

# In Search of Jayatirtha Brindavana Book 3



An Iconographic Study of the Brindavana at Navabrindavana, Anegundi

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## Foreword

History of India is not a straight line to understand in its minimalist and simplistic character. Instead it is a curvy line entangled within and outward with many other sublime and ridiculous twists. The literature (of all categories) of this country has received deeper dents during medieval periods in the hands of foreign marauders rendering our knowledge to become checkered. In this process Adharmik onslaughts by the expansionists, the chain of wisdom has lost many links.

In spite of receiving such deadly blows, our elders have shown not only endurance but the resilience too and kept the Sanatana banner flying up in the sky. During the cruel moments of medieval times - though were cursed to live under adverse conditions with broken pieces of wisdom - our elders carried on with the daunting task of beholding the precious Sanatana Dharma. All of them have played their worldly duties assigned to them by the Supreme Soul from time to time. Their continual tryst with Dharma enabled them to raise empires almost from nowhere and kept the Sanatana banner to fly high.

This description can never get better should we miss to remember the Vijayanagara Empire of the South and its religious leaders at that time such as the militant Veerashaivas, clever Advaitins, skilled Vishishta Advaitins and razor-sharp Dvaitins. Be it Kriyashaktis or Advaitins or Vishishta Advaitins and Dvaitins, every spiritual master from 14<sup>th</sup> and 15<sup>th</sup> century strived to build a formidable Dharmik empire. They gave greater importance for safeguarding the Dharma from getting vanquished in line with its near destruction in the North.

That was the real time for the demigods and angels of Dharmik pantheon to descend upon the earth and protect their believers. That was the first onset of the dreaded Kaliyuga that finds its poetic expression in Abheeti Sthava of Vedanta Deshika. And that was the plight and prayer of the Sanatanis who were dumb-struck with the initial failure of their kings in stopping the destructive forces.

Thus the Dvaita Gurus who were the demigods and angles descended on this earth along with other Gurus of Vedanta. They have left innumerable physical parameters for a distant, 21<sup>st</sup> century worshippers like us to hold on to the path of Dharma. We, in this modern age, are again coming under the attack of Kali's new apparatus of destruction. The present destruction is more of intellectual and psychological in nature than the earlier form of physical annihilation. In order to help us to overcome the blinding effect of Kali, our Gurus have left enough material in physical symbolism and all that we have to strive is to connect the dots and find the light.

The pantheon of Sanatana Dharma is neither restricted to a solitary god nor its knowledge bank is limited a single book. Instead, it touches upon every aspect of life. In my [Blog \(http://blissfullifetips.blogspot.in/2014/05/celebrate-ancient-culture.html\)](http://blissfullifetips.blogspot.in/2014/05/celebrate-ancient-culture.html) that I occasionally write have paid tribute to this all encompassing path of life i.e. Sanatana Dharma.

As said in that blogpost, the vividness of Sanatana Dharma has allowed the Indians to express their ideas, opinions and suggestions through **Symbolism**. Most importantly the directions and guidelines needed in spiritual Sadhana have been left in the form of carvings, frescos and other ways of artistic expressions for future generations to pick up the clues and continue further.

With this background, the present eBook which is 3<sup>rd</sup> and final part of the series attempts to conclude the pursuit of Sri Jayatirtha's Mula Brindavana through the scientific application of Iconography.

Readers are requested to exercise their free will in accepting or rejecting the arguments presented in this book and I also invite the readers to share rational thoughts on this eBook and the previous ones as well.

I wish to thank everyone who not only encouraged me to carry on with this difficult task but also supplemented it with their valuable advises.

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## Introduction

The ancient temples located in all parts of India have got one or more forms of iconic expressions engraved on their walls, ceilings and chambers. The temple architecture in India is a great science in its own right and demands for an exclusive study by the seekers. These massive structures with dense symbolism and rich imagery have generated great amusement in the foreigners particularly the British and Germans. Many scholars from these countries have studied our temples and other religious structures and have generated a lot of material that otherwise would not have been created by the Indians on their own.

I am not making this statement in a negative tone. The write-ups by the British and German Indologists were not free from their personal agendas and blemishes yet they have provided an opportunity for the modern day Indian to undertake critical studies vis-à-vis the ancient literature available in Samskruta and Prakruta.

At this juncture, I offer my wholehearted appreciations to those great intellectuals called Rishis who offered everything to us on a platter. The modern day scholars such as T.A. Gopinatha Rao, R.G. Bhandarkar Prof. Gode and other eminent writers have strived in the path shown by the great Rishis and provided the authentic version of Indian history.

I am highly indebted to Late T.A. Gopinatha Rao and Jitendranath Banerjea for their valuable books that have literally hand held this amateur explorer into the fathomless depths of Hindu Iconography.

This book is filled with many citations from these two stalwarts and by that usage I have tried to present my arguments on understanding the Brindavana at Anegundi from the angle of Hindu Iconography.

As I am not at all comfortable with Footnotes as a reader, I have given the citations, references and cross-references within the reading text itself. I have not plagiarized any known or unknown authors in writing the content and if there is any remote resemblance to any texts written earlier it may please be considered as accidental and not intentional.

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## What is Iconography & How is it Useful in finding Jayatirtha Brindavana?

The famous Historian and Iconographic expert, Jitendranath Banerjea (JB) in his book “The Development of Hindu Iconography” (2<sup>nd</sup> Edition) describes the word **Icon** as under:

### CHAPTER I

#### STUDY OF HINDU ICONOGRAPHY

The term *Icon* (*ikon*, Gr. *eikon*) means a figure representing a deity, or a saint, in painting, mosaic, sculpture, etc., which is specially meant for worship or which is in some way or other associated with the rituals connected with the worship of different divinities.

But one may develop a doubt whether the Brindavanas of Maadhva Yatis can ever be covered under the study of Iconography? For this JB has already said that “**a figure representing a deity or a saint**” can be considered as an ‘Icon’ and thus the study of Brindavana at Anegundi can be undertaken by the available iconography on the same.

Further to the above definition, JB extends the meaning of Icon as under:

other. This Greek word *eikon* with its above connotation has its close parallel in such Indian terms as *arcā*, *bera*, *vighraha*, etc., which definitely denote sensible representations of particular deities or saints receiving the devout homage of their *bhaktas* or exclusive worshippers. Euphemistically, these are often described in various Indian texts as the very body or form of the gods concerned (*tanu* or *rūpa*).

Thus JB establishes the connection between an Icon and its ***bhaktas or exclusive worshippers*** who not only belong to the times of the saint but also to the future generations. Therefore, the study of the Brindavana at Anegundi shall fall within the ambit of Iconography and its scientific exploration.

In the following chapters, I will be presenting a comparative study of a variety of icons displayed on several Brindavanas including the unique symbolism incorporated on Brindavana structure of certain saints. As a consequence of this composite presentation of iconography and symbolism of many

Madhva Brindavanas, readers can be rest assured that the Brindavana at Anegundi alone has not been subjected to a force fitting so as to match my scheme of thoughts.

