

DATE, LIFE AND WORKS OF VĀDIRĀJA

Madhva, the historical reviver and propagator of the Dvaita system of Vedānta, flourished during 13th century A.D.¹ He vindicated the Dvaita system on firm grounds and also wrote authentic works in its defence. He erected a temple in Udupi and installed a Sāliagrāma statue of Lord Kṛṣṇa. Madhva worshipped Lord Kṛṣṇa for many years. Then he ordained eight celibate monks and entrusted to them the worship of Lord Kṛṣṇa and also the propagation of his system. He made them incharge of separate mutts. Among the heads of these mutts, Viṣṇutīrtha, who was a direct disciple and brother of Madhva in his Pūrvāśrama, was foremost. His greatness is being described in the S.M. at length.² It is known that then a mutt was named after him. In that hierarchy started by Viṣṇutīrtha, there had been great personalities and the nineteenth was Vāgīśatīrtha. He was a great scholar, saint and devotee. He lived in Kumbhāsi, 18 miles away from Udupi observing the austerities and also teaching the noted works of the Dvaita system. It is this Vāgīśatīrtha, with whose blessing, Vādirāja was born and then being ordained by him, graced the pontifical seat of the mutt initiated by Viṣṇutīrtha.

DATE

Vādirāja, a mystic, a profound scholar, a well-known

debator and a gifted poet, was born in 1480 A.D. He lived for 120 years. He entered the Vṛndāvana at Sondā, near Sirsi in the present Uttara Kannada District of Karnataka, in 1600 A.D. The Carama śloka³ and also some inscriptions belonging to years 1582 and 1593⁴ prove that he was born in 1480 A.D. and disappeared in 1600 A.D. As it is, there is no difference of opinion so far as the date of Vādirāja is concerned. The V.G.C. states that his date of birth was the 12th day of Māgha Śukla of Śārvarī Samvat.⁵

LIFE

To know the life history of Vādirāja, fortunately we have authentic and authoritative works such as Vṛttaratna-saṅgraha (Vr.R.S.), Vādirāja-guruvaracaritāmṛta (V.G.C.), Vādirāja-guṇaratnamālā (V.G.M.). The Vr.R.S. was written by Raghunāthācārya, a disciple of Vādirāja. It is not merely a historical work, but is also a good piece of poetry. It appears that the author might have had passed away early, i.e., when Vādirāja was still alive and hence he does not narrate the latter part of Vādirāja's life. The V.G.C. has been written by Rāmacandrācārya, a disciple of Vedanidhī-tīrtha, a pontiff second from Vādirāja. It deals with almost all the incidents of Vādirāja's life. It runs into nine chapters. The eighth one is devoted for the discussion connected with the Rjutva of Vādirāja. The authenticity of

this work is unquestionable since it has been written just after the demise of Vādirāja and also as per the instructions of Vedanidhitīrtha.⁶ There is every possibility to state that, the author, at his early age of life, must have had seen Vādirāja. The V.G.M. has been written by Vāsudevācārya Nippāni during the latter part of the 19th century. It closely follows the Vr.R.S. and V.G.C. and also narrates some other incidents following the conventional information of tradition and also then available Purānic evidences.

Apart from these three major works, we do get a good number of stotras and songs of Haridāsas, that glorify the greatness of Vādirāja, his mystic life, achievements and adventures.

Vādirāja was born of humble parents, Gaurī and Rāmācārya, in Huvinakere near Kumbhāsi in Taulava region i.e. the modern Dakshina Kannada District. He is stated to have been a Tulu Brahmin by birth. His father, Rāmācārya, was a follower of Sāma Veda.

Vādirāja was born by the grace of Vāgīśatīrtha, the 19th in the succession from Viṣṇutīrtha.⁷ His birth name was spelled as Varāha as he was graced with the blessings of Lord Varāha (favourite and presiding deity given by Madhva to his

brother Viṣṇutīrtha). Varāha's Upanayanam was celebrated at the age of five, and he was ordained the Saṁnyāsāśrama at the age of eight. He studied primary works under Vidyānidhi (a senior disciple of Vāgīśatīrtha) and after his demise, Vādirāja continued his studies under his Guru Vāgīśatīrtha.

