

|| DHIGVIJAYARAMAMOOLARAMAJAYARAMAVIJAYATE ||

{{ Kartika Maasa Niyamaka Shree Damodaraaya Namaha }}

**Samasthasujanaadhaaram Dhoshadhooram Gunaakaram |
ShreeVenkataachalavaasam Sreenivaasam Bhaje~nisham ||**

**Vyaasaayaprathimeythihaasarachanollasaaya Dhurvaadheenaam
Thraasaayasakaraaya Sathsu Kruthavishvaasaaya Dhoshadhvishey |
Bhaasaa Yamunaramyathoyasadhrushaayaasaayamaaseyviney
Dhaasaayaabhayadhaaya MadhwaGuruHrudhvaasaaya
Thubhyam Namaha ||**

**Vyaasaaya Bhavanaashaaya Shreeshaaya Gunaraashayey |
Hrudhyaaya Shuddha Vidhyaaya Madhwaaya Cha Namoh Namaha ||**

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PRESENTS

[[TATVA VIVRITHI]]

*{ A Defense of Functional Trimetric Prosody Forms as found in the Holy Works' of
[[AnuVyakhyana]] - [[Sreeman Nyaaya Sudha]] - [[Parimala]] }*

*{ On the Holy & Auspicious Occasion of Punya Dhina of *Vijaya
Daasaru^, Uthaana Dwaadashi & Guru Poornima, 2005 }*

**LokadhiVramvaraayaBadhrantheyRutheyKyvalyamaathmanaha |
YeykaYeveyshwarasthasyaBAGHAWANVISHNU Ravyayaha || (San)**

Protector : * Panduranga Vittala ^
Preceptor : * Sukha Theertha Muni ^
Mentor : * Sreemadh Raghavendra Theertharu ^
Alma Matter : Tatva Vaada
Dominion : Vyaasa Koota / Daasa Koota
Legion : Vidya Sishya Vrunda / Hari Baktha Vrunda
Mutt Affiliation : Rayara Mutt (Bayalu Seemey)
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Ashrama : Gruhasthaashrama

Camp : ^PANDARPUR ^^
Paper Initiated On : First Thursday (Bidhige) of Kartika Maasa, 2005
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|| HARI SARVOTAMA VAAYU JEEVOTAMA ||

P R E F A C E : - **VOLUME I** of this documentary is a Travelogue on ^^Pandarpur^^, while **VOLUME II** is a “Research Paper” titled [[TATVA VIVRITHI]] – A Defense of Functional Trimetric Prosody Forms as found in [[AnuVyakhyana]]-- [[Sreeman Nyaaya Sudha]]--[[Parimala]]. This documentary is a continuation of narration of ^^Tirupathi Yatra^^ covered in an earlier article titled [[YathiVamshaDarpana]], followed by subsequent sequels on ^^Hampi Yatra^^ covered in [[RamaKathaamruthasaara]], followed by [[Vishnu TatvaNirnaya]] and a recent article titled [[KrishnaKathaamruthasaara]] covering ^^Mantralaya Yatra^^, appearing in www.articles.gururaghavendra.org. In this series, a final destinational stop over is made at ^^PANDARPUR^^, for a Darshan of *Lord Panduranga Vittala! At ^^Pandarpur^^, *HariDaasas'^ hailing from *Daasa Koota^ rendered many soulfull songs' of the famous *Haridaasas^ of yore, while veteran *Vyaasa Koota^ scholars were dutifully engaged in dispensing with religious discourses on [[Sarva Moola]] of *Sreeman Madhwachaaryaru^, followed by concomitant lectures on the Famous [[Parimala]] of *Sreemadh Raghavendra Theertharu^.

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{ShreeGurubhyoNamahaHarihiOm}

***RaaghavendraYathi^Kruthi Nadheethaarathamya Stotram -----**

Vishnupaadhaabjasambootha Ganga Sarvaadhika Mathaa |
Thatho Godaavari Nyuunaa KrishnaVeyni Thatoadhama
SwaamiChandraapushkarinou Maanasam Cha Sarovaram |
Krishnaveynyaaha Samaasthaabhyaha Kaaveri Cha Saraswathi
Heeneynyounasamey Thaabhyaamuunaa Cha Saraayu Thathaa |
Tungabadra Samaa Thasyaaha Kaalindhyunaa Thathodhamaa
Narmadha Sindhusarithou Thathsamaa Bhavanaashinee |
Thatha Kumudhvathee Neecha Thathou Neecha Malaapahaa
Thaamrapaaneer Bheemarathee Manjulaa Cha Pinaakinee |
Pruthak Saagaragaaminyo Nadhyo Bheemaratheesamaaha
Thathonyaa Saritho Neechaasthataakaascha Shathoadhamaaha |
Thatho Neechaaha Pushkarinyo Devakhaathaascha Shathsamaaha
Thatho Vyaapyoadhamaasthaabyaha Kupaaha Sarvaadhama Mathaaha |
Svothamaargham Pradhaashavyamamavaraasu Na Chaanyathaa
Raaghavendra Yatheena Bramhaandaakhyapuraanagaha |
Ithyudhruthaha Saarabhaago Nadhineechochasoochakaha (San.)

* * * * *

Hierachy Invocational Hymns in favor of *Mahaa Ganapathi^ -----

Namaami Shirasaa Deyvam Gouriputram Vinaayakam |
Bakthyya Yaha Samsmareynithyam Aayushkaamaarthasiddhayey

Pratamam Vakrathundam Thu Hyekadhantham Dhwithheeyakam |
Thrutheeyam Krushna Pingam Cha Chathurtham Gajakarnakam
Lambodharam Panchamam Cha Shastam Vikatameyvacha |
Sapthamam Vijgnaraajendram Dhoomravarnam Thathaasthamam
Navamam Phaalachandram Thu Dhashamam Cha Vinaayakam |
Yekadhasham Ganapatheem Dhwaadhasam Hasthiraanmukham
Yekadhwaadhashanaamaani Thri Sandhyam Yaha Panteynaraha |
Vidhyaarathi Labhathey Vidhyaam Dhanaarathi Labhathey Dhanam (San.)
* * * * *

*Hierarchy Invocational Hymns from [[Laghu Shiva Stuthi]] in favor of *Mahaa Rudra^ as Composed by *Vyaasa Theertharu^ -----*

LalithaChandranibaanasusmitham Shivapadham Shivadham Smarathaam Shivam |
Vishadhakotithatithprabhayaayutham Shivajayaa Shivayaa Shivayaa Yuthamam ||
Natananaatyanatam Natagaayakam Janamudham Jalajaayathalochanam |
Bhujagabhooshanabhooshithavigraham Pranama Hey Janathey Janavallabham ||
Shruthishrathaprabhayaa Prabhayaa Yutham Haripadhaabjabhavaam Shirasaa Dhrusham|
Shiva Shiveythi Shiveythi Shiveythi Vyi Bhajeythi Bhaveythi Bhaveythi Vaa ||
Mruda Mrudeythi Mrudeythi Mrudeythi Vyi Bhajathi Yaha Sathatham Pranathaamiyaath
(San.)
* * * * *

*Hierarchy Invocational Hymns in favor of *Garuda^ -----*

Souparnam Vijipatheyam Cha Naagaarim Naagabhooshanam |
Vishaanthakam Shashaankam Cha Aadhithyam Vishwathomukam
Guruthmantham Khaghpathim Thaarkhshyam Kashyapanandanam |
Dhwaadhishythaani Namaani Gardusaya Mahaathmanaha
Yaha Pateyth Praatharuthaaya Sarvathra Vijayee Bhaveth |
Visham Nakhramatha Thasya Na Tham Himsathi Pannagaha
Saangraamey Vyavahaarey Cha Kaaryasiddhim Cha Maanavaha |
Bandhanaanmukthimaapnothi Yathra Yaam Siddhimaapnuyaath
Kaaryasiddhim Karushvaarya Vihagaaya Namosthuthey (San.)
* * * * *

*Hierarchy Invocational Hymns in favor of *Vayu^ and His Three Glorious Incarnations : -*

Chandravibhooshana Chandra Purogyrvandhya Padhaamburuham Pavamaanam |
AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey
Praanaganaadhipatheem Bhuvi Vaanipraanasamam Dhayayaa Hyuvatheenam |
AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey
Shree Hanumantha Bhujisyam Langithasindhudhashta Maheendram|
AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey
Bheeshanadhustakulaanthaka Bheemam Bheemamabheethidhamistajanaanaam|
AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey
Shaanthamananthanishaanthasamaahvey Shanthakuleykhakuleykhila Jaatham |
AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey
AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey

AanandaTheertha MahaamuniRaajam Govinda Baktha Shikaamanimeedey (San)

***Hierarchy Invocational Hymns in favor of Goddess MahaLakshmi Devi as Composed
by *Bhaavi Sameeraru^ -----***

Yaa Sugandhaasyanaasaadhinavadhvaaraakhileyna Yaa |
Dhuraadharshaa Sarvasashyodhayaartham Yaa Kareyshiney
Yaa Nityapushtaa Sarvaanghyihi Soundaryaadhigunyirapi |
Eeshwareem Sarvabhoothaanaam Thaamihopahvyey Shreeyam
MAATHAR LAKSHMI Namasthubhyam Madhavapriyamaanini |
Yuvaam Vishwasya Pitharaavishareyrathayoginou
Sumanaa Kila Maathasthavamunaa Thathayoginee |
Mama Naatheyna Dhevascha Yeymanaascha Na Sa Thva Yee
Thvam Vedamaanini Vedavedyaha Kila Sa The Priyaha |
Thvam Moola Prakrukruthirdevi Sa Chaadhipurushaha Kila
Yasthvaamurasi Dhatheymba Kousthubadhyuthibaasithey |
Sa Thvaam Nyvaachyuthaha Sarvashyaathyayey Sathyapithyajeyth
Devi Thvam Lalanaaratnam Devosou Purushothamaha |
Yuvaam Yuvaanou Sathatham Yuvayornavayodhikaha
Thvam Padmini Padmavaktraa Padmaakshi Padmvavishtaraa |
Padmadhvayadharaa Padmakoshodhyathsthanashobanaa
Padmahasthaa Padmapaadha PadmanaabhamanahaPriya |
Padmodhbhavasyajanani Padmaa Cha Varavarnini
Ambaam Pithaambarashroneem Lambaalakalasanmukheem |
Bhimbaadhararoshmeem Kasturijambaalathilakaam Bhajey
Ratnodheepthasumangalyasootraavruthasheerodharaam |
Kundalaprabhayodhadandhamandalamandithaam
Kuchakanchukasanchaarihaaranishkamanoharaam |
Kancheekinkananimanjeerakankanaadhyiralankruthaam
Suvarnamandapey Ratnachitrasimhaasanothamey |
Namaami Harinaa Saakamindhiraam Kruthamandhiraam
Bramhaadhyaa Vibhudhashreyshyaa Bramhaanyaadhyaha Suraanganaaha |
Yaam Poojayanthey Sevanthey Saa Maam Paathu Ra~ma Sadhaa
Sarvaalankaarabharithou Sarvajnou Sarvasadhgunou |
Sharvaadhisarvabakthouhasarvasvadhayakou
Sumukhou Sundaratharou Sunaasou Sukhachithanu |
Suraaradhithapaadhaabjou Ra~maa Naraayanousthumaha
Chathustapardhaa Yaa Devi Chathuraasyadhibihi Stuthaa |
Chaturvedhodhithagunaa ChaturmurtherHareyehey Priyaa
Ghruthapratheekaam Thaam Nityam Ghruthapoornaadhaayineem |
Yatheystavithadhaathreem Cha Nathosmyabhayadhaam Shreeyam
Vaadhiraajeyna Rachitham Shree Shreeshashagunadarpanam |
Imam Sthamam Patan Marthyaha Shreemaan Syaannathra Samshayaha (San.)

*Invocation in favor of the Supreme Lord, in Five Indian Languages as Composed by
*Bhaavi Sameeraru^ : --- { KANNADA, TAMIL, TELUGU, MALAYALAM &
HINDI }*

“Naanyenu Balley Nimma Mahimeygallanu Nirajaaksha Mukunda
Dheena Thanadhalli Nambidhey Birudulla Dheena Rakshaka MUKUNDA” (Kan.)

Khandhavun Paadhaangalley Theydi Naanvandhey Ninathen Aandrathil
Munmundha Pillai Yendhr Krupey Syidhu Kaapaatrviyi MUKUNDA { **TAMIL** }
Naanyenu Balley Nimma Mahimeygallanu Nirajaaksha Mukunda
Dheena Thanadhalli Nambidhey Birudhulla Dheena Rakshaka Mukunda

Yashodha Baaludayana SreeKRISHNA Nee Samana Yevuru
Naa Sarva Praathanamulu Vini Neevu Naa Sarva Praathanamulu Vini Neevu
Mukhamuthoruvareyevuraa { **TELUGU** }
Naanyenu Balley Nimma Mahimeygallanu Nirajaaksha Mukunda
Dheena Thanadhalli Nambidhey Birudulla Dheena Rakshaka Mukunda

Kairadithil Kandha Nakho BaalaVaarijaaksha MUKUNDA
Maranyikoveyangha Saangha Namaskaara Maranyikoveyangha Saangha Namaskaara
Varathoryi RANGA { **MALAYALAM** }
Naanyenu Balley Nimma Mahimeygallanu Nirajaaksha Mukunda
Dheena Thanadhalli Nambidhey Birudulla Dheena Rakshaka Mukunda”

Dhil Hamaara Kholey Hamnaa Dhek Tumhey Chala Vaasu RANGAVarnaa
Aala Vatsa Khorey Ghanna Yeyvathaana Aala Vatsa Khorey Ghanna Yeyvathaana
Chalajaanatho **PRASANNA HAYAVADHANA RANGA** { **HINDI** }
Naanyenu Balley Nimma Mahimeygallanu Nirajaaksha Mukunda
Dheena Thanadhalli Nambidhey Birudulla Dheena Rakshaka Mukunda (Kan.)

Lakshmi Hayavadhana DevaraPaadaaravindaKeyGovindaGovinda

“Mareyadhaley Hariya Naama Baredhu Vodhi Keylidhaghey
Kareydu Mukuthi Koduva Neley Aadhi Keshava” (Kan.)

V O L U M E – I: -

“Neechocha Thiliyadhey Sarvaara Charanakkey Chaachidhey Nosala Hasthagalla
Yochisi Nodalu Sojigavaagidhey Vaachakkey Nilukadho **HARIYEEY**” (Kan.)

{ I bowed before all and sundry (except YOU) and returned empty handed, Now looking back I realize the utter futility of such actions, O ! HARI! }

“Dhinakaranudhisi Kathhaley Poogadhidharey Hagaleynu Iruleynu Kurudanighey Shree Krishna Shree Krishna SHREE KRISHNA !”

{ Even after Sunrise, If the Darkness Refuses to Disperse, What is the Use of Such a Dawn and Dusk to a born blind, O! SHREE KRISHNA! }

After completion of a stupendous ^^Panchamukhi Yaatra^^ and ^Mantralaya Yaatra^, Blessed with “The Most” Grandest Darshan of ^Panchamukhi Mukya Praanaru^ and ----

{{ Shrethanaam Swapaadham Manobhistadhaaney
Spuradhroopamohaprahaari Prabhaava ||
Ava Thvam Sadha **GURO RAGHAVENDRA** Prabhu
Mey Shirasya Shuhastham Nidheyhi ||
RajoheenaTheyhinapadhaambhujaatham Prapanaha
Prayathi Prakrusta Pramodham ||
Ghanaananda They Paadhpadmam Pravindhanna
Nandheepyamandham Sadhaanandameyathi ||
Vandhaanyo Vadhaanyo Vadhaanyaasthi Kathvasthathoham
Yathey Hantha They Padhamaapam ||
Dhayaalo Dhayaalo Dhayaalo
Dhayaalo Dhaayam Kurva Moghaam Padham They Prapadhyey ||
Yathaashakthi Paadhasthu Thim They~appanachaarya
PraGeethaam Patantham Pramodham Bajanthi ||
Na Jaanaami They Paadasevaavidhaanam
Yathaashaktim Kinthu Svayam Soumi Noumi ||
Mahaapadhvinaashaaya They Paadharenuhu Prabhuhu Syoudhathasthjaam
Vipanno~hamaapam || (San.) }}

(Contd. from above.....)