The iconographic study is not a simple task to accomplish as the dots that need to be connected are at times too close to bifurcate or too far to link up. Such was the difficulty involved in undertaking the iconographic study of the Brindavanas. Without being affected with the shortcomings, I have tried my level best to offer a thought process that may ignite the brainy ones to undertake deep exploration of the topic.

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## Is it difficult to understand Iconography of Madhva Brindavanas?:

James Fergusson, a Scottish businessman-turned-architect has once said that:

It will thus be seen that books dealing with Hindu images and Hindu mythology are not altogether wanting. Nevertheless, Fergusson, who is an eminent authority on Eastern and Indian architecture, has justly remarked—“ Whenever any one will seriously undertake to write the history of sculpture in India, he will find the materials abundant and the sequence by no means difficult to follow ; but, with regard to mythology, the case is different. It cannot, however, be said that the materials are not abundant for this branch of the enquiry also ; but they are of much less tangible or satisfactory nature, and have become so entangled, that it is extremely difficult to obtain any clear ideas regarding them ; and it is to be feared they must remain so, until those who investigate the subject will condescend to study the architecture and sculpture of the country as well as its books. The latter contain a good deal, but they do not contain all the information available on the subject ; and they require to be steadied and confirmed by what is built or carved, which alone can give precision and substance to what is written.....

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*(As quoted by T.A. Gopinatha Rao in his introduction to The Elements of Hindu Iconography Vol 1 Part 1)*

While the Brindavanas of Madhva Yathis can easily be deciphered with the help of Iconography, the statement of Fergusson is aptly applicable to those Maadhvas who turn a blind eye for the writings-on-the-wall and pretend to be ignoring the flattering facts.

In case of Jayatirtha’s Brindavana there is an unusual entanglement of history, literature based accounts and popular belief. Though there are enough evidences available that suggest an understandable pattern which helps in identifying the location of original Brindavana, certain sections of Madhva society wish to plough their way by enforcing their own laws of reasoning which are ridiculous and rhetoric.

This eBook is one such attempt to remind them that should there be a will to learn the unlearned there is a way to understand the forgotten chapters of Madhva history. All that needed is to develop an interest in the thoughtful iconography exhibited on the Brindavanas.

## The Purpose and Aim of Iconography:

In the previous chapter, a tone has been set for the readers to get a basic understanding of Iconography and how it can be utilized to demystify the hidden chapters of Madhva history. The present chapter will deal with an introduction to the aims and objectives of Iconography.

As the wise men say that in the creation of God nothing is useless including the word 'useless', the scientific temperament to understand the philosophical aspects too is not a wasted effort. The search for Jayatirtha's Brindavana can never remain as a matter of 'popular belief' but can be subjected to a proper exploration built on time-tested methods of investigation. Study of the images on the Brindavana at Anegundi is part of such scientific understanding and thus involves the application of an established branch of archaeology called **Iconography**.

Readers can get the gist of the usefulness of Iconography in the following words of Jitendranath Banerjea (JB):

The special branch of knowledge or study which deals with these images is generally known as Iconography, a proper understanding of which enables one to be quite conversant about one of the most important aspects of the religious life of certain races of mankind. But this branch of knowledge is not merely concerned with the study and interpretation of the characteristics of the principal icons or images proper which are enshrined in the main sanctum of a temple or church, but it also

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deals with the delineation of the special features and the understanding of the true significance of the figure-sculptures, frescoes or such other objects which are executed on different parts of the shrine mainly for decorative purpose. Thus, in

According to JB, the icons and their study can explain the "*special features*" of the concept embedded in a religious structure. Thus the study of the sculptures on the Brindavana at Anegundi can remove many a myth associated with them and help the seekers to do away with the hallucinated arguments.

**The scientific meaning of the word ‘Icon’ has been provided in Page 4 and 5 and now it is time to learn what exactly an Icon offers to the on-lookers to comprehend?**

T.A. Gopinatha Rao (TAG) in the Volume 1, Part 1 of his much acclaimed work “**Elements of Hindu Iconography**” has written that the objects used in Hindu Iconography have a definite deliverable i.e. to let the visitors or followers (*Bhaktas*) to know what exactly they are viewing. Hereunder is the narrative of TAG:

Many other minor objects, such as inscribed  
Other objects. stones and even ordinary bricks,  
etc., are also made into objects of  
worship occasionally. The conch shell is used to  
serve more than one purpose in the conduct of  
worship. But that variety of it which has its  
spirals running dextrally clockwise, when viewed  
as springing up from within is specially valued and  
even worshipped. Indeed, through the processes  
of religious sanctification and deification, any suit-  
able object, small or large, may be made into an  
object of worship. In all these cases it is not the  
object, as such, which is worshipped in reality:  
the object, whatever it may be, is understood to  
represent the deity intended to be worshipped.

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The underlined text shown above conveys an important aspect of studying the images of a religious structure i.e. “*the object [...] is understood to represent the deity intended to be worshipped.*” By applying the given thumb-rule, **the stone carvings of the Brindavana at Anegundi must be studied as “the symbols of the Yathi enshrined in that Brindavana” only.**

This scientific conclusion informs the researchers that there shall not be any ‘guess work’ in describing those images but they must be interpreted as the authentic representations of the Yathi residing in the said Brindavana. The narratives that would be drawn from the symbolism of the icons must epitomize the biography or achievements of the Yathi.

The following chapters shall present a study of the icons on the Brindavana at Anegundi in line with the guidelines laid down by the two eminent iconographic experts mentioned above.

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## Iconography of Madhva World:

Before I present the study of the icons on Brindavana at Anegundi, I wish to put forward the spectacular iconography exhibited on some brindavanas of Madhva Sanyasins. To begin with an important clarification must be given to the readers as they may still doubt the veracity of this study that “whether Brindavanas of Madhva Yathis can ever be studied under Iconographic lens?”

TA Gopinatha Rao (TAG) offers the following elucidation that can answer the above question:

II.

The objects worshipped by Hindus are images, of gods and goddesses, *śālagrāmas*, *bāṇa-liṅgas*, *yantras*, certain animals and birds, certain holy rivers, tanks, trees and sepulchres of saints. Besides these, there are several minor objects of local importance and personal predilection, which are also used as objects of worship.

*(Page 8, Introduction to Elements of Hindu Iconography Vol 1 Part 1 by T.A. Gopinatha Rao)*

According to TAG, ‘**Sepulchers [tomb/resting place] of [Hindu] saints**’ having ‘local importance’ and ‘personal predilection’ and utilized as part of ‘worship’ are an integral parts of iconographic studies. By this, the Brindavana at Anegundi and its icons are fitting into TAG’s description of Hindu iconography and its study.

But beforehand studying the icons of Anegundi Brindavana, let me introduce some of the iconographic symbolism exhibited on few Brindavanas such that the readers can familiarize themselves with the wonderful visual arts that serve as symbolic representation of the Yathi enshrined in the respective Brindavana.

