

CHAPTER - I

LIFE, DATE AND WORKS OF TRIVIKRAMA PAṆḌITA

Trivikrama Paṇḍita has been recognised in the history of the Dvaita School of Philosophy as a philosopher-poet, though less known in the Classical Sanskrit literature, yet can be placed on par with other great poets like Kālidāsa etc. However, the poetry of passion is rather immediately received by the readers than the poetry of reflection. On the contrary, the *Uṣāharanakāvya* of Trivikrama Paṇḍita excels as the poetry of reflection. And because of this reason, it seems, Trivikrama and his poetry have been less identified in the field of Sanskrit literature. But, the truth remains unshakable that Trivikrama Paṇḍita's poetic genius is a fine amalgam of religious ardour and an ardent love of beauty.

Life and Date of the Author

Regarding the life-history of Trivikrama Paṇḍita, it is but necessary to refer to the *Sumadhva Vijaya*, the epic-poetry composed by Nārāyaṇa Paṇḍita, the youngest son of Trivikrama Paṇḍita. This poetry has been accepted as authentic source of Trivikrama Paṇḍita's biography.

As found in the *Sumadhva Vijaya*, Trivikrama Paṇḍita hailed from *Likuca* family of great renown. He was the son of Subrahmaṇya Paṇḍita, a highly revered veteran controversialist. He belonged to the Aṅgīrasa *gotra*. This family itself had gained wide fame for its excellences like austere penance and poetic talent.¹ He was fortunate in having a devoted wife befitting his virtues, a votary of Lord Kṛṣṇa. As she had repeatedly lost her issues, she began to serve Hari and Hara with intense desire to

1. सुतपः कवितादिसद्गुणानां लिकुचानां कुलजोऽङ्गिरोन्वयानाम् ।
अभवद्गुहनामको विपश्चित् कविवर्योऽखिलवादिवन्दनीयः ॥ *Sumadhva Vijaya* (XIII.43)

beget a son gifted with a long life.² In course of time, due to the divine grace of Hari and Hara, she gave birth to a gifted child, whose brilliance could not be adjudged by the council of the wise, like a priceless gem not fittingly evaluated by the gem-experts in the town.³

Then Subrahmanya Paṇḍita was overwhelmed with joy to see the beaming moon-like face of his son. He considered his son as capable of redeeming his clan. He then performed the religious rites related to the child -birth and named him appropriately as Trivikrama.⁴ Surprisingly, Trivikrama even as a child was a gifted poet. Even when he lisped, he gave out flawless verses describing the glory of the early rising Sun, shining with his innate lustre.⁵

He became well-versed in all branches of Vedas including its auxiliaries (and so specialised in Advaita Vedānta) as to command the respect of the then expert exponents of the diverse doctrines. Trivikrama Paṇḍita in his early age, composed a delightful poem called *Uṣāharaṇa*, full of poetic sentiments for the benefit of the virtuous like the *Likuca* tree refreshing the way-farers with its pleasant shade and covetable fruits.⁶ Trivikrama Paṇḍita's preceptor was incompetent to reconcile the contradictions suggested by the former, in the Advaita Vedānta. Therefore he took up a deep study of the Advaita.⁷ Then, Trivikrama coming of age,

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2. दयितास्य सती गुणानुरूपा विधिवीर्षेण मुहुर्मृतप्रजाऽपि |
अभजद्भुवनप्रभू हरीशौ सुतकामा वसुदेवसूनुभक्ता || *Ibid.*, (XIII.44)
 3. परमेश्वरयोः प्रसादयोगात् सुतरत्नं तदसूत सूरिपत्नी |
परिषत्पदपत्तनेषु नाघो विविदे यस्य समः परीक्षकाग्न्यैः || *Ibid.*, (XIII.45)
 4. वदनेन्दुमवेक्ष्य नन्दनस्य स्वकुलोत्तारणदक्षलक्षणस्य |
कृतकृत्यतया क्रियाः प्रकुर्वन् कविराख्यादुचितां त्रिविक्रमाख्याम् || *Ibid.*, (XIII.46)
 5. कलभाषण एव सूरिपोतः कविरासीदनवद्यपद्यवादि |
अवभाति ननु प्रभाप्रभावी भगवान् बालतरोऽपि तिग्मभानुः || *Ibid.*, (XIII.47)
 6. सकलाङ्गयुतावभातशाखः समये प्राप्त उदारपक्षिसेव्यः |
स ससर्ज सदध्वगोपकृत्यै लिकुचः काव्यफलं रसाभिरामम् || *Ibid.*, (XIII.48)
 7. प्रतिपादितमात्मना यथार्थपृथुमायासमयस्य दुर्घटत्वम् |
स्वगुरौ परिहर्तुमक्षमेऽपि श्रुतवांस्तं स वयस्यबोधितोऽलम् || *Ibid.*, (XIII.49)

gained proficiency in the scriptures. He subdued the living scholars with his elegance of speech. Thus, Trivikrama became a dexterous dialectician gifted with skilled talent in the Advaita Vedānta.

