

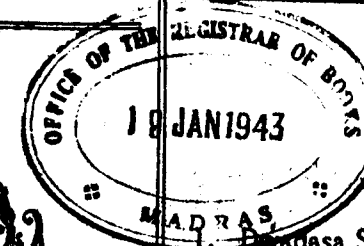
THE MADHWA MESSENGER

Editor:— C. A. Krishnamurti Rau, M. A., F. R., EC. S.

OCTOBER 1942.

Vol. IV.

No. 9.



CONTENTS.

1. Bhadrasa Stotra — *Pandit B. Annachar.*
2. On the Nature of Brahman.
— *S. Bhoovarahamurti Achar, B.A., B.L.*
3. Side-Lights from the Gita.
— *R. C. Bhattacharjee, M. A.*
4. God-Worship.
— *K. Vasudeva Rau, B. A.*
5. Vayustuti.
6. Harikathamrita Sara.
7. The Age of Vyasaraja — *Editor.*
8. Hari Bhakti Saara.
— *K. V. V. Rau, B. A., B. L.*
9. November Events — 1942.

Price 3 annas, a copy.

Annual Subscription: Rs. 2.

All remittances to be made to The Managing
Editor, "Madhwa Messenger," Madura.

Subsns. Received.

Subsns. Due for



THE MADHWA MESSENGER.

Why should you subscribe for The Madhwa Messenger?

Because:

1. It is the only English Dwaita monthly.
2. It makes a serious study of Sri Madhwa's system which is a master-piece of Reason and Thought.
3. It is highly commended by scholars like Dr. R. Nagaraja Sarma and others.
4. Its subscription is dead cheap.

[Those in arrears are requested to clear them completely.]



OUR INSURANCE PROBLEM:

Was important yesterday but is vital to-day. Your meagre means is no more a hindrance to your having the peace of mind that arises out of insurance protection and we cover the risk of your life by plans to suit your means.

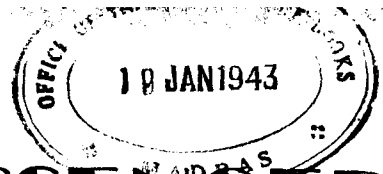
UNITED INDIA PROVIDENT ASSURANCE COMPANY, LIMITED.

"UNITED INDIA LIFE BUILDING"

Esplanade :: :: MADRAS.

In corresponding, please quote the "Madhwa Messenger".

THE MADHWA MESSENGER



Editor:—C. A. Krishnamurti Rau, M. A., F. R., ECON. S.

[Make Me Thy Lyre!]

Vol. IV

MADURA: OCTOBER 1942.

No. 9

DWADASASTOTRA.

V. ADHYAYA.

वासुदेवा परिमेयसुधामन् शुद्धसहोदित सुंदरी कांता । धराधारण वेधुरधत्तः सौधृति दीधिति वेधृ विधातः ॥ १ ॥

Having proved in the first Four Chapters that Hari is the real Creator of the universe which is not Mithya but Satya, Sri Acharya proceeds to praise the Lord with deep devotion in metrical form of great beauty by using complete beautiful in rhyme and rhythm. Thus he uses Keshava Keshava, Madhava Madhava, twice which is suited to be danced and sung over. He begins with "Vasudeva" bringing in the other connected names in order—Pradyumna, Sankarshana, and Aniruddha. The whole chapter is sung in great ecstasy of feeling and understanding. The Dwaadasamurtis or 12 forms of the Lord beginning with Keshava are referred to.