When Vādirāja completed the core of Śāstric study, he made up his mind to go on a sacred tour to propagate the Dvaita Siddhānta, to have the holy bath in sacred rivers, to have the Darśana of the Lord in all places and also to bless the qualified devotees. It was also a tour to gain wide experience. He travelled the entire country twice and as a result he composed a unique work in Sanskrit viz., Tīrthaprabandha that gives an account of the various Hindu temples and places.

Vādirāja introduced some changes in Paryāya system of Lord Kṛṣṇa's worship in Udupi. Before Vādirāja, the duration of Paryāya, as introduced by Madhva, was of 2 months each. It was Vādirāja, who, taking into account the convenience of other monks, changed it into that of 2 years. He made arrangements for the construction of individual mutts for all the eight. He also chalked out the programme of worship, which is even now followed and can be witnessed by one and all.⁸

When Vijayanagar emperor Kṛṣṇadevarāya was facing financial crisis, he made an appeal to Vādirāja. Vādirāja blessed him with abundant wealth, found in the ancient cave of Vāli and Sugrīva. Then Kṛṣṇadevarāya honoured Vādirāja with a crown, an umbrella, a jewelled throne and the like. Thereafter, both Kṛṣṇadevarāya and Acyutarāya gifted generously to Vādirāja who rebuilt the Kṛṣṇa temple at Udipi on an extended plan. It was in 1532-33 A.D. The inscription describing this event is seen even now in the Kṛṣṇa temple at Udipi.⁹

In 1585 A.D. Venkatapatidevarāya graced the royal throne of Vijayanagara empire. After the completion of Paryāya in 1580-81, Vādirāja, on his eastern tour, came to the capital of Vijayanagara, then at Penagundi. The king wanted to celebrate the victory and hence he invited all his subordinate kings, scholars, poets, artists and others. In the assembly hall, Vādirāja was requested to grace the Chief seat and to preside over the function. There, he was supposed to face the attacks from different scholars in different fields. Vādirāja, though alone, succeeded in tackling the arguments and faced them easily, politely and successfully. The assembly, realising the extra-ordinary calibre and wide and deep scholarship of Vādirāja in all arts and lores, honoured him with the title Prasaṅgabharanātīrtha.¹⁰

Vādirāja once came to Pune and he heard that scholars, in assembly, had decided to honour the Māghākavya viz., Śiśu-pālayadhā, as the best among all, since that was enriched with poetic excellences in all respects. Then Vādirāja sent a word informing that he too had a best Kāvya and he would submit the same for consideration within 20 days. Thereafter, Vādirāja composed a Mahākāvya by name Rukmiṇīśavijaya within 20 days and sent it to the assembly. The scholars were very much pleased with its unique poetic excellences in composition, in narration, in description, in imagination, in poetic beauties and the like. All of them recommended for honouring it as the best among all such compositions.¹¹

Vādirāja came to Prayāga (Allahabad) and lived there for some days. One day Lord Vedavyāsa in the guise of a sage coming from Badirīkāśrama, met Vādirāja, who welcomed him with great reverence. Vedavyāsa reminded Vādirāja that Vādirāja's mother had, before his birth, promised Lakṣālakṣāra to God if she would give birth to a worthy son. He also reminded Vādirāja's promise to fulfil that vow. Actually it was not possible for every one or even for the wealthiest to offer one lakh golden ornaments. So Vedavyāsa asked Vādirāja to write a gloss-like commentary on one-lakh difficult words of the Mahābhārata and to offer it at the feet of God, so that, that would easily fulfil the promise of

his mother. He also invited Vādirāja to Badarikāśrama and then disappeared. Vādirāja went to Badarikāśrama, saw there Vedavyāsa, Madhva and other sages. He received the message of Vedavyāsa and Madhva and then wrote Lakṣālaṅkāraṭīkā in simple but erudite style. He offered this at the feet of Lord Vedavyāsa who was very much pleased with that.¹²

Once Vādirāja wished to have the Darśana of Lord Veṅkaṭeśvara. When he came to Tirupati, he saw the rocks appearing as Sāligrāmas and felt uneasy to trod on them. So he climbed the hill on his knees singing the glory of the Lord. Vādirāja worshipped that Presiding Deity to his entire satisfaction and offered Him a garland of 108 Sāligrāmas which adorns the Lord even today.¹³

