Sri Siva Vishnu Temple
6905 Cipriano Road, Lanham, Maryland 20706

Haridaasa Araadhhana - 2016

Biennial souvenir Volume 2:
Celebrating the bhakthi, poetry, philosophy
and music of Haridaasas

Purandara Vittala !!
haridaasara sanga
dorakitu, enageega inne
nin nenu..

October 22nd, 2016
He who brought the Grace of Sri Naaraayana to a society that was being pummelled in all sides by dark forces, who sowed the seeds of hari naama bhajane through his monumental work on Sri Krishna (Dwaadaasa stotra),

who inspired bhaktaas of all schools to take refuge in chanting Sri Hari’s naama and also teach this simple mukthi-maarga to others for their salvation,

who facilitated the development of yaksha gaana and nourished other art forms of common man, who found a vehicle to carry hari naama mahime in each and every heart that surrendered to him,

who mentored Sri Narahari teertha to establish a paramparaa of setting hari naama in simple bhaaratheeya tunes, who inspired Sri paada raayaru to compose Madhwa naama, and to channelize the bhaava and melody of dravida desa prabandhams in simple kannada as daasara padas,

who blessed the sanaathana dharma with yathi raja sri vyaasaraja - the banyan tree that sheltered many haridaasaas, to that shrimadaacharya madhwa mathada mahaamuni Shri Anandateertha, to Him, we offer this small token of our love, gratitude, respect and guru bhakthi...

May he, who is the sun that dispels the darkness brought about by bad doctrines, destroy our dark ignorance. May he, who is a ferocious lion to proud opponents (elephants), give us the courage and strength to oppose avidya, wherever we see them. May he, who demolishes the mountain-like pride of chArvAkas (pleasure-seekers) destroy our ego and ignorance. May jagannAtha and madhvanAtha bless us with devotion, knowledge and detachment (bhakti, gyAna, vairAgya)

- sourced with thanks from a commentary available on Sri Harshala Rajesh’s google site
THE CHAIRPERSON'S MESSAGE

Dear Hari Bhaktas:

SSVT is celebrating special days to many of the Karnatik music composers such as Saints Thyagaraja, Sri Deekshitar and others. Bhakti movement in South India went hand in hand with the evolution of music. Founder of Karnatik music was Sri Purandara dasaru who was a pioneer in the Haridaasa movement. For the third year in a row, we are glad to commemorate the great lives and works of Haridasas in the form of Annual Haridasa a Araadhana (Haridaasa Day) on October 22nd, 2016.

Haridaasa movement in Karnataka was started by Sri Madhvaacharya and started a spiritual and cultural revolution by presenting concepts of Bhakti, Ethics and morality to common people in the form of poetry and music. Haridaasa lineage has continued for 700 years and continues to exist today. SSVT is celebrating the Haridasa day as per the established traditions with individual and group singing, special events and a dedicated session on Sri Mahipathi Dasa, one of the foremost exponents of Haridaasa traditions. I am glad to see that young artists are giving a mini concert. I am glad to welcome the renowned artist Sri Tirumale Srinivas to SSVT for the special session and for the main concert in the evening. Interesting souvenir full of informative articles is also bring brought out. I congratulate and pray for blessings of Haridaasas for all the participants and volunteers of this function.

Sincerely,
Mrs. Anjana Sriram,
Chairperson, Board of Trustees,
Sri Siva Vishnu Temple.
SRI SIVA VISHNU TEMPLE
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ANNUAL SRI HARIDAASA DAY (Haridaasa Aradhana)
Grand multi-cultural Haridaasa concerts from pioneers in Haridaasa Music

Saturday, October 22nd
5:30 to 9 PM

Evening of blissful Haridaasa music

Grand Mega Concert by
Sri Tirumale Srinivas

Accompanied by
Sri Kamalakiran Vinjamuri on Violin
Sri Vijay Ganesh on the Mridanga

Sri Tirumale Srinivas, was born in a family of musicians. He got introduced to music at a very early age of 10. Initially trained in vocal music under his mother Late T Vaidehi, he secured a Master’s Degree with First rank and won the Gold medal from the Bangalore University and has also secured First place in RAGA TANA PALLAVI in the year 1982 conducted by BANGALORE GAYANA SAMAJ.

His grandmother T Rajamma, was a disciple of Veena Seshanna and grandfather T T Sharma, was a renowned journalist and freedom fighter and the first president of Kannada Sahitya Sammelana. His father, T Sri Rangachar, also a great freedom fighter and an art critic, worked for the upliftment of socio-cultural activities in the state. Mother, Smt T Vaidehi, was a vocalist and a disciple of Mysore V Rama Ratnam, A Subba Rao and worked with AIR Bangalore.

An approved artiste of AIR and has served in Kendriya Vidyalaya for 20 years. Has performed at many eminent organisations like Bangalore Gayana Samaj, Krishna Sangeetha Sabha, Gana Kala Parishat, Percussive Art Centre, ISKCON, Tirumala TTD, and many other places like Chennai, Bombay, Bhopal, Delhi, etc.

Has composed music for over 250 music albums of various artistes and to more than 160 rare Haridasa compositions. A special A Lecture Demonstration on “CONTRIBUTION OF HARIDASA TO CARNATIC MUSIC”, “MATRUVATSALYA” in PURANDARA DASA KRITHI’s Has earned good reputation from one and all. A paper presentation on rhythmic beauty in thyagaraja pancharatna krithi’s was presented in the year 2010 at BANGALORE GAYANA SAMAJ. Also has many music compositions for dance to his credit like Pushpanjali, Varnam, Padam, Thillana, Dance Ballets. Every year a special workshop on rare compositions of rare Haridasa’s is being composed and taught.

For more details, please contact : Haridaasa.ssvt@gmail.com or contact the event coordinating team: Nalini Iyer (703-620-6695), Vasu Murthy (703-785-5137), Geet Sachidananda (240-678-4407), Sharmila and Rama Murthy (703-620-1817), Sudhindra Yopalparvi (703)-326-9695 and Rama & Srinivasa rao (301-548-0840)

For further information and to get email updates for cultural events,
Contact: SSVT Cultural: cultural.ssvt@gmail.com

|| hari ninnAshraya maaDadiddare enage aaNe ranga ||
BHAKTI: Angel of the Way

Prema Nandakumar

Writing about the yoga of divine love, Sri Aurobindo says that love for the Divine is the Angel of the Way on our journey by Bhakti Yoga. Indeed when we subsume Jnana, Karma and Bhakti yoga in our consciousness and proceed with this Angel of the Way all is well with us, all is Ananda. That was the way of the Alvars. The Udbhaya Vedanta concept of Srivaishnavism drew from both the Sanskrit scriptures and the pellucid Tamil hymns of the Alvars, there was magic in the air, and Sanatana Dharma grew brilliant wings. In the eleventh century the Srivaishnava Acharya, Sri Ramanuja came to Karnataka and stayed there for a couple of decades. History tells us that the Jain king Bhittideva converted to Srivaishnavism and helped the Acharya build the famous temples to Narayana at Melukote, Belur, Thondanur, Talakkad, Gadag and Vijayapura.

The advent of Madhvacharya in the thirteenth century further strengthened the ties created by the Angel of the Way. As his Dvaita Vedanta spread and a series of remarkable acharyas appeared, the stream of bhakti began to flow literally as a flood. The Dvaita and Visishtadvaita sampradayas flourished side by side in many places in Tamil Nadu and Karnataka, starting with Srirangam. The several Brindavanas (where the physical remains of a sannyasin are interred) of the Madhva sampradaya in Srirangam have been the centres of bhakti till this day. For instance, a branch of the Mulubagalu Math in the South Chitra Street, Srirangam where we have the Brindavana of Sri Svarnavarna Teertha is famous as the place where the possible beginnings of Dasa Sahitya can be traced.

Once Sri Sripadaraja (15th century) who had been initiated into the monastic order by Sri Svarnavarna Teertha, had come to Srirangam. It was festival time and he was standing in front of the Math when Sri Ranganatha’s procession was on, led by reciters singing the Tamil prabandhas of Alvars mellifluously. Sri Sripadaraja was charmed by the utter simplicity and directness of the hymns that spoke to the Divine directly. Immediately he began singing in Kannada using simple words to reveal his devotion-laden heart:

“What is the use of having eyes
That see not Ranga of Kaveri?

He is the auspicious image
In all the world; of what use
The eyes that see not Ranga’s feet?

