

THE MADHWA MESSENGER

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

FEBRUARY 1943.

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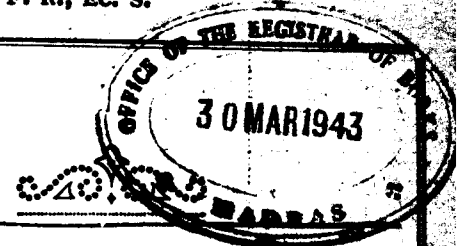
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CONTENTS.

1. Brahma Sutra.
— B. Gururaja Rau, B. A., B. L.,
Retd. Sub Judge.
2. On the Nature of Brahman.
— S. Bhoovarahamurti Achar, B.A., B.L.
3. Hari Bhakti Saara.
— K. V. V. Rau, B. A., B. L.,
4. Harikathamrita Sara — Vyapthi-Sandhi.
5. Vayustuti.
6. The Age of Vyasaraja—Purandara Dasaru
and Thyagaraja.
7. The Religion that can never die. — Sri
Ananda Tirtha.
8. Valmeeki and Shakespeare.
9. The Soul of Vedanta — By Vedantin.
10. Here and There:
11. March Events — 1943.

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Vol. III.

No. 4.

CONTENTS.

1. The functions of our Mutts and the Task before them.
—B. Gururaja Rao, B. A., B. L.,
Retired Sub-Judge.
2. Sri Vyasaraja's Grantha Malika.
3. Stories from the Upanishads.
—S. Bhavarahamurti Achar,
B. A., B. L.
4. Manu Dharma Sastra.
5. Taittareya Upanishad:
II & III Anuvaks.
6. A Nursery Rhyme of
Sri Purandara Dasa.
7. Man's Disobedience—A Sonnet.
8. A Trip to Nava Brindavan.
—D. V. Yadava Rao, B. A., B. L.
9. Sri Harikathamrita Sara.
10. Ayurveda — Sri Vaidya.
11. Health Hints — Health, Madras.
12. Before the Open Window.—
 - (a) Evolution of Roads.
 - (b) Technical Education.
 - (c) Soil and Plant Growth.
 - (d) Science and Philosophy.
 - (e) Race and Creed in the Indian Problem.
13. Letters to the Editor.
14. Manager's Notice.

THE MADHWA MESSENGER.

Vol. V. FEBRUARY 1943. No. 1.

BRAHMA SUTRA.

By

B. Gururaja Rao, B. A., B. L.,

IX.

SARVAGATATVADHIKARANA.

Just as the first part of this Adhyaya dealt with the interpretation of *Names* (नाम) commonly used for other deities, such as Prana, Thejas, Gayatri etc., as pertaining chiefly only to Vishnu, this second part relates to the characteristics (लिंग) of other names pertaining by general understanding to others and interprets them as denoting only Vishnu pre-eminently.

सर्वगतत्वाधिकरण — All-pervasiveness.

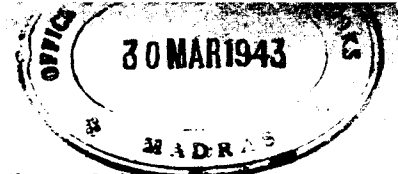
Of such characteristics, the most obvious one is all-pervasiveness. (सर्वगतत्वं) In the previous part relating to Prana Adhikarana, Vishnu was declared to be all-pervasive Brahman. In another Sruti, (Aitareeya Sruti) the same characteristic is attributed to Aditya (the sun). To remove this doubt, the Sutra says:—

ओं सर्वत्र प्रसिद्धोपदेशात् ओं ।

तत्तु — That Brahman is only Vishnu who is सर्वत्र — everywhere in earth etc.,

प्रसिद्धोपदेशात् — because of the use of the word Brahman avowedly denoting Him.

The all-pervasive attribute can be predicated only of Vishnu, because of the use of the word Brahman in this passage declaring all-pervasiveness and who other can be Brahman by established usage except Sri Vishnu? The following seven Sutras clear any possible doubt whether



the attribute of all-pervasiveness can be declared of any other. The next two Sutras state the logical reason that all-pervasiveness along with other attributes, can be predicated only of Vishnu and not of any Jiva.