Vādirāja's was of a many sided personality. It is said that, under his occult power, there was a mysterious goblin (Bhūtarāja) who served Vādirāja closely and devotedly. This Bhūtarāja, at the instructions of Vādirāja did many miracles. It is said that this Bhūtarāja, at the order of Vādirāja went to Badarikāśrama and brought the Trivikrama-idol with the chariot. Vādirāja installed that idol in the newly constructed temple in Sondā. He also placed the stone-chariot there which could be seen even today.¹⁴

It is believed that he was a disciple of the great Dvaita preceptor, Vyāsarāya and studied under him. But it is very strange to note that Vādirāja has not acknowledged Vyāsarāya as his Guru in any of his works. But it is the tradition and also some of the songs of Dāsas, that refer to Vyāsarāya, as the Guru of Vādirāja.

Vādirāja, who introduced the change in the period of the Paryāya, performed four Paryāyas in Udupi.¹⁵ When the turn of fifth Paryāya came, he realizing the intention of his disciple Vedavedya; gave him the chance of performing the Paryāya in Udupi; while he, at the same time, worshipped Venugopālakṛṣṇa in Sondā for two years and thus completed the fifth Paryāya.¹⁶

There are many more such incidents that happened in the life of Vādirāja. To sum up, he was a great saint philosopher, the most facile writer in the Dvaita system, a gifted poet, a great mystic, a noted Haridāsa and the like. His life was full of miracles and achievements.

B.N.K.Sharma observes "Vādirāja was another eminent successor of Vyāsarāya who carried forward the work of theological polemics and critical reinforcement and defence of the Dvaita system."¹⁷

L. Stafford Betty remarks, "Vādirāja is a Hindu theologian and writer for the Dualist system of Vedānta. He was active in Kanara district of India throughout all the sixteenth century."¹⁸

C.R. Rao glorifies Vādirāja as "Śrī Vādirāja was an all-knowing mystic by birth. He was a profound scholar, a trenchant debator and a successful organiser."¹⁹

K.T. Pandurangi writes "He was a poet, a philosopher, a social organiser, a great debator, prolific writer, and to crown all this a saint of mystic eminence."²⁰

As Madhva sowed the seed of Bhakti, it is Vādirāja, who nourished and brought it up carefully to grow and to bear fruits. His message and mission were not only restricted to the scholars but flowed fluently to the line and lane of common man. He was a terror and at the same time a source of inspiration to the Prativadins. He was a saint of salient features, man of merits, devotee of devotion and overall a religious and social reformer too. The tradition believes that Vādirāja is one of the Ṛjus by name Lātavya.²¹

The span of Vādirāja's mortal life was running out. He fulfilled the conditions and instructions of Lord Vedavyāsa.

He also did the entrusted and promised work. He dispelled the doubts and delusions of the learned. He gave Saṁnyāsāśrama to a celibate, naming him Vedavedya, ordained him as the successor. He then made up his mind for his voluntary exit from the world. He fixed the date and time.²² He got done the Vṛndāvana under the supervision of Arasappanāyaka²³ and Rāmacandranāyaka.²⁴ When the designed construction of the Vṛndāvana was completed, Vādirāja worshipped it. He installed the statue of Lord Vedavyāsa in front of the Vṛndāvana, made a small temple for Bhūtarāja. He also got done the sacred reservoir Dhavalagaṅgā, behind it.

For a week before the appointed day, Vādirāja celebrated the Utsava of Lord Trivikrama on a grand scale and also instructed all the devotees for its continuation. On the day of his disappearance, he worshipped Lord Hayagrīva, Bhūvarāha and then also Madhva. He blessed Vedavedya, Vedanidhi the next two pontiffs and also other followers. He gave his parting message, He then entered the holy Vṛndāvana alive.²⁵ He sat in a perfect pose and then controlled the breathing. Soon after this the Tulasi garland fell from his hand. Then the front door was placed as instructed.²⁶ Since then it is believed that Vādirāja continues to dwell as a source of divine grace and spiritual solace in that Vṛndāvana.

The holy Vṛndāvana of Vādirāja, which is a place of solace for grief-stricken devotees and a source of inspiration to the scholars is attracting at Sondā²⁷ even today, thousands and thousands every year.

