliber literary compositions of Mudduvenkatakrishanchar and an overjoyed King Sahu presents the former with enormous gifts as a token of royal appreciation.

sreedaha sreeshaha **SHREENIVASAHA** shreenidhihi shreevibhaavanaha|
shreedharaha shreekaraha shreyaha shreemaan lokatrayaashrayaha||{San.}

It is indeed no surprise, the manner in which Mudduvenkatakrishanchar exhibits his enormous prodigal talent mirroring his prodigal acumen so early during his youth hood, brought about by pristine pure devotion towards none other than SreemadhRaghavendraTheertharu and as a consequence redirects the same towards the Louts Feet of his family deity **AkhilaandakotibramhandnayakaSarvottamaTriumalaVenkateshwara**. It is in this manner that an auspicious householder Mudduvenkatakrishanchar is well on his way towards ridding himself of all familial bonds as he is poised to embrace sacred and utmost auspicious pontificate of the Sreemutt. The |prayojana| of such an act is potent to unravel newer vistas of a myriad of |vishaya|, sacrosanct secrets, hidden tantalizingly in the famed [[bramhasutra]] and pontifical bonding ||**SAMBANDA**|| with none other than SreemadhRaghavendraTheertharu.

yamevyka vrunate tena labyaha||{San.}

The chosen individual Mudduvenkatakrishanchar, in his impending role as a Pontiff of the Sreemutt continuing a gloriously unbroken tradition, (see reminiscence – 4) with the kindest benevolence of none other than SreemadhRaghavendraTheertharu, is poised to receive mountains merits enshrined upon dawning of the ultimate |prayojana| or realization of |bramhan| that is the only worthwhile goal for all, especially so for |paramahamsasanyasi|. Meanwhile frenzied recitals of sacrosanct |purushasukta| arising from jeweled throats of ultraorthodox scholars rent the air in all directions setting a

chorused momentum for the grand pontifical ascent of Mudduvenkatakrishanchar as |SUMATEENDRATHEERTHA|. (see Reminiscence – 4)

**Om tachCA MyoraavRI Niimahe gaatuM ya gjnaaya gaatuM yagjnapatayee
daivii ssvaa stira stu naH sva stirmaanu sheebyaH uurdhvaM ji gaatu bheesha jam
shanno astu dvi pade sham chatu shhpade
Om shaanti shshaanti shshaanti H.||
Om shasra shiirshaa puru shaH saha sraa kshaH sa hasra paat.
sa bhumim.m vi shvatto vRitvaa atya tishh Taddashha Ngu lam.
puru sha e vedam sarvam yadhbhuu tam yachcha bhavyam
u taam Ri ta tva syeshhaa naH ya danne naati roha ti
e taavaa nasya mahimaa atojaayaam scha puurushhaH.
paado asya visvha bhutaani tri paada syaa mRitam divi.|| {San.}
tripaaduurdhva udaitpurushhaH.paado.asyehaa.abhavaatpunaH
tatovishvaNvyakraamat.saashanaanashane abhi.
tasmaadviraaDajaayata.viraaajoahhipuurushhaH.
yatpurusheNa havishhaadevaaya.jnamatanvata.
vasantoasyaasiidaajyam.griishhma.Idhmasharaddha.viH
saptaasyaasanparidhayaH.triH sapta samidhaH.kRitaa.H.
devaa yadyajna.m tanvaanaaH.abadhnanpurushaa.m pashum.
tamyajna.mbarhishii.praukshhan.purushha.m jaatamagrataH.
tena.devaa aya janta.Saadhyaa Rishhayaschaye.
tasmaadyajnaatarva.hutaH.sambhRita.m pRishhadajyam.
pashuum staam shcha kre vaavyaayan.aa.raNyaangraamyashchaye.
tasmaadya jnaastarva hutaH.RichaH samaani jajnire.
chhandaa msi jajniretasmaat.Yajustasmaadajaayataa
tasmaadashvaaajaayanta.Ye ke chobhayaadataH.
aum.saha navavatu saha nau bhunaktu saha viryan. Karavaavahai
tejasvinaavadhii tamastu maa vidvishaavahai
aum shaantiH shaantiH shaantiH|| {San.}**

Unseen by anyone the extraordinarily sacrosanct and gem studded icon of ||ShreeBhooDurgaSametaVykuntaVasudevadevaru||, now vaulted securely within the treasury of Queen Mangamma ruler of Madurai province takes on a hitherto glittering dazzled sheen as if in eager anticipation of its newest pontifical custodian, none other than SreemadhSumateendraTheertharu. (see Reminiscence – 4).

**shreeramachandracharanou manasaa smaraami
shreeramachandracharanou vachasaa grunaami
shreeramachandracharanou shirasaa namaami
shreeramachandracharanou sharanam prapadye||{San.}
* * * * *
(to be continued...)
* * * * ***

REFERENCES FOR REMINISCENCE - 3: -

1. [[SreemadhRaghavendraVijayaha]], courtesy Pandit Narayanachar.

{{Event managed @ MoolaBrundavana of SreemadhVādeendraTheertharu, Mantralaya. Tirumala Venkata et al, Volume conceptualized on IXVIIIIMMIX.}}

{Next:- Reminiscence - 4 [[[smruthi sambanda deepika]]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]].

((As a routine disclaimer this Paper seriatim as titled above is subject to furtherance and appropriate logical conclusion as per the sole independent disposal of HariVayuGuruParimalaacharyaru.))

|| DHIGVIJAYA RAMA MOOLA RAMA JAYARAMA VIJAYATE ||

{ PLAVA NAAMA SAMVATSARA AASHADAMAASA NIYAAMAKA SHREEVRUSHAAKAPIVAAMANAAYANAMAHA }

Reminiscence - 4 [[[smruthi sambanda deepika]]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]].

||shreeGurubhyonamahaharihiOM||

smara KRUSHNAM bhaja harim namah vishnum shrayaachyutam|

tyaja kaamam jahi krodham jahi moham bhavaalayam||

shrunu shourikathaaha punyaaha pashya shreepativigraham|

jighra shreepaadatulaseehi sprusha vyikuntavallabham

bhunkshva keshavanyivedyam tishata maadhavamandire|

japa narayanamanum pata tannama mangalam||

paahi prapannajanataam broohi sathyam hitam nrunaam|

dehi kaankshitamarthibhyo yaahi sajjanasangatim||

kuru bhootadayaam nityam chara dharmamaharnisham|

jaaneehi nityamaatmaanamavehyanyaddhi nashvaram||

panchashlokeemimaam shashvat pata dhaaraya chintaya|

yetaavaan sarvavedaarthaha samaasena niroopitaha||

naasti narayaanasamam na bhootam na bhavishyati|

yetena satyavaakyena sarvaathan saadhayaamyaham||{San.}

namaste pranasha pranata vibhavaayaavanimagaa|

namaha swamin ramapriyatama HANUMAN gurugunaa|

namastubiyam **BHEEMA** prabalatama **KRUSHNESTA BHAGAVAN**
sreeman **MADHWA** pradisha sudrusham no **JAYA JAYA JAYA**|| {San.}

VayujeevottamaSreemanMadhwacharyaru's effusion of pristine pure devotion at the Lotus Feet of none other than BhagwanVedaVyasaru, indeed has no parallel either in the past, present or future. This once again proves that BhagwanVedaVyasaru is another superlative incarnation of none other than SarvottamaSreemanNarayana, always in supreme sync with the meritorious listing of superlative incarnations of SarvottamaSreemanNarayana that appears thrice in the classically acclaimed [[shreemadbhagavata]]. Such a VayujeevottamaSreemanMadhwacharyaru has made it crystal clear in His Magnum Opus [[bhagavatataaparyanirnaya]] that it is a certainty that all hierarchy sages and connoisseurs of supreme knowledge do compulsorily seek an audience with none other than BaghwanVedaVyasaru in order to submit their humblest obeisance at the Lotus Feet of the latter, on a daily basis. This eminent routine has remained unchanged in millenniums' and the very purpose of the same on the part of the hierarchy sages is to plead with BhagwanVedaVyasaru to eradicate clogging darkness of veiled ignorance, apart from enabling symbolic purification of both their inner and outer eyes' and ultimately to elevate each one of them from pitfalls of bondages of familial lifestyles. Collective plights of such worthies, some of whom are in familial lifestyles, are somewhat akin to a hapless individual who is locked up in a dingy room, with all windows shut tight thereby obstructing bright sunlight, while also being blindfolded and legs tied up and bound together in tightest knots.

