

Title Code-MAHENG14655

KRISHN PRAGYA

FAITH ◦ WISDOM ◦ PRESENT

Vol.-1, Issue-1, Mumbai, October 2022, English, Monthly, Pages-108, Price-Rs. 400/-



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मुंबई ४०० ०३५

दूरध्वनी : ०२२-२३६३ २६६०

फैक्स : ०२२-२३६८ ०५०५

१५ सितंबर २०२२

योगेश्वर श्री कृष्ण के जीवन व लीला पर आधारित “कृष्ण प्रज्ञा” पत्रिका का प्रकाशन सुखद व आनंददायक है।


निश्चित ही भगवान श्री कृष्ण किसी संप्रदाय, धर्मविचार या दर्शन तक ही सीमित नहीं हैं। बल्कि उनके द्वारा दिये गये “गीता ज्ञान” व किये गये कार्य न सिर्फ मानव हेतु अपितु समस्त प्राणी जगत के जीवन मूल्यों व आदर्शों को परिभाषित कर आत्मसात करने हेतु प्रेरित करते हैं।

वर्तमान समय में श्रीकृष्ण के दिए गये उपदेशों में गूढ़ रहस्यों को समझना आवश्यक है। जिससे पुनः भारत विश्व गुरु की ओर बनने को अग्रसर हो सके।

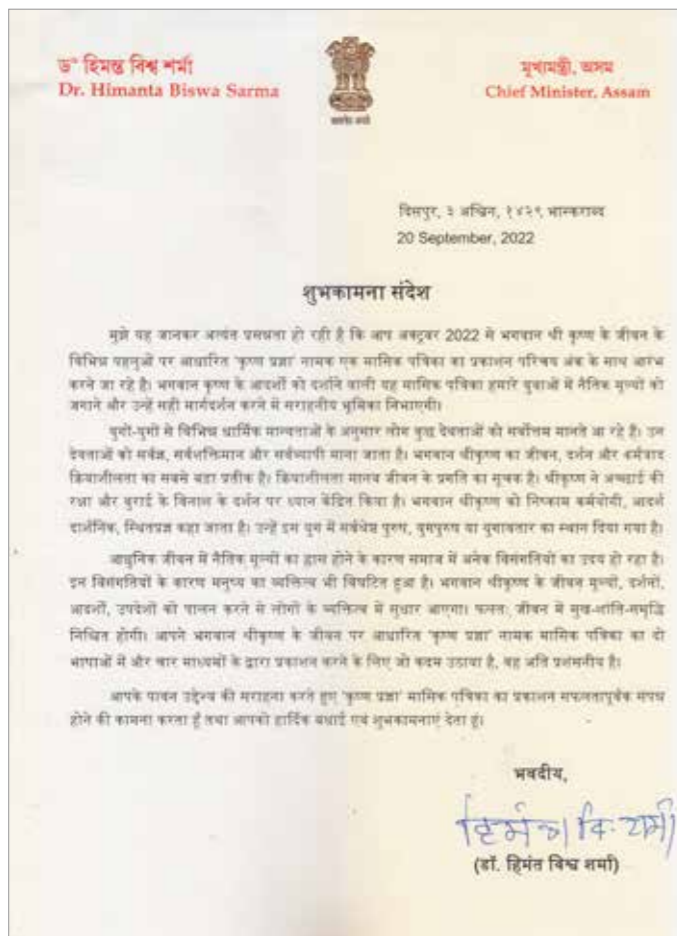
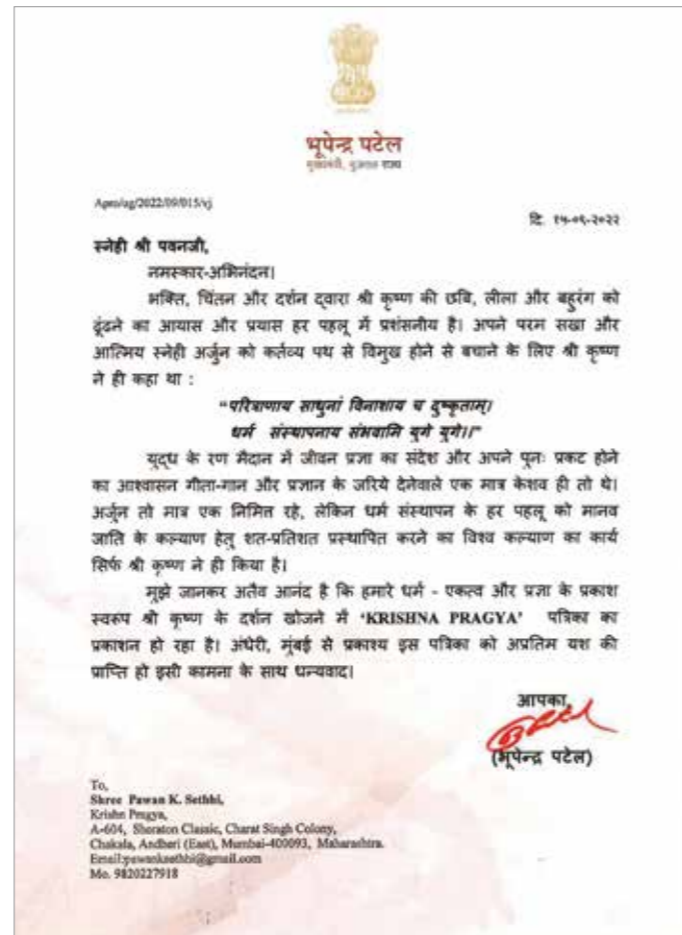
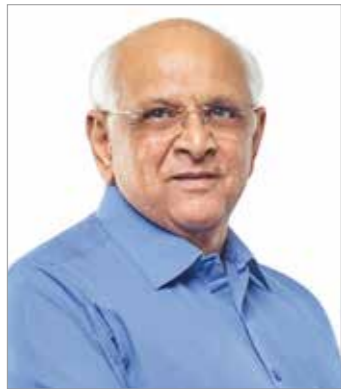
“कृष्ण प्रज्ञा” पत्रिका के प्रकाशन के लिए संबंधित समस्त सदस्यों व धर्मावलंबियों के उज्ज्वल भविष्य की हार्दिक शुभकामनाएं व साधुवाद।

सादर।

भवदीय


(भगत सिंह कोश्यारी)
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श्री पवन सेठी
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चरत सिंह कॉलोनी,
चकला, अंधेरी (पूर्व), मुंबई - ९३



II PAWAN K SETHI



Freelance writer, associated with writing in the media for over 35 years, prolific speaker, poet, thinker and philosopher.

It is a great pleasure and exhilaration to bring you the first special Introductory issue 'Insignias Special' of 'Krishn Pragya'. It has been the outcome of spiritual inspiration, a conscious, tireless and profound endeavors. From the very draft to the planning of the outline and thus realizing our vision. From spiritual to literature, cosmic to hyperphysical, supermundane interests, delights and perspectives of sage-like connoisseurs, allegorists and intellectuals, deeply absorbed and engrossed in expressing their cosmic to supernatural thoughts, emotion, knowledge and views. This transformational journey of last 18 months, with a family of unique artists who took the imagination out of their hearts and filled their creativities and expressions with colors on the canvas, The diligent and industrious efforts in tandem have flourished in 'Krishn Pragya'. These gifts of action, knowledge and devotion are offered at the feet of divine Shri Krishn, the god of non-attached actions.

The editorial board has decided that 'Krishn Pragya' will present a special issue every month to Krishn lovers. Because Krishn is infinite, only one aspect can be touched at a time, say a subtle effort to touch the vast. This is very humble and pious effort to introduce Krishn, Lord Krishn is all-pervading. He pervades your heart and all matter-consciousness. He who left his god element to come to Dwapar in an incarnated form as an ordinary human being in this world. Remained in the kingdom of Braj, became a Gopal, kept grazing the cows, spread the message of love, affection and pure knowledge among the gop and gopis, kept weaving the threads of relationships of affection and friendship, by drenching everyone in the stream of love, bliss and pure serenity showing his perfection and completeness.

Krishn is an incarnation of Vishnu! He is God Himself. God's self. Krishn character is not only a religious, elemental and inspiring context, it also shows the primacy of supernatural and temporal elements. His personality is full of diversity, uniqueness, transcendental and phenomenal aspects. His energy is a message of dynamism.

More than five thousand years ago, many forms of Krishn, the beloved of all - naughty Manmohan, Banke Bihari, Chakradhari, Sudarshanadhari, Karm Yogi, fierce warrior, peace messenger, philosopher of Gita, Lok Mangalkari, folk dyestuff, Kishore of Vrindavan, Kansari, Murari and Natwar Nagar resides in every heart in the form of Atma-Tatva. Across the boundaries of every caste, religion, language, geography, the limitlessness of Krishn, free from the bondage of emotions, continues to inspire everyone. His life philosophy is the message of how to live life in spite of many oppositions.

