

Vedanshi

The part of the sacred knowledge

Whatever action a great man performs, common men follow. And whatever standards he sets by exemplary acts, all the world pursues.

Chapter 3, Verse 21; Bhagavad Gita

A Monthly Newsletter

Issue No 27: February 2016

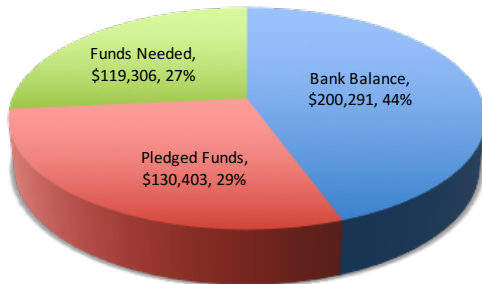
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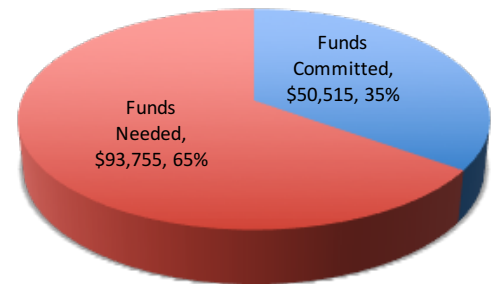


Temple - Fundraising Campaign

Estimated Construction Cost : \$450,000



Estimated Operating Cost : \$150,000



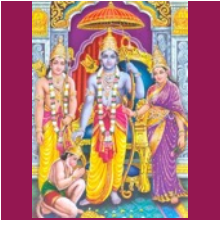
Sponsor Category	Sponsors Needed	Committed
\$15,000	6	2
\$10,000	6	2
\$5000	10	4
\$2500	15	0
\$1000	20	2

Residing Deities

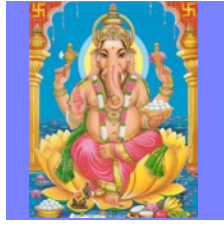
Balaji, Padmavati (Lakshmi), Shiva, Durga, Ganesha, Radha Krishna, Saraswati, Hanuman

Yearly Contribution	Sponsors Needed	Committed
\$10,000	6	2
\$5000	8	3
\$2000	8	0
\$1000	12	4
\$500	15	0
Dollar-a-day	20	11
\$100	75	75

Sita Ram



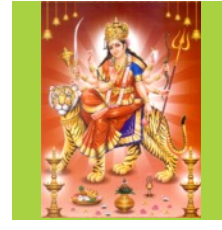
Ganesh



Krishna



Durga



Shiva



Introduction to the Brahma-Sutra - Part I-A

by Swami Dayananda Saraswati

Among the various forms of Sanskrit literature, one is *sutra*. Generally, works in the form of *sutra* (*sutra-rupa-grantha*), are considered source works (*mula-grantha*), and present a particular subject matter. They are often descriptive in nature, like the *Sankhya Sutras* (which are not extant) which present the *Sankhya's* school of philosophy, the *Vyakarana Sutras* that present grammar (*vyakaranam*) using a meta language, the *Vaisesika Sutras*, and the *Yoga Sutras*. These *sutras* form one group i.e. they are descriptive and present a given subject matter.

Then there are *sutra* works that analyze the subject matter. The two works (*granthas*), the *Purva-Mimamsa-Sutra* and the *Brahma Sutra*, which is also called *Uttara-Mimamsa*, analyze the subject matter of the Veda. The *Brahma-Sutra* begins with "Now, thereafter, an inquiry into Brahman [is to be done]", *athato brahma-jijnasa*. It is written by Vyasa and consists of four chapters. In the *Purva-Mimamsa*, the prior portion (*purva-bhaga*) of the Veda is analyzed. It starts with "Now, then, an inquiry into dharma," *athato dharma-jijnasa*. It was written by Vyasa's disciple Jaimini, and analyzes the Karma-Kanda section of the Veda, which consists of various religious karmas, the means (*sadhana*), for given ends (*sadhya*). These *sutras* are analytical in nature, analyzing the various rituals and the part they play in gaining a given end.