Knowing full well that it is next to impossible for ordinary mortals to imbibe the true gist of the eternal Vedas, none other than BhagwanVedaVyasaru purposefully enshrined the same in the canonical [[brahmasutra]], thereby pulsating a staggering debt on one and all for all time to come. Of course, it is the hoary [[brahmasutra]] alone that has become exceedingly vital and very much in vogue to this day and well into the far future, far more than other generic branches such as [[goutamasutra]], [[jyiminisutra]] and the like. Thus the [[brahmasutra]] of BhagwanVedaVyasaru has become a one stop venture for the entire gamut of the eternal [[Vedas]] and [[Upanishads]] and there are no two words about the same. It is really in the fitness of things that the superlative [[bhāshya]] composed by VayujeevottamaAcharyaMadhwaru, an offshoot of a truly outstanding and remarkable example of devotion at the Lotus Feet of BhagwanVedaVyasaru, has come to be known and [[brahmasutra bhāshya]], unlike those composed by other predecessors whose allied complimentary works are prefixed with their own gaudy nomenclatures. Another notable factoid is that [[brahmasutra bhāshya]] composed by VayujeevottamaAcharyaMadhwaru has indeed brought about the exact meaning and purport of none other than BhagwanVedaVyasaru and the same monumental work is never self opinionated through and through. Unfortunately, the same cannot be said of other [[bhāshya]] milieus'. This is one of the reason why VayujeevottamaAcharyaMadhwaru has become the most prized disciple of none other than BhagwanVedaVyasaru, a staggering position of immeasurable auspicious merits brought about by ceaseless profusion devotion at the Lotus Feet of the latter.

Coincidentally, in this **Reminiscence -4**, the numeral {Four}-{4}, does seem to play an important role in the monumental [[brahmasutra]] of BhagwanVedaVyasaru. For starters, it is noted that the total number of letters occurring in the most awe inspiring title of |VEDAVYASA|, of course in vernacular is “Four”. This is in ultimate sync with the four letters that occur in the equally awe inspiring title of none other than |NARAYANA|, of course in vernacular. Further, BhagwanVedaVyasaru is always Himself tagged with four utterly auspicious synonyms such as |Paraasharya—Baadaraayana--Krushnadvyipaayana and Vāsishtakrushna|. The eternal [[Vedas]] are compartmentalized into four segments namely [[Rugveda]], [[Yajurveda]], [[Saamaveda]] and [[Atharvaveda]]. That’s not the only commonality, for there are four chapters in the [[brahmasutra]], namely [[samanvayaadhyaya]], [[avirodhaadhyaya]], [[saadhanaadhyaya]] and [[phalaadhyaya]]. Further in each of these chapters there are four subchapters totaling sixteen in all. Likewise, VayujeevottamaAcharyaMadhwaru has Himself composed four allied literary compositions’ namely [[sutrabhaasya]], [[anuvyaakhyana]], [[nyāyavivarana]] and [[anubhāshya]], once again as a sterling accomplishment of literary devotion concentrated at the Lotus Feet of BhagwanVedaVyasaru. Also, it is pertinent to mull over the fact that [[brahmasutra]] composed by BhagwanVedaVyasaru is primarily a complex theological canon and occurs relatively in four forms such as |adhikaari| - |vishaya| - |prayojana| and |sambandha|. It is the in ultimate fitness of things that VayujeevottamaSreemanMadhwacharyaru’s most famous and most auspiciously phenomenal title, namely |POORNAPRAJGNA| also occurs in four letters in vernacular. It is ultimately fated that none other than VayujeevottamaSreemanMadhwacharyaru who is in line to ascend the hoary post of |BRAHMA| in forthcoming time epochs and the fruits of merits accrued by ceaseless study of the [[brahmasutra bhāsyā]] composed by the former is also fourfold namely – |Dharma—Artha---Kama (good tidings) and Moksha|. Last but never the least the four lettered titled canonical [[brahmasutra]] forever reigns unchallenged in the literary world in all the four time epochs, namely |Krutayuga—Tretayuga—Dwaparayuga—Kaliyuga|.

gurunaa shlaaghitaa shishyaaha loke khyaatim gamishyanti||{San.}

None other than BhagwanVedaVyasaru has pointedly named many of His most trusted disciples, enabling each one of them to achieve unmatched name and fame. That is why it is said that a disciple’s name and fame is directly proportional to the sum quantum of good tidings bestowed upon his utmost fortunate self by his ablest Guru. In fact, as is too well known none other than VayujeevottamaSreemanMadhwacharyaru is also slated to have imparted complimentary theological lessons on the much acclaimed [[anuvyakhyāna]], an allied complimentary literary work on the [[brahmasutra]] of BhagwanVedaVyasaru, in turn to each of His “Four” eminent pontifical disciples’ that too simultaneously, all at once, namely |Padmanabha Theertharu—Narahari Theertharu---Akshobhya Theertharu and Madhava Theertharu|. A classic example of pristine pure devotion professed by these four worthy pontifical disciples’ at the Lotus Feet of VayujeevottamaAcharyaMadhwaru as preordained by none other than their collective mentor of them all for all Time to come, none other than BhagwanVedaVyasaru.

 bramhasootraganakaanchanasootraam kantabhooshanamesheshabudhaanaam|

buddhishaanaparishaanavideeptaam NYAAYAMOUKTI katateematanishta||{San.}

At this sacred region of Rajatapeetapura, that too in the vicinity of none other than MadhwavallabhaSarvottamaSreeKadagoluBalaKrushna, His eternal devotee, “aajanumabhagavataru”, none other than SreemadhRaghavendraTheertharu, a great visionary beyond compare composes many highly valued scholastic literary works of enormous importance to the World of Vedanta in general and Tatvavāda School in particular (See Reminiscences 2 & 3). SreemadhRaghavendraTheertharu the staggering pedantic composer of all time, uses the symbolic golden plates of [[bramhasutra]] and lights the symbolic lamp of [[NYAYAMUKTAVALI]] after dipping the symbolic wicks known as [[sutrabhāsyā]] in the symbolic ghee contained in the [[sreemannyayasudha]]. Sreemadh RaghavendraTheertharu has composed [[nyayamuktavali]] in the manner of uniquely discoursed summary of various |adhikarana| of [[bramhasutra]] in principle.

nyayamuktaavaleem kurmaha vidushaam kantabhooshanam||{San.}

SreemadhRaghavendraTheerthau, has stylized this sacred axonometric literature, namely [[nyaayamuktaavali]] in the manner of a priceless and the most precious of all pearl necklace befitting enough to adorn auspicious necks of outstanding Vedic scholars of immense prowess. This is so since the same has been meticulously composed by SreemadhRaghavendraTheertharu in a great candor, a feat that is very much similar to the exerted efforts required to fetch ashore precious pearls from the unfathomable oceanic depths, likened here to the classically acclaimed [[bramhasutra]]. It is discerned that later day allied compositions on the [[bramhasutra]] by VayuJeevottamaSreemanMadhwacharyaru and also such other hoary texts such as [[tatvaprakashika]], [[sreemannyayasudha]] and [[tātparyachandrika]] are all now strung together by SreemadhRaghavendraTheertharu with amazing skillful dexterity exhibiting effortless literary ingenuity that is supremely unmatched in terms of sheer scholastic brilliance. It is for this reason that this particular literary chronicle [[nyayamuktaavali]] is indeed most qualified to decorate auspicious necks of great scholars who are repeatedly feted with noteworthy decrees. This literary composition, [[nyaayamuktaavali]] composed by SreemadhRaghavendraTheertharu is a concise adaptation of all the |adhikarna| and its concurrent |yukti| definitions in a very much dative manner and rests upon unshakeable tenets so convincingly elucidated in earlier magnum opuses such as [[sutrabhāsyā]] - [[anubhāsyā]] - [[anuvyakhyāna]] - [[nyayavivarna]] - [[sreemannyayasudha]] - [[tatvaprakāshika]] - [[chandrika]]. In this important literary chronicle, SreemadhRaghavendraTheertharu has highlighted five overriding factoids in each of the |adhikarna| of [[brahmasutra]], thereby vindicating whatever has to be clarified based upon the codified tenets of the intractable [[brahmasutra]]. It is notable that SreemadhRaghavendraTheertharu has omitted performance of literary elucidations on the first two chapters of the hoary [[brahmasutra]] since the same has been already brought to light by the legendary VyasaraajaYatigalu in the magnum opus [[tatparyachandrika]]. Stylization employed here by SreemadhRaghavendraTheertharu involves rendering of simplest of all explanations pertaining to intractable tenets, a familiarity that occurs commonly in all His literary compositions. Such a literary style employed by SreemadhRaghavendraTheertharu makes much sense, when one mulls over

the fact that the study of such intractable canons is aimed primarily at all those who are in permanent state of utter familial lifestyles, since such lessons cannot ever be imparted to insentient entities, while such lessons' are already done and dusted by those who are deemed as being liberated and while the topmost ranking Celestial none other than SarvottamaSreemanNarayana Himself does not need anything at all from anyone, let alone canonical lessons', punitive or otherwise!