Krishn is an incarnation of Vishnu! He is God Himself. God's self. Krishn character is not only a religious, elemental and inspiring context, it also shows the primacy of supernatural and temporal elements. His personality is full of diversity, uniqueness, transcendental and phenomenal aspects. His energy is a message of dynamism. His sense of existence has tied India in unity. Makes the Indian psyche and thought, the multi-faceted aspects of public life - painting, music, sculpture, poetry, folk culture and their every form Krishnmayii.e.

encompassed by Krishn's consciousness. People have a special attachment to every object and symbol associated with Krishn. Whether it is a peacock feather or a flute, the banks of the Yamuna or the ocean of Dwarka, whether it is Gokul or Vrindavan, Sudarshan Chakra or Panchjanya, every symbol carries not only the meaning of its existence but also a special feeling. This introductory special issue of 'Krishn Pragya' is presenting the readers with proper knowledge and deep contemplation regarding every place, object and symbol associated with Krishn.

I hope readers will like this special issue of 'Krishn Pragya' - Insignias Special, which is decorated with pictures of Shri Keshav Venkataraghavan. With this goodwill, 'Krishn Pragya' has brought Krishnashish (Blessings of Krishn) in your house.



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vandē jagadgurum.

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Printed, Published and Owned by Pawan Kishorilal Sethhi, printed at Millenium Arts, Gala No. D-20, Akurli Industrial Estate, Akurli Road, Kandivali, (East), District-Mumbai, Pin code- 400101, Maharashtra and Published at Flat No. A-604, Sheraton Classic, Charat Singh Colony, Chakala, Andheri (East), District-Mumbai Pin Code-400093, Maharashtra.

EDITOR- PAWAN KISHORILAL SETHHI

Published and Distributed- Monthly
Title Code- MAHENG14655

○ **Printing Press- Millenium Arts ||**

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8 Meaning of the name Krishn

Does a name have any meaning? Traditionally it is considered that in whichever form we worship God, he comes to help us in that form itself. Let's find out which world opens up to us with the name "Krishn" || DR. GIRISHWAR MISRA



12 Krishn and his wisdom

The highest level of knowledge is wisdom. Krishn was master of extraordinary inspirational wisdom. His unique wisdom has been discussed here.

|| ACHARYA DR. CHANDRABHUSHAN MISHR



16 Krishn one: Many forms

Krishn is multifaceted. The further we delve, we encounter more and more of his various facets. What an enigma!

|| DR. KRISHNKANT CHATURVEDI



23 The Mathura of Krishn's times

The moment we mention Mathura, we enter the world of history. The archaeology and history of Mathura is deeply connected with Krishn. Let's explore!

|| RAMKISHORE UPADHYAYA



27 Krishn's Golok, Gokul and Cow

Krishn may have indulged in divine play with the cows, but in reality he was actively imparting the message of earth conservation from the land of Gokul to the battlefield of Kurushetra.

|| DR. ILA GHOSH



31 Krishn and his Braj

One of the regions where Krishn practiced his divine plays is Braj. Krishn is embedded in this region's culture. Let's explore the culture of this region which is infused with the divine presence of Krishn.

|| DR. RAJENDRA KRISHNA AGARWAL 'RAJAK'



37 Why did Krishn come to Vrindavan

According to the Bhagwat, Krishn was 4 years old when he left Gokul and came to Vrindavan. Maybe the wrath of Kans drove him away to Vrindavan. But does it actually ring true? Let's explore this mystery

|| PAWAN K SETHHI



42 Krishn and his Dwarka: An exploration

At the age of 11 Krishn came to Dwarka. From here starts the second phase of his divine plays. Let's explore the land of Dwarka which deeply absorbed the identity of its King, Krishn...

|| ANUPAM SHRIVASTAVA



48 Krishn and Govardhan

Govardhan had to face the wrath of God Indra in the form of a deluge of rain, which is when Krishn lifted the Govardhan mountain by his fingers. In this legend of Krishn too there is a very relevant message for us.

|| MADHAV CHATURVEDI



53 Krishn of the Bank of Yamuna

Krishn performed his divine plays on the banks of Yamuna, the river too became immersed in him. The heritage of Krishn lives on in its every drop. Let us learn the meaning of devotion from the river Yamuna. || DR. LAKSHMI MISHRA



58 The mystery of the peacock feather on Krishn's head

There is a peacock feather which adorns Krishn's crown. This peacock feather does not exist simply as an embellishment on him. There is deeper reason for it. What is this reason?

|| DR. VINOD SHASTRI



62 Krishn's Flute

In fact, Bamboo is not only the symbol of a clan but it also became the instrument of Krishn's divine plays. Blessed is the flute whose every aperture is filled with divine nectar. How Krishn got his flute? Learn here.

|| DR. MRS. KAILASH KAUSHAL



67 Krishn's Pitambar and Vaijayanti

Krishn unfurls the rainbow which is as multicoloured as his own appearance. Is it possible that Krishn through the many colours in which he expresses his divine form, is also giving us an important life lesson?

|| MANISH TYAGI



71 Krishn's Panchajanya and Sudarshan Chakra

The name of Krishn's conch is Panchajanya. It symbolizes auspiciousness, as well as on the battlefield it performs as a weapon. Similarly, Krishn's 'Sudarshan chakra' is not simply a weapon, it is much more than it...

|| MARKANDEYA SHARDEYA



77 Kaumodaki and Sharang of Shri Krishn

In sculpture, the mace is given a female form and the Bow is given a male form. The mace of Krishn is called Kaumodiki. His bow is called Sharang. Let's find out how Krishn found his mace and bow!

|| ACHARYA DR. SADANAND TRIPATHI 'DAYALU'



82 Is Krishn a smiling God or a Philosopher

Krishn's smile is one of his divine expressions as well as a glimpse into the Divine. Implied in the glimpse is the path towards absolute bliss. This is expressed in his teachings of the Gita, which is a compendium of his philosophical discussions.

|| ASMURARI NANDAN MISHR



86 Images in my Memory

Krishn is immortal. Even today, the river Yamuna flows in the same direction, Vrindavan and Gokul are still there. We can still feel Him when we sit in the lap of the earth there. Yes, but we will have to expand our mind for that experience.

|| DR. MOHAMMAD ARSHAD KHAN



90 Gita in Modern Times

Gita is not only the sermon given by Krishn to Arjun on the battlefield but it is also an excellent inspiration in our daily life when we are engulfed with tension due to the dilemma that exists between material life and our conscience.

|| PAWAN K SETHHI



99 A conversation with Keshav Venkataraghavan

Keshav is a well-known and very talented artist. He has achieved a high stature due to his unparalleled artistic abilities. Meet Keshav Venkataraghavan, and let's get to know the inner world of an artist.

|| KESHAV VENKATARAGHAVAN

89 Short Story

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Meaning of the name Krishn

Does the name have any meaning? Our tradition says that whatever name we call our deity, they help us in that form. That is why the practice of Shatnaam and Sahastranam is prevalent here. Therefore, behind each name, the world of a particular form of the deities is reflected. Come, let us know which world we see under the name 'Krishn'!



From the very beginning in the ideological history of India, there is a strong desire to know such a vast truth, which can contain all the diversity and differences within itself; Such a sadhana of the whole, which can reach everyone

while covering everyone. Its search found expression in an abstract Lila of boundaries, this aspiration of transcending thinking that transcends all, later went deep into the psyche of the society and continued to manifest in many ways.



History tells that the magic of this dark-skinned divine deity has captivated everyone's mind. Shri Krishn has everything to offer, knowledge, meditation, yoga, love and realization. He is always ready to satisfy the retainers and followers seeking refuge in him.



Shri Krishn is present in the most intense form, giving shape to this aspiration in a unique way in the human story. His power to receive all attracts everyone towards Him. History tells that the magic of this dark-skinned divine deity has captivated everyone's mind. Shri Krishn has everything to offer, knowledge, meditation, yoga, love and realization. He is always ready to satisfy the retainers and followers seeking refuge in him. Krishn with transcendental abilities is multiplied and deepened in many forms, he is found in the form of infant, disciple, friend, guru, brother, protector, yogi, prodigy, dancer, charioteer, warrior, diplomat etc. He reaches out to his devotees in whatever form they worship him. gets Krishn is not limited to any sect, religion, thought or philosophy. This presence of Shri Krishn is in many forms; It is in Rigveda, Chandogya Upanishad and Shvetasvatara-Upanishad. In the 'Nirukta' of the Vedic Sanskrit interpreter Yaska, there is a mention of Syamantaka Mani and in Panini's 'Ashtadhyayi' Vasudeva Krishn is mentioned. In Patanjali's 'Mahabhashya' there is a discussion of Krishn temple and recital of praise, there is a reference to Krishn in Vishnu-Purana. The 'Mahabharata', the Bhagav ad-Gita and the Bhagavatam etc. are completely indulged in Krishn. The nectar-like melodious 'Geet-Govind' of Sanskrit poet Jayadeva has influenced Sanskrit poetry and Odissi-Manipuri dance. There is also Krishn in the ancient Sangam literature of Tamil language.