वासुदेवा O Thou pervading all creation and possessing Kreedā Vilāsa or Divine sportfulness; अपरिमेय सुधामन् O Thou, who art above all enquiry and research — having a changeless abode of splendour ever visible to the wise Gnaanis. शुद्धसहोदित — unaffected by the rising or setting of the sun, with an

alertness that knows no slumber; सुंदरीकांत — Lord of Lakshmi who is beautiful on account of her peerless qualities; धराधारण — One who bore the earth lifting it as Varahavatara; or, bore the Mandara mountain during Koorma avathara at Amrita Mathana; or lifted the Govardhana mountain during Krishnavathara; वेधुरधत्तः । One who bears the whole universe सौधृति दीधिति वेधृविधातः ॥ O, Thou, the giver of brightness and gnaana to them who are strong of mind, and thou, the father of Chaturmukha Brahma himself — अधिकबंधरंधय — burn away the numerous fetters that bind me and grant me redemption.

ON THE NATURE OF BRAHMAN.

By

S. Bhoovarhamurti Achar, B. A., B. L.,

Is Brahman indescribable and unknowable?

Brahman, the Highest Reality, according to the Advaitins is absolutely indescribable, unknowable, attributeless, formless and actionless, quite incapable of feeling, willing or acting. The Sastras or other sources of knowledge do not and cannot express or reveal what is absolutely beyond the range of all knowledge, thought and speech. Whatever is knowable is perceivable and whatever is per-

ceivable is unreal is their fundamental doctrine: The jada or non-intelligent matter alone is knowable and therefore perceivable. Brahman is chetana or intelligent principle and cannot be perceived, and therefore cannot be known. If knowability is attributed to Brahman, the dictum that whatever is knowable is perceivable and whatever is perceivable, is unreal will apply to Brahman as well.

ज्ञेयत्वांगीकारे जडत्वप्राप्तिः ज्ञेयत्वं नाम दृश्यत्वं तच्च जडस्यैव न चेतनस्य ब्रह्मणः इत्यंगीकारात् । तथात्वेमिथ्यात्व साधक दृश्यत्वहेतो व्यभिचारस्यात् ।

An eminent adwaita pandit says :—

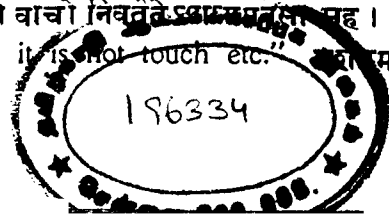
In Dwaita system, Brahman can of course be the subject of Pramanas but not in advaita ; after adwaita realisation, there is no subject as knower, no object as known and no act as knowing ; for, all consciousness of subject (Gnatru) and object (Gneya) necessarily implies consciousness of difference.

द्वैतवादिनां मते ब्रह्मणः प्रमाणविषयत्वं स्यान्नाम । अद्वैत वादिनां मते न कथमपि प्रमाणविषयत्वं ब्रह्मणः । तन्मतानुसारेण अद्वैतात्म साक्षात्कारे सति न प्रमातुः प्रमातृत्वं नापि ब्रह्मणः प्रमेयत्वं । प्रमातृ प्रमेय भावस्य द्वैतमूलकत्वात् ।

A philosopher by name G. Dandoy remarks thus :—

“As in the Eastern Apologue, so in the adwaita, it is only the Moth who penetrated into the heart of the fire, who folded its wings, till it became one colour and one substance with the Flame,—he only knew the Fire who in it burned; and only he could tell who never to tell returned”.

The Srutis and Smrithis also declare the inexpressibility and unknowability of Brahman. “Words return with mind without reaching him” यतो वाचो निर्वर्तते ब्रह्मणो ज्ञानं । “It is not sound, it is not touch etc.” अक्षरं मरुतं



“Word is incapable of producing knowledge of Him”. That which is never explained by word but by which words stand explained, which the ear does not hear but by which the ear is heard”. यद्वाचा न श्रुदितं येन वागश्रुयते यच्छ्रोत्रेण न शृणोति येन श्रोत्रमिदं श्रुतं, “He explained without words” अवचनेन प्रोवाच, these are some authorities in favour of the above theory. When Vadhwa वाध्व was approached by Bashkali बाष्कलि and questioned thrice he conveyed to him the true nature of Brahman by silence. “Teach me, revered Sir,” said Bashkali, “the nature of Brahman”. Vadhwa however remained silent. But when the question was put a second and third time, he answered, “I teach you indeed but you do not understand ; the Atman is silent”.