Predation upon other schools' of thought is mild, almost to the point of being nonexistent in this particular chronicle [[nyaamuktaavali]] composed by SreemadhRaghavendraTheertharu. However, if the [[brahmasutra]] is dispassionately studied, chapter by chapter, then it is crystal clear that there is total absence of play of illusion for starters there and all the while the classical text only upholds the totally unchangeable suzerainty and eternal sovereignty of none other than SarvottamaSreemanNarayana alone, and not anyone else. This is so since each and every form of duty task encompasses broad ambits of |dharma-artha-kama-gjnaana|. Surfeit of textual inferences would tantamount to presence of envious intellect that is a direct result of Supreme Consent of none other than SarvottamaSreemanNarayana, Alone. Even eminent hierarchy Sages' who have overcome every negative characteristic such as desire, greed and attachment constantly seek to serve the Lotus Feet of such a SarvottamaSreemanNarayana. Comity of auspicious Celestials such as Garuda, Sesa, Rudra all constantly perform their assigned duties as deemed by SarvottamaSreemanNarayana. The fiery dance of death on the part of Celestial Rudra after nonchalantly slaying mighty rivals is chiefly on account of extreme benevolence extended by none other than SarvottamaSreemanNarayana. It is the Supreme Deemed Will of SarvottamaSreemanNarayana Alone that grants occurrence of higher and higher hierarchy status to comity of Celestials' who constantly serve His Lotus Feet. In this manner Celestial Garuda is chosen as the principle Vehicle of such a SarvottamaSreemanNarayana, Who alone is the sole benefactor of even Goddess MahalakshmiDevi, Is constantly being served by comity of all Celestials, Is the sole force behind the occurrence of Creation, Sustenance and Destruction, Grantor of every asked for boon, including that of Liberation, always enables different forms of duty task performed by subordinates, Is constantly being worshipped by most profound of all Intellectuals, Whose Supreme Bliss form is beyond comprehension of one and all. No one is more eminent than SarvottamaSreemanNarayana, who is the very embodiment of Supreme Truth, Is constantly being espoused by the eternal [[Vedas]], Is the sole eradicator of all forms of sorrow, Is the only real soul mate of comity of righteous, preempts even the Creator designate ChaturmukhaBrahma, Is the sole repertoire of all forms of Infinitely Auspicious Qualities, Is the one who cannot be destroyed, Is the sole destroyer of all manners of sins inherent in devotees by merely uttering His Very Name, In whose sole favor each and every duty task is performed. When such selfless duty task is offered at His Lotus Feet the same becomes Infinite and Auspicious, Is the Sole Overlord of the entire Cosmos and bears the same most lightly in His Infinite Body Form. This very same Supreme strength stemming forth from such a SarvottamaSreemanNarayana, the |niyaamaka| so Omnipotent in one and all enables performance of all duty tasks in each one of the individual doer. Thus the |bimba| is always comprehended as being an independent entity, whilst the |pratibimba| is doomed

as being a permanently dependent entity and is forever fine tuned to dance according to the inescapable sways of |bimba|. The implication here is that routine and mechanical performance of duty alone in the absence of devotion, meditation and eulogy directed towards SarvottamaSreemanNarayana shall never result in the dawn of Supreme Knowledge. Therefore this extraordinary literary exercise, [[nyayamuktavali]] on the part of SreemadhRaghavendraTheertharu, is very much akin to the manner in which an individual would any day prefer to taste the elixir of nectar directly instead of merely hearing to lectures day in and day out, based on its eternal qualities such as of sweetness and immortality.

As per one of the prized phrase of [[vyāsadāsa sudha]], **sadaya dhavala hāsam vittalam chintayāmi** | {San.}, the legendary VyasaRajaYatigalu acting in accordance with the Supremely Deemed Will of none other than SarvottamaMoolaGopalaKrushna and in line with the finest tradition of [[dāsa sudha]], had granted awesome |ankita| to the most worthy disciple Purandara Dasaru. This was in accordance with the commitment made by VyasaRajaYatigalu with His own |ankita| of |ShreeKrushna|, to further, nurture and renew the devotional cult movement, as per the vociferous command of His Mentor, the legendary ShreepaadaRaajaru, with |ankita| of |RangaVittala|, the doyen of the famed |HariDaasa| movement.

♪ ♪ “jagadoddhaarana aadisidale yashode jagadhodhaarana maganendu tiliyuta
suganaantarangana aadisidale yashode
jagadoddhaarana aadisidale yashode nigamake silukada aganita mahimana
magugala maanikyana aadisidale yashode
jagadoddhaarana aadisidale yashode anoraneeyana mahatomaheeyana
apprameyana aadisidale yashode
jagadoddhaarana aadisidale yashode parama purushana para vasudevana
PURANDARA VITTALAna aadisidal yashode” {Kan.}♪ ♪

Immeasurable merits gained by PurandaraDasaru who was thus initiated by none other than VyasarajaYatiglu proved to be so infinite that the same enabled the former to compose a mindboggling “Four lakhs seventy five thousand” devotional compositions in Kannada language mirroring the eternal message of the eternal [[Vedas]], [[sreemadbhagavatha]] and other sacred texts. Out of this sum total of devotional compositions composed by PurandaraDasaru around ‘one lakh twenty five thousand’ devotional compositions are dedicated in highlighting sacrosanct nature of pilgrim centers, around ‘twenty five thousand’ devotional compositions are dedicated towards showcasing infinitely auspicious benevolence of one’s Guru, around ‘sixty four thousand’ devotional compositions are composed in typical |sulaadi| genre, around ‘thirty thousand’ devotional compositions are composed in the manner of |vruttanaama| genre, around ‘sixty thousand’ devotional compositions are composed in the manner of dedicated salutation to the most elusive of all Celestial Dikpaalakar, around ‘twenty five thousand’ devotional compositions are composed in the manner of |ugaabhoga| genre, whilst a whopping ‘one lakh forty six thousand’ compositions are dedicated towards eulogy of various supremely Infinite Manifestations of none other than

SarvottamaSreemanNarayana. This is probably one of the chief reasons why none other than VyasarajaYatigalu had exclaimed with unconcealed glee acknowledging the unparalleled prodigal genius of His pupil, PurandaraDasaru, especially known for composing extraordinarily lyrical lullabies in sole favor of SarvottamaBalakrushna.

♪♪ “jo jo shree krushna paramaananda jo jo gopiya kanda mukunda
palaagadalolu pavadisidavane aaladeleyamele malagida shishuve
shreelalitaangiyara chittadollabhane balaninnanu paadi toogueniaha

holevanta rannada tottilamele talatalisuva gulaganjiya maale
aladey nee pidedaad yennaya muddu baala nalinaanabhane ninna paadi tooguvenu

yaarakanda neenu yaara meedaani yaara ratnavo neenu yaara maanikavo
seritu yennagindu chintamani vondu pora ninnanu paadi toogueniaha

gunanidhiye ninna na yettikondidare maneya kelasa yaaru maaduvariaha
malagi nee sukha nidre tanduko bega phanishayane ninna paadi tooguvenu

andajavahana anantamahima pundareekaaksha shreeparamapaavanna
hindudyivaraganda uddhandane panduranga shree **PURANDARA VITTALA** jo
jo”♪♪{Kan.}

POORNAPRAJGNO gjnaanadaataa madhwo dhwastaduraagamaha|
tavajgno vyishnavaachaaryo vyaasashishyo yateeshwaraha
SUKHATEERTHAabhidhaanascha jitavaadi jitendriyaha||{San.}

Reminiscing further, Mudduvenkatakrishanchar, the utmost righteous disciple of SreemadhRaghavendraTheertharu is always immersed in six most vital duties typical to auspicious householders at all times, such as adhyaapana → imparting teaching to the needy, adhyayana → study of sacred scriptures, yajana → perform sacred fire rituals and the like, yaajana → get such sacred fire rituals performed by others too, daana → imparting of charity and pratigraha → receiving of grant of charity. Further Mudduvenkatakrishanchar also observes a decent livelihood by adhering to sanctioned tenets such as |ruta-amruta-mruta-pramruta-sanyaaruta|. More than anything else Mudduvenkatakrishanchar always immerses himself in ceaseless eulogy at the Lotus Feet of his family deity AkhilaandakotibramhaandanayakaSarvottamaTirumalaVenkateshwara at all times and remains content with whatever is made available by the kindest benevolence of the latter and thus is a steadfast practitioner of the famed art of living known as |amrutavrutti|.

maheshvaaso maheerbhartaa sreenivaasasataam gatihi|| {San.}

Without doubt Mudduvenkatakrishanchar steeped in such austerities exactly resembles his two elder brothers’ and their all sterling ‘poorvashrama’ qualities, who too had ascended the famed pontificate, one by one as per the supreme advice of none other than

SreemadhRaghavendraTheertharu. In fact, their collective mentor, none other than SreemadhRaghavendraTheertharu had on one memorable occasion instructed SreemadhYogeendraTheertharu in solitude, that after the pontifical reign of SreemadhSooreendraTheertharu, the worthiest student disciple of His, none other than Mudduvenkatakashanchar too must ascend the pontifical seat. Acting faithfully to this pontifical dictate from SreemadhRaghavendraTheertharu, in due course SreemadhSooreendraTheertharu anoints His “poorvaashrama” younger brother none other than Mudduvenkatakashanchar, the great scholar par excellence, to the most sacred pontifical seat of all with grant of pontifical title of **|SUMATEENDRA THEERTHA|**.

