



# SrI sUkti-s of SvAmi DeSikan

Sri Namperumal



Sri Malayappan



Sri Oppiliappan



Sri Perarulalan



Sri Thirunarayanan



Excerpts Compiled By

**Oppiliappan Koil Sri Srikanthan Veeraraghavan**

From the Research Paper titled

**"History of ViSishTAdvaita Literature"**

By

**Dr. V.K.S.N. Raghavan SvAmi**





# **SrI sUkti-s of SvAmi DeSikan**



**Sri Yoga Hayagrivar with Ratnangi, Thiruvahindrapuram**

**Excerpts Compiled by**  
**Oppiliappan Koil Sri Srikanthan Veeraraghavan**  
**from the Research Paper titled**  
**"History of ViSishTAdavaita Literature"**  
**By**  
**Dr. V.K.S.N. Raghavan SvAmi**

**Cover Page:**

Top - From Left to Right:  
Sri Namperumal, Srirangam  
Sri Malayappa Swamy, Tirumala  
Sri Oppiliappan, Oppiliappan Koil  
Sri Perarulalan, Kancheepuram  
Sri Thirunarayanan, Melkote

Bottom:  
Sri Vedanta Desikan, Sri Thooppul



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Doctoral thesis on the ViSishTAdvaita literature by  
Dr. V.K.S.N. Raghavan SvAmi



SvAmi Desikan, Sri Thooppul

॥ श्रीः ॥

SrImate rAmAnujAya namaH  
SrImate nigamAnta mahA deSikAya namaH

SrImAn venkaTanAthAryaH kavitaArkika kesari |  
vedAntacAryavaryo me sanidhattAm sadA hradi ||

## Introduction

History of ViSishTAdvaita literature is a doctoral thesis of Dr.V.K.S.N. Raghavan. This doctoral paper was accepted by the University of Madras for his Ph.D degree in the year 1976. It gives a concise and authentic account of the Sanskrit/Manipravalam/PrAkruT/Tamil Literature pertaining to the ViSishTAdvaita philosophy and religion and is fully documented.

This is the second doctoral thesis on ViSishTAdvaita from the Sanskrit Department of the University of Madras. The earlier thesis on YAmunAchArya and his works, was by Dr. M. Narasimhacharya, Reader in the Department of Sanskrit, University of Madras in the seventies.

Dr Raghavan retired from the Sanskrit Department of the University of Madras and regularly contributes articles on SrI VaishNava sampradAyam. His latest article titled "The Devotional Lyric of SrI VedAnta DeSika", a brief summary has appeared in the Souvenir titled "HayagrIvam upAsmahe" published by VishNu Mohan Foundation, Chennai. In this article, Dr. Raghavan brings out the key features found in some of the 28 stotra texts of Svami DeSikan.

aDiyEn considers it a great bhAgyam to compile the excerpts on the SrI sUkti-s of SvAmi DeSikan from the doctoral thesis of Dr. Raghavan SvAmi and assembling the same in the form of an eBook. My uncle, SrI Oppiliappan Kovil SrI Varadachari Sadagopan guided aDiyEn throughout the entire process of assembling the eBook and aDiyEn offers daNDavat praNAMangal to him for his valuable guidance and encouragement.

Our heartfelt thanks to Dr. Raghavan for his scholarly research paper which is an authentic source enumerating all the literature of various AcAryAs spanning several centuries.

aDiyEn offers daNDavat praNAMangal to Sri Srinivasan Narayanan Swamy of USA who with his support, editing and formatting expertise besides his keen eye for details patiently guided aDiyEn and intervened where necessary to make this project a success.

aDiyEn's heartfelt thanks to SrImAn Murali Desikachari and Srimati Jayashree Murali of USA for their excellent support for embedding the links and the assembly of this eBook.

aDiyEn dAsan  
Oppiliappan Koil Srikanthan Veeraraghavan  
Chennai

## ghaNTAvatAraH



**This eBook is devoted to the SrI sUkti-s of SvAmi DeSikan. It is indeed a great bhAgyam for us to reproduce the titles and brief note on all the SrI sUkti-s of SvAmi DeSikan (from the research thesis of Dr. Raghavan) in celebration of 753<sup>rd</sup> tirunakshatram (on 14<sup>th</sup> October 2021) of SvAmi DeSikan and release the same on the sacred day of Plava Samvatsara DeepavaLi Utsavam.**



**Summary of the SrI sUktis of SvAmi DeSikan  
based on the doctoral thesis by  
Dr. V.K.S.N. Raghavan SvAmi**

- A. Works pertaining to philosophy and religion in Sanskrit (1 -25)
- B. Works in Sanskrit – 4 kAvyams and one nATakam(26-30)
- C. Stotras or Devotional lyrics in Sanskrit (31-60)
- D. Rahasyagranthas in maNipravALam (61-94)
- E. Works in Tamil (95 -118) including five works which are lost
- F. Other Works (119-130)

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**SvAmi Desikan, SrI maTham, Tiruvallikkeni**

## **List of eBooks in the portal, Sadagopan.org on SvAmi DeSikan's SrI sUktis**

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The eBooks that are dedicated to the SrI sUkti-s of SvAmi DeSikan that have been released in the Sadagopan.org portal are listed in the tables below for ease of reference. Also hyperlinks have been provided for each one of these books for easy access. Please use the same to enjoy the treasures made available to us by KavitaArkika Simham.

**Note:** SS – Sundarasimham; AV – Ahobilavalli; SH- Sri Hayagrivan;  
GD – Godha; SV – Sri Varadan.  
*Where more than one eBook Number is shown against one serial number, they are commentaries written by different authors on the same subject matter.*

<b>Philosophical Works</b>		
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1	GD076	<a href="#">adhikaraNa sAravali</a>
2	SH090	<a href="#">seSvara mImAmsA &amp; mImAsa pAduka</a>
3	AV076	<a href="#">Nikshepa RakshA</a>
4	GD029	<a href="#">dramiDopanishat sAram</a>
5	AV104	<a href="#">tAtparya RatnAvali Vol 1</a>
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5	SS016	<a href="#">DayaSatakam</a>
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<b>Sanskrit Stotrams (28)</b>		
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16	SS022	<a href="#">GopAlavimSati</a>
17	SS072	<a href="#">DehalISa stuti</a>
18	SS001	<a href="#">SrIstuti</a>
19	SS002	<a href="#">BhUstuti</a>
20	SS003	<a href="#">GodAstuti</a>
21	AV012	<a href="#">NyAsadaSakam</a>
22	AV013	<a href="#">NyAsatilakam</a>
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24	SS007	<a href="#">SudarSanAshTakam</a>
25	GD043	<a href="#">ShoDaSAudha Stotram</a>
26	SS010	<a href="#">GarudadaNDakam</a>
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<b>Desika Prabandhams (Tamil) -20</b>		
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6	SS012/GD077	<a href="#">aruttha (arttha) Pancakam</a>
7	SS024	<a href="#">Tirumantiracurukku</a>
8	SS020	<a href="#">Caramasloka Curukku</a>
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17	SS011	<a href="#">TiruccinnamAlai</a>
18	SS036	<a href="#">VaishNava dinacari</a>
19	SS058	<a href="#">ParamapadasOpAnam</a>
20	SS055*	<a href="#">PiLLai antAdi</a>