Observing Trivikarma Paṇḍita as being very much devoted to Advaita Vedānta, his father Subrahmaṇya Paṇḍita desired to make him alert of the Truth. Therefore, once Subrahmaṇya Paṇḍita called his son in privacy and advised him thus : “O son, listen to my wise words, and meditate on Lord Kṛṣṇa endowed with auspicious qualities to get liberation. But contemplation on Brahman as attributeless is improper.”⁸

Listening to the words of his father, Trivikrama Paṇḍita got himself shaken in his mind.⁹ Though his mind was distracted by the power of the Kali-age, Trivikrama being intellectually acute, contemplated thus :¹⁰

“The *Brahmasūtras* composed by Lord Vedavyāsa are undoubtedly the authentic test to decide the true nature of the things in the universe. But, there are twenty-one different commentaries on it, disagreeing with each other, can never gain validity. When considered with an unprejudiced mind, not even one commentary amongst them, gives the correct meaning of the *Brahmasūtras*. We study the commentary of Śaṅkara, though illogical and unpromising one, only because it is handed down to us in succession.¹¹ When the enlightened persons who have realised the truth, advise to meditate on Brahman who is All-pervasive,

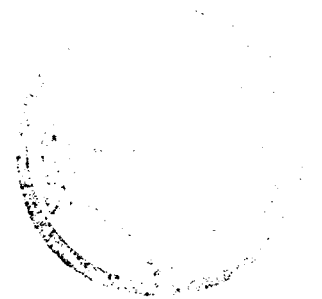
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8. शृणु वाचमिमां विचारितार्थां न कलौ निर्गुणभावना सुखाय ।
इति गौणविमुक्तये गुणाढ्यं स्मर देवं वसुदेवसूनुमेव ॥ *Ibid.*, (XIII.52)
9. इति तातवचो निशम्य किञ्चित्तरलात्माऽपि विचार्य शास्त्रसारम् ।
परमेव स पारमारुरुक्षुर्विगुणोपास्तिमुपाशृणोत्परेम्यः ॥ *Ibid.*, (XIII.53)
10. निजधर्मरतो गृहिप्रबर्हः कलिकालाकुलितान्तरो ऽपि हन्त ।
नितरां निशितात्मना निसर्गात् स्फुटमालोचयदित्यसौ कदाचित् ॥ *Ibid.*, (XIII.54)
11. रचितं ननु सूत्रमत्र मानं विदुषा सत्यवतीसुतेन साक्षात् ।
अपरस्परसङ्गतानि भाष्याण्यथ सर्वाणि न मानतां ब्रजेयुः ॥
यदि तेषु निराग्रहान्तराः स्मः सुघटं नोपलभामहे हि किञ्चित् ।
न तथापि परम्परोपयातं न पठामः प्रणयेन शाङ्करीयम् ॥ *Ibid.*, (XIII.55-56)



full of knowledge and bliss and who is without superior to Himself, then Brahman in Advaita will have to forgo even His splendence.¹² And if Brahman meditated upon is non-resplendent, then, He will reduce himself to pitchy darkness. And He who meditates on this Brahman, will be damned in dark hell.¹³ Therefore let us follow our religious rites as laid down in *Manusmṛiti* and the like. Let us have considered reflection on the scriptures including the Vedās, Mahābhārata, the Purāṇas etc., and meditate on Lord Mukunda, the treasure of auspicious attributes.¹⁴ With such profound recollections, when Trivikrama Paṇḍita resolved to take up a careful study of the scriptures, he came to know about Madhvācārya's chaste repute which has diffused all over the world.¹⁵

Then, Trivikrama's fellow Māyāvādins entreated him earnestly to vanquish Madhva, the antagonist elephant. Accordingly, he with his commanding self-esteem distressed the disciples of Madhva, and blinded them by his bewildering counter-replies.¹⁶ Once Trivikrama during midnight, without being known to others, looked over the essence of the philosophy of Madhva. He was wonderstruck and delighted by the profound thoughts couched in superb expressions in his works.¹⁷ He was thoroughly convinced that Madhva's philosophy was profound and flawless. Yet he did not venture to embrace Dvaita philosophy forth-with.