Bathing in Kaveri that is equal
To Ganga, as in Viraja river,
Entering the temple of Ranga
That is the Vaikunta of beyond;
Of what use the eyes that do not gaze
At Paravasudeva?”

One may say this song initiated the bhakti movement in a very big way. The Karnataka land was already in that mood created by Madhvacharya’s emotional and musical Dvadasa Stotra. The simple word combinations dipped in honeyed rhythm makes the Sanskrit language so close to our heart:

आनन्द सुतीर्थ मुनीन्द्रकृता हरिगीतिरियं परमादरतः
परलोक विलोकन सूर्यनिभा हरिभक्ति विबर्धन शौण्डतमा (Stotra V, verse ix)

|| purandara viTHala neenoliyadiddare ninage aaNe||
Sri Sripadaraja’s Kannada hymnology brought the Divine very close to the heart of the common man. The Haridasa Movement had begun. It is a vast world now and one may mention some very important names like Vyasaraja (15th century) Purandaradasa and Kanakadasa (sixteenth century) and Jagannathadasa (seventeenth century). Apart from Vishnu, the Dasas also sing of deities like Rudra, Vinayaka and Bharati. There is utter sweetness in these compositions and the devotees give high importance to the Name of the Lord even more than the Lord himself!

“What have I to do
With your glory?
It is enough if I have
The strength of your name.

When Prahlada’s father
Tortured him
The boy was saved
By calling out, ‘Narahari’

When in the court
Draupadi was being disrobed,
She was saved by crying,
Krishna! Krishna!”

This is the strength of faith granted to the human being who holds on to the Angel of the Way, this worldly existence which is full of suffering. The Srиваishnava Acharya, Pillai Lokacharya (13th century) says:

“This (the Name of the Lord) was desired by the Vedas, Rishis, Alvars and Acharyas.
The glory of the vācya (one who is spoken of) is not the same as that of vācaka (the spoken name).
He may be distant, but this is close by and helps.
Was it not the Holy Name that gifted garments to Draupadi in distress?”

The manner in which Haridasas presented devotion to the common man is eminently practical and utterly praiseworthy. Rituals are welcome, but they can be dispensed with if one is not able to generate sincerity, shraddha to the task. The devotee’s heart should be involved in every one of the rituals, that he is doing this act of stringing a garland or waving the camphor light or washing the vessels used for worship for someone who is very much present before him. The moment such involvement comes, the Deity is indeed near to him. Better still, offer all the work you do to the Divine! It is the bhāva that is important. Is a person very sick, unable even to move? Here is the unfailing Purandaradasa showing us the way:

“Those who have no strength
Can also worship in an easy way,
And become servitors of the Lord
Who has lotus-like feet.

The lamp used for chasing away darkness
Will be the camphor-waving for Hari.
The cloth you are wearing
Is the consecrated garment.
The turning of the corn-pounder
Is going round the pradakśina.

Sleeping stretched on the floor
Is performing salutation.”
Further on, Purandaradasa asks the devotee to consider his own family as sat-sangha, and day to day conversation as Harinama sankirtana! Why, have the meditative bhāva that the central room of your house is Udupi or even Vaikunta itself!

The colloquial and conversational style removes all divisive curtains between the deity and the devotee. Like Perialvar tempting Krishna with sweets made of jiggery, Purandaradasa prepares a sweet tempting fellow-devotees:

“For the sweet porridge of Rama’s name
Krishna’s name is sugar;
Pour the ghee of Vittala’s name --
Taste it! Slurp it!”

Musical rendition has always been very important for the Haridasas; the Alvars repeatedly refer to ‘paadi’ (singing) when uttering the Lord’s name; So did Madhvacharya who laid great store by repeating and singing the Lord’s names and is described as a great musician. We learn from the eminent author Bannanje Govindacharya that there is some significant information about musicology in his works. Who else but one with a strong sense of rhythm and firm control over syllables could have given us the last of the Dwadasa Stotras?

\begin{quote}
सुन्दीमतन्दि	गोतिन्द	िन्द दे	| 	आनन्दतीर्थपिानन्दिि्द
\end{quote}

(Stotra XII, verse ii)

There is variety in the use of musical modes by the Dasas, even as it is in the Alvars who base themselves on ancient Tamil musicology where the ragas are tuned to the season and mood. Like the Alvars, the Dasa Sahitya releases us from the bondage of caste. If Perialvar talked of Tonda-kulam (Race of Servitors) as the only truth, the Haridasas raise high the flag of Dasakoota. The finest instance comes from Thimmappa generally known as Kanakadasa. Which of us has not lost our heart to the voice of P. B. Srinivos singing for the soulful acting of Dr. Rajkumar to get darshan of our little Krishna standing with a churner stick in his hand at Udupi?

“Open the door and grant me darshan
O Hari! O Narahari!
Can’t you hear me crying out?

While you rested on the snake
Swimming in the milky ocean,
In the company of Lakshmi,
The elephant cried out:
‘O Primal Cause!’ The very moment
You rushed to his succour!

You gave endless garments
To the queen of Bhima.
You saved Ajamila in time.

Is there any special time for you
Lotus-eyed Adi Kesava
Who resides in Kakinela?”

Thanks to the speeding up of communications as also the phenomenal progress made by the internet, today the Dasa Sahitya is a global presence. At the same time, it remains an enlightening and ennobling experience to go to an obscure village like Kompatti (Karur district) and sit quietly in the corner of the two centuries old Sri Raghavendra Swami Brindavanam as evening falls over the land and one watches the tiny waves of the river
Amaravati. And then from nearby comes the moving voice of an old man, while I close my eyes:

“Roga harane krupa sagara Shri guru
Raghavendra paripaliso ...
Ghanna mahima Jaganatha Vittala priya
Ninnaaradhane madiso.”

This is Santha, this is Saukhya, this is the guidance of the Angel of the Way, this is being in the presence of the Divine, this is Ananda.

“Kangaliddu yaathake, kaveri rangana nodade...”
Mystic Yogi and Haridaasaru:

*Sri Mahipathi dasaru*

Vasu Murthy

Sri Mahipathi dasaru has a unique place in the Haridaasa lineage. He is unique among the Haridaasas in describing the inner experiences and bliss of the meditation in his compositions. No where else can we find such detailed experiences of ones inner experiences. In his spiritual quest, he had gone out side the tradition and interacted with Sufi saints and yoga teachers from other traditions. He was not given proper place in the Haridaasa lineage for a long time due to this. Recently, he has been fully accepted as a Haridaasa. His compositions go into detail with yoga saadhana and inner experiences as part of the saadhana more than other Haridaasas. His compositions put into the words, indescribable inner experiences and bliss from yoga saadhana.

This article uses the description of the mystical compositions of Sri Mahipathi dasaru from the talks given by Sri Bannanje Govindaachaaryaru.

**Biographical sketch**

*Sri Mahipathi Dasaru (1611-1681)*

Sri Mahipathi Dasa was the son of Sri Koneri Rao, an orthodox and ardent devotee of Sri Hari. Sri Koneri Rao was an outstanding sanskrit pandit, well respected in the area of Bagalkote. When Koneri Rao wanted to perform the Upanayana of his son, the astrologer who saw his horoscope predicted that Mahipathi would lead a royal life and become a sacred yogi.

Mahipathi continued his early education with his father and became a popular scholar like him. He became very fluent in Sanskrit, Marathi, Hindi, Kannada, Urdu and Persian. His philosophical discourses were very popular and attended by thousands.

One day, Khawas Khan, a minister in Adil Shah’s court, was passing by the Narasimha Temple where Mahipathi Rao was conducting a discourse and saw thousands of people listening to the discourse. Khan listened for some time and liked what he heard. He wanted a discourse to be conducted in his house too. Mahipathi immediately agreed to do so.

The next day, Mahipathi conducted a discourse in Khan’s house. He explained incidents from Bhagawatha, Ramayana etc in urdu and persian, languages which the people in the house understood. His discourse was so well liked that it became a practice and henceforth discourses were conducted both in Khan’s house and the temple. Many muslims, including mullas, attended his discourse and appreciated his knowledge and scholarly attitude.

Once, the Nawab’s auditors were in a fix as they could not rectify a mistake in their accounts. Somebody suggested that Mahipathi should be consulted as he was good at accounts. When Mahipathi saw the accounts he immediately identified the mistake. The Nawab was very happy and appointed Mahipathi as his courtier. Eventually, Mahipathi’s sincerity and hard-work made him the Diwan.