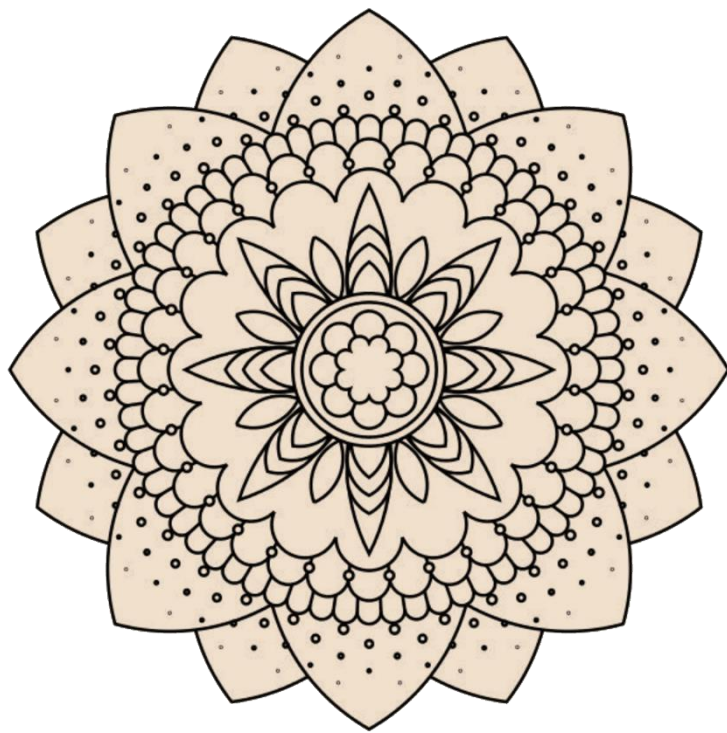
**\*Note:** There is also a tradition that counts PiLLai antAdi, a composition in Tamil by Srl NayanarAchAr (Srl KumAra VaradAchAr) the illustrious son of SvAmi DeSikan, as part of DeSika Prabandham. PiLLai antAdi contains 20 verses in praise of SvAmi DeSikan [in the lines of Ramanuja nooRRantAdi and Madhurakavi AzhvAr's KaNNinunchiRuthAmbu] bringing out the divine qualities of SvAmi DeSikan.

<b>Chillarai rahasyangal</b>		
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2	SS063	<a href="#">tattvapadavi</a>

<b>Chillarai rahasyangal</b>		
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3	SS069	<a href="#">Rahasyapadavi</a>
4	SH006	<a href="#">tattvanavanItam</a>
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6	SH011	<a href="#">tattvamAtrukai</a>
7	SH010	<a href="#">RahasyamAtrukai</a>
8	SH009	<a href="#">tattvasandeSam</a>
9	SH002	<a href="#">Rahasyasandesam</a>
10	SH003	<a href="#">Rahasyasandesa vivaranam</a>
11	SH004	<a href="#">tattvaratnavali</a>
12	SH005	<a href="#">tattvaratnavali pratipAdya sangraham</a>
13	SH018	<a href="#">Rahasyaratnavali</a>
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15	SH078/SH079	<a href="#">tattvatrayacuLakam</a>
16	SH024/GD086	<a href="#">Rahasyatrayaculakam</a>
17	AV069/SV015	<a href="#">AbhayapradnasAram</a>
18	SH080	<a href="#">RahasyasikhAmaNi</a>
19	AV009	<a href="#">Anjalivaibhavam</a>
20	SS027	<a href="#">PradAnaSatakam</a>
21	AV083	<a href="#">UpakArasangraham - Part 1, Vol I</a>
22	AV084	<a href="#">UpakArasangraham - Part 1, Vol II</a>
23	AV096	<a href="#">UpakArasangraham - Part 2</a>
24	AV097	<a href="#">UpakArasangraham - Part 3</a>
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26	SV049	<a href="#">Hasthigiri Mahathmyam</a>
27	SS058	<a href="#">ParamapadasOpAnam</a>
28	AV091	<a href="#">Rahasyatraya sAra sAram Vol I</a>

<b>Chillarai rahasyangal</b>		
<b>Serial No.</b>	<b>eBook No.</b>	<b>Title</b>
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30	AV093	<a href="#">Rahasyatraya sAra sAram Vol III</a>
31	SH086	<a href="#">sArasAram Volume I</a>
32	SH088	<a href="#">sArasAram Volume II</a>
33	SH085	<a href="#">sArasAram – (AshTaksharam) tirumandrAdhikAraram VivaraNam – A Synopsis)</a>
34	SH087	<a href="#">sArasAram – dvayAdhikAraram (VivaraNam – A Synopsis)</a>
35	SH089	<a href="#">sArasAram – carama SlokAdhikAram (VivaraNam – A Synopsis)</a>
36	SS107	<a href="#">VirodhaparihAram</a>







**SvAmi DeSikan in Ratnangi, Thiruvahindrapuram**

॥ श्रीः ॥

SrImate rAmAnujAya namaH  
SrImate nigamAnta mahA deSikAya namaH

**SrI sUkti-s of SvAmi DeSikan**  
**Excerpts from the Doctoral thesis on the**  
**ViSishTAdvaita literature by**  
**Dr. V.K.S.N. Raghavan SvAmi**

**A. Works pertaining to philosophy and religion in Sanskrit (1-25)**

1. The **adhikaraNadarpaNa** (not extant) is said to give the purport of the BrahmasUtra-s as interpreted and explained in the SrIbhAshya of Ramanuja.

2. The **adhikaraNasArAvaLi**, a metrical commentary on the SrIbhAshya, summarises the explanations given by Ramanuja, on each of the adikaraNA-s of the BrahmasutrA-s.

3. The **adhikArasangrahaSlokaH** in sixty-nine verses is a collection of Sanskrit verses found at the beginning and end of the every chapter of the RahasystrayasAra (the MaNipravALa magnum opus of VedAnta DeSika), which contains the religious and philosophical tenets of this system in thirty-two chapters.

4. The **ISopanishadbhAshya** contains an exposition of the cardinal doctrines of ViSishTAdvaitA on the topics: The triad - tattva, hita and purushArthA; Prapatti or SaraNAGati; the interpretation of the MahAvAkya "tat tvam asi", and the unity of the upAya and upeya (i.e., identity of means and end)

5. The **gadyatrayabhAshya** forms the first and second chapter of the RahasyarakshA (of VedAntadeSika) which contains four chapters. The first chapter is the PrthugadyabhAshyA or the SaraNAGatigadyabhAshyA. The Prapatti doctrine is exhaustively given treatment in this part. The second chapter is the MitagadyabhAshya comprising commentaries on the Srirangagadya and VaikuNThagadya of Ramanuja. Here Ramanuja's supreme devotion to Lord SrI Ranganatha and the description of the Supreme Eternal Abode of God VishNu are dealt with

at length. The third chapter is the *catuSSlokIbhAshya* and the fourth one is the *stotraratnabhAshya*.