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12. घटनोपनिषत्सु नाल्पबुद्धेः सुघटेत्यभ्युपगम्य चिन्तयामः |
न विमुक्तिमुपैति कोऽपि मक्त्वा समयोक्तामिह यामिमामुपास्तिम् || *Ibid.*, (XIII.57)
 13. विततः सुखसच्चिदद्वयात्मा समुपास्यो विहितो हि तत्त्वविद्भिः |
स च नावयवी निरूप्यते चेत् द्युतिमात्रं च न हीत्यदो रहस्यम् || *Ibid.*, (XIII.58)
 14. अथ वेदपुराणभारतादि स्वयमालोच्य यथाऽवबोधमत्र |
गुणवन्तमुपास्महे मुकुन्दं स्मृतिधर्मान् भृशमाचरन्त एव || *Ibid.*, (XIII.60)
 15. अवधार्य यदेति कार्यमार्यः स विवेकादुपचक्रमे विधातुम् |
परिपूर्णमतेर्जगत्सु कीर्तिं परिपूर्णामशृणोत्तदा विशुद्धाम् || *Ibid.*, (XXIII.61)
 16. सितमध्ववचःसृणिप्रयोक्तृन् पुरुषानेष विषादयन् कवीभः |
विविधोत्तरधूलिपातनेन प्रतिघेनाधिकमन्थयांचकार || *Ibid.*, (XIII.66)
 17. क्षणदासु विचक्षणः स वीक्ष्य प्रचुरप्रज्ञमनोज्ञशास्त्रसारम् |
अपराविदितः प्रसादगर्भं विदधे विस्मयमान्तरं महान्तम् || *Ibid.*, (XIII.67)

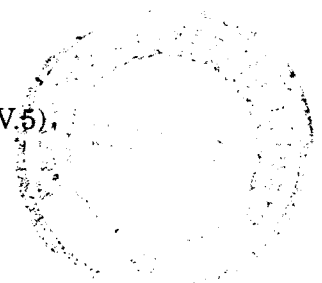


He was a formidable controversialist who was a master in logic and who could wield the weapon of logical technique with the decided effect. Therefore, Trivikrama wished to investigate the Dvaita Philosophy. The judicious people always act after a close investigation.¹⁸ Then, Trivikrama approached Madhva who had camped at Viṣṇumaṅgala temple. With great respect and reverence, Trivikrama prostrated before him for his blessings.¹⁹

During his stay, Trivikrama started attending Madhva's discourses on the *Bhāgavata* at Viṣṇumaṅgala temple. He used to sit at a distance quietly listening to the discourses. He could not find any fault in the discourses delivered by such an erudite personality. Being a great scholar, Trivikrama had the greatness of recognising the scholarship in others. It is suggested that, once Madhva's library was stolen by Padmatīrtha and other jealous opponents by crooked means. The king Jayasimha helped Madhvācārya in getting back his stolen library from Padmatīrtha and begged the pardon the Ācārya for the mischievous acts of sum unscrupulous persons. Trivikrama was also not happy with the incident of stealing the manuscripts from the library. He was pleased to know that the stolen manuscripts had found their proper place under the custodianship of his brother, Śaṅkara Paṇḍita.²⁰ No wonder that Trivikrama although not very familiar till then with Madhva could well comprehend the essence of the inmost secret his divine qualities.²¹

Once, Madhva started giving discourses in another temple called Amarālaya. The topic of the discourse was his commentary on the