Mahipathi married a girl called Tirumala, and led a very simple and austere life, even though he could afford luxuries and comforts.

**Spiritual Quest:**

In Bijapur, there lived a brother and sister Sufi Saints called Shahanunga and Shahanungi. They were very popular as they could predict the future. However, their existence and character seemed to something of a mystery as nobody knew where they lived, what they ate, or wore. They were very pious and respected by both Hindus and Muslims.
One day, Mahipathi was inspecting some construction work on the banks of a water tank. Shahanunga came there and was curious to know what Mahipathi had in his hand. Mahipathi told him that it was the Nawab’ ring (raja mudra). Shahanunga begged Mahipathi to give the ring and upon receiving it, threw it into the the tank. Mahipathi was scared as the ring was a symbol of the Nawab’s position and power, and could not be trifled with. So he pleaded with Shahanunga to retrieve the ring. Shahnunga asked his sister to get the ring. She immediately retrieved hundreds of identical rings from the water. The baffled Mahipathi could not identify the Nawab’s ring and requested Shahanunga to help him, whereupon Shahanunga retrieved his ring and uttering the words “mouth ka Phan”.

Words “mouth ka Phan” means smell of dead body. After pondering about the meaning of this word for a while, his mind became clear and he became disinterested in the worldly affairs. Mahipathi approached Shahanunga for what do as next steps for Realization. Shahanunga asked him to go to Bhaskar Swamy of Sarawada and become his disciple. After this Mahipathi decided give up his position and go to Bhaskar Swamy. Even though the Nawab was initially reluctant to let him go, he relented on hearing Mahipathi’s goal, and wished him luck. Even Tirumala was happy with Mahipathi’s decision and decided to accompany him to Sarawada.

Bhaskara swamy taught him all the yoga and meditation techniques in a small amount of time. Sri Mahipathi daasaru accomplished all the Yoga saadhana in a short amount of time a Sri Mahipathi daasaru gained mastery of complex Yogic techniques like Vajroli, Kechari mudra etc.. He attained God realization quickly.

Bhaskar swamy also blessed the couple to have illustrious children. Mahipathi and his wife stayed with Bhaskar Swamy for some time before going to their native place in Bijapur.

**Songs on inner experience:**

Sri Mahipathi daasaru has written many songs on inner experience and saadhana using meditation. We will go through couple of songs here.

**“Siddhaanta vidu noDi”**

Explanation of this song is from the discourses of Sri Bananje Govindaachaaryaru. In this song, Sri Mahipathi daasaru describes the process of Saadhana. In the first two lines, Sri Daasaru says that True knowledge does not happen without the blessings of a qualified Guru. Only wise people know about this bliss from the saadhana (spiritual practice). The song is translated into English. This is only an approximate translation to give the gist of the song.

True knowledge is Sadguru’s blessings,
Wise men know spiritual bliss
Baby faced Legless cow,
Ate black Tiger,
Frog jumped from water,
Ate hood of root snake.
Tailless mouse wove a net,
Broke head of a fat cat,
Tongueless Rabbit stretched,
Caught throat of mighty Dog.
Deaf one heard sounds of divine yoga,
Blind man saw it with wonder,
Mahipathi saw this mystery,
Surrendered to God.

**Meaning:**

In the first two lines, Sri Daasaru says that True knowledge does not happen without the blessings of a qualified Guru. Only wise people know about this bliss from the saadhana (spiritual practice). Importance of Bhakti for one’s Guru has been told many places in Vedas and Haridaasa literature. “Yasya deve paraa bhaktiH yathaa deve tathaa gurau” We have to have same bhakti for the Guru as we have for God. Haridaasasru says “Guruvina gu-llaama naagada tanaka doreya dalla mukuti”. Unless one becomes subservient to the Guru, one can not obtain liberation. True Guru is one who has got self realization and can guide the disciple in the path of realization. Spiritual bliss is bliss arising inside. Most people are conditioned to believe that happiness comes from outside. True bliss is the one that comes from inside.

In the next series of verses, Sri Mahipathi daasaru describes events that appear to be illogical. These are called “MundigegaLu” or riddles in Haridaasa literature.

These are really descriptions of his yogic saadahana. These apply to everybody who goes on the inner path of self development. Once we go through these lines and understand the real meaning of these lines, we can appreciate the wonderful way Sri Mahipathi daasaru has described the inner saadhana.

First line says that Legless cow a black Tiger. This line is saying Inner cow slays the inner tiger. Here cow refers to True knowledge obtained from the Vedas. Word Gau for Cow in Sanskrit also means Knowledge. Legless cow refers to the knowledge that comes from sound or the knowledge from the Vedas. This knowledge comes from Guru. Baby faced cow refers to the true knowledge that pure and innocent like a child. Inner Tiger refers to the anger and cruelty that exists inside us. This line is saying that inner cow of knowledge should destroy the inner tiger consisting of anger, cruelty and all negative emotions and qualities. Bhagavad Gita says “JnaaagniH sarva karmaaNi bhasmasaat kurute Arjuna”, fire from True knowledge destroys all the past karmas. This line has a beautiful description of the inner transformation from saadhana (spiritual practice) that destroys negative qualities and tendencies inside all of us.

Second line talks about a frog that jumps from water and swallows the hood of the root snake. This water offers to the premordial water before creation. Vedas say that “tama saeet.. Sarvamaa salilam..” Tamas, darkness was there every where, there was water every where. Frog refers to the Tamas or ignorance and negative qualities that is inside every being. Root snake refers to the Kundalini energy in the moo-laadhaara chakra or root chakra. Kundalini energy via spiritual practices raises up and starts flowing upwards. This refers to the snake raising its head. The Frog of inner darkness cut off of the hood of the snake of the Kundalini energy that is at the root chakra. This means that darkness inside us prevents us from making spiritual progress. We have a diagram of the Kundalini and seven chakras and how the serpent energy rises through the spinal column here.

We can see how sri Mahipathi daasaru describes the effects of saadhana in mystical terms.

Next verse talks about an inner mouse that breaks the neck of a inner fat cat. This refers to the next stage...
of spiritual evolution. Here the Kundalini energy goes from the root chakra and reaches the Heart chakra. Heart chakra is said to contain butter. Butter refers to the bhakti that gets enhanced when Kundalini energy reaches the heart chakra. Cat refers to the inner suspicion or faithlessness that questions the knowledge about God and creates doubt and suspicion about God. This cat of inner suspicion and agnosticism has eaten the butter of devotion and faith. Inner mouse refers to the Guru’s teachings or Guru upadesha. Inner teachings of the Shastras are also referred to in the Puranic story of samuda mathana or churning of the seas by Gods and Demons in the Puranas. Churning of the sea represents the churning of the knowledge from the shastras by the means of inquiry or Jignaasa. This Guru upadesha, and the resulting inquiry in the form a mouse cuts through the net of inner suspicion and agnosticism and restores the butter that comes from true bhakti and faith.

Again Sri Mahipathi daasaru has given a beautiful description of the process of saadhana that restores the true bhakti in God. Sri madhvaacharyaru refers to this as Jnaana poorvaka bhakti. This means that Bhakti should come from true study of shastras. After the Shastras are truly understood by spiritual inquiry (Jignaasa) under a God realized Guru, then bliss from inner bhakti comes to the disciple.

Second line of the second verse refers to a rabbit that doesn’t speak. This refers to a realized soul who is mostly silent. Truly realized person does not talk unnecessarily about worldly things. He is mostly silent. Barking dog refers to the unrealized persons who are always talking about worldly things. Truly realized person does not pay attention to the barking dog sounds of persons who talk incessantly about worldly things.

Last verse talks about the Divine yoga is heard by deaf man. This refers to the inner divine sounds that arise from the Yoga saadhana. This sound is not an external sound. Yogis hear inner sound of OM and other divine sounds. Yogis also hear about inner light and visions during their saadhana. This is the next line about blind man seeing the vision. Third line says Mahipathi saw all these mysteries. This refers to Sri Mahipathi daasaru experiencing all these inner experiences as part of his Yoga saadhana. After Sri Mahipathi daasaru saw all these strange mysteries, last line says that he surrendered to the God. This completes the Yogic journey where the devotee achieves realizes and completely surrenders to the Lord.

In summary, we can see how Sri Mahipathi daasaru has given an amazing description of the process of Yoga saadhana in mystical terms.

