Chapter 05

Literary Estimate of H.H. Ṭembeśvāmī’s Dvisāhasrī

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H. H. Ṭembeśvāmī was famous as Śāstrībuvā means a scholar of Vedas and Scriptures which expresses his profound scholarship as well as high rank of erudition (discussed in the previous chapter 04). This chapter presents the literary study of H. H. Ṭembeśvāmī’s Dvisāhasrī focusing on his diction. Here various outstanding features are discussed under style, figure of speech, metres, social beliefs and religious conduct.

Here below a humble effort is made to focus on the salient features of his poetic talent and how exactly he presents the narratives.

The work Dvisāhasrī, also famous by the name Šrīgurucaritam incorporates the complete history of Lord Dattātreya and His two incarnations viz. Śrīpāda Śrīvallabha and Nṛṣimha Sarasvatī. As the name Dvisāhasrī (Dvi+sāhasrī) indicates, it means a composition of 2000 verses but it contains 2207 (Śrīgurustuti=112 + 2008 of Dvisāhasrī + 87 of the two Rahasyas) verses in 23 chapters including 01 Śrīgurustutiḥ and 02 Rahasyas (as the appendices).\(^1\)

Pauranic genre:

\(^1\) Śrīgurustuti=112 + 2008 of Dvisāhasrī (Jñānakāṇḍa chs. 01-13 in 821 verses + Karmakāṇḍa chs. 14-18 in 588 verses + Bhaktikāṇḍa chs. 19-23 in 599 verses + Yogarāhasya 43 verses + Bodharāhasya 44 verses which make the total of 2207 verses.
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The *Dvisāhasrī* is a text of the Pauranic genre and hence the narratives and the philosophical discussions as well as religious and spiritual conduct are inevitable. Yet the subject matter or the theme of the text is so extraordinary that it is a work of Modern Sanskrit depicting the glory of the Holy Master, rather Holy Masters *viz.* Lord Dattātreya (the long-living Yogi who attained the status of the Highest Brahman), Śrīpāda Śrīvallabha (14th Cent. AD) and Nṛsimha Sarasvatī (14th - 15th Cent. AD).

This is the reason that one finds a special character in this work that there are stories within a story. For the prime instance the whole of the text (except Śrīgurustutih & 02 Rahasyas) under the narration of the dialogue form between a Siddha and an aspirant named Nāmadhāraka. The other instances can be seen in the *Dvisāhasrī* such as,

(01) Preceptor Vedadharmā and one of his disciples called Dīpaka (02/17-73) (under the dialogue between Brahmā & Kali).

(02) Siddha narrates Nāmadhāraka about Lord Viṣṇu incarnating as Lord Dattātreya to protect His devotees and about king Ambarīṣa (03/50-62).

(03) Rāvaṇa carries the phallus which is installed by Gaṇeśa at the holy place called Gokarna (06/ 01-36).

(04) Siddha narrating the story king Mitrasaha kills a demon who desiring to take revenge assumes the form of sage Vaśiṣṭha and asks
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to offer him the flesh of a deer. But he gets prepared the meat of a man and offers it to the sage who being angry curses the king to lead the life of a demon. Vaśiṣṭha sprinkles water that falls on his legs and that makes him a dirty-feeted one (06/37 - 43).

(05) The story of the glory of Gokarṇa narrated by sage Gautama to king Mitrasaha about a Cāṇḍālī who eats in intoxication the meat of a calf instead of a goat and is yet liberated by worshipping the phallus of Gokarṇa (44-57).

(06) Nṛsimha Sarasvatī narrates the history of preceptor sage Dhaumya’s students named Aruṇa, Baida and Upamanyu who are tested and then awarded the rewards of knowledge of the Vedas, the liberation and the regaining of the lost sight respectively. (10/16-42).

(07) Nṛsimha Sarasvatī sings the glory of the Rudrākṣa-beads and thereby he narrates the famous story of the Vaiśyavarya incarnation (of Lord Śiva) testing the chastity of the harlot (keeping a monkey and a cock) (17/12-26).\(^2\)

(08) Nṛsimha Sarasvatī’s statement “Listen therefore the dialogue between Brahmā and Nārada” follows the important of the Peepal tree, its glory, the mode of worship and the rewards thereof (19/41-53).

(09) When Sāvrirī asks the Holy Master to teach any formula, He says that any formula instructed to women is harmful to the

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\(^2\) This story is elaborately narrated in the Śivapurāṇa (Śatarudra 26). Vaiśyavarya (Lord Śiva) takes an incarnation of a merchant.
instructor as was the case of Śukrācārya and then He narrates the famous story of Bṛhaspati’s son Kaca and Devayānī who receives Kaca because of her love in him (17/48-73).

(10) In the dialogue of Siddha and Nāmdhāraka the story of Holy Master’s miracle about a Brahmin named Bhāskara comes to Gāṅgāpura. Bhāskara approaches to feed Him with the rice enough for three persons. But he is offered food that makes him asleep and stay there for a long period. Others laugh at him. The Holy Master knowing this orders him to offer the meal to Him as well as His devotees. The cooked food in the vessel is covered by His upper cloth, he offers meals to all yet the food is enjoyed by thousands of people (19/08-30).

(11) In the dialogue of Siddha and Nāmdhāraka while talking about the importance of the Peepal tree, the story of a chaste woman named Gangā who worships Him daily yet begets a daughter and a son though of 60 years old (19/52-77).

(12) Siddha narrates the story one obeying the statements of the Holy Master attains the goal. A Brahmin named Narahari suffering from leprosy approaches Him who asks him to plants the dry Udumbara wood and to serve it with full faith. By His grace the dry wood is sprouted and he becomes free from leprosy (19/78-86).
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(13) The Holy Master speaking about Narahari’s firm devotion, narrates the historical account of a Bhilla servant who worships Śiva’s phallus with the ashes of a dead body. Once in the non-availability of the ashes, his wife offers herself for the same, but by Śiva’s grace the wife is revived at the time of offering the food to the Lord (19/88-94).

(14) On the enquiry of Sāyandeva about the Ananta-vow, Nṛsinhā Sarasvatī explains the important of the vow that was practised by Yudhiṣṭhira on the instruction of Lord Śrī Kṛṣṇa. The event includes the story of Sunatu’s daughter who had practised it. (20/86-122).

(15) Siddha narrates the incident of the prince Bhadrāyuṣ and his mother who were blessed by sage Rṣabha. The prince regains his kingdom and royal glory.3 This narration is given from the Śivapurāṇa (Śatarudra 04) (23/34-64).

Introductory Stanzas:

H. H. Ṭembesvāmī while writing the auto-commentary on the Dvisāhasrī (the topic of the present thesis) presents the summary of

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3 This narration along with the mode of worship and the armour-hymn (कवचस्तोत्रम्) is given from the Brhmottara Book of the Skandapurāṇa.
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every chapter on hand as it is the practice of the commentators like Śridhara.

Here below are the translation of the introductory stanzas.