WORKS OF VĀDIRĀJA

Vādirāja was a prolific and facile writer of the Dvaita literature. His works are of unique characteristics. The works are packed and graced with variety of material, minutely reasoned out and profusely documented. Vādirāja was a versatile genius and proved himself successful by contributing a good number of works to the various branches of knowledge.

As he has been a gifted poet, his works embellish with poetic beauty. Even the Vedānta (Śāstric) works enshrine with poetic beauty. He was a profound scholar and successful debator of repute. He was a gifted religious poet in Sanskr̥t and also a well-known saint in the line of Haridāśas of Karnatak. He has composed devotional songs in Kannada, Tulu and also it is learnt in Telugu.

The style of Vādirāja is unique and peculiar of its kind. It is simple, lucid in exposition, deep in devotion and novel in narration. The alliteration and other literary merits of his language have enriched his style. His hair-

splitting criticism, appealing argument and enlightening exposition cause thrilling sensation to the admiring readers.²⁸

According to the tradition and also the reference in the V.G.C. (III-66), more than hundred works stand to his credit.²⁹ Though half of them are of the nature of stotras they are also significant since they too delineate the philosophic truth in most appealing manner in a nutshell.

B.N.K.Sharma, the great Dvaita scholar of the present times, remarks about Vādirāja- "His fine poetic faculty and human touch, the quick flashes of his wit and humour, his apt analogies from life and literature and his racy way of putting the things have made him the most popular and enthusiastically applauded writer in Dvaita literature. He thinks in poetry and argues in it with all the richness and irresistibility of its appeal..."

His works show an intense personal fervor and passionate faith in the religious and metaphysical satisfyingness and superiority of Mādhva Siddhānta. He pays deep homage and unstinting tribute to the memory of Madhva and modestly disclaims all originality for his views."³⁰

K.T.Pandurangi observes that "His works have scholastic

appeal as well as devotional appeal. We find in him a scholar, a poet and a great saint of mystic eminence... The sharpness of the logic of Śrī Vādirājatīrtha pierces the heart, while the poetry of his illustrations moves the head in delight."³¹

The works of Vādirāja may be classified broadly as follows:-

1. Vedānta works - Original
- Commentaries
2. Kāvyaś
3. Stotras and others
4. Kannada works
5. Tulu works

I. INDEPENDENT WORKS

A. ŚĀSTRIC WORKS

1. Yuktimalikā:³² It is the magnum opus of Vādirāja. It is written in defence of the Dvaita system. It is a critical exposition of all the doctrines of the Dvaita system of Vedānta. It also examines the passages of Śruti, Smṛti, Itihāsa, Purāna and the like. Critically interpreting the statements of these texts, that have been misinterpreted by others, it unfolds the relevancy of them.

There are five main chapters as Saurabhas in this work. They are: Gunasaaurabha, Śuddhisaurabha, Bhedasaaurabha, Viśvasaurabha and Phalasaaurabha. In the Gunasaaurabha, Nirguṇa concept of the Advaita is refuted and Saguṇatva of Brahman is established. In the Śuddhisaurabha, the Advaita concept of Ajnāna is proved baseless and the Nirdoṣatva of the Lord is vindicated. The Bhedasaaurabha explains the five-fold differences in the most befitting manner. The Viśvasaurabha disproves the Advaita view of Mithyātva of the world and establishes the Satyatva of the same. In the last, viz. the Phalasaaurabha, the nature of the salvation is described and the several means to attain it are enumerated. There itself, Madhva is glorified as the third incarnation of God Vāyu.

Thus, the Yuktimalikā is a rare work of its kind. It is well said: 'This work combines great erudition with an incredibly simple yet poetically charming style characteristic of Vādirāja, full of puns, alliteration and wit and analogies from life.'³³ The works Vr.R.S., V.G.M., and S.Vr.A. also describe the greatness of the Yuktimalikā.³⁴

2. Nyāyaratnāvali:³⁵ Like the Yuktimalikā, the Nyāyaratnāvali is also written in poetic form. There are five chapters by name Sāra. It runs in 899 verses. As a whole, it attacks successfully and refutes rationally Śaṅkara's

non-dualism and establishes the doctrines of dualism (Dvaita). The title is significant since it comprises the jewels of Vedānta Nyāyas. The work is also called as Anuyuktimallikā.