**Summary:**

In this article we have seen the unique life history of Sri Mahipathi daasaru. He interacted with mystics and yogis from all traditions and learned from teachers in different paths. We saw one example of how Sri Mahipathi daasaru has described the process of Yogic Sadhana in mystical terms that requires deep analysis of the lyrics. Lyrics open up and give deep understanding of the Yogic process that benefits all devotees and seekers.

**References:**

1. Talks on Sri Mahipathi daasaru by Sri Bannanje Govindaacharyaru
2. Mahipathi daasara HaaDugaLu - Songs of Mahipathi daasaru - Book edited by Kavya Premi. Publisher: Samaaja pustakaalaya Dharward
3. Life history of Sri Mahipathi daasaru - Dvaita.org
Sri Purandara Daasa as a social reformer

Kesava Rao Tadipatri

It is well-known that Sri Purandara Daasa was a great devotee, follower of Madhva siddhAnta, musician, scholar, a model person filled with jnAna, Bhakti and VairAgya.

In his times, enormous importance was given to some rigid thinking, which stressed on certain things at the cost of a lot more important things. Sri Purandara Daasa (henceforth will refer him as Daasaru)) was fearless to point them out without any hesitation. We will look at some of those things.

Shuchi or shubhrata or cleanliness is very important. Cleanliness is next to Godliness. However when it took a wrong turn and affected some good people in the name of “maDi”, Daasaru confronted in strong way as follows.

“Why do you make a big issue about MaDi again and again? MaDi has to be made more meaningfully, which differs from what you are doing. Indulging in the meditation of BhuramaNa Sri Hari is indeed the true maDi. Soaking the garments in water and then drying and wearing them is not real maDi. The true maDi is discarding desire, displeasure, greed and jealousy and leading a life devoid of them. Without worshiping son of Vasudeva, consuming others' food with no concern for flawed life and getting entangled to the hook of Yama – is that maDi? If Brahmana guests come to the house in the afternoon in exhausted mood, consuming the food without offering anything to them, that is a terrible maDi. Does maDi mean washing the body, which is an abode of excretory impurities, with utmost care? The true maDi is washing away the earned sins, by reciting the sacred names like Achyuta and anAmTa. The real maDi is meditating on Purandara ViTThala day and night by praying with high devotion seeking protection and also bowing to the feet of Gurus and elders.”

In another song, he condemns that maDi in strong terms:

“Oh Despicable One! You jump up and down yelling 'maDi' thrice. Where is maDi? Oh Despicable One! You are maDi and you are mailige(opposite of maDi). Let your maDi be burnt. Oh Despicable One! You are dancing in the abode of bones, skin and excretory impurities. Oh Despicable One! You are suffering in this body, which contains nine openings...Washing the skin will not remove sin, without knowing the secrets about Him. Sing the glories of Purandara ViTThala, the father of Brahma himself.”

We have to note that Sri Purandara Daasa did not oppose the real maDi, but did not condone pseudo-maDi.

Similarly Daasaru himself went on pilgrimage so many times, but he does not like showy behavior.

We have to note that Sri Purandara Daasa did not oppose the real maDi, but did not condone pseudo-maDi.
“By taking bath in PuNyatIrthas, one wash away the bodily dirt, but not the dirt in the mind. If one submerges in many sacred rivers and lakes of pilgrim centers, what is the use of taking all that trouble if one is interested only in materialistic pleasures and is intoxicated with anger and greed? Would the wise call such person, who shows all that pomp, as BhagyavaMta? Pretending like a Yogi, craving for the praise of people, if one acts like a crow, takes a dip in the river, will he get the fruits of Maagha-snaana? While one is desiring bad for others, blaming the gurus and elders, craving for other women as sources of pleasure, if such a person exhibits pomp by pretending like a hard-core saint, by sitting on a river bank, what good is it? With craving for money, if one acts like Hari Daasa, roams around all over, goes to Kashi, but does not give up greed and makes the mind run after mean things, will the fruits for kAshi yAtre come? When parents are wandering around for food, some persons do not inquire even one day and moves about some attractive women seeking pleasures; and after the father dies, the persons feed one hundred vpiras and foolishly claim that their father is all satisfied. What good comes out of reading scriptures, what good comes out of listening pravachanas, when there is no achyutana dhyAna with proper jnAna is not there? When mind is mean, what good comes out of mauna, niyama and niShTha? Oh crazy one, will Srinivasa Purandara ViTThala be pleased?”

It is well-known that Daasaru gave up all his wealth and took up to “daasara life”, due to the main role of his wife. So, he did not hesitate to give that credit to his wife.

“All happened for good only. It became the wealth of Sadhane for the service to Lord Sridhara. Was ashamed to carry the palanquin. Glory to my wife, she made me carry the palanquin. I was too proud to carry a begging bowl(GopAla buTTi) like a king. Glory to my wife, she made me carry that. I was hesitant to wear Tulasi mAla as if I was a king. The Lotus eyed Purandara ViTThala made me wear that.”

Similarly Daasaru never hesitated to stand against pomp, hypocrisy and any kind of wrong behavior. Fearless support for principles that he stood for is a great virtue.

|| hari ninnAshraya maaDaDiDdare enage aaNe ranga ||
Among the various goals in human life, the four purushaarthaas are considered as primary goals. Similarly amongst the Karnataka Haridaasas, four names stand out. There have been hundreds Haridaasas who have come before and after them and have given yeomen contributions to the Haridaasa literature. These four Haridaasas have received a special mention and continue to do so even to this day. Their works and words are given the same level of respect as any other samskrita philosophical work. Many vedic scholars undoubtedly use the works of these four Haridaasas as words of clarification when faced with a doubt in philosophical works of Acharya Madhva and his commentators. These four divine Haridaasas are Shri Purandara Daasa, Shri Vijaya Daasa, Shri Gopala Daasa, and Shri Jagannatha Daasa.

This is a small attempt to share some glimpses of life, history, and contribution of Shri Gopala Daasa to the Haridaasa tradition and Madhva philosophy. Shri Gopaladaasaru has gained the respected and fond title of ‘bhaktiyalli bhagaNa ‘. He is the first disciple of Shri Vijaya Daasa and has the unique recognition of having given 40 years of his life to Shri Jagannatha Daasa.

**Childhood**

Shri Gopala Daasa was born in the village of Mosarukallu in the present day Devadurga taluk of Raichur district in Karnataka, India. Historians say that he was born in the year 1717. His father’s name was Murari Raya and mother was Venkamma. Born in a poverty ridden family, Shri Gopala Daasa was named Bhagna and had three younger brothers. His father died when Bhagna was a small child. As Bhagna’s uncles did not support the orphan family, Venkamma had to leave the village and relocate to Sankapura village of Gadwal kingdom (present day Mahabubnagar District of Telangana). Venkamma had to work hard and also beg at times to take care of her four children. The local teacher took pity on the children and started teaching them the basics of deva puja and other mantras. Bhagna was able to complete the entire 8-10 years curriculum in a matter of 2 years. He decided to do austere penance for more than two years maintaining silence and contemplating the Gayatri mantra to attain the powers bestowed by such austere penance.

Bhagna was now a very wise person and the people in the village started respecting him and. He became a good poet and defeated many other poets who came to the Gadwal kingdom to challenge the local poets. Subsequently, the mother and son moved to Uttanoor and there he spent time telling fortune of the people who consulted him and rest of the time he started composing poems in praise of the lord Uttanoor venkateshvara with the pen name venkata krishna. The lord used to dance to the praises of Bhagna. Meanwhile, his three younger brothers who had gone to serve the king of Gadwal went through bad times and were accused of robbery and jailed. Bhagna saw this through his divine vision and was able to save them and bring them back. In due course of time, they realized that going behind worldly wealth is futile and started moving towards the path of jnana and bhakti and eventually became his disciples and became haridaasas.

**Haridaasa Deekshe**

Sometime later, Bhagna relocated to Adavani (present day Adoni, Kurnool District, Andhra Pradesh) and spent some time with the Diwan of Adavani, Panganama Thimmannayya. Wherever Bhagna went, his fame of astrology and fortune telling followed him and he had a good livelihood. He decided to visit the holy place
Kashi. During this visit, he meets Shri Vijaya Daasa who was already a realized soul having received his ankita (pen name) through special grace of Shri Purandara Daasa in his dreams. Shri Vijaya Daasa developed a unique fondness towards Bhaganna and moulded him into the Haridaasa path. In Adavani, in the Mangaraya Temple (Hanuman temple consecrated by Shri Vyasa Tirtha) Shri Vijaya Daasa bestowed the ankita of Gopala Vittala to Bhaganna and from that time, Bhaganna came to be known as Shri Gopala Daasa.