In the 1st chapter the Holy Master residing in the Gāṇgāpura, offers his flash in the dream of Nāmadhāraka.  

In the 2nd chapter the exalted sage (सिद्ध:) narrates to Nāmadhāraka the auspicious story of the Holy Master and his disciple which was told by Brahmā (भाज्य) to kali (कलये).  

In the 3rd chapter come the stories of three Lords (Brahmā, Viṣṇu & Maheśa) going to Anasūyā to test her chastity but they become small children and (the story of) king Ambariśa.  

In the 4th chapter the Holy Master has spoken about the knowledge acquired from 24 teachers and then taught the Metaphysics to Prahlāda.  

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4 श्रीगुप्तः प्रथमाध्याये श्रीगंगावर्षेपुरे स्तुतः।
   स्वप्ने व्यदरंश्याम धारकाय निजं महः।।

5 द्वितीये कलये प्रोक्तां गुरुशिस्त्वकथा शुभाम्।
  भाज्या सिद्धोऽविन्द्रकेत्रिकंदकश्च नामधारकम्।।

6 अनस्यासनस्वैंत्ये तुत्ते स्नितेरः।
   गम्भर्यं जातं इति प्रोक्तमवरीषकथापि च।।

7 चतुर्विंशतिपुर्वाचार्जानं तुयं भविष्यदुम।
   दत्त आन्तोख्स्त्रां चापि प्रयादायाणुनाय च।।

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In the 5th chapter (the story is about) Lord Dattātreya takes the birth as Śrīpāda out of seer devotion of a Brahmin lady and takes renunciation after he has the brothers.  

In the 6th chapter while describing the holy place called Gokarna Lord Ganeśa is told to have cheated Rāvana as well as to have installed the Śivalinga and the liberation of the Cāndali is also narrated.

In the 7th chapter after removing the misery of a Brahmin lady, He gave life to the dead twice-born and killed thieves, though He had already disappeared in the Kurupura (i.e. Kuravapura).

In this 8th chapter there will be described the Lord’s Incarnation as Narahari (i.e. H.H. Nṛsimha Sarasvati) and his wonderful child spots along with the adopting of the renunciation.

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8 पञ्चमेः प्राणपत्री भवत्वा दतः: श्रीपादसङ्कः।
ततप्रजणपुच्छयः-भातुविनाय विनाहार च।।

9 राजुः चार्मौर्चितश् गणेशा(शो?) लिङ्गमाहतम्(भरत)।
शष्य चार्म मूर्तिश् प्रोक्ता गोकण वर्णनम्।।

10 सप्तमेः प्राणपत्रीदु: खं परिष्ठ्य हतं दिलम्।
जीवितामास चोरणो गुलः: कुलपुरभवतः।।

11 अष्टमेः नरहयांक्षातारो वप्पति पर:।
भानलीता विचित्रात्र तुर्याश्रमपरिग्रहः।।
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In this 9\textsuperscript{th} chapter he (i.e. monk poet) describes (how) he goes to his birth place, reveals the Brahmin from the stomach pain who was afraid of the Yavana and then to the holy places.\footnote{12}

In the 10\textsuperscript{th} chapter it is said that the Holy Master narrates the story of Dhaumya’s disciple, an ignorant Brahmin and conferred a boon to him who was worried.\footnote{13}

In the 11\textsuperscript{th} chapter (the Holy Master) the fulfiller of wish of Gaṅgānuja consoles the Brahmin whose tongue was cut and then brings him to his place.\footnote{14}

In the 12\textsuperscript{th} chapter (it is narrated that) the Holy Master removed problem of a ghost as well as gave a son to a Brahmin woman and revived the dead son.\footnote{15}

In the 13\textsuperscript{th} chapter (the subject matter is) after milking a barren she buffalo the Holy Master is served upon by the king. He rescues

\footnote{12} नमः स जन्मभूमिः स नृद्वंदरहन्तादितम्।
\footnote{13} दशमेव व्यज्ञानाय धौम्यशिष्यकर्तवं गुरुः।
\footnote{14} आश्रयेकाश्ले चिकित्सति विपं च दुर्लभम्।
\footnote{15} परिहर्ये प्रतिदोषं ब्राह्मणे पुत्रोद्भवस्।
the ghost (from that stage) and exhibits his universal form to a monk (called Trivikramabhāratī).\textsuperscript{16}

Thus in the 13\textsuperscript{th} chapter the path of knowledge is well elaborated by which a man with pure heart becomes free from the bondages of actions.\textsuperscript{17}

Now in order to destroy the evil actions the collection of 05 chapters (14-18) is being depicted for evoking detachment for those whose minds are impure.\textsuperscript{18}

In the 14\textsuperscript{th} chapter the Holy Master making a low cast person to participate in debate about the Vedic topic with two arrogant Brahmins and grants him absolution.\textsuperscript{19}

In the 15\textsuperscript{th} chapter the fruition of the action is told to a low-caste person, the rite of expiation to a mendicant, the greatness of applying ashes and releasing a demon are dealt with.\textsuperscript{20}

\begin{itemize}
\item \textsuperscript{16} त्रियोदशीं वशां दुःध्वा महियां राजसेवितः।
राजसेवादभ्यं विश्वन्त्रं च यत्वे प्रभुः।
\item \textsuperscript{17} एवं त्रियोदशाभ्याःवैद्यानिकाण्डः समर्थितः।
शुद्धानां वरणोपनेन मुच्यते कर्मबन्धनात्।
\item \textsuperscript{18} येःशुद्धमानसारीण्यां पापकर्मश्वाय हि।
वैराग्योपत्यते चेंय प्राध्यायी वितत्त्वे।
\item \textsuperscript{19} मतहिनासामाभाष्य केदतत्त्वे चतुदशी।
ज्ञाने दत्तम्यायासु प्रभुविन्नाभिषिक्तश्च।
\item \textsuperscript{20} क्रियाविधाको त्यज्याय प्रायश्चित्यं च भिक्ष्ये।
प्राह पञ्चदशेश भस्माहात्म्यं राजसेदृश्मिः।
\end{itemize}
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In the 16th chapter the Holy Master tells the duties of women to a Brahmin widow and out of compassion gives life immediately to her husband.\(^{21}\)

In the 17th chapter he speaks about the greatness of the Rudrākṣa beads as well as the ashes, unworthiness of woman in chanting the formulas and vow of Monday.\(^{22}\)

In the 18th chapter the Holy Master has himself described the wicked nature of a Brahmin lady and the entire daily rite for a twice born.\(^{23}\)

In this way through the 05 chapters (14-18) the daily rites and rituals are discussed with which their result purification and competence otherwise not possible for Brahmin in this world.\(^{24}\)

The scriptural passage declares, “know it through the means of faith, devotion and meditation.” More over the (topic of) devotion is

\(^{21}\) योजये मूलविप्रस्य भायायेय प्राह सदुः।
स्मीवमिसित्य पति क्षिप दयाःजोवयमृतमू।।