---- the *Moola Brundaavana^ of *Sreemadh Raghavendra Theertharu^, our group comprising of ‘Aajanma Raayara Baktas’ hailing from both *Vyaasa Koota^ and *Daasa Koota^ hegemonies re-started our journey towards ^^Pandarpur^^, on the banks of the River Chandrabaaga (River Bheema), Western Maharashtra, for a Darshan of *Lord Vittala^ and Rukkumaayi !

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“Yenu Peylali Thangi Thimmaiahana Paadhavanu Kandey
Kanasu Kandeyney Manadalli Kalavala Gondeyney

Honnadha Khadagavanittu Thimmaiaha Thaa Polva Naamavannu Ittu
Andhughey Galukkeynnuthaa Yenna Mundhey Bandhu Ninthidhaanalle
Yenu Peylali Thangi Thimmaiahana Paadhavanu Kandey
Kanasu Kandeyney Manadalli Kalavala Gondeyney

Makara Kundalavanittu Thimmaiaha Thaa Kasturi Thilakavannu Ittu
Gejje Galukkeynnuthaa Swami Thaa Bandhu Ninthidhaanalle
Yenu Peylali Thangi Thimmaiahana Paadhavanu Kandey
Kanasu Kandeyney Manadalli Kalavala Gondeyney

Muthina Pallakiya Yathigalu Hothu Ninthidharalley
Mutthina Pallakiya “**Prahalaadaraajaru**” Hothu Ninthidharalley
Mutthina Pallakiya “**Bahkleekaraajaru**” Hothu Ninthidharalley
Mutthina Pallakiya “**Vyaasaraajaru**” Hothu Ninthidharalley
Mutthina Pallakiya “**Gururaayaru**” Hothu Ninthidharalley
Chathra Chaamaradindhaa Rangaiahana Utsasva Mooruthiyanney
Yenu Peylali Thangi Thimmaiahana Paadhavanu Kandey
Kanasu Kandeyney Manadalli Kalavala Gondeyney

Thaamara Kamaladhalli Krishnaiaha Thaa Bandhu Ninthidhanalley
Vaayu Bramhaadhigalu Rangaiahana Seveya Maaduvarey
Yenu Peylali Thangi Thimmaiahana Paadavanu Kandey
Kanasu Kandeyney Manadalli Kalavala Gondeyney

Mutthu Navarathnadhalli Kethisidha Swami Yenna Hrudhaya Mantapadalli
Sarvaabharanadhindha **PURANDARAVITTALANA** Koodidheyney
Sarvaabharanadhindha **PURANDARAVITTALANA** Koodidheyney
Sarvaabharanadhindha **PURANDARAVITTALANA** Koodidheyney (Kan.)

Lakshmi Venkateshwarana Paadaaravindakey Govinda Govinda

Padmaavathi Sreenivaasadevara Paadaaravindakey Govinda Govinda

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Before commencing our journey from the Sacred Confines of a small re-dedicated ^^Shrine^^ of *Lord Venkateshwara^ at ^^Mantralaya^^, noted **Vyaasa Koota** scholars’ performed **Mangalaarathi** to Epic [[**Sarva Moola**]] of *Sreeman Madhwacharyaru^

with utmost reverence accompanied by thunderous ovations of “**HARI SARVOTAMA VAYU JEEVOTAMA**”! Auspicious notes of “**Shankanaadha**” arising from tens and scores of huge conch shells accompanied by heart thudding beats of the famed “Nagaari” drums filled the air in all directions, thereby flagging off our journey towards
^^PANDARPUR^^!

Most auspicious & full throated cheers echoed in all directions! -----

MoolaRamaDevarigeyJayavaagali !
DhigvijayaRaamaDevarigeyJayavaagali !
JayaRaamaDevarigey Jayavaagali !
LakshmiNarasimhaDevarigeyJayavaagali !
VenugopaalaKrishnanigeyJayavaagali !
PANDURANGA VITTALA JAI HO PANDURANGA VITTALA JAI HO!

{{ Samacharana Sarojam Saandhraneelaambhudhaabham
Jaghana Nihithapaaneem Mandanam Mandanaanaam |
Taruna Tulaseemaala Kandharam Kanjanetram
Sadhaya Dhavalahaasam VITALAM Chintayaami || (San.) }}

*Vittala^ or *Vithoba^ or *Panduranga^ (*Lord Krishna^) is Worshiped in many regions, more so in the western regions of south central India. The original Shrine dedicated to *Lord Vittala^ is located at ^^Pandarpur^^, Maharastra, about 65 kms west of ^^Solapur^^ on the banks of River Bheema which is also known locally as Chandrabhaaga. The Holy Name *Vithoba^ means Father Vittala. Also,*Vittala^ itself is derived from the word *Vishnu^ in Kannada. *Panduranga^ is a Sanskritized version of “Pandarga”, an ancient name of ^^Pandarpur^^ wherein ‘Phand’ denotes→ Knowledge (Jgnaana) and the Giver of such Knowledge is none other than **VITTALA!** Also, the Holy Name of **VITTALA** can be further inferred as “**VIT**” implying → Knowledge; “**TA**” implying→ all those berefit of (Knowledge) and “**LA**” implying→ The Ultimate Sponsorer of! Thus the complete Holy Name of ***VITTALA**^ as a whole implies as “The One Who Guides all those who are berefit of Knowledge towards Him, and shall Bless such an individual with True Knowledge”!

“Yenu Sukrutava Maadidalu Thaaayi Yashodhey Gaanalolana Mukhava Mudhisuvanthey
Ganga Janakagey Gadige Neer Yeyrevallanthey
Mangalaangagey Bhaamey Shrungaripallanthey
Tunga Mahimagey Tottilol Malagisuvavalanthey
Kangalagocharana Yethhi Muddhipalanthey”(Kan.)

Once it so happened that *Lord Krishna^ at His Abode of ^^Dwaraka^^ fondly remembered His early childhood days at ^^Mathura^^ spent in the company of his numerous cowherd friends and cherished the memories of fun and frolick times’spent

with His adorable clans' of Gopikaas'! *Lord Krishna^ was so immersed in such 'Pleasurable Thoughts' that He did not notice the 'Arrival' of His Chief Queen Rukmini Devi in His Quarters! Much Upset and angered by this slight, though unwanton, on the part of Her *Lord^, Rukmini Devi left ^^Dwaraka^^ in a 'huff' and proceeded in the southerly direction towards dense and impenetrable Dandirvan forests! After some days *Lord Krishna^ too set off from ^^Dwaraka^^ in search of Rukmini Devi and Arrived at the same forest. On the way, *Lord Krishna^ first came to ^^Mathura^^ and then later on visited ^^Gokul^^ in search of Rukmini Devi. Thereafter, accompanied by His numerous friends and acquaintances, *Lord Krishna^ Arrived at the Abode of the famed Govaradhan Mountain in search of Rukmini Devi, but in vain. In due course the 'search party' finally arrived at the banks of River Bheema. Here, *Lord Krishna^ Advised His followers to stay put at one place and Himself Entered the thick forests of Dandirvan Alone! After a while *Lord Krishna^ Located Rukmini Devi and Placated Her after much cajoling!

Now, re-united once again, *Lord Krishna^ and Rukmini Devi came to the ^^Ashrama^^ at Dandirvan, where *Pundalika^ was immersed in the service of his aged parents'!

“Yenu Sukrutava Maadidalu Thaaayi Yashodhey Gaanalolana Mukhava Mudhisuvanthey
Chaturaasyana Pithana Suthayenuvalenthey
Shruthivinuthanighey Jogulava Paadualanthey
Shatha Ravi Thejanighey Aarathiya Yeythuvalanthey
Ghatha BeethanigheyBhaamey Rakshey Iduvalanthey” (Kan.)

Legend has it that it was this very same devotee, *Pundalika^ who founded ^^Pandarpur^^. His father Janudeva and mother Satyavathi lived in an ^Ashrama^ deep inside thick forests of Dandirvan. *Pundalika^ was a devoted son to his parents, but soon after marriage he began to illtreat his parents. To escape from this misery the poor parents decided to go on a pilgrimage to ^^Kashi^^. When *Pundalika's^ wife learnt about this, she too decided to go along with her inlaws'. Thus, she and her husband *Pundalika^ joined the group of pilgrims on horseback and headed towards ^^Kashi^^. Unfortunately, while *Pundalika^ and his wife rode on horseback, the old couple walked alongside feebly! Every evening when the party camped for the night, *Pundalika^ forced his parents to groom the horses and look after their welfare and entrusted them with other menial jobs, while he himself rested in comfort along with his wife! The poor parents on their parts cursed the day when they decided to go on a pilgrimage along with their selfish son, *Pundalika^! In due course the party reached a famous ashrama and set up camp for the night. Much impressed with the facilities at that ^Ashrama^, the devotional group decided to spend a few days there. Soon being very much tired from the ordeals of a long journey, all were asleep excepting *Pundalika^, who could not sleep howmuch so ever he tried! A few hours before dawn, *Pundalika^, much to his immense surprise happened to see a dazzling bevy of young and beautiful damsels all atired in dirty and stained clothes entering the very same ^Ashrama^! Then, even as *Pundalika^ watched in

amazement, the group of divine damsels began fetching water from nearby streams, clean the floor and wash the clothes of the inmates of the ^Ashrama^! *Pundalika^ also noticed that these same damsels were very much glowing with fresh clothes and a radiant dazzle even as they came out of the ^Ashrama^ and disappeared from the precincts, in stark contrast with their appearance as they entered the ^Ashrama^! *Pundalika^ observed this most strange sight every night continuously and was much taken in by this mystery! One night to get to the bottom of this mystery, the curious *Pundalika^ threw himself at the feet of the advancing group of damsels and implored them to identify themselves! Indeed, *Pundalika^ was taken aback when the damsels identified themselves as none other than **GANGA, YAMUNA, SARASWATI** and other Holy Rivers' of the sub-continent in whom countless multitudes of devotees regularly took bath and were being cleansed off their sins in toto! A stupefied *Pundalika^ was also informed by these River Goddesses' that they (the Rivers' themselves) were in turn 'Cleansed' of all such multitudes of sins' so 'acquired' after they performed the daily chores at the ^Ashrama^!

“Yenu Sukrutava Maadidalu Thaaayi Yashodhey Gaanalolana Mukhava Mudhisuvanthey
Jagavaneythidhavana Maguvandh Yeythuvalanthey
Nigamagocharana Icchisuvallanthey
Aganitha Mahimana Bighidhu Haggadhi Kattuvalanthey
Nighey Nitya Truptanighey Paalanunnisuvalanthey” (Kan.)

Further, the River Goddesses together beseeched the dumbfounded *Pundalika^ that, indeed, he was most sinful on account of the misdeeds that he continued to wrought upon his hapless and aged parents! This stark revelation of his ongoing behaviour at the hands of the River Goddesses' brought about a sudden sea change in *Pundalika^ and he wept in utter remorse for all the vile sins' that he had committed till then on his aged parents. Later, a much repentant *Pundalika^ along with his wife, as they continued their onward journey towards ^^Kashi^^, walked the difficult path all along, while his aged parents sat on horseback, instead! Soon *Pundalika^ managed to pacify his aged parents' and returned with them to their ^Ashrama^ at Dandirvan and was thoroughly engaged in the service of his aged parents day in and day out!

“Yenu Sukrutava Maadidalu Thaaayi Yashodhey Gaanalolana Mukhava Mudhisuvanthey
Bahumukhanighey Bhaamey Muttaniduvuvalanthey
Ahishayananighey Haavu Kachhithuyennuvalanthey
BaluDhythasamhaarakanighey Bhaya Thoruvavalanthey
Mahima NaraHarighey Gummana Thorpalanthey” (Kan.)

“IT WAS TO THIS ASHRAMA AT DANDIRVAN THAT THE LORD OF LORDS', *LORD KRISHNA^ ARRIVED TO TEST THE DEPTHS OF DUTY CONSCIOUSNESS OF HIS DEVOTEE”

Meanwhile *Pundalika^ was too busy attending to the daily chores and needs of his parents. Though *Pundalika^ was aware that it was none other than *Lord Krishna^ who had Arrived at the doorsteps of the ^Ashram^, he (Pundalika) reclined to look after the Divine Duo unless and until he was done with the job of looking after his aged parents! *Pundalika^ also cast aside a ‘Brick’ in front of the doorsteps and “advised” the *Lord^ to Stand on It for a while! Much impressed by this ‘show of comitment’ and devotion towards the cause of serving his aged parents, the *Lord^ did not mind this discomforture and nonchalantly Stood on the very same ‘Brick’ shown by *Pundalika^! In due course *Pundalika^ after finishing his parental duties rushed towards where the *Lord^ Stood and begged for forgiveness! In turn, *Lord Krishna^ Replied that far from being displeased, He (the Lord) was indeed very much Pleased with the levels of commitment of *Pundalika^ towards his aged parents. Also, the *Lord^ Wished that He be Worshipped henceforth in the same position, as of ‘**Standing on Brick**’! Thus, the *Lord^ Acquired a New Name, that of ***VITHOBA**^! In due course an imposing ^^Shrine^^ was built over the same place where *Lord Krishna^ Stood Waiting for His devotee *Pundalika^! Even now one can see the *Lord^ Standing on a ‘Brick’ with His Arms Resting on His Waist as per the command of His devotee. Here, one can also see the Icon of Rukmini Devi, the Divine Consort of the *Lord^.

“Yenu Sukrutava Maadidalu Thaaayi Yashodhey Gaanalolana Mukhava Mudhisuvanthey
Kadagola Neyna Kyiyollaghey Pididhu Paalgalodeya Dwarakaa Nilaya
Guna Ranna Bidhadhey Salahuva **HAYAVADHANA MOHANA MUDDHU**
UDUPI SHREE KRISHNANA Mudiyalleythuvalanthey (Kan.)

*{ All devotees who are about to read this article are hereby requested to compulsorily **CLAP** loudly to **Herald the Arrival of *Lord Krishna^ as *Vittala^ at ^^Pandarpur^^ !}***

Mulling over such uniquely Divine “Sthala Mahaatmey” (Sanctity & Fame), our spiritual bandwagon consisting of veteran *Vyaasa Koota^ scholars and Haridaasas’ sped across semi-arid regions of Western Maharastra, box jacked on either side as it were, by precarious hills and serpentine ghats, towards the ‘Table-land’ Plateau of ^^Pandarpur^^ in Western Maharastra, led by a boisterous groups of Mahrata devotees affiliated to ^^Varadendra Theertha Mutt^^, ^Pune^^ ! Indeed this famed region had earlier spawned such great devotees of *Lord Vittala^ such as Naamadev, Sant Tukaram and Sakku Bai, to name a few! Unhindered by such scorching pace set up by our automobile caravans’ each member of our group silently pondered over our own ‘Individual State of Existence’ and the ways & means of our ‘Impending Offerings’ to *Lord Panduranga Vittala^ at ^^Pandarpur^^! Meanwhile, our boisterous group of Mahrata Devotees’ from ^^Varadendra Theertha Mutt^^, ^Pune^^, moving ahead of us in the ‘lead vehicle’, each of them sporting colorful headgear known as ‘Pagadi’, had begun full throated invocation of

the Mother Goddess (Amba Bhavani) with devotional fervor and enthusiasm as only they could!