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18. विदितवान् व्यवहृत्य सुदर्शनं बहुलबोधमवेक्ष्य स निश्चयात् ।
अपि न तस्य मतं सहसाऽऽदे ननु विमृश्य कृती कुरुतेऽखिलम् ॥ *Ibid.*, (XIII.68)
19. तं विष्णुमङ्गलगतं बहुलप्रबोधं प्राप्याभ्यवन्दत तदाऽयुगविक्रमार्थः ।
आनन्ददं स चतुराननहासलक्ष्म्या तत्त्वं प्रवेत्तुममरेन्द्र इवाब्जयोनिम् ॥ *Ibid.*, (XIII.69)
20. कृतमपकृतमर्यैः क्षम्यतां क्षान्तिभूषैरिति मृदु वदतां सम्प्रार्थनाभिः प्रभूणाम् ।
अपहतमपरेषां मन्त्रतो ग्रन्थजातं दशहृदयनियोगादग्रहीच्छङ्करार्थः ॥ *Ibid.*, (XIV.2)
21. अनतिपरिचितस्याप्यस्य सोऽयं कवीन्द्रो गुणरसमतिगूढं ज्ञातवानित्यचित्रम् ।
मधु मधुकरराजो निष्पतन् पौष्पमासुं ननु परिचयहीनः काननेऽपि प्रभुः स्यात् ॥ *Ibid.*, (XIV.5).



Brahmasūtras.²² Trivikrama met Madhva with an intention of having a debate with him. Madhvācārya saw Trivikrama Paṇḍita face to face just as a valiant enemy mounting the chariot of hostile philosophy, armed with powerful missiles of pungent logic.²³ But Madhvācārya did not get scared by any argument of Trivikrama.

Madhva upheld the thesis of Tattvavāda that Lord Nārāyaṇa, the abode of infinite auspicious qualities laid down in the scriptures as the Supreme, is the Creator, Sustainer and Destroyer of the universe. He showed that Lord Nārāyaṇa alone is the Supreme God who brings the universe into existence. He critically reviewed the contentions of Sāṅkhya, Bhāskara, Vaiśeṣika, Mādhyamika, Prābhākara, Māyāvada among others. He upheld his all-encompassing theory of *Viṣṇu-sarvottamatva*.²⁴ (XV.3-61)

Trivikrama Paṇḍita was a curious and keen listener in the solemn assembly. Trivikrama with his vast knowledge argued with Madhva sternly on various points. He gave no quarter. Thus Trivikrama and Madhva were drawn into metaphysical encounter, and the controversial exchange of arguments, and counter-arguments went on for a period of fifteen days. But he found that all his arguments were shattered to pieces by Madhva. He found himself unable to defend Advaita against the attacks levelled by Madhva.²⁴ The termination of the debate saw Madhva

22. भूयोबोधस्ततो भूयो व्याचख्यौ भाष्यमभ्युतम् ।
ग्रामे ग्रामीणसामान्ये वसंस्तत्रामरालये ॥ *Ibid.*, (XV.1)

23. परपक्षरथारूढं खरतर्कमहायुधम् ।
त्रिविक्रमार्यं सोऽपश्यत् प्रतिवीरमिवाग्रतः ॥ *Ibid.*, (XV.2)

24. सप्ताष्टानि दिनान्येवं वादं कृत्वा सहामुना ।
निरुत्तरं तं निश्चोद्यं चक्रे चक्रायुधप्रियः ॥ *Ibid.*, (XV.69)

[In his introduction to *Tattvapradīpa* of Trivikrama Paṇḍita, Dr. Nagaraja Śarma (p.3) interprets the term “Saptāṣṭāni dināni” to me ‘fifty-six days’ by multiplication of seven and eight. He says further that “I am aware others interpret it differently, but I have indicated my personal view.]

crowned with glorious victory. Trivikrama gave up his Advaita not under compulsion, nor under external force, nor under the urge of emotionally dominated moment.

He had the sportsman-like honesty, grace and magnanimity to recognise the victory of Madhva in the only grand and spectacular manner in which it could be. He readily and willingly became a convert to the school of Madhva. Trivikrama's conversion to Dvaita was not the mechanical and lifeless proselytization, but it was a conversion of faith brought about by intellectual understanding of inherent untenability of the cult of Advaita, and logical conviction of the tenability and validity of the philosophy of Madhva. Madhva's magnificent arguments based on the scriptures and irrefutable logic made Trivikrama dumb and he prostrated at Madhva's lotus-feet begging his pardon.²⁵ Madhva accepted Trivikrama as his disciple and expounded to him the *Brahmasūtrabhāṣya*.

Madhva himself had selected Trivikrama for the signal honour of writing a gloss on his *Brahmasūtrabhāṣya*. This would certainly show the respect Madhva had for the scholarship of Trivikrama, and absolute confidence that Madhva had reposed in him. With due reverence to the order of Madhva, Trivikrama wrote a gloss on the *Brahmasūtrabhāṣya*, named *Tattvapradīpa*.²⁶ Trivikrama should have felt specially honoured by Madhva in this manner.