\(^{22}\) रुद्राक्षभस्ममहात्मनेय प्राह सदुःशियेय।
मन्त्राप्यानि च सोमवारश्च महत॥

\(^{23}\) ब्रह्मण्या दुःस्वभावं च परिहःत्य इवनातये।
शन्तिसादादेशे कृत्तमहिंकं श्रीगुरुः स्वयम॥

\(^{24}\) एवं पञ्चभिर्धायेत्र प्राक्तता नित्यमियित्वाय।
पवित्रत्वं योग्यता च नान्यथेह दिन्नमन॥
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being discussed here to be attain through the meditation for those with pure heart.²⁵

In this 19ᵗʰ chapter will be narrated providing the food, birth of a son to a barren woman, growing of a dry wood and the rise of a Brahmin.²⁶

In the 20ᵗʰ chapter the grace of the Holy Master, the test of Sāyandeva, the pilgrimage to Vārāṇasī and the greatness of the vow are described.²⁷

In the 21ˢᵗ chapter are sung pilgrimage of Mt. Śrīśaila, Tantuka’s firm devotion Nandi’s upliftment and rise of two poets.²⁸

In the 22ⁿᵈ chapter, he manifesting His eight forms the festival of lighted lamps, confers growth of corn to a low-caste person and talks about the greatness of a holy place.²⁹

²⁵ श्रद्धाभक्ष्यानयोगाधेहोति श्रुतिर्यम्।
शुद्धात् करणां च ध्यानात् भक्तिरुच्चते॥
²⁶ ऊनविशेषानृपूर्विकः कन्याया: पुत्र सम्भवः।
कन्याये गुप्तकार्यस्य विस्तराश्च द्विनोद्वतः॥
²⁷ गुरुप्रसादो विशेषे च सापदेवपरिक्षणम्।
काशीरामोऽदिताःनन्त्रभतमाहात्ममुतम्॥
²⁸ श्रीशरोपासृवितं सद्रक्षिततुकस्य।
नन्त्रभत: कविवद्दस्मृतकर्त्त: प्रकृतितः॥
²⁹ द्विविशेषस्यतुकस्या दीपावलितस्य व्यभिचारः।
ददी गृहाय धान्यनिद्रा क्षेत्रमाहात्ममाहः।
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And finally (चे), in the 23rd chapter it is described that the Holy Master (हरि:) doing the Yavana king’s desire, becomes invisible to the non devotees but not for the others (i.e. the devotees).\(^{30}\)

Diction:

H.H. Ṭembesvāṁ’s style or diction evokes interest in the minds of the readers e.g. the verse 03/02 incorporates the question of birth of the trinity of the Lords (Brahmā, Viṣṇu and Maheśa) and answer is teacher’s appreciation about the evoking and of the devotion in Lord Viṣṇu this simply and specifically proves that the trinity of Lords and Lord Viṣṇu are the same.

“From where this Lord, the trinity of Lords was born like a man on this earth and whom you call to be the Highest Reality? Please tell me who am desirous to listen (03/02).”\(^{31}\)

The idea that Nāmadhāraka appeases and makes Siddha more joyous is presented with a nice metaphor of the moon-like devotee overflowing Siddha’s heart like the ocean of knowledge. The

\(^{30}\) त्र्योवेषा च यवनराजामीमिकरो हरि:।
अदृश्योऽभूदभव्यानां नान्येयामिति वण्ये॥

\(^{31}\) त्र्यं ब्रह्मचन्द्र कुतो जातो भूषरी नर ह्यंकभरं:।
यं ब्रजीयि परं ब्रह्म तमेन्युष्णत्वे वद॥३/२॥
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suggestion is that Nāmadhāraka’s question helps Siddha to remember the story of his Holy Master.\(^{32}\)

“You are blessed. By the grace of god your intellect has been such. Hence my joy increases a lot for narrating His account (23/13).”\(^{33}\)

The verse 09/60-61 states the reason behind the miracles exhibited by the Holy Master. It sustains the devotional sentiment of the devotees as well as grows the devotional love in the disciple.

“Such and other supernatural sports were exhibited by the Holy Master for provoking devotion (in the devotees). The devotees may in any case surrender Him. Such was his purpose. The Holy Master thinks to repay the goodness (of devotees) and exhibits his miracle to evoke worldly pleasure.”\(^{34}\)

In His auto-commentary under 13/37 His style of expressing the word मोह: in the sense of delusion (and not in infatuation) is seen as

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32 कोषपि गां पर्वतंतमा न पृच्छख्ति गुरोऽ: कथम्।
त्वमवाध भक्तचन्द्रेण वोशविभिं प्रपूरितः। १३/५।।
33 धन्योशसिस्तेष्मा भगवत्मसादान्मतिरीशुवृक्षी।
अतस्तवचरितं वक्तमानन्दोऽशीव वग्धि। २३/१३।।
34 इदुस्योपलोकिका लोला: कृता भक्तिविनिधित्सया।
भजेयंप तथापि लोका इत्यशोकस्य तु।।
लोके प्रत्युपकारितं समीष्य भगवान्विभु:।
लोकाविकानन्दजनकोऽचमत्कृतिमिहाकारीतु। १९/६०-६१।।
an illusion of non-discrimination empowered by the contradictory perception i.e. false knowledge.\textsuperscript{35}

\textbf{General style:}

There is a famous story about composition of the Mahābhārata when Veda Vyāsa wanted to compose it, He had many thoughts of the whole plot hence he requested Lord Brahmā to help him in writing down the Mahābhārata. At this juncture Lord Brahmā asked him to propitiate Lord Gaṇapati who would accept the request. Lord Gaṇapati accepted but put the condition that he would not stop while writing. Veda Vyāsa accepted the condition with a request that Lord Gaṇapati should not write down any thing without understanding.

When the writing of Mahābhārat started Veda Vyāsa used to prepare a bunch of about hundred verses with one riddle verse (प्रहेलिका) which took some time for Lord Gaṇapati. This gave scope to Veda Vyāsa for preparing another lot.

In the present case (i.e. in the Dvisāhasrī) one finds such riddle verses rather difficult verses that take considerable time to understand and grasp the meaning. Such as,

\begin{quote}
श्रीपादः स्वविद्यतादिन्तत्वानामनीक्तः पितुपौत्पत्यः।
\end{quote}

\textsuperscript{35} मोहस्तु विपरितप्रत्यप्रभवोपविक्रेकः।
“On seeing his foot sole marked with auspicious sign (श्री) his father calls him by name Śrīpāda out of paternal love. He grows fast more with his beautiful limbs like being grown with the rays of the sun.”

प्रत्ययाभिक्रामात्मैं नैव धीमति धीस्तिवम्।
मम प्रादेहिकाक्षया भविष्यत्यात्मजा हि वाम्। ८/३०।।

“In case of the sin of omission (प्रत्यय) (of the Vedic study) and entering into the life of the mendicant (i.e. renunciation) they would end. Nevertheless the discriminating knowledge in me (who am a wise) is impossible to be diminished because it has been sprouted during many previous life. Moreover both of you beget sons (and daughter).”