The Alvar saints of the South were devotees of Krishn. Shri Krishn Bhakti is prominent in Gaudiya Vaishnava, Madhav Sampradaya, Sri Vaishnava and Vallabh Sampradaya. Chaitanya Mahaprabhu and Madhusudan Saraswati etc. spread the glory of Sri Krishn in various forms. In the Hindi poetry world, Sur, Mira, Raskhan, Taj Bibi, Hariaudh etc. have also depicted various enchanted and fascinating forms of divine play of Krishn (Krishn-lila).

For the devotees of Shri Krishn, 'Vithoba' in Pandharpur, 'Jagannath' in Puri, 'Dwarkadhish' in Dwarka, 'Shrinath' in Nathdwara, 'Pran Nath' in Panna and 'Banke Bihari' in Brajbhoomi Vrindavan are still major centres of faith and belief. Devotees everywhere organize Bhagwat Katha-week, Ras Lilas are held and Krishn Janmashtami is celebrated as a national festival. The implication is that Shri Krishn is widely and deeply embedded in life in all sections of the Indian society. The International Association of Krishn Consciousness of Bhaktivedanta Swami Prabhupada is today giving a global image to Krishn's memory and devotion in India and abroad.

Staying in the midst of all and everything in this world, doing everything while remaining unattached is like walking

on a taut rope for which India has been interviewing Sri Krishn for millennia as the Achyut (one who makes no mistake) hero. As a child, I remembered 'Achyutashtak' by Adi Shankara.

*achyutam keśavam rāmanārāyaṇam
kṛṣṇadāmodaram vāsudevam harim |
śrīdharam mādham gopikāvallabham
jānakīnāyakaṁ rāmacandraṁ bhaje ||
acyutam keśavam satyabhāmādhavam
mādhavam śrīdharam rādhikārādhitam
indirāmandiraṁ cetasā sundaram
devakīnandanam nandajam sandadhe ||*

Meaning-I worship Achyuta, the infallible one, who is Ramacandra, Keshava, Rama, Narayana, Krishn, Damodara, Vasudeva, Hari, Sridhara, Madhava, who is dear to Gopika, and Who is the consort of Janki. I offer my obeisances to Lord Keshava, who is infallible (Achyut), Who is the consort of Satyabhama, Madhava, Sridhara, who is longed-for by Radhika, who is the temple of Laksmi (Indira), Who is beautiful by thought, who is dear to Devaki, and Who is dear to all.

Vallabhacharya's 'Madhuradhipaterkhilamdhuram', Nanda-Yashoda's Kanha, Devkinandan, Makhanchor, Gopal, Radharaman, RadhaKrishn, Vrindavanvihari, Natwar and Yugalkishore began to attract, but who was the enchanted with well-known Krishn, then there was no wisdom to think about it.; There was no time. When I tried to know about the Krishn-Tatva, it was difficult to understand the wonderful, unusually familiar Krishn.

Across the Dimensions, all around the presence of krishn is beyond the common sense and intellect. It felt that invisible like; the vibrations of life, but the truth of experience like Krishn Ananda is the name of the dense Chaitanya Tatva. True God! Krishn, who has become the perfect symbol of existence, is depicted in human form in a Lila-bhava, but the super transcendental being is Parabrahman. The unique roles of his Lila-Vapu are of varied shade. Without being present in so many forms, how can there be transmission in the world of plurality? Krishn's Lila-Vapu Pratikhana is active and the foundation of deep Tatva-knowledge is the base of peace, contentment and harmony.

The measure of 'Kala' (expression of Art) is used in India to reveal human perfection. It is a reflection and projection of a diverse range of creative, expressive proficiency, beauty, emotional and spiritual powers. The expression of all the

Nirvritti means salvation – the one who encircles, covers, uproots all desires, the one who destroys all – that is Krishn. Nivritti or liberation comes only when there is an invitation to step out of one's realm and man becomes anxious for it.



sixteen arts is found in Shri Krishn, the eighth incarnation of Vishnu in the transition Vela of Dwapara Yuga and Kali Yuga. The absolute best possible ideal of human development is embodied in Krishn. They are a measure of the height of spiritual growth.

The culmination of this high form, the perfection and the extremity of grandeur emanates from his shrimukh; Bhagavad Gita – Sung (divine song) by the Lord. Shri Krishn is the best representative of the culture and the rarest achievement of the Indian mind. There are many names of

|| DR. GIRISHWAR
MISRA



A psychologist, thinker and scholar of culture, Prof. Girishwar Mishra has carved a niche for himself in the field of Hindi literature. In an academic career spanning five decades, he retired as the Vice-Chancellor of Mahatma Gandhi International Hindi University, Wardha. With many books written and edited by Shri Mishra, he is a freelance writer who has been recognized with many awards.

Shri Krishn and each name has an independent history. As Parabrahman he is indescribable, it is impossible in principle to capture him in totality. With the help of his Lilavapu one can reach near him partially. It seems right that the one who has faith is what he is. (He who has whatever faith is that' -

यो यच्छ्रद्धः स एव सः, / yo yacchradha: sa eva sa:)

The word Krishn is derived from the suffix Nak in the root 'Krish'; The form of neither is nor. Establishing this negation at the top is a sign of renunciation. Nirvritti means salvation – the one who encircles, covers, uproots all desires, the one who destroys all – that is Krishn. Nivritti or liberation comes only when there is an invitation to step out of one's realm and man becomes anxious for it.

From the point of view of the word 'Krishn' is an adjective which means black, dark blue, blackness, iron, Kohl, black pupil etc. The dark night is also called 'Krishn' and every month Krishn and Shukla Paksha (Bright and dark fortnights) also come. One of the meanings of 'Krish' is traction or pulling. It is associated with agriculture in which the fertility of land or land is increased by traction or tillage. Earth also means to be (existence!) and to attract it means not to allow it to remain in its position, to break and stir up the inertia and stillness of being situated, and to stop what is fickle and dynamic. Agriculture is Krishn's constant practice. In the same sense it is said in the Gopalpurvatapini-Upanishad:

**kr̥ṣibhūrvācaka: śabdaṇaśca
nirvṛttivācaka: |
tayoraikyam parabrahma
kr̥ṣṇa ityabhidhīyate || 1 ||**

Meaning- Krish' is the root – Bhu, meaning power; 'N' – The word signifies renunciation, that is, bliss.

By adding the 'n' – suffix to the 'Krish' – dhatu, the word 'Krishn' has represented the Supreme Brahman.

The word 'Krishn' should be understood as the blissful entity.

Thus, Krishn is the one who attracts and draws towards Him. What is pulled after being pulled is no longer what it was before. Well, there are many names associated with the characteristics and roles of Krishn. There are 108 names mentioned in the Brahmanda Purana. Shri Shukdevji says in the Bhagwat:

**kr̥ṣṇamenamavehi
tvamātmānakhilātmanām |
jagaddhitāya so'pyatra dehivābhāti
māyayā ||**

–Bhagwat 10.14.55

Meaning- Know this Krishn as the Self of all souls. For the welfare of the world, he also appears here as an embodied being by illusion.

–Bhagavat: 10.14.55

That is, you should know Krishn to be the original Soul of all living entities. For the benefit of the whole universe, He has, out of His causeless mercy, appeared as an ordinary human being. He has done this by the strength of His internal potency.

In the Gita, Shri Krishn affirms that Though I am unborn, of imperishable nature, and though I am the Lord of all beings, yet, governing My own Nature, I am born by My own Maya.

It is mentioned in the Bhagwat that the sages, the 14 Manus, all the Gods, the great sons of the Manus and the Prajapatis are also the forms of the Lord; are parts of the Virat Purusha (Supreme Being); But Shri Krishn himself is God. It is mentioned in Bhagwat that All the rishis, Manus, demiGods and descendants of Manu, who are especially powerful, are plenary portions or portions of the plenary portions of the Lord. This also includes the Prajapatis.

All of the above-mentioned incarnations are either plenary portions or portions of the plenary portions of the God, but Lord Sri Krishn is the original Personality of Godhead. All of them appear on planets whenever there is a disturbance created by the atheists. The Lord incarnates to protect the theists.

**ṛṣayo manavo devā manuputrā:
mahaujasa: ||
kalā: sarve harereva
saprājāpatayastathā |
ete cāmśakalā: puṁsa: kr̥ṣṇastu
bhagavān svayam ||**

–bhāgavata : 1.3.27.