Further, Trivikrama openly proclaimed in admiration something like a public review of all the works of Madhva and observed that it would be difficult to isolate logical arguments from such an inexhaustible mass

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25. प्रणम्याचष्ट शिष्टोऽसौ क्षम्यतां नाथ चापलम् ।
पदपद्मरजोदास्यं ध्रुवं मे दीयतामिति ॥ *Ibid.*, (XV.70)
26. गुर्वाज्ञागौरवाट्टीकां कुर्वन् भाष्यस्य दुष्कराम् ।
षडर्धविक्रमार्योऽसौ महाचार्यमवोचत् ॥ *Ibid.*, (XV.72)

of literature. So, Trivikrama prayed that Madhva would be pleased to write another treatise which would be thoroughly and throughout dominated by logical technique.²⁷ Trivikrama should have thought that only such fighting treatise would enable the disciples of Madhva effectively to answer all objections and counteract all opposition. Madhva readily agreed and wrote at one stretch the celebrated polemical treatise called *Anuvyākhyāna*.²⁸ Thus among the householders-disciples, Trivikrama Paṇḍita of the *Likuca* family shone like one of the three fires.²⁹

A perusal of highly devotional panegyric stanzas in the beginning of the *Tattvapradīpa* of Trivikrama, makes it amply clear that he had firm faith in the triple incarnation of Mukhya Vāyu as Hanūmān, Bhīma and Madhva.³⁰ Such enthusiastic devotion is quite understandable; because Trivikrama who had been trained long in the lore of Advaita, was convinced of correctness of cherished system of Dvaita philosophy of Madhva.

In fine, unique qualities like intellectual satisfaction, loyalty, mastery over logic, creative spirit, facile and forcible expression, and unstinted devotion to Dvaita philosophy of Madhvācārya have verily gained for Trivikrama Paṇḍita, universal recognition and reputation as illustrious disciple of Madhva.

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27. ग्रन्थेभ्य एभ्योऽगाधेभ्यो युक्तयो न दुरुद्धराः ।
मनोमान्द्यात्ततो ग्रन्थं व्यक्ततर्कतति कुरु ॥ *Ibid.*, (XV.87)
28. युगपद्रचयत्रेनां कदाचित्स निरन्तरम् ।
चतुरश्चतुरः शिष्यांल्लीलयाऽलेखयत् खलु ॥ *Ibid.*, (XV.89)
29. बहवो गृहिणोऽप्यस्मात्समग्रानुग्रहं ययुः ।
दीप्ता यत्राग्नय इव त्रयो लिकुचशेखराः ॥ *Ibid.*, (XV.135)
30. त्रेधाऽवतारमवनाय सतां बळित्थेत्याद्या श्रुतिर्भगवती गुरुमेनमाह मुख्यानिलोऽतिबलवान् मतिरीशधेना नेतेति पृक्ष इति मध्व इति क्रमेण ॥ Dr. Nagaraja Sarma, *Tattvadīpikā*, p.5

It is evident from foregoing life-account that Trivikrama was a contemporary of Madhva. Dr. B.N.K. Sharma has placed him between c. 1238-1320 A.D.³¹ Trivikrama Paṇḍita seems to have had three sons, of whom Nārāyaṇa Paṇḍita was the youngest.³²

Works of the Author

In the history of Sanskrit Literature, Trivikrama Paṇḍita occupies the position of a writer who contributed substantially to manifold branches of knowledge. He composed independent works in praise of Lord Hari and Mukhya Vāyu. He wrote significant commentary to adjudicate the doctrines of Dvaita Vedānta. He wrote a Mahākāvya also which witnesses Trivikrama's wide knowledge. Here, an attempt has been made to give in brief, the salient features of Trivikrama's works which are five in number :

1. Tattvapradīpa :

This is a monumental work of Trivikrama Paṇḍita, running into five thousand granthas. The *Tattvapradīpa* barring the *Sattarkadīpāvalī* of Padmanābhatīrtha is the first and foremost running commentary on the original *Brahmasūtrabhāṣya* of Madhāvācārya. The full text of this work was first published in 1958 by the Akhila Bharat Madhva Mahamandala, Udupi. Trivikrama's sense of logic and logical justification of the Dvaita Vedānta has been well reflected throughout this work.