बाष्कलि ना च वाध्वः पृष्टः सन् अवचनेनैव ब्रह्म प्रोवाच इति श्रूयते । सहोवाच अधोहिमो इति । सत्पूर्णं बभूव । तं ह द्वितीये वा तृतीये वा वचन उवाच । ब्रूमः खलु त्वंतु न जानासि उपशांतो य मात्मा इति ।

When the disciples asked their adwaita Guru to explain Brahman, it is said the Guru remained silent and the disciples got their doubts about Brahman cleared.

चित्तं घटतरोर्मूलं वृद्धाः शिष्याः गुरुर्युवा । गुरोस्तु मौनं व्याख्यानं शिष्यास्तुच्छिन्न संशयाः ॥

SIDE-LIGHTS FROM THE GITA.

Yoga in the Gita.

By R. C. Bhattacharjee, M. A.

What is Yoga ? Who is a Yogi ? The real significance of the terms has undergone such a change by indiscriminate use of them in popular parlance. According to such mistaken notions, Yoga becomes a sort of mockery and a Yogi an impostor. But Yoga is, to put in a

few words, the attainment of a poise which confers bliss and peace, and a Yogi is one who is so self-controlled that such an equipoise becomes a regular habit with him. This is no easy task ; nor can every one achieve it. The possessor of such a mental poise must have a rare sense of human and earthly values. In our country's past history almost every one was a Yogi, married or unmarried. Today, conditions are so rapidly changing and the present generation is brought up in an environment so utterly foreign to our genius and culture that we seem to be heading towards a cultural and spiritual disaster. We are fast becoming pitiable replicas of a pattern that is neither eastern nor western, neither Hindu nor any other of other well-known religions.

Under such distressing conditions, to turn to the Gita is to be guided by a beacon-light in a storm-tossed sea. The eighteen chapters of the Gita are devoted to the study and teaching of Yoga. Karma, Bhakthi, and Gnaana are the three steps by which we are led to the realisation of release from the bondage of Samsara. The foundation is Karma, the performance of duty in the light of the Shastras which leave no option to the individual. तस्माच्छास्त्रं प्रमाणं ते कार्याकार्य व्यवस्थितौ ॥ The Sastras are the Pramanas or authorities which tell us what should and what should not be done. A man accustomed by daily, nay, hourly practice of such an attitude, becomes automatically a Karma Yogi ; and the first six chapters are devoted to the teaching of this Yoga which perfects a man in the discharge of his duties all through life. This leads us to Bhakthi Yoga to which the next six chapters are devoted. Bhakthi is a certain attitude of the mind which in loyal relationship to God, makes a complete and affectionate self-surrender to Him. चतुर्विधा भजन्ते मां जनाः सुकृतिनोर्जुन । जगमरण मोक्षाय मामाश्रित्य यतन्तिये । ते ब्रह्म तद्विदुः कृत्स्नम् । Those who take refuge in Me and avoid the pangs of old age and death can know God in his entirety.

This takes us immediately to Gnaana — right discernment. There can be no adequate rendering of Gnaana in any language. Constant devotion to God is the surest means of attaining true knowledge. मयिचान्यन्ययोगेन भक्तिरव्यभिचारिणी । Such a man attains three kinds of knowledge—क्षेत्रं, ज्ञानं, ज्ञेयं—the body, means of knowledge, and the object to be known.

In the 18th chapter which is the summary of the entire Gita, the Lord says in the 45th and 46th slokas that proper performance of Varnashrama Dharma gives Bhakthi and Gnaana. But Varnashrama Dharma has become a hackneyed word today and ab-used both by its votaries and adversaries !

पत्रं पुष्पं फलं तोयं योमे भक्त्या प्रयच्छति ।

Again,

यत्करोषि यदश्नासि यज्जुहोषि ददासियत् ।

यत्तपस्यसि कौंतेय तत्कुरुष्वमर्पणम् ॥

Everything done by the Bhaktha should be offered to Me, be it flower, leaf or water.