6. The ***GIrArthasangraharakshA*** is the lucid commentary on the *GIrArthasangraha* of YAmuna. The subtle tenets of the *GIrA* are explained elaborately adducing immense quotations from the various scriptures. It is one of the five *RakshAgranthAs*, the others being the *niksheparakshA*, the *pAncarAtrarakshA*, the *RahasyarakshA* and the *saccaritarakshA*. The list of names of the eighteen chapters of the *GIrA* is given in this commentary and is referred to by Dr. Satyavrata Singh in his study on *VedantadeSika*.

7. The ***catuSSlokIbhAshya***, a commentary on *catuSSlokI* of YAmuna, explains the main concept of *ViSishTAdvaita*, on the nature, power and position of Goddess Lakshmi equal to Her Lord Vishnu.

8. The ***tattvamuktAkAlApa*** (500 verses) contains five sections (*saras*) on *JaDadravya* (material substances), *jIva* (soul), *nAyaka* (Lord), *buddhi* (mind) and *adravya* (non-substances).

In the verse,

sarvArthasiddhis-SatadUshaNI ca  
dve kheDaSastre kathakAgragANAm |  
Adyena tatra kriyate svarakshA  
pratyarthibhangaH kalahe' nyataH syAt ||

9. The ***sarvArthasiddhi***, an exposition on the *tattvamuktAkAlApa* is praised. *VedantadeSika* reproduces succinctly herein, certain views of *prakASAtman*, *vAcaspatimiSra*, *CitsukhAcArya* and others and refutes them.

10. The ***dramiDopanishat-tAtparyaratnAvali*** contains 129 verses epitomizing the *tiruvAimozhi* (or *dramiDopanishad*) of SaThakopa (NammAzhvAr) alias ParAnkuSa. *VedAntadeSika* summarises a decade with Colophon (eleven verses) of the original Tamil into one verse in Sanskrit. Verses 11 to 123 form the summary of the original Tamil 1102 stanzas of the *tiruvAimozhi*. In the beginning (verses 1 to 10), *DeSika* praises SaThakopa and the Tamil language as well as the four Tamil *prabandhAs* (the divine compositions) of Saint SaThakopa. At the end, a synoptic account of the whole work is given.

11. The **dramiDopanishatsAra** summarizes in 26 verses in Sanskrit, the purport and sequence of the ten sections (Sataka-s/hundreds) of the tiruvAimozhi (dramiDopanishat). The last verse is found in the subhAshitanIvI also.

12. The **niksheparakshA** deals with nyAsa (or Prapatti) as the accepted means of getting liberation. There are 19 topics discussed here, as the "upodghAta" svarUpAnupapattyudbhAvanam to sampradayaviroda bhAvanam (9 udbhAvanas), SvarUpasamarthanam to Vidhi samarthanam (4 samarthanana-s) and nishedhabhanga to sampradaya virodhabhanga (5 bhanga-s/refutations).

13. The **nyAyapariSuddhi** interprets the nyAya-sUtras in such a way as not to be opposed to the principles of ViSishTAdvaita. The author critically analyses the nyAyasUtra in accordance with the system of the BramhasUtra-s of BaadarAyana, though in general nyAya philosophy has been refuted in the BrahmasUtra-s. He criticizes the commentaries of VatsyAyana and Udayana on the nyAyasUtra-s.

14. The **nyAyasiddhAnjana** is a PrakaraNagrantha of VedAntadeSika. There are six pariccheda-s (chapters) on triguNadravya (substances of the three qualities), soul, God, the eternal abode or Supreme Heaven (nityavibhUti), Buddhi (knowledge) and non-substance (adravya). The author quotes profusely from the following works:

The AgamaprAmANya of Yaamuna; the GItabhAshya of Ramanuja; the tattvaratnAkara of ParaSarabhaTTa; the tattavasAra of Vatsya varadArya; the nItimAIA of narAyaNARya; the Praj~nAparitrANa of VaradanARayana and SaDarthasankshepa of RaamamiSra.

15. The **pANcarAtrarakshA** in three chapters, namely the siddhAntavyavasthApana, the niyanushThAnasthApana, and the nitya vyAkhyAyana (commentary of Ramanuja's nitya), is an authoritative exposition on the fundamental teachings of the *samhitAs* of the pANcarAtra Agama literature. The VaishNava discipline, worship to Lord VishNu and the daily routine of a VaishNava devotee are also treated vividly.

16. The **bhagavadArAdhanavidhi** or **ArAdhanakArika** is on the worship of God VishNu, insisting upon the importance of the same. It contains two simple verses.

17. The **bhavadvItAbhAshyavyAkhyA - tAtparyacandrika** is a voluminous commentary on Ramanuja's GItabhAshya enunciating the

purport of the BhagavadgItA and giving the final emphasis on Prapatti doctrine from the caramaSloka (GItA XVIII.66).

18. The ***mImAmsApAduka*** in 173 verses of sragdharA metre insists upon the performance of dharma in accordance with the *mImAmsA-SAstra* and analyses the *mImAmsAsUtras* metrically.

19. The ***yajnopavItapratishThAvidhi*** enjoins the prescribed Vedic texts to be chanted while sanctifying and finishing (the preparation) of the sacred thread to be worn by the twice-born (dvija-s). VedAntadeSika quotes several texts in this tract. It contains nine verses in sragdharA metre.

20. The ***SatadUshaNI*** criticises the views held by Sankara, BhAskara and YAdavaprakASa. In the available 66 sections of this polemical treatise, the advaita and bhedAbheda theories are refuted. It is said that the views held by Madhva or AnandatIrtha were refuted in the remaining section (of this work) which are lost.

21. The ***SrIbhAshyavyAkhyA-tattvaTIkA*** discusses the principles and doctrines enunciated in the SrIbhAshya. The tattvaTIkA is available only upto a part of the first section. There are 539 verses interspersed with prose explanations. VedAntadeSika identifies BodhAyana with Upavarsha. Many works of early authors and several scriptural texts are profusely quoted. The last topic discussed in the extant part is sadvidyAyAH saviSesha-vishayitvam.

22. The ***saccaritraraksha*** deals with certain religious practices of SrIvaishNavAs. There are three adhlkAra-s (chapters) explaining the "taptamudrAdhArana, UrdhvapuNDradhAraNa, bhagavat-prapatti and bhagavan-niveditopayoga". It contains quotations from scriptures, and maintains the importance of following them.

23. The ***seSvaramImAmsa*** is a critical treatise maintaining that the pUrvamImAmsAsUtras of Jaimini is in harmony with the BrahmasutrA-s of BaadarAyaNa. VedAntadeSika rejects the view of some later philosophers that pUrvamImAmsA is opposed to uttaramImamsA or VedAntA. The author maintains that Jaimini accepted ISvara as the Universal Lord. He holds that the mImAmsA is ekaSAstra or a single science divided into two parts as pUrva and uttaramImamsA-s.

24. The ***storaratnabhAshya*** is a detailed commentary on the stotraratna of YaamunacArya. (This commentary has been perused in

the main, by Dr. M. Narasimhachari, in his "Contribution of Yaamuna to ViSishTAdvaita" on a study of the Stotraratna).