**Gopaladaasaru practiced brahmacharya throughout his life**

Grace on Shri Jagannatha Daasa: In the year 1727, in the village of Byagavatta of Manvi taluk, Raichur district, a bright boy, Shrinivasa was born to a great haridaasa Shri Narasimha Daasa. Shrinivasa was extremely intelligent and mastered the philosophy of Acharya Madhva. He was considered second to none during his time. He became a great scholar to the extent that he started showing arrogant behavior and looked down upon the kannada language and the haridaasas who were praising the lord by singing songs in Kannada.

This was a golden period for haridaasa movement in the Raichur region where the greats like Shri Vijaya Daasa, Shri Gopala Daasa, Shri Kalluru Subbanacharya, Shri Divan Timmannaya, Shri Vyasa Tatvajna Tirtha had taken Haridaasa literature to new peaks and were spreading it like wildfire. In this backset, the great scholar Shrinivasacharya started exhibiting dislike towards haridaasas and looked down upon the kannada language and the haridaasas who were praising the lord by singing songs in Kannada Shri Vijaya Daasa in his abundant kindness wanted to uplift Shrinivasacharya and invited him for puja and prasada. Shrinivasacharya excused himself with a fake stomach ailment. This fake stomach ailment becomes real and unbearable. When he approaches Shri Raghavendra Swami to cure him, Rayaru appears in his dream and makes Shrinivasacharya realize that he is dealing with a great Haribhakta and asks him to surrender to Shri Vijayadaasa and pray him to show the right path.

Shri Vijaya Daasa suggests to Shrinivasacharya that his disciple Shri Gopala Daasa can show him the right path and cure him of the ailment. Through some songs, we come to know that Shri Gopala Daasa also cures his stomach ailment by take it over on his own body from Shrinivasacharya and suffered the same through rest of his life. Shri Gopala Daasa used to go on pilgrimage to Tirupari regularly which required lot of austerities to be followed. Shrinivasacharya insisted on joining the pilgrimage and followed all the austerities. Since he was recently cured of the stomach ailment, succumbed to the weakness and exhaustion and died in Tirupati. Shri Vijaya Daasa gives a divine message to Shri Gopala Daasa by instructing him to donate 40 years of his remaining lifespan to Shrinivasacharya. Shri Gopala Daasa immediately does so and brings him back to life.

**Contributions to Haridaasa Sahitya**

While we can say without a second thought that Shri Jagannatha Daasa is the number one contribution to Haridaasa Sahitya, Shri Gopala Daasa has produced hundreds of hari daasa songs, sulaadis, ugaabhogas, and other larger works. Some popular devara naamas include *kayo shri naarasimhaa, aava rogavu enage deva dhanvantri, enna binnapa kelu dhanvantri daya maadu, idu enu charita yantrodharaka, vaadiraja munipa, rathavanerida raghavendra*. His *vairaagya sulaadi* is a very important work and a must read for any student of philosophy which explains in depth the how one should follow vairaagya and the true qualities of resignedness, asceticism, and quietism.
Shrinivasacharya comes to know the entire background of the new life he got and the great sacrifice Shri Gopala Daasa has made. Shri Gopala Daasa fondly takes him as disciple and shows him the path of Haridaasas and blesses him with the ankita Jagannatha Vittala, after which time Shrinivasacharya comes to be known as Shri Jagannatha Daasa. This 40 years new lease of life was required to enable Shri Jagannatha Daasa create his magnum opus Shri Harikathamruta Saara and thousands of other smaller works.

Shri Gopala Daasa was also a great artist. He had understood the philosophy of Acharya Madhva in-depth and has created many paintings on large canvases that depicts the brahmanda. In addition he has drawn in detail various canvases that depict the viraat roopa of the Lord with the inner meanings of the upanishats, the 18 puraanas, bhagavad geeta, Acharya Madhva’s tantrasaara, and Shri Vijaya Daasa’s kankanakara sulaadi to name a few.

Shri Gopala Daasa’s disciples:

One of the most important contributions a Haridaasa can make is to mould and leave behind able disciples who will spread the glory of the Lord. Shri Gopala Daasa initiated many students into the path of Haridaasa. Primary among them were his three younger brothers. Their works shed a lot of details on the life and history of Shri Gopala Daasa. Another important disciple was Shri Vyasa Tatvajna Tirtha. He also had many women disciples the most famous and important of whom is Helavanakatte Giriamma.

Shri Gopala Daasantargata Shri Raghavendra Guruvantargata Bharati Ramana Mukhya Pranantargata Shri Gopala Krishnaarpanam.

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daasarendare purandara daasarayya
vAsudEva kRShNana sUsi pUjisuva ||pallavi||
grAsakillade pOgi parara manegaLa pokku
daasanendu tuLaSL mALe dhariSi
bEsarillade avara kADI bEDi baLaLIsuTa
kAsu gaLiSuva puruSha haridaasane ? ||charaNa 1||
yAyivArava mADI viprarige mRShtAnNA
prLyadali tanondu koDada IObhi
mAYa samsAraddLI mamate hecchAgiTtu
gAYanava mADalava haridaasanE ? ||charaNa 2||
nItiyellava maretu nigamavEdyana nitya
vAtasutanallihana varNisutali
gltA nartanadinda kRshNANNA pUjisuva
pUtAtma purandara daasarivaraya ! ||charaNa 3||

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|| purandara viTHala neenoliyadiddare ninage aaNe||
 Literary Forms in Haridaasa Literature
Vasu Murthy

[Translation and analysis of part of the book "Daasa Saahitya: Ondu Saidhdhaatika adhyayana (Haridaasa literature: A Philosophical study)” by Dr. RG Gudi]

**Introduction**

Haridaasa literature (Sahitya) is one of the foremost forms of Devotional literature in South India. Haridaasa lineage (Parampara) started from the time of Sri Madhvaacharyaru and has continued up until the current day. Devara naama or Kirtana or a metered literary composition set to the music has been the primary literary form used by Haridaasas. In this article we will consider other literary forms used by Haridaasas to spread their message of devotion.

**SuLaadi**

This is one of the great contributions of Haridaasas to the devotional literature of Karnataka. After Kirtanas or Devara naamas, this is the most popular form of compositions (Kritis). Etymology of SuLaadi is SuLu + Haadi = SuLaadi (easy path). SuLaadi represents easy path for obtaining the grace of Paramaatma.

Other scholars provide other explanations of origins of SuLaadi. "sooDa" is a distorted form (apabhramsha) of Samskrita word "Shuddha" (pure). In the old days, people used to sing prose form of literature using a single raaga. Haridaasas formalized singing of 'sooDa" with seven taalaas (beats) such as Dhruva, maTTya, Roopaka, JHampa, tripuTa, aTTa and eka taaLaas. They gave the name of "sooDaadi" or "suLaadi" to this form of composition.

Sri Vijaya daasaru has composed a suLaadi called "Kankanaakara suLaadi". There he has explained the esoteric meditation based upaasana called "Chakraabja mandala pooja". There he has explained upaasana of various devataas and Sri Hari using abstract sacred geometric shapes. It is a quite complex topic that Sri Vijaya daasaru has explained using the use of SuLaadis. This shows the power of SuLaadis to explain very complex subject matter.

Sri Vijaya daasaru has written a quite a number of suLaadis. He is known as "SuLaadi daasaru" since he has written many number of SuLaadis.

**Usage of SuLaadi**

SuLaadis are used for exploration of deeper philosophical concepts compared to kirtanas. Hari sarvottamatva (supremacy of Sri Hari), guru bhakti, guru upadesha, vairaagya (renunciation) are some of the topics covered in suLaadis

SuLaadis are not as popular as kirtanas. Some of the reasons could be the complex subject matter explored in the suLaadis. Lack of melodic variations and difficulty of singing the suLaadis might be the reason.

We should not let the valuable literary form suLaadis go extinct. Let us try to study them, learn the philosophical and metaphysical subjects explored in the suLaadis and benefit from the important literary form given to us by Haridaasas.

**Examples of SuLaadis**

Here is first part of Narasimha Sulaadi composed by Sri viJaya daasaru. **Even though Raaga is specified in this SuLaadi, it is a laya pradhaana or focused on taala or beat. This is one of the very important SuLaadis**

|| hari ninnAshraya maaDadiddare enage aaNe ranga ||
Ugaabhoga

Ugaabhoga is another specialized form of Haridaasa composition. These are short forms similar in form of a shloka, but are used to convey significant meaning underneath. Most people believe that in the 15th and 16th century, ugaabhoga started being similar to SuLaadi form. Later on ugaabhoga got separated into an different literary form.