SreemadhSooreendraTheertharu also ordains the new incumbent SreemadhSumateendraTheertharu with the enormous responsibility of occupying the famed **|DHIGVIJAYAVIDYASIMHASANA|** as its sole heir, now following in the glorious footsteps of none other than VayujeevottamaSreemanMadhwacharyaru. SreemadhSooreendraTheertharu also hands over to His pontifical successor, SreemadhSumateendraTheertharu, the superlatively principal icons of **|DHIGVIJAYARAMA SREEMANMOOLARAMA JAYARAMA|**, customary paraphernalia of the Sreemutt comprising of silver umbrellas, traditional icons for worship, sacred |vyasamushti| and a plethora of utmost vital chronicles composed by the legendary pontifical trio of SreemadhVijayeendraTheertharu-SreemadhSudheendraTheertharu-SreemadhRaghavendraTheertharu. Finally, with utmost awe and reverence, SreemadhSooreendraTheertharu places the gold plated utmost sacred |paramapavanapaduka| of none other than SreemadhRaghavendraTheertharu upon the reverentially bowed head of SreemadhSumateendraTheertharu. These |paramapavanapaduka| are handed over by none other than SreemadhRaghavendraTheertharu to His immediate successor SreemadhYogeendraTheertharu, just prior to the former’s epochal |brundavanapravesha| at Manchale (see Reminiscence 2). The newest incumbent SreemadhSumateendraTheertharu, whose holiest of holy audience is now much sought after by long lists of Kings and nobles’, who is totally empowered by the famed |pranava mantra| and |guru upadesha|, who is now eagerly awaiting to further the cause of the eternal tenets of Tatvavāda School, who is now the sole scion of the Sreemutt with the acknowledge status of an utterly pious |paramhansa sanyasi|, who is constantly awash with the grandeur of worship at the collective Lotus Feet of none other than BhagwanVedaVyasaru and SreemanMoolaRama and who is constantly immersed in discharge of pontifical duties within the broadest traditional ambit of the Sreemutt. SreemadhSumateendraTheertharu within a few days after ascending to the pontificate, journeys across length and breadth of subcontinent, in order to disperse His enormous good tidings to milieu of disciples and sustain broader establishment of the eternal values as enshrined in Tatvavāda School of none other than VayujeevottamaSreemanMadhwacharyaru.

SreemadhSumateendraTheertharu reposes aloft the superlative icon of **||DHIGVIJAYARAMA||** (see Reminiscence -3 for the brief history of this icon) wherever He journeys so much so that the victory of Tatvavāda School is a foregone conclusion, for such is the unquestionable mastery that results in the vanquishing of

plethora of scholars of all other schools, who simply fail to measure up to the immense scholastic prowess of the former. SreemadhSumateendraTheertharu emerges triumphant in debates after debates, the zenith being the marathon debate at Sreerangam arranged by a devoted Queen Mangamma of Madurai, in which scholars belonging to all three schools are invited to participate in deliberations. Eventually one particular scholar of the monism school initiates an epistemological prologue, the onus for furthering the same now rests squarely upon shoulders of two other participating pontiffs', teaming up from the very same Tatvavāda School. Upon witnessing their discomfort in furthering the said debate, SreemadhSumateendraTheertharu, who too is another pontifical team member in this debate, by now utmost proficient in overall mastery of [[mimāmsanayadarpana]] and [[paratatva prakāshika]] composed by the legendary **SreemadhVijayeendraTheertharu**, and [[adikaranaratnamala]] and [[tarkatandavavyākhyā sadhyuktiratnākara]] composed by the legendary **SreemadhSudheendraTheertharu** pitches in with remarkable dexterity and skilled scholastic oratory and strongly refutes the upstart challenge posed by the scholar of the monism school. Next, SreemadhSumateendraTheertharu Himself poses His own epistemological prologue as a challenge to the contra school, which the scholars of the opposite side hopelessly fail to refute. In the end, the ever formidable SreemadhSumateendraTheertharu emerges victorious in this particular debate at Sreerangam, and is befittingly praised by the other two pontiffs for having saved the day for the Tatvavāda School from a certain ignominy, that too in such an awesome manner. From then on SreemadhSumateendraTheertharu is magnanimously offered two grand seats to occupy whenever administering the kingdom of Vedanta as a mark of remembrance for this epochal victory over scholars of other schools. Queen Mangamma by now very much impressed by such an extraordinary scholastic wisdom on part of SreemadhSumateendraTheertharu, also declares hers as well as her subjects unflinching loyalty at the Lotus Feet of the latter. Queen Mangamma as a mark of humblest recognition offers grant of honors, titles and land grants to the Sreemutt headed by SreemadhSumateendraTheertharu.

||OM dhum durgaayyi namaha||{San.}

Incidentally, Queen Mangamma hands over the custody of the spectacular nine gems studded icon of ||**SreeBhooDurgaSamethaVykuntaVasudevaDevaru**|| that until that time resides in the treasury of her kingdom to SreemadhSumateendraTheertharu. Thereafter, SreemadhSumateendraTheertharu journeys towards Kumbakonam and worships the gigantic MoolaBrunadavana of the legendary **SreemadhVijayeendraTheertharu** (see Reminiscence -1). SreemadhSumateendraTheertharu with utmost caution and steeped with overall reverence places the grandest of grand icon of |**SREEMANMOOLARAMA**| atop the |MoolaBrundavana| of SreemadhVijayeendraTheertharu and circumambulates thrice around the same, holding the sacred sacramental staff in His hands with utter devotion and servitude. In the very same sanctum a grateful SreemadhSumateendraTheertharu also initiates worship of the newest addition to the already bustling treasure house of icons of the Sreemutt, the spectacularly sacrosanct icon of ||**SreeBhooDurgaSamethaVykuntaVasudevaDevaru**|| and performs a spectacular |mahamangalarathi| accompanied to deafening sounds emanating from several scores of

auspicious bells, cymbals and drums and gigantic roars of |**HARISARVOTTAMAHA VAYUJEEVOTTAMAHA**| from all those fortunate individual present there. A sight fit for Celestials’ and Sages’, indeed, not to speak of laymen.

durvaadyappayarachitagrantaarnyavinashane|
chatussankhyadhikashatagrantaadeenaam prachodakam||
chatuhushashtikalavidyaapoornoyamiti vandibhihi|
raajamaarge ghoshyamaanam shreemadhwamatavardhanam||
stoumi **SHREEVIJAYEENDRA** samyamimane proudim tavaadokita
prajnaagandavaha prabhanjana bharodarkyika bhaaswadhuraam|
yaati sphoortimiha vrajatyabhidhatyaanandamaachhadaya
tyaashaachakramaho vibhaatiruchiraakaarachiram dyotate||{San.}

From there SreemadhSumateendraTheertharu eventually arrives at Tanjavuru, now ruled by King Sahu, who arranges for a grand welcome to the former and accords a truly overwhelmingly royal reception. King Sahu also felicitates SreemadhSumateendraTheertharu with special honors such as golden pedestal, silver decrees, grant of fertile lands, honors from mighty elephants, bucking thoroughbred stallions, silver white umbrellas and innumerable letters of royal accreditations. King Sahu also expresses his eternal indebtedness at the Lotus Feet of SreemadhSumateendraTheertharu, who during his “poorvashrama” tenure had composed several compositions chronicling the royal feats of the former (see Reminiscences -3 & 5). Next the grand cavalcade of SreemadhSumateendraTheertharu reaches the province of Chenji where its able administrator UttamarangappaNayaka extends a befitting welcome to the former with customary grants of priced estates. Continuing His journey SreemadhSumateendraTheertharu and His entourage arrives at the province of Arani. There, one individual named Subhanuraya, a scholar of some standing is also very well known in the region for his prowess in literature and possession of enormous physical strength, gained on the sly by regularly imbibing one particular oily concoction, that is notorious for its side effects, since whomsoever drank it risked premature death or madness or onset of great intellect. Infatuated as it were by such a heady tonic, Subhanuraya comes to know about the arrival of SreemadhSumateendraTheertharu to Arani and eventually engages the latter in an open debate.

janurjanuranaaratam jagati chaaturee chaaturee|
matirmatirakhanditaa sadasi moukharee moukharee|
krutihi krutirito janaaha shrnuta paanditeem paanditeem
JAYEENDRA VIJAYEENDRA saccharita vandi karmandenaam||{San.}