25. The **haridinatilaka** in 17 verses, deals with the significance of fasting on the eleventh day of every fortnight by the devotees of God VishNu. The worship of God VishNu is specially insisted upon in this tract in accordance with the ekAdaSI mAhaAtmya-s found in several PurANas.

## B. Literary Works in Sanskrit (26-30)

VedAntadeSika has conveyed the main tenets and subtle view points of his philosophical thought through suggestion in his literary master-pieces, the pAdukAsahasra, the yAdavAbhyudaya, the sankalpasUryodaya, the subhAshitanIvI and the hamsasandeSa. In his sankalpasUryodaya, one among the select allegorical plays of Sanskrit literature, the author portrays and attempts to establish the cardinal doctrines of his school of philosophy.

26. The **yAdavAbhyudaya** is on the life and history of Lord SrI KrshNa, the scion of Yadu race, being an epic of 21 cantos. There is an equally great commentary on it by AppayadIkshita who praises VedAntadeSika as a well-versed poet, logician and philosopher, in the following lines:

"ittham vicintya-sarvatra bhAvAssanti pade pade |  
kavitarkikasimhasya kAvyeshu laliteshvapi"

27. In the **SrI RanganAtha pAdukasahasra**, VedAntadeSika has praised the two pAdukAs (sandals) of Lord SrI RanganAtha, in more than one thousand verses. He identifies the pair of pAduka-s of Lord Sri Rama with those of Lord SrI RanganAtha in this work. He has also simultaneously admired and adored the SrIvaishNava poet-saint, SaThakopa or ParAnkuSa alias NammazhvAr in some contexts in this work, containing 32 paddhatis or chapters.

28. The **hamsasandeSa** is on the model of the meghasandeSa of KalidAsa. However it is highly exemplary as it gives in detail the location and importance of the SrIvaishNava temples. In this work, Lord SrI Raama sends message to Goddess SrI sIta in SrIlankA, through a swan (Hamsa). The swan is generally represented signifying a sacred teacher in Hindu religions.

29. The **sankalpasUryodaya** an allegorical play was composed by VedAntadeSika as a rejoinder to the Prabodha-candrodaya of KrishNamiSra, an advaitin. In the ten acts of this play are found the main principles and tenets of ViSishTAdvaita. The author maintains that the supreme power of the Divine will (bhagavat-sankalpa) is an essential requisite to get moksha or salvation. He adds that men suffering from samsArabandha (the bonds of Karman) and puNya-pApa (virtuous merits and sinful evils) must seek their teacher's intercession for obtaining divine grace.

30. The **subhAshitanIvi** is a didactic lyric comprising wise and pithy sayings like the nItiSataka of Bhartrhari.

### C. Stotras or Devotional lyrics in Sanskrit (31-60)

Stotras form one of the most popular branches of Sanskrit literature. From the hymns of the Rg Veda down to the devotional lyrics of modern period, this branch of Sanskrit Literature has been in a continuous flow throughout India. It is found that the Stotra literature, especially in Sanskrit, is very much popular, from the large number of collections available in this field.

31. The **acyutaSataka** describes VedAntadeSika's heartfelt cravings to attain the unique blessings and favour of Lord DevanAyaka. It is similar to the beloved's crying with longings for the meeting of her lover, during her separation from him. This devotional lyric is very much unique as it is strung in a hundred verses and in PrAkṛta language. In the third verse, VedAntadeSika praises the PrAkṛta language as the sweet voice of the Goddess of Speech. Several topics of the ViSishTAdvaita philosophy and SrIvaishNavism are found scattered in this devotional lyric. The Lord's real nature, His parts of the body (from Head to Foot), greatness of Him and His devotees, the author's pangs of separation from the Lord as that of a beloved towards her lord, the author's appeal to the Lord for help and succour and lastly the request of the author to God for accepting him like a bride at the marriage function, form the subject-matter of the acyutaSataka, the only complete PrAkṛta work of VedAntadeSika. Some PrAkṛta verses in the sankalpasUryodaya resemble the stanzas of this lyric.

32. The **abhItistava** in twenty nine verses, is in praise of Lord Ranganatha at Srirangam. The Lord's five weapons and the prayer to secure freedom from fear, form the subject-matter of this devotional lyric. In the 19th verse, eight staunch devotees of the Lord, namely, PrahlAa (son of Kayadhu, wife of HiraNyakaSipu), crow (Indra's son,



Jayanta), the Elephant (Gajendra), Draupadi, VibhIshaNa, a serpent, the cowherdesses and King AmbarIsha are mentioned as the illustrious devotees who attained complete freedom from fear by resorting to the Lord's feet as their sole refuge.

33. The **ashTabhujAshTaka** is the song of praise on the God ashTabhujakara (aTTapuyakara in Tamil), sung by PeyAzhvAr and TirumangaiyAzhvAr in their hymns. The quickness of Lord VishNu in saving His devotees in peril is essentially portrayed in this lyric.

34. The **kAmAsikAshTaka** praises Lord LakshmiInrsimha (Velukkai-ALari, the great man-lion of Tiruvelukkai). The lyric lucidly describes God Narasimha and is superb in literary merit.

35. The **GaruDadaNDaka** is a lyric in praise of the Lord Garuda (the divine Eagle, the vehicle of VishNu), recital of which is said to cure diseases. The sacred incantation of GaruDa-mantra is enshrined in the lyric. In this daNDaka, each quarter contains 36 gaNa-s.

36. The **GaruDapancASat** in five sections is in praise of Lord Garuda, the divine Eagle, the vehicle of God VishNu. The Garuda mantra (secret hymn on him) is enshrined in the beginning verse. The chanting of this lyric is said to cure diseases and remove poisons.

37. The **GodAstuti** (29 verses) is in praise of Goddess ANDAL or GodA reckoned as the incarnation of nILadevi as per tradition. PeriyAzhvAr, her foster-father is also adored by the author. In the verse, "SoNAdharepi ... ..", VedAntadeSika describes GodA using the names of six rivers, SoNA, SarasvatI, VirajA, NarmadA, Tungabhadra and GodAvAri.

38. The **GopalavimSati** containing mellifluous songs on Lord KrshNa, describes the sportful activities of Lord KrshNa during his childhood. The description of GopAla dancing, while curd is churned to get butter, is an enthralling picture (verse 4). The 20th verse tells about the efficacy of anjali folding of one's hands as the symbol of prostration, suggestively.

39. The **dayASataka** is a hymn of praise on the compassion of God SrInivAsa. The word 'dayA' or 'krpa' or 'anukampA' or 'karuNA' is used to connote mercy, sympathy and grace. Among the auspicious qualities of God VishNu, His compassion is revered as the Empress. This quality is defined in one verse as His divine will to save His devotees. Lord Srinivasa is hailed as the ocean of mercy.

40. The **daSAvatArastotra** in thirteen verses points out the significance of the God's will in taking birth in this mortal world. The author prays to him in the company of His consort to bless us. A succinct account of daSAavatAra with the special merit of each of His incarnations as the Fish, the Tortoise, the Boar, the Man-Lion and so on, is given from the second to the eleventh stanza. On the recitation of this lyric, one is said to be saved from the misfortunes on account of the evil aspecting of stars and planets. This lyric is found enshrined in the sankalpasUryodaya.