“Jai Ambey GowriMaaiyaJaiShaamaGowri
DaasJanon Ka Sankat BakthJanon Ka Sankat
KshanMein Dhoor Karen Kshan Mein Dhoor Karen
JaiAmbey GowriMaaiyaJaiShaamaGowri”

“JaiAmbey GowriMaaiyaJaiShaamaGowri
HariBakthoney Thumhri PaasAaavey
KrupaaKaroMaaiya Krupaa Karo Maaiya
JaiAmbey GowriMaaiyaJaiShaamaGowri”

JaiAmbeyGowri Maaiya Jai ShaamaGowri
SaaadhuSanthonKaMaargSulabhKardheyMaa

Vittal Ka Darshan

Vittal ka Darshan

Vittal Ka Darshan

Sheeghrey Mein Hovey Maa Thumhri JoliMein HumAaavey Maa
Jai Ambey Gowri Maaiya Jai Shaama Gowri”

Moha Maaya Liptaakar HARI BAKTI Badaadhey Maa

Mahadev Ka Saha Darmini Thumhri Charanomey Aaavey Maa

JAI AMBEY GOWRI MAAIYA JAI SHAAMA GOWRI (Hindi)

The booming chants of these ‘Divine Invocations’ of “**Durga Maata**” echoed in all directions propelling our puny devotional group towards our ultimate goal of partaking in Darshan of *Lord Panduranga Vittala^! These frenzied cheers emanating from our lead battalion of Maratha devotees’ from ^Pune^ sent us all in spiritual tizzy even as they applied fiercely red “KumKum” on the foreheads of all senior *Vyaasa Koota^ scholars and venerable *Hari Daasas^! This fiery red “Kum Kum” aptly matched and complimented the subtle “**Urdhva Pundra**” worn by *Vyaasa Koota^ scholars and *Hari Daasas^! The roars of automobile engines running at full speeds echoed throughout the deep ravines that abutted either sides of the State Highway connecting Pune --- Daund --- Satara --- Raigadh --- Shivneri --- Sholapur, further beyond towards Konkan, reminding one and all of similar thunder of horse hooves “**That Might Have Been**”, in days

bygone, when the erstwhile Maratha armies swept every thing in their path, under the able stewardship of the legendary Chatrapathi Shivaji Maharaj (1630-1680AD) --- the leader of a fiercely loyal and proud Maratha clan, and a most favored devotee of Goddess Amba Bhavaani! In fact, in popular local Marati parlance, the Golden Rule of Chatrapathi Shivaji Maharaj is remembered in the manner as given below,

QUOTE ---

Nishchayacha Mahameru

Bahutha Janansi Aadharu

Janata Raja (Marati) ---- **UNQUOTE**

Meaning : ---

The Emperor always Achieved whatever He desired.

The Emperor was always fairminded and supported His subjects.

The Emperor was Wise and Knowledgeable.

Perhaps the single most notable feature of the Maratha Rule under Chatrapathi Shivaji Maharaj was that it succeeded to a great extent in offering a protective shield to the Hindu way of life in Western, Central and Southern India during a most tumultous period of Indian History! Thus within a short span of 100 years after the fall of the Great Vijayanagar Empire at ^^Hampi^^, History provided Chatrapathi Shivaaji Maharaj with a sort of a “**Carte Blanche**” to rule over the entire Deccan. The Mahrata Empire under Chatrapathi Shivaji Maharaj stretched from ^^Kanniyakumari^^ in the South upto mid central India comprising of major parts of Vidharb & Saurashtra, all the while maintaining an uneasy truce with the erstwhile Kingdoms’ of Mysore and Tanjore!

Namo Parvathipathey HAR HAR MAHADEV!

At last after an eventful journey, our devotional group finally arrived at the banks of the River Chandrabhaaga at pre-dawn, for a refreshing dip in the pristine Holy and cool waters’, a most welcome relief after the heat of the merciless Sun! Indeed, this “**Magnificent Dawn**”, wherein the entire Horizon lay bathed in “**Subtle Saffron Color**”, was similar to the Saffron “**Parama Paavana Madi Vastra**” draped over the ^^Moola Brundavana^^ of *Sreemadh Raghavendra Theertharu^ at ^^Mantralaya^^! Needless to add, the purification ablutions were started in right earnest mirroring the eagerness of devotees to have a ‘**Darshan**’ of *Lord Panduranga Vittala^!

**BhaarathiRamanaMukhyaPraanaanthargathaShreePandaraapuraadhivaasiRukum
iniVittalaPreyerneyaRukuminiVittalaPreethyarthamHariSarvothamathvaJgnaana
BakthiVyraaghyaadhiSidhyarthamAnthahkarnaShudhyarthamShareeraShudhyart
hamVishnuVyshnavaParicharanaYogyathaaSidharthamJgnaathajgnaathaDoshaPa
rihaarthamTulasiVrunndaavanaAshwathaGoBramhanaVishnuVyshnavaSaaligrama
aChakraankithaSannidhouBhageerthayaadhiTrikotiTheerthaabhimaaniDevathaSa
nnihithaAsminJalaraasiBheemarathiNadhyaamPraathahaSnaanamAhamKarishye
y|| (San.)**

After compulsory annointment of “Pancha Mudras” and performance of “Sandhya” our group members collectively performed ‘**Sankalpa**’ for having undertaken this ^Yatra^ with an intention of offering the merits of all individual efforts at the Lotus Feet of *Lord Panduranga Vittala^! “Paada Pooja” of senior *Vyaasa Koota^ scholars’ and *Haridaasas’^ was also performed with much piety and aplomb by one and all! Now, we were all ready for a fabulous Darshan of *Lord Panduranga Vittala^! Even as we all moved ‘en masse’ towards the ^^Holy Sanctum^^, senior *Vyaasa Koota^ scholars apraised everyone about the unsurpassed Glory of the Great ***SreepaadhaRaajaru**^, the doyen of Haridaasa Movment and a “**Numero Uno**” Vyaasa Koota Dhigaja who had ‘Found’ the famed Icon of “**RANGA VITTALA**” in a ‘Samputa’ on the banks of the Holy River Chandrabhaaga at ^^Pandarpur^^ more than five Centuries years ago! *ShreepaadaRaajaru^ had Danced around singing with uninhibited joy and ecstacy Carrying the famed Icon atop His Head while He Marched towards the Holy Sanctum at ^^Pandarpur^^! From then on, “**Ranga Vittala**” became the ‘Ankita Naama’ of *Sreepaadaaraajaru^!

“Ikko Nodey Ranganaathana Puttapaadhava Sikkithey SreeLakshmipathiya Dhivya Paadhava Akko Nodey Ikko Nodey

Shankha Chakra Gadha Padma Ankitha Paadhava
Ankusha Kulisha Dhwaja Rekha Ankitha Paadhava
Pankajaasana Hrudhayadhalli Nalliva Paadhava
Sankataharana Venkateshana Dhivya Paadhava

Lallaney Lakshmi Ankadhalli Nalliva Paadhava
Jalajaasanana Abhistavella Sallisuva Paadha
Mallarageylidhu Kamsaasurana Gheydhapaadava
Baliyameytii Baaghirathiya Padeydhapaada

Ikko Nodey Ranganaathana Puttapaadhava Sikkithey SreeLakshmipathiya Dhivya Paadhava Akko Nodey Ikko Nodey

Bandeya Baaleya Maadhidha Udhganda Paadava

Bandillidha Shakatasurana Vodhapaadava

AndajaHannumar Bhujadholu Pothava Paadava

Kandevey Naavu **RANGA VITTALANA** Dhivya Paadava

Ikko Nodey Ranganaathana Puttapaadhava Sikkithey SreeLakshmipathiya Dhivya Paadhava Akko Nodey Ikko Nodey” (Kan.)

Ranga Vittalana Paadaaravindaakey Govinda Govinda

At this juncture senior *Vyaasa Koota^ scholars’ also apraised us of the most humble and far reaching deeds of the peerless Pontiff, *Suyameendra Theertharu^ (1933-1967 AD), who regined at the Pontificate of the Sree Mutt for 33 years! During His early day the Holy Pontiff *SuyameendraTheertharu^ was entrusted to the care of Three Most Eminent predecessors, being *Sukruteendra Theertharu^, *Susheelendra Theertharu^ and *Suvrateendra Theertharu^ and on account of this was a recepinet of hoary “Upadesha”, “Sastra Jgnaana” from them! After His ordainment, *Suyameendra Theertharu^ proved to be a “**UbhayaVamshaabdhichandrama**” in all its true meaning. While the Title “**KRISHNAGRAHAGHRUHEETAATMA**” SUITS the Holy Pontiff *Sreemadh Raghavendra Theertharu^, the Title “**RAGHAVENDRAGRAHAGRUHEETAATMA**” SUITS the Holy Pontiff *Suyameendra Theertharu^ in **TOTO!** The Holy Pontiff was always and constantly immersed in the selfless service and meditation of the Holy Pontiff *Sreemadh Ragahavendra Theertharu^! The Holy Pontiff never ever used to go far away from ^^Mantralaya^^ and never used to get tired of extolling the Holy Merits of doing service to *Raayaru^! Many fortunate devotees’ have witnessed *Suyameendra Theertharu^ standing poigantly infront of the ^^Moola Brundavana^^ of *Sree Raayaru^ and shedding copious tears of devotion, completely overcome with emotion! The Holy pontiff was also instrumental in single handedly transforming ^^Mantralaya^^ into a place of pilgrimage with modern buildings, kitchen and other basic amenities. And all such Holy Merits thus gained due to the selfless service directed towards *Shreemadh Raghavendra Theertharu^ and his devotees’ was in turn distributed amongst scores of His followers, disciples, scholars and laymen alike. It is said that once *Suyameendra Theertharu^ was at the forefront conducting the “Mahaaaradhana’ of *Jitamitra Theertharu^ at, Jitamitra Gadde, an Island situated in the middle of the confluence of River Krishna and River Bheema, far away from ^^Mantralaya^^. There, *Shreemadh Raghavendra Theertharu^ appeared in the dreams of *Suyameendra Theertharu^ Holding in His Hands a Silver Plate full of the sacred “**Mantrakshatey**” and Advised Him to return to ^^Mantralaya^^ at once! *Suyameendra Theertharu^ ‘Realized’ the ‘Significance of the dream’ and knew that indeed His Time had come and rushed towards ^^Mantralaya^^! It is said that, on reaching the outskirts of ^^Mantralaya^^, *Suyameendra Theertharu^ Bowed full length towards the ‘Direction of ^^Moola Brundaavana^^’ from the entrance to the Holy Town itself, and breathed His last soon after, uttering the Name of the *Lord^! **SUCH IS THE LEGION OF *GURU RAYARU’S^ TRUE DEVOTEE!** Thus, the “**Saga of Selfless Service**” so well personified in *Suyameendra Theertharu^, that had begun at ^^Mantralaya^^, so

initiated by none other than *Guru Rayaru^, finally ended at ^^Mantralaya^^, at the behest of *Guru Rayaru^!

Shreedharaanghrisaroruhey Dhisha Daasathaamakadhaasathaam|
Thadvadhoodapavanaadhikeyshvanudhaasathaamaanudhaasathaam||
RAGHAVENDRA Karaashrayam Thavadheyhi Mey Varadhyihi Maam|
RAGHAVENDRA Karaashrayam Disha Rakshathaam Kuru Chaakshatham ||
Ramaya Hruthahruthvaham Na Labhey Sukham Na Labhey Sukham |
Kim Karomi Hathashayascharishnuraham Mrughathrushnaya ||
Ghaathakam Mama Poorva Karma Vibhaadhathey Pravibhaadhathey |
Theyna Samskritisaagarey Bramatho Mama Bramatho ||
Vedmi Kinchana Saadhanam Nahi Sadhgatey Mama Sadhgatey|
Maargamaashu Vimuktidham Pratidharshaya Pratidharshaya ||
Dhraavayaashu Mamaapadham Niyathaayathaamanayaagathaam|
Anyatha Thava Bakthadhukhaharapradha Thu Bhavedhvruthaa ||
Yaami Kam Thvadruthey Pithaha Sharanam VadhaaSharanaha Prabho|
Putravatsalatha Pithusthava Naasthi Kim Thava Naathi Kim ||
Naana Bhoktumaham Kshamaha Kharadhurdharshaamadhunyedhrusham|
Thaatharodheemi They Puraha Karunaa Na Kim Karunaa Na Kim||
Maanayasva Suthasya Mey Bahubhaashanam Kuruneyshanam|
Vakravaagapi Baalakasya Mudham Pithuhu Kuru They Na Kim|| (San.)
* * * * *

Similar to the Divine Dwelling of *Lord Krishna^ at ^^Dwaraka^^, the *Lord^ now Dwells at ^^Pandarpur^^ in this Kaliyuga. Also, it was **HERE** at ^^Pandarpur^^ that the Great *SreepaadaRajaru^, the “Haridaasa Pithamaha”, “**TOOK**” The ‘Glorious Ankitha’ of “**RANGA VITTALA**”! Also, it was **HERE** at this same place at ^^Pandarpur^^, that *Jagannatha Daasaru^ Took His “Ankitha” “**JAGANATHA VITTALA**”. Thus, it was from **HERE** that the great Ganga of Hari Bakthi in the form of [[**Daasa Saahitya**]] was ‘**Initiated**’ under the ‘**Divine Supervison**’ of *Lord Panduranga Vittala^ carrying His ‘**Unerasable Stamp of Approval**’. Mention must also be made here about the ‘**Individual Glory**’ of *Vaadiraajaru ^ (**HAYAVADHANA**), *Purandara Daasaru^ (**PURANDARA VITTALA**), *Kanaka Daasaru^ (**AADHI KESHAVA**), *Vijaya Daasaru^ (**VIJAYA VITTALA**), *Gopala Daasaru^ (**GOPALA VITTALA**) and the like, all of whom espoused the ‘**Divine Cause of Haridaasa Movement**’, being **Supremely Blessed & Chosen** by *Lord Panduranga Vittala^! It is also believed that the Great Haridaasas’, *Purandara Daasaru^ and *Kanaka Daasaru^ Received their individual ‘Ankita’ from none other than Holiest of Holy *Madhwa^ Pontiff *Vyaasa Theertharu^!

“Vaasudeva Neymbo Naama Vadhanadhalli Vadharuvey
Bhaya Paasha Yembo Aangiyannu Haridhu Haridhu Haakuvey
Keshavana Hoova Mudidhu Kunnidhu Kunnidhu Aaduvey
Jada Dosha Vembo Godeyannu Kedhari Kedhari Haaruvey
Hucchu Hidiyithu Yennaghey Hucchu Hidhiyithu

Purandara Vittalana Paadaaravindaakey Govinda Govinda!

The Idol of *Lord Vittala^ is located on a sort of raised platform at the Centre of the ^^Holy Sanctum^^, the Doors of which are completely covered with gleaming beaten silver plates. Here, the *Lord^ Awaits all His devotees, with His Two Arms on His Waist, waiting to alleviate each and every individual devotee! Most curiously, the *Lord^ also ‘Carries’ a stout stick with Him, a ‘Reminder’ to all those who do not fall in line, that they would be at the receiving end of His wrath! *Lord Vittala^ Stands Here with the ‘Holy Angavastram’ Tied Around His Waist, as if signifying that **HE** is Waiting To Alleviate All His True Devotees’ by ‘**Taking**’ them all safely ‘**Ashore**’! Standing in the Vicinity of *Lord Panduranga Vittala^ at the ^^Inner Sanctum^^ each member of our devotional group first embraced the Holy Feet of the *Idol^ with utmost devotion ahead of an ‘**Impromptu**’ Invocation of the Supreme Lord ----

Smara Krishnam Bhaja Hareem Namah Vishnum Shrayaachyutham |
Thyaja Kaamam Jahi Krodham Jahi Moham Bhavaalayam
Shrunu Shourikathaaha Punyaaha Pashya Shreepathivighraham |
Jighra **SHREEPAADHA TULASEEM SPARSHYA VYKUNTAVALLABHAM**
Bhunkthva Keshava Nyiveydhyaam Thishta Maadhavamandhrey |
Japa Naraayanamanum Pata Thannaama Mangalam
Paahi Prapannajanathaam Broohi Shathyam Hitham Nrunaam |
Dheyhi Kaankshithamarthibhyo Yaahi Sajjana Sangathim
Kuru Bhoothadhayaam Nityam Chara Dharmamaharnisham |
Jaaneehi Nityamaathmaanamaheynyadhi Nashvaram
Panchashlokeemimaam Shasvath Pata Dhaarayaa Chinthayaa |
YEYTHAVAN SARVA VEDAARTHAHA SAMASENA NIROOPITHAHA
NAASTHI NARAAYANASAMAM NA BHoothAM NA BHAVISHYATHI |
Yeytheyna Sathyavaakhyena Sarvaarthaan Saadhayaamyaham (San.)
Purandara Vittalana Paadaaravindaakey Govinda Govinda!