## 1. Sri Brahmanya Tirtha, Abburu:



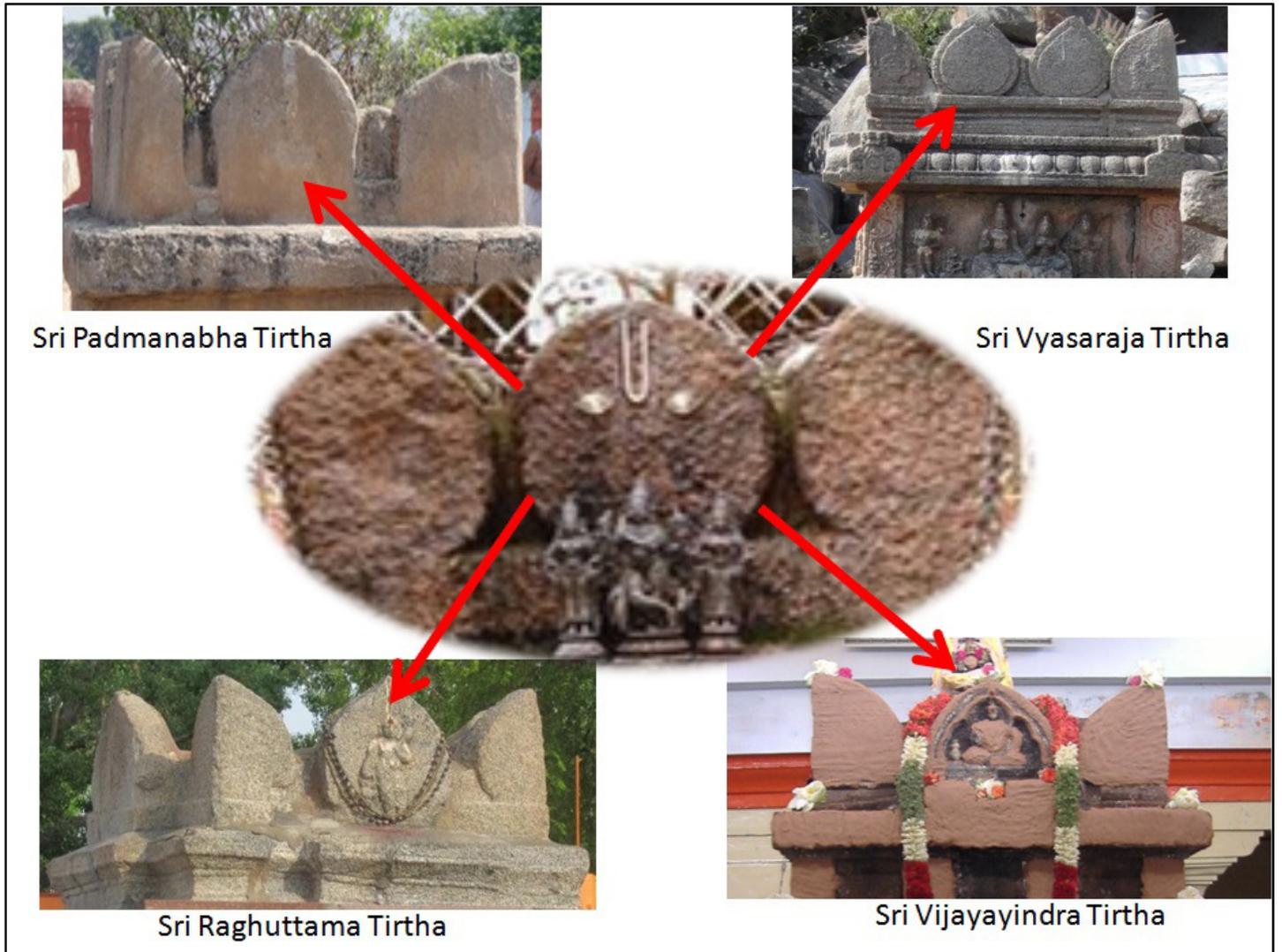
At a glance our eyes set on the Yathi image standing in 'Anjali Mudra.' As for the last seven centuries and above this Brindavana is being worshipped as Sri Brahmanya Tirtha's physical representation and hence the Yathi image can be easily attributed to Sri Brahmanya Tirtha. But the central symbolism of the Brindavana is lying elsewhere.

Now take a close look at the below image:



The central petal of the Brindavana is the key or the focal iconography of Sri Brahmanya Tirtha (BT) that symbolizes his 'Amsa.'

In order to understand the unique identity of this iconography, hereunder I am presenting the top portions of few famous Brindavanas vis-à-vis Sri BT's:



The above comparison conveys that except Sri BT's, rest of the Brindavanas almost have resemblances in the architecture of their top portions by being conical in appearance. In contrast to them, the central petal of Sri BT's is round in shape. Thus the central round petal of Sri BT's represents the 'Surya Bimba' and by carving it as a perfect spherical, Sri Vyasatirtha has confirmed that his Ashrama Guru is of 'Surya Amsha.'

I don't think any other Madhva Yathi of any Matha has mimicked or reproduced this type of iconography on his Brindavana thus making Brahmanya T's Brindavana as distinctive and inimitable.

## 2. Sri Dayanidhi Tirtha, Mulbagal

I wish to present another example from the recent past i.e. of Sri Dayanidhi Tirtha of Sripadaraya Matha who entered his Brindavana in 1962.



The sitting pose carved on Dayanidhi T's Brindavana is unique in its representation. Readers can see the contrast by comparing it with the other Brindavana (Sri Satyanidhi Tirtha) located right behind it in which the Yathi is shown sitting in *Padmasana* and holding *Japa Mala* in right hand.

In my opinion the right hand of Dayanidhi T. which is shown as touching the ground or earth can be considered as "*Bhumisparsha Mudra*" i.e. "Earth Touching hand gesture" which is a prominent Buddhist *mudra*. The actual *Bhumisparsha Mudra* has the right hand touching the ground with the tips of the fingers while the left hand is kept on the lap as shown in the below image.



The posture shown on Dayanidhi T's Brindavana may not strictly conform to the traditional description of this *mudra* but more or less resembles it. Nevertheless, as per the iconographic description this *mudra* signifies the enlightenment attained by the person showing it and also suggests the '*Vairagya*' achieved by the person during his lifetime.

The life history of Dayanidhi Tirtha informs that he never had 'Pada Puja' after seeing a poor devotee being hounded for 'Kanike.' Interestingly, his life accounts say that he never touched money during his tenure as Sub Registrar with the then Mysore State. He lived for 98 years and had led a pure ascetic life of renunciation even during married life. A beautiful, heartwarming, first hand narrative is available in this [blog \(http://padmanaabh.blogspot.in/2010/10/ideal-guru-of-my-trust.html\)](http://padmanaabh.blogspot.in/2010/10/ideal-guru-of-my-trust.html) which the interested readers can glance once.

All these qualities have been captured and translated in that icon whose appearance gives out a feeling of seeing a compassionate and sober soul detached from the lustful world. Thus the Madhva iconography of modern times also has not been created with falsified information but depicts the factual accounts from the life of the Yathi.