Origin of the word

Sharjna deva’s Sangeetha Ratnaakara work says that “udgraaha”(starting portion of Raaga), “melaapaka” (further development of raga), “dhruva” (peak development of raga), “aabhoga” (ending phase of the raaga). There may be another portion called “antara” in between “dhruva” and “aabhoga”. A composition that has these five elements is called “udgraahaabhoga” which has been converted to “ugaabhoga” in kannada. Not all scholars agree with this explanation. Some of the ugaabhogas have only two or three portions instead of five.

Use of Ugaabhoga

Ugaabhoga has been used by Haridaasas to present the righteous living, Ethics, spiritual principles and stuthi (praising of the Lord) concepts to the people. Here is an example of a Ugaabhoga:

Deena Naanu – Hamir Kalyani - Ugabhoga

Deenanu Naanu samastha lokake Daani neenu Vicharisalu matheena naanu mahamahima kaivalya pati neenu Eenu ballenu naanu neletu jnanamoorti neenu Ninna samaanarunte deva deva rakshisu namma anavarata.

Meaning: I (nnanu) am downtrodden (deena), you (neenu) are the giver (daani) to the whole world If you ask me (vicharisalu), I am stupid (mati heena), you are the great kaivalya pati What do I know, you are the embodiment of all knowledge

composed by Sri Vijaya daasaru. People use this for daily paarayana.
This ugaabhoga seems to have two parts, “udgraaha” in the first three lines and “aabhoga” in the last line.
ugaabhoga is a form that has no taala and is svara pradhaana or melody oriented. It is usually sung in “viLamba kaala” slow pace. Ugaabhoga is sung before the kirtana or devara naama is sung.
Ugaabhoga distills the spiritual principles in a short form four lines. In some respects resemble Zen koans which are some times even more succinct and cryptic. In the spiritual and literary tradition of Karnataka, they resemble the vachanas of Shaiva tradition in Karnataka. Some people say that vachanas and ugaabhogas have a common origin earlier in the history.

Ugaabhoga remains in practice even today, even though it plays secondary role to the main literary form of Kirtanas.

Summary

We have seen two other important literary forms of Haridaasa Literature, suLaadis and ugaabhogas. We hope that this article gives a glimpse into the There are some other minor literary forms such as vrutta naama, dan-Daka, RagaLe and Gundakriye which we have not explored in this article.

References

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2) Karnataka Bhakta vijaya – Sri Belur Keshava daasaru
3) Sripurandaraashrama.org

Baliya manege vaamani bandanthe bhagIrathage Shrigange bandanthe mchuKundage shrIrakunda bandanthe gOpiyarige goVinda bandanthe vidhurana manege shrIrishna bandanthe vibhlshaNana manege shrIraama bandanthe ninna naamavu bandu enna naaligeyali nindu salahali shri purandaravittalaa |
Endless Strife
Dr. M.S. Nataraja

(A simple translation of Purandara Daasa's “anuGAlavu ciMte”)

You feel endless strife in your life
Until you show faith in Sriranaga the Lord!

You worry if you have a wife, worry if you don’t
If you have a dumb wife that is the end of your life!
Say you have an exceptionally pretty wife,
Your have nothing but limitless strife!

You worry if you have children, worry if you don’t
You worry about how to provide for them to eat!
If you have cattle and care for them a lot
You constantly worry of losing what you’ve got!

You worry if you have and worry if you have not
Handful of gold still can’t rid you of that worry!
If you pray to our Lord Purandara Vitthala, though,
You’ll end all your strife, won’t be worried anymore!!

|| purandara viTHala neenoliyadiddare ninage aaNe||
|| hari ninnAshraya maaDadiddare enage aaNe ranga ||
Translations of some daasara pada-s
Dr. M.G. Prasad

Here is Vaikuntha

For those who worship our Lakshmi’s Lord,
Knowing that He is perfect.
Having subdued the grips of desires,
By elevating the desire on Sri Hari,

Having become a slave of the Lord with Vasuki
as His bed,
For Those who focus on the divine icon of Vasudeva.
By destroying the desire, anger, greed,
pride and jealousy,
Due to the compassion of the originator of desires,

For those Having drunk the nectar of His
Names and worship,
Achyuta, knowingly with nine–fold* devotion and discipline.
The Blessed Cauvery as Viraja river,
The Ultimate abode as the Holy Land of Ranga,
The Ultimate Lord (Paravasudeva) as Lord Ranganayaka,
For those who worship with utmost devotion.
Offer to Sri Narahari with love all their noble activities,

Such as taking bath, giving charity and
service to others,
For those who lovingly meditate daily on the feet,
Of The Blissful Lord of Lakshmi residing in Vaikuntha.
Reclining between two Cauveries,

And giving protection for His slaves and,
Is the giver of glorious wealth of His Vicinity to,
For those who worship ever-fresh Purandara Vitthala.

*Nine-fold devotion refers to Listening, Singing,
Remembering, Serving at the feet, Worshipping,
Prostrating, Slavery, Friendship and Self-Surrender.

Original song reference: “....” by Sri Purandaradaasa

Oh! Boatman, I trust you

Oh! Lord, the Boatman, I trust You, as
You are the Husband of Mother of the Universe,
I trust You
The body is like a boat, floating on the worldly water,

This body as the boat has nine openings*,
Oh! Boatman, with your love and enthusiasm please steer this boat,
With the destination in view, please steer this boat.
Oh! Boatman, see the turbulence in my life,

Which are strongly pushing and pulling me,
I am getting caught in whirlpool of birth and death,
Please hold me and take me out of the whirlpool.
Oh! Boatman, see the six types of huge waves*,
Which are becoming enormous and are attacking me,

Nobody else can protect me, only You,
please protect me,
And save me from the onslaught of these waves.
Oh! Boatman, time is passing by and again,

I am surrounded by two groups of five members#,:
Please hold me by hand, Oh! Boatman and, Take me to the land of Truth.
Oh! Boatman, take me through the sublime path, Blessing me with the highest level of devotion,

Oh! Boatman, take me to the giver of liberation
Purandara Vitthala whose land is abode of total freedom.

*Nine openings are two ears, two eyes, two nostrils,
mouth, and excretory and generative openings.
+ Six types of waves are Misery, Delusion, Hunger,
Thirst, old-age and death.
#Two groups of five members are Five senses of per-
ception namely Ear, Skin, Eyes, Tongue and Smell. Five
senses of action refer to Mouth, Hands, Feet, Excretory
and Generative organs.

Original song reference: “....” by Sri Purandaradaasa

|| purandara viTHala neenoliyadiddare ninage aaNe||
Are You in the Illusion or Illusion in You?

Oh! Lord! Are You in illusion or illusion is in You?
Are You in the body? Or is the body in You?
Is the temple in space? Or is space in the temple?

Or both the space and temple are in the eyes?

Are the eyes in intelligence?
Or is the intelligence in the eyes?
Or both eyes and intelligence are in You?
Oh! Hari.Is the sweetness in sugar?
Or is the sugar in sweetness,
Or both sweetness and sugar in tongue?

Is tongue in the intelligence?
Or is intelligence in the tongue?
Or both Tongue and intelligence are in You?
Oh! Hari. Is the fragrance in a flower?
Or is a flower in fragrance?
Or both flower and fragrance in the nose ?

Oh! AdiKeshava of Kaginele
there is no one equal to You,
Oh! Hari everything is in You as breath internalized.

Original song reference: “....” by Sri Kanakadaasa

My body is Yours, my life is Yours

My body is Yours and life is Yours,
All the pleasure and sorrow
that comes everyday are Yours.
Stories from the Vedas and Puranas
listened through ears in pleasing voice are Yours.

The non-resting sights of young attractive forms
seen by the eyes are Yours.
The smell of the flavor coming from
smearing of sandal paste and saffron is Yours,
The taste when relished from the six-flavored food*
by the tongue is Yours.
The body and the five senses,
which are held by the net of illusion, are Yours,
AdiKeshava of Kaginele!
the Father of Bramha, except You,
Are we independent?

*Six-flavored food refer to Sweet, Salt, Tamarind, Spicy, Bitter and Bland

Oh! AdiKeshava of Kaginele
there is no one equal to You,
Oh! Hari everything is in You as breath internalized.