Such a constant communion with God can be attained only by a pure heart which is itself the result of proper performance of duty or Karma. Thus Karma Yoga, Bhakthi Yoga and Gnaana Yoga form the tripod of the Gita.

GOD-WORSHIP.

By

K. Vasudeva Rau, B. A.

To us people of India, God is first and other things, only after. It is an instinct with us. The littlest child brings both palms together at sight of a temple or something suggestive of God. Certain permanent institutions have been established in our land whereby the light of God-feeling can be kept burning. To the larger public and for worship by the entire

community, temples are built with elaborate arrangements for regular worship. Grants are made to maintain them. Donors are many, from time to time, age to age. Trustees, well-known for honesty and piety are appointed. The Vighraha is installed by an outstanding personality reputed for his powers of Mantra, Yantra and Tantra. Men of advanced spiritual development conduct Maanasa Puja in the absence of objects required for worship. Certain rooms are set apart in every home with special care to see that an air of sanctity is preserved within. Here the daily puja is performed by a male member who is trained in the line. The wife, daughter or daughter-in-law does the preparatory business.

Before the worship is actually begun, certain preliminary acts have to be done. They are the Poorvaangas. First comes the Mantapa Pooja followed by the Ghanta Pooja. Then Ghanta Naadam. The Ghanta or bell is sounded to warn off evil spirits and signal Devatas to assemble for worship. It is also for keeping off distracting or inauspicious sounds. Besides, it is an invitation for the whole family to be ready for worship.

The Dipa Pooja:—The lights are then lit, some for the time being and one known as Nanda Deepa, which is perpetual light representing constant faith. Then the minor gods and gurus are invoked for help in getting the puja completed.

Kalasa Pooja:—This consists in filling the Sankha or Conch with fragrant water with invocation for the presence of holy waters like Ganga, Yamuna etc. Sankha is symbolic of the sacred waters of the Universe and its sound symbolises Pranava or Omkara. It is one of the Ayudhas of Vishnu wherewith he sounds the bugle call relieving his Bhaktha's anxiety and causing fear in the minds of enemies and Dushtas. The Sankha water sprinkled over one's own self and surrounding things purifies them.

Shodasopachara Puja is worship with sixteen offerings of the best, known to the Bhakta. The manas or mind, the panchapranas or five vital airs — Prana, Apana, Vyana, Udana, Samana — and the ten senses or dasendriyas are made the instruments of worship.

The sixteen enumerated above are as follow:—

Avaahana — invoking God's presence with particular qualities concentrated in the object of worship.

Asana—a seat; the worshipper's own heart is made the seat. God is Hritkamala Madhya Nivasi.

Padya — washing the feet is an Upachara or respectful tribute.

Arghya — washing the hands of a guest.

Aachamana — Sipping of water thrice preceding every holy act.

Abhisheka — with Gandhodaka or fragrant water representing the mixture of the three rivers Ganga, Yamuna, Saraswathi which form the Triveni. The plate with the spout on which the Abhisheka takes place represents the meeting ground in the face, of the three Naadis Ila, Pingala, Sushumna, which meet between the eyes and the nose. The Panchaamrita Abhisheka consists of milk, curds, ghee, honey and sugar.

Aacchaadana — offering of clothes — not that God needs these. The devotee's heart would be satisfied by an offer of all that he would himself use. The child out of love to the parent offers food and drink using fancy things for these. It pleases him that gives and him to whom it is given.

Upavita — The threads represent the three bodies—Sthula, Sukshma and Karana Sariras.

Gandha — indicating purity and excellence of heart.

VAYU STUTI.