Again by going back in time, the icon of Sripadaraya with '*Kundalaa*' and the carving of mother's face on Raghuttama T's Brindavana etc. are some of the best examples to understand the iconography exhibited on the Brindavanas. All these icons are strongly linked to the life accounts of the Yathis and never keep the viewers and worshippers in the dark.

But there is an exclusive and special iconography shown on the Brindavana of Vyasatirtha which needs one whole section to explain. The next chapter narrates this interesting study that can set a strong base for the study of the icons of the Brindavana in question at Anegundi.

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## Pattabhi Rama panel on Sri Vyasatirtha Brindavana – Its Iconographic importance



This is the central stone panel of the front portion of Sri Vyasatirtha's Brindavana that shows Sri Rama seated along with his consort Sitadevi both sitting in in *Sukhasana* and flanked by Lakshmana (on to our right) and Vyasatirtha (on to our left) both showing *Anjali mudra* and having Hanuma at his feet exhibiting *Dasa bhava*.

This being the front face of the Brindavana, it only receives all the *Puja*, *Abhisheka* and *Alankara* done to the Brindavana. Hence it becomes an interesting exploration to understand why Vyasatirtha preferred Rama over his beloved Krishna to grace the façade of his Brindavana?

Sri Pranesha Dasa made an eloquent, devotion-filled description of Sri Vyasatirtha in his *Kirtana* “ಚಂದ್ರಿಕಾಚಾರ್ಯ ಪಾದದ್ವಯಕೆ ಎರಗುವೆ ಪ್ರತಿವಾಸರದಿ” which throws much light on the historicity of this iconography. An extract of that *Kirtana* is as under:

ವಿಜಯ ಮೂರುತಿ ರಾಮನ ಧ್ಯಾನಿಸಿ  
 ವಿಜಯನಗರ ಸಾಮ್ರಾಜ್ಯವ ಧರಿಸಿ  
 ವಿಜಯಿಸಿ ವಾದಿಯ ಮಧ್ಯಮತದ ದಿ  
 ಗ್ವಿಜಯತತ್ತ್ವಗಳ ತಿರಳನು ಸಾರಿ  
 ಅಕಳಂಕ ಚರಿತ ರಾಮಚಂದಿರನ ಮಹಿಮೆ  
 ಇಳೆಯೊಳು ಸಾಧಿಸಿ ತೋರಿದ

According to Pranesha Dasaru, Vyasatirtha meditated upon Sri Rama and beheld Vijayanagara Empire. He also showed the greatness of Sri Rama to the world by proving the same. This description calls for an inquiry into the works and deeds of Vyasaritha that link him to Rama worship.

It is quite evident from the writings of Vyasatirtha that he hasn't written much about Sri Rama be it in Samskruta or Kannada literature. And traditionally, the Vyasaraja Matha's principal deity is Mula Gopalakrishna and the 'Ankita' of Vyasatirtha is 'Siri Krishna.' With these evidences, the importance given to Sri Rama on his Brindavana at Anegundi can't be explained fully.

But the emphasis given by Pranesha Dasaru on Sri Rama and Vyasatirtha can't be ignored as mere poetry but must be examined from its historic authenticity. In this regard I have tried my level best to fathom out the iconographic importance of this Sri Rama stone panel installed at the front side of the Brindavana. Hereunder are my observations:

1. Sri Mula Pattabhi Ramadevaru (image given below) is one of the prominent deities of Vyasaraja Matha and this idol is said to be hand-made by Acharya Madhva.



2. The history of Anegundi in whose vicinities Vyasatirtha entered Brindavana dates back to Treta Yuga and is identified with Kishkindha of Ramayana.
3. As per Ramayana, this is the place where Hanuma met with Rama.
4. This is the place where Hanuma brought the news of the whereabouts of Sita and conveyed the same to Sri Rama.
5. The hill close to Nava Brindavana is called as Anjanadri and believed to be the birthplace of Anjaneya. (*Bhavishyottara Purana informs that Tirumala hill is Anjaneya's place of birth*)

Likewise the connection between Sri Rama and Vyasatirtha can be established. But all these allusions can support “ವಿಜಯ ಮೂರುತಿ ರಾಮನ ಧ್ಯಾನಿಸಿ” [*meditated upon Rama, the victory personified*] but will fall short of explaining “ಅಕಳಂಕ ಚರಿತ ರಾಮಚಂದ್ರನ ಮಹಿಮೆ ಇಳೆಯೊಳು ಸಾಧಿಸಿ ತೋರಿದ” wherein Dasaru makes it explicitly clear that Vyasatirtha has “*instrumented and exhibited the greatness of Ramachandra whose behaviour is unblemished.*” As said earlier, neither the literature of Vyasatirtha nor his worldly activities have shown link between him and Sri Rama barring the worshipping of Mula Pattabhi Rama.

This inquiry has led to draw the following additional inferences:

1. The **installation of 732 Mukhya Prana (Anjaneya) idols** almost all over South India is the most vocal and visible act of " **ಅಕಳಂಕ ಚರಿತ ರಾಮಚಂದ್ರನ ಮಹಿಮೆ ಇಳೆಯೊಳು ಸಾಧಿಸಿ ತೋರಿದ**" [*instrumented and exhibited the greatness of Ramachandra whose behaviour is unblemished*]
2. **Ananda Ramayana** gives out the most famous *shloka* – "ಯತ್ರ ಯತ್ರ ರಘುನಾಥ ಕೀರ್ತನಮ್ - ತತ್ರ ತತ್ರ ಕೃತಮಸ್ತಕಾಂಜಲಿಮ್ - ಬಾಷ್ಪವಾರಿಪರಿಪೂರ್ಣ ಲೋಚನಮ್ - ಮಾರುತಿಮ್ ನಮತ ರಾಕ್ಷಸಾಂತಕಮ್"
3. It is an age old belief that where Hanuma exists there resides Sri Rama and this belief finds its base from the above *shloka*.
4. Many *Haridasas* too have supported the above belief through their writings.

This way, I could find the invisible link between Sri Rama and Vyasatirtha. Interestingly, my findings are in cohesion with the studies made by Philip Lutgendorf who wrote an interesting book titled – "**Hanuman's Tale: Message of Divine Monkey.**" I found this book after drawing up the above inferences. Following excerpts from his said book are self explanatory:

belligerent tone. Thus Ghurye repeatedly asserts that the image of "Kodanda Rama" (*kodaṇḍa Rāma*, "Rama with the bow")

... appears to have been evolved by the intelligentsia of the South soon or immediately after they felt the shock and saw their

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countrymen and fellowmen and their culture being shattered and mangled by the Muslims, that began to pour into the South in the later years of thirteenth and the very early years of the fourteenth century. . . . The challenge posed by the Muslim invaders and ruling Muslim tyrants called for a political upheaval and it appears, Rama with his long distance military weapon, the bow, and his being an incarnation of Vishnu for the express purpose of disposing of such oppressors and tyrants and religious bigots as Ravana was, the one God Hindu intelligentsia quite naturally and correctly decided upon, for using as the rallying point and source for the regeneration of the fighting spirit of the Hindus. (1979:256-57)