Now the verse with the first line as one single compound and the second line is full of coalescing..

सत्रिपाताक्षिरह्मेह-कुष्ठेश्वक्ष्यज्ञान।
वातपूर्विकुल्मधान् देशादुल्खान्हरेरिदम्। ११/५७।।

“This holy place will remove the diseases of hysteria of the eyes, the heart, diabetes, Encoderma, tuberculosis, fever and the problems of air, acidity, pimples as well as epidemic diseases.”
“Sometimes some one may be free from action on account of his qualities born by nature but not regarding the fruit of action. A person who is attached may be a knower but one who is detached (from the world) is a knower and his attachment (i.e. involvement in the actions) meant for an illustration to the people (or the community).”

“In this way when both of them are living (happily), fate as if not tolerating their lovely union the husband starts suffer from incurable tuberculosis and hence becomes emaciated uncomfortable, pained by constant breathing, cough, etc. leaving sleep and meal due to pain and exhausted gradually in speaking.”

The verses 20/67-74 form the *Nrsimhasarasvatyaśtakam* which is an example of H. H. Ṭembeśvāmī’s abstruse style rendered easy and simple through the crux given in simple verses in his auto-commentary.
“O ṇṛṣimhasarasvatī, O unborn, O you engaged in establishing the righteous stages of life that have become lose (i.e. weak), I bow down to the best lotus-feet of yours. Who have risen like the sun swallowing the darkness of the form great delusion for the purification of the people whose hearts are empowered by Kali era and who have left the performance of the sacrifices and hence trouble the gods partaking oblation.”

This verse is undoubtedly an abstruse one that requires proper understanding of the method of construing (अन्वय:).

**Easy Style:**

H. H. Ṭembesvāmī ia a masterly erudite monk and therefore He exercises not only an abstruse style in his work but also employs easy and simple diction.

“O blessed lady, you have done a good job, you have sanctified our lineage. You have achieved boon difficult to get, because it is beneficial for the world.”
"Our exertion of obtaining the knowledge (of the Vedas) is not fruitful without debate in the assemblies, so O king, permit us to more in this world to conquer other Vedic scholar."

"Those who abandoning their duties hate Brahmins as well as the Holy Masters become a Brahmin-ghost in a forest. But when a sinner being a student of lower lore, repents, becomes free from the sins like two Brahmin-demons."

The easy style with the depth of the meaning is revealed in the following verse.

"As much as he eats, she sleeps that much. As long as long he sleeps, she too sleeps that long. As much as he is emaciated she too is emaciated that much. Thus she is as if his shadow."
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Conciseness & Brevity:

His concise and brief style can be seen in these verses.

देवोस्मृत्युपे योगं प्राहार्द्वं निवृत्ये।
सदाचरित्राविषदन्तं-व्रतायोऽवयवकं महत्।।
तत्सत्तोऽहंतःस्मात् पञ्चतन्त्राविषदः।
जगतिकार्यविकृतात्-भूतान्यर्वाचत्तवर्ष्यं तत्।। 4/45-46।।

“Lord Dattātreya also elaborated to Sahasrārjuna (the son of Krṭavirya) the eight fold path of Yoga as well as the unmenifest Cosmic Intelligence which is different from the (lower) Brahman spotted or stained by the Nescience, called the existence (i.e. the individual Self). Then from that (cosmic intelligence) the ego evolves from which again the 05 subtle elements with their respective products and that (i.e. the world) is the virāṭa body of the Lord.”

इत्याशुक्योक्तमाचार्य तुच्चा कृष्णसरस्वतीम्।
ततः संन्यासव्यावहनस्मसु नृसिंहसरस्वतीम्। 8/6.9।।

“The monks convince him who selects kṛṣṇa Sarasvatī as the Holy Master. Then he (i.e. boy) accepts the path of renunciation and becomes famous by the name Nṛsimhasarasvati.”
The extra ordinary style of brevity can be shown in the
delineation of the method of adopting the monk-hood (सन्यासपदभिति:) how nicely he presents the whole procedure in just 05 verses and that to in Anuṣṭup metre:

विरजनोमाध्युचिदेवी प्रविष्टे हापिलेषणः||
सन्याससक्कोःसूत्र-चूड़ो दण्डी गुरुं भजने॥
प्रज्ञानं ब्रह्मायमात्मा ब्रह्मा तत्वमसीति च॥
अहं ब्रह्मस्वीति महा-वाक्यान्यापवायणो वशी॥
Pद्यकरणविलच्चं-संगः शौची स्वर्मचितु॥
देवभावो योगपदी संन्यासी श्रेयसेोहति॥
गतिः धारणा-भयानांनवन्मुन्येन्द्रस्त्रमहुकः॥
ब्रह्मीभूतस्य गव्यात्मा व्यस्तः क्षेपोऽक्षियादि नो॥
इत्युक्ता ग्राह्यान्यास संन्यासं स्वधिकारिणः॥ ८/६.३कठ/६७॥

“One should perform the Virajā-homa (special ritual of renouncing all) being pure and leaving ambitions. He should enter into (i.e. start performing) (the repetition of) the divine formula Gāyatrī. Renouncing everything and abandoning the sacred thread as well as the tuft of hair and holding the staff, one should serve the Holy Master. One should learn with the meaning (from the Holy Master) of the four great utterances (महावक्यानि) like(01) प्रज्ञानं ब्रह्म (AU 05/03), (02) अयमात्मा ब्रह्म (MāU 01/02), (03) तत्वमसि (CU 06/08/07) and (04) अहं ब्रह्मस्वि (BrU 01/04/10). One should control the senses, should
understand the principle of (the creation of) the five elements and should attain the knowledge of the self. One should cultivate purity of the body and of mind, should understand the duties, should cultivate the godly endowments and should put on the Yoga-belt.”

“Such a monk deserves beneficence. He should know (northern and southern) transits, should perceive the highest self and should liberate while living by way of practicing meditation. After such a monk becomes one with Brahman and leaves this mortal body his body should be drown into water without any (ancestral) rite. Saying thus he confers the initiation into the monk life to the liberation wishers.”

Such other examples can be cited as under:

भवान्तरे। वा नात्रं दत्तं पुण्यं न चा कृतम्।
गौरिप्रमारोः पहलो निन्दिता: पितारी गुरु।।
नेशोः विचित्रो वातिथयो हापिता धिक्कृता द्विजा:।
मिद्ध्रवं पितारी त्यक्तवा साकं भुक्तं स्विया मया।।९/२८-२९।।

“Possibly in my past or present life I have neither offered food (to the hungry) nor I have achieved any merit (by practicing vow, etc.) or I have snatched morsel of a cow or a Brahmin or possibly I have blamed my parents and the teacher or possibly I have not worshipped the Lord or I have kicked out or censured the Brahmins, or I have eaten sweets in the company of my wife avoiding my parents.”
“He should avoid talking with (about) women, the (uncontrolled) fickleness of the senses, vehicles sleep during the day and the touch of cot etc. he should contemplate on his self. He should own (or pusses) a good staff, and a bowl of clay, wood or gourd.”