ओं विवक्षित गुणोपपत्तेश्च ओं ।

The term “च” has to be understood twice.

च — and because

विवक्षित गुणोपपत्तेश्च — because of the appropriateness of the qualities intended to be expressed *Only* in respect of Brahman.

The other qualities mentioned along with all pervasiveness, such as not being heard etc., incomprehensible glory etc., which are expressed elsewhere can reasonably apply only to Sri Vishnu as declared in those various Srutis.

—— (To be continued.)

ON THE NATURE OF BRAHMAN.

By

S. Bhoovarahamurti Achar, B. A., B. L.,

IV.

Sri Sankaracharya has chosen the latter course and has advised his disciples in his work called प्रौढानुभूति to remain silent and sit quiet like a rock without giving a reply and thereby avoid all discussions. In his opinion all discussions are unreal because everything else except Brahman is unreal and only deluded ones discuss while the firm believers of adwaita keep quiet like a rock.

किवापेक्षमभिहापिमप्यतितरां मिध्याविचारादिकं
द्वैताद्वैतविर्जिते समरसे मौनं परं सम्मतम् ।
मिध्यावादविचारचितनमहो कुर्वत्यदृष्टात्मका
आंता एव न पारगाददधियस्तूर्णो शिला-
वस्थिताः ॥

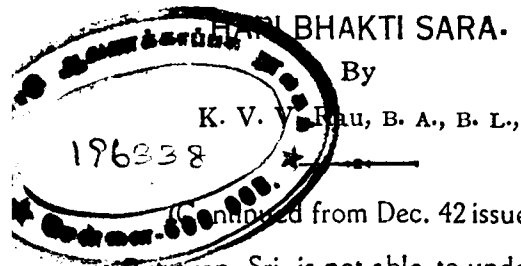
In the face of this advice to his disciples it is strange that he himself did not follow it, but, challenged for debate ‘Mandanamisra’ and other pundits of his time, and wrote volumes

after volumes criticising Buddhism and other systems in trying to establish his adwaita doctrines. Those interested in arriving at the truth, have to examine and discuss with the sources of knowledge available to them. "Huge giants do not drop from the sky, simply because an apta or reliable person says so; only sayings which are supported by reason should be accepted by me and others like yourselves." Thus said an ancient philosopher.

नहि आसवचनात् नमसोनिपतन्ति महासुराः ।
युक्तिमद्वचनं ग्राह्यं मन्यन्त्यैश्च भवद्विधैः ॥

Ingersoll, the agnostic, says. "There is no subject and can be none concerning which any human being is under any obligation to believe without evidence; neither is there any intelligent being who can by any possibility, be flattered by the exercise of ignorant credulity." We shall therefore proceed with our enquiry after truth without sitting quiet like a rock, even at the risk of our being dubbed as deluded and ignorant persons.

Now, the lakshanika or suggestive word does not, immediately on hearing, produce the suggested meaning. (To be continued.)



But even Sri is not able to understand the greatness of her Lord *completely* without his grace. What little she knows of her lord's qualities, will not otherwise be known to her. Thus even in the field of knowledge, she is dependent. These are, during the period of creation. Great is her dependency, during the period of Pralaya. She is completely dependent on her lord then. During the creation, she simply wonders at the actions of her lord. For.

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with the avidya (ignorance) the created being get contaminated. Only his right knowledge saves the being from eternal bondage. Even Lakshmi is powerless to arrest this. Hence she wonders at the inscrutable ways in which her lord works. In Pralaya, the lord makes her wonder at each and every sight of his avatar. This he shows singly as well as in groups. It is at a time when all the jivas except Prana, are dormant and in swoon. Prana is awake but has a hazy idea of what takes place in and around him. So the testimony of Prana is noteworthy. This Prana in his third avatar namely as Sri Madhva mentions these in his Tatparyanirnaya. The writer of Harikathamrita Sara, vividly portrays this. He writes that not knowing (completely) of her lord's qualities, the Lakshmi is always wondering at her lord's avatars. No two such avatars, appear to her as old. Hence the pleasure experienced by her is always new. This never gets old.