G.S. Ghurye, the famous Indian Sociologist and Historian who authored a famous book “**The Legacy of the Ramayana**”, opined that the Hindu kings of 14<sup>th</sup> century drew their inspiration from Kodanda Rama to fight against Muslim marauders. But not stopping here, Ghurye makes quite a remarkable statement which is again quoted by Philip Lutgendorf in Page 64 of ‘Hanuman’s Tale’ and an extract of the same is given under:

Ghurye cites several historical figures and periods in support of his claims; he embraces the argument of other historians that the Vijayanagara Empire was a bulwark of Hindu culture against an Islamic onslaught and “the first birth of nationalism in Southern India,” and he asserts that the Vaishnava teacher Madhvacharya “sponsored” the Rama cult in Karnataka to further this aim (ibid. 257). Turning to his native Maharashtra, Ghurye argues that the worship of Rama and Hanuman was promoted by Swami Ramdas and his disciple Shivaji as a nation-building tonic for a people “who were simply tired of the Muslim tyranny” and as an antidote to the effete pietism of the Varkari saints, devotees of the God Vithala/Vithoba of Pandharpur, who is often associated with Krishna (ibid. 164, 259).

Thus it was Acharya Madhva who brought Sri Rama to the fore by ordering Narahari Tirtha to bring Mula Rama and Sita from Gajapatis’ treasure. It must be remembered here that Madhva lived for eight more years after the first onslaught of Muslims on South in c. 1310. He knew it well that the courageous yet benevolent looking Rama with his Bow and Arrow alone can inspire the future kings and emperors of Vedic lore to protect the Dharma from complete destruction.

This legacy was finely followed up by Vyasatirtha at the time when Vijayanagara was firmly set as the North Star of Sanatana Dharma. By installing 732 Hanuman idols at the length and breadth of Vijayanagara Empire, Vyasatirtha inspired the emperors and commoners alike and instilled in them the courage, inspiration and readiness to protect Dharma.

The Mula Pattabhi Rama which is believed to be made by Madhva with his own hands has become an added motivation to Vyasatirtha in spreading the message of Rama, the Dharma personified. But instead of installing Rama temples, he put up Hanuman idols whose appearance is an amalgamation of battle readiness (in mid-stride pose), inspirational (raised right hand), slaying Adharma (stamping the demonic Aksha Kumara) and assuring the reward (holding Saugandhika flower). The mere sight of this Viranjaneya lifts the spirits even today then what to say during the days of Vyasatirtha? Those idols were surely uplifting the beaten down Hindus to become fierce warriors of Dharma.

The descriptions of G.S. Ghurye exactly match with the words of Pranesha Dasaru i.e “ವಿಜಯ ಮೂರುತಿ ರಾಮನ ಧ್ಯಾನಿಸಿ - ವಿಜಯನಗರ ಸಾಮ್ರಾಜ್ಯವ ಧರಿಸಿ - [...] - ಅಕಳಂಕ ಚರಿತ ರಾಮಚಂದಿರನ ಮಹಿಮೆ ಇಳೆಯೊಳು ಸಾಧಿಸಿ ತೋರಿದ ಚಂದ್ರಿಕಾಚಾರ್ಯ.”

The timeless Kodanda Rama temple near Chakratirtha on banks of which Sri Vyasatirtha installed Yantroddharaka Hanuman and Hazar Rama temple stand testimony for the influence of Rama on Vijayanagara's fighting spirit.

Sri Vadiraja eloquently and emphatically describes the three principal deities i.e. Pattabhi Rama, Mula Gopalakrishna and Vedavyasa that Vyasatirtha worshipped daily. Here is the full text of the said *Kirtana*:

ಜಯ ಜಯ ಶ್ರೀ ಹಯವದನ ಜಯ ಜಯ ಶ್ರೀ ಖಳದಮನ

ಜಯತು ಸಜ್ಜನಸದನ ಸಕಲ ಆಭರಣ

ರಾಘವಾನ್ವಯಸೋಮ ಖರನಿಶಾಚರ ಭೀಮ

ಸಕಲ ಸದ್ಗುಣ ಧಾಮ ಸೀತಾಭಿರಾಮ

ಕಾಮಿನೀಜನಕಾಮ ಶರಣಪಾಲಕ ಧಾಮ

ಸ್ವಬಲ ಪಾಲಿತ ರಾಮ **ಪಟ್ಟಾಭಿರಾಮ**

ಯಾದವಾನ್ವಯಜಾತ ವರಸತ್ಯಭಾಮೇತ

**ವ್ಯಾಸರಾಯಸನ್ನುತ** ಸಕಲವಾಗ್ವಿದಿತ

ಕಂಜಾಸನಾದಿಸುತ ಕಮಲಮಾರ್ಗಣಪಿತ

ಸರಸರುಗ್ಮಿಣೀಸಕಲೇಷ್ವದಾತ

ವಾಸಿಷ್ಠಕುಲವಾರ್ಧಿ ಸತ್ಯಳಾಧರರೂಪ

ಮಧ್ವಾರ್ಯ ಸದ್ರೂಪ ದಳಿತಬಹುತಾಪ

ಮಾಯಿಜನ ಧೃತಕೋಪ ಕೃತಸದ್ವೀಕ್ಷೋದ್ಧೀಪ

ಸೃತಾನಿ ಸತ್ಸುಖರೂಪ **ಹಯವದನ** ರೂಪ

Here the phrase “ಸ್ವಬಲ ಪಾಲಿತ ರಾಮ **ಪಟ್ಟಾಭಿರಾಮ**” aptly summarises the entire historicity of Rama worship during his times in Vijayanagara and the strong link of Rama with Vyasatirtha. Here too Vadiraja proves that his words not only carry philosophy and/or poetry but carry the contemporary history too!

Let me once again present the image of the front stone panel of Sri Vyasatirtha such that the readers can recall its historicity and also find how relevant the iconography of it is:



Now, I am sure that the readers concur to my views that the Brindavanas of Madhva Yathis are not mere religious structures but are the great testimonies of the history. They describe the sagas of not only the Yathi enshrined in them but also record the annals of the then society, the troubles that it faced and the achievements made by it. In nutshell, Madhva Brindavanas are the greatest iconographic treasures that encompass South Indian history alongside of their philosophical and Puranic symbolism.

In this background, the study of the stone carvings on the Brindavana-in-question can lead us to the light by removing the artificial darkness created by vested interests.

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## Brindavana at Aneundi and Its Iconographic Findings



This is the stone panel of Brindavana at Aneundi that has two stone carvings that face each other and the image on to your right side has a raised right hand with index finger pointing towards another image. Hereunder is the closer look of these images.



The Editor-duo of “**Sri Jayatirthara Mulabrindavana – Gajagahvara**” has dedicated around 20 pages to discuss the symbolism of these carvings and also have done a comparative study of the icons of other Brindavanas as well. Their conclusion is that the carvings represent Jayatirtha’s Purva Ashrama and Sanyasa Ashrama. I am not repeating their elaborated interpretation that can be read from the original book itself.