Many a times H.H. Ēṃbesvāmī avoids to furnish full details wherever the topic or the reference is well known. For example: under 15/82, the application of the ashes combined with the Mantra where the key words are given:

Some times He provides much information in a single verse, as in

को बूँधण्डगळ्लीलां करि चिन्तामणि वच्चि ते।
मूको बूँते प्रेक्षते compounded मृतो जीवाति यदृशा। 16/05।।

“Who can narrate the divine spot of Nṛsiṁhasarasvatī? How many wonderful (narratives) can I tell you, because by whose more vision a dumb starts speaking, a blind starts seeing and a dead gets life?”

दन्ताध्राक्षणसूपभू-श्वारकौड़शोभनिताक्षत: ।
कण्ठकुलकृतिदोषर्ड्डा-दूक्करोगासि भूष्येतु।१७/९।।

36 यज्ञोत्थर्त वा कर्मयोगेःत्वृत्तिसमितर्विद्वृत्तिसमिति:।
धार्य ज्यायुसमितिसेतत्तुलिभि: प्रतिक्ष्यलम।१५/८२।।
“One should put on 32 *Rudrākṣa*-beads round the neck, 40 on the head, 12 on the ears, 16 on the arms, 01 on the tuft of hair, 01 (hanging) on the eye, 12 on the hands and 108 around the chaste.”

**Lucid & Effective Style:**

The lucidity and yet the effectiveness reveal His poetic talent and at the same time they are the soul of such religious and the spiritual composition. The following examples can be cited for the same.

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सार्वज मां जानीपे विश्वसाक्षित्र चेक्षसे।
बिलापो न श्रतो विष्णु मम श्रुत्वाणुपेक्षसे॥
चेन्ज्ञातेत्र कव बैकलव्यं कथं दैनं त्वमेक्षिते।
श्रुते चेंच्छुकुलोप्यांहं त्वमुपेक्षा दयानिधे॥१/२६–२७॥
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“O All-knower, don’t you know me? O witness of the universe, don’t you witness me? O all-pervading (विष्णु) don’t you hear my lamentation? Do you ignore me even though you hear me? How can there be uneasiness in me if you know me? How can there be poverty (miserable condition) for me if you witness me? How can there be grief in me if you hear my lamentation? Is your neglecting me (a devotee) when you treasure of mercy witness me?”

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गतिमेकायत: स्वामिन्भवसिष्ठेविभेयभेम्॥
पाणिण्यं मोहर हरे सदृशस्वं हि मे प्रभो॥ ९/१६॥
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“What will be my condition henceforth? O Lord, I am afraid of ocean of Existence. O Lord Viṣṇu uplift me who am the most sinful person. O Lord you are my Holy Master.”

पतिसेवनमेवैं करते नापर्यं, क्षित्या:।
पातिब्रतं भज ततो भवाय्ये: पारमेव्यसी।। ९/१८।।

“There is no other savior than the service to the husband. Therefore follow the vow of chastity. You will definitely cross over (the ocean of existence).”

लेपेत्युण्ण इवानिलोकलसम: शीतांशुरपणाशुर-
चछव्या वृष्णकवत्ससगहितवदृष्णाः: समाः: कण्टके:।
वाह्माधुर्यमणिप्रदीपनसद्वस्वाधुरमण्युक्तकुटुङ्क
प्रेषे त्वन्तरिते क्षण दृढ़तरां साध्व्या अप्रूत्स्वर्धे।।१६/१०।।

“Whenever the dear husband is separated just for a moment the chaste wife feels always the anointing as if hot, the wind as if the fire, the moon as if the sun, the bed as if full scorpion the garland of flower as if a serpent, the ornaments as if the thorns, the sweetness of speech as if hot (like chilli).”

**Humorous Style:**

It is interesting to note that in many places H.H. Ŭmbēsvarūṇi becomes witty in his style of presenting the topic for the instruction or massage. This makes the readers or the listeners in a bit lighter
mood and sometimes smiles them whenever they remember. Some such incidents are noted here below.

(01) Under 03/31 He has made a humorous connection with Śiva’s growth (पुष्टिवर्धनता) which is visible in the Mrtyuñjaya Mantra.

The verses 03/29-31 bespeak the reward of utter appeasement or relief or growth acquired by Brahmā, Viṣṇu and Maheṣa who were tired after performing their Universal Acts of the Creation, Protection and Destruction of the world.

हरस्तु विक्षल्लभाद्रितत ।
सत्योध्यानन्तः पुष्टिवर्धनतं यमौ।।३/३१।।

“Śiva (the destroyer of the universe) as if emaciated after the act the destruction of the world, drunk her breast milk in a moment and acquired the increase in his growth (for growth of others).”

(02) Under 04/39-40 after the completion of 24 Holy Masters He neither clearly instructs nor informs that these Holy Masters are just the teachers of important lessons (उपदेश:) but also indicates such a massage by way of witty style of suggestive meaning (व्यक्तिवाच्य:) i.e. these Holy Masters are not the really Holy Master instructing about the Reality (परमार्थोपदेशक:) who need to be worshipped, paid homage or touched at the feet.
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(03) Under 12/11 He writes,

लोहारमदाचूर्णानि प्रयत्नाज्जन्येतुप्रमाण।

ब्रह्मयें त्रिवृलोत्कुमुक्त: क: कथं जनविष्णविति। १२/११।।

“A man can try to digest the powder of iron, stone or wood but how would one be able to digest the money of a Brahmin in the three worlds?”

(04) The finest example of his humorous style is shown under 15/56-57. In the 15th chapter Nrṣimhasarasvatī wishing to teach a lesson to two proud and greedy Vedic Brahmans, calls a low-caste person and makes him remember his previous births and finally in the 7th birth when the low-caste had been a Vedic scholar. After the puzzled and confused defeat of the two Brahmans, He reminds the low-caste his 7th birth but he is not ready to come to his present birth of a low-caste. Considering himself to be a Brahmin he avoids his wife and children of the present birth. At this juncture the low-caste retorts that the philosopher’s stone transforms an iron into gold, but how can that transformed gold can be iron again? Then the Holy Master asks one of his disciples to give the low-caste a bath in the river in order to let him forget his past.37

37 तच्चुतत्वा श्रीपुरुषविशृग्धः प्रात्या दूरस्तिभिः सुतान।

वार्यानां वैद्यशिष्यमाहामु स्नायव दृतम।।

तदा लुभ्यद्विनेत्रेऽस्मानं स्नातित: पतित: स्वकं।

सहागृहिष्मुत्तप्याप्तज्ञानी हीनो निजालयम।।१५/५६-५७।।
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(05) Under 22/58 in the episode of a farmer devotee who obeys the Holy Master’s suggestion and cuts of unripe crop. But on His return He beholds the cut crop and asks him, “What have you done just on my words spoken casually.”