HARIKATHAMRITA SARA. VYAPTHI SANDHI.

22. तप्तलोहवुनोत्पन्नं जनरिणे । Still another aspect of God's vyapthi is brought out in this stanza. The red-hot iron appears like fire itself in that condition but when it grows cold the metal appears in all its dullness having lost its lustre. All things in creation wear the lovable aspect only on account of the "all-pervasiveness of God without which things would appear pale and spectre-like.

23. वारिदु मलेगरेये । People in their ignorance are apt to call God partial, blessing some with happiness and giving others misery. Can the rain be accused of such a policy because its water makes some trees bear bitter and others sweet fruit? Nature helps growth only according to antecedent conditions against which it cannot go. God similarly cannot go against things already ordained by Guna and Karma. Can God be called partial?

24. वारिजासनकिरण । The sun's light enables each object to appear in its true colour and form. So doth the Lord of Lakshmi enable each object to present itself according to its true nature as it may be Satwa, Rajasa, Thamasa.

25. जलव नपहरिषुव । All acts are done with results appropriate to each. The Lord does not take any of them but distributes them among so many Devas and Asuras, Himself remaining a mere witness.

26. पौंदिर्कोडिह सर्वरोलु । He surrounds every object within and without, Himself unattached and apart from all. All actions are done by him in the name of others, Himself the prompter and the real doer but not the consumer of the fruit which varies with different individuals. He fills all space large and small, assuming forms appropriate for the occasions.

27. कादकम्बण हिडिदु वडियलु । When iron is heated and hammered, who suffers the pain or the effect of the stroke? It is the metal and not the fire, the undetectable yet absolutely present thing. Such is God. A man with a perverted brain asked whether God was in the human dung! His omnipresence cannot exclude any object. But does it degrade God? The container is uncontaminated by the thing contained. Some say we ought not to reject wine or onion because it is God-made. That cannot be an argument for indiscriminate use. The value of a letter enclosed in a cover bearing H. M.'s stamp has no connection with the latter. Its contents may be the best or the worst.

VAYUSTUTHI.

विष्णोरत्युत्तमत्वादखिलगुणगणैस्तत्र भक्तिगरि
प्रां संश्लिष्टे श्रीधराभ्या ममुमथपरिवारात्मनासेवकेषु ।
यस्संघत्तेविर्निविश्वसनविद्वगपानन्त रुद्रेन्द्रपूर्वेष्वभ्या
यस्तारतम्यं स्पुष्टमवतिसदावायुरस्मद्गुह्यम् ॥

Yahpumaan — the person who; akhilaguna gana vishnoh atyumatvaath — recognises the supremacy of Sri Narayana by his countless and superior attributes of Gnaanaananda; Sri-dharabhyam samslishte — in the fond embrace of Sri and Bhoo; tatra garishtaam — with bhakthi in Him above that of others like Lakshmi; Sandhatte — has bhakthi in Him; Parivaraatmana Sevakeshu Virinchi swasana vihangapa Anantha Rudrendra poorveshu — and equal devotion towards His bhakta parampara from Lakshmi, Brahma, Vayu, Garuda, Sesha, Rudra, Indra, each according to his status in the order of the Devas; Sada Sandhatte — the person who has ever such a Bhakthi; Tam Asmatguruha Sada Avathi — such a person our Guru pava-mana is sure to protect; Sphutam — This is certain, authenticated by Sruthi and Smrithi. One declares — Taaratamyam tatho gneyam darvochatvam Haremstatha.

THE AGE OF VYASARAJA.

Purandara Dasaru and Thyagaraja.

A somewhat excited controversy has been going on in the press regarding the respective positions to be assigned to these two eminent worthies of South Indian Music. In estimating the greatness of these two saints, the following particulars would serve to clarify some of the tangled webs of discussion. Let us allow facts to speak without pressing them anyway.