3. Cakramīmāṃsā:³⁶ The Cakramīmāṃsā critically examines the relevancy of the Taptamudrādhāraṇa and states that the Taptamudrādhāraṇa is most essential for the fulfilment of Vaiṣṇavatva.

4. Haribhaktalātā:³⁷ The Haribhaktalātā is written in anuṣṭub verses, in all there are 394 verses. The work summarises the concept of Bhakti, its importance in receiving the grace of the Lord. The supremacy of Lord Viṣṇu is related by perusing some Vedic passages, Purāṇic statements and episodes.³⁸

5. Śrutitattvaprakāśikā:³⁹ In the Śrutitattvaprakāśikā, the six Mahākāvyas of different Upaniṣads are critically examined and are convincingly explained. This work is written in the poetic form, running into 507 verses.

6. Upanyāsa Ratnamālā:⁴⁰ It is said that Vādirāja originally wrote ten lectures which are known as Upanyāsa-ratnamālā. But unfortunately, only three are available and are published. There are deformed manuscripts in Sode

Vādirāja mutt, that are incomplete and unreadable.

The ten lectures are as follows:

- (1) Two lectures, giving the exposition of the two verses of the Rukmīṣavijaya;
- (2) Seven lectures relating to the Pramāṇa Paddhati;
- (3) One relating to the Upādhikhaṇḍana.

The lectures, falling under II category below, are not available in their complete forms.

7. Ekādaśī-nirṇaya:⁴¹ Vādirāja, following closely Madhva, has written the work Ekādaśī-nirṇaya. He has determined the aspects relating to the observance of Ekādaśī with authority. This work runs in 57 verses.

8. Bhugola-nirṇaya:⁴² The Bhugola-nirṇaya gives the geographical data of the entire earth as explained in the fifth chapter of the Bhāgavata and other works.

9. Sadācārasmṛti:⁴³ The Sadācārasmṛti gives a brief account of Madhva's work having the same name.

10. Pāṣaṇḍamatakhaṇḍana:⁴⁴ The Pāṣaṇḍamatakhaṇḍana is the refutation of the views of Jainism. Vādirāja, in

refuting the views of the Jainism, has followed the way of Tārīka school and thus has skillfully refuted them. It is written in verse form running into 129 verses.

11. Saṅkalpa Paddhati:⁴⁵ The Saṅkalpa Paddhati gives the clues regarding the Saṅkalpa observed at the commencement of any regular sacred (religious) worship of the day.

12. Kalpalatā:⁴⁶ The Kalpalatā is written in prose. It is the refutation of the work Pramāṇanirṇaya of Jainism written by Vādirājasūri. There are four parts each termed as Prasūnamālā. Vādirāja has refuted the Pramāṇanirṇaya line by line and word by word. Mainly the seven tenets of the Jainism, such as Syādasti and the like, have been proved baseless. Vādirāja's subtle and close examination of this Syādvāda and its refutation is an outstanding contribution to polemical literature.

13. Vivaraṇavṛṇa:⁴⁷ The Vivaraṇavṛṇa work is a refutation of Pañca Pādikāvivarana of Prakāśātmayati, a commentary on Pañcapādikā of Padmapāda, a disciple of Śaṅkara. In this, Vādirāja, not only refutes the text of the Pañcapādikāvivarana, but also its commentary Tattvadīpana simultaneously.

14. Śakunamālā:⁴⁸ The Śakunamālā is an interesting booklet

that deals with omens that presage good or evil.

15. Sanskṛt Sūtrārtha:⁴⁹ The doctrines of Dvaita Vedānta, in aphoristic style, have been enlisted in śloka form.

16. Adhikaraṇanāmāvali:⁵⁰ There are 564 Brahma Sūtras and 223 Adhikaraṇas. The Adhikaraṇa is the topic wherein same object of exposition is discussed with some sūtras. The Adhikaraṇanāmāvali of Vādirāja is a rare work of its kind which elucidates the gist and the import of each Adhikaraṇa in a nutshell.

There are some other works mentioned in Śrī Vādirāja Stotra Manjarī as original. They are: (17) Tāratamya⁵¹ (18) Muhūrtarāja,⁵² (19) Navasiddhāntasaṅgraha⁵³ and (20) Madhvavāgvaṅirāvali.⁵⁴

The first two i.e. 17 and 18 are unpublished. And regarding the third, though published, there is difference of opinion in respect of its authorship. Some do not regard it as the work of Vādirāja. The style, language and the like do not guarantee the claim that it is the work of Vādirāja. The fourth is not found.