That is Sri Krishn, the Personality of Godhead, is distinguished from other incarnations. Krishn is God Himself! Perfect Krishn symbolises the zenith of qualitative development.

Translated by-Dr. Avinash Kapoor



Krishn and his wisdom

Special knowledge is called 'Prajna or Pragya'. In the forms in which Krishn performed his divine pastimes (Lila), he was distinguished. In every form he kept on teaching us the art of living. His wisdom was a guide from the land to the battlefield. The explanation of this wisdom is presented here.



Shri Krishn is Raseshwar on the one hand, and on the other he is Yogeshwar, who preached the Gita. These two forms are completely opposite to each other in physical form. The synergy of these two forms together makes Shri Krishn a cosmic entity. This Colossal and Cosmic greatness of Shri Krishn is the mark of his perfection. That is why in the Bhagwat, Lord Krishn is considered as a complete incarnation of supreme. "Aliae partes hominis sunt ipse Dominus Krishn";

Aaye cāmśakalāḥ paṁsuḥ kṛṢṇaOtu bhagavān Svayama |

Meaning- All the forms of the Lord are extension or the expansions of Shri Krishn who is the original form of the Lord. That is, the incarnations mentioned earlier are the Anshavatar (Partial incarnation) or Kalaavatar (Periodic Incarnation) of the Lord, Shri Krishn himself is the divine lord.

In the Purnavatara there is fullness of Sat, Chit and Ananda Shakti. Sat-Chit-Anand is related to action-knowledge and worship respectively. In the perfection of the divine supreme incarnation, all the three are manifested completely. Shri Krishn manifests the ideal of Karma in the crusade of 'Mahabharata', the ideal of knowledge in the divine teaching of the Gita and the ideal of worship in the divine enactments of Krishn. The texts describe the different parts of Krishn's divine character. The description of worship of Shri Krishn in Bhagwat is special. When a devotee reaches the Lord, all his desires are destroyed and he gets liberation. Sri Krishn frees sixteen thousand princesses from the prison house and establishes a dignity by marrying them according to their feelings. This is the work of a divine and wise man only. Sri Krishn, living among sixteen thousand one hundred and eight wives, gives the introduction of all-pervasiveness, which is one of the main features of the



cosmic incarnation. Having failed the Shishupala-Rukmini marriage and marrying Rukmini himself and pacifying Baladevji's anger and getting Subhadra-harna by Arjuna is a symbol of Krishn's equanimity. Sudama also used to get alms from Shri Krishn's share. As atonement for that fault,

the enjoyment of poverty is inevitable; even if he is a devotee of the Lord. It is the devotion of Krishn to hide in the cave and give darshan to Muchkund in the battle with Kalayavan. Finding and bringing the gem in the context of the Satrajit context; It is a message to remove your stigma. Attaching and adding the souls of the wicked like Kans, Shishupala, Jarasandha in to divine cosmic form proves that the Lord is equanimous towards everyone. Similarly, in each of his divine pastimes, his wisdom is visible.

The meaning of the word 'Prajna' or 'Pragya' is undistributed or limited by collective mind and intellect. When the intellect becomes limited, it is called Pragya. There are three categories of intelligence – Intellect, Pragya, and Ritambhara.

In the last 20 verses of the second chapter of the Gita, the detailed description of wisdom is done by Lord Krishn himself, which is called 'Prajnapanishad'. In this, the curiosity of the questioner Arjuna is special and the philosophy of Shri Krishn as Narayan is special philosophical, spiritual and metaphysical. In this, the two distinctions of wisdom have been fully discussed. One is the state of Samadhi and the other is the position of Vyuvathana. Swami Akhandanand Saraswati has defined steady intelligence by saying 'sthitah pragya yasya' (one with steady intellect), whose intellect does not wander here and there by connecting to Brahman, it is called 'Pragya'. Sitting, getting up, sleeping, all the activities and functions of the body are discussed in the symptoms of steady and situated wise men. Sri Krishn says – "One who is satisfied by renouncing all the desires of his mind; That is the steady wisdom." Earth, Water, Air, Sun, Moon, etc. are prevalent in the form of super Gods. Seeing him deeply, one gets the super-divinity form of Shri Krishn. Shri Krishn introduces himself by saying 'Janma karma cha me divyam' (My birth and deeds are divine). They do not indulge in any karma; they do not have doership and indulgence. That is why it is said in the Bhagvat that to know about Shri Krishn means to know about one's own soul.

'kṛṣṇamenamavehi tvamātmānamakhilātmanām'

–Bhagavata : 10.14.55

Meaning- 'Krishn, you should know this as the Self of all souls.' –Bhagavata :10.14.55

If you do not know Shri Krishn as self, then the soul will not be liberated from the mere knowledge of Shri Krishn. One who does not see and understand the delusion and circumvention in the form of Brahman, his intellect cannot be fixed. That the doer of action is nature, not man. Due to nature being inert, Purusha Chaitanya has to be bound in the bondage of Karma. Avidya, (Ignorance) Smita (egoism),

The meaning of the word 'Prajna' or 'Pragya' is undistributed or limited by collective mind and intellect. When the intellect becomes limited, it is called Pragya. There are three categories of intelligence – Intellect, Pragya, and Ritambhara.



That the doer of action is nature, not man. Due to nature being inert, Purusha Chaitanya has to be bound in the bondage of Karma. Avidya, (Ignorance) Smita (egoism), Raga, (Attachment) Dwesha (Enviousness) and Abhinivesha (fear of death) are the five afflictions of living beings. The steadfast being is above all these afflictions.



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There is no doubt in the steady wisdom of Shri Krishn, he does not feel it in the five afflictions. In Vedanta there is a discussion of two savants (jnani) – kirtopasti (whose conscience is pure) and akirtopasti (whose intellect has become pragya, whose life is dependent on knowledge and not on condition. Those who attain knowledge without purification of conscience are called akirtopasti. They do not have stable intelligence. In knowledge, there is predominance of wisdom and in desire, Shankara is predominant. Shruti Bhagwati says that-

**yadā sarve pramucyante kāmā
ye'sya hṛdi śrītāḥ |
atha martyo'mṛto bhavatyatra
brahma samaśnute ||**

– Kaha upaniad : 2.3.14.

Meaning - When all the desires which are in his heart are released. After this, a mortal becomes immortal and attains the Absolute Truth. – Katha Upanishad:

That is, when all the desires residing in the heart are destroyed, then this mortal man attains immortality and becomes the form of Brahman. When desires are abandoned, even death becomes nectar. In Tatva Gyan, karma decay, (Kshaya-destruction), and decay of the heart gland automatically become. Swami Akhandanand Saraswati has written in the prelude of his book 'Gopi-Geet' that the story of Shri Krishn is completed in three words Renu (universe, atom) – Venu (flute) – Dhenu (cow). The only difference between karma and lila is that in performing karma, a person remains in the doer's spirit. In the Lila he becomes free from doership or enjoyment. The Lila of Shri Krishn is for removal of evil burden of the Earth or to fulfill the wishes of the devotees in the form of 'Bhakta Vanchha Kalpataru'. (He is the wish tree for his devotees)

'Bhajate Tadrishi Lila'. Krishn says, "I engage in such pastimes (Lilas) to reach out to my devotees in whatsoever form they worship me". Purushartha is the same as bliss. Dharma, (Righteousness, Duty) Artha (Wealth gotten by true means) and Kaama (Enjoyment or Pleasure) are the casual elements of bliss. Moksha (Salvation) is pure bliss. Lord Krishn is the True form of Bliss, the Supreme Self Himself. Lord Shri Krishn is the form of Sachchidananda, the Supreme Soul. In an incident of Mahabharat, He

wants to break Karna with the secret plan and bring him in Pandava's group. Karna does not submit to him. He says, "If I get the kingdom as Pandu's son, then also I will give it to Duryodhana." Hearing this answer, Shri Krishn leaves the path of peace, adopts the path of war and that war is called Dharma Yuddha because Duryodhana has strength but, he lacks humility, restraint, patience which are qualities of a king. The divine plays (RasLila) of Krishn as described in the Bhagavatam is a simple way of bhakti and devotion to connect with Krishn not a lustful romance. Shri Ram Vilas Sharma writes in his article 'Explanation of Shri Krishn in Bhagwat' – "Actually RasLila was not a play of sex or lust, but a play of devotion. The worldly (adhibhautik) sentiment of this which was manifested in Vrindavan, by reading it carefully from beginning to end, it will be known that in RasLila the divine play (Lila) of the devotional life of the devotee Shiromani Gopis has been told. The gopis were not ordinary women; But among the gopis there were many deities and many Shrutis. They were able to see the sweet idol of Sachchidananda Shri Krishn. This became the cause of their detachment from the world. After listening to Krishn's Venu-sound (Flute-Sound), these Gopis took many troubles and finally attained devotion. This secret is described in RasLila.