This puts the farmer devotee in an awkward position for the time being, but the Holy Master pays him back like anything.

Figures of speech:

The figures-of-speech are really the embellishments of the diction. Just a few can be discussed here below.

H. H. Ṭembesvāmī has employed many figures-of-speech all over in his Dvisāstraṇī and hence it would be boredom to enlist all of them. The important ones can be named like Hyperbole (अतिशयोक्ति:) in 19/118, Poetical fancy (उत्प्रेक्षा) in 20/15, Simile (उपमा) in 13/07, 13/09, 23/119, etc. Relative Order (यथासंज्ञा) in 02/04 Artful Praise (व्याजस्तुति:) in GS 69.
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The Exemplification (दृश्यन्तः)\textsuperscript{44} is the reflective representation of a similar subject.

“Like a crocodile devouring a thirsty person in a water, a tree killing a tired, a beast devouring cow grazing in the field and like a temple killing one visiting (a temple), I am facing the same (situation) in coming to see the Holy Master.\textsuperscript{45}

“Just as a born-blind cannot see the Sun, a person without devotion cannot behold the power of the Holy Master.”\textsuperscript{46}

The Metaphor (रूपकम्) consists in the representation of the subject of the description which (subject) is not concealed as identified with another (a well known standard).\textsuperscript{47}

“The ignorance on the other hand is the water of this shore less ocean of Existence. The thirst is the wave passion (or lust, etc.) are crocodile, etc. the enjoyment is the sound (of agitation). This story of

\textsuperscript{42} काले०नूकूले प्रतीपे ना स्वें: सद्भक्ष दुःस्मये।

निसज्जायण मुद्गुर्गम्मेऽ सवं एवाय वै भवानु।।०२/०४।।

\textsuperscript{43} कारणं तद्वेदवात्र जागत्वपिरिवर्तने।

येशां नाव्यक्त गम्योंसि त्वमेव परमा गति।।में ६९।।

\textsuperscript{44} दृश्यन्तस्य सधस्यत्व वस्तुन्तः प्रतिविम्बन्म।। सा.द. १०/५०।।

\textsuperscript{45} नको००उु सयद्वृजितं यथा हुः आन्तं यथा गुं तृणाणां च हिंसः।।

प्रासाद इष्ठेनकमुच्यति जातं तथा ये गुहत्तर्किङ्कोऽपि:।।६/३०।।

\textsuperscript{46} सद्भक्षं त्वमेव: स जन्माष्टेरिति भास्कर:।।१०/७६।।

\textsuperscript{47} रूपकं रूपितारोपिण्यं निरपहवे। सा.द. १०/२८।।
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the Holy Master is the boat. The Holy Master himself is a boatman and the god’s grace is the favourable wind.⁴⁸

“The imagination of the self embodied from the Time (the arranger of the Qualities), the Action (the case of rebirth) the material and others causes is unreal in case of ones own son etc. just as the temporary union of the pieces of wood in the river.”⁴⁹

“How can the action arising from Nescience can destroy. This is the doubt. Please cut it with the sward of the form of the Holy Master’s exploits.”⁵⁰

The complete Metaphor is found in, “O Holy Master, the remover of the torments, take me who am plunging in to the flow of (the river of) Nescience to the (other) bank of the form of your self with the help of the boat of the form of the knowledge which (i.e. boat) is supported by the wind of the form of mercy.”⁵¹
"Just like ether conceived in a pot (or in a room) etc. the ignorance of the soul is an adjunct but as soon as the adjunct is removed the real nature of the self is perceived and it is imagery like a serpent (perceived) on a garland (in the darkness) which seizes by the showing the lamp of the knowledge."\textsuperscript{52}

This Complete Metaphor is nicely elaborated in his auto-commentary as, “The true knowledge is the lamp, ignorance or Nescience is the darkness, the heart is the lamp-pot. The Supreme Lord is the enkindler the grace of devotion is oil. The inclination to the meditation on the Lord is the air (helping it to burn). The intellect purified with celibacy etc. is the wick the mind with the renunciation is the spot. The intelligence free from the senses like passion and hatred is the room (i.e. a temple). Vision after constant meditation is the light.”\textsuperscript{53}

The Paronomasia (रलेष:) is the expression of more than one meaning by words naturally bearing one signification.\textsuperscript{54}

\textsuperscript{52} अस्मायोगविविधेण चराक्ष्वर्धत्नो रुपाक्षिरालतत्वमुपायते।
मालाहितकलपित प्रति नाशं भ्रमोदयस्तय सर्वरिसिद्धदीपात॥१६/४९॥

\textsuperscript{53} यस्तात्वन्दीपस्मात् यद्वशाननोत्तरमहमित्राध्यायप्रद्युध्यायवशिष्यमोहान्वकारनाशर्यं स्वभकतां:करणाशिष्येःस्तो तता सत्यज्ञानान्तात्तिक्षणेऽक्रेण स्वानुमानिनिमित स्वभक्ताय प्रदशितो यो ज्ञानीपो विशेषश्रयवर्गो भवितार्थसबद्धव्यतिभिषक्तः भवलवविशालिनिवेशार्थिरः स्तो वेदासपि सन्ततिविवेशथर्तावर्तिविवर्तानः: करणाथारः विशेषवृत्तिवित्तानंदेकोलुक्षि-निवातापश्रवर्कोशि-निर्ध्युक्तैर्मेधप्रशान्तिनितसम्मह्यगदान-भास्मानिदृश्याशीदीपात॥

\textsuperscript{54} शास्त्र: स्वभावदिकारथः रलेषाौऽनेकार्थवाचनमु। सा.द. १०/५८॥
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This is explicit in the word रस्ज्ञा which means the tongue relishing different tastes as well as one relishing the sentiments.

“Let my feet be engaged in the pilgrimage of your holy place, let my hands be engrossed in your worshipping you and let my tongue remain all the time eager to relish the sentiment of your true exploits.”

Metres:

The metrical composition is the heart of the diction, because it helps the readers to understand the meaning, to grasp the motive of the poet and to memorise the text with less efforts.

H. H. Țembeșvămî has employed 13 different metres in his Dvisāhastṛī and they are as under:


Society:

55 पादी त्वदीयालयसंस्कारतिरियात्राविषयारिणावर्णनतत्त्वरूपः।
करौं रस्ज्ञो भववृजाः स त्वदक्षठ्ठात्तरस्तरसतत्त्वः। मृ/७६।
56 The Metres employed are given with definitions and verse numbers in Appendix 02.
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Man is a social animal and a poet and esp. a monk is not an exception. The below given verses reflect the society as presented by H. H. Ṭembesvāmī in his Dvisāhastrī.

