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Conclusion

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Conclusion

The study in the preceding chapters bears the following conclusion:

H. H. Tembesvāmī great veteran scholar and well known poet of the path of devotion of the Datta cult has authored many works in Sanskrit as well as in Marathi though the spot of the Divine sports is in Garuḍeśvara (Gujarat) and therefore His name is taken reverently in the enumeration of the poet of Datta cult in Gujarat. He flourished in 1854-1914 AD and hence it is but natural that He is a modern poet of Sanskrit who contributed to the Modern Devotional Literary activities to promote the scriptures and the classical works as well as faith in common public.

H. H. Tembesvāmī’s mastery over the Scriptures, knowledge of the Sanskrit grammar, skill in the six system of philosophy, verbosity of lexicon, and the depth in the Devotional, Religious as well as the spiritual literature conferred upon Him the self-explanatory title Śāstrībuvā. His birth name was Vāsudeva and was renamed as Vāsudevānanda Sarasvatī after the initiation to the renunciation yet He is is well known by His surname Tembe.
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The work Dvisāhasrī as the name indicates comprises of 2008 verses deals with various narrations of the Divine Sports of Lord Dattātreya as well as of His two incarnations Viz. Śrīpādaśrivallabha and Nṛsinḥa-sarasvatī. All the narrations are interwoven with the systems of the philosophy like Yoga and Vedānta.

The 01st chapter expresses the origin of Lord Dattātreya. His birth name is Datta (दत्त:). His father’s name is Atri and being a son of sage Atri अग्रेष्ट्य पुत्र: (on the strength of Pāṇini’s rule 04/01/122) the name आत्रेय is appended to it i.e. दत्त +आत्रेय: = दत्तात्रेय:। His mother’s name is Anasūyā. His physical form is observed in almost all the pictures, images, idols and even in innumerable books of the Datta cult which places Lord Dattātreya in the category of the Trinity of gods Viz. Creator Brahmā, Protector Viṣṇu and Destroyer Maheśa.

It also present a clear indication of the fact how an individual person endowed with virtuous conduct, celestial qualities and Supernatural Powers, treads on the path of practices of Yoga and spirituality which leads him up from the normal status of a monk, to an exalted sage, followed by the higher and higher status of a teacher, a preceptor, the Holy Master, the god, and finally the God.

The Vedic Literature including the Upaniṣads puts Dattātreya’s name in the list of monks and exalted sages. The Purāṇas and
classical literature introduce him as the teacher of Yadu, Alarka, Paraśurāma, Sahasrārjuna and so on.

Since 14\textsuperscript{th} – 15\textsuperscript{th} Century AD the rise and development of the \textit{Datta} cult have been seen not only in the society but also in the spiritual aspirants of the Vedānta philosophy. The literary evidence of this cult ascribes the promulgation of devotion to Lord Dattātreya who had been worshipped as one of the Holy Masters of \textit{Nātha} cult.

The tradition adheres the monks called Śrīpādaśrīvallabha followed shortly by monk Nṛsimhasarasvatī to be the pioneers of the \textit{Datta} Cult risen in Karnataka, Maharashtra and then spread in Gujarata. The texts written in Sanskrit, Kannada, Marathi and Gujarati have tried to provide \textit{lacunae}s of the philosophy of the \textit{Datta} Cult which has come down in the shape of present popularity.

It was discussed in this chapter that the tradition of Dattātreya worship places sufficient illustrations of the Holy Master changing the devotees Self into the Holy Master’s Self.

The 02\textsuperscript{nd} chapter describes the life sketch of H. H. Ėmbesvāmī. His birth name was Vāsudeva. He has accepted household life by the order of the Lord Dattātreya. But after death of His wife He was initiated to monkhood. After the initiation to Monkhood He was rename as Vāsudevānanda Sarasvatī. But mostly he is known by his Ėmbe or \textit{Svāmī Mahārāja}. The chapter also presents the Literary
activities of H.H. Ṭembrosvāmī who is regarded as a modern Monk poet and therefore his contribution has reached the enormous fame as a devotional poet, too.