Senior *Vyasa Koota^ scholars placed the ‘Devara Pettigey’ adorned with dew-fresh tendrils of ‘Sacred Tulasi’ leaves at the Holy Feet of *Lord Vittala^ and bowed full length before Him with utmost devotion and grace! Next, group members of www.gururaghavendra.org, each one of them totally committed in the performance of their own unique ‘Seva’ to “Raayaru” and The *Lord^, led by the affable Webmaster, in turn submitted their individual ‘**Saadhaney**’ arising from such pursuits at the Lotus Feet of ***Lord Vittala**^! This group comprising of Rajaraman Nagarajan, Raghavendra Patwari, Balaji Raghavendran and the like, all co-believers of the Motto – “**Devotion Knows No Boundary**” moved single-file in front of the *Lord^, each with his own prayer and silently ‘Bowed’ full length before *Lord Vittala^! Meanwhile, delirious *Haridaasas^ sang and danced with unbridled religious fervor in front of their **SOLE MENTOR, *LORD VITTALA**^! The auspicious notes arising from scores of ‘Taalas, Tamburis and Mrudhangas’ accompanied by the ‘Divine Compositions’ of famous Haridaasas’ resounded in all directions! The Mahrata devotees affiliated to ^Varadendra Theertha Mutt^^, ^^Pune^^, with highly contagious enthusiasm cheered aloud with gaint

roars of “VITTALA VITTALA” that resounded ever outwards in the limited confines of the ^^Holy Sanctum^^ with increasing decibels of octaves!

A “SPECTACULAR GRAND FINALE” was soon enacted at the ^^Inner Sanctum^^ by senior *Vyaasa Koota^ scholars’ who took out a ‘Brilliant Gold-Silver Tipped Conch Shell’ from inside the ‘Devara Pettigey’ and after placing fresh tendrils of “Shree Tulasi” on them poured the same over a Gleaming Rectangular shaped SILVER AMULET, signifying Jgnaana (Knowledge), with the Holy & Glorious Name “TIRUMALA VENKATA” Embossed on It in Sanskrit! This Silver Amulet alongwith the ‘Gold-Silver tipped Conch shell’ together with sacred Tulasi tendrils was placed at the LOTUS FEET of *Lord Panduranga Vittala^ and the same was Offered to HIM! This Offer was made to H I M with utmost ‘Devotion and Reverence’, after sprinkling the sacred Holy Waters’ of the River Chandrabhaga, accompanied by thunderous extempore ‘Samarpana Shanti Mantras’ rendered ‘Non-stop’ three times by senior *Vyaasa Koota^ scholars’! -----

AsmadhGuruvanthargathaShreeTeekaacharyaanthargathaShreeSatyasandhaRaghavendr
aPoojyaPaadhaanthargathaLakshmiNarasimhaathathmahaShreeVenuGopaalaKrishnaath
makahaShree MahaLakshmiPadmavathiSameytha TIRUMALA VENKATA Priyathaam
||

AsmadhGuruvanthargathaShreeTeekaacharyaanthargathaShreeSatyasandhaRaghavendr
aPoojyaPaadhaanthargathaLakshmiNarasimhaathathmahaShreeVenuGopaalaKrishnaath
makahaShreeMahaLakshmiPadmavathiSameytha TIRUMALA VENKATA Priyathaam
||

AsmadhGuruvanthargathaShreeTeekaacharyaanthargathaShreeSatyasandhaRaghavendr
aPoojyaPaadhaanthargathaLakshmiNarasimhaathathmahaShreeVenuGopaalaKrishnaath
makahaShreeMahaLakshmiPadmavathiSameytha TIRUMALA VENKATA Priyathaam
|| (San.)

SreeshaTirumalaVenkataKrishnaarpanamstu !

Henceforth, all forthcoming Articles on [[TATVA VADA]] by this ‘devotee’ shall carry this “PEN NAME”of “TIRUMALA VENKATA”! *Lord Vittala’s^ Blessings’ and Guidance was also sought for ‘Penning’ VOLUME – II : - [[TATVA VIVRITHI]] -- A Defense of Functional Trimetric Parsody Forms as found in the [[Holy Works’]] of [[Anu Vyakhyaana]] - [[Sreeman Nyaaya Sudha]] - [[Parimala]].

Meanwhile, *Haridaasa’s^ of our devotional group began rendering many famous compositions of the great *Purandara Daasaru^ with utmost devotion and religious fervor, as only they could! Not to be left behind, the devoted women folk of our group also rendered the famous [[Rumkmineesha Vijaya]] Composed by *Bhaavi Sameeraru^, nonstop, in front of the *Lord^, all for His Appeasement! Finally after witnessing a most befitting “MahaMangalaarathi” to the *Lord^, our group members came out of the

Holy ^Sanctum Sanctorum^ with the *Lord's^ 'Prashaad' cupped in our hands, after bidding a final 'Adieu' to *Lord Vittala^ and His Divine Consort Rukmini Devi!

Thanuvu Neerolagadhi Phalavenu Manadalli Drudabakthiilladha Manujanu
Dhaana Dharmagallanu Maaduvudhey Snaana JgnaanaTatvangalla ThiliyuvudheySnaana
HeenaPaapangalla Biduvudhey Snaana Jgnaanadhi **MADHAVANA** NoduvudheySnaana

Thanuvu Neerolagadhi Phalavenu Manadalli Drudabakthiilladha Manujanu
GurugallaPaadadhaDarshanaveySnaana Hiriyaru Darshanamaaduvudhey Snaana
KareydhuAnnavaannIkkuvudhondhuSnaana**NARAHARIC**haranava
NambuvudheySnaana

Thanuvu Neerolagadhi Phalavenu Manadalli Drudabakthiilladha Manujanu
DhushtaraSahavaasaBiduvudheySnaana Sishstara Sahavaasa MaaduvudheySnaana
Shrustiyolaaghey**SREEPURANDARAVITTALANAM**MuttiBhajisidharey
V I R A J A S N A A N A. (Kan.)

SreeRamaKrishnaarpanamastu.

Later in the day, our group members, once again escorted by the Mahrata devotional group from ^^Varadendra Theertha Mutt^^, ^^Pune^^, sat outside the Main Shrine in small groups and introspected on our Epic Journey, which had begun from the Holiest of Holy Confines of the ^^Moola Brundava^^ of *Shreepaadaraajaru^ at ^^Narasimha Tirtha^, ^^Moodalabaagilu^^ and had then moved towards ^^TIRUMALA TIRUPATHI^^ --- ^^NAVA BRUNDAAVANA, HAMPI^^ --- ^^PANCHAMUKHI – MANTRALAYA^^ before visiting the famed Pilgrim Place of ^PANDARPUR^! Indeed, this Epic Journey was made possible only on account of the Immense Grace and Blessings of “**Mantralayadha Prabhugalu GuruSaarvabhousha Sree Raghavendra Swamigalavaru**”! Also, all “**MERITS**” so gained from this series of “Literary Jaunts” Showcasing the “**Supreme Glory of the Supreme Lord**” along with the matchless devotion of so many of the *Lord's^ True Devotees, Past – Present and Future, is now **SOLELY OFFERED AT THE LOTUS FEET OF *LORD VITTALA^!**

“Thiliyadho Ninnaaata Tirupathiya Venkata

RANGA Thiliyadho KRISHNA Thiliyadho VITTALA Thiliyadho

Thiliyadho Ninnaaata Tirupathiya Venkata”

Holeyva Neerolu Geyluva Moreya Nelavanodalu SulivaKambadhi

Illeyaneylluva Gallirey Bhaarghava Khallaracheydhisi Kollala Dhwaniyey

Nalinamukhiyara Naachisuva Balu Hayadhaladha Bahu Avaneygaaraney

Thiliyadho Ninnaaata Tirupathiya Venkata

RANGA Thiliyadho KRISHNA Thiliyadho VITTALA Thiliyadho

Thiliyadho Ninnaaata Tirupathiya Venkata

Yaaru Baalleyru Nimmaa Sree Lakumiyamanasighey Thoradhiha Para Bomma

Ullidhavaru Ballarey Nirajaasana Bomma Ninna Marma

Neerolaghey Maneya Bhaarayennali Poreydhaadhidha Naarasimhaney

Dhareyabeydidha Dheera Purushaney Vaaribandhana Maarajanakaney

Naarajara Vratavalidhu KudhurueyaYeri Meyreyuva Sundaraanganey

Thiliyadho Ninnaaata Tirupathiya Venkata

RANGA Thiliyadho KRISHNA Thiliyadho VITTALA Thiliyadho

Thiliyadho Ninnaaata Tirupathiya Venkata

Sakalamaanyavidheyenu Mruthanavaayu Sakhana Salahidhey Neenu

Bakuthiindalli Stuthipajanara Suradheyenu Sura Kaamadhenu

NikhilaVedhodhaaraGiridhara Akhila Bhoomiya Thandha NaraHari

Mukuthiyalli Nilukhadha Bhaarghava Mukutiyollu Sukha Phala

Savidheyenu Rukmaanujeya Ramana Boudhaney Lakumi Ramananey

Thiliyadho Ninnaaata Tirupathiya Venkata

RANGA Thiliyadho KRISHNA Thiliyadho VITTALA Thiliyadho

Thiliyadho Ninnaaata Tirupathiya Venkata.

Ninna Roopina Leela Noduva Janakey Kannu Saaviravilla

Naa Paadipogallalu Pannaghaadhipa Ninna Naa Aariyallilla

Kannu Muchadhey Benu Thoruvey Mannu Keydharuvey

Chinnagvolidha Sanna Vaamana Anna Raamaney

Punya Purushaney Bannabadakeya HennugallaVrathava Keydisi

Theyjiya Benna Yeyridha **VYAASA VITTALA**

Thiliyadho Ninnaaata Tirupathiya Venkata

RANGA Thiliyadho KRISHNA Thiliyadho VITTALA Thiliyadho

Thiliyadho Ninnaaata Tirupathiya Venkata

**“PADMAAVATHI SREENIVAASA DEVARA PAADAARAVINDAKEY
GOVINDA GOVINDA”!**

**“LAKSHMI VENKATESHWARANA PAADAARAVINDAKEY GOVINDA
GOVINDA”!**

**RaghavendraGuruAnthargathaBhaarathiRamanaMukhyaPraanaanthargatha
VITTALAathmakaSreemanMoolaRamaarpanamastu.**

**VITTALA VITTALA PANDURANGA JAYA HARI VITTALA PANDURANGA
VITTALA VITTALA PANDURANGA JAYA HARI VITTALA PANDURANGA
VITTALA VITTALA PANDURANGA JAYA HARI VITTALA PANDURANGA**

CONCLUDED.

NEXT : -

**VOLUME – II : - [[TATVA VIVRITHI]] -- A Defense of Functional Trimetric
Parsody Forms as found in the [[Holy Works']] of [[Anu Vyakhyaana]] -- [[Sreeman
Nyaaya Sudha]] -- [[Parimala]], **By -- “TIRUMALA VENKATA” (Pen Name)****

V O L U M E – I I : -

||HARI SARVOTAMA VAYU JEEVOTAMA||

|| DHIGVIJAYARAMAMOOLARAMAJAYARAMAVIJAYATE ||

|| Kartika Maasa Krishna Paksha Niyamaka Sree Keshavaaya Namaha ||

**“Kandhukasthuthihi” – Benedictory Hymn in favor of *Lord Krishna^ as
Composed by *Sreeman Madhwacharyaru^-----**

AmbaraGangaChumbithaPaadhaha PadhathalavidhalithaGuruTharaShakataha|
Kaaleiyanaagakshveylanihanthaa Sarasijanavadhalavikasithanayanaha||
Kaalaghanaaleekarburakaayaha Sharashathakaleetharipushathanivahaha|
Santhathamasmaan Paathu Muraarihi Sathathagasamajavahhagapathinirathaha|| (San.)

**“Praathanaadhashaka Stotram” – Benedictory Prayer in favor of *Lord
Hayagreeva^ as Composed by *Bhaavi Sameeraru^ -----**

Ra~maramana Madhwaadidhesikashreehrudhabjaga_
Hayagreeva Krupaalo Mey Praathanaam Shrunu Saadharam||
Ayoghyavishaye Swamin Sarvathaa Na Mano Bhaveyth|
Chanchalyam Moolathaschindhi Dhuraashaam Hara Dhoorathaha||
Dhurbudhim Cha Na Mey Dheyhi Dhushaastraavarthaney Rathim|
Haapayasva Cha Dhurmaanam Dhurgunam Mochaya Prabho||
Dhusangam Dhuskriyaam Chindi Hara Lokaatanaath Paadhou|
Na Niyojaya Chakshoonshi Paradhaaraadhidharshaney||
Dhusprathighradhusparshey Karou Maa Chodhaya Dhruvam|

Agamyagamaney Guhyam Ghraanamaaghraananeysathaam||
Apakarshathu Jihvaam Mey Lokavaarthaadhurannathaha|
Dhurvaarthaadhustashabdheybyo Nivarthaya Harey Shruthey||
Bhavadhichaanugam Chetho Yogyasadvishayam Bhavayth|
Yadruchhalaabhasanthruptham Nischaanchalyam Bhaveth Thvayi||
Sujnaanan Sarvadhya Dheyhi Sachhastraavarthaney Rathim|
Sathsangam Sathkriyaam Chyiva Paadhou Thvakshethrasarpaney||
SREEMADHWASAASTRA SHRAVANEY Niyumkshva Shravaney Sadhaa|
Hayaasya Chakskhoonshi Cha Mey Darshaney Sanniyojayaa||
Karou Thvadhadhaney Nityam **SUKHATEERTHASYA LEKHANEY**|
Shvadhhaalapey Shvadhuchhista Bhojaney Kuru Jihvakaam||
Ghraanam Bhavathu Nirmaalyaghraananey Namaney Shiraha|
Dheyhi Mey Thu JgnaanBaktiPashuPutraDhanaadhikam||
Praathanaadhasakam Chythath Trikaaley Yaha Patennaraha|
Thasyaabheestam Hayaasyosou Dhathvaa Rakshathi Sarvadhya|| (San.)
* * * * *

“ShreePoornaPrajnaGranthaMaalikaStuthihi” – Benedictory Salutation Hymn in Favor of [[Sarva Moola]] of *Sreeman Madhwacharyaru^-----

Bhaashyaanaam Dhasakam Cha Pachakayutham Trisrascha Nirnathayo|
Vishnoho Stotra Yugam Dashaprakaranam Kalpadhvayam Cha Smruthihi||
SreeKrushnaamruthaTantraSaarayamakanyaayaavaledheepanam|
Yonaakaari Sdhya **MADHWA MUNIRAAT** Dhadhyaath Suvidhyaam Mama|| (San.)
* * * * *

||ShreeGurubhyo Namaha Harihi Om||

[[TATVA VIVRITHI]] - A Defense of Functional Trimetric Prosody Forms found in [[AnuVyakhyaana]]---[[Sreeman Nyaaya Sudha]]---[[Parimala]] - By TIRUMALA VENKATA { Pen Name }

{Volume II of this Article is not a ‘Per se’ translation of the Famous Holy Works of [[AnuVyakhyaana]]--[[SreemanNyaayaSudha]]---[[Parimala]], but an attempt has been made to ‘PURSUE’ certain ‘DIVINE LEADS’ collectively ‘FOUND’ in these Three [[Holy Works]] }!

Even so, this ‘Literary Adventure’ is akin to that of a ‘Tiny Year Old Infant toddler’ barely able to stand, now aspiring to scale the ‘Unconquerable Staggering Snow Capped Peaks’ of ^^Mount Kailash^^, all alone! This Volume II is to be viewed as ‘Once in a Life Time’ Opportunity to ‘Hitch Hike’ onto the “ARROW OF TIME” hurtling headlong into the huge Cosmic Immensity, that the [[Holy Works]] of *Sreeman Madhwacharyaru^, has come to ‘Symbolise’ through Timeless Tenets of His Epic [[Tatva Vaada]]}!