The self respect and the straightforwardness are clearly visible in the episode of the Muslim King suffering from a boil. He invites a Brahmin to chant a sacred formula for him but the Brahmin refuses to do so frankly, “I should not say anything because you are a Muslim and I am a Brahmin.”

Though the ancient custom prohibits the Vedic study for the women during the period of the menstruation, in His times the women were not excluded from the Vedic study.

The statement “No one is powerful enough to protect any one when the worldly teacher gets angry” (सुद्रेण लीक कोपीत ब्राह्मण वशस्वचेतु|१०/२/६|) is sociologically relevant even today for the enhancement of any type of knowledge that may be worldly (in the field of education) or spiritual, though in modern times the education system charges the act of atrocity on a student executed by a teacher.

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57 स प्राह नात्र वक्तव्यं भवाम्लेच्छो दिनोऽभ्रवीत्। १२/३/३| 58 दर्शितव्यं मुखं नदीम स्तोत्तव्यं नागमादिम। स्मात्वा चतुर्यंहि भति श्रवं साधस्माच्छन। १६/५/८|
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Under 16/32 He reminds that during the days of observing the Gauri vrata, the unmarried girls worship Gaurī (i.e. Pārvtaī) and pray daily at the end of the worship, “give me a husband, give me good fortune, give me health, give me sons and daughter.”

The duties of a wife, though not introduced new ones, are defined and listed under 16/49-52.

“The chaste wife is she who like a shadow attends upon incessantly her husband devotedly and whose and whose uninterrupted vow is (for) the husband.”

“For a chaste wife the water of the lotus-feet of her husband is (the water of) the holy place, his left over food is a graced food, his service is the worship of gods, his satisfaction is her ornaments and obeying him is her prime duty.”

“For her obedience (to her husband) is the sustenance of the body, service to parents-in-law and others is her self-respect, the lord-like husband is her worldly parlance and feeling the dependence is her activity.”

59 भक्त्या छायेव चाण्तं स्वभूमिपरिचारिणः।
पतिरेव ब्रतं वस्त्रं अखण्डं सा पतित्रता।।१६/४९।।

60 पादमयु तीर्थमुच्छित्रं प्रसादो देवतार्थं।
तत्सेवा भूण्डं तोषो धर्मामोऽनुपालनम्।।१६/५०।।

61 वशानुवत्तनं देह-यात्रा श्रवणदीपितं।।

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“She should not do anything without the permission of her husband. She should stand a little away from him and she should get up earlier than him and should serve him untiringly.”

The reference indicating to keep healthy relations with a co-wife, is praised under the pretext of censure that a wife gets next birth as an unfortunate lady by keeping enmity with her co-wife.

Under 16/29 the social setup regarding the untouchability during menstruation is referred to.

The women in the modern times do not observe separation and untouchability during the four days of the period of menstruation but H.H. Ṭembesvāmī remarks that the married couple avoided sleeping in the same bed during the four days of the period.

The condition of women especially married women seems to be respectable and pious, though H.H. Ṭembesvāmī refers to the ominous status of a widow in those days, because the chaste of a dead Brahmin laments and her pitiable condition is reflected in, “O Lord...”
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of my life! I was pure (i.e. pious), when you were alive but now after your death who will look at my face”

The honesty and the sense of keeping one’s own promise are revealed in, “He (i.e. low caste) requests repeatedly and promises to give the double of the share of the last year. They both give in written the promissory notes mutually.”

The honesty of the owner is nicely presented in the narration of farmer residing in Gāṅgāpur. By the grace of the Holy Master he receives the crop more than he expected. When he approaches the owner of the field to offer the share more than they decided the owner refuses frankly with the words, “I won’t change my words, you have receive this growth of crops by the grace of the Holy Master. I am not going to touch dishonesty, give me as we decided.”

The kindness of the farmer is nicely presented in the narration of farmer residing in Gāṅgāpur.
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By the grace of the Holy Master he receives the crop more than he expected. When he approaches the owner of the field to offer the share more than they decided the owner refuses frankly and takes the share as they decided. Then the farmer sees the harvest, cut it and bring it home. He distributes the rest of crop among the servants according to their desire. (22/74)

Miscellaneous:

Under 20/70 many sports of Nṛṣimhasarasvatī are included in a single verse which reveals His poetic talent.

“O Nṛṣimhasarasvatī, I bow down to the best lotus-feet of yours. Your unequal greatness in three words is such that you have given speech to a dumb, sight to a blind, a virtuous son to a barren woman, life to a dead one, a long marriage life to a widow and leaves to the dry wood-stem.”

The unit of श्रीगृहस्तुति: (54-64) comprise of the hymn of Lord Dattatreya’s 108 names beginning with ‘द’ (दक्षारदिस्तुतिः:) and continues to supply the rest of the names beginning gradually with

66 मूके गां द्रास्मनश्चके सुतनयं वन्यायु चासून्नुः
दीर्घ्यायं विधवामु वलवमहो दत्ते सुशुक्लन्धने।
एवंभूत इयान्तवैष महिमा त्रैलोक्यसंस्काश्चो
वन्दे श्रीमुहें सरस्वतिः वरे ते श्रीपदाज्ज्वलयम्।२०/७०॥
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the later ‘द’ followed by each of the द्रादशाक्षरी excepting the visarga दः:
such as,

द - दत्तं वन्दे दशातीतं दयान्वितं दहनं दमम्।
दशं दर्षं दस्युध्वं दशं दर्फहं दवम्।१५४।।

दा - दातारं दारूणं दानं दास्यांदं दानोपणम्।
दानं दावप्रियं दावं दासं दारवजितंम्।१५५।।

दि - दिक्षं दिशसं दिक्षं दिम्ययोंगं दिगम्बरम्।
दिम्यं दिष्टं दिनं दिशं दिम्याङं दिलिनार्थितंम्।१५६।।

दी - दीनं दीनितं दीपं दीपं च दीपगुम्।
दिनसेवं दीनवन्धुं दीक्षां दीक्षितोत्तमम्।१५७।।

दु - दुर्धं दुर्गं दुर्गं दुर्गं दुःखभंजनम्।
दुर्घं दुर्धं दुर्घं दुःख दुर्बिसोखं दुर्गसदम्।१५८।।

दू - दूरं दूनित्रियं दूष्यं दूष्यं दूरदर्शिपम्।
दूरं दूरसं दूरवभं दूराङ्गं च दूरगम्।१५९।।
He conveys the idea that the narrations purify the listener as well as the speaker (05/04): “O dear, you have put a nice question. Listen attentively. Their pure stories purify the listeners and the speakers from the sins in this world.”

67 साधु पृथ्वी क्लेश शुरुवाति जवितं करिः।
तत्कथा यथा पुनर्नयन्त श्रीपतिकारस्यमयं।।
05/04।।
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This has its origin in Puṣpadanta’s Śiva Mahimnaḥ Stotram followed by Śrīharṣa’s Naiṣḍhiyacaritam, too.