An unfazed SreemadhSumateendraTheertharu who has thoroughly studied one satirical literature titled [[appayakapolachapetika]] composed by the legendary **SreemadhVijayeendraTheertharu** is now ready to resynchronize the incidents occurring in the afore quoted chronicle, albeit in a new arena, in a new era and with a new opponent, Subhanuraya. SreemadhSumateendraTheertharu is very much aware of the background of Subhanuraya and aggressively defeats the latter in a marathon debate that lasts for eight days. Down but not out Subhanuraya continues to challenge

sanctioned tenets occurring in the important chronicle [[chakramimāmsa]] composed by the legendary **SreemadhVijayeendraTheertharu**. In due course the devoted Giriamma shines forth as a dedicated Haridasin and composes a number of devotional songs in favor of several celestial pantheons. In due course SreemadhSumateendraTheertharu arrives at Chitradurga landlocked all around with huge mountains and hillocks. There, at the very select utmost auspicious spot from where none other than SreemadhRaghavendraTheertharu, less than a Century earlier had Himself ordained salvation to His trusted disciple and aide Venkanna, there SreemadhSumateendraTheertharu consecrates an idol of Mukyaprana, once worshipped by the famed Padanvas'. This act on the part of SreemadhSumateendraTheertharu is very much akin to the unbeatable consecration of more than seven hundred idols of Mukyaprana by the legendary **VyasarajaYatigalu**. SreemadhSumateendraTheertharu continues to journey northwards and reaches Manchale for a rendezvous with His sole mentor, guide, teacher and leader, none other than SreemadhRaghavendraTheertharu. SreemadhSumateendraTheertharu is overcome with inexplicable emotions upon sighting the MoolaBrundavana of SreemadhRaghavendraTheertharu. There, SreemadhSumateendraTheertharu with utmost caution and steeped with overall reverence places the grandest of grand icon of |SREEMANMOOLARAMA| atop the magnificently blue hued |MoolaBrundavana| of SreemadhRaghavendraTheertharu and circumambulates thrice around the same, holding the sacred sacramental staff in His hands with utter devotion and servitude. In the very same sanctum a grateful SreemadhSumateendraTheertharu repeats worship of the newest addition to the already bustling treasure house of icons of the Sreemutt, the spectacularly sacrosanct icon of |SreeBhooDurgaSamethaVyakuntaVasudevaDevaru| and performs a spectacular |mahamangalarathi| accompanied to deafening sounds emanating from several scores of auspicious bells, cymbals and drums and gigantic roars of |**HARISARVOTTAMAHA VAYUJEEVOTTAMAHA**| from all those fortunate individual present there. A sight fit for Celestials' and Sages', indeed, not to speak of laymen.

**padmaadhiraaje garudaadhiraaje virancharaaje suraraajaraate|
 tryilokyaraajekhilaraajaraaje shreerangaraaje ramataam mano me||
 nilaabhjavarne bhujapoornakarne karnaatanetre kamalaakalatre|
 shreemallarange jitamallarange shreerangaraaje ramataam mano me||
 lakshmenivaase jagataanivaase hrutpadmavaase ravibimbavaase|
 ksheerabdhivaase jagadekaleele mandaaramaalankita chaaruphaale||
 dyityaantakaalekhilalokamoule shreerangaraaje ramataam mano me|
 amoghanidre jagadekanidre videhanidre cha samudranidre||
 shreeyoga nidre sukhayoganidre shreerangaraaje ramataam mano me|
 aanandaroope nijabodharoope bramhaswaroope khshitimoortiroope kshiti||
 vichitraroope ramneeyaroope shreerangaraaje ramataam mano me||
 sachitrashaaye jagadekashaayee nandaankashaayi kamalaankashaayi||
 aambodhishaayi vatapatrashaayi shreerangaraaje ramataam mano me|
 sakaladuritahaaree bhoomibhaaraapahaaree dashamukhakula haaree
 dyityadarpaapahaaree||
 sulalitakrutachaaree paarijaataapahaaree| tribhuvana bhaya haaree preeyataam
 shree muraarihi||{San.}**

From Manchale, SreemadhSumateendraTheertharu retraces his journey once again towards Sreerangam. At Sreerangam, the victorious Pontiff SreemadhSumateendraTheertharu camps in the vicinity of the |MoolaBrundavana| of His |paramaguru| none other than SreemadhYogeendraTheertharu (see Reminiscences 2 & 3). SreemadhSumateendraTheertharu also symbolically submits all the victory decrees heaped upon Himself by several grateful Kings', Queen, Pontiffs' and scholars alike at the Lotus Feet of SreemadhYogeendraTheertharu and seeks the latter's blessings. Thereafter, SreemadhSumateendraTheertharu with utmost caution and steeped with overall reverence places the grandest of grand icon of |SREEMANMOOLARAMA| atop the |MoolaBrundavana| of SreemadhYogeendraTheertharu and circumambulates thrice around the same, holding the sacred sacramental staff in His hands with utter devotion and servitude. In the very same sanctum a grateful SreemadhSumateendraTheertharu once again performs worship of the newest addition to the already bustling treasure house of icons of the Sreemutt, the spectacularly sacrosanct icon of |SreeBhooDurgaSamethaVykuntaVasudevaDevaru| and performs a spectacular |mahamangalarathi| accompanied to deafening sounds emanating from several scores of auspicious bells, cymbals and drums and gigantic roars of |HARISARVOTTAMAHA VAYUJEEVOTTAMAHA| from all those fortunate individual present there. A sight fit for Celestials' and Sages', indeed, not to speak of laymen.

Meanwhile, at Sreerangam, one nefarious sorcerer has managed to subdue the divine charisma from the idol of SarvottamaRanganatha. This devastating masking effect of black magic let loose by the sorcerer is so eerily manifest that the very enchanting sheen resident upon the face of the idol of SarvottamaRanganatha begins to fade away gradually day by day. The totally aghast priestly clan rush towards SreemadhSumateendraTheertharu who is now camping at Sreerangam and pleads for His divine intervention. SreemadhSumateendraTheertharu placates them and eventually redeems the lost glory back to the famed idol of SarvottamaRanganatha and as a counter strategy proceeds to consecrate an idol of Mukyaprana in front of SarvottamaRanganatha at Sreerangam. With such exemplary achievements accomplished by SumateendraTheertharu during His famed pontifical |DHIGVIJAYA| spread across the southern subcontinent, the stage is now well set for exhibiting a truly extraordinary literary |DHIGVIJAYA| as a consequence of having inherited prodigal acumen, as enshrined in the [[sreemadhraghavendravijayaha]], particularly in the exalted literary World of Vedanta, where only a select few have ever dared to stride.

**maataa ramo matpitaa ramachandraha
swami ramo matsakhaa ramachandraha
sarvasvam me ramachandro dayaaluhu
naanyad dyivam nyiva jaane na jaane||{San.}**

(to be continued...)

REFERENCES FOR REMINISCENCE - 4: -

1. [[SreemadhRaghavendraVijayaha]], courtesy Pandit Narayanachar.

{{Event managed @ MoolaBrundavana of SreemadhVādeendraTheertharu, Mantralaya. Tirumala Venkata et al, Volume conceptualized on IXVIIIIMMIX.}}

{Next:- Reminiscence - 5 [[[smruthi sambanda deepika]]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]].

((As a routine disclaimer this Paper seriatim as titled above is subject to furtherance and appropriate logical conclusion as per the sole independent disposal of HariVayuGuruParimalaacharyaru.))

|| DHIGVIJAYA RAMA MOOLA RAMA JAYARAMA VIJAYATE ||

**{ PLAVA NAAMA SAMVATSARA SHRAVANAMAASA NIYAAMA
SHREEVRUDDHAHRUSHIKESHAAYA NAMAHA }**

**{{ Special Upanyaasa On the Holy & Auspicious Occasion of
350th AaradanaMahotsava of :-**

SreeTirumala Venkateshwarana Varaputraru

Mahabhaasyakararu, Tippanikaararu, Veena Vidwaamsaru

Bhaata Sanghrahakararu, Sudha Parimalaachaaryaru

Sreeman Madhwacharyara Moola MahaSamstaanaadeshwararu

BaghwanVedaVyasara Paada Kamala Sevakartaru

Moola Nrusimha Maha Mantrava Ajanma Patisuva Nirutaru

Sreeman Moola Rama Devara Aaraadhakararu

VenuGopalaKrushna Devara Antaranga Bakutaru

ParamaHamsaKula Shreshtaru Yati Kula Tilakaru

MoolaHayagreevaMaha Mantrava Moola Brundavanadol Sadaa Dhyaaniparu

Devi Manchalammanavara Poornaanugraha Paatraru

Mantrayala Prabhugalu, Agamyamahimaru, Kaliyugada Kalpavruksha

Kamadhenu Chintaamani, GuruSaarvabhoulmaru

Samasta Vyasa Kootada Dhiggajararu, Samasta Hari Dasa Kootada Poshakararu

SreemadhVyshnava Siddanta Pratistaapanachaaryaru

Vedanta Simhaasanaadeeshwararu, ParamaBhagavatottamaru,

Padavaakhyapraamaanapaaraavaarapaareena Sarvatantrasvatantraru

SreemadhParamahamsa Parivraajakaachaaryaru

Shreemadh Vijayeendra Theerthara Para Shisyaru

Shreemadh Sudheendra Theerthara Sakshaath Shisyaru

SHREEMADH RAGHAVENDRATHEERTHARU,

Manchale Kshetra, ‘ShravanaBahulaDwiteya’- 2021 }}

Reminiscence - 5 [[[smruthi sambanda deepika]]- {{Reminiscence of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhRaghavendravigayaha]].