At this moment, I am interested in presenting an iconographic inference of these statuettes by applying the standards of *Mudras* that are part of central themes of *Shilpa Shastra* and *Natya Shashtra*. As the second image i.e. the Warrior figure has a raised right hand and pointing the index finger towards the Ascetic figure, I am of the opinion that this peculiar hand gesture of the Warrior image can put more light on the combined symbolism of both the images.

Readers may wish to understand the rationale behind my assertion of studying the hand gesture of an icon in particular. Hereunder I quote what Jitendranath Banerjea (JB) wrote in his **The Development of Hindu Iconography (Edition 2)**:

According to the *Viṣṇudharmottara*  
(Bk. III, ch. 2, vv. 1-9), the knowledge of iconography  
depends on the correct understanding of the rules of *Citra*  
(sculpture in the round, relieve and pictorial representation);  
a true mastery in the latter again is unattainable without a  
knowledge of the art of dancing, which again is supplement-  
ary to one's full acquaintance with the science of music.'<sup>1</sup>

By following the above narrative, I have tried to understand what type of *Mudra* is being shown by the Warrior image, how it is interpreted in both Iconography and the science of Dance (*Natya Shashtra*) and what is the symbolism that must be inferred from it. As this process of assimilation is within the ambit of scientific evaluation accepted worldwide, I am of the opinion that such study can yield some positive results.

As per the study material that I have gathered so far it is found that the hand gesture of Warrior icon is called as "*Suchi Mudra*" or "Index hand gesture." This *Mudra* is typically used to convey many a meaning subject to the context of the situation thus being depicted.

As JB clarified by quoting *Vishnu Dharmottara* that the *Mudras* are in common to both Iconography and Dance, first let me present how this "*Suchi Mudra*" is shown in *Bharatanatyam*. I also present a detailed description of this *Mudra* written in a blog:

mudrasofindia.blogspot.in/2011/08/suchi-mudra-needle.html

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## Suchi Mudra - "Needle"

**Suchi Hasta (Mudra)**  
 English: "needle"  
 Additional Names: Nirdeshika (According to the Abhinaya Chandrika)

*Suchi Mudra* is the thirteen hand gesture of the 28 single-hand mudras (*Asamyutta Hastas*) as described in the *Abhinaya Darpana*. It is noted in the *Natya Shastra* as well. According to mythology it originates from *Brahma*, when he declared "I'm unique". Its sage is Sun, its race *Deva*, its color white, its patron deity *Visvakarma*.

Technique: Stretch your index finger up keeping the rest of the fingers collected under the tip of the thumb.

Application: Primarily used in dance and theater to create context and express emotional states or specific actions. *Vinyoga* (the traditional dance and theater usages described in *Abhinaya Darpana* and *Natya Shastra*): *Eka-artha* ("denoting number one"); *Parabrahma-bhavana* ("supreme being *Brahma*"); *Shata* (denoting hundred"); *Ravi* ("sun"); *Nagaryam* ("city"); *Lokartham* ("world"); *Tatha-iti-vachanam* ("to say 'like that'"); *Yat-sabde tat-sabde* ("asking this? or that?"); *Vyajana-artha* ("solitude"); *Tharjana* ("threatening"); *Kaarshya* ("growing thin"); *Shalaka* ("rod"); *Vapushi* ("body"); *Aascharya* ("astonishment"); *Venibhavana* ("braid of hair"); *Chatra* ("umbrella"); *Samartha* ("capability"); *Panou* ("hand"); *Romalayam* ("line of hair"=such as eyebrow or on the abdomen); *Bherivadana* ("beating a drum"); *Kulala-chakra-bramana* ("potter's wheel"); *Rathanga-mandala* ("chariot wheel"); *Vivechana* ("pros and cons"); *Dina-anta* ("end of the day"). In addition it used to denote: Praising, telling truth, pointing to distant place, life, walking in front, lotus stalk, sunrise and sunset, arrow, handle, listening, yearning for the beloved, recollection, nose, beak, and vision.



Posted 27th August 2011 by ShaktiBhakti

The underlined texts are the symbolic expressions that **suit and/or negate the hand gesture** of the Warrior image. Readers can link the symbolic meanings with the Warrior image as per the sample narration given below:

1. **Thatha-iti-vachanam (to say 'like that')**: The application of this meaning makes the Warrior image saying "I'm like that" which can be translated as "I am that Ascetic." This is an apt adaptation that goes well with the life history of Jayatirtha who was indeed an administrator-cum-military commander of a province (*Jagir?*)
2. **Tharjana ('threatening')**: If the hand posture is parsed as "*threatening*" then the Warrior becomes someone other than the Ascetic. If the Warrior image is construed as the Muslim military general who pursued Raghuvarya Tirtha on the banks of Bhima River then such inference puts Raghuvarya T. in a very poor light and his asceticism becomes a mere plight. So far there are no such evidences available in Madhva iconography that a Sanyasi has been shown along with his attacker or belligerent who stands in threatening pose. Hence the hand gesture of the Warrior icon can't be the Tharjana Mudra and thereby the story of Raghuvarya T. being pursued by a Muslim attacker can't be applied to the motif.

Likewise, readers can apply other meanings of Suchi Mudra and can draw their own inferences and can check with Yathih's life account matches with the inferences drawn.

After understanding the hand gesture from *Natya Shashtra* point of view, let me exhibit how ancient Shilpa Shastra has dealt with this "*Suchi Hasta*" or "*Suchi Mudra*."

The stalwarts of Hindu Iconography i.e. TAG and JB have given the following descriptions for "*Suchi Mudra/Hasta*" in iconographic parlance:

TAG in his **Elements of Hindu Iconography** explains about *Suchi Hasta/Mudra* as under:

*Sūchī-hasta* has been misunderstood by some Saṅskṛit scholars to mean the hand that carries a *sūchī* or needle. For example, Mr. Nāgēndranātha Vāsu in giving a description of the goddess Mārīchī, as found in the *Sādhanamālātantra*, renders the expression *vajrāṅkuṣa-śara-sūchidhārī-dakṣiṇakārām* as "the goddess who holds in her right hands a *vajra*, a goad, an arrow and a *sūchī*." But, like the *tarjanī-hasta*, the *sūchī-hasta*, also denotes a hand-pose, in which the projected forefinger points to an object below (see Pl. V, fig. 9), whereas in the *tarjanī-hasta* the forefinger has to point upwards, as if the owner of the hand is warning or scolding another (see Pl. V, figs. 10).

On the other hand JB borrows the symbolism of *Suchi Hasta* from TAG and comments as below:

The significance of *sūcīhastā* has already been explained by me ; it is comparatively rare in iconographic art (Pl. IV, Fig. 6, but it should be shown upside down). Another very suggestive hand-pose is the *tarjanī-hastā*, where the projected forefinger of the right hand points upwards (in the *sūcī*, it usually points downwards, the hand being held down), ' as if the hand is warning or scolding another' (Rao). A person while threatening or admonishing another very often holds his hand in this position, and so there is a characteristic conformity here between the actual practice and artistic representation (Pl. IV, Fig. 6).