Purandara Das lived in the 16th century moving about Pandharpur and was regarded as one of the gems of Sri Vyasaraja's court. Tyagaraja lived in the end of the 18th and the first decade or two of the 19th century. Tyagaraja gathered no school around him except his disciples. He stands in solitary grandeur, nor is he known to be a sanskrit scholar. He uses the medium of his own mother-tongue just as Purandara Das does for his songs. Tyagaraja is aristocratic, nor attracting nor attracted by

the crowd. The theme of every one of his songs is Sri Rama and His striking qualities which emerge to his gifted vision the more he contemplates on the divinity. He sees everywhere none or nothing but Rama. It is personal conversational attitude he adopts. Rama nee Samana mevaru — who is equal to thee Rama? Yenduku Nirdaya — why this indifference towards me? Sarasasamadana Bheda Danda chatura is a spirited address. As to the language, it is crystal clear though it gets martyrdom for such excellence at the hands of singers who are carried away by the melody or those ignorant of Telugu. It is the defect of the composer's virtue. To make the delivery less rapid in order to make it clear would be like adjusting the pace of a motor car in a marriage procession. Tyagaraja is of no creed — He mystifies by asking — Dwaitamu Sukhamo Advaitamu Sukhamo. His only creed is Rama Bhakthi; nor is it evident that he took any trouble to compose the finest songs known to the musical world. He is not interested in how society moves, its faults and drawbacks. His life has been one continuous song the like of which one is yet to hear. It is not the Andhra or the Tamil genius that brought out this charm. It is Tyagaraja that is the parent of this rare marvel.

In many respects there are points of similarity and otherwise between these two musical stars (old style). Both were born poets, masters in their tongue. Spontaneity was the merit of both.

Tyagaraja descends like the silver cascade in a lonely valley between two verdant hills. Purandara Dasa spreads himself like the placid waters of a Caspian Sea having various countries bordering on its shore. Tyagaraja is Rama Bhaktha through and through. Purandara Dasa is the people's bard exhausting all the varieties of Raga and Thala and the various forms of poesy and metre. He is a social critic, a humorist, a story teller and his themes are as wide and varied as the objects in creation. He bursts

in a vein of self-confidence — Dasara Bhaagya Vidu Purandara Dasara Bhaagyavidu, Maddu Maadalariya Ennamma nee muddu Rama Devi. He has undisguised hatred for hypocrisy in man or woman especially in matters of religion which should be kept undefiled — Madi madi yendu moormar haruthi madiyelli banthe bikanasi. — You wretched woman, in the name of Madi, you are making long jumps. Where is madi, I say? In his practical wisdom he says — Satige Swatantrava kodadiri — let not woman be permitted license. He is essentially a teacher of religion, Madhwa Matada Siddhanta Paddhatiya Bida Byadi Bida Byadi Bittu kedabyadi kedabyadi. Purandara Dasare! you should be living at this hour!

"In such a night as this" (Magha Suddha Pournami) one should sing his song — Bido Bido yenna herala bidadiddarai chelvenu Marala — Bido Bido. On a moonlit night, Krishna has caught hold of the braid of a Gopi who protests against such handling of her hair and threatens him with throwing Yamuna sands in his eyes. Instead of presenting pauper petitions for Dominion Status and Independence in quarters which can little understand the unhappiness and the great measure of discontent we have, let us apply the lesson of Purandara Dasa to heart. — Sura bhoopalana Sutanenisi kondu sorai koolina tiruke? Sons of Devendra, shall we go about begging, bowl in hand, for rotten rice? Let us pray at the feet of the great Purandara Dasa — Guru Purandara Daasare Nimma Paada kamalake Yeraguve! I prostrate, O preceptor Purandara Dasare, at your feet.

THE RELIGION THAT CAN NEVER DIE.

Sri Ananda Tirtha.