B. COMMENTARIES

1. Mahābhāratatātparyanirṇayabhāvaprakāśikā:⁵⁵ Madhva has written the Mahābhāratatātparyanirṇaya - a work that summarises the import of all śāstras, that gives the main running story of Rāmāyaṇa and Mahābhārata and the like. The significance of this work lies not only in the description of the story of the Rāmāyaṇa and the Mahābhārata, but more than Madhva has tried his best to remove the apparent contradiction, seen in the story of the Rāmāyaṇa and the Mahābhārata.

The com. of Vādirāja is not elaborate in length since it does not explain each and every verse of the text. But it is significant and exhaustive in respect of its dealing with and tackling the critical and crucial points of the text and also in giving the most appealing exposition.

2. Mahābhāratalakṣāṅkāra:⁵⁶ Vadirāja, interpreting one lakh difficult words of the Mahābhārata, has consecrated the work at the feet of Lord Vedavyāsa. It is not the running com. of the Mahābhārata but gives the relevant meaning of one lakh words.

3. Tantrasāratīkā:⁵⁷ Not found; only mentioned in the V.S.M.

Vādirāja has also written commentaries on some of the Upaniṣadbhāṣyas of Madhva:

4. Talavakāropaniṣadbhāṣya⁵⁸
5. Māṇḍūkopaniṣadbhāṣya⁵⁹
6. Atharvanopaniṣadbhāṣya⁶⁰
7. Kāthakopaniṣadbhāṣya⁶¹
8. Tattārīyopaniṣadbhāṣya⁶²
9. Puruṣasūkta⁶³

C. GLOSSES

1. Nyāyasudhāgurvarthadīpikā:⁶⁴ It is one of the ancient glosses on the celebrated Nyāyasudhā of Jayatīrtha. When compared with others, it is not elaborate or lengthy in size. But, though short, it gives critical exposition of the topics and extracts of the text. Vādirāja in some places, gives his own exposition of the original text. Vādirāja deals with different Vedānta Nyāyas enumerated in Nyāyavivarāṇa.

2. Tattvapraśāśikāgurvarthadīpikā:⁶⁵ The Tattvapraśāśikā of Jayatīrtha is the detailed com. on Brahmasūtrabhāṣya of Madhva. Although there are a number of coms. on the Tattvapraśāśikā, Vādirāja's is a rare of its kind. As in the com. on the N.S., here also some points of the original text are interpreted distinctly.⁶⁶

Vādirāja has also written Tippanis on Upaniṣadbhāṣya-
tīkāś:

3. Īśāvāsyopaniṣadbhāṣyatīkā⁶⁷
4. Ṣaṭpraśnopaniṣadbhāṣyatīkā⁶⁸

D. POEMS

1. Rukmiṇīśavijaya: Vādirāja's Rukmiṇīśavijaya is a Mahākāvya, containing 19 cantos and running into 1238 verses. It is embellished with all requisites of a Mahākāvya. The source of the work is the tenth chapter of the Bhāgavata. All the sentiments are delineated in a befitting manner by the author. As an addition or as a crown to these, the sentiment of Bhakti flows from the beginning to the end. It is a master-piece of literature to the critics and tasteful readers, a devotional song to the devotees of the Lord and a philosophical poem to the philosophers.⁷⁰ B.N.K.Sharma remarks, "It is given the rank of a 'Mahākāvya' in traditional circles. The descriptions are effective and natural. The style is deeply alliterative, sense and sound match well and the imagery is fine and lofty."⁷¹

2. Sarasabhāratīvilāsa:⁷² The Sarasabhāratīvilāsa is a poetic work consisting of 12 chapters designated as Vilāsa and runs in 695 verses. Each Vilāsa deals with the different topics of the Dvaita Siddhānta such as supremacy of Lord

Viṣṇu, Nirḍoṣatva nature of Goddess Lakṣmī, Jīvottamatva of the God Vāyu and the like. Its language, style, description etc. prove that it is also enriched with the literary merits.