Original song reference: “....” by Sri Kanakadaasa
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**Kesava Naama Tattva**

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**Isha ninna charana bhajane Aseyinda mAduvEnu dosha rAsi nAshamAdO Srisha KESHAVA (1)**

O Lord ! I worship Your feet with love & devotion. You are the controller of this universe. O Lord of Lakshmi devi ! You are the destroyer of the demon called Kesi & so You are known as keshava - padma, shaN^kha, chakra, gada.

Lakshmi rupa- shrI. In this rUpa, Lord resides in the Avvyakta tattva. Syllable of Gayathri: ta
Abhimani devatha- ramA (Lakshmi); Neivedya item/Abhimani devatha- anna/Chandra

**sharanU hokkenayya yenna maranasamayadallininna charana smarane karunisayya NARAYANA (2)**

O Narayana. I take refuge in you. The shAshtras proclaim that one should always remember Lord Narayana & especially so at the time of departing from this world. Our next birth depends on our thoughts during the last moment of our life. Therefore, I beg You to grace me with Your remembrance at the time of my death. You are full of auspicious qualities & devoid of all defects. Hence, You are known as Narayana. You are the refuge of Sri Lakshmi herself. What then need be said of a mere mortal like me? Therefore, You are my only refuge.

**Shodhisayya bhavda kalusha bodhisayyajanavenage bAdhisuva Yamana bAdhe bidiso MADHAVA (3)**

Madhava! I am entangled in this worldly life (samsara) & I am full of worldly desires which lead to anger, greed, delusion, pride & jealously. O Lord, cleanse me of all these vile qualities & fill me with right knowledge. Madhava, You are the master of brahmavidya which leads to Moksha. Therefore bless me with right jnana. The upanishads proclaim that right knowledge is obtained only from those masters who teach Madhwa siddhantha. Madhava ! You are the master of all & you are the master of Yama, the god of death. Therefore, You can save me from the clutches of Yama. Yama who is the humble servant of Lord Narayana has ordered his fearful looking emissaries not to go anywhere near the devotees of Lord Narayana. Therefore, Lord Maadhava, enlighten me & save me from Yama.

**hindanEkayOnigalali bandubandu nOndenAnu indu bhavada bandha bidiso tande GOVINDA(4)**

I have taken innumerable births earlier & in each birth, I have undergone suffering. Now I have taken birth as a Vaishnava & I repent for all my earlier sins. I pray that you save me from the bonds of samsara. All along, I have lived like an animal, merely eating & sleeping with no thoughts of You or my spiritual upliftment. You are Govinda- the cowhead boy. Though I have lived like an animal, pray do not forget me. Put me on the right path & free me from the web of samsara.

govinda- chakra, gadA, padma, shaN^kha

**bhrashtanenisabEda Krishna istu mAtra bEdikOmbe shishtarolage ittu kasta bidisO VISHNAVE (5)**

Krishna ! Please do not consider me as a fallen person. If You do so, I will lose the company of virtuous people. If I am far from noble people, I am also far from You. Krishna, I ask You to pull me away from wicked people & place me in the midst of the virtuous & free me from difficulties, O Vishnu.
viShNu- gadA, padma, shaN^kha, chakra
Lakshmi rupa- padmini. In this rupa, Lord resides in shrOtratattva (ear). Syllable of Gayathri: va
Abhimani devatha- dhikdevatas: iMdra; AgnEya (SE)- Agni; daxiNa (S)- yama; nairuty (SW)- niruR^iti; pashchima (W)- varuNa; vAyuyva (NW)- pravahavAyu; uttara (N)- kubEra; IshAnya (NE)- R^idra; Neivedya item/Abhimani devatha: Milk/Saraswathi

madananayya ninnenmahime vadanadinda nudiyuvante hridayadalli hudugisayya MADHUSUDHANA (6)

O Madhusudhana! Before anything else I worship Your feet with joy & happiness. You, who ever resides in my heart, make me aware of Your presence. May I behold You in my heart.

madhusUdana- chakra, shaN^kha, padma, gadA
Lakshmi rupa- kamalAlaya. In this rupa, Lord resides in mr^idula tvak (core skin). Syllable of Gayathri: re
Abhimani devatha- ahaMkArika prANA Neivedya item/Abhimani devatha: Mandigey/Brahma

kavidukondu iruva pAPA savidu hOguvante mAdu javana bAdheyannu bidisu Sri TRIVIKRAMA (7)

O Trivikrama, I am engulfed in the darkness of sin. Redeem me from the clutches of endless wants & desires. You stand above the three qualities of sattva, rajas & tamas. Only You can save me from sin.

trivikrama- padma, gadA, chakra, shaN^kha
Lakshmi rupa- ramA. In this rupa, Lord resides in eyes (chakshus). Syllable of Gayathri: Ni
Abhimani devatha- Surya Neivedya item/Abhimani devatha: Butter/Vayu

kAmajanaka ninnenAma premadinda pAduvantha nEMavenage pAlisayya swami VAMANA (8)

Lord Vamana! Makes me to sing Your glory with devotion & with Your grace may it become a steadfast habit with me. I am caught in the clutches of worldly desires & I do not sing Your glories with love & devotion. You are the motivator of all my desires. I pray that You motivate me to sing. Your glorious names with devotion.

vAmana- shaN^kha, chakra, gadA, padma
Lakshmi rupa- vr^ShAkapA. In this rupa, Lord resides inside the tongue(jihve). Syllable of Gayathri: yam
Abhimani devatha- varuNa Neivedya item/Abhimani devatha: curds/Varuna

modalu ninna pAdapUje odaguuvante mAdu enna hridayadologe sadanamAdO mudadi SRIDHARA.(9)

Sridhara ! Fill my heart with Your joyful presence so that Your glory is always on my tongue. The tongue speaks of what is in the heart. If my tongue has to talk about Your glories, You should reside in my heart.

shrldhara- padma, chakra, gadA, shaN^kha
Lakshmi rupa- dhanya. In this rupa, Lord resides in interior nose (ghrANa tatva). Syllable of Gayathri: bha Abhimani devatha- Ashwini Neivedya item/Abhimani devatha: Bele/Garuda

husiyanAdi hotte horeva vishayadalli rasikanendu husige hAkadiru enna HRISHIKESHANE (10)

In the struggle of life, I have uttered many untruths to make a living. I have immersed myself in enjoying worldly pleasures. Hrsikesa ! You are the controller of all my organs. I pray that You inspire them to turn towards You & serve You. hrR^ShikeSha- gadA, chakra, padma, shaN^kha
Lakshmi rupa- mangAa. In this rupa, Lord resides in vadana (vAk) (inside the mouth);
Syllable of Gayathri: rgo
Abhimani devatha- agni Neivedya item/Abhimani devatha: Green leaves/Mitra

abdhiyolage biddu bhavadanEkajana baddhanAgi kalushadinda geddu pOpa buddhi tOro PADMA-NAABHANE (11)

I have fallen in this ocean of worldly life (samsara) & I am in sorrow. Kindly guide me to succeed in coming out of it so that I can reach You. Padmanabha.

padmanAbha- shaN^kha, padma, chakra, gadA

|| hari ninnAshraya maaDadiddare enage aaNe ranga ||
Lakshmi- yagna. In this rupa, Lord resides in pANendriya[inside the hand]. Syllable of Gayathri: de Abhimani devatha- dakshaprajApati Neivedya item/Abhimani devatha: Vegetables/Shesha

**kAmrodha bidisi ninna nAma jihveyolage iriso Srimahanubhananada DAMODARA (12)**

O Damodara ! Free me from the clutches of desires & anger. Make my tongue to chant Your name O great Damodara. I wish to tie You in my heart with bonds of devotion but worldly desires (kaama) & anger (Krodha) prevent me from doing so. I pray that You free me from desire, anger, greed delusion, arrogance & jealousy & make me chant Your glorious name & allow Yourself to be tied by bonds of my devotion.
dAmodara- padma, shaN^kha, gadA, chakra
Lakshmi rupa- indira. In this rupa, Lord resides in pAda[inside the leg]. Syllable of Gayathri: va Abhimani devatha: jayantha (Lord Indra's son) Neivedya item/Abhimani devatha: Amla (sour)/Gowri