41. The **divyadeSamangalASAsana** in five verses is a eulogy on the gods at the four sacred SrivaishNava shrines namely, Srirangam, Tirupati, KaNcipuram and Melkote, which are traditionally referred to as the Koyil, Tirumalai, Perumalkoyil and TirunArAyanapuram respectively. These verses are found at the end of the minor Rahasya works of VedAntadeSika. A sixth verse beginning SrIrangamangala .... .... recited at the end of this work contains salutations to the four deities at the respective shrines in each pAda. It is attributed to Ramanuja.

42. The **DevanAyakapancASat** in praise of the deity, SrI Devanatha of TiruvahIndrapuram, contains the description of His form from head to foot, His real characteristic to be true to His devotees and the portrayal of a devotee's earnest aspiration to get the company of Him as a lady-love seeking her lover.

43. The **dehaLIIsastuti** on God Trivikrama of TirukkovalUr containing twentyeight stanzas deals with His incarnation as the dwarf to bless MahAbali, and the episode pertaining to the first three AzhvArs singing in praise of the Lord in a corridor of a house (dehali).

44. The **nyAsatilaka** is on Prapatti or the path of self-surrender to God for attaining Moksha. In performing the 'Prapattiyoga' for attaining Moksha, there are certain requisites to be undergone by a Mumukshu or a seeker of salvation. The grace of Goddess Lakshmi is very much essential to get the grace of God Vishnu. Thus Her grace makes one to get God's grace. Here the PurushakAratva (nature of recommending) of Goddess SrI is explicit. Nevertheless, according to VedAntadeSika both Goddess SrI and God VishNu enable a seeker (Mumukshu) to perform the upAya (Prapatti, self-surrender) well and stand as the aim (upeya or phalaprApti). MahAcArya doDDayaiyAchAryar refers to this work in his VaibhavaprakAsika (verse 73) as follows:

nyAsatilakam vitene rangapurendrapriyAvaham ramyam |  
tasya daSakarm ca yastam trayyantAryarm samASraye  
satatam ||

Its contents are: Lakshmi is the mediator; while performing prapatti, both God Vishnu and Goddess Lakshmi becoming the lakshya or upeya: the Lord's easy accessibility or saulabhya; the great helps rendered by Him to the ancient seekers; the greatness of prapatti; the state in which a seeker should be; prapattiyoga as an equivalent to bhaktiyoga and thus referred to as Brahmavidya; the supreme importance of mahaviSvAsa, among the pre-requisites of the AtmasamarpaNa or prapatti yoga; some illustrations to show the greatness of AcAryanishThA; un-swerving devotion to the only god whom the seeker has approached i.e., not running after other deities; being free from one's own responsibility and expecting the attainment of Moksha.

45. The **nyAsadaSaka** deals with the principle of nyAsa or prapatti. The topics succinctly explained are:

(i) The procedure adopted while performing bharasamarpaNa or shedding one's own responsibilities, (ii) the care of the Over-Lord; (iii) the five angas or subsidiaries of Prapatti or Atmanikshepa; and (iv) the procedure of performing sAttvikatyAga. The meaning of nyAsa is brought out in the second stanza.

46. The **nyAsavimsati** (with an auto-commentary) stresses the importance of the path of self-surrender prapatti or nyAsa to get liberation and explains vividly the salient principles of SaraNAgati. The following topics of nyAsa are dealt with in this poem of twenty verses.

- The important characteristics which are essentially to be existent in an AcArya, to be an interceder between the lawful Almighty and the weak individual self.
- The essential qualities of a disciple.
- The unrepayable helps, services and obligations with supreme kind-heartedness, rendered by an AcArya to the whole mankind.

VedAntadesika in the Tamil verse:

ERRi maNattezhil j~nAna viLakkai iruL anaittum  
maRRinavarkkoru kaimmARu mAYanum kANakillAn

pORRi ukappadum pundiyl koLvadam pongupukazh

sARRi vaLarppadum caRRallavO munnam peRRadaRke

-- (SrI desikaprabandham, adhikArasangraham, verse 38) - stresses the importance of devotion of a pupil towards his master.

In the first and last verse, the author delineates the essential role and qualifications of a preceptor (AcArya).

siddham satsampradAye sthiradhiyam anagham... (verse 1)

samsArAvarta vegapraSamana Subhradrgdesika-  
prekshito'ham -- (last verse)

47. The **ParamArthastuti**, in ten verses on the Lord VijayarAghava of Tirupputkuzhi, contains eulogy on the Lord as RaNapungava or Samarapungava. It is sung by the Prapannas (refugees) of Lord VishNu daily.

48. The **BhagavaddhyAnasopAna** in 12 stanzas describes the sacred body of Lord RanganAtha at Srirangam, and it is similar to the amalanAdipirAn (Tamil) of MunivAhana of TiruppAnAzhvAr.

49. The **BhUstuti** in 33 stanzas, extols the mother Earth (Goddess BhUdevi), as the embodiment of forbearance. She is praised by the author, as the consort of Lord BhUvarAha.

50. The **MahAvIravaibhava or RaghuvIragadya** gives in a nutshell the story of the RAmAyana. In ninety-four gadya (prose passages), the author addresses God SrI RAmA, pointing his auspicious virtues depicted in the seven kANDas of the epic of Sage VaalmIki. Prapatti doctrine is mentioned with adequate references. A part of this work is found in the eighth Act of the SankalpasUryodaya.

51. The **YatirAjasaptati** praising Sri Ramanuja, describes him as the emperor among ascetics. The author's high admiration to him is the central theme. Ramanuja is treated as the incarnation of God's five weapons. His foremost angel, SrI Vishvaksena, and His serpent couch (AdiSesha).

52. The **YathoktakAristotrra** or the VegAsetustotra in ten verses is in praise of Lord VegAsetu, who acted as directed by His devotee, BhaktisAra or TirumazhisaiyAzhvar.

53. The **VaradarAjapaNcAsat** contains the essential tenets of of Srivaishbavism and the Aagamas. The prapatti doctrine is represented in several stanzas, while praising Lord Varadaraja of KaNcIpuram.

54. The **VairAgyapaNcaka** furnishes a good picture of the supreme nature of Sri Desika's simplicity even when he was offered the honour of being a court-poet of the King of Vijayanagar. The refusal of him, forms the subject matter of this short lyric. The first verse is as follows:

kshoNI koNa SatAmsa pAlana kaIA durvAra garvAnala-  
kshubhyat-kshudra narendra cADu racanA dhanyAn na  
manyAmahe |  
devam sevitumeva niScinumaha yo'sou dayALuH purA  
dhAnA mushTi muce kucela munaye datte sma  
vitteSathAm ||

Another verse of this poem is full of alliteration, viz.,

SarIra-patanAvadhi prabhu nishеваNAPAdanAt  
abhindhana Dhananjaya praSamadham dhanam  
dhandhanam |  
dhananjaya vivardhanam dhanamUdhUDha govardhanam  
susAdhanam abAdhanam sumansAm samArAdhanam ||

In the last verse, he says....

nAsti pitrAarjitam kincit na mayA kincidAjitam |  
asti me hasti SailAgre vastu paitAmaham dhanam ||

"I inherit no property of my father; I have not earned also anything of my own. However, I own the great property, the treasure of Lord Creator or Brahma who is known as PitAmaha (Grandfather), the great property which is on the top of Hastisaila, the Elephant Rock".