3. Tīrthaprabandha:⁷³ The Tīrthaprabandha is a Khaṇḍa-kāvya that describes the holy places and rivers of our Indian continent. Vādirāja describes the holy centres and rivers with reference to mythological evidence and historical significance connected with them. As he toured far and wide in all the four directions of the land, the work is divided into four chapters, named after the directions. It is an informative work as it helps the pilgrims to know the importance of the holy places and rivers. It is glorified in the V.G.C. and the Vr.R.S.⁷⁴

4. Kavikadambakanthabhūṣā:⁷⁵ Though the Kavikadambakanthabhūṣā is in stotra form, it is enshined with literary merits. The alliteration is most appealing one.

5. Svapnavṛndāvanākhyāna:⁷⁶ Vādirāja might not have composed, the Svapnavṛndāvanākhyāna with his pen but it is he, who spelled and recited in the dream of an illiterate Brahmin who was deaf and dumb. And hence, the authorship of this work is ascribed to him. It had been drafted by

Rāmacandrācārya, a disciple of Vedanidhitīrtha. It is acclaimed as a divine work since being spelled in a dream of an illiterate. It was with the grace of Vādirāja that the Brahmin was capable to reproduce the verses in front of Vedanidhitīrtha. There are 22 chapters and 2340 verses in total. The description herein is in accordance with and agreeable to the Dvaita view. By the by, it also unveils the nature of Vādirāja and others who have been blessed by him. The style of the work is simple and it is rich with elements of poetic beauty. The glorification of this work is seen in the V.G.C. and the V.G.M.⁷⁷ The gist of this work in a nutshell has been collected by Vedanidhi. It was inscribed and that stone has been placed (installed) by the side of the Vṛndāvana of Vedavedya in Sondā which could be seen even today.⁷⁸

E. OTHER WORKS

Mention is also made about Vādirāja's com. on Viṣṇu-sahasranāma separately.⁷⁹ Recently one more work of Vādirāja by name Bhāgavatasāhgraha is discovered by me in Śrī Sode Vādirāja mutt, at Udupi. The beginning portion of the manuscripts is in a deformed condition. It is the collection of verses from the Bhāgavata. The last verse is quoted here as a proof.⁸⁰

One more work by name Śrīmadbhāgavatānukramanikā is found published,⁸¹ wherein Vādirāja has enlisted the incidents of the Bhāgavata in due order.

The Sanatsujātiyabhāṣya⁸² an exhaustive com. found in the M.B.Lakṣālaṅkāra, is sometimes treated as an independent work of Vādirāja. The original text contains the enumeration of advice, given to Dhṛtarāṣṭra by Sanatsujāta.

Apart from these, Vādirāja has also written a good number of stotras in Sanskrit.⁸³ Except one or two, all have been published.⁸⁴ Mention is made in the V.S.M.⁸⁵ as well as in the Śrī Vādirājaru.⁸⁶

Over than the Sanskrit works, Vādirāja has composed several Devaranāmas in Kannada⁸⁷ with the Aṅkita of Hayavadana as independent works such as Vaikunṭhavarṇane,⁸⁸ Lakṣmīsobhāna,⁸⁹ Svapnapada,⁹⁰ Gundakriye,⁹¹ Bhramaraḡite,⁹² Namaskārastotra,⁹³ Keśavanāma,⁹⁴ Naivedyaprakarāna,⁹⁵ Harisarvottamasāra,⁹⁶ Gajendramokṣa,⁹⁷ Kīcakavadhe,⁹⁸ Avatāratraya Suvvāli,⁹⁹ Kṛṣṇabālālīle,¹⁰⁰ Tulasīsaṅkīrtana¹⁰¹ and good many individual Kīrtanas, Ūgābhogas, Sulādis and the like. He has also written the Mahābhāratatātāparyanirṇaya¹⁰² in Kannada. Other than these, there are some unpublished independent works such as Tattvasuvvāli, Birudinasuvvāli, Nāradakoravañji.

Vādirāja has also written some devotional songs in Tulu language by name Pāddana.

Two more independent Kannada works by name Pancabhedastotra and Veṅkateśakalyāna of Vādirāja are found in manuscript form.

Recently, it is known that Vādirāja had composed some devotional songs in Telugu language, collection of them could be seen with K. Narahari Rao of Suratkal.

It seems to be beyond doubt that Vādirāja might had had indeed composed few more works other than those mentioned above, both in Sanskrit and Kannada, that are unfortunately missing.