Hinduism is not a single edifice as the one raised by Mohamad or Christ. It is like a thousand pillard Mantapam so familiar to us of the South. Its halls are many. East has its own.

interest and history. The whole is a cluster rivalled in finish and detail only by the workmanship of a Chalukyan architect. The Dwaita of Sri Madhwa is a magnificent piece of construction which does in no way detract from the grandeur of the general unmeasured block but adds to the prevailing beauty by its own splendour.

The religion of Sri Madhwa is as old as the Sun, Moon and Stars, as old as the principles of Nature which co-exist with the world. Why cannot the same be said of the other two schools of Hindu philosophy? Or is it an extravagant claim? In the system of Sankara it requires an extraordinary and tortuous advocacy to make the average man believe that the world is unreal and we mortals are not different from God. Every system must be able to attract others by the superiority of presentation of facts and clearness of its angle of vision. From this point of view it is for its followers to declare whether the advaita has this sterling quality in it. On the contrary, it acts like the Sixth proposition in Euclid's Geometry which has been given an undignified name in the old texts. It is really difficult for a man to succeed if he attempts to prove that He is not *He*. But how is it that it has a large number of followers highly intellectual? It is the subtlety and the sort of intellectual insomnia into which they are lulled that forms its main attraction.

The Visistadvaita does not offer the difficulty that the Advaita does. It has the merit of its simplicity, the recommendation of Bhakthi, surrender and confession of helplessness. In actual life, however, it was discovered that the principles underlying these, excellent in themselves, provided loop-holes for man's tendency not to be what he ought to be. Laws can be variously interpreted so as to place the guilty beyond the tentacles of law; or they can be slurred over. This is exploiting the more strictly and literally honest people. This led to the great necessary discovery that Truth requires to be boldly and unequivocally proclaimed and

strictly followed by a rigorous routine from which deviation is difficult. Sri Madhwa claims that the reality of earthly existence and of the things of creation must be granted first and foremost. सत्यं जगत्. Then other well-known axioms follow. This is the supreme merit of Sri Madhwa's system.

If misery still prevails in the world, it is due to the neglect of these fundamentals and the omission to recognise them as the main governing principles of life. His *Sadachara Smrithi* gives us every minute detail of action from dawn to dusk.

The mortal remains of Sri Madhwa who lived — and has not died yet — in the 13th century, are to be found nowhere. It is up to us followers of such a great preceptor to preserve His spirit. He must live in *us and ours yet unborn*. आत्मावैपुत्रनामासि। In the son, is the father reborn. For that, should we not hand-over the torch lit seven centuries ago, undimmed to those who come after us, through the centuries yet unborn?

VALMEEKI AND SHAKESPEARE.

By

S. K. Sudarsana Rau, M. A., B. L.

The Editor of the "Madhwa Messenger" deserves the warmest congratulations of the public in that in spite of the almost suffocating conditions in which newspapers find themselves today, he has led it to the gates of a New Year, its Fifth year. It is hoped the public will extend its increasing support to the same for the laudable aims it has in view.

Valmeeki, Kalidasa, and Shakespeare are some of the greatest names in the world of letters for all time to come. In the present paper, I shall deal with Valmiki and Shakespere along with a small attempt at comparison between the two great authors as regards characterisa-

tion. The tragedies are considered to be the greatest works of Shakespere in which we see men of the highest character and greatest energy fall victims to some combination of circumstances leading to their fall which excites our sympathy and sense of awe which is highly moral. This is the highest literary art in the West. According to Bradley, the Shakesperian critic, "We are confronted with the inexplicable fact or appearance of a world travailing for perfection but bringing to birth together with glorious good an evil which it is able to overcome only by self-torture and self-waste; and this fact or appearance is tragedy."