||shreeGurubhyonamaharishiOM||

vimumuhu simhanaadena dyityaaha pramumuhu sajjanaa saadhuvaanyaa|

MAMA GUROHO poorvatanvoridaaneem samamidam vyaakhyayaa yasya jaatam||

pranataavān prānīnām prānabhutam pranatibhi preenayyi **POORNABHODAM**|| {San.}

SreemadhRaghavendraTheertharu is infinitely famed for always and at all times propagating only the supreme truth entity, read as SarvottamaHrushiksha and nothing else. Such a sustained eulogy, of course is also an indirect effort towards propagation of the eternal tenets of Tatvavāda School of VayuJeevottamaSreemanMadhwacharyaru, initiated through the medium of literary works of enormous magnitude, eagerly welcomed by comity of both ultra orthodox scholars as well as laymen alike. So much so that ceaseless utterance of the utmost auspicious title of SreemadhRaghavendraTheertharu itself ordains onset of enlightenment in all spheres of knowledge. Viewed in this background, one can only ponder in utter awe upon levels of knowledge that can be reaped through study of literary works of SreemadhRaghavendraTheertharu. This is indeed so staggering that this concentrated study alone enables a chosen doer to avoid getting trapped within heinous hellish domains too. SreemadhRaghavendraTheertharu possesses unique qualities that renders speechless even all those who propagate contra Schools' that are in dire contrast to the Tatvavāda School initiated by VayuJeevottamaSreemanMadhwacharyaru. SreemadhRaghavendraTheertharu is a past master in upholding these very same eternal tenets of Tatvavāda School of VayuJeevottamaSreemanMadhwacharyaru. Further, SreemadhRaghavendraTheertharu has also composed many sterling literary compositions based on previous noteworthy literary texts of such stalwarts like VayuJeevottamaSreemanMadhwacharyaru, JayaThirthaShreepadaru and VyasaraajaYatigalu. These literary contributions of SreemadhRaghavendraTheertharu are definitive means of core advancement of Tatvavāda School of VayuJeevottamaSreemanMadhwacharyaru since the same are based on surest foundations that are unshakeable since the same is in total conformity to the core essence of the teaching of none other than BhagwanVedaVyasaru.

vanditaasheshavandyoruvrundaarakam chandanaacharchito daarapeenaamsakam|

indiraachanchalaapaanganeeraajitam mandarodhaarivrutodhbujabhojinam preenayaamo

vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

shrushtisamhaaraleelaavilaasaatatam pushtashaadgunyasadvigrahollaasinam|

dhushta nishyesamhaarakarmodyatam hrushtapushaanushishta prajaasamshryam

preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

unnatapraarthitaasheshasamsaadhakam sannataaloukikaa nandada shreepadam|
binnakarmaashayapraanisamprerakantannakimneti vidvatsu mimaamsitam
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

vipramukhyisadaavedavaadonmukhyihisuprataapyihiksheetisheshvaryishcaarchitam|
apratarkyorusamlidhgunam nirmalam saprakaashaajaraananda roopamparam
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

atyayo yasyakenaapinakvaapihipratyato yadhgunaneshuttamaanamparaha|
satyasamkalpa yeko varonyo vashee matyanoonyihi sadaa vedavaadoditaha
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

pashyataam dukhasantanirmoolanam dhrushyataam dryushyataamityajeeshaarchitam|
nasyataam dooragam sarvadaapyaatmagam pashyataam svecchayaa sajjaneshvaagatam
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

agrajam yahasarjaajamagraayakrutim vigrahoyasya sarvegunaa yeva hi|
ughra aadhyopi yasyaatmajaagraayatmajaha sadruheetaha sadaayaha parandyivatam
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

achyuto yo gunyirnityamevaakhilyihi prachyuto~sheshadooshtesadaapoortita|
uchyate sarvavedoru vaadyirajaha svarjito bramharudrendra poorvyissadaa
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

dhaaryate yenavishvam sadaajaadikam vaaryatesheshadukham nijadhyaayinaam|
paaryate sarvamanynayaatpaaryate kaaryate chaakhilam sarvabhootyihisadaa
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

sarvapaapaani yatsamsmrutehe samkshayasarvadaa yaantibhaktyaa vishuddhaatmanaam|
sharvagurvaadigeervaana samshaanadaha kurvate Karma yatpreetayey sajjanaaha
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

akshayam karmayasminparesvarpitamprakshayam yaanti dukhaaniyannaamata|
aksharoyojvaraha sarvadyivaamrutaha kukshigam yasya vishvasadaajaadakam
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo vasudevam||

nanditeertorusannamino nandinaha sandadhaanaahasadaanandadeve matim|
mandahaasaarunaapaanga dattonnati vanditaa sheshadevaadi vrundam sadaa
preenayaamo vasudevam devataamandalaa khandamandanam preenayaamo
vasudevam||{San.}

Reminiscing is now continued upon sequence of events as narrated in the sacred biography [[sreemadhraghavendravigayaha]] composed by PanditNarayanachar, that chronicles the advent of SreemadhRaghavendraTheertharu to the sacred pilgrim center of Rajatapeetapura (see Reminiscence 1,2,3 & 4). There, within the awe inspiring sanctum,

SreemadhRaghavendraTheertharu beholds a magnificently radiant and most bemusing icon of MadhwavallabhaSarvottamaSreeKadagoluBalaKrushna, consecrated and worshipped by none other than VayuJeevottamaAcharyaMadhwaru.

“indhu yenage **GOVINDA** ninna paadaaravindava toro **MUKUNDA**
sundara vadanane nandagopana kanda mandaroddhaara aananda indiraa ramana
nondenaiaha bhavabandhanadolu siluki mundhey daari kaanade kundide jagadolu
kandanu yendenna kundugalenisade tande kaayo **KRUSHNA** kandarpaajanakane

indhu yenage **GOVINDA** ninna paadaaravindava toro **MUKUNDA**
moodhatanadi bahu hedi jeeva naanaagi drudhabhakutiyanu maadalillavo **HARIYE**
nodallilavo ninna paadallilavo mahime gaadikaara **KRUSHNA** bedikombeno ninna

indhu yenage **GOVINDA** ninna paadaaravindava toro **MUKUNDA**
dhaaruniyolu bhoobhaarajeeva naanaagi daaritappi nadede seride kujanara
aaroo kaayuvarella seride ninagaiaha **DHEERA VENUGOPALA** paarugaaniso
HARIYE”{Kan.}

In the vicinity of such a SarvottamaShreeKrushna, the Lord of Rukmini Devi, at Rajatapeetapura, the eternal devotee SreemadhRaghavendraTheertharu upon completing such monumental literary works such as [[chandrika prakāsha]] (see Reminiscence - 2), [[tantradeepika]] (see Reminiscence-3) and [[nyayamoukitamala]] (see Reminiscence - 4), submits the fruits of merits of all such literary accomplishment at the Lotus Feet of the awesome former. SreemadhRaghavendraTheertharu, in order to commemorate such an epochal visit to Rajatapeetapura, also personally handcrafts a superlative gold icon of ||**SANTANAGOPALAKRISHNA**|| and makes it compulsory for all His later day pontifical successors to worship the same with utter devotion.

In light of the eternal classical devotional song, “indu yenage Govinda ninnaya Paadaaravindava toro Mukunda Indire Ramana” {Kan.}, the peerless fame of its awesome pontifical composer none other than SreemadhRaghavendraTheertharu translates into:

“The very massive fortress of impeachable benevolence, possessor of all worthy virtues, the Leading Light amongst |ParamaBhagavatha|, the very insurmountable Mount Meru in realms of meritorious achievements aligned to the eternal path of Vedanta, the veritable Full Moon over heaving Ocean of Tatvavāda School of VayujeevottamaSreemanMadhwacharyaru, the only real succor for all needy, with each and every Celestial attributes of ||Kalpavurksha – Kamadhenu – Chintamani||”.