**nīsamya gītaṃ tadanaṅgavardhanaṃ
vrajastrīyaḥ kṛṣṇagṛhītamānasāḥ |
ājagmuranyonyamalakṣitodyamāḥ
sa yatra kānto javalolakunḍalāḥ ||**
–Bhāgavata : 10.29.4

Meaning-Just as a philosophic Mahatma is oriented to preach the Tatva and after hearing its sound, curious people come running, so God uses the sound of his flute to attract his devotees towards him. That is the reason Vanshivaadan (Playing of flute) of God was going to increase the love of God very much, inciting the longing for their union with him.

**bhagavān api tā rātrīḥ sāradoṭphulla-
mallikāḥ
vīkṣya rantu manasā cakre yoga-māyām
upāśritāḥ**
- Bhagavata : 10.29.1.

Shri Baadrayani said: Shri Krishn is the Supreme Personality of Godhead, full in all opulence, yet upon seeing those autumn nights scented with blossoming jasmine flowers, He turned His mind toward loving affairs. To fulfil His purposes He employed His internal potency.

Only the one who has tasted the nectar of Krishn's blissful glory has the right to talk about Sharad Purnima. (Auspicious Full Moon night of Winter). Thus, by reaching the Lord like a river in the ocean, all desires are destroyed, due to which the devotees get salvation and the liberated men are like clean Sphatik Mani (crystal gem). -Bharatyayan-1

The wisdom of Lord Krishn is clearly visible in all his



divine pastimes. He remains separate from karma even while doing karma. There is no ego in it, there is no doership. The disappearance of his doership is visible in every divine act (Lila) of Shri Krishn. There is no form of death, ignorance and attachment in a wise and steady man. Because he has proper knowledge of his nature. When ignorance is destroyed, then suffering automatically disappears.

**vedāhametaṃ puruṣaṃ
mahāntamādityavarṇaṃ tamasaḥ parastāt |
tameva viditvātimṛtyumetinānyaḥ panthā
vidyate'yanāya ||**
–Svetvatara-upaniad : 3.8

Meaning- I know the great Purusha (Person), who is luminous, like the sun and beyond darkness. Only by knowing Him does one pass over death; there is no other way to the Supreme Goal. –Shwetavatara-Upanisad:

**iha cedavedīdatha satyamasti na
cedavedīnmahatī vinaṣṭīḥ ||**
–Kenopaniad : 2.13.

Meaning- If he knows Him here, then there is good for him. If he knows Him not here, then there is great loss. Kenopanisad: 2.13

Two elements are understood by saying Shri Krishn and Pragya – Shri Krishn himself is wisdom. This is reflected in his activities, it is said in the Vedastuti of the Bhagavata. It is very difficult to attain the knowledge of the Supreme. To reinforce this knowledge, there are various incarnations of the Lord.

**duravagamātmaTatvanigamāya
tavāttatanoḥ
āmṛtābdhiparivartapariśramaṇāḥ |
na parilaṣanti
kecidapavargamapiśvara te
arojahaṃsakulasāṅgaviśṣṭagṛhāḥ ||**
–Bhāgavata : veda stuti, 10.87.

O Lord, some fortunate souls have got rid of the fatigue of material life by diving into the vast nectar ocean of your pastimes which you carry out by embodying the form for the propagation of the infinite Self-Tatva. These rare souls, without even caring for salvation, give up the pleasures of the household, because they get the company of devotees like a group of swans who plunder your lotus feet.

Bhagavata: Veda Stuti, 10.87

In the Bhagavatam, Balarama Sri Krishn are depicted in the form of a persons different from nature, that Lord Sri Krishn is the Supreme Personality of Godhead, devoid of natural qualities. His main form is Nirguna (without attributes). The one who worships him also becomes like him. The attainment of wisdom is possible through worship, but worship is very difficult because a person starts worshipping many deities to fulfill different kinds of desires. In Srimad Bhagavad Gita, Krishn said, "All the Gods are My forms" but when a person attains the knowledge of the Sachchidananda form, he attains the knowledge of Vasudeva Sarvam after many births.

**ananyāścintayanto māṃ ye janāḥ
paryupāsate |
teṣāṃ nityābhiyuktānāṃ
yogakṣemaṃ vahāmyaham ||**
– Gt : 9.22.

Meaning- I carry the Yogakshema (receipt of the unrealized and protection of the attained) of those devotees who worship me while contemplating on Me, who are constantly engaged in Me; That is, I myself bear the yogkshema of such regularly engaged seekers who worship Me while contemplating on Me with exclusive devotion.

**sarvakarmāṇi manasā saṃnyasyāste
sukhaṃ vaśī |
navadvāre pure dehī naiva kurvanna
kārayan ||**

– Srmadbhagavad-Gt : 5.13

Meaning- When a person leaves all actions from the mind and starts seeing the inactions in them with a discerning intellect, this is the hallmark of his wisdom. He lives in a palace with nine gates, but does not pay attention to his deeds. In the word Sanyas, (Renunciation) 'Sam' means equally and 'Nyas' means to establish. Sanyas means keeping two opposite things equal, like the world and the afterlife etc. Similarly, sanyas is also a sign of wisdom. Because when wisdom arises, that supreme knowledge destroys the knowledge born of attachment.

**jñānena tu tādajñānaṃ yeṣāṃ
nāśitamātmanaḥ |
teṣāmādityavaajñānaṃ prakāśayati
tatparam ||**
– Gt : 5.16.

Meaning- Those who have destroyed that ignorance by their knowledge (discretion), their knowledge illuminates the Supreme Soul like the sun.

Shri Krishn is the Supreme Brahman Supreme Soul. It makes no sense to separate Pragya in him because the Lord has all the qualities, the perfection of all the learnings. We are worldly people; our intellect does not remain fixed. Iqbal has written - "Be ahead of your wisdom, the path is pasture, not the destination."

In the Gita, Lord Krishn said to Arjuna, "Chanchalam hi manah Krishn Pramati Balvad Drudam." O Krishn! The mind is very fickle, ardent, determined (stubborn) and strong. Shri Krishn said - "Abhyasen tu kaunteya vairagyaen cha grhyate", O son of Kunti! It can be tamed by practice and dispassion. In other words, A foolish when alerted attains wisdom by the grace of saints, scriptures and God. Yogis, sannnyasins, mahatmas, who are blessed by God, attain Ritambhara - Supreme Wisdom. We can be grateful only by remembering the Pragya of Krishn in his idols.

Translated by-Dr. Avinash Kapoor



Ritambhara

People who remain in action and remain detached from Victory or Defeat, Loss or Profit and pleasures or pain, stay equanimous in every state of life. They always enjoy Krishn's grace.



Krishn one: Many forms

Krishn's Lila is multiColoured and multifaceted. Sometimes it an ecstatic and blissful dance with phenomenal and prodigious emotions(raas) on the banks of the Yamuna. and sometimes he takes a broken wheel of the chariot and runs to kill in battle; Sometimes the divine intervention in the form of endless clothes to save Draupadi. The deeper we go; we get glimpses of many forms and appearances of Krishn.



The personality of Shri Krishn, the inexhaustible inspiration of Indian culture, art and tradition, is so diverse that it is almost impossible to assess it. He is such a great persona that he has been discussed for millennia, but it seems that he still needs to be understood more.

The historicity and polymorphism of Shri Krishn is noteworthy in this context. His manifold behaviour and various divine plays and creative pastimes describing all reality, including the cosmos create distrust in the minds of today's so-called intellectuals about him. Although the bountiful flow of faith in the Indian mind does not usually suffer from such anxiety; But foreign scholars settled in foreign rites and some Indians who blindly imitate them also seem to doubt the historical existence and authority of Shri Krishn.

While considering the polymorphism of Shri Krishn, it is necessary to discuss on the basis of Vedic mention, Mahabharata, Bhagwat etc. Puranas of Krishn's Lilas or divine pastimes and other historical and narrative contexts. This discussion made only on Gita and Bhagavat etc. will remain incomplete.

'Various forms of person and lineage of the word 'Krishn'—

The word 'Krishn' appears in the form of rishi in the Rigveda (1.101.1 and 8.74). It is possible that from the time of Rigveda to Chhandogya, there have been many persons by the name of Krishn as a sage, it may have been a gotra and the Adi Purush of this gotra should also be Rishi Krishn. In Kaushitaki Brahman, Anukramani etc., there is a mention of a popular gotra by the name of Angiras's disciple Karshnayani. Here Krishn is clearly mentioned as Adi Purush.