आनन्दान्मन्दमन्दा ददतिदुमरुतः कुन्दमन्दार-
नन्दा वर्तामोदान्दधाना मृदुपदमुदितोद्गीतकैः सुन्द-
रीणां । वृन्दैरावन्धमुक्तं द्विदिमगुमदना हीन्द्रदेवैन्द्र
सेव्ये मौकुन्देमन्दिरेस्मिन्नविरतमुदयन्मोदिनां देवदेव ॥

In the previous sloka reference was made to Vaikunta where those who serve Sri Madhwa enjoy bliss. The present sloka gives a further description of Vaikunta. Hay Deva Deva — O greatest of Devas like Rudra, Indra etc! Asmin Marutaha Anandaan Dadathi—In this Vaikunta soft airs blowing give delight. Moukunda Mandirai — In the home of the giver of Mukthi Sundareenam Mridupada Udgeethakaihi — songs soft as the feet of damsels of beauty arise Vrindaihi — in groups. Aavandya Muktendu Ahimagu Madana Ahendra Devendra — Those who have attained Mukthi like the Sun, Kaama Sesha, Devendra are respected and move in Vaikunta where — Maruthaha Aanandaan Dadathi — soft winds give pleasure. Manda Mandaaha — by blowing gently. Kunda Mandaara Nandyavarta — the fragrance of flowers like Mallika, Parijata, and Nandyaavarta — growing in the gardens of Vaikunta. Aamodaan Dadhana—give joy. Avirata Udayanmodinam—to those Mukthas who derive eternal Aananda.

The repetition of this sloka gives Sukha and good relationship with others.

उत्तात्तयुत्कटत्विद् प्रकटकटकट ध्वानसंघट्ट-
नोद्य द्वियुद्धस्फुल्लिग प्रकरविकिरणोत्काधितेबाधि-
तांगान् । उद्गाढं पात्यमानान् तमसितततः किंकरैः
पङ्क्तिरेते पतिग्राम्णांगरिम्णौ ग्लपयतिहिभव द्वेषिणो
विद्वदाद्य ॥

Hay Vidvadaadya — O first among the learned and knowing! Uthapthaa—well-heated Atyuthkata — radiating great heat. Thvit — and emitting bright sparks. Prakata katakata Dhvaana Sanghattana — giving out crashing

Pushpa — Flowers having effect similar to Gandha.

Dhoopa — Similar to above.

Dipa — Illumination. Every one of these things produces an atmosphere suggestive of holy feelings eminently suited to lift the mind God-ward.

Naivedya:— Food offered to God becomes sanctified. The overwhelming feeling of irreparable gratitude has to be satisfied. These are some of the ways. It ensures the pure satvic nature of food. No one would offer condemned things. This has to be taken by the devotee who is thus free from a desire to take anything but sanctioned food. This brings health, clearness of brain, and an inspired heart.

Taamboola — It has medicinal qualities. Whatever man tastes must be offered to God. Having the touch of divinity by being offered to God it helps God-consciousness.

Dakshina — embodiment of wealth — Suvarnapushpa Dakshina.

Then come the emblems of royalty — supremacy — Chatra, Chamara, Nritta, Geeta, Aandolika — all summed up in one word — Sarvopachara.

Panchopachara — condensation of Sodasopachara for want of time—consisting of Gandha Pushpa, Dhupa, Dipa, Naivedya.

Then come oblations offered to invisible minor agencies or Devatas through food offered through Agni like Vaiswadeva; others worshipped are Surya; the Thulasi the representation of God in the vegetable kingdom. The cow, the cow and the guest then come in for regardful attention. Then comes Tirtha praasana thrice achieving in order Kaaya Suddhi, Vyadhi Nivarana and Moksha; the three aims — purity of body, immunity from disease (physical and things like Agnaana), and realisation of release from Samsaara Bandhana.

sounds. Udyath Vidyuth — flaming up like flashes of lightning. Vyoodha Sphulinga Prakara Vikarana — emitting big sparks of fire all round. Uthkvadhithai Pankilai Thamasi — In dark hell with mire boiling. Thay Kinkaraihi Thathaithaha — your servants here and there Udgadham — loudly, Paathyamaana — cast down, Graavnaam Pangthai — with lines of stones, Baadhithaan — with limbs injured Bhavadveshinaha — your foes, Garimna Glapa yathi — giving them untold miseries.