With regard to the title of this work, Dr. Nagaraja Śarma remarks : "In the edition of the work by Mr.(now Dr.) B.N.Krishnamurthy Śarma, the name is given as TATTVA PRADEEPAH (in masculine gender).

31. Dr. B.N.K. Sharma, *History of the Dvaita School of Vedānta & Its Literature*, Motilal Banarasidass, Delhi, 1981, p. 214.

32. त्रिविक्रमगुणनिधेः सुशिष्याः सुताः
सनामभिमतस्त्रयो यस्तृतीयोऽत्र नारायणः ।

Nārāyaṇapaṇḍita, *Sumadhvavijaya-bhāvaprakāśika*, (concluding verse)

“In the present edition the name given is TATTVA DEEPIKA (feminine gender).” It may be assumed that evidence afforded by different manuscripts may justify the different titles given.

“ I shall draw the attention of two lines of evidence or testimony which would enable one easily to identify the correct title”.

“One is external. It is contained in Madhvavijaya. The reference made is TATTVA PRADEEPAKRITI-GO-GANENA. From this, it is very naturally suggested that the title of the work is TATTVAPRADDEEPAH.

“The other is internal. Towards the end of the work, in the course of devotional dedication of his treatise to the Supreme lord, Trivikrama refers to the work as SATTATVADEEPA (p.500, stanza-6)³³

“Surely, Trivikrama should have been acquainted with the work of senior disciple of Madhva-Padmanābhatīrtha, written on similar lines. It was SATTARKA-DEEPAVALI

“Having modelled the title of his own work, after that of Padmanabhatīrtha, it is quite a reasonable conjecture that Trivikrama might have named his work SATTATVA-DEEPA. I have used the title TATTVAPRADEEPA.

“Evidently, the manuscripts used in the editing of the present text, contain the title of the work as TATTVA-DEEPIKA, and that would explain its having been adopted finally.”³⁴

Whether the title be *Tattvapradīpa* or *Tattvadīpikā*, in no way it affects the theme of the work. To me, either of the titles hold good. Hence the discussion on the title of the work is not necessary here.

33. प्राप्य प्रकाशितमहं परमाख्यविद्याप्रसादवर्यसदनस्य पदारविन्दम् ।
सम्प्रीतये भगवतः परमस्य भक्त्या सत्तत्त्वदीपमिममत्र समर्पयामि ॥

34. *Tattvadīpikā*, Ed. Nagaraja Sarma, Akhila Bharata Madhva Mahamandala, Udupi, 1958, pp. 4-5.

In the *Tattvapradīpa*, forcible and stately style of Trivikrama stands revealed at its best.

Some of the following remarkable points reveal the salient features of the *Tattvapradīpa* :

1. The conclusion of the ईक्षत्यधिकरण given by Trivikrama is delightful dissertation. He has arrestingly argued and shown that the author of the Vedāntasūtras has refuted the Advaita Vedānta.
2. Trivikrama has shown that in all the five opening Adhikaraṇas, the Purvapakṣa, to be and that has been actually refuted, is the system of Advaita.
3. Trivikrama has brilliantly set forth his discussion and final conclusion that Brahman cannot be regarded as the *Upādāna-kāraṇa* of the universe.
4. Buddhism is elaborately refuted. In the same spirit, it is shown that Advaita which is doctrinally not different from Buddhism stands automatically refuted.
5. In the III Chapter, Trivikrama has highlighted the relative importance of *Jñāna* and *Karma*. It constitutes a brilliant exposition of the views of Dvaita Vedānta.
6. Trivikrama has given an exposition of the eschatological doctrines relating to enjoyment of eternal and everlasting bliss after complete exhaustion of the stock of *Karma*.

Thus, Trivikrama has displayed great dialectic ability and erudition. He has thrown light on some of the untracable passages cited by Madhva. All the discussions on different topics herein, are really marvellous in their penetrating perception of doctrinal subtleties.

A close study of Madhva's *Anuvyākhyāna* and Trivikrama's *Tattvapradīpa*, makes it clear that after having had the benefit of going

through the *Anuvyākhyāna* and other works of Madhva, and after having enjoyed the rarest and most unique privilege of personal teaching and instruction from Madhva, Trivikrama set to write this work, and because of which, the value of this work has been enhanced.

2. Vāyu-stuti :

It is a popular *stotra* comprising of forty-one verses in *Sragdharā* metre. It projects and elaborates the glory of the three incarnations of Mukhya Vāyu as Hanūmān, Bhīma and Madhva.