55. The **SaraNAdgatidipIkA**, the *nyAsatilaka*, the *nyAsavimSati*, and the *nyAsadaSaka* are the four important lyrical pieces on the doctrine of prapatti, besides being stotras on Lord RanganAtha, VaradarAja,

dIpaprakASsa (ViLakkoLi EmperumAn) of Himavanam or TiruttaNka. The efficacy and significance of Prapatti, its unfailing nature of being the means of getting Moksha, Goddess Lakshmi's position to be resorted to first before performing the ritual of 'Atmanikshepa' under Lord VishNu, as also many aspects of Prapatti, are dealt with in the SaraNAgatidIpikA.

56. The **SrIstuti** in 25 verses, praises Goddess Lakshmi and contains the salient principles of SrIvaishnavism on the position and status of Goddess Sri on a par with God VishNu.

57. The **ShoaSAyudhastotra** in 19 verses glorifies God sudarSana as the wielder of the sixteen weapons and is a prayer to Him to save us.

58. The **sudarsanAshTaka** in praise of the king of weapons, the Discus or Great Wheel, deals with His beauty, power and greatness. The metre is dhrti-chandas.

59. The **HayagrIvastotra** (in 33 verses), on the God of Learning, is a prayer to get mastery in oration and all kinds of knowledge including the BrahmavidyA. The Lord is worshipped as Lakshmihayavadana in certain important temples.

60. The **MuktakalokaH** (in eight verses) is a collection of stray verses, said to be composed by the author on various occasions and preserved in the traditional biographical works on VedAntadeSika.

## **D. Rahasyagranthas in maNipravAla (61-94)**

The *Padinoru cillarai Rahasyangal* (PCR) of VedAntadeSika:

The eleven minor *rahasya* works written in the maNipravAla style are also called as amrtAsvAdinIrahasyas (AR). They are the sArasAra, the abhayapradAnasAra, the tattvasikhAmanI, the RahasyasikhAmanI, the anjalivaibhava, the pradAnaSataka, the upakArasangraha, the sArasangraha, the MunivAhanabhoga, the VirodhaparilhAra and the Madhurukavihridaya.

61. The **anjalivaibhava** is an exposition of 'anjali' a great principle of SrIvaishnavism, (namely folding of one's palms of hands in presence of God, to show his dependence to Him). The important stanza of the Stotraratna of Yaamuna on anjali, viz,

tvadanghrim uddiSya kadA'pi kenacit  
yathA tathA vApi sakrt krtonjaliH |  
tadaiva mushNAti aSubhAni aSeshataH  
Subhaani puhNAti na jAtu hIyate ||

is exhaustively commented upon in this work with ample quotations from the divyaprabandha and several scriptures. The following quotation is foremost among them:

"anjaliH paramA mudrA kshipram devaprasAdinI".

62. The **abhayapradAnasAra** explains the nature of prapatti, along with its five angas or subsidiaries and the authorities quoted on prapatti and their usefulness in knowing how to perform the path of self-surrender. It is essentially a commentary on the 'VibhIshaNa SaraNAgati section of the RAmAyana.

63. The **upakArasangraha** is on the nature of the Paratattva or the Supreme Reality, and it elaborately narrates the innumerable helps rendered and to be made available by God VishNu ever and eternally, for us.

64. The **tattvatrayacuLaka** is a work on the three tattvas - cit, acit and ISvara (soul, matter and God). It is an exhaustive exposition of the three realities. This work is one of the seventeen minor rahasya works, grouped under the title amrtaraNjanI rahasyas which comprise the works, the SrIsampradAyapariSuddhi to the sAradIpa.

65. The **tattvanavanIta** deals with the nature of the soul, the three types of souls, the matter, three qualities, the quintuplication, the Time, the Suddhasattva, the real nature of God, the meditation on Him and the experience of reaching Him. It is a small work.

66. The **tattvapadavI** is on the Paratattva, the Avaratattva, the nature and three types of souls, the four kinds of acit, the Time, Suddhasattva, dharmabhUtaj~nAna, Prapatti and Bhakti. It is a very small tract.

67. The **tattvamAtrka** deals elaborately with the five forms of God, Goddess Lakshmi, the three types of souls, the three qualities (sattva,rajas,tamas), the division of 24 tattvas of acit, the Suddhasattva and the relationship between the two main realities. The term mAtrkA

in the title refers to 52 points dealt with in this tract and connotes the 52 letters of Sanskrit literature.

68. The **tattvaratnAvaLi** gives the definition of soul, matter and God and explains them.

69. The **tattvaratnAvaLipratipAdyasangraha** is a summary of the contents dealt with in the tattvaratnAvaLi referred to above.

70. The **tattvasikhAmaNi** is not extant now. It is said to be the 24th minor rahasya work composed at Srirangam.

71. The **tattvasandeSa** explains the passage *SvAdhIna trividha cetanAcetana svarUpa sthiti pravrtti bheda* which is found in the beginning of the Atmasiddhi of Yaamuna and the two mitagadyas (the SrIrangagadya and VaikuNThagadya) of RAmAnuja, and is an important characteristic of Lord VishNu. The bhedaSruti, abhedasruti and ghaTaka Sruti are referred to while commenting on the passage cited above. The ashTAKshara, shaDAkshara and dvAdaSAkshara (namely the three vyApaka-mantras) on God NArAyana, God VishNU and God VAsudeva respectively are referred to in the beginning.

72. The **Paramatabhanga** is a refutation of the views of sixteen rival systems, defending the doctrines of SrIvaishNavism. Chief among the main rival systems criticized are the Buddhism, Jainism, advaita and the pASupata system.

73. The **ParamapadasopAna** explains the path followed by a Prapanna after his performances of prapattiyoga and various levels of his ascending to the Supreme Abode of Lord VishNu. Many texts of the scriptures are quoted.

74. The **PradhAnaSataka** contains a hundred specific view points of SrIvaishNavism on PramANas, mantras, upAya, Prapatti, meaning of 'NArAyana', tirumantra, dvaya. Scriptures and Epics, caramasloka, Prapannas, Kainkarya, prescribed conduct of SrIvaishNavas, Descent of God, Yugas, service to preceptors and ekAntins.

77. The **Madhurakavihrdaya** on the important work of MadhurakaviyAzhvAr and his devotion to NammAzhvAr, is unfortunately not available now.

76. The **MunivAhanabhoga** is a commentary on the amalanadipirAn of TiruppAnAzhvAr or MunivAhanasUri. It describes Lord RanganAtha



and deals with the earnest devotion and love of MunivAhana on the Lord.

77. The **RahasyatrayacuLaka** containing three adhikaraNas on *tirumantra*, *dvaya* and *caramaSloka* discusses the significance and purport of the three sacred mantras vividly.