The foes of Sri Anandattheertha are thus enumerated:—

Jeevabhedonirgunatva, Apoorva Gunathatatha, Jadangeshaam Bhedasthatgata yevacha, Praadurbhaava Viparyaata Tadbhakta Dvesha yevacha, Thatpramaanasya Nindaachadvesha yethakhilamathaaha.

HARIKATHAMRITA SARA.

VYAAPTHI SANDHI.

गन्धरसरूपस्पर्श शब्दांदु तानल्लदरूपेसरिद करेसुत जीवरिगे तर्पकनु तानागी । पांदिकोंडह परम करुणासिधु शाश्वत मनवे मोदलादिद्वियगळोळगिदु भोगिसुतिहनु विषयगळा ॥

The all-pervasiveness of God in all his creational activities are beautifully brought out in this chapter.

If God is all-pervasive, what is the part that He plays in the activities and objects connected with jivas particularly human beings? His pervasiveness is such that He shows Himself as Gandha, Rasa, Roopa, Sparsa, Sabda which are the basis of all action but behind them He shows His existence and powers. He is in the Indriyas like Manas. He makes every agent active and enjoys from within and through them the vishayas or experiences without being affected by them. He is the invisible mainspring of universal action.

श्रवणनयनघ्राणत्वग्रसनिवगळलि वाक्पाणिपादाद्यवयवगळलि तद्रुणगळलि तत्पतिगळोळगे । प्रवित तनु तानागि कृतिपति विविधकर्मवमाडि माडिसि भवके कारणनागि तिरगिसुतिहनु तिलिसदळे ॥

Man presumes that he is the cause of all action good or bad without understanding the real actor behind, who prompts every action according to the Karma and Swabhava of every individual. It is this that affects man in joy or sorrow and brings what is known as Samsara. It is due to ignorance of his position and powers, God is in every limb and instrument of action like hearing, seeing, smelling, touching and in the respective agencies and presiding deities which carry out the behests and functions assigned to them. He is the prompter in all of them in every thought and action. He is the real actor making people believe that others are. This is the mystery, the riddle and the joy of his Vyapthi or all-pervasiveness.

गुणिगुणगळोळगिदु गुणिगुणनेनिसुवनु गुणवद नागदे गुणज पुण्यापुण्यफल ब्रह्मादि चेतनके । उजिसु तवरोळगिदुवृजनादन चिदानंदैकदेहनु कोनेगे सचरा चर जगद्भुक्वेनिप नययनू ॥

If God is the cause of all action, why should He not take upon Himself the whole responsibility? Why is man made to feel that he is the cause of his own action? The fact is that the jiva is made to act according to his own karma of which he must taste the fruit. Things with attributes are known as Gunis since they have Gunas peculiar to them. God assumes the name and form of both Guni and Guna without being affected by either of them. Punya or Papa are the outcome of Gunas. Acting through the various Devas from Brahma downwards he distributes the karma phalas. Himself appearing as embodied Chit and Ananda — highest wisdom and bliss; Himself indestructible, he rolls up in His unfathomable bosom every animate and inanimate being in His universe. This is one aspect of His Vyapthi.

विद्यतानेंदेनिसिर्कोबनिरुद्धदेवसु सर्वजीवर बुद्धि यनिसुवनू । सिद्धियनिसुव सङ्करुषण प्रसिद्धनामक वासुदेवननवधरूप चतुष्टयगळरितवने पण्डितनू ॥

He is most learned and knowing who recognises the presence in every one's brain or buddhi His form of Aniruddha known as Vidya. As such He is the prompter of every action resulting from thought; His next form is Sankarshana well-known as Siddhi and the next is Vaasudeva who is Prasiddha; the fourth is Pradyumna; and pervading all these forms is Narayana in his universal supreme form. None can be called learned who has not understood these.