Vrishnivanshi in the form of Krishn in 'Mahabhashya' and 'Kashika' (Panini Sutas: 4.2.34), Ghatjataka and 'Mahaumagg Jataka' in the commentary is also assumed as Gotraja. The law of worship of Krishn is described in the 'Saatvat Samhita'. Dr. R.G. Bhandarkar considers it to be separate from the Krishn of the abhiras and considers the

integration of the Vedic Krishn with the abhira Krishn in the later period. It is clear that in spite of the difference of the Vedic and elsewhere, the word 'Krishn' is the shelter of all, in the meaning of which the polymorphism is visible in the context of many persons. The prevalence of one word in many persons is also a kind of polymorphism. Therefore, from all these references there are ancient indications related to the various forms of Krishn, where Krishn is present in the form of the visionary, Krishnnayan and the Adi Purush of the Vrishni lineage. In this way, he has been depicted in both the form of one word, many people or lineage.

This verse of Bhagavata-Purana can be an important reference of our statement-

*mallānāmaśanirṇṇāṃ naravarah
strīṇāṃ smaro mūrtimān |
gopānāṃ svajano'satām kṣitibhujām
śāstā svapitroḥ śiśuḥ |
mṛtyurbhojapatervirāḍaviduṣām
Tatvaṃ paraṃ yoginām
vṛṣṇinām paradevateti vidito
raṅgaṃ gataḥ sāgrajaḥ*

—Bhagavata : 10.47.17

When Krishn and Balarama reached the theater of Kans, there they considered both the Mallas to be thunderbolts, the best human beings to the common man, Kamadeva to the women, the supreme soul to the Brajas, the ruler to the evil kings, the infant to their father, the death of Kans to the scholars, The Supreme Person appeared to the Yogis, the Supreme God to the Vrishnivanshis. In this verse and other similar contexts, Shri Krishn's multi-faceted personality has been described.

◉ Shri Krishn of Braj ◉

As soon as he was born in Kans's prison at midnight, His father, Vasudev took him to his friend, Baba Nand in Gokul. The arrival of Krishn there was an awakening of joy and gaiety in Braj. Before that, in Braj, only simple peace and normal



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behaviour was present. The rising Sun created a stir after the dark night of the Krishn Paksha of Bhadra month. Shyamal (Dark complexioned) soft beautiful child was born to the old couple Nanda-Yashoda.

◉ Troubleshooter ◉

Asura (Demons) Slaughter -

From the sixth day of birth, Kans started the measures to kill Krishn by considering him as his death, that little baby Shri Krishn protected himself and Braj from all those troubles. In these troubles, he first killed Putana and then Shaktasura, Trinavarta, Vatsasura, Bakasura, Aghasur, Dhenkasur, Kaliyanag, Daman, Pralambasura, Arishtasur, Keshi, Vyomasur, Shankhachud, etc. respectively.

Freedom from other calamities –

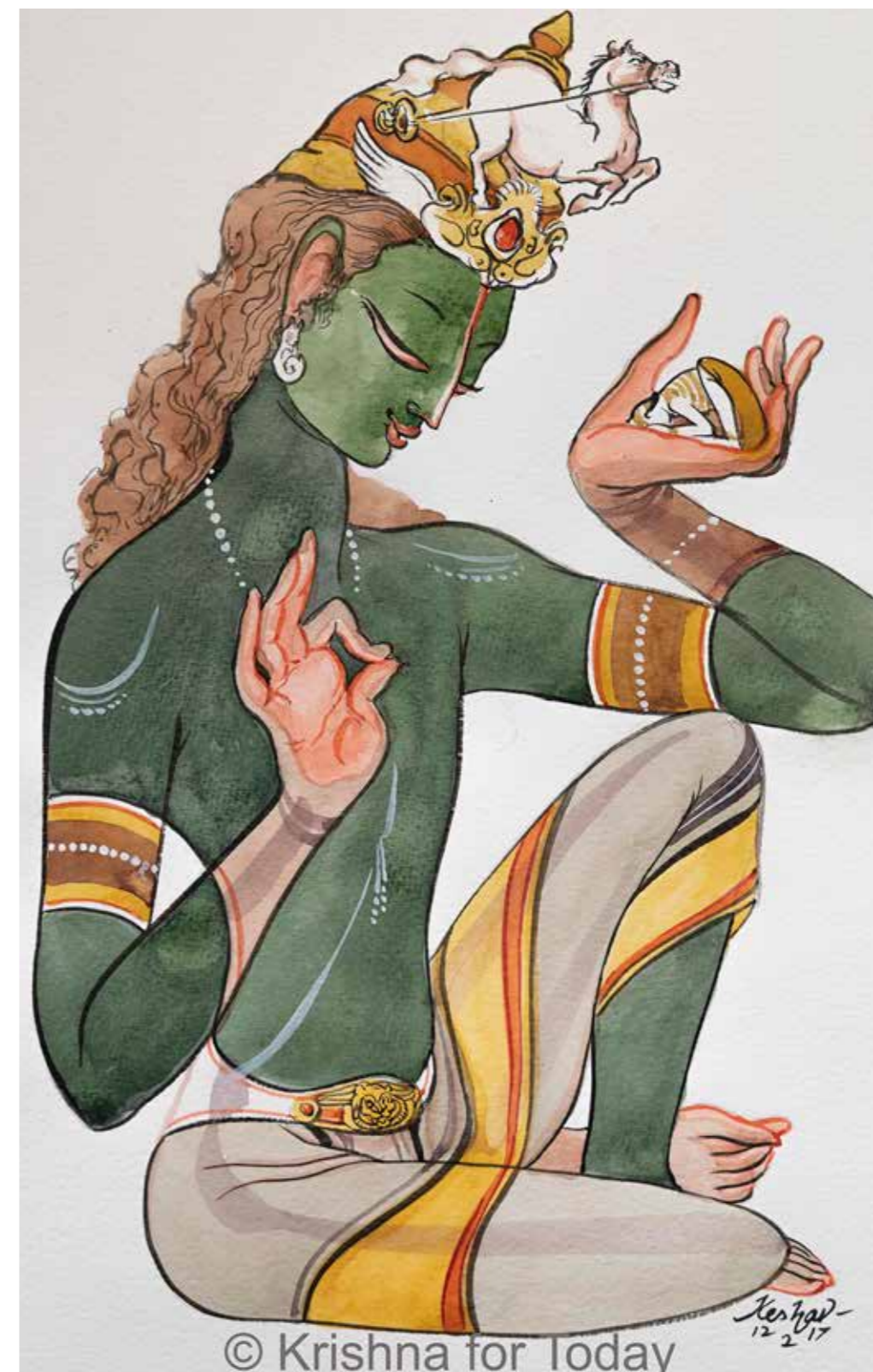
The drinking of the storm in Munjatvi, the wrath of Indra, the Varuna world and the protection of Nanda from the mouth of the dragon, etc. were His extraordinary deeds.

Therefore, from all these references there are ancient indications related to the various forms of Krishn, where Krishn is present in the form of the visionary, Krishnnayan and the Adi Purush of the Vrishni lineage. In this way, he has been depicted in both the fom of one word, many people or lineage.



Marvelous, miraculous, novel and Hyperphysical Divine Player

In the Braj saga of Shri Krishn, his wonderful, miraculous, novel and Hyperphysical Divine Player (Lalit Liladhar) form has appeared with extraordinary glory.



(Ocean of sweet emotions) and Liladhar Braj Ras. No devotee would like to come out of Krishn's attraction. One aspect is of Krishn's miraculous and divine attraction which is omnipresent omnipotent and the other aspect is of youth, young girls, teens, old age and all Brajwas. The love and affection of all of them with Krishn takes the form of divine pastimes (Lila). The wonderful effect of those activities is visible in the whole environment. In these incidents of Braj, both things are evident – a taste of elegance and in between, Kans inspired series of attempts to kill Krishn.

Symbol of Proficiency efficiency and Tactfulness

If we look at the events and behaviour of Braj, tradition and Shri Krishn, then the form of a naughty child becomes clear, who efficiently solves every opportunity and crisis. Adult examples of intelligence are scattered everywhere. Krishn takes many Worldly(lokaj) as well as transcendental measures to hide his supernaturalism, but his divinity is not hidden. He keeps everyone captivated by his tact and intelligence.

Regulator of Wicked Monarchy-

In the time of Shri Krishn, there were many capable strong dynasties. Their cruelty and autocracy

had become unfettered and autocratic, the regulation of which became inevitable. Mathura Lila mainly highlights this aspect. Examples of this are Kans's slaughter, Kalayavan episode, Shalva, Shaubh and Jarasandha's slaughter etc. Mathura and Dwarka Lila appropriately indicate this controlling instinct.