To us, particularly the Hindus, tragedy is not the final stage. We have no less of the moral elevation, the grandeur of the good and great man struggling against evil but with us evil never triumphs. We have all the grandeur of the conflict but not the catastrophe. What greater conflict can one think of than the one in Dasaratha when Visvamitra snatches away Rama and Lakshmana or worse still, when Dasaratha has committed himself to an irrevocable pledge which sees Rama in exile for fourteen years? This would be the fifth act in Shakespeare but it is only the Third Act in Valmeeki. The problem is not left unsolved nor does it vanish in the death of the hero or the heroine. Valmeeki does not leave us the legacy of a world in strife; he and his brother poets of the East always show us the moral order re-established and virtue triumph over vice which is left to be understood by us in Shakespeare; for the world does not stop with the death of Lear, the murder of Desdemona or Duncan and the tragic end of Hamlet. The vision of Valmeeki extends to the very end of the world's experience and triumph; if man cannot set himself right, there is the voice of One whose cry is heard above the turmoil — "Sambhavami Yuge Yuge."

THE SOUL OF VEDANTHA.

By Vedantin.

A great difference is to be observed in these days between the number that used to attend a public lecture in former times and those that are inclined to do so now. The quality of the audience has also undergone a change. Its smallness today is due to the present generation having numerous other pre-occupations like the cinema, games and the races. There is a disinclination to participate in abstract thinking. New forces have started up to create this diversion of interest.

This neglect of our heritage is a source of great loss to us. It is all the more pitiable that we are unaware of it. Our lack of interest in the study of our Shastras and Sanskrit is both the cause and the effect of this phenomenon.

Vedantha is the end of Veda or knowledge. Vedas uniformly refer to Brahman. The Upanishads do the same.

Seven important facts form, as it were, the seven pillars of Vedanta. The first is oneness (supreme in nature) of Brahman. Then comes His immanence. The third point is the existence of the human soul and its relation to the body. It is Saareeraka Sastra. The fourth is the Law of Karma not as accounting for present from past action but karma based on *free will*. Next comes Mukthi or Moksha — release from fetters. This is of course, a negative satisfaction that an evil has been got over. But the realisation of the highest bliss is the positive satisfaction that one has a right to expect if one persists in putting forth proper efforts.

The poet has said "A thing of beauty is a joy for ever". Reversing the order, it comes to "A joy is a thing of beauty" and the joy derived from the Vedanta is a thing of beauty. Asthetics is the science of beauty. The beauty is seen in the showing of the immanence of God in every object and then in life as a whole.

The artist is the interpreter of beauty. The sunset or sunrise is beautiful to the eye that has been trained in such perception. An ugly beggar painted true to life is admired for the work of the artist. Life at its highest and best is portrayed to us in the Vedas and Upanishads. Hence it is beautiful. So Vedanta is the art of beauty and this art is Vedantha.

Another aspect of life's beauty is that it consists of good and evil. That is God's economy of creation. The true yogi is like the Hamsa separating the milk from the water; and he is the super Hamsa or Parama Hamsa who is the alchemist who not only separates the milk from the water but also converts the water into milk, the higher substance. No other country, religion or society, can show such incomparable conceptions. We will be failing in our duty if we should neglect the priceless heritage whose worth is beyond description or analysis and is of the subtlest kind.

Here and There.

New Madhwa Sabhas:— We welcome the Madhwa Sabhas that have been recently started in Mysore and in Trichinopoly. The country should be humming with activities of such associations not only for keeping alive the fire of Dwaita that was lit centuries ago but also for keeping the thousands of our co-religionists bound together on the upward path of progress under the stress of modern circumstances. Madura, with other cities, has been witnessing a number of conferences, religious and occupational, like the Tailors' conference, to mention the latest. Shall we, an intellectual community, with everything to gain by union, miss the opportunity for our advancement? The S. M. S. O. Sabha can give a lead to the rest in this matter.

We have received a communication from the Secretaries of the Madhwa Young Men's Association, No. 114, North Bank, Teppakulam, Trichinopoly, containing the proceedings of a

meeting held on 6—1—43 when the Association was inaugurated and the election of the President and Secretaries was gone through and after a flute performance by master K. R. Ganapathy of Mysore with accompaniments, it was resolved to subscribe for the "Madhwa Messenger."