**|| OM || UGRAM VEERAM MAAHAAVISHNUM JVALANTHAM
SARVATHOMUKAM JVALANTHAM SARVATHOMUKAM
NRUSIMHAM BHEESHANAM BHADRAM
MRYUTYUM MRYUTHYUM NAMAAMYAHAM
MRYUTYUM MRYUTHYUM NAMAAMYAHAM
MRYUTYUM MRYUTHYUM NAMAAMYAHAM || (San.)**

*{Devotees reading this Article are required to Stand UP and clap loudly and Cheer the Arrival of *Narasimha Devaru^!}*

***ShreeNarasimha^ [[NAKHA STUTHI]] as Composed by *Sreeman Madhwacharyaru^----**

Paanthasvaan Puruhoothavyiribalavannmaathanghamaadhyadhghataa
Kumbochaadhrivipaatanaadhikapatupratheykavajraayithaaha|
SreemathkanteeravaasyaPrathathasunakharaa Dhaarithaaraathidhoora
Pradhvastadhvaanshaanthpravithathamanasaa Bhaavithaa Bhooribhaagyihii||

Lakshmikaantha Samanthathopi(Vi)Kalayan Nyiveshithusthey Samam|
Pashyaamyuthamavasthu Dhooratharathopaastam Raso Yostamaha|
Yadhrashothkaradhakshanetrakutilapraanthothithaagnisphurath
KhadyothopamaVishnulingabhasitha Bramheshashakrothkaraaha|| (San.)

*Ugra Narasimha's^ Fiercesome Form, Radiating with the Force of a Trillion Suns' all at once, Continued to Burst Forth with even more Radiance even as the *Lord^ Slew the Evil demon Hiranyakashipu and Garlanded Himself with the dismembered bowels of the slain demon!

*“KoosinaKandeeraSuPrahlaadanaKandeera
Raakshasakuladhalli Janisithu Koosu RadhaKrishnara Bhajisithu Koosu
RaagaDweshagala Bittithu Koosu Raamana Paadhava Neyneyuva Koosu” (Kan.)*

This hitherto Unseen Unmatched Fiery Form of the Supreme Lord Capable of Spewing an END to even such banal finality like “Death” itself, unnerved all ‘Devthas’, who stood nearby shivering with fright! Even as all ‘Devthas’ led by *Bramha^ watched with helplessness and utter fear, the *Lord's^ Anger Grew in ‘Leaps and Bounds’ with each passing second and none even dared to approach the *Lord^ to Pacify Him! Left with no other alternative, the ‘Devthas’ led by *Bramha^ began to render Invocations’ in favor of the *Lord^! But the *Lord's^ Anger ‘Seemed’ to Increase in proportion to the Invocations being rendered by terrified ‘Devthas’! *Ugra Narasimha^ then chided the assembled ‘Devthas’ for meekly ‘giving in’ to the evil Hiranyakashipu and failing to Invoke **HIM** (The *Lord) earlier, and were doing so only ‘now’ after the “**Act of Annihilation**” of the evil demon was over! Indeed none could dare ‘speak out’, nor stand in front of this fearsome visage of *Ugra Narasimha^ Radiating with the Inferno Glory of a Thousand Rudras’ all at once!

*“KoosinaKandeeraSuPrahlaadanaKandeera
Ghana NaraHari Kambadhi Thorithu Koosu Galisithu Krishnana Premava Koosu
Ghana Mantraalayadhi Vaasipa Koosu Venu Gopaalana Preethiya Koosu” (Kan.)*

Left with no other option, aghast ‘Devthas’ soon accosted the frail Hari Baktha *Prahlaada^ who Stood with folded hands, completely immersed in the meditation of *Nara Hari^ with utmost devotion! *Bramha^ quivering with fear at this immense ‘Power Show’ on the part of *Ugra Narasimha^, requested the young *Prahlaada^ to pacify the *Lord^ on their behalf! Other amazed ‘Devthas’ also wondered aloud as to how (?) *Prahlaada^ would ‘Approach’ the *Lord^, so unafraid of His Stupendous Form, which was too fearsome to withstand even by their standards! Indeed, Hari Baktha Prahlaada^ Replied that He Knew No **FEAR at all**, since at all times He (*Prahlaada^) **CONCENTRATED ONLY ON SHOWING DEVOTION AT THE FEET OF THE LORD, AND WAS OBLIVIOUS OF ANYTHING ELSE!**

*KoosinaKandeeraSuPrahlaadanaKandeera
Prasidha Vyaasaraayarembo Koosu Praveena Vidyeyolyenisidha Koosu
Prahlaada Vemba Aahlaadha Koosu PRASSANNA MADHWESHA VITTALANA
Koosu KoosinaKandeeraSuPrahlaadanaKandeera” (Kan)

A Special Benedictory Invocation of Goddess Maha Lakshmi directed towards ‘Acquiring’ Knowledge Nuggets from *Narasimha Devaru^ ----

SaakshaaLakshmi Swaropena Vishnuthaththryva Samsthithaha|| (San.)

The above narration so very well Extolled in the “Seventh Canto” of [[Sreemadh Baghavatha]], also underlines the Hierarchy Status of *Prahlaada^ in the Realm of Celestials (Devatha Kakshey), owing to this Most Unique and **‘One of Its Kind’** Proximity towards *Narasimha Devaru^! At this juncture it is deemed fit to enable readers to first **‘Orient/Familiarize’** themselves with **“TATVA”** propounded by *Sreeman Madhwacharyaru^ in His Most Famed branch of Philosophy known as [[**Tatva Vaada**]] or **“DUALISM”**. Understanding such basic concepts is most essential to further fully comprehend the contents of this Research Paper Titled **“[[TATVA VIVRITHI]] – A defense of Functional Trimetric Prosody Forms as found in the Holy Works’ of [[AnuVyakhyaana]]–[[SreemanNyaayaSudha]]–[[Parimala]]”**

As is well known, the Tenets of [[Tatva Vaada]] provides for a definite pattern of ‘Set’ Hierarchy Levels for all ‘Devthas’, the Intrinsic Nature of Which is Permanent and Unchangeable! Thus, each individual ‘Devtha’ are deemed to carry out a particular ‘Assigned Function’ within this ‘Pre-Set’ Hierarchy Level – of course, all solely mitigated with the ‘Prior Pleasure’ of the Supreme Lord! Thus going by this argument, one can safely conclude that such “Functions” of ‘Devthas’are **‘STATIC’** in Nature, always **‘Play Acting’** their individual **‘Stereo Typed’** Roles, thereby aligned in a Perennial State of **‘STATIC HIERARCHY’!**

Also, on some most Rare Occasions on account of ‘**Highest Levels of Devotions**’ ‘Shown’ towards the Supreme Lord, similar to the one ‘Shown’ by Hari Baktha *Prahlaada^ another ‘**Functional**’ Hierarchy Level is ‘**SET INTO MOTION**’! This Hierarchy is conceptualized as ‘**DYNAMIC**’! In this scenario the ‘Static Hierarchy Level’ is ‘**ALLEVIATED / PROMOTED**’ into ‘Higher Levels’ of Hierarchy, which, of course without doubt whatsoever is due to the ‘Prior Will’ of the Supreme Lord, **ONLY!**

“THIS NOTION IS TERMED AS FUNCTIONAL OR SITUATIONAL HIERARCHY WHICH IS ACTIVATED BY THE HIGHEST FORM OF DEVOTION!”

Hence, it may be inferred that the ‘Close Proximity’ of Hari Baktha *Prahlaada^ was solely an account of the ‘Supreme Levels of Devotion’ Shown by Him during the Incarnation of *Ugra Narasimha^! Hence, on account of the above mentioned ‘Functional/Situational’ Cause Effect Scenario, a ‘Dynamic Hierarchy’ was the resultant. Needless to say, such a Functional/Situational Hierarchy Level carries with it a concurrent measures of ‘Highest Levels of Awareness’ in all Spheres – be it “Devotion” and “Knowledge”!

**PoojaayaRaghavendraayaSathyaDharmarathaayacha|
BhajathaamKalpavrukshaayaNamathaamKaamadheynavey|| (San.)**

At this juncture this devotee wishes to offer most humble ‘**SARVA SAMARPANA SHAASTAANGA DHEERGA DHANDA NAMASKAARA**’ to the ^^ParamaPaavanaPaadhuka^^ of Mantralayadha Prabhugalu *Sreemadh Raghavendra Theertharu^, through the medium of the above quoted ‘Most Simplest’ and ‘Most Effective’ Invocation, for Initiating such an insatiable hunger for [[TatvaVaada]] of *Sreeman Madhwacharyaru^.

“YaaraigVodeyveyYaako MathInnYaaraSanghaVeykoy
NARAHARI Baktha Sree GuruRaghavendrara Sevey Vondhey Saako
Yaaru Volidhareynu Mathinyaaru Munidhareynu
Haridaasaaghrani Guru Raghavendrara Dhayey Vondhiralu
Yaaru Pogalaleynu Mathinu Yaaru Munidhareynu
Paramadhayaakara YathiRaajendrara Dhayavondhiralu Saako

YaaraigVodeyveyYaako MathInnYaaraSanghaVeykoy
NARAHARI Baktha Sree GuruRaghavendrara Sevey Vondhey Saako
Yaara Premaveyko Mathin Yaara Dhveshaveko
Paramaathmaa Priya Guru Saarbhoumara Sevey Vondhey Saako
Artha Dhorithareynu Vitha Vyarthavaadhareynu
Aarthara Rakshaka Guru Varyenyara Sevey Vondhey Saako
Bakutharanna Poreyva Mathavara Agavaneylla Tharivaa
Shakta **SREE KRISHNAVITTALANA** Anghriya Sevey Vondhey Saako (Kan.)

Two Special Back to Back Benedictory Invocations in favor of ‘**Kula Devaru**’
‘**Akhilaanda Koti Bramhaanda Naayaka Kanchana Bramha**’ ***Lord**
Venkateshwara^, The ‘Chief Patron’ of this entire Literary Excercise ----

“IndhriyangallanaIttey Aadhakke Vishayangalan Iththey
Vondhara Saadhaneygallu Vondhakkagidheyiah
Chandhadhim Ninna Katheya Keyluva Karna
Mandhi Vaartheya Keyli Marulaadhavu
Sundara Ninna Mooruthi Noduva Aakshigallu
Soundarya Streeya Nodalu Thirugidhaviaha
Indhira Patiyey Ninna Nirmaalya Tulasiya Bittu
Indhumukiyara Myya Gandha Keylasithu Aagraana
Pondhi Ninnavararu Appuva Sparsheyndhriyavu
Mandha Streeyara Aalingana Kelavudhu
Andhadhi Sujanaru Arpisidha Annagallannu Bittu
Mandha Janara Maneya Vogara Bayasuvudhu Jihvey
Indhriyangallella Eepari Vottagey Mudhina Gathi Yeno MUKUNDA
Kandharpa Janaka GOPALA VITTALA Reya
Mundhyenu Gathi Yenaghey MUKUNDAney”! (Kan.)

“Dittanaaghi Kyyiyaneythi Kodohaaghey **SREE KRISHNA** Ninna Poojeyannu
Maadohaanghey
Brashtanaagi Naalvarolu Thirugadhaanghey Balu Sishtajana Seveyannu Maado Haaghey
Dhrustininna Paadadalli Nedohaaghey Dharey Dhusthjana Sanghava Bidohaagey
Keytta Maathu Kivindha Keyladhaaghey Mana Katti Sadha Ninna Dhyaanava
Bidhadhaangey

Hutisidha Thaayi Thandhey Allo Neenu Vondhu Hotteygaagi Dhyinavanu Padabeykey
Naanu
Pattey Pataavali Beydallila Naanu Yenna Guttu Abhimaanagalla Kaayo Neenu
Dhrustininna Paadadalli Nedohaaghey Dharey Dhusthjana Sanghava Bidohaagey
Keytta Maathu Kivindha Keyladhaaghey Mana Katti Sadha Ninna Dhyaanava
Bidhadhaangey

Natta Neerinalli Eesallarey Naanu Yeythi Kattey Seyrisabeykkiaha Neenu
Bettadhantha Paapava Hothiruvey Naanu Aadha Suttu Bidu **PURANDARA VITTALA**
NEENU
Dhrustininna Paadadalli Nedohaaghey Dharey Dhusthjana Sanghava Bidohaagey
Keytta Maathu Kivindha Keyladhaaghey Mana Katti Sadha Ninna Dhyaanava
Bidhadhaangey” (Kan.)

Sheshagiriya Vaasa Shresha Dosha Rahitaney Yesudhinaku Ninna Paada Daasanu
Naaney Kleshagyisadhiru Yenna Swamiyu Neeney Yesu Dhinaku Ninna Paadha
Daasanu Naaney
IndhuNinnaMoreyeyeHockeyVenkateshaneyYendhigaadhareynna Kaayo Sreenivaasaney

Kamalanayana Kaamajanaka Karunavaanidhey Rameynaalva Kamalanaabha Hey
Dhayanidhey Yamana Puradhi Sikshisadhiru Paarhasaarathye
Rameynaalva Kamalanaabha Hey Dhayanidhey
Indhu NinnaMoreyeyeHokkeyVenkateshaneyYendhigaadhareynna Kaayo
Sreenivaasaney

Urashayana Surarigvodeya Siriya Ramananey
Sharanapaala Bhirudhi Thori Poreyva Dhevaney
Karunisyennaghey Mukutiyannu **PURANDARA VITTALANey**
Sharanapaala Bhirudhu Thori Poreyva Dhevaney
Indhu Ninna Moreyeye Hokkey Venkateshaney Yendhigaadhareynna Kaayo
Sreenivaasaney (Kan.)
* * * * *

D I S S E R T A T I O N : - (About the [[Holy Texts]])

“SaariBhajisiroTeekaaRaayarAnghriyaJayaRaayarAnghriya
GhoraPaathakaambhudhiyaPaaruMaalpara
ModhaTheertharaMathavaSaadhisuvara
PaadasevyaraDhurbhodhaKaleyvara
Bhaashya Tatvava Vistaaramaalpara
Dhoshadhoorara AadhiSeshaVeshara

SaariBhajisiroTeekaaRaayarAnghriyaJayaRaayarAnghriya
GhoraPaathakaambhudhiyaPaaruMaalpara
Kaamagheydhara Harighey PremaPoornara
NeymaNityaraa Nishakaamanaapara

SaariBhajisiroTeekaaRaayarAnghriyaJayaRaayarAnghriya
GhoraPaathakaambhudhiyaPaaruMaalpara
Mokshadhaathara Akshobhya Teerthara
Saakshilipthara Apeysherahitara

SaariBhajisiroTeekaaRaayarAnghriyaJayaRaayarAnghriya
GhoraPaathakaambhudhiyaPaaruMaalpara
Vijaya Vittalana Anghri Bhajaney Maalpara
KhujanaBanjara **DHIG VIJAYA RAA YARA**
KhujanaBanjara **DHIG VIJAYA RAA YARA**
KhujanaBanjara **DHIG VIJAYA RAA YARA (Kan.)**
* * * * *

| Sa Vishnuraaha Hi Tham Bramhathyaachakshathey || (San.)

The Sacred and Eternal Vedas are the Richest of All Treasures’ of Mankind! The Supreme Being cannot be perceived through the medium of sense organs, rather it is through the ‘Medium’ of the Sacred [[Vedas]] **ALONE** that one can hope to get a

semblance of this most elusive and rare ‘**TRUTH**’! The sacred [[Vedas]] as termed so, since in Sanskrit “VIDH” denotes → Knowledge! The sacred [[Vedas]] are also termed as “**APOURUSHEYA**” implying that these are “**NOT IN EXISTENCE ON ACCOUNT OF ANY HUMAN ENDEAVOUR**”, but rather they are a ‘Source Compendium’ of ‘Divine Revelations’ to select Jeevas’! Also, the sacred [[Vedas]] are the sole means for realization of True Knowledge! The “**OM**” Mantra recited in tandem with “**Bramhan**” Symbolizes ‘**MahaVishnu**’ **ONLY**, all the while Extolling His Infinite Quality and Sovereignty! Thus in order to understand the true purport of the sacred [[Vedas]] relating to the most elusive concept of “Bramhan”, it is of paramount importance to Study the [[Bramha Sutra]] of *Baghawan Veda Vyaasa^. But, as often is the case, the [[Bramha Sutra]] poses a formidable challenge to most scholars! On account of this a ‘Correct Interpretation’ of the same is most often an ‘Open’ ended Question! Hence, there is no other path, except to take recourse to the famous [[Bhaasyaas]] Composed by *Sreeman Madhwacharyaru^ on the [[Bramha Sutras]]. It should always be borne in mind that *Sreeman Madhwacharyaru^ had visited ^^Dodda Badari^^ and was Granted an ‘Audience’ with none other than *Baghwan Veda Vyaasa^. It was only later, after such an ‘Exchange of Thoughts’ that Four Epic [[Holy Texts]] being [[Bhaashya]], [[AnuBhaashya]], [[AnuVyakhyaana]] & [[NyaaaVivarna]] was Composed by *Sreeman Madhwacharyaru^ Symbolizing the Four Pillars of [[Tatva Vaada]], based entirely on the “True Interpretations” of the Essence of [[Bramha Sutras]]!