Requirements of a Sutra

Here, in the *Brahma-Sutra*, we are dealing with *Uttara-Mimamsa*, analysis of the latter portion of the Veda. The definition of *sutra* is that it be brief (*alpaksaram*), but not ambiguous (*asandigdham*); it must be clear. These are two basic requirements. Not only does it have to be brief and clear, a *sutra* must be meaningful (*saravat*). It must deal with a topic for which there is some necessity for discussion. It should not be something obvious, which we can discover by some other means, because the individual for whom the *sutra* is written is assumed to be a rational person who can think logically. Further, it has to keep the whole picture in view (*visvatomukham*). The law of harmony requires that any new law must be in harmony with the existing ones. *Visvatomukham* means that it faces in different directions, in order to see and to account for what went on before, what is happening now and what is going to happen later. The idea behind the

requirement of *visvatomukham* is that it must fulfill the law of harmony. Another meaning is that one *sutra* can serve more than one purpose. The third *Brahma-sutra sastra yonivat*, for example, is viewed by Sankara in two different ways: Brahman is the source of the *sastra* (*sastrasya yoni*), or the *sastra* is the source, the means to know (*pramana*) Brahman (*sastram yoni*). Both meanings have to be accepted. They are not optional.

Further, a *sutra* must be *astobha*. *Stobha* is something extra that is inserted but does not add to the meaning. In order to remain of minimum syllables (*alpaksara*), a *sutra* has to be free from superfluous words (*astobha*). It has to be concerned only with its subject matter. A *sutra* must also be *anavadya*, without defect. Many defects are possible—a contradiction between what was said before and what is said later (*purvapara-virodha*), a grammatical defect, or a fault in using a means of knowledge (*pramana-virodha*). There should be no defect with other disciplines of knowledge. These are the general rules for a *sutra*.

Sampradaya

The *sutra* literature, especially that of *Mimamsa* and *Vyakarana* are not very self-explanatory. They depend on tradition for their elucidation. This is *sampradaya*. The meaning of *sutras* like, "Now,



Maha Shivratri

Monday, March 7th, 2016

Nishita Kaal Puja Time= 23:53 to
24:43

Lafayette, Louisiana, US Time

Feb & March 2016 Dates

Based on Lafayette, Louisiana, US Time

22 Monday	Magha Purnima
04 Friday	Vijaya Ekadashi
07 Monday	Maha Shivaratri
08 Tuesday	Surya Grahan
18 Friday	Amalaki Ekadashi
22 Tuesday	Holika Dahan, Chandra Grahan, Phalgun Purnima
23 Wednesday	Holi
26 Saturday	6th Lafayette Holi Festival

For more details please refer DrikPanchang.com

athato brahma-jijnasa, and [Brahman is] that from whom is the birth, etc., of this [world]' *janmadyasya* youth, is fairly easy to understand, but when it comes to *tattoo samanvayat*, it is a problem. You have to find the relevant sentences (*vakya*s) from the Upanishads to understand what is being discussed. For that you require the teaching tradition which presents the Upanishad *vakya*, and tells you why it is this *vakya* the *sutras* is referring to, and how is to be understood.

In the *Brahma-Sutras* the words of the Upanishads are analyzed. Their vision is to present what the Veda wants us to know, and who can know. The style adopted in this presentation is very important. Vyasa's style in the *Brahma-Sutras* is that of the grammarian Panini. He presents the topics under different headings (*adhyakara*). The *Brahma-Sutra* has four chapters (*adhyaya*), each having four sections, and is arranged according to topics (*adhyakara*). The first four *sutras* each comprise a separate topic (*adhyakara*). The topics covered are so significant and complete, that in these first four *sutras*, the whole *sastra* is contained. The purpose of writing the *Brahma-Sutra* is fulfilled in these four. The assumption is that anyone who studies these four can study the rest independently.

...Continued on Page 4

Gajendra Moksha Stotra

- Part II



"Gajendra Moksha" a prayer, addressed to Lord Vishnu by Gajendra, the King Elephant, is one of the most magnificent hymns of *bhakti* from the Bhagavat Mahapurana, embellished with the *jnana* and *vairagya* of the Upanishads. It is a legend from the 8th Skandha of Srimad Bhagavatam where Lord Vishnu comes down to earth to protect Gajendra (King Elephant) from the clutches of death of a Crocodile.

Gajendra's Prayers of Surrender to Lord Vishnu

[Skandha 8 Chapter 3] -

- Continued from Issue 26

**नम आत्मप्रदीपाय साक्षिणे परमात्मने
नमो गिरां विदूराय मनसश्चेतसामपि ।।**

*nama atma-pradipaya sakshine paramatmane
namo giram viduraya manasash chetasam api. -10*

I bow down to the Lord who cannot be reached by speech or by the mind
or by diverse mental faculties and who remaining as a witness to all phenomena of the world, illumines it!

**सत्त्वेन प्रतिलभ्याय नैष्कर्म्येण विपश्चिता
नमः कैवल्यनाथाय निर्वाणसुखसंविदे ।।**

*sattveno pratilabhyaya naishkarmyena vipashcita
namah kaivalya-nathaya nirvana-sukha-samvide -11*

I bow down to the Lord who is attainable by a wise man through purity of mind,
to the Lord who is the bestower of final beatitude, who is Wisdom and Bliss.