Mr. R. Subba Rau, Assistant Secretary of the above Association writes under date 15—2—43:— The members performed a grand Panchamrita Abhishekam to Sri Sri Raghavendra Guru at the Mutt at Srirangam on 7—2—43 to have the great guru's blessings. The function was largely attended and Devnamams were sung.

We are thankful to Sri C. R. Ramachandra Charya, B. A., Retd. Sub-Court Sheristadar, Kumbakonam, for the benedictory verses at the commencement of our fifth year wishing well of the "Madhwa Messenger."

Benedictory Verse.

श्रिलजननुतनामशैल लक्ष्मीनृदरिवर प्रसूतार्थं
वल्लरीयम् ।
दशमतिवशास्त्र सञ्जयीत्या विलसतुदयफलाच
पुष्पिताग्रा ॥ १
कलानिधिसितेपक्षे यथा रञ्जरातेजनान् ।
रञ्जयेत्पत्रिकाचैषा पञ्चमाब्दे सुहृन्नान् ॥ २
पत्रिकैवंस्तुतासाध्वी मध्वसन्देशहारिणी ।
कम्भालु रामचन्द्रेण कुम्भघोणनिवासिना । ३

The younger generation of English-knowing Madhwas, inclined to have knowledge of Dwaita Philosophy of Sri Madhwa are surely benefitted by this journal.

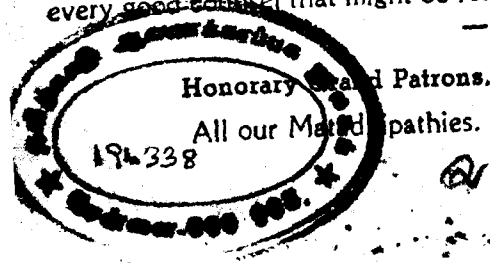
The Superstition of Science.

The civilization of the modern West has, among other pretensions, that of being eminently "scientific"; it would be as well as to make it a little clearer how this term is to be

understood, but that is not what is usually done, for it is one of those words to which our contemporaries seem to attach a sort of mysterious power, independent of their meaning. "Science," with a capital letter, like "Progress" and "Civilization," like "Right," "Justice," and "Liberty," is another of those entities which are better undefined, and which run the risk of losing all their prestige as soon as they are inspected a little too closely. In this way all the so-called "conquests" which the modern world is so proud of amount to high-sounding words behind which there is nothing or else something insignificant. It is not religion in the proper sense of the word, but it is what pretends to take its place, and what better deserves to be called "counter-religion." The origin of this state of things can be traced back to the very beginning of the modern epoch, where the antitraditional spirit showed itself at once by the proclaiming of "free examination," or, in other words, the absence, in the doctrinal order, of any principle higher than individual opinions. The inevitable result was intellectual anarchy. — *Extracted.*

Following the examples of journals like the Poornabodha Darsini, we issue the following list of our Patrons which we have used for persons holding a commanding position in our community or who have made liberal donations or sent a lump subscription for the first four volumes. The position of patron involves no financial obligation or other encumbrances. It is believed the association of their names will add a momentum to the cause of our great Guru's religion. The list is tentative and will be altered if unwillingness should be expressed. Their views need not necessarily coincide with those of the journal which will, however, utilise every good counsel that might be forthcoming.

— Ed. M. M.



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Further names will be issued later.

March Events — 1943.

- | | | |
|----|--------|--------------------------------|
| 2 | Tues. | Ekadasi. |
| 4 | Thur. | Mahasivarathri. |
| 6 | Sat. | Amavasya. |
| 11 | Thurs. | Karthigai. |
| 13 | Sat. | Satyavratha Tirtha. |
| 14 | Sun. | First of Panguni. |
| 17 | Wed. | Ekadasi. |
| 19 | Fri. | Dheerendra Tirtha. |
| 21 | Sun. | Holika Pournima. |
| 23 | Tues. | Sudheendra Tirtha, Satyabodha. |
| 24 | Wed. | Vadiraja. [Theertha] |
| 25 | Thurs. | Vyasaraja. |

1, April '43, Thursday.

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