Amongst the principle source material Cited by *Sreeman Madhwacharyaru^ in all His [[Holy Works]], the [[Bramhatarka]], has come to occupy an indispensable niche. No wonder since a prominent majority of Tenets of [[Tatva Vaada]] of *Sreeman Madhwacharyaru^ have been ‘Codified’ through Citations extracted from [[Bramhatarka]] alone. Only the manner of application of the same differs from one [[Holy Text]] to the other, while serving as ‘End-Justification’ aimed as ‘Conclusive Proof’ of the Tenets of [[Tatva Vaada]]! Also, most relevantly, the question that arises now is that as a separate type of ‘Pramana’, the [[Bramhatarka]] has not been enumerated amongst seven other Scriptures by *Sreeman Madhwacharyaru^! For instance in the famed [[BramhaSutra Bhaasya]], there is a Citation Quote, wherein there is no mention of the [[Bramhatarka]] at all! However, *Sreeman Madhwacharyaru^, has ‘Acknowledged’ the same in His [[Holy Work]], the [[AnuVyakhyaana]] in one particular part of a “Verse” as quoted below wherein the [[Bramhatarka]] is considered as “**ORIGINAL AND VALID**”!

QUOTE --

Bramhatarkascha Mimaamsaa Ithyananthaha Shabdhasaagaraha|
Yethadeva Cha Sachaastram|| (San.)

UNQUOTE.

Now that the “Originality and Validity” of the [[Bramhatarka]] is ‘Acknowledged and Established’, next the Question of ‘**Authorship**’ of the ‘Same’ arises! That is, Who authored the [[Bramhatarka]]? The Answer to this is to be found in the following Verse: -

QUOTE : -

Bramhatarkastharkashaastram Vishnunaa Yath Sameeritham|| (San.)

UNQUOTE

[[BramhaTarka]] is Authored by none other than *Lord Vishnu^! In this context, the Holy Pontiff *Vaadiraajaru^ sheds more light in His [[Holy Work]], the [[Guruvarthadeepika]] which is a Commentary on [[Tatvaprakaashika]]! Commenting on the second Benedictory verse Composed by the Peerless *Jayateertha Shreepaadaru^, the Explanation for the Word “Tantra” is given as follows: -

QUOTE

Tantrashabdheyina MoolaPancharaatraath Vyaaseyna|
Udhruyutham Bramhatarkaakhyatantrashastraamuchyathe|| (San.)

UNQUOTE

The implication of the above Verse is that the [[Bramhatarka]] which was later Edited by none other than *Baghwan Veda Vyaasa^ is an extract from the ‘Primordial’ [[Pancharatra]] Composed by none other than *Sreeman Narayana^! The same implication is also found in the Holy Work [[Anu Vyakyaana]] Composed by *Sreeman Madhwacharyaru^ which is quoted below: -

QUOTE –

Bramhatarka Cha Baghaan Sa Yeva Kruthavaan Prabhuhu|
Panchaashath Kotivisthaaraan Naraayanathanou Kruthaan|
Udhyuthya Panchasaahasam Kruthavaan Baadharaayanaha|| (San.)

UNQUOTE

Thus, it is deemed that *Sreeman Narayana^ during His Incarnation as the Progeny of ^^Dharma^^, Himself Authored [[Pancharatra]] consisting of about **50 CRORE** [[**Granthas**]]. From that Original Compendium *Baghwan Veda Vyaasa^, another Incarnation of The *Lord^, Composed the [[Bramhatarka]]! It is through the ‘**Supreme Truth**’ extracted from these hoary Original [[Holy Works]], amounting to almost sixty five percent, that *Sreeman Madhwacharyaru^ has founded the Epic Unshakeable Tenets of His [[Tatva Vaada]]!

[[AnuVyakhyaana]] :- It is well known that each and every [[Holy Text]] Composed by *Sreeman Madhwacharyaru^, collectively known as the **[[Sarva Moola]]** Compendium, is a veritable storehouse of sacred Vedic Knowledge in itself! Once Trivikrama Pandita an ardent disciple of *Sreeman Madhwacharyaru^ requested the Great *Acharya^, thus ---

QUOTE

Aparopishyathesmabhihi Grantheyshvetheyshu Sathsvapi || (San.)

UNQUOTE

O! Acharya, all of us just cannot hope to comprehend fully the entire purport and True meanings hidden in all your **[[Holy Compositions]]**. Therefore, in order to substantiate and uphold the hoary tenets of **[[Tatva Vaada]]**, Please Do Grant us another **[[Holy Text]]** thereby augmenting your already bursting treasure chest of Knowledge! Even lofty Celestials' led by *Indra^ had to seek the help of *Skanda^ and had made Him their 'Commander-in-chief' in order to defeat the evil designs of Tarakasura. Likewise now we are in 'need' of a **[[Holy Text]]** that would act as a **“Commander-in-Chief”** and lead the mighty armies of your other **[[Holy Compositions]]**!

QUOTE

Chaturaha Chaturaha Sishyaan Leelayaa~Lekhayath|| (San.)

UNQUOTE

*Sreeman Madhwacharyaru^ heeding to this humble request from his most ardent disciple, Trivikrama Pandita, soon instructed four of His Trusted *Disciples^ to be seated around Him and asked them to write down 'Four Chapters' in Verse format, in one go, without any letup, with nonchalant ease! The 'end result' was the Holiest of Holy Text the **[[AnuVyakyaana]]**, forever **‘Taking Centre Stage’** in the **[[SARVA MOOLA]]** Compendium of *Sreeman Madhwacharyaru^!

The Title of the **[[Holy Text]]** **[[AnuVyakhyaana]]**, may be further split as : “Anu” + “Vyakhyaana”, where “Anu” implies → ‘Repeat’ while “Vyakhyaana” implies → ‘Description’. Thus it is implied that *Sreeman Madhwacharyaru^ after elaborating the famous **[[Bramha Sutra]]** in the form of **[[Bhaasya]]**, followed the same with another **[[Holy Work]]** Composed in ‘Metric Verse’ form known as **[[AnuVyakyaana]]**!

QUOTE –

Vaakhyaam Karomyanvapi Chaahaameyva|| (San.)

UNQUOTE

*Sreeman Madhwacharyaru^ has further Elaborated the above Verse while quoting from the [[Samhita]] and [[Upanishad]] as given below: -

QUOTE from [[Narayana Samhita]] : -

Rugadhyaaha AnuVyakhyaanthaaha Uthithaaha Thuragananaath|| (San.)

UNQUOTE

QUOTE from [[Bṛhadhaarnyaka Upanishad]]

Sutraani Anuvyakhyaanaani Vyakyaanaai Asyivethaani Nihi Shvasithaani|| (San.)

UNQUOTE

The above two Shlokas' implies that the Composition of [[AnuVyakhyaana]] which traces its 'Narration' to the sacred [[Vedas]], Originates from none other than *Lord Hayagreeva^! It would be most interesting to browse through a most relevant 'Complimentary' Composition by *Padmanabha Theertharu^, one of the principle disciples of *Sreeman Madhwacharyaru^, in a concomittant [[Holy Work]] titled [[Sannyaayatnaavali]] on the [[AnuVyakhyaana]] which is given below: -

QUOTE

Agama Paaraavaarothaara Kaanyaayaplavaroopamaam|| (San.)

{How can one ever hope to fully comprehend the 'Depth of Truth' while traversing through the midst of the gigantic Ocean of [[Veda]] and [[Upanishad]]? The answer to this enigma lies in the ceaseless Study of [[AnuVyakhyaana]] which never deviates from the main purpot of the sacred [[Vedas]] and derservingly 'functions' as a "Lighthouse" for all stranded pursuers of True Knowledge and safely enables all of them to make land fall in no time!}

UNQUOTE

Another most famous complimentary [[Holy Work]] based on the [[AnuVyakhyaana]] of *Sreeman Madhwacharyaru^ is the [[SreemanNyaayaSudha]] Composed by *JayaTheertha Shreepaadaru^. The 'Immeasurable Value and Significance' attributed to this particular [[Holy Work]] in Vedantic circles is so immense that it is widely recognized that the Study of [[Sreeman Nyaaya Sudha]] in itself is equivalent to the responsibilities involved in Ruling the World! At the same time, *JayaTheertha Shreepaadaru^ has Himself acknowledged with utmost humility, in no less terms the validity of 'Continuous and Compulsory Study' of the [[AnuVyakhyaana]] thus:-

QUOTE –

AnuVyakhyaaniNalineeChanchareekathi Mey manaha| (San.)

UNQUOTE

The Implication of this Verse is that that the ‘Intellect’ likened here in to the ‘Busy Bee’ constantly hovers around the ‘Lotus filled Nectar’ symbolized by the [[Anu Vyakhyaana]]. Thereby the Intellect (ual) never ever tires of ‘Sipping this Nectar of Knowledge’ as embedded in the [[Anu Vyakhyaana]] composed by *Sreeman Madhwacharyaru^! Also, no one can ever hope to fully extoll the infinite meanings of each and every Metric Verse as contained in the [[AnuVyakhyaana]] of *Sreeman Madhwacharyaru^!

This Holy Work [[AnuVyakhyaana]] is further eulogized as given below: -

QUOTE

Dhurvaadhi Gurvaadhi Pavim|| (San.)

UNQUOTE

This verse implies that the [[AnuVyakhyaana]] is most useful in the same manner of the utility of the famed weapon, “Vajrayudha” in destroying the false arguments of other Schools of Thoughts that indulge in Philosophical putrefaction.

Also, the Holy Work [[AnuVyakhyaana]] is Composed in the manner of “Trimetric Parsody Verse Forms”, that further substantiates True Tenets of [[Tatva Vaada]] of *Sreeman Madhwacharyaru^.

Also, the famous Verse from the [[Upanishad]], ||Aham Bramhaasmi|| (San.) is also reflected in the famed [[Bramha Sutra]] as quoted below:-

QUOTE

“OM|| Thadhgunasaarathvaath Thadvapadheyshaha Praajnavath || OM (San.)

{ Implication of this verse is : - A wicked person is likened to Yama ; Likewise a person who is the very Embodiment of Knowledge as found in the sacred Upanishads is likened to BRAMHA }

UNQUOTE

The Holy Work [[AnuVyakhyaana]] further elaborates this ‘Factuality’ further as : -

QUOTE--

“Thathaapi Thu Chidhaananda Poorvaaha Thathsadrusha Gunhaaha |

Saaraha Svaroopamasyaapi Muktaavapoovashishyathey
Athaha Abhidhavadheyithaaha Shruthayaha Pravadhanthi Hi || (San.)

UNQUOTE

*Sreeman Madhwacharyaru^ makes it stupendously '**CLEAR**' in His Analysis of the above [[Upanishad Verse]]! The *Great Acharya^ Stresses that "If one intreprets the Verse in an incorrect manner and thereby alleviate an ordinary 'Jeeva' to the status of the '**BRAMHAN**', it would be tantamount to lifting the individual status of that ordinary 'Jeeva' which is fundamentally wrong. Also, most importantly, this would at the same time result in delimiting the Infinite Sovereignty of the Supreme Being, which is implied in the below quoted Trimetric Verse:-

QUOTE :

Uthkarshaath Bramhaathaadhyaaney Yadhi Syaath Phalamanjasaa|
Bramhano Neechathaadhyaanaath Anarthaha Kim Na Jaayathey || (San.)

UNQUOTE

If one recognizes a 'servant' as "**KING**" it may definitely please the servant no end, but at the same time it would definitely result indispleasing the '**KING**' and the chances of being at the receiving end of His Anger /Wrath is definite!

QUOTE

Kriyathey Spastathanarthaha|| (San.)

UNQUOTE

*Sreeman Madhwacharyaru^ has Himself said that although he had earllier Composed the famed [[Bhaashyaas]] on the [[Bramha Sutra]] of *Baghwan VedaVyaasa^, the [[AnuVyakhyaana]] was Composed inorder to further substantiate the purport of the Message of the [[Bramha Sutras]].

The [[Sreeman Nyaaya Sudha]] also Extol the same contextual Truth with much clarity amongst which the "Paramatha Vimarsha" is most crucial and important from the point of view of justifying the Tenets of [[Tatva Vaada]]. No doubt the 'Analysis'is gentle at some places in the [[Text]] while at the same time it is utmost critical at other stages of the [[Holy Text]].

QUOTE

Vayam Cha Shruthiyukthi Byaam Bhidhvaanthvaam Nithi Manjasaa || (San.)

UNQUOTE

The Implication of the above verse for so called ‘Other’ Schools is as follows: -

{By the means of logical reasoning, I shall tie up all those who have composed false interpretations on the [[Bramha Sutra]]. Benevolently though, I shall also educate all such wayward composers about the true meanings of the [[Bramha Sutras]]}

*** **

|| **PARIMALA PARICHAYA** ||

**Acharya Charanadheshhaath Padmanaabha Purogamaha|
Yathayaha Poojaamaaburoorchaasthu Nikhilaa Api|| (San.)**

{As per the Divine Instructions of *Sreeman Madhwacharyaru^, the famed Icons were Worshipped by His Principle Disciple, *Padmanaabha Theertharu^}

**Benedictory Hymn as found in the [[Parimala]] in favor of the Supreme Lord as
Composed by *Sreemadh Raghavendra Theertharu^ -----**

Poornaganyagunodhaara Moorthaey PunyaKeerthayey|
Namah Shreepathayey Bakthadatha Swaananda Moorthaeye|| (San.)

It is well known that the Study of Sanskrit [[Holy Texts]] such as [[Bramhasutra]], [[AnuVyakhyana]], [[SreemanNyaayaSudha]], [[Parimala]] are very much difficult and poses an unsurpassable challenge to even most proficient intellects. These [[Holy Texts]], especially the [[SreemanNyaayaSudha]] contains a very high degree of grammatical syntax, deep logical reasoning reposed in intractable Grammar, Refutations of other Schools’. Also, such [[Holy Texts]] all while uphold the Essence of [[Mimaamsa Saastra]] and consists of extensive quotings from the sacred [[Upanishad]]. These [[Holy Texts]] also consists of most unique reviews of four compulsory Branches of Knowledge. All these often render raw beginners utterly dumbfounded even as they grapple to understand such mainline Theistic Knowledge.

The Holy Work [[Parimala]] of *Sreemadh Raghavendra Theertharu^ is the resultant of ‘Churning’ balanced Logical Reasoning as found in the [[Sreeman Nyaaya Sudha]], through the medium of “**Intellectual Ladle**”. Thus, even as the Holy Pontiff *Sreemadh Raghavendra Theertharu^ ‘Directed’ His ‘Divine Intellect’ towards the Study of the [[Sreeman Nyaaya Sudha]], the net out put was this single most famous Holy Text [[Parimala]]. This is also recognized in the Vedantic World as ‘Milestone’ in the ‘selfless’ Act of Benevolence Granted by the Holy Pontiff *Sreemadh Raghavendra Theertharu^ in favor of scholars and laymen, as well! The Holy Work [[Parimala]] diffuses the fragrance of [[Sreeman NyaayaSudha]], likened to “**Immortal Nectar**” to such an extent that it is no wonder that *Guru Sudheendra Theertharu^ was greatly impressed by this [[Holy Work]] of His understudy! Most wonderful ‘Wealth of Meanings’ is brought out in the [[Holy Work]] with consummate skill and ease by the Divine Author of [[Parimala]], *Sreemadh Raghavendra Theertharu^.