Amazing Powers-

Yashoda had to see the sky and cosmos in his mouth, extrication of Yamalarjuna, took the form of cow, vats, gopadi to disillusion and disenchant Brahma. Lalit Liladhar Braj Ras The Indian mind has been engrossed for millennia in the omnipresent Madhurtimadhur Lila Mahodadhi

|| Dr. KRISHNAKANT
CHATURVEDI



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Superhero of Mahabharata and Preacher of Gita-

The Great War of Mahabharata is the unique event of India's most influencing after the Vedic Dasharaja war. The ever-increasing mortal conflict of Pandavas-Kauravas born in the same lineage, situations of honor and humiliation, unreasonable dancing of hatred and enmity were special attitudes of that era. A new form of Krishn is seen in the middle of it. Despite being a ruthless neutral observer, he is also the controller of all the activities that happen. Along with Draupadi, Bhishma, Drona, Dhritarashtra, Kunti etc., Yudhishtira, Arjuna, Bhima, Duryodhana, Karna, Ashwatthama and many other special characters, Krishn is a wonderful superhero, the controller of all persons and events, the only capable shelter. Even after remaining in a supremely effective form from the beginning to the end of the devastating war of Mahabharata, while living on the earth, he finally sees the great destruction of his own lineage, which can be considered a shadow of the egoistic attitude of 'Mahabharata'. While on the one hand he is engulfed in all that, on the other hand he is completely free, neutral and unselfish (without desire) from that whole whirlwind.

Gita Sermon

The Gita is the highest peak of our thought tradition, the best declaration of the eternity of humanity. Today the whole world finds infinite solutions to all its intractable problems in Gita. Although the grounds on which Arjuna raised the questions were superficial, Shri Krishn's solutions were very broad, varied, transcendental and in the form of final solutions. That is why he has been the only reliable best solution for the best thinkers of the world.

Whenever, we have thoughts on Shri Krishn, whatever efforts we make to understand him, he will bring us closer to the eternal new form of Shri Krishn as the ultimate wealth and ultimate solution of life. Whatever may be said, we will neither be able to fully understand nor explain His all-encompassing form. It seems fair to say that-

*anantarūparūpāya
viṣṇave prabhaviṣṇave |
viśvajyotiśvarūpāya
śrīkṛṣṇāya vayaṃ numah ||*

O Vishnu, the infinite form, the omnipotent Vishnu. We bow to Krishn, the embodiment of the universal light.

Translated by-Dr. Avinash Kapoor



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The Mathura of Krishn's Times

The moment one mentions, Shurasen's Mathura, which was one amongst the 16 districts of ancient India, it opens up the doorway to history. This land gave the whole of India two extraordinary gifts, first-the literary language of Shaurseni and the second- Mathura style of sculpting art which was parallel to Gandhar form carving. The history and archeology of this land is associated with Krishn. Come, let's explore this historical land.



The moment one thinks of Mathura, the association with Krishn is almost instant. Krishn was born in a prison of Mathura. Due to Krishn's legends from the time of his birth till the time of Mahabharat, the name of Mathura has become synonymous with him. According to the epics Mahabharat and Bhagwat Purana, Mathura was the capital of the Shurasen kingdom and was ruled by Krishn's maternal uncle Kans.

In the cultural and religious heritage of ancient India, 7 great cities have been described, amongst which are Kashi and Mathura. In the Puranas it is also mentioned that the queen of cities is Krishn's Mathura. Mathura has also been called the bestower of liberation. It is also said that the land of Mathura came into being even before the era of Krishn i.e. ...approximately 7500 years ago. According to Valmiki's Ramayana Mathura (Madhupur) was also the capital of Lavnasur. This town is situated on the banks of the river Yamuna. It has come to light through many ancient texts that there was a majestic ruler amongst the clan of Madhu Yadavas. He was a religious and just king. But his son Lavan was extremely cruel. Tortured by his cruel ways, the wise men of the land decided to go to Ayodhya and pleaded to Ram to rescue them from his torments. Ram instructed his younger brother Shatrughan to go to Madhupur. Shatrughan killed Lavan and established his own rule over Madhupur.

Devak, the brother of Ugrasen had
 7 daughters. Devaki was the eldest.
 All of them were married to Vasudev.
 Devaki gave birth to Krishn.
 Kunti who was the sister of Vasudev
 was married to Pandu and
 she gave birth to the 5 pandavas.



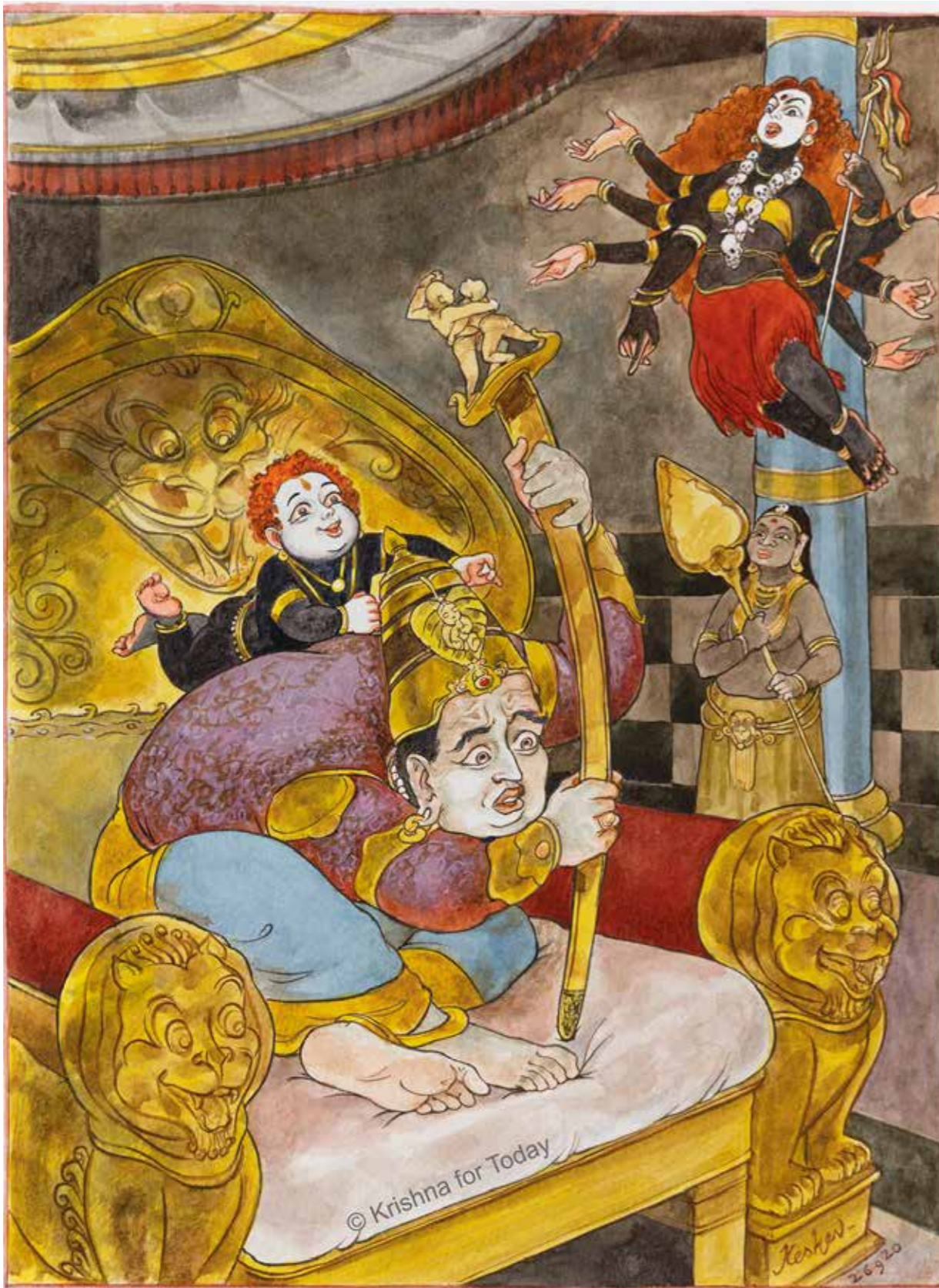
Shatrughan lived there for a period of time and sorted out the kingdom's affairs and before returning he appointed his son Subahu as the new lord of the Shurasen kingdom. Legend has it that after the death of Shatrughan, the son of

the Yadav clan, Bheem Saatvat, established his rule over Mathura. Before the war of Mahabharat, Ugrasen was the ruler of Mathura. He was put into prison by his own son Kans and he crowned himself king. Devaki, the brother of Ugrasen had 7 daughters. Devaki was the eldest. All of them were married to Vasudev. Devaki gave birth to Krishn. Kunti who was the sister of Vasudev was married to Pandu and she gave birth to the 5 pandavas.