H.H. Ṭembrosvāmī has written a large number of treatises, hymns, prayers or eulogies in honor of various gods and goddesses as well as holy places and holy rivers. His compositions in Sanskrit are remarkable and hence authentic. His fame as a scholar poet i.e. a Pundit poet will never get exhausted, because he has interwoven sacred formula in his hymns and prayers.

H. H. Ṭembrosvāmī has composed many eulogies hymns or prayers in honor of Lord Dattātreya following the tradition established by Ādi Śaṅkarācārya to compose eulogies and prayers in honour of the gods and goddesses, holy places and the holy rivers he visited during his journey to all over India.

The 3\textsuperscript{rd} chapter gives the verse wise summery of the whole of the text’s chapters 01-23 along with Śrīgurustutiḥ (at the commencement of the work) and 02 sacred texts called Yoga and Knowledge. It is difficult summarized the work which has been summarized. In short the \textit{Dvisāhasrī} containing 2008 verses (including Uvāca Mantras) with 112 verses of Śrīgurustutiḥ and total 87 verses of two Rahasyas coming to 2207 verses in total. It is a fact \textit{Dvisāhasrī} (2008 verses) itself a concise form of \textit{Gurucaritra} (Marathi) containing 6471
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verses (in *Ovi* metre). *Dvisāhasrī* is a composition in a verse form endowed with various, popular as well as less-popular metres (*Vide* Appendix 02).

The 4th Chapter discusses elaborately the erudition of H. H. Ṭembe-svāmī. At the age of eight He has learnt six Auxiliary sciences *Viz.* (01) Science of Pronunciation (शिक्षा), (02) Science of Rituals (काल्प:), (03) Grammar (व्याकरण:), (04) Etymology (निर्वताम्), (05) Prosody (चन्द:माक्षम्), while 6th Astrology (ज्योतिषम्) was studied later on. This made him popular by the name Śātribuvā which means a Vedic scholar uncle at the age 15. His erudition over Vedas and scriptures is exhibited not only in *Dvisāhasrī* but also in all of His works.

The chapter focuses on his erudition in different areas of learning like the Vedas, the Upaniṣads, as well as Puraṇas and Classical Sanskrit literature. The purpose of the chapter lies in presenting the multi-farious talent in even the modern times.

The 05th Chapter incorporates the discussion on the literary study on the *Dvisāhasrī* focusing on his diction such as:

Puranic style of presenting the story within story though the whole of the *Dvisāhasrī* is a narration in the dialogue form between a Siddha and a disciple called Nāmadhāka. He has presented the introductory stanzas furnishing the quintessence of the new chapter.
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His style is abstruse in some places and easy in most of the places where the conciseness is also seen. He is lucid, simple, humorous and effective in His style. He has employed figure of speech like Simile, Metaphor, Poetic Fancy, Hyperbole and so on. In His composition He has employed 13 metre (vide Appendix 02). At all the possible places the society of His time is neatly reflected.

The thesis brings out the following Salient features:

The *Dvisāhasrī* is an example how an extensive text of 6471 verses (in *Ovi* metre popular in Marathi Literature) of Gaṅgādhara Sarasvatī can be presented briefly in the poetic in the poetic form of just 23 chapters containing 2008 verses.

(01) The Puranic style of presenting a story within a story is aptly presented in the *Dvisāhasrī*.

(02) The *Dvisāhasrī* exhibits the abstruseness as well as simplicity blended with elaborative as well as brevity of diction.

(03) The ample employment of different figures of speech and metres revealed the highly scholastic character of the text.

(04) The technical terms like सती, ब्रह्माक्षास्त:., म्लेच्छ:, etc. of various scriptures like Dharmaśāstra are defined and illustrated through the narration.