78. The **RahasyatrayasAra (Srimad)** is highly acclaimed as the only great work on the principles of SrIvaishNavism. The *SrIbhAshya* and the *GItabhAshya* of Ramanuja, the *Bhagavadvishaya* of KurukeSa, and this treatise are grouped as the main FOUR works on ViSishTAdvaita. In thirty-two chapters, the three tattvas, the three Rahasyas, the *arthapancaka* and *Prapatti* are discussed.

79. The **RahasyanavanIta** is a small tract on the three *Rahasyamantras*. The *BrahmasUtras* of BAdarAyaNa is quoted and the *caramaSloka* of the RAmAyana is referred to and explained.

80. The **RahasyapadavI**, a small tract, is on three Rahasya-mantras namely *ashTAkshara*, *dvayamantra* and *caramaSloka*.

81. The **RahasyamatrkA** gives the purport of the *rahasyamantras*, analysing the meaning of the text of the mantras.

82. The **RahasyaratnAvaLi** deals with *arthapancaka* and *Prapatti*, the essential nature of soul, God VishNu and Goddess Lakshmi and also the allied aspects pertaining to the important tenets of SrIvaishNavism.

83. The **RahasyaratnAvaLIhrdaya** is a voluminous commentary on the *RahasyaratnAvaLi* cited above.

84. The **RahasyaSikhAmani** deals with the greatness of the *Prapatti* doctrine as set forth below:

A Prapanna namely the person who has taken refuge under the Lord, need not of his own effort fulfil the performance of *antimasmrti* or the remembrance of the Lord at the last moment, which has been prescribed in the Sastras or scriptures for the *mokshopAyanishTha*s or the sternly devoted adherents in performing the *mokshopAya* or the means of reaching *Moksha*. He has performed the *Prapatti*. So by that the Supreme Being becomes pleased and favours him that remembrance in sanctioning him *Moksha* quickly by removing his sins altogether.

85. The **RahasyasandeSa** is a small tract, giving a critical analysis of the tirumantra or ashTAKshara and explaining the three parts - PraNava, nAmaSSabda and nArAyanAya. The following stanza is explained in detail:

ahamAtmA na deho'smi vishNuSesho'parigrahaH |  
tameva SaraNam prAptaH tatkainkaryacikIrshayaA ||

86. The **Rahasyasandesa-vivaraNa** (MaNipravALa) is an explanatory gloss on the tract cited above.

87. The **VirodhaparihAra** gives 109 doubts and objections on the Rahasyatraya mantras and answers them. All the Rahasyamantras are maintained to be very much essential in getting oneself clarified with regard to the main doctrines of ViSishTAdvaita.

88. The **(SrI) sampradAyapariSuddhi** deals with the importance of AcAryas (preceptors), the types of principles, certain view-points on the chronology of the preceptors from NammAzhvAr to RAmAnuja. The important passage herein is:

"SrI BhashyakArarudaiya Sishya sampradAyangaLil onRrilum arthavirOdham illai; vAkyayOjanabhedamE ulladu".

It is often cited to emphasize the significance of GuruparamparA and the necessity to avoid the schism found in the views of the followers of RAmAnuja. The essential purport of the three Rabasyamantras also is dealt with at the end.

89. The **sAradIpa** said to be a summary of the *RahasyatrayasAra*, is not extant now.

90. The **sArasangraha** deals with the three types of seekers of liberation, explanation of viveka, the importance of viveka, the essential hymns, the strength and power of the three Rahasya hymns, a collection of means of knowledge and objects, the duties of preceptors, the dependence of soul on God and the great *prayojana* (utility) of one's knowledge and power.

91. The **sArasAra** is a detailed exposition of the three Rahasyamantras. It contains copious quotations from various works and 14 important Tamil stanzas. ParASarabhaTTa's Sanskrit play, the *Lakshmi-kalyANa* is cited herein.

92. The **steyAvirodha** is not extant now. It is said that this work dealt with the authoritativeness of TirumangaiyAzhvAr's habit of stealing to propitiate the Lord VishNu and His devotees.

93. The **HastigirimAhAtmya** deals with the greatness of Kanchipuram and praises Lord Varadaraja as the supreme God who fulfils the wishes of his devotees suddenly. It is similar to a dance drama being an exposition of the PurANic episode on the emergence of the SatyavrataKshetra (KancI).

94. The **GuruparamparAsAra** said to be a separate work, forms the beginning part of the *RahasyatrayasAra* (in printed editions). The chronology of preceptors, the works of them and the importance of devotion to one's own teacher are set forth in this work.

## E. Works in Tamil ( 95 -118)

The following works from the *adaikkalappattu* to the *SrIvaishNava dinacari* are in Tamil. They contain salient principles of SrIvaishNavism and important tenets of the ViSishTAdvaita philosophy though some works form the songs of praise on different deities of the important VishNu Temples in South India.

95. The **adaikkalappattu** (or the *PrapattidaSaka* in Sanskrit) contains eleven verses, and is in the form of a prayer to Lord Varadaraja. The author takes refuge under Lord Varadaraja of KanchIpuram seeking His protection. The principle of the doctrine of Prapatti are briefly set forth in this poem.

96. The **adhikArasangraha (gAthA)** is a collection of the Tamil stanzas found in the *RahasyatrayasAra*. In 56 stanzas the contents of the 32 chapters of the *RahasyatrayasAra* are dealt with briefly herein.

97. The **ammAnaippA** is not extant now. (Kindly refer to NavamaNimAlai, last verse).

98. The **amrtaranjani** contains 39 verses being a collection of the Tamil stanzas found in the seventeen minor Rahasya works (MaNipravALa) beginning from the *sampradAyaparissuddhi* to the *sAradIpa*. The important principles of *SrIvaishNavism* are dealt with briefly.

99. The **amrtAsvAdinI** is a collection of 37 verses in Tamil, found in the minor Rahasya works (numbering eleven) from the *sArasAra* to the *Madhurakavihrdaya*. It summarizes the contents of the eleven works referred to here.

100. The **arthapancaKa** is a poem of 11 verses explaining the nature of God, soul, the means to reach Him, the fruit or result (namely, reaching Him) and the obstacles encountered by a soul in reaching Him, according to SrIvaishNavism.

101. **The AhAraniyama** (in 21 verses) is a metrical treatise, dealing with the essential diet of a SrIvaishNava, to maintain himself as a sAttvika (gentle, pleasing and calm nature with good behaviours). The vegetables to be taken and to be avoided, the water to be used and to be neglected, the milk one may drink and one has to abhor and the food of good nature and of bad quality are treated herein.

The **UsarpaA** (102) the **EsarpaA**(103) and the **kazhaRpA**(104) are not extant now. They are mentioned in the last stanza of the *navamaNimAlai* and are the different types of Tamil lyrics with their titles denoting various games prevalent in Tamil Nadu.

105. The **GIrArthasangraha** is a Tamil metrical summary of the *BhagvadgItA*, following the *GIrArthasangraha* of Yaamuna. It contains twenty one stanzas.