Though TAG and JB suggest that the forefinger pointed upwards represents a *Tarjani-hasta* or threatening/warning hand pose, many exceptions to these narratives have been found the subsequent experts of Iconography. The deviation can be better understood with the following pictorial demonstration.

Here is the stone image of Vishnu of Mahabalipuram cave temple that has been identified with *Suchi Mudra* hand posture.



*(Image of Vishnu as depicted in Mahabalipuram cave temple)*

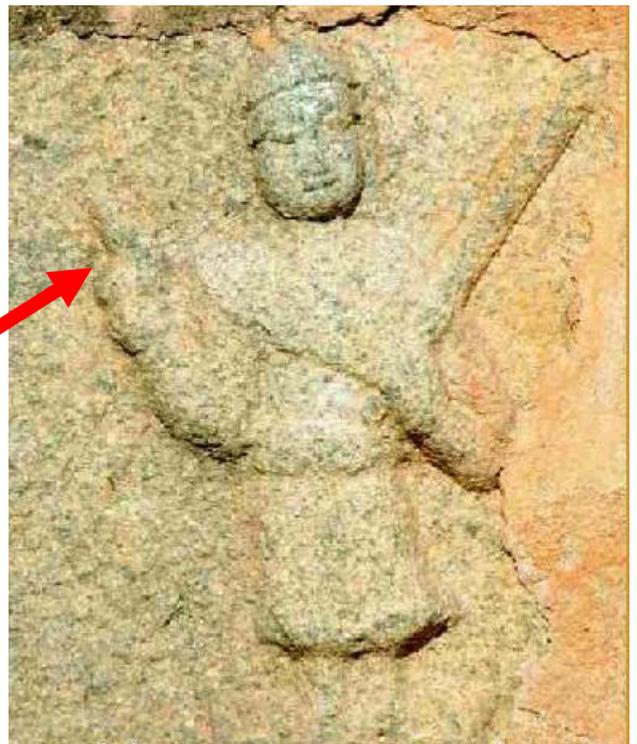
In the above image, the experts have identified that Vishnu has been shown with Suchi Hasta thereby advising the devotees to worship Him with devotion. Thus the upward forefinger does not necessarily mean warning or scolding gesture as described by TAG or JB but it can also mean advising the onlookers to grasp a critical message.

This assertion is total agreement with *Abhinaya Chandrika's* narrative by which *Suchi Hasta* can be interpreted as "Nirdeshana" i.e. an Advice. In the above photograph itself, it is interesting to note the left hand of *Adishesha* (the image to the right side of Vishnu) also carved in *Suchi Hasta* pose indicating the viewers to worship Narayana.

Thus it can be understood that the Warrior image on the Brindavana at Anegundi is in reality "advising" the onlookers to understand the Ascetic figure as "I'm like that" (Tatha iti vachanam).

From this study of the *Hasta Mudra* posed by the Warrior statue, it can be safely concluded that both the images are linked to each other and the Suchi Mudra is the connecting link. This factual assertion refutes the argument that the two images are of two different persons whereby the assumption of Raghuvarya T and his Muslim attacker loses its ground.

Once again, I re-present the comparative depiction of the Vishnu image from Mahabalipuram and the Warrior statue on the Brindavana at Anegundi such that the readers can evaluate the close resemblances in the *Hasta Mudras* and can relate the meanings of *Suchi Hasta* as described in *Abhinaya Chandrika*.



The striking resemblance in hand posture between a 7<sup>th</sup> century AD Vishnu image and 14<sup>th</sup> century AD Madhva saint confirms the fact that the Madhvas too have followed the Science of Iconography in true letter and spirit. A proper study of these icons can make us to realize many historical facts and the conjectures thus drawn can put many a myth to their final resting.

Interested readers may pursue the matter with the studies of other examples and thereby can draw their own conclusions on my above findings.

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## The Post-hoc Fallacy

By far, I have presented the systematic application of an established science of studying the images and now present a classic example of **Post-hoc fallacy** that can be fatal when not removed at the earliest.

Hereunder I reproduce few messages posted by Mr. Narahari Sumadhwa (NS) which were given as answers to a query posted on the two images of Brindavana at Anegundi in the Facebook page of Sumadhwa Seva.

ರಘುವರ್ಯರ ವೃಂದಾವನದಲ್ಲಿ ಒಬ್ಬ ಯತಿಯ ಮತ್ತು ಒಬ್ಬ ಸೈನಿಕನ ಚಿತ್ರವಿದೆ. ಶ್ರೀ ರಘುವರ್ಯರ ವೃಂದಾವನದಲ್ಲಿ ಒಬ್ಬ ಯತಿ ಮತ್ತು ಒಬ್ಬ ಸೈನಿಕನ ಚಿತ್ರವಿರುವುದರಿಂದ, ಅದು ಜಯತೀರ್ಥರದ್ದೆಂದು ಕೆಲವರ ಮಂಡನೆ.

ಅವರ ಪ್ರಕಾರ – ಜಯತೀರ್ಥರು ತಮ್ಮ ಪೂರ್ವಾಶ್ರಮಲ್ಲಿ ಕುದುರೆ ಸವಾರಿ ಮಾಡುತ್ತಿದ್ದರು. ಆದರೆ ಅವರು ಸೈನಿಕನಾಗಿರಲಿಲ್ಲ, ಬದಲಿಗೆ ಆಡಳಿತಗಾರರಾಗಿದ್ದರು. ಅಕಸ್ಮಾತ್ ಅವರು ಸೈನಿಕನ ಚಿನ್ನೆಯನ್ನು ಹೇಳಲು ಬಯಸಿದ್ದರೆ, ಆ ಚಿತ್ರಗಾರ ಜಯತೀರ್ಥರು ಕುದುರೆ ಮೇಲೆ ಕುಳಿತು ನೀರು ಕುಡಿಯುವುದನ್ನು ಚಿತ್ರಿಸಬೇಕಿತ್ತು, ಏಕೆಂದರೆ ಜಯತೀರ್ಥರಿಗೆ ವೈರಾಗ್ಯ ಬಂದಿದ್ದೇ “ಕಿಂ ಪಶು: ಪೂರ್ವಧೇ:” ಪದದಿಂದ. ಆದ್ದರಿಂದ ಈ ಸೈನಿಕನ ಚಿನ್ನೆ ಆ ವೃಂದಾವನವನ್ನು ಜಯತೀರ್ಥರದ್ದೆಂದು ಹೇಳಲು ಸಹಾಯವಾಗದು.

ಹಾಗೆ ನೋಡಿದರೆ ಶ್ರೀ ವ್ಯಾಸರಾಜರು ವಿಜಯನಗರವನ್ನು ಉಳಿಸಿದ್ದರು. ಅವರ ವೃಂದಾವನದಲ್ಲಿ ಸಾಮ್ರಾಟನ ಚಿತ್ರವಿರಬೇಕಿತ್ತು. ಆದರೆ ವ್ಯಾಸರಾಜವೃಂದಾವನದಲ್ಲಿರುವುದು ರಾಮ, ವಿಠ್ಠಲ, ನೃಸಿಂಹ, ಕೃಷ್ಣ ಮತ್ತು ಯತಿಚಿತ್ರಣ.