In the Holy Work [[Parimala]], after customary ‘Benedictory Invocations’ in favor of *Supreme Lord^ of Goddess MahaLakshmi and *Achaarya Madhwa^, *JayaTheertha Shreepaadaru^ and other preceptors in the lineage of ‘HamsaNaamakaParamaatma’, the Holy Pontiff, *Sreemadh Raghavendra Theertharu^ begins to ‘Elaborate’ the Benedictory Invocation (Mangalacharan) as found in the [[SreemanNyaaya Sudha]] --

{I bow before the Lord of Lakshmi (Shree) Who Shines forth like Raidance given off by Gems of Infinitely Auspicious Qualities and thereby Dispells the Darkness of Defects, Whose Body Form Possess the Nature of Creating, Sustaining and Destroying the World and also is the main purport of all Sacred Literature }

As a matter of fact *Jayatheertha Shreepaadaru^ the Divine Architect of the famous [[SreemanNyaayaSudha]] Composed as a ‘Sequel’ to the [[AnuVyaakhyaana]] of *Sreeman Madhwacharyaru^ Has stated thus: -

QUOTE

Paramshradhaa Jaathyaath Athrushi Krushimaachaarya Vachasi || (San.)

{I do not have the capacity to Compose a Sequel to the [[AnuVyakhyaana]], but I have only humbly made an attempt to Serve *Sreeman Madhwacharyaru^ }

UNQUOTE

The Holy Pontiff **Sreemadh Raghavendra Theertharu** also has also ‘Opined’ in the same manner in the famous [[Parimala]] Composed by Him as a ‘Sequel’ to the [[SreemanNyaayaSudha]] of *JayaTheertha Shreepaadaru^ as given below: -

QUOTE:

Jgnaabdirapyavaadheethyath Skalathvam Svaathmanaha Sadhaa|
Maadrushaanaam Skalathvam Kim Vaachyam Kshamyanthu Thathbhudhaaha|| (San.)

{When the Very Embodiment of True Knowledge such as the legendary *Jayatheertha^ Himself is Immersed in this Mighty Ocean of [[TatvaVaada]] of *Sreeman Madhwacharyaru^, Where do I stand? }

UNQUOTE

The above most Humble Statements of abject surrender directed at the Holy Feet of *Sreeman Madhwacharyaru^, through the Medium of His [[Holy Works]], by such eminent stalwarts such as *Jayatheertha Shreepaadaru^ and *Sreemadh Raghavendra Theertharu^, proves that steadfast devotion towards one’s Teacher/Mentor in itself Ordains the Dawning of True Knowledge enshrined in [[TatvaVaada]]!

This fact apart, the Holy Work [[Parimala]] aptly mirrors the notion that the Holy Pontiff *Sreemadh Raghavendra Theertharu^ never Writes ‘**What that is not necessary**’ and ‘**After writing once never ever erases the same**’! This most unique Style of Composition is most evident in the Holy Work [[Parimala]].

QUOTE

Kvachadhapi Likhitham Nyva Nirmaasti|| (San.)

UNQUOTE

This ‘notion’ is most clearly understood while browsing through the ‘Mangala Shloka’, Benedictory Invocation, found at the beginning of the Holy Work [[Parimala]] ---

QUOTE

Poornaganyagunodhaara Moorthaey PunyaKeerthayey|
Namah Shreepathayey Bakthadatha Swaananda Moorthaeye|| (San.)

UNQUOTE:

{O Lord! The Possessor of Infinite and Blemishless Quality Forms of Knowledge and Bliss! I bow before such a Lord who Grants Individual States of Bliss to all devotees in accordance to their individual merit}

In order to decipher the True purpot of this particular Invocation of the Supreme Lord as found in the Holy Work [[Parimala]], it is deemed to study the same in conjunction with the below quoted verse extracted from the famed Holy Work [[SuMadhwaVijaya]]: -

QUOTE

Roopamanyaadhiva Dhanyamaathmanaha|| (San.)

{Contents of Holy Texts are nothing but extensions of the Divine Prowess of Divine Personalities}

UNQUOTE

The Holy Work [[Parimala]] may also be viewed as a ‘Third Sequel’ to the Main [[Holy Text]] namely the [[Bramha Sutra]], and is a most useful ‘Reference Text’ for all those desirous of studying the same in tandem to [[SreemanNyaayaSudha]] and [[AnuVyakhyaana]]. *Sreemadh Raghavendra Theertharu^ has Composed the [[Parimala]] with subtilty being the main stay of the [[Holy Work]] throughout, while at some juncture a serious review of most relevant contextual truths is also brought out. Also, a curious observer indulging in [[TatvaVaada]] of *Sreeman Madhwacharyaru^ finds that in the [[BramhaSutra]] there seems to be no particular ‘In principle Invocation’

of any one parituclar diety! On the contrary, in the [[Anuvyakhyaana]], the *Great Acharya^ States thus in an Invocational Hymn: -

QUOTE

Naaraayanam Sannamaami|| (San.) {I bow to Narayana}

UNQUOTE

While Invoking *Sreeman Narayana^ the *Great Acharya^ has also indirected Propitiated Goddess Maha Lakshmi Devi since “Naraa” also implies → Lakshmi and Aayana implies → Refuge.

Likewise, in the [[SreemanNyaayaSudha]], *JayaTeertha Shreepadaru^ has also Uniquely Invoked Goddesss MahaLakshmi by using an indirect propitiation, thus:-

QUOTE

Shreeyaha Patheye|| (San.)

UNQUOTE

The Holy Pontiff *Sreemadh Raghavendra Theertharu^ in His Holy Work [[Parimala]] makes known to the reader such ‘Divine Inferences’ and also aptly justifies the same. According to the *Holy Pontiff^, Goddess MahaLakshmi needs to be compulsorily Invoked at the beginning of all [[Holy Works]], since She is the Sole Forebear of all Branches of Knowledge, so brought forth as a result of meritorious Actions, Mastery in Speech and Profound Validity of Compositions. Of course all such actions are to be **COMPULSORILY** directed towards the **SOLE FAVOR** of the Supreme Lord! In order to justify such a ‘Statement’ the Holy Pontiff *Sreemadh Raghavendra Theertharu^ further points out in His Holy Work [[Parimala]], the ‘Reason’ behind the coinage of the word “**SHREYYAHA**”, by *JayaTeertha Shreepadaru^ while propitiating Goddess MahaLakshmi! The Holy Pontiff *Sreemadh Raghavendra Theertharu^ has also Stated that there are innumerable such ‘Truths’ contained in the [[SreemanNyaaya Sudha]], but the same has not been attempted owing to the depth of devoted respect that should be shown necessarily to such a Great Holy Text such as [[SreemanNyaaya Sudha]].

QUOTE

Shokaanaam Cha Vakthavya Bhauthvepi Granthagourava Bayaath Samkshepaha|| (San.)

UNQUOTE

The Holy Pontiff *Sreemadh Raghavendra Theertharu^ has also most humbly Opined in the Holy Work [[Parimala]] (as quoted below) that though Innumerable Intrepretations

are present in each and every word of the [[SreemanNyaayaSudha]], the same has not been carried out keeping in view the 'Precise' Nature of the [[Parimala]] Composition.

QUOTE

Prathivaakhya Prathipadham Aneykaakoothagarbhithaa|
Prathibhaathi Sudhaathaapi Granthaalpathvaya Nyochyathey|| (San.)

UNQUOTE

In His Holy Composition, the [[Parimala]], The Holy Pontiff *Sreemadh Raghavendra Theertharu^ has 'Styled' the Text narration on 'Two Fronts'. First, while explaining the Tenets of [[Mimaamsa Saastra]] the Holy Pontiff has quoted extensively from the [[Bramha Sutras]], while at the same time other 'Text Interpretation' of the [[SreemanNyaayaSudha]] have been successfully enumerated by quoting extensively from the [[Sarva Moola]] Compendium of *Sreeman Madhwacharyaru^.

A few Literary Gems of the Highest Order that may be inferred from the Holy Work [[Parimala]] are given below:-

1. Instead of 'Sripathi', the Word is split into 'Sriyah-path'i to indicate that 'Shree', the Divine Consort of *Hari^ is Dependent on Him at all times.
2. In the [[AnuVyaakhyaana]], *SreemanNarayana^ is Praised for Possessing Infinitely Auspicious Qualities and thereby free from all defects or imperfections. The reason for being free from all defects is implied from the study of [[AnuVyakhyaana]] which States that *SreemanNarayana^ is full of Infinitely Auspicious Qualities. Further this implication is rendered more explicit by *JayaTeertha Shreepaadaru^ who Comments with much exuberance "That the Brilliance of Gems inferred as Qualities wholly dispels the darkness called defects".
3. The inference of 'Bramhan' given in the First Sutra "AthatoBramhajignaasa' is teeming with Infinitely Auspicious Qualities. Since this implies a total absence of all imperfections or defects, the word 'Bramhan' is also free from all imperfections.
4. *JayaTeertha Shreepaadaru^ States the necessity of certain pre-requisites for propitiating a parituclar diety in a Religious Work. These being "Visishta" (Highest), "Aadhikrita" (Subject matter) and "Ishta" (Adored of by the Author). In the same tenor in the Holy Work [[Parimala]], *Sreemadh Raghavendra Theerthru^ Observes that *JayaTeertha Shreepaadaru^ has himself followed this 'Pre-requisite' principles while rendering Benedictory Invocations. Thus while Invoking the Supreme Lord as the Possessor of Infinitely Auspicious Qualities which have annulled the presence of all imperfections in the Diety, it is implied that the Diety, *Sreeman Narayan^ is the Occupant of the Highest Hierarchy Post (Vishista). In stating that **Sreeman Narayana** is the 'Ultimate' Purpose of all [[Sacred Literature]], it is implied that He is also the "Sole Subject Matter" of that [[Holy Work]] (Adhikrita). Also while 'employing' the Name of Sreeman Narayana^ which dispells all obstacles, it is implied that He is 'Automatically' the most favored Diety (Ishta). This is no 'surprise' since HE (Sreeman Narayana^) is the 'Dispeller' of all obstacles steeped in

eternal bondage of countless births. Hence, *Sreeman Narayana^ is the **MOST DESIRABLE DIETY (ISHTA DEVTHA)**

5. By stating that Consort of Lakshmi or Shree, being *Sreeman Narayana^, is full of Infinitely Auspicious Qualities, free from all defects and imperfections, the Main Essence and Purport of the first two ‘Chapters’ of the [[Bramhasutras]] are explained. In a similar manner by stating that *Sreeman Narayana^ is the main **PURPOSE** of all [[Sacred Texts]] and that HE dispels all obstacles as implied by the utterance of His very Name, the purport of the next two ‘Chapters’ of the [[Bramhasutras]] are also explained.

In the course of such lucid observations as found in the Holy Work [[Parimala]], the Holy Pontiff *Sreemadh Raghavendra Theertharu^, A great admirer and follower of *JayaTeertha Shreepaadaru^ also Declares with much ado that every ‘Sentence’, “Nay” every word found in the [[SreemanNyaayaSudha]] ‘Brims’ with Infinite Truth. Thus any elaboration of such Infinite Truths in a complimentary [[Holy Work]] such as the [[Parimala]] would indeed render the same more manifold and vast surpassing the Original [[Holy Work]]!

In the Holy Work [[Parimala]] *Sreemadh Raghavendra Theertharu^ has also Commentated upon this most unique pattern of **SYLLOGISM** as followed in an ‘Uniform’ Manner by *JayaTeertha Shreepaadaru^ while Eulogizing *Sreeman Madhwacharyaru^! It should also be noted that *Sreeman Madhwacharyaru^ Has Himself followed this SYLLOGISM in an ‘Uniform’ Manner while Extolling the Intrinsic Nature of [[BramhaSutra]] of *Baghwan Veda Vyaasa^! Thus the Holy Work [[AnuVyakhyaana]] Composed by *Sreeman Madhwacharyaru^, by its very nature is an argumentative Work, wherein the *Great Acharya^ has Explained the necessary principles to be adopted while interpreting the [[Bramhasutras]] of **Baghwan Veda Vyaasa**. The [[AnuVyakhyaana]] also refutes in an ‘Argumentative’ manner the false interpretations of other Schools’. The method employed for such purpose is chiefly **SYLLOGISTIC!** On account of this, *JayaTeertha Shreepaadaru^, the Composer of [[SreemanNyaayaSudha]] while rendering obsequence to the *Great Acharya^ Eulogizes Him in the manner of a **SYLLOGISM**, too! The *Great Acharya^ is ‘Compared’ to a **SYLLOGISM** in one particular Verse wherein all the ‘principle elements’ of a **SYLLOGISM** are present.

QUOTE

Vyaptiryasya.....Anandathirthamunih” (San.)

UNQUOTE

Employing such a method of ‘**SYLLOGISTIC EULOGY**’ is extremely fascinating and most appropriate in relation to an Author of a Polemical [[Holy Work]]. In the Holy

Work [[Parimala]] *Sreemadh Raghavenra Theertharu^, on His part ‘Explains’ the above Verse in a most appropriate manner:

In any **Syllogistic** naration such as: -

There is ‘Fire’ on the distant hill because there is ‘Smoke visible’ – the following five elements must be present:

1. **‘Paksha Vrittiva’** – The ‘Hetu’ or Minor Premise must exist with appropriate relation with the ‘Sadhya’ or ‘Major Premise’. Thus this is explained further as ‘Hetu’, i.e, ‘Minor Premise’ being ‘Smoke’ exists in the distant hill where the existence of fire is confirmed!
2. **‘Sapakshatvam’** - Existence of the Minor Premise or ‘Hetu’ in this accepted illustration. Likewise we can state that ‘Smoke’ exists in the kitchen fire.
3. **‘Vipakshat Vyavritti’** – Absence of the Minor Premise or ‘Hetu’ where the ‘Sadhya’ or Major Premise is Absent. Smoke cannot exist in a lake (water) where no fire can burn!
4. **‘Abhoditavishayatvam’** – No Contradiction of ‘Sadhya’ or Major Presmise by any other independent source. i.e, On visiting the hill and if I find ‘NO’ fire any other ‘Affirmation’ of fire will be contradictory!
5. **‘Asatpratipakshatvam’** – Absence of any another ‘Hetu’ or Minor Premise seeking to deny the Existence of the ‘Sadhya’ or Major Premise!

Thus in the above manner, to every *Student^ of the [[SreemanNyaayaSudha]], the complimentary Holy Work [[Parimala]] serves as an **‘INVALUABLE’** source of reference enabling **‘PRECISE’** understanding of the [[ShreeSudha]]! The fragrance of brevity of words each carrying its own profound significance coupled with the complete absence of pedantry and rehtoric employed in the Holy Work [[Parimala]] by *Sreemadh Raghavendra Theertharu^ is immensely useful for both scholars and laymen alike at all times!

“Anthya Shloka” of [[Parimala]] as Composed by *Sreemadh Raghavendra Theertharu^-

QUOTE

Sarvendhriya Preyrakeyna Shree Praanapathineyrithaha|
Yadhavochochamaham Theyna Priyathaam Kamalaalayaha|| (San.)

{My Commentary is the result of Inspiration by the Supreme Lord Himself, the Sole Benefactor of Godess Mahalakshmi and Vaayu, Who is Also the Sole Inspirer of all Senses. May such a Lord, the Sole Refuge of even Goddess MahaLakshmi be Supremely Pleasued by this Endeavour}

UNQUOTE

EMPIRICAL DEFENSE: - [[TATVA VIVRITHI]] - A Defense of Functional Trimetric Prosody Forms found in [[AnuVyakhyaana]]---[[Sreeman Nyaaya Sudha]]---[[Parimala]]

|| **SreemanMadhwamatheyHarihiParatharaha** || (San.)