106. The **caramaSlokaccurukku** gives a detailed explanation of the caramasloka (*GIrA* XVIII.66) discussing the essential principles of Prapatti doctrine. It contains 11 stanzas.

107. The **tiruccinnamAlai** is in praise of God Varadaraja. This poem (11 stanzas) gives the announcement to the devotees of the Lord Varadaraja, the arrival of Him at their doors. The tiruccinnam is a sound instrument, which resembles a trumpet. It is usually made of brass, singly or in a pair. It is used for announcing to the people, the approach of a God or Saint. The tiruccinnam, when it is blown gives a long and booming thunder-like sound.

108. The **tirumantiraccurukku** in ten verses deals with the meaning of the ashTAKshara, the eight-syllabled hymn, which is a prayer to God by the soul, meaning "My salutations to the Lord nArAyana".

109. The **dvayaccurukku** in twelve Tamil verses conveys the purport

of the 'dvayamantra' viz., "*SrIman nArAyanacaraNau SaraNam prapadye; SrImate nArAyaAya namaH*" (I take refuge under the two feet of Lord nArAyaNa and Goddess Lakshmi; My adorations to God nArAyaNa and Goddess Lakshmi).

110. The **navamaNimAlai** or the navaratnamAlai contains ten verses in Tamil and is in praise of the Lord DevanAtha or adiyavarkku meyyan of TiruvahIndrapuram. In the ninth verse, the author mentions his works in praise of this Lord, namely the *devanAyakapacanSat* (Sanskrit), the *acyutaSataka* (PrAkṛta), the *mummaNikkovai*, the *Panduppa*, the *kazhaRpA*, the *ammAnaippa*, the *UsarpA*, the *EsarpA* and the present work.

111. The **Panduppa** (not extant) is referred to in the *navaratna mAlai* along with the titles of six poems in Tamil.

112. The **PannirunAmam** (in 13 verses) is on the importance of wearing the twelve *Urdhvapundras* (religious mark on the forehead and on the relevant parts of the body), enjoining every SrI vaishNava to follow the scriptures and Smrtis strictly.

113. The **Paramatabhanga** in 54 verses is a refutation of the theories of sixteen rival systems. The sixteen weapons of Lord sudarSana are enlisted in the last stanza.

114. The **ParamapadasopAna** in 21 stanzas, deals with the path of a SrIvaishNava Prapanna (who has taken refuge under the lotus feet of Lord Vishnu) before his ascending to the Supreme Abode - Paramapada.

115. The **PrabandhasAra** (in 18 verses) gives the details about the twelve AzhvArs and their compositions in Tamil. In addition to the twelve AzhvArs, *SrI RangAmrtadeSika* (Tiruvarangattu AmudanAr) and his work *RAmAnuja nURRantAdi* are also treated herein. The contents of the *nAlayira divyaprabandha* and the number of stanzas in each part are clearly enumerated in this work.

From the *PrabandhasAra*, it is known that the author had high veneration to the Tamil VaishNavite saints (the AzhvArs), the contributors of the compendium of the *nAlayira divyaprabandham*. Several other works of him also indicate the author's great mastery over all the intricacies of the literature of the works of SrIvaishNavism in Tamil and Sanskrit. In his *BhagavadgItA-bhAshyavyAkhyA-tAtparya candrika*, the Sanskrit rendering of a Tamil stanza of BhaktAnghrireNu or TondaradipodiyAzhvAr is given by the author as below:

mAdh divyair-avedyavibhaveti yadi bruvanti  
mAdhvImanoj~natulaSIka yadIti cAhuH nanu|  
nanu UnakriyA api parAnapi kArayanto  
bhuktAdhikam dadati cennanu tatpavitram ||

The original Tamil stanza is "vANuLAr ariyalAkA .... punitanamRE"  
(tirumAlai stanza 41)

The above Sanskrit verse is found under the commentary of  
"yAtayAmam gatarasam ..." (GIIta XVII-10)

116. The **mummanikkOvai** in Tamil is said to contain thirty verses.  
But only the first ten verses are extant now. It is in praise of Lord  
DevanAtha or aDiyavarkku Meyyan of TiruvahIndrapuram. The  
subtle tenets of SrIvaishNavism are also found in this lyric.

117. The **HastigirlmAhatmya** or **MeyviradamAnmiyam** is a eulogical  
poem on God VaradarAjA and the Satyavratakshetra (Kanchipuram).  
It contains 29 verses in Tamil.

118. The **SrIvaishNavadinacari** dilates upon the daily observances  
of a SrivaishNava in 10 Tamil stanzas.

## F. Other Works (119-130)

119. The **bhUgoLanirNaya** with the author's own commentary of  
a Sanskrit work on PaurANik geography.

120. The **nigamaparimalam** or the *Seventy four thousand*, a  
Commentary on the *TiruvAimozhi* of SaThakopa, is said to be a  
voluminous exposition of the main doctrinal principles of the  
*nAlAyiradivyaprabandha* (The Four Thousand Divine collect) of the  
twelve AzhvArs. But the commentary is not extant now.

121. The **tirumuDiyaDaivu** (not extant) - A Tamil work is said to  
be a work on the chronology of the SrIvashNava preceptors namely,  
God VishHu, Goddess Lakshmi, Lord Vishvaksena, SaThakopa  
(NammAzhvAr), Nathamuni and others. The Sanskrit adoration  
verses on these AcAryas are found in the introductory part of the  
*YatirAjasaptati* (first ten stanzas).

122. The **SilpArthasAra** (not extant now) is said to be a work on sculpture and iconography. According to tradition, the *cin-mudrA* or *AcArya-mudrA* was explained in this work.

123. The **vedArthasangrahyAkhyAna** (not extant now) a commentary on the *VedArthasangraha* of RAMAnuja dealt with the doctrines of this system as per the teachings of RAMAnuja.

124. The **vaiSvadevakArika** deals with the observance 'VaiSvadeva' an important daily ritual to be performed by every SrIvaishNava. It contains 9 verses in SragdharA metre.

125. The **SamasyAsahasra** (not extant now) is said to contain numerous riddles. In his *StotraratnabhAshya*, the author refers to himself as 'SamasyAsahasrin'.

126. The **cakArasamarthana** (not extant) was written by VedAntadeSika as a supplement to his *SatadUshaNI* to refute the criticism by VidyAraNya on the later work.

127 and 128. The **RasabhaumAmrta** and **VrkshabhaumAmrta** ascribed to VedAntadeSika are on medicine and plants respectively.

129. The **Sajjanavaibhava** deals with greatness of the *VaikhAnasa Agamas* and the praiseworthy nature of the followers of the *VaikhAnasa agama* system. Some say that this work is of some later author.

130. The **daSadIpanIghaNtu** attributed to VedAntadeSika seems to be a work of some later author.

\*\*\*\*

kavitArkika simhAya kalyANa guNaSAline |  
SrImate venkaTeSaya vedAntagurave namaH ||  
SvAmi deSikan tiruvaDigaLE Saranam

dAsan, Oppliappan Koil V. Sadagopan  
dAsAnu dAsan, Oppiliappan Koil Srikanthan Veeraraghavan

|| Subhamastu ||