However, sanctioned relevance of such multifaceted eulogies may not be prevaricated within the gamut of labyrinthine chronicles of established Schools’ of Thought, a slot pre-reserved for much higher ranking hierarchy Celestials’. Nevertheless, the same is a matchless tribute offered with utmost devotion to SreemadhRaghavendraTheertharu. On one hand certain segment of the classical [[rig Veda]] advocates favoritism towards

certain Celestials such as Agni, Indra, Vayu, Ashvini twins, Mitra, Varuna, Sarasvati, Ilaa, Saramaa and Surya, (hierarchy order is not as per avowed ‘taratamya’), each one of them may be pursued by budding specialists of fine arts for receipt of suitably appropriate favors. While on the other hand, extravagantly structured [[sāma Veda]], casts much light on the vital role of phonetics, that forms the basic foundation for all branches of classical music. That is why it is so vital that all compositions, more so those belonging to the classically acclaimed [[dāsa sahitya]] stream, must contain proper and measured proportions of syllable usage ; proper enabling of throw of accent ; proper duration of each of the same in proportion to one another ; proper exercise involved in stressing each effort ; proper profusion of evenly toned play notes throughout and last but not the least proper continuity of the core truth of the said composition. Also lyrical pronunciation of vowels and consonants must be in a sanctioned manner in accordance with the structured stream of [[sāma Veda]], thereby bringing about a sense of perfection and harmonious balance. Indeed, all such multifarious facets as outlined above does occur uniquely in “indu yenage Govinda ninnaya Paadaaravindava toro Mukunda Indire Ramana” {Kan.} composed by SreemadhRaghavendraTheertharu.

Comprehension of the same is much more clear cut when one studies the classically acclaimed [[dāsa sahitya]] Kannada Composition “indu yenage Govinda ninna Paadaaravindava toro Mukunda Indire Ramana” penned by SreemadhRaghavendraTheertharu comprehensively. This apart, it has to be mentioned that the core substance of “indu yenage Govinda ninnaya Paadaaravindava toro Mukunda Indire Ramana” {Kan.} penned by SreemadhRaghavendraTheertharu, chiefly strives to showcase utmost travails of an individual devotee and the all encompassing need to surrender at the Lotus Feet of MadhwavallabhaSarvottamaShreeBalaKrushna, unconditionally. This is very much similar to a precious ornamental offering, forever ready to adorn auspicious necks of dedicated Haridasas’, even as they render this divine composition swamped by pristine pure devotion. It may be safely concluded that |phala| → auspicious merit, obtainable by studying the sacred biography of [[sreemadhraghavendravigayaha]] composed by PanditNarayanachar, is also attainable by proper and soulful rendition of the classically acclaimed “indu yenage Govinda ninnaya Paadaaravindava toro Mukunda Indire Ramana” {Kan.}, penned by SreemadhRaghavendraTheertharu. Thus while the sacred biography [[sreemadhraghavendravigayaha]] is eulogy of the pontifical |VYĀSA| title of SreemadhRaghavendraTheertharu, the famed [[dāsa sahitya]] composition is eulogy of the pontifical |HARIDĀSA| title of SreemadhRaghavendraTheertharu, being ||**DHEERAVENUGOPALA**||. This is all but a miniscule glimpse of the monumental extent of enormous levels of knowledge submitted by SreemadhRaghavendraTheertharu at the Lotus Feet of SarvottamaBalaKrushna at Rajatapeetapura. Choosing of a particular |ankita| of ||**DHEERAVENUGOPALA**|| by SreemadhRaghavendraTheertharu is totally in sync with the Infinite Omnipresence of SarvottamaBalaKrushna as found in the lyrical mysticism of “indu yenage Govinda ninnaya paadaaravindava toro Mukunda Indire Ramana” {Kan.}. notably, unmistakably striking similarities does run deep amongst the sacrosanct [[dwādasha stotra]] composed by VayuJeevottamaSreemanMadhwacharyaru and “indu yenage Govinda ninnaya paadaaravindava toro Mukunda Indire Ramana” {Kan.} composed by SreemadhRaghavendraTheertharu.

urvyam satyakarnataam yaanti yadhgunaakarnane rataaha|
arnavam gunaratnaanam **POORNABODHAM** tamaashraye||
tam paanipallavam chaahushaakham sadhvijasevitam|
vidyaahaasalataa pushpam madhwakalpatarum bhaje||
brahmavinmukharangastaam **MADHWA** te vaaginatee paraan|
vichitrapadavinyasyihi mohayanti bhajenvaham|| {San.}

SreemadhRaghavendraTheertharu, as is too well known, during His “poorvashrama” days itself had exhibited an enormously innate comprehension of the staggering powers enshrined in the proper pursuance of [[Vedic mantras]], especially the sacrosanct [[agnisookta mantra]] and [[varunasookta mantra]]. Time tested pontifical tradition holds that when an individual is selected to ascend a pontificate, thereafter only one set of relationship is applicable between that particular individual who is deemed to be a pontiff and his family members, that of a Guru and a disciple. Lakshminarayanachar, the “poorvashrama” son of SreemadhRaghavendraTheertharu shines forth as the utmost brightest and most eminent scholar amongst all SreemadhRaghavendraTheertharu’s enviable list of disciples. The eminent Lakshminarayanachar imbibed all lessons’, first hand from none other than SreemadhRaghavendraTheertharu and is also the recipient of sacrosanct [[mantroupadesha]] from the august latter. Hence, on account of the same Lakshminarayanachar is entitled to the modest title of |vidya putra| of SreemadhRaghavendraTheertharu. Also most importantly since this elite stream of divine Knowledge flowed towards Lakshminarayanachar from a preeminent |ParamaHamsaSanyasi| of the stature of none other than SreemadhRaghavendraTheertharu, the title of |shreepada putra| also automatically holds good on the eminent former. Picking up the inherited literary gauntlet, as it were, in terms of formidable comprehension of the true extent of the eternal [[Vedas]] from none other than SreemadhRaghavendraTheertharu, the scholarly Lakshminarayanachar composed an important literary work titled [[rigbhāshyateekavivruthi]] with munificent grace and blessings of his Vidya Guru, none other than SreemadhRaghavendraTheertharu. The everlasting importance of this one particular literary composition of Lakshminarayanachar is gauged by the fact that none other than SreemadhRaghavendraTheertharu further substantiated the same with His own composition titled [[rigarthamanjari]], thereby augmenting its popularity in greater measures.

**yashaha prāpnoti vipulam jgnātipraadhaanyameva cha| achalām shreyamāpnoti
shreyaha prāpnotyanuttamam||{San.}**

It is worth mentioning that whilst SreemadhYogeendraTheertharu, the immediate successor of SreemadhRaghavendraTheertharu journeyed towards southern regions of peninsular India, SreemadhSumateendraTheertharu on the other hand journeyed towards northern regions of the subcontinent, in a fashion that is very much similar to the epochal deeds of none other than His sole mentor, SreemadhRaghavendraTheertharu, as outlined in the famed biography [[sreemadhRaghavendraVijayaha]], (see Reminiscence – 4). As a

result of such a sustained pontifical |DHIGVIJAYA| campaign on the part of SreemadhSumateendraTheertharu's, a total reconsolidation of Tatvavāda School of VayujeevottamaSreemanMadhwacharyaru occurs in rapid fashion, with disgruntled sections closing ranks under the leadership of this most eminent Madhwa Pontiff.

As mentioned in all previous Reminiscences' until now, one startlingly peculiar notion of |SAMBANDA| → manifest as the three most awesomely enviable and meritorious traits of |siddhi-yogyata-samruddhi| is a commonest occurrence in both SreemadhRaghavendraTheertharu and SreemadhSumateendraTheertharu, so obviously apparent as |poorvaashrama sambandha| (previous familial relationship – see Reminiscences 1,2 & 3) ; |yathi sambandha| (pontifical relationship – see Reminiscence - 4) and |granthakruti sambandha| (literary relationship – see Reminiscence- 5). In due course of time such a |granthakruti sambandha| (literary relationship) inherited on account of timely mentorship in |poorvaashrama sambandha| (previous familial relationship) and suitably consolidated further in most auspicious divinely ordained |yathi sambandha| (pontifical relationship) between SreemadhRaghavendraTheertharu and SreemadhSumateendraTheertharu has resulted in blossoming of enviable literary contributions by the worthy latter. In background of all such occurrences, interrelation among inseparably connected notions of |adhikari - vishaya - prayojana| collectively termed as |SAMBANDA| is clearly and totally vindicated, the sole purpose of this particular Paper seriatim titled [[[smruthi sambanda deepika]]]- {{Reminiscences of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]] - by TirumalaVenkata. SreemadhSumateendraTheertharu, on account of exemplary achievements, during youth hood (see Reminiscence - 3), upon ascension to the grand pontificate (see Reminiscence - 4) and a profusely extraordinary literary endeavor (see Reminiscence -5) renders true the awesome prophesy of none other than SreemadhRaghavendraTheertharu as contained in the famed biography [[sreemadhraghavendravigayaha]] (see Reminiscence – 1). Thus, in this Paper seriatim titled [[[smruthi sambanda deepika]]]- {{Reminiscences of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]] - by TirumalaVenkata, there is a crystal cut illustration of such a subterranean link binding the knower and the known, the quest and its object, the qualified person and his prequalification. SreemadhSumateendraTheertharu obviously did inherit an extremely sharp intellect, mastering all complex texts of grammar, Vedanta and a very deep comprehension of systematic analysis of complex canons of [[mimamsa]], of course all under the ablest tutelage of SreemadhRaghavendraTheertharu.