ಅದೇರೀತಿ ೧೨ ವರ್ಷ ರಾಜ್ಯವಾಳಿದ ನರಹರಿತೀರ್ಥರ ವೃಂದಾವನದ ಮೇಲೆ ರಾಜನ ಚಿತ್ರವಿರಬೇಕಿತ್ತು. ಆದರೆ ಇಲ್ಲ. ಆದ್ದರಿಂದ ಆ ಸೈನಿಕನ ಚಿತ್ರಣ ಜಯತೀರ್ಥರದ್ದೆಂದು ಹೇಳಲು ಆಧಾರವಿಲ್ಲ. ಅಷ್ಟೇ ಅಲ್ಲ.

ಶ್ರೀ ಜಯತೀರ್ಥರು ತಮ್ಮ ಯೌವನದಲ್ಲೇ ಸರ್ವಸ್ವವನ್ನೂ ತ್ಯಾಗಮಾಡಿ ಸನ್ಯಾಸ ಸ್ವೀಕರಿಸಿದವರು ಖಡ್ಗ ಹಿಡಿದು ನಿಂತ ಭಂಗಿಯ ಕಲ್ಪನೆ ಜಯತೀರ್ಥರಿಗೇ ಒಪ್ಪ ತಕ್ಕದ್ದಲ್ಲ. ಅಷ್ಟೇ ಅಲ್ಲ. ರಾಯರಾಗಲೀ, ಜಯತೀರ್ಥರಾಗಲೀ, ವಾದಿರಾಜರಾಗಲೀ ತಮಗೆ ಪೂರ್ವಾಶ್ರಮದ ವಾಸನೆಯನ್ನೇ

Let me prove how the ad-hominem of NS that he holds for the Editors-duo of SJMBG and for this writer has led to develop a Post-hoc fallacy in which a strong desire to deny the actual factors is overwhelming than the acceptance of the same.

*I wish to make it clear that this section is in no way an ad-hominem from my end but an honest response to NS on the pitfalls that he could have avoided.*

1. First of all let me take up the NS's comment on Vyasatirtha Brindavana. I have already presented a detailed study of Sri Pattabhi Rama panel on the front façade of Vyasatirtha's Brindavana. That whole episode dismisses NS's observation as faulty.
2. On NS's assumption about what must have been carved by the sculptor (ಅಕಸ್ಮಾತ್ ಅವರು ಸೈನಿಕನ ಚಿನ್ನೆಯನ್ನು ಹೇಳಲು ಬಯಸಿದ್ದರೆ, ಆ ಚಿತ್ರಗಾರ ಜಯತೀರ್ಥರು ಕುದುರೆ ಮೇಲೆ ಕುಳಿತು ನೀರು ಕುಡಿಯುವುದನ್ನು ಚಿತ್ರಿಸಬೇಕಿತ್ತು), I can only say that such postulation is unrealistic and farfetched. Because, by living in 21<sup>st</sup> century and trying to suggest about what must have been carved by a sculptor from 14<sup>th</sup> century is nothing but belittling the ancestors and their wisdom. Commonsense lies in understanding the available evidences in their true letter and spirit than trying to smear them with dust of doubts.
3. NS further argues that the Warrior statue can't be ascribed to Jayatirtha for the reason that he forbade all of his *Purvashrama* relations (ರಾಯರಾಗಲೀ, ಜಯತೀರ್ಥರಾಗಲೀ, ವಾದಿರಾಜರಾಗಲೀ ತಮಗೆ ಪೂರ್ವಾಶ್ರಮದ ವಾಸನೆಯನ್ನೇ ಧಿಕ್ಕರಿಸಿದವರು ಇಂತಹ ವೃಂದಾವನವನ್ನು ಕಟ್ಟಿಸಲು ಹೇಗೆ ತಾನೆ ಸಮರ್ಥಿಸುವರು?). But in the previous comment only he opined as "ಎಕೆಂದರೆ ಜಯತೀರ್ಥರಿಗೆ ವೈರಾಗ್ಯ ಬಂದಿದ್ದೇ "ಕಿಂ ಪಶು: ಪೂರ್ವಧೇ:" ಪದದಿಂದ." According to the logic of NS, Jayatirtha should not have got developed a longing for renunciation when he was reminded with his past life as a bull. As Jayatirtha has already foregone the *Purvashrama* 'Vasana' of present life itself similarly he must have done away with his *Purva Janma Vasana* as well? But none of the life accounts of Jayatirtha convey such faulty inferences of either *Purva Janma* or *Purvashrama Vasana*.
4. By adhering to his own *Purvashrama Vasana* logic, can NS explain why Raghuttama got his mother's face carved on his Brindavana? When Jayatirtha can't feature his own *Purvashrama Rupa* on his Brindavana, can Raghuttama dare to put up a woman's face? Hence this faulty

argument is a classic example for Post-hoc fallacy in which a person loses focus on the discussion and slips as to how his own argument can turn against him! Such unchecked arguments not only render the discussion useless but can potentially erode the reputation of the person.

5. Another flaw in NS's argument is that Jayatirtha was not a warrior but a mere administrator. This statement is certainly a result of having no knowledge about the political and military administration of the then kingdoms. Readers must know that most of the South Indian kingdoms whether Hindu or Muslim have followed a '**politico-military system**' that oversaw the agrarian and revenue departments as well. All the senior officers of this system have to discharge duties both as administrators and as military commanders. In others words Bahmani Sultanate under which the father of Raghunatha Dhondopanth was employed had a complex politico-military administration in which the officers posted at (Vijayanagara's) *Rajya* or (Bahmani's) *Taraf* i.e. regional province were expected to serve the king with men-at-arms and money. They are expected to carry on with this job in peace and war times. This system has continued throughout the medieval periods. Hence the NS's comment about Jayatirtha being mere civil administrator is far from the truth and it is plain amateurish to believe this myth.

So, one must remember that narrating the history is not as easy as framing a myth because history got ship-loads of documented evidences that can turn the tables.

With this I conclude the present chapter that if at all there is a will to arrive at a common consensus all must avoid Post-hoc fallacy and accept the facts with broad mind. After all, this is not a ethno-religious war where one must fear of annihilation should there be retreat from the ground held thus far!

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## Concluding Note

As it has been narrated in the Introduction and throughout the chapters of this eBook, an impartial study of the historicity of Madhva lineage is needed more than the false prides that we often take without much basis. Madhvas must learn to respect the scientific studies and develop an open mind that receives the new findings than shooing them away as aliens.

**From this fresh perspective, the iconographic studies presented and discussed in this eBook suggest that the Brindavana at Anegundi can be attributed to Jayatirtha than Raghuvarya as the images carved on the said Brindavana in no way depict the life accounts of the latter Yathi.**

At the same time, I humbly submit to the readers and history explorers to note that the findings offered in this book are not the final ones but can change as and when the new evidences come to the light.

I wish to conclude with the apt words of Peet.

*“Archaeology is seldom an exact science. We are often compelled to mark our advance by a progress from one theory which has been disproved to another which seems better to fit facts.”*

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