**नमः शान्ताय घोराय मूढाय गुणधर्मिणे
निर्विशेषाय साम्याय नमो ज्ञानघनाय च ।।**

*namah shantaya ghoraya mudhaya guna-dharmine
nirvisheshaya samyaya namo jnana-ghanaya cha -12*

I bow down to the Lord who through assumption of three Gunas appears as calm and peaceful (due to absence of desire, greed, and anger),

who is terrible (on account of destroying the wicked),
who is devoid of all distinctions, who is without any modifications,
remains same always and in all places and who is wisdom crystallized.

**क्षेत्रज्ञाय नमस्तुभ्यं सर्वाध्यक्षाय साक्षिणे
पुरुषायात्ममूलाय मूलप्रकृतये नमः ।।**

*ksetra-jnaya namas tubhyam sarvadyakshaya sakshine
purushayatma-mulaya mula-prakritaye namaha -13*

I bow down to the Lord who is the Knower of the field (body),
who is presiding over and witnessing everything,
who is the source of spirit and matter (atman and prakriti)
and who is the Original Being (Mula Prakriti).

**सर्वेन्द्रियगुणद्रष्ट्रे सर्वप्रत्ययहेतवे
असता छायायोक्त्याय सदाभासाय ते नमः ।।**



*sarvendriya-guna-drashtre sarva-pratyaya-hetave
asata cchayayoktaya sad-abhasaya te namaha -14*

I bow down to the Lord, who is the perceiver of all organs of perception and their objects,
who makes all the concepts and precepts possible,
whose true nature is made known by bestowing consciousness to the ego (I-sense)
just as the substance behind a shadow.

**नमो नमस्तेऽखिलकारणाय निष्कारणाय द्रुतकारणाय
सर्वागमान्नाय महार्णवाय नमोऽपवर्गाय परायणाय ।।**

*namo namas te'khila-karanaya nishkaranayadbhuta-
karanaya
sarvagamannaya-maharnavaya namo'pavargaya
parayanaya -15*

You are the cause of all the causes, but you yourself are not the effect of any cause.
You are the wonderful cause because the ordinary causes undergo change when they become the effects,
but you produce the world without undergoing any change.
You are the scriptures and you are the ocean into which all the scriptures flow.
You are the bliss of salvation and the refuge of great souls. I bow down to you.

**गुणारणिच्छन्नचिदुष्पाय तत्क्षोभविस्फूर्जितमानसाय
नैष्कर्म्यभावेन विवर्जितागम स्वयंप्रकाशाय नमस्करोमि ।।**

*gunarani-cchanna-chid-ushmapaya tat-kshobha-
visphurjita-manasaya
naishkarmya-bhavana vivarjitagama svayam-
prakashaya namas karomi -16*

I bow down to you, who are the spiritual fire of consciousness which remains hidden in the fire-wood of prakriti's gunas.
When the equilibrium of gunas is disturbed, there arises in you the will to create.
You shine by your own luster in the minds of those who having given up the scriptures and actions prescribed in them and keep themselves engaged in your contemplation.

**मादृक्प्रपन्नपशुपाशविमोक्षणाय मुक्ताय भूरिकरुणाय नमोऽलयाय
स्वाशेन सर्वतनुभुज्जनसि प्रतीत प्रत्यद्दृशे भगवते बृहते नमस्ते ।।**

*madrik prapanna-pashu-pashu-vimokshanaya muktaya
bhuri-karunaya namo'layaya
svamshena sarva-tanu-bhrin-manasi pratita-pratyag-
drishe bhagavatebrihate namaste17*

I bow down to you who bless ignorant creatures like me by severing our binding fetters of ignorance;
who are ever free yourself and ever-watchful in bestowing your mercy
to save the devotees and who by an atom of yourself shine in all embodied beings
as individualized self-consciousness without any mutilation to yourself as the Absolute Being and the Absolute Will.

**आत्मात्मजापद्गृहवित्तजनेषु सक्तैर्दुष्प्रापणाय गुणसङ्गविवर्जिताय
मुक्तात्मभिः स्वहृदये परिभाविताय ज्ञानात्मने भगवते नम ईश्वराय ।।**

*atmatma-japti-griha-vitta-janeshu saktair
dushprapanaya guna-sanga-vivarjitaya
muktatmabhih sva-hridaya paribhavitaya jnanatmane
bhagavate nama ishvaraya -18*

I bow down to you who are the embodiment of Pure consciousness and the Lord of all who, though indweller of all, are difficult to approach by those who are attached to their own body,
to relations like wife, children, kith and kin, and to



possessions like property wealth etc.
You are beyond the gunas of prakriti though functioning through them and
who are immediately perceived in the cavity of their hearts by those who are free from ignorance.