THE AGE OF VYASARAJA.

It was pointed out in the previous article that Madhwa influence under Vyasaraaja was paramount in the Vijianagar Empire. This is evident from the fact that before and after Vyasaraaja there were inroads particularly from the followers of Ramanuja and Sankara resulting in the subversion of Madhwa influence; but the karnataka had been the nursery of many eminent thinkers and poets. Under Vijianagar patronage, it received the greatest expansion. It synchronised with the popular movement seen in the awakening of mass consciousness to the beauties of Hindu philosophy till then treasured in Sanskrit works which were a sealed book to the lay public. After Madhwa and Jayathirtha the Sanskrit portion of the work was continued by Vyasaraaja while works in Kannada began to appear in profusion under Kanaka and Purandara Dasa the greatest poets of the Karnataka. Their works are not confined in their appeal to the followers of Madhwa alone; the most famous among them are freely quoted by other religionists with equal reverence. Many of these songs have passed into the vocabulary of the man in the street which is a test of the merit of a great literary work.

We shall take Kanaka first. His Hari bhakti Sara is widely known and often times quoted. Both Kanaka and Purandara Dasa have made their songs the vehicle of Dwaita philosophic thought. To illustrate this truth we shall quote here one of the best known songs of Kanaka.

नी मायदोळगो निनोळगे मायवो । नी देहदा वळगो निनोळगे देहवो । पल्लवि । वयलोळगे आलयवो । आलयदोळगे वयलो वयलु आलयवेरडु नयनदोळगो नयनबुद्धियवळगो बुद्धिनयनदवळगो नयनबुद्धिगळेरडु निनोळगो हरिये ॥ १ ॥

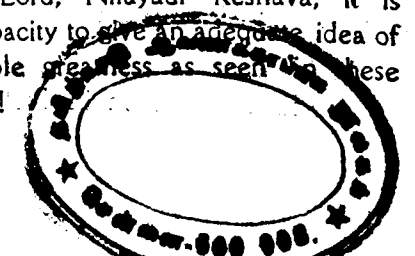
सवियु सकरेवळगो सकरेवळगे सविधो सवियु सकरे येरडु जिहदोळगो । जिह बुद्धियवळगो बुद्धि जिहदवळगो जिहबुद्धिगळेरडु निनोळगो हरिये । नीमाय ॥ २ ॥

कुसुमदलि गन्धवो गन्धदलि कुसुमवो कुसुम गन्धगळेरडु घ्राणदोळगो । असमभवकानि नेलेयादि केशवराय उल्लेखेन वशवळ निननु हरिये । नीमाय दोळगो ॥ ३ ॥

Art Thou, O Lord, a mystery or does the mystery lie in Thee? Is the body in Thee or art thou in the body? Does the temple stand in the plain or is the plain in the temple? Or do both temple and plain stand in the eye of the looker? Is the power of the eye in the brain or does the brain work through the eye or do both eye and brain exist in Thee? (1)

Does the taste lie in the sugar or does sugar lie in the taste or do both sugar and taste lie in the tongue? Is the taste guided by the brain or the brain led by the taste or both taste and brain guided by Thee, O Hari? (2)

Does the fragrance lie in the flower or the flower lie in the fragrance or do both flower and fragrance owe their power to the sense of smelling? O Lord, Nilayadi Keshava, it is beyond my capacity to give an adequate idea of Thy inestimable greatness as seen in these manifestations!



(To be continued.)

By

K. V. V. Rau, B. A., B. L.,

Hari the Sustainer.

This sustaining is for all times. That is even in Pralaya. All those besides the Lord, are the sustainers only during the creation. They do not sustain the created during the Pralaya. Vishnu alone is the sustainer both in Pralaya and in the creation. Hence he is meant here.

It is not possible to keep intact those which have enforced into the body for all time to come. A serpent devours a frog intact, but in the course of time, the frog gets digested. The shape of the frog is gone with the digestion. It is not so with the Lord. After Pralaya he brings out all intact, which have originally entered into his body. It is then, he sends the eligible ones to Moksha. The others get born to work out their salvation.