In order to give the composite meaning of a cluster of four verses (कुलकं) 09/73-76, He employs all the usages of the Present Participles to be rendered into Optative Mood, because the verse 09/76 (D) contains the verb भवेत् (= should be).

The successive order of the action and its result which is again the action connected with the result is nicely yet simply presented in His auto-commentary under 19/02 by H. H. Ṭembesvāmī in the following manner. “Performance of one’s own duties according to the stages of life leads to higher service (to the Lord) which results in to God’s grace leading to faith in the duties to be performed for the

68 मधुस्कीतायारः परममुरुत्निर्मिततत:—
स्तव भ्रह्मकं किं वागपी सुरुसिविमयपदम्।
मनोबन्दे वाणीं गुणकथनपूर्वेन भवतः:
पुनापीतब्राह्मिसिन् पुरमथन जुदित्वसिसिता।। श्रीशिवमहिम: स्तोत्रम् ०३।।

69 पार्श्वमात्रनुसे जाग्रंगु स्मृता रस्सालनन्येव यत्कथा।
कथनं न सा मद्विमात्रकामपि स्वस्विनीमेव पवित्रितम्यस्यति।०१/०३।।

70 लब्ध्या हिजनतं वस्त्मकोश्वाराश्चर्यत्वः। द्वारश्चाभ्य कृतं सुतं—मेघलाजिनददशुकः।।
सायं प्रात्र: स क्षणमिन्त: कार्य विश्व चर्यनुस्रामं। भक्तव्यवस्थेववेयह मायते सुमृटेश्वरम्।।
तत्रतत्तुसकन्तविवचः: स्नायुव्यत्तं वरं ब्रतं। अनाब्रेमी न तिहण्ड भवेत् प्रत्यवायतः।।
स्नातकस्तूतृदेह भायं गृहं परिचर्यत् गृही। पौष्यभूषकृतस्य—शास्त्रधर्मस्य भवेत्।।। ९/०३-०६।।

71 Though the verse 09/76 D contains the verb भवेत् = should be i.e. the Potential Mood, the translators (in Gujarati) render it in into the Imperative Mood.

72 भक्तिवादित प्रथममुरुत्निर्मित्तस्य महत्स्वमेव तत्त्वसंगतिः तत्त्वस्रवणस्य तत्त्वस्रवणतो भगवानं रतितय चेदेहमविवेकान्ते तत्त्वाछ आदिभेस्वतं भगवानं तत्त्वस्रवणस्य सर्वज्ञत्वादि भगवदुपासिनाभिः।
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sake of Lord. This attaches one to the listening to the stories of the Lord which leads to the devotional love in the Lord and through the devotional love one attains the discriminative knowledge of the two bodies (of the Lord and of the devotees). The discriminative knowledge culminates into the staunch devotion leading to the knowledge of the real nature of the Lord. This qualifies one for the God’s grace which gives rise to the manifestation of the divine qualities like Omniscience and others.

The idiom ‘(Kali) holding the penis and the tongue’ (02/21C) is explained by H.H. Ṭembleśvāmī in His auto-commentary as and hence the Kali era is dominant with the people inclined to sexual and sensual pleasures.

In His auto-commentary under 03/14 His style commenting similar to that of Ādi Śaṅkarācārya is revealed in the statements like:

In the verses of the Dvīśāhasṛi and in His auto-commentary also H.H. Ṭempleśvāmī clarifies that the ideology in the भाष्य style of argumentation and its reply. As e. g. The word ब्रह्मवादिनि (19/75) is explained as an argument नं मन्त्रपाठश्चर्वणयोः खियो दोषश्चर्वणत् कथं ब्रह्मवादिनि जाता। and the reply in नायं दोषः। अधिकारं विना मन्त्रपाठश्चर्वणयोरधिकार एवं न तु सांगशाखाध्ययनेनुपनीतत्वं।
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The perfection of the style is clearly visible in His auto-commentary under 03/61 which will be clear from the following table of Lord Viṣṇu’s 10 Incarnations.

<table>
<thead>
<tr>
<th>No.</th>
<th>Incarnation</th>
<th>Day, fortnight &amp; Month</th>
<th>Time</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Fish</td>
<td>3rd day of bright Caitra</td>
<td>Afternoon</td>
<td>To lifting up the Vedas and protecting Manu</td>
</tr>
<tr>
<td>02</td>
<td>Tortoise</td>
<td>Fullmoon-day of bright Vaiśākha</td>
<td>Evening</td>
<td>To Bear the mandār mountain on his back</td>
</tr>
<tr>
<td>03</td>
<td>Boar</td>
<td>3rd day of bright Bhādrapada</td>
<td>Afternoon</td>
<td>To protect the earth by killing Hiranyakaśipu</td>
</tr>
<tr>
<td>04</td>
<td>Man-lion</td>
<td>14th day of bright Vaiśākha</td>
<td>Evening</td>
<td>Protect Prahlāda killing Hiranyakaśipu</td>
</tr>
<tr>
<td>05</td>
<td>Dwarf</td>
<td>12th day of bright</td>
<td>Noon</td>
<td>To cheat bali, the king of demons</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th></th>
<th>Bhādrapada</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>Paraśurāma</td>
<td>3rd day of bright Vaiśākha</td>
<td>Noon</td>
</tr>
<tr>
<td>07</td>
<td>Rāma</td>
<td>9th day of bright Caitra</td>
<td>Noon</td>
</tr>
<tr>
<td>08</td>
<td>Śrī Kṛṣṇa</td>
<td>8th day of dark Śrāvaṇa</td>
<td>Midnight</td>
</tr>
<tr>
<td>09</td>
<td>Buddha</td>
<td>10th day of bright Āśvina</td>
<td>Evening</td>
</tr>
<tr>
<td>10</td>
<td>Kalki</td>
<td>6th day of Bright Śrāvaṇa</td>
<td></td>
</tr>
</tbody>
</table>
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Conclusion:

The above study of H. H. Ṭembesvāmī’s style under the heads (01) Puranic, (02) Introductory verse (of the chapter in hand) in his auto-commentary, (03) Abstruse style, (04) Easy style, (05) Conciseness and Brevity, (06) Lucid & Effective style, (07) Humorous style (08) the Employment of the Figure-of-speech, (09) Metres, (10) Reflection of the Society and lastly (11) Miscellaneous exhibits not only His erudite style but also an easy and simple style worth to be appreciated. He follows the traditional method of presenting the gist of the chapter in hand. H. H. Ṭembesvāmī’s style is a difficult one, rather an abstruse one yet at the same time it is simple, concise and brief. It is a wonder that a monk of a high order like Him is able to evoke humour in his composition esp. the Dvisāhasrī.

His mastery over the Vedas, Purāṇas, grammar and the Vedānta is beaming out from His compositions. The text Dvisāhasrī along with His auto-commentary is thus a hard nut to crack for those who are not acquainted with the literature of the Dattātreya cult. The translators (in Gujarati) have also tried to render the translation as easy as possible, but in doing so the soul seems to remain hidden only at some places.