—To be Continued

~ by T.N.Sethumadhavan
www.sanskritimagazine.com.



Sankranti/Gayatri Yagna/Kite Festival - SHSK Temple Site on January 17th 2016

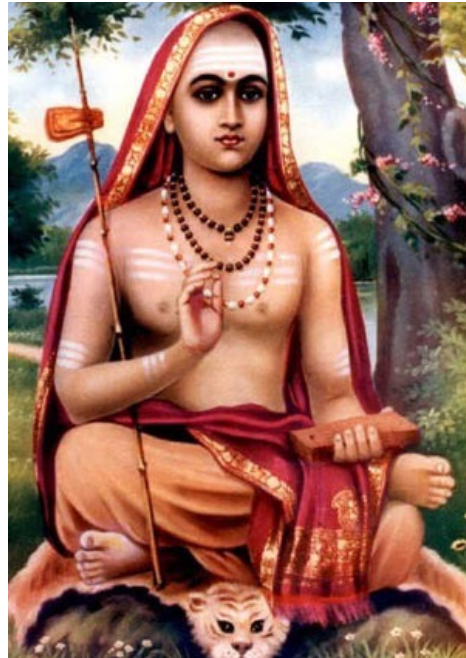
Brahma Sutra - Part I-A

... Continued from page 2

Here the topic, the subject matter (*visaya*), is open to contention. There is always a possibility of doubt (*samsaya*), in which there are two possible stands (*kotidvaya*). The opponent's stand is stated first and is thus, the 'prior view', (*purvapaksha*). Then there is the settled conclusion (*siddhanta*), as well as the connection (*sangati*). Together they constitute one topic (*adhikaranam*). The main vision is non-dual (*advayam*) Brahman. The possible doubts come only when the topic has already been determined. That is why this is an analytical book.

The topic is presented in the three source works on which the tradition stands (*prasthanatraya*). Besides the Upanishads, in the tradition the Bhagavadgita is also accepted because it is consistent with the Upanishads, and also covers certain related topics that the Upanishads do not. The third work of the *prasthanatraya* is the *Brahma-Sutra*.

In the analysis of the subject matter, one's knowledge (*jnanam*) gains firmness (*dardyam*). A thorough study of the *Brahma-Sutras* brings clarity of knowledge (*jnana-nistha*). The *Brahma-Sutra* has four chapters but one topic-that which is embodied (*sariraka*). Therefore, it is also called *sariraka-mimamsa*. *Sariraka* is what is meant by the word 'you' (*tvampada-abhidheya*). By analysis you come to know that it is nothing but the meaning of the word 'that' (*tatpada-abhidheya*) which is cause of creation (*jagat-karanam*), Brahman. This knowledge of identity, of oneness (*aikya-jnanam*) is the result of



this analysis (*mimamsa-phalam*). Even though the book is analytical, **the aim is only knowledge of oneness**. Doubts on various allied topics that inhibit the knowledge are created, and then negated, for it is only knowledge that is free from doubts (*samsaya-rahitam-jnanam*) that liberates. Knowledge (*jnanam*) that is the nature (*svarupa*) of oneself is *moksha*, in which "all doubts are removed," (*chidyante sarva-samsayah*).

By analyzing and presenting the subject matter the *Brhama-sutra* becomes a source book (*mula-grantha*).

The commentary on the *Brahma-Sutra* is considered to be a *bhasya*, rather than just an explanation or gloss (*vrtti*), because in a *bhasya*, you have to defend what you say. Sankara's *bhasyas* are on the Upanishads, Bhagavadgita, and *Brahma-Sutra*. As the author of this three-fold *bhasya*, Sankara is known as *bhasyakara*. Patanjali's *bhasya*, Panini's grammar *sutras* is known as the *maha-bhasya*, and Patanjali, therefore is known as the *maha-bhasya-kara*. Sabara's *bhasya* is on the *Purva-Mimamsa-sutras* of Jaimini. They are all source books (*mula-granthas*). Sankara's *bhasya* is regarded as clear and easily intelligible (*prasanna*) as well as profound (*gambhira*). The depth is its beauty. But since the topic is so profound, even the simple way it is presented can seem very difficult. Thus, there are further commentaries and *tikas* to help us understand the *bhasya*. *Tikas* on Sankara's *bhasya* have been written by Padmapada, Vacaspati's commentary on Sankara's *Brahma-sutra-bhasya*, which he called *Bhamati*, is commented upon line by line by Amalananda in his *Kalpataru*. And Appaiah Diksithar comments on the *Kalpataru* in his work *Parimala*. As the analysis continues more logic is introduced and thus it becomes a pyramid.

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Srinivasan Ambatipati, Editor



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