Regarding the composition of the *Vāyustuti*, there are some anecdotes. As found in Chalāri Śeṣācārya's commentary on the *Vāyustuti*, it is that, once at Badarikāśrama, Madhva was performing pūjā in the *Garbhamandira* with its doors closed. Out of curiosity to know what Madhva could be engaged in, Trivikrama peeped through the hole of the closed doors. He was wonderstruck to see Madhva in other forms too i.e. Bhīma and Hanūmān; these forms were perceived as respectively worshipping Vedavyāsa, Kṛṣṇa and Rāma. He was overwhelmed with joy. In ecstasy, he started adoring the glory of Mukhya Vāyu with his three incarnative forms - Hanūmān, Bhīma and Madhva. This spontaneous flow of adoration itself is the *Vāyustuti*.

Besides, the Mādhva tradition finds another popular story : Once Madhva was performing pūjā. The doors were closed. It was the time of *Naivedya-samarpaṇa*. All disciples including Trivikrama were waiting for ringing the bell (*Gaṇṭānāda*) by Madhva (which is to be done usually soon after *Naivedya-samarpaṇa*). Even after long time, they did not hear the sound of the bell. Out of curiosity of knowing what Madhva could be doing inside, Trivikrama peeped through the hole and found Madhva in his other forms too as Bhīma and Hanūmān, worshipping Vedavyāsa, Kṛṣṇa and Rāma respectively. Being overjoyed at it, a poetic adoration to Mukhya Vāyu instantly started flowing from his mouth. And this poetic manifestation itself is the *Vāyustuti*.

Trivikrama submitted his composition of *Vāyustuti* to Madhva. The latter found a lack of invocatory verses to Lord Hari in its beginning. Therefore Madhva himself composed and added in the beginning, two verses glorifying the brilliance of nail of Lord Narasimha, which came to be known as *Nakhastuti*.³⁵ It has been a practice amongst Madhvaitees that these two verses are uttered in the beginning and at the end of the *Vāyustuti*.

The *Vāyustuti* has been regarded as fruit-yielding *stotra*. The very utterance of each verse brings about particular fruit. This power of bestowing the devotees with particular fruit was graced by Madhva himself, when he went through this *Vāyustuti* at the behest of Trivikrama.³⁶

However, the text of *Vāyustuti* extols the glory of Mukhya Vāyu with the incarnative forms, - Hanūmān, Bhīma and Madhva. Apart from this, all verses herein, represent the glory of Lord Hari as well. This view is expressed by Vyāsarāja Bhaṭṭopādhyaya in the commentary.³⁷ A thought of having double meaning of *Vāyustuti* is suggested by Trivikrama himself in the last verse of *Vāyustuti* : “स्तुतिमकृतहरेः वायुदेवस्य”

Commentaries on Vāyustuti :

1) A commentary by Vedātmatīrtha (c. 1460) happens to be the oldest one among the available commentaries. Vedātmatīrtha is

35. “विष्णुस्तुतिं विना केवलमात्मस्तुतिमसहमानाः सर्वाश्चिनिवर्तकश्रीनृसिंहनखस्तुतिप्रतिपादकं श्लोकद्वयं विरचय्य मंगलाचरणरूपत्वेन तदादौ निबन्धनं कुरु, संपुटाकारेणाऽदावन्ते च पठतां फलं भविष्यति इत्युक्त्वा श्लोकद्वयं ददुरिति” |

Bannanje Govindacharya, *Hari-Vāyustuti*, Udupi, 1996, p. 30.

36. “त्रिविक्रमपण्डिताचार्यवर्यः.....वायुस्तुतिपुनश्चरणकारिणां तत्तत्काम्यफलप्रदत्वरूपं वरं प्रार्थयामास | ततः श्रीमध्वाचार्याः....ग्रन्थं दृष्ट्वा प्रसन्नाः सन्तः एकैकश्लोकस्य एकैकाभीष्टप्रदत्वरूपं वरं दत्त्वा....श्रीनृसिंहनखस्तुतिप्रतिपादकं....श्लोकद्वयं ददुरिति” |

Ibid., p. 26.