In inanimate objects he preserves their qualities called Sat, even in Pralaya. That is

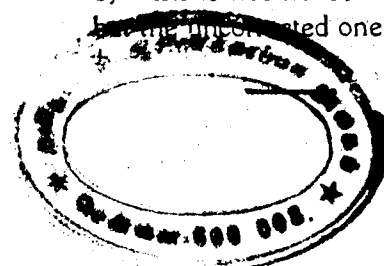
how he sustains that. Animate objects are roughly classed into two (1) Devas (2) The Jivas. The Devas and the matter merge in him and again come out. That is, the five elements merge in the elementals. Devas, headed by Agni, merge in Indra, Indra in Uma, Uma in Rudra and Rudras in Brahma, Brahma in Lakhmi, or reaches the Lord through the Lakhmi. Not so, with the jivas. Some reach Jano Loka, some Tapo Loka, and some Satya Loka. When all reach Satya Loka, the Brahma advises them. Then comes the bath in the sacred Vrija river. But the path, through which the jivas and the Devas, reach the Lord is different. But the ultimate goal is the same. Bhring, Bharana is the root from which Bharita is derived.

November Events — 1942.

4	Wed.	Sarva Ekadasi.
6	Fri.	Night Naraka Chaturdasi Snanam.
7	Sat.	Dipavali.
8	Sun.	Amavasya.
9	Mon.	Vikrama Saka: Bali Puja.
13	Fri.	Skanda Shasti. Vedesa theertha.
14	Sat.	End of Tula Snana.
16	Mon.	Ist of Vrischika Masa.
17	Tues.	Satyaveeraru.
18	Wed.	Kausika Ekadasi.
19	Thurs.	Uthaana Dwadasi. Thulasi Vivaha.
22	Sun.	Krithika Vishnu Sarvaalaya
		Deepam.
27	Fri.	Padmanabha Theertha
		Vidyanidhigalu.

N. B. — In P. 101 of our September issue, the sentences, "During the four months ...
... .. forbidden throughout" were
deleted in the corrected original which,
by mistake was not sent to the Press,
~~but the uncorrected one was.~~

— Ed. M. M.



INDISPENSABLE FOR MADHWAS — LOOK SHARP.

1.	Anu-Bhashyam: — with Padartha-deepika commentary — with word for word meaning in Kannada	...	...	...	0-5-0
2.	Do. with word for word meaning in Tamil	...	...	...	0-4-0
3.	Srimad Yamaka Bharatam — with commentary of Yadupatiyacharya known as "Yadupatiya"	...	...	...	1-0-0
4.	Brahmapara Stotram — with Chhalariya commentary and word for word meaning in Kannada	...	...	...	0-3-0
5.	Vedavyasa Ashtottara Sata-Nama Stotram, Vedavyasa Namavali and Vayugadya Stava	...	...	...	0-1-0
6.	Hayagriva Dandakam —	...	...	...	0-1-0
7.	Amsa Avesa Avatara Varnanam — of Narayana Pandithacharya	...	...	...	0-2-0
8.	Sri Raghavendra Ashtottara Sata Namavali	...	...	...	0-1-0
9.	Punyahavachana Prayoga —	...	...	...	0-2-0
10.	Srimat Sateeka Sarvamoola Aadyanta Sloka Sangraha ...	...	...	...	0-6-0

10. Srimat Sateeka Sarvamoola Hindu
All Devanagari — For orders on the complete set to subscribers of the "Madhwa Messenger" only — commission of 12½ % (Twelve and a half per cent) will be allowed Post free. Apply to:— R. S. Sarma (Siromani) 14, Venkatarao street, Kumbakonam, (Tanjore Dt., S. I. Ry.)

Reign of Realism — By Dr. R. Nagaraja Sarma, M. A., L. T., Ph. D.