Many discerning readers may be aware that so called ‘**Perceptions of Direction**’ such as North, South, East and West that are so typical and ‘taken for granted’ on Planet Earth does not exist in the emptiness of Outer Space! Thus in the Infinite Spread of the Universe there is a complete absence of ‘direction’ as perceived by us humans! “Up is not Up” and “Down is not Down”! On the contrary, the relative motion or movement is either ‘Towards’ an object or ‘Away’ from an object! The Universe may be also be viewed in a 3-Dimensional frame comprising of ‘**Space-Gravity-Time**’. These ‘Three Entities’ exist ‘Relative’ to each other! In fact the Infinite Universe is better understood by visualizing the same in the form of a tightly woven ‘**NET**’ billions of light years across! On this supposed **NET**, individual masses of Stellar Galaxies comprising of stray asteroids to gigantic Pulsars and Quasars are laid out, each creating its own distinctive ‘**TUG**’ or ‘Depression’ or ‘Gravity’ caused due to colossal weight of their Masses! The inference here is that heavier objects causes more tug/depression/gravity on the **NET** and due to the action of this force, surrounding objects exerting lesser tug/depression/gravity, tend to oscillate towards them! Experiments have proved that this tug/depression/gravity is so immense that is usually causes even ‘**Light Rays**’ in the vicinity to undergo discernable **SHIFT / BEND!**

Likewise, a “**Stupendous Corollary**” on the ‘same scale’ also exists in Vedantic World wherein the Sacred and Eternal “**VEDA VAAKHYA**” are spread throughout the Universe in the form of an unseen but discernable **NET** encompassing all aspects of human civilization! Thereby series of Epic [[Holy Texts]] being the famed [[PanchaRatra]], [[Upanishads]], [[BramhaSutra]], [[SarvaMoola]] and every Complimentary [[Holy Work]] based on these [[Original Texts]] exert their own ‘**TUG**’ on account of their ‘**Colossal Weight**’ on the ‘**VEDANTIC NET**’ due to presence of ‘**Truth Content**’ in them! In such a sceanario, the ‘**Light Rays**’ symbolized by the ‘**Supreme Truth**’ always tend to ‘**SHIFT/BEND**’ towards these [[Holy Works]]. Also every syllable that was ever uttered right from the ‘Dawn of Creation’ has ‘not gone anywhere’ but rather exists in the manner of ‘sound waves’ rebounding ceaselessly ‘back and forth’ in the farthest corners of this Universe!

In the introductory Dissertation/Treatise it was stated that the Sacred [[Vedas]] were in ‘Existence’ even before the Dawn of Creation, thereby, underlining the fact that their ‘Origin’ were not on account of any ‘Human Exuberance’! It was only much later that the Sacred [[Vedas]] were discerned by the ‘Human Intellect’ that slowly evolved over millions of years! Even then, “**ONLY**” a select few could ‘**Connect**’ to this Sacred [[Veda Vaakhya]] and amongst those who could establish such a ‘connection’ **ONLY** a chosen few could infer ‘correct interpretations’ of the same! And **NONE** except *Sreeman Madhwacharyaru^ could ‘**Decipher**’ the **TRUE INTERPRETATIONS**

present in the famed [[BramhaSutra]] of *Baghwan Veda Vyaasa^! As Centuries rolled by, the able ‘Disciples and Followers’ of the *Great Acharya^ themselves Composed “Ancillary and Complimentary” [[Holy Works]] for further dissipation of the Sacred [[Veda Vaakhya]] as found in the [[SarvaMoola]] of *Sreeman Madhwacharyaru^ for the benefit of all of Mankind!

[[TATVA VIVRITHI]] – literally implies “**Summarization of Truth**”! i.e., the Summarization of Truth as found in the [[Vedas]]→ as found in the → [[Bramha Sutras]]→ as found in the [[Sarva Moola]]→ as found in the →[[AnuVyakhyaana]]→as found in the [[Sreeman NyaayaSudha]]→ as found in the→ [[Parimala]]!

*Sreeman Madhwacharyaru^ Elaborates in His Holy Work [[AnuVyakhyaana]] by Stating that “**An Empirical Meaning of a Word**” is to be “**Understood**” only through linkage with “**That**” which already ‘Exists’ (known as **Siddha** in Sanskrit) and never by means of a Verb that denotes actions! Conversely this implies that there is no necessity of understanding ‘Action’ in order to understand the ‘Meaning’ of Words!

QUOTE

Shaktischaivaanvithey Swarthey Shabhdhaanaam|
Ambhuyathey Atho Anvithaabhaadhaney Tham ||
Kaaryataa Cha Na Kaachit Syaath|
Ishta Sadhanataam Vina|| (San.)

UNQUOTE

Thus the ‘**Intrinsic Value**’ contained in the above Verse as quoted from the Holy Work [[AnuVyakhyaana]] implies that “The Intrinsic Value of Functional Trimetric Prosody forms (Word) is to be limited only to ‘noun’ that does not denote any action! Also most importantly such a ‘Worded’ definition must suggest the ‘**Function**’ of that particular [[Holy Work]] that is to be reviewed for such a ‘**Value Analysis**’. It is only after completion of such a ‘**Definition**’ that the functions are to be classified as ‘**Primary**’ or ‘**Secondary**’ function for any [[Holy Work]]. Also it is most imperative to bear in mind that for any [[Holy Work]] there can be **ONLY ONE** ‘Primary Function’ and any number of Secondary functions!

Thus the “**SUM TOTAL**” of “**Irefutable Argument**” in favor of Empirical Defense of Functional Trimetric Prosody Forms as found in the Holy Works of [[AnuVyakhyaana]]-[[Sreeman Nyaaya Sudha]]-[[Parimala]] is given below: -

“The Meaning of a Word in a Sentence shall be understood only in relation to its ultimate purpose reflected in the Sacred and Eternal [[Vedas]] which Extol the Infinite Supremacy and Unchangeable Sovereignty of *Sreeman Narayana^ ALONE and all [[Holy Works’]] that ‘contains’ such ‘Words’ are ‘TRUE REFLECTION’ of *Sreeman Narayana^ ALONE, Who is the “Most Cherished One – The Ultimate Goal of Moksha”.

This 'Irefutable Implication' is also present in all the three [[Holy Works]] being [[AnuVyakhyaana]]-[[SreemanNyaayaSudha]]-[[Parimala]] as quoted below:-

QUOTE from the [[AnuVyakhyaana]] of *Sreeman Madhwacharyaru^

Sa YevaSarva Vedhaarthaha|| (San.)

{The Main Purport of the [[Vedas]] is *Sreeman Narayana^} **UNQUOTE**

QUOTE from the [[SreemanNyaayaSudha]] of *JayaTeertha Shreepadaru^:

ShruthiSiddhamapiBaghavathahaSarvaVedhaarthathvamNyaayenopapaadhayithumayam PrayathnahaSootrakaarasya || (San.)

{One need not make any other attempt but rather indulge in the continuous 'Study' of the [[Vedas]], since the Divine Composer of [[BramhaSutras]] has 'Substantiated and Justified' The Truth from them} **UNQUOTE**

In the Holy Work [[Parimala]] *Sreemadh Raghavendra Theertharu^ also Extols the **UNIVERSAL OMNIPRESENCE** of *Sreeman Narayana^ in line with the above two quoted [[Holy Works]] in the following manner:-

1. [[Veda]]→denotes *Sreeman Narayana^ Alone.
2. [[Veda]]-→[[PurushaSookta]]→denotes *Sreeman Narayana^ Alone.
3. [[Veda]]-→[[PurushaSookta]]→[[GayatriMantra]]-→denotes *SreemanNarayana^ Alone.
4. [[Veda]]→[[PurushaSookta]]→[[Gayatri Mantra]]-→[[OM]]→denotes *Sreeman Narayana^ Alone.
5. [[Veda]]→[[PurushaSookta]]→[[GayatriMantra]]→[[OM]]→[[PRANAVA]]→denotes *Sreeman Narayana^ **ALONE**.

Also the similarity of the 'Composite Nature' of these Three [[Holy Works]] is 'Found' in the 'Cognition' of the following **THREE CORNER STONE** Principles on which they founded: -

- 1) Yukthi (San.) → denoting Logical Reasoning
- 2) Bakthi (San.)-→ denoting Devotion
- 3) Mukthi (San.) -→ denoting Salvation

The below quoted Verse may be applied in order to 'Justify' this particular 'Truth' found in the above 'Three Trimetric Prosody Words':-

QUOTE:-

Hantha Yeytheyva Purusham Sarvaani Naamaani Abhavadhanthi|| (San.)

UNQUOTE

{The 'Grammatical Syntax' of Words such as "Yukthi-Bakthi-Mukthi" **DENOTES** the Supreme Lord Alone, since as per the "Supreme Lord's Initiative it represents the very Nature of Creation itself}

This is Implied in the **EMPIRICAL DEFENSE** Verse given below!

QUOTE

Atha Ha Yeyshaha Aatma Prakruthi Manupavishya Aathamaanam Bahudha Chakaara
Thasmaath Prakruthihi|| (San.)

UNQUOTE

Special Invocation of Goddess Mahalakshmi Devi requesting the Mother Goddess to offer this 'Entire Literary Exercise' at the Lotus Feet of the Supreme Lord of behalf of this humble devotee: ---

Sreedevi Prathamam Naama Dhvitheeyam Amathodhbhavaa|
Thruteeyam Kamalaa Prokthaa Chathurtham Chandralochanaa||
Pachamam Vishnu Patni Cha Shastam SreeVyshnavee Thathaa|
Saptamam Thu Varaarohaa Hyashtamam Harivallabaa||
Navamam Shaanghranee Prokthaa Dashamam Devadevika|
Ykaadhasam MahaaLakshmihi Dvaadhasham Lokasundaree||
Shreehi Padma Kamala Mukundamahishi Lakshmistreelokeyshvari|
Maa Ksheeraabhisuthaa Virinchajananee Vidyaa Sarojaananaa||
Sarvaabhistaphalapradyeethi Sathatham Naamaani Yey Dvaadasha|
Praathaha Shuddhatharaa Patanthyabhimathaana Sarvaan Labhanthey Gunaan||
SreeLakshmihrudhayam Chythanaamadhadhashayugmakam|
Trivaaram Patathey Yasthu Sarvyishvaryaavaapnuyaath|| (San.)

[[Dwaadasha Stotra]] as Composed by *Sreeman Madhwachaaryaru^-----

Su(Sva)jonadhathisamvrudhihi Poornachandhro Gunaarnavaha|
Amandhaanandasaandhronaha Priyathaami (Sadhavyaadhi) raampathihi||
Ramaachakoorevidhavey Dhusta Dharoponuvanhavey|
Sathpaanjanagheyaaya Namu **NARAYANAYA THE**||
Chidhachidhbhedhamakhilam Vidhaayadhaaya Bhunjathey|
Avyaakruthahasthaaya Ra~mapranayiney Namaha||
Amandhagunasaaropi Mandhahaaseyna Veekshitaha|
Nitya Mindhirayaanandhasandhro Yo Noumi Tham Harim||
Vashi Vashey (shou) Nayasyaapi Yojitho Vijithaakhilaha|
Sarvakartha Na Kriyathey Tham Namaami Ra~mapatim||
Agunaaya Gunodhreyka Svaroopaaayaadhi (Vi) Kaarany|

Vidhaarithaarisanghaaya Vaasudevaaya They Namaha||
Aadhi Devaaya Devaanaam Pathayey Saadhithaaraye|
Anaadhyajnaaparaaya Namu Varavaraaya They Namaha||
Ajaaya Janayithreysya Vijithaakhiladhaanava|
Ajaadhi PoojyapaadhaayaNamasthey Garudawaja||
Indiraamandhasaandhraaghryakataakshaprekshithaathmaney|
Asmadh Dhistykaakaaryaaya POORNAAYA HARAYEY NAMAHA (San.)

SreemadhRaghavendraGuruanthargathaBhaarathiramanaMukyapraananthargath
a VITTALATHAMAKASreemanMoolaRamaarpanamastu.

|| Tatva Vivrithi Samaapthaha ||

SreeRamaKrishnaarpanamastu.

A Sweet & Melodious Lullaby in favor of the *Lord^ as Composed by
***Shreepaadaraajaru^ ----**

“Bhoomiya Chinnadha Totilla Maadi Soma Suryaareymbo KalashaavaMaadi
AaMahaAakaashaChendaadiAaadiJoJoJoYendhu JoYendhuHaadiJoJoJoJo”
VasudhevaSutha Naadha Mudhu Muraari Asurey Pootaniya Maanaapahaari
Asamasaahasa Malla Khujana Vyri Sishuvaagi Devakighey Aanandhava Needi
JoJoJoYendhuJoYendhuHaadi
Budhanaagi Dhythyara NaalidheyYelloMudhu Turagaveyri Kalkyaadhyey Yello
PADMANAABHA Siri Baktha Vatsalaney
PADMANAABHA Siri Baktha Vatsalaney
PADMANAABHA Siri Baktha Vatsalaney
Nidheya Maadiah **SREE RANGA VITTALA (Kan.)**

T H E S A R U S : -

- 1) **Prosody** :- Study of Metric structure of verse, particular sytem of versification.
- 2) **Trimetric** :- A line of verse consisting of three measures of meter in classical prosody.
- 3) **Epitome** :- A brief Summary/ Article Abstract
- 4) **Defense** :- An Argument in support / Justification
- 5) **Empirical** :- Verifiable or provable by means of observation
- 6) **Dissertation** :- A Lengthy Treatise
- 7) **Functional** :- Designed for adaptation for a particular logical function.
- 8) **Syllogism**:- A form of deductive reasoning, consisting of major premise, minor premise and a conclusion. A subtle or specious piece of reasoning.
- 9) **Intangible**:- Incapable of being perceived by senses, incapable of being realized or defined.
- 10) **Premise**:- A True Statement from which a conclusion is drawn.
- 11) **Cognition**: The process of perception, reasoning and judgement

REFERENCES (VOLUME - I & VOLUME - II) :-

- 1) [[Bramha Sutra]] Sanskrit Holy Work Edited by *Baghawan Veda Vyaasa^
- 2) [[SarvaMoola]] Sanskrit Holy Work Composed by *Sreeman Madhwachaaryaru^
- 3) [[NarasimhaNakhaStuti]] Sanskrit Holy Work Composed by *Sreeman Madhwachaaryaru^
- 4) [[KandhukaStuthi]] Sanskrit Holy Work Composed by *Sreeman Madhwachaaryaru^
- 5) [[DwaadashaStotra]] Sanskrit Holy Work Composed by *Sreeman Madhwachaaryaru^
- 6) [[AnuVyakhyaana]] Sanskrit Holy Work Composed by *Sreeman Madhwacharyaru^
- 7) [[Sannyaayaratnaavali]] Sanskrit Holy Work Composed by *Padmanaabha Theertharu^
- 8) [[VedaSaara]] Sanskrit Holy Work Composed by *Akshobhya Theertharu^
- 9) [[SreemanNyaayaSudha]] Sanskrit Holy Work Composed by *Jaya Teertha Shreepaadaru^
- 10) [[LaghuShivaStuthi]] Sanskrit Holy Work Composed by *Vyaasa Theertharu^
- 11) [[Parimala]] Sanskrit Holy Work Composed by *Sreemadh Raghavendra Theertharu^
- 12) [[NadheeTaratamyaStotram]] Sanskrit Holy Work Composed by *Sreemadh Raghavendra Theertharu^
- 13) [[PrathanaadhashakaStotram]] Sanskrit Holy Work Composed by *Vaadirraajaru^
- 14) [[ShreeSheeshsagunadarpana]] Sanskrit Holy Work Composed by *Vaadirraajaru^
- 15) [[GuruvārthaDeepika]] Sanskrit Holy Work Composed by *Vaadirraajaru^
- 16) [[Archanagathikrama]] Sanskrit Holy Work Composed by *Vaadeendra Theertharu^
- 17) [[Purandara Upanishad]] Devotional Compositions by *Purandara Daasa^
- 18) All Articles in English by T.V. Sudheendrchar et al., appearing in www.articles.gururaghavendra.org and www.works.gururaghavendra.org

*{ May this Work [[TatvaVivrihi]] Penned by 'Tirumala Venkata' Please the Supreme Lord Who Is Always Omnipresent in My Mentor *Sreemadh Raghavendra Theertharu^ }*

{A Humble Offering at the *HariVaayu Sannidhaana^ of ^^Moola Brundavana^^ of *Sreemadh Raghavendra Theertharu^, Mantralaya, 2005 }

PAPER CONCLUDED ON: - On the Holy & Auspicious Ocasion of Aaradhana of *Raghunandana Theertharu^, ^^Hampi^^, 2005

“DhaasohamThavaDhaasohamDhaasohamThavaDhaasoham”