37. “नन्वेवमपि ग्रन्थकर्तृभिः विष्णुपरतया स्तुतिर्न कृतेति विष्णुपरतया व्याख्यानं तेषामनभिमतमिति चेत्, न | तैरेव सुब्रह्मण्येति चरमश्लोके ‘हरेर्वायुदेवस्य च स्तुतिमकृत’ इति विशेषोक्तेः....” | *Ibid.*, p. 29.

said to be the tenth pontiff in succession to Viṣṇutirtha of Sode Math.³⁸

His commentary brings to light the beauty of *Vāyustuti* in the light of *Vyākaraṇa* and *Alaṅkāra-śāstras*. It shows how this *stuti* is profound in its thought content. This commentary was first published from Palimaru Math, Udupi in 1972.

2) Another commentary is written by Viśvapati-tīrtha, the nineteenth pontiff in succession to Adhokṣajatīrtha of Pejāvar Math.³⁹ This commentator belongs to 17th century.⁴⁰ This commentary is very simple in style and language. It is quite useful for beginners.

3) Chalāri Śeṣācārya has written a commentary on the *Vāyustuti*. This commentary also is simple in style. It gives in a lucid style a beautiful enumeration of the significance of the *Vāyustuti*.

4) The fourth commentary is found to be written by Vyāsarāja Bhattopādhyāya. This commentary excludes two verses of *Nakhastuti* from its pervasion. This commentary rather applies the meaning of the *Vāyustuti* to Lord Hari than to Mukhya Vāyu.⁴¹

5) Besides these four, another commentary is said to be written by Lingeri Vyāsācārya, son of Srīnivāsācārya.⁴²

3. Nṛsimha-stuti :

It is another popular *stotra* running to twenty-two verses in *Mālinī* metre. Trivikrama has made a garland of twenty-two flowers - like - verses, and offered it unto the lotus feet of Lord Nṛsimha. Thus the *Mālinī* metre in which, all verses are composed by Trivikrama, is quite significant. Each

38. Dr. B.N.K. Sharma, *A History of Dvaita School of Vedānta and Its Literature* Vol.1 Bombay, 1960, p. 269.

39. *Ibid.*, Vol. I, p. 270.

40. Bannanje Govindacharya, *Hari-Vāyustuti*, Udupi, 1996, p. 27.

41. *Ibid.*, p. 27

42. *Op.cit.*, B.N.K. Sharma, Vol. II, 1961, p. 381.

verse of this *stotra* describes the glory of the divine limbs of Lord Nṛsimha. Trivikrama has displayed his skill in employing at proper places, different Alaṅkāras like *Upamā*, *Utprekṣā*, *Apahnuti*, *Rūpaka*, *Atiśayokti*, *Drṣṭānta*, *Yathāsaṅkhya*, *Śleṣa*, *Parikara*, *Svabhāvokti*, *Mudrā*, *Kāvyaṅga*, *Vṛtṭyanuprāsa*, *Chekānuprāsa* etc. This *Stuti* is commented upon by Sumatīndratīrtha; it is published from Mantrālayam (AP) in 1966.

4. Viṣṇu-stuti :

This *stotra* runs into thirty-two verses in *Sragdharā* metre. This work with its commentary by Vijayīndratīrtha was published from Vidyaratna R.S. Panchamukhi, Oriental Research Centre, Dharwad in 1990. It describes Lord Viṣṇu's supreme unsurpassable glory of His endless attributes (6-8), His feet (9, 11-13), His nails of feet (10), His thighs (14, 15), His girdle (16), His navel (17), His stomach (18), His chest (20, 21), His pearl necklace (19), His shoulders (22), His disc, conch, mace and lotus (23), His *Vaijayantī* & utterance of Vedas (24), His face (25, 26), His smile (27, 28), His glance (29), His hair and *Cūdāmaṇi* (30).

Last two verses (31 & 32) describe poet's total surrender to Lord Viṣṇu.

5. Uṣāharaṇa-kāvya :

It is the only literary work of Trivikrama, consisting of *nine cantos*⁴³ in ornate style. The central theme of the poem is the union of Uṣā, the daughter of Bāṇāsura and Aniruddha, the grandson of Lord Kṛṣṇa. This work is commented upon by Sumatīndra-tīrtha (1692-1725) of Rāghavendraswamy Math. The details of this Kāvya may be understood from the succeeding chapters of the thesis.



43. Note : Bannanje Govindacharya wrongly states in his introduction to *Nakhastuti-Vāyustuti* (p.16) that there are *eight cantos* in the *Uṣāharaṇa*. This mention strongly contradicts what exactly exists i.e. nine cantos.