SreemadhSumateendraTheertharu, the greatest exponent of [[tantrasāra]], possessor of extreme levels of gumption and determination in upholding Tatvavāda School, is known as ||ABHINAVA VIJAYEENDRA||, on account of harboring extraordinary levels of scholarship coupled with an awe inspiring consummate literary prowess. SreemadhSumateendraTheertharu also very truly declares Himself as being solely qualified to compose allied commentaries on the monumental renaissance literature of none other than the legendary SreemadhSudheendraTheertharu. Listed below are the truly awe inspiring catalogue of literary compositions penned by SreemadhSumateendraTheertharu :-

[[rugbhāshyateekaabhāvaratnakoshaha]]
 [[brahmasootraabhāshyatatvaprakāshikaabhāvaratnakoshaha]]
 [[geetaabhāsyaprameyadeepikabhāvaratnakoshaha]]
 [[mantraratnakoshaha]]
 [[alankāramanjareevyaakhyaa madhudhaara]]
 [[subhadraaparinayanaataakaavyakyaanam]]
 [[ushaaharanakaavyavyaakhyaanam]]
 [[shreerāmataaravalihi]]
 [[shreerāmadandakaha]]
 [[shreeyogeendrataravalihi]]
 [[birudaavalihi]]
 [[jayaghoshana]]
 [[shaahuraajavijayaha]]
 [[shaahuraajaprasanghaha]]
 [[chakrabaalaprabandaha]]
 [[naaraayaneeyagaataaprabandhaha]]
 [[devaraajastutihi]]
 [[shreenrusimhastutivyaakhya ekāvalihi]]
 [[samskrutapatrikaajaalam]]
 [[virodhoddāraha]]
 [[shreevyaasaraajavijayavyakhyaanam]]
 [[shreeraghavendravigayavyakhyaanam]]
 [[shreevijayeendratheerthavarichitashreenrusimhaashtakavyaakhyaanam]]
 [[shreeraghavendrastotravyaakhyaanam]]
 [[vādaavaleetippani]]
 [[bedhojeevanatippani]]
 [[chandrikatippani]]
 [[nyāyaamrutabhooshanam]]
 [[parimalanusaarinee nyāyasudhatippani]]
 [[pramānapaddhativyaakhyaanamityaadeeni]]

In most of His pontifical journeys', SreemadhSumateendraTheertharu is principally accompanied by two budding scholars, one, His "poorvashrama" younger brother Vijayeendrachar and the other being none other than Sreenivasachar, the son of Purshottamachar, the grandson of Lakshminarayanachar and the "poorvashrama" great grandson of none other than SreemadhRaghavendraTheertharu.

♪ ♪ "MANCHALLAMMA manchaalamma mantralayambike nee kelamma
 gururayaralli preetiya tori madilalli sthalatande manchallamma
 tunganadiya tangalliyannu maganige beesuvo nee maadide jagadeeshwari bhuvaneshwari
 kandage jogula nee haadide
 manchaalamma manchaalamma mantralayambike nee kelamma gururayaralli preetiya
 tori madilalli sthalatande manchallamma
 prahlaadarajara kuladevateye ee kshetra devate neenallave darushana tandu harusuta
 nintu anughra gyidoulu neenallave

manchaalamma manchaalamma mantralayambike nee kelamma gururayaralli preetiya
tori madilalli sthalatande manchallamma
varagala tandu dhanidiha maganige jogula haaduta nee laalisu **GURURAGHAVENDRA**
ra bhaktakotige niratavu mangala dayapalisu” ♪ ♪ {Kan.}

During the visit to Manchale (see Reminiscence – 4), after paying obeisance at the ||MoolaBrundavana|| of SreemadhRaghavendraTheertharu, the utterly devoted SreemadhSumateendraTheertharu leads both Vijayeendrachar and Sreenivasachar towards the shrine of their |KULADEVTA| none other than ||**AkhilaandakotiBramhaandanayakaSarvottamaSreenivasa**||, consecrated by none other than SreemadhRaghavendraTheertharu on a small hillock nearby. Here, in this holiest of holy and staggeringly auspicious precincts, none other than SreemadhSumateendraTheertharu imparts canonical lessons comprising of a veritable treasure trove of literature compiled by none other than SreemadhRaghavendraTheertharu, spread across a gamut of segments comprising of [[sutraprastana]], [[geetaprastana]], [[upanishadprastana]], [[prakaranaprastana]], [[shrutiprastana]], [[etihasaprastana]], [[anushtaanaprastana]], [[stotraprastana]] and last but never the least the extraordinary levels of devotions enshrined in the twin devotional compositions of the famed “maruta ninnaya mahime” {Kan.} and “indu yenage Govinda ninnaya Paadaaravindava toro Mukunda Indire Ramana” {Kan.} to both Vijayeendrachar and Sreenivasachar.

**indiryaani mano buddhihi sattvam tejo balam dhrutihi| vasudevātmakānyāhuhu
kshetram kshetrajna yeva cha**{San.}

Vijayeendrachar and Sreenivasachar, both of whom are slated in the near future to take forward the pontifical baton of the Sreemutt as |SreemadhUpendraTheertha| and |SreemadhVaadeendraTheertha|, respectively, are now the real |adhikari|, the |vishaya| being the supreme truth contained in a plethora of literary works of none other than SreemadhRaghavendraTheertharu, that is always and at all times worthy of pursuance. On account of the same, both Vijayeendrachar and Sreenivasachar are rid of compulsive ignorance that is nothing but the fruit of enquiry, |prayojana|. SreemadhSumateendraTheertharu by imparting such hoary lessons to both Vijayeendrachar and Sreenivasachar, enables unraveling of |adhikari-vishaya-prayojana| with all persistent and indispensable intricacies of underlying ||**SAMBANDA**||. As reminisced earlier in Reminiscence – 2, in Tatvavāda School of VayujeevottamaSreemanMadhwacharyau, the spiritual aspirant is the |adhikaari|, the ultimate |vishaya| or object of metaphysical quest is |brahman| (partially known -- yet fully unknown) and realization of the real nature of |bramhan| and freedom from concomitant bondage is the ultimate |prayojana| or goal or fruit that merits casting light upon - ||**DEEPIKA**||. Hence this obviously appropriate relationship during the run of such parametric occurrences is termed ||**SAMBANDA**|| that is eternally enshrined in all the literary works of none other than SreemadhRaghavendraTheertharu and His worthiest pontifical disciple none other than SreemadhSumateendraTheertharu. Thus the fortunate duo of Vijayeendrachar and Sreenivasachar reinforced in great aplomb now with such a mountainous literary treasure house, come to owe enormous knowledge debts both

towards the Lotus Feet of their Gurus', in particular, none other than SreemadhRaghavendraTheertharu and SreemadhSumateendraTheertharu.

raamo raajamanihi sadaa **VIJAYATE RĀMAM** ramesham bhaje
raamenaabhihataa nishaacharachamu raamaaya tasmyinamaha|
raamaannasti paraayanam parataram raamasya daasosmyaham
raame chittalayaha sadaa bhavatu me bhoo rama maamuddhara||{San.}

Followers of Tatvavāda School of VayujeevottamaSreemanMadhwacharyaru desirous of delving deeper into above quoted sacred literary compositions' of SreemadhSumateendraTheertharu, (1692 – 1725 AD), the eminent pontifical scion of **||SUMATEENDRATHEERTHA MUTT||** for thirty three years, headquartered at Sreerangam, may employ contents of this Paper Seriatim titled **[[[smruthi sambanda deepika]]]-** **{{Reminiscences of prodigal acumen inherited by SreemadhSumateendraTheertharu as enshrined in [[sreemadhraghavendravigayaha]] - by TirumalaVenkata, as an effective reference springboard for further distinguished accomplishments, of course with the kindest concurred guidance of ||HariVayuGuruRaghavendraru||.**

[[[smruthi sambandha deepika]]] SAMAAPTAHA.

C O N C L U D E D

kayena vācha manasendriyairva buddhyatmanava prakrte svabhavāt |
karomi yadyat sakalam paramai **NARAYANA** yeti samarpāyami ||{San.}

SarvamSakalamAkhilaandakotiBrahmaandaNayakaSarvottamaShreeTirumalaVenkataKrushnaarpanamastu.

REFERENCES FOR REMINISCENCE - 5: -

1. **[[SreemadhRaghavendraVijayaha]]**, courtesy Pandit Narayanachar.
2. Web courtesy for this Paper, Webmaster, www.gururaghavendra.org

{{Event managed @ MoolaBrundavana of SreemadhVādeendraTheertharu, Mantralaya. Tirumala Venkata et al, Volume conceptualized on IXVIIIIMMIX.}}

((This Paper seriatim as titled above is **CONCLUDED** as per the sole independent disposal of **HariVayuGuruParimalaacharyaru**))