**pankJaksha nLne yenna manku buddhiyunnubdisininna kinkaranna mAdikollo SANKARSHANA (13)**

O lotus eyed one ! I pray that You free me of my dull wit & stupidity. Make me Your servant. O Sankarshana. I am stupid as I am always thinking of 'I' & 'mine'. Because of my ego, I am far removed from You. You are called Sankarshana as You attack everyone. But right now, I am pulled by the attractions of this tinsel world. Destroy my ignorance & draw me to Yourself.
saN^karShaNa- gadA, shaN^kha, padma, chakra
Lakshmi rupa- hiraNya . In this rupa, Lord resides in pAy u sthAna[excretory system]. Syllable of Gayathri: Sya Abhimani devatha- mitrAkhyasUrya Neivedya item/Abhimani devatha: Huli/Rudra

**Esu janmabandarEnu daasanallavEno nAnu ghAsi mAdadiru nLnu VASUDEVANE (14)**

Though I have had several births, I am Your devotee. You are my saviour. Pray do not make me suffer any more. O Vasudeva, You are the bestower of salvation. Kindly save me from this samsara.

vAsudeva- gadA, shaN^kha, chakra, padma
Lakshmi rupa- hariNi. In this rupa, Lord resides in upastha [private parts]. Syllable of Gayathri: DhI Abhimani devatha- svayambhuva manu Neivedya item/Abhimani devatha: Sugar, Jaggery/Indra

**buddhisunyanaDda enna baddha kAya kuhaka manava tiddi hridaya shuddhi mAdu PRADYUMNANE (15)**

O Lord Pradyumna, I have committed several mistakes as I lack in intelligence. I have a wicked vbent of mind & my heart is sullied. Kindly rectify my mind & purify my heart O Pradyumna. You are the giver of right knowledge to Your devotees. Grant me the right knowledge to know You & bless me with a pure heart so that I may reach You.

pradyumaNa- chakra, shaN^kha, gadA, padma
Lakshmi rupa- nitya . In this rupa, Lord resides in the tanmAtra, shabda[sound]. Syllable of Gayathri: Ma Abhimani devatha- brahaspati Neivedya item/Abhimani devatha: Chatni, seasoning,flavor/ Bruhaspathi

**janani janaka nLne yendu yenuvenayya dlnabandhu Enage mukti palisinnu ANIRUDDHANE (16)**

O Aniruddha ! You are my mother & You are my father. I have gone through innumerable parents in each life but You are my real & constant mother & father. You are the true friend & protector of the afflicted souls struggling in samsara. O Aniruddha! grant me salvation.

Aniruddha- chakra, gadA, shaN^kha, padma
Lakshmi/Narayana rupa- satya . In this rupa, Lord resides in Sparsha [touch].

Syllable of Gayathri: Hi Abhimani devatha- apAna Neivedya item/Abhimani devatha: Bitter items/Yama

**harushadinda ninna nAma pAthisuvante mLAdu ksheap irisu charanadalli prema PURUSHOTTAMA (17)**

O Purushottama ! Grant me joy in remembering Your name & may I have devotion to Your (lotus) feet I am deeply engrossed in worldly affairs & overly attached to transient things & temporary relationships. Bless me to overcome the
pulls of this world & make me meditate upon You with a joyous heart. May I be filled with love & adoration for Your (lotus) feet.

purushottama- chakra, padma, shaN^kha, gadA

Lakshmi rupa- AnaM Dani. In this rupa, Lord resides in rUpa [form]. Syllable of Gayathri: Dhi Abhimani devatha- vyAna
Neivedya item/Abhimani devatha: asafoetida, cardomom, mustard seeds, kesari, jeerige/ Manmatha

sAdhusanga kottu ninna pAdabhajan ittu enna bhEda mAdi nOdadirO ADHOXAJA (18)

A Adhokshaja! Keep me in the company of virtuous people. Bless me with devotion & may I worship Your (lotus) feet. You can be known only through the company of the virtuous for it is they who reveal to us the message of the scriptures. You can be known & understood only through the vedas & the scriptures. It is the virtuous people who can reveal to us the message of the scriptures. Therefore, their company is of utmost importance for the spiritual aspirant. Hearing about Your glories from enlightened people will make the seed of devotion sprout in my heart.

adhoxaja- padma, gadA, shaN^kha, chakra

Lakshmi rupa- sadAshrya . In this rupa, Lord resides in rasa[liquid]. Syllable of Gayathri: Yo Abhiman devatha- udAna Neivedya item/Abhiman devatha: Fried items/Jayantha

charucharana tOri enage pAragAnisayya konege bhArahAkirUve ninage NARASIMHANE (19)

Lord Narasimha! Reveal to me Your beautiful feet & save me from this samsara. I place all my trust in You, O Narasimha! The child Prahlada with unconditional faith in Your lotus feet overcame the evil machinations of Hiranyakasipu & with Your grace, he beheld Your glorious man-lion form. You are the destroyer of this world. Takign the form of Narasimha, You dry up all the waters in the ocean. Similarly, I pray that You destroy the waters of my samsara & save me from the whirlpool of ignorance, doubt & false knowledge.

nArasimha- chakra, padma, gadA, shaN^kha


sanchitAda pAgagalu kinchitAda pldegalu munchitAgi kakedu poreyO swami ACHYUTA (20)

I have committed countless sins in my previous lives. As a result of these sins, I am experiencing pain & suffering now. O Achyuta, rid me of all pain & sorrow & save me. Your name Achyutha signifies that You are imperishable. I pray that You destroy all my sins & grant me everlasting knowledge & happiness.

achyuta- gadA, padma, chakra, shaN^kha

Lakshmi rupa- saugaMdini. In this rupa, Lord resides in Akasha[space] Syllable of Gayathri: naH Abhiman devatha- mahAgaNapati Neivedya item/Abhiman devatha: blackgram/Swayambhuva manu;

jnAna bhakuti kottu ninna dhyanadalli ittu sadA hlna buddhi bidiso Sri JANARDANA (21)

O Janardhana ! I pray that You grant me right knowledge & devotion to You. With no more delay, remove my lowly thoughts & make me to meditate upon You always. O Janardhana, Your name signifies that You have no births or deaths & You destroy our samsara. I pray that You destroy my sins & free me from samsara & grant me salvation.

janArdana- padma, chakra, shaN^kha, gadA

Lakshmi rupa- suMdarl. In this rupa, Lord resides in Vayu [air]. Syllable of Gayathri: pra Abhiman devatha- pravahAvyu Neivedya item/Abhiman devatha: Salt/Nirruthi

japatApAnushtanavillade kupathagAmiAada yenna kripIeyAmAdi xamisasbEku UPEMDRANE (22)

Being immersed in worldly affairs, I have forsaken all my religious duties & strayed from the right path. Please show mercy on me & forgive me.

upendra- shaN^kha, gadA, chakra, padma

Lakshmi rupa- vidya. In this rupa, Lord resides in tejas [fire]. Syllable of Gayathri: cho Abhiman devatha- agni Neivedya item/Abhiman devatha: AhankArika prana/Upendra
I plead with You Sri Hari, free me from the bonds of samsara & keep me in the company of Your devotees. You destroy the sins of Your devotees & so You are called Hari. You also destroy the entire world, hence to destroy the bonds of my samsara is no difficult task for You. Therefore, I ask You to free me from this worldly life & give me the company of Your devotees.

moReyaniduvenayya ninage shardhishyanashubhamatiya irisu bhaktaroLu parama purusha SRI HARE (23)

O Krishna, I beg You not to give me any more births. now that I am in samsara, I request You to protect me. This is all that I ask of Thee, Sri Krishna.

O Kr^iShNa- shaN^kha, gadA, padma, chakra
Lakshmi rupa- sulaxNA. In this rupa, Lord resides in PR^ithvi [earth]. Syllable of Gayathri: yaT.h
Abhimani devatha- dharAdEvi/shanaishvara Neivedya item/Abhimani devatha: Swadoodaka (molasses, Syrup)/Budha

puttisalE bEda innu puttisidake pAlisinnu istu mAtra bEdkOmbe SRI KRISHNANE(24)

All the names of Sri Hari are meaningful & true. Whosoever chants His names everyday, Lord Kesava will protect him.

mareyadale Hariyanama baredu Odi kElidarge karedu mukti koduva Nele ADIKESHAVA (26)

One should never forget to chant the names of Sri Hari. Sri Hari in all earnestness gives salvation to those who write, read & listen to His glorious names. Constantly & devotedly chanting the names of Sri Hari is the only remedy for all sins & sorrows. He is our refuge & He is our goal.
manmanobheeshta varadam
sarvabheeshta phalapradam /
purandara gurum vande
daasashreshtam dayanidhim //