According to Harivansh Puraan, the old city of Mathura was situated on the banks of Yamuna. The shape of the city was like the half moon. It was walled on all 4 sides which had high arched gates. Outside the walls there was huge chasm in order to protect the city from enemies. Mathura was self-contained as a city. It had houses, palaces and beautiful gateways. Finely dressed men and bejewelled women were residents of this city. Mathura was also a fertile land, lush with good rainfall, and a rich flora and fauna, abundant with food grains and wealth. There were many parks and forests. The state of Mathura was prosperous in every way. The people were brave and free of vice. They had elephants, horses and carriages in large numbers. In the markets there was a lot of buying and selling of goods and piles of gemstones. The resident men and women of Mathura were blissful. The river of Yamuna has changed its course since ancient times.

During the times of Madhu and Shatrughan the river was flowing through what is today called Mahauli. In the old hills between Mahauli and modern day Mathura, ancient relics have been found which confirm an old settlement. Varaha-Purana (165.21) A proper excavation of this part of the land can give us knowledge of how Mathura has undergone changes in different eras. It has also been found that at one point in time, Mathura was situated between the Gowardhan mountain and river Yamuna, and the distance between the two was not much. However, today the distance is quite wide but it's possible that at one time, this distance was not much.

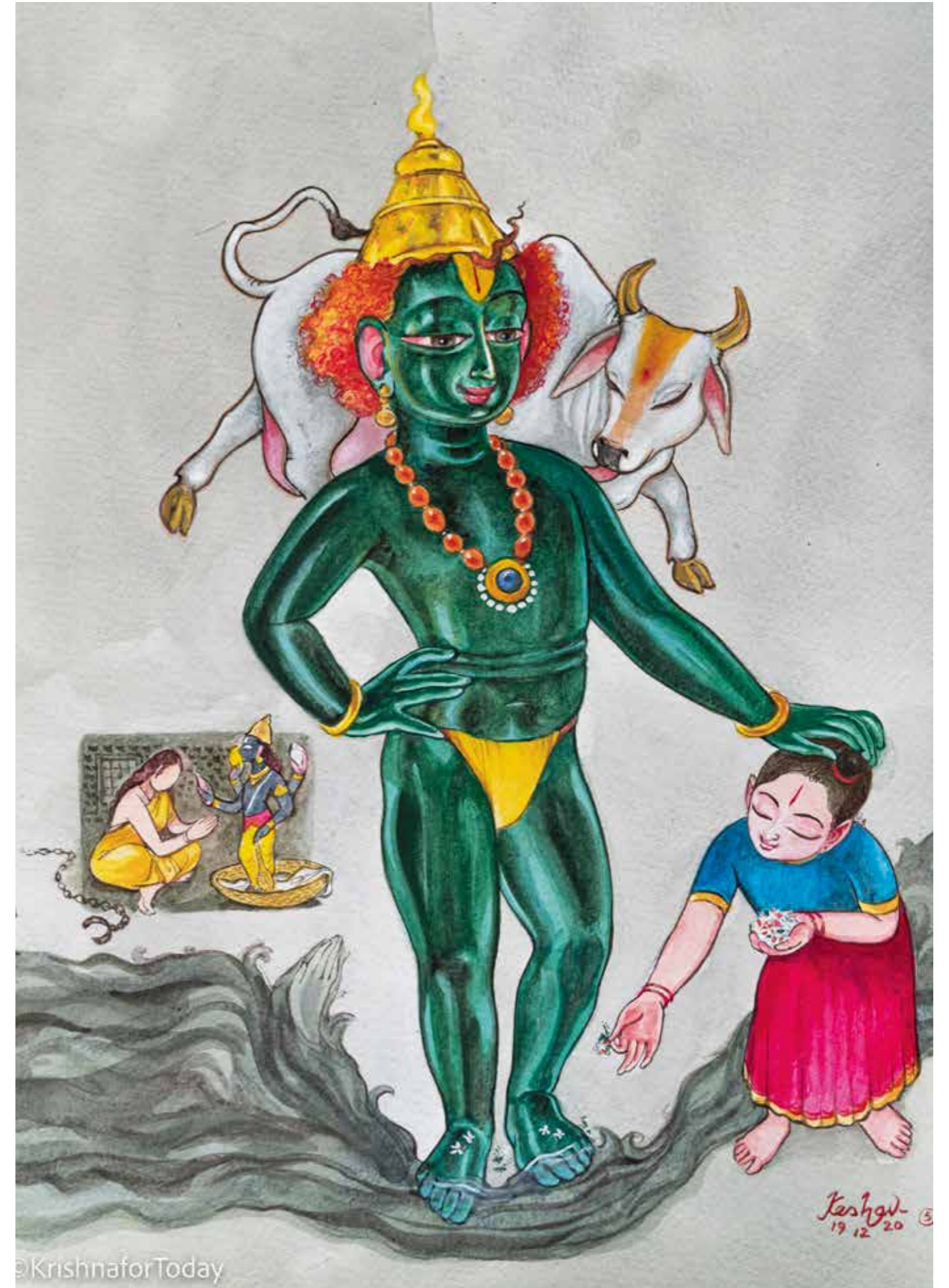
In the Braj of those days or the kingdom of Shurasen, the time of Krishn is very important. During this chapter, there was a gruesome struggle between democracy and monarchy.



We are very familiar with the war of Mahabharat. Krishn killed Kans and he reinstated his maternal grandfather Ugrasen as the ruler of Mathura.

According to the ancient texts, Jarasandha, the king of Magadh and the father in law of Kans, wanted to avenge the

death of Kans and so attacked Mathura 18 times with the help of Kalyavan and eventually assumed power over the city. Krishn decided to establish the city of Dwarka to protect the Yadava clan from Jarasandha. However, Jarasandha's rule over Shurasen's kingdom did not last long. Krishn killed



If we look at the events and behaviour of Braj, tradition and Shri Krishn, then the form of a naughty child becomes clear, who efficiently solves every opportunity and crisis. Adult examples of intelligence are scattered everywhere.



Jarasandh with the help of the pandavas, and released Mathura from his clutches. Before the time of Lord Buddha India had 16 big kingdoms amongst which was Shurasen, who's capital was Mathura.

Bhadrakapilani, the wife of one of the disciples of Buddha, Mahakashyap was also a resident of Mathura. In Sinhalese Buddhist literature, Mathura is considered a great city. At present, Mathura is a part of the state of Uttar Pradesh. Mathura is approximately 50 kms towards the north of another famous city Agra, and it is 145 kms south of the capital of India, Delhi. Every grain of this land is infused with the Divine flavour of Radha Krishn. The land of Radha Krishn's pious love- Vrindavan and the land of the declaration of war against Indra-Gowardhan are also in the vicinity of Mathura. Amidst political upheavals, the era of Krishn has cultural importance too. Krishn was not an ordinary man, he was a Yugpurush- a soul that incarnates once in an eon. In him, India not only had an illustrious leader, but a great man of action, one who's divinely received wisdom of Gita became the beacon for the nation and for the entire humanity.

Mathura became blessed because it was the birth place of the divine power. Not only Mathura but the entire Braj or Shurasen region became a proud one, due to it being the land where the divine acts of Krishn were played out

This region is loved by millions of Indians and has influenced many people from other countries too. Ancient as well as modern literature is filled with the colourful illustrations of Krishn's divine acts. The imprint which has been left by his beloved personality on the people is imperishable. Modern historical research suggests that Krishn lived up till the age of 125 years. He was involved in many activities throughout his entire life.

His early years were spent in Gokul and his later years in Dwarka. In between he travelled to many kingdoms and there is detailed description of incidents in the Purans

and in the Mahabharat. There is limited mention of Krishn in Vedic literature. In it, he is represented as a human being rather than a divine incarnation of Vishnu, however in latter literature he is often represented as an avatar of Vishnu. Unfortunately, there is no architectural relic of Mathura which has survived over the centuries. We cannot garner any information about the construction styles of either religious structures or of regular houses. Based on the information which is there in the rocks, one can conclude that the mansions or the big houses of that time had several storeys. There were staircases leading to the upper floors and there were pillars, bathrooms, bedrooms, beauty parlours etc. Houses also had drawing rooms and windows. The entrances, doors, pillars had artistic images of beautiful creepers, animals, birds, lotuses, monsters, swastikas, divine beings and various Gods and Goddesses. The buildings were made of bricks and on the outside there were decorations in the design of vines and saplings, which also had artistic representations of religious and cosmic motifs. Excavated relic show that Mathura dates back to the time of Krishn.

Mathura was established as the capital by the Kushaan clan of kings. Shak-Kushaan clan ruled over Mathura during approximately 100-200BC. In the year 1969-70, during an excavation, copper figurines with images of Haariti and Kuber, belonging to the Krishn era were found

During an excavation done in 2020, an idol of the fire God was found which was 200 years old. Along with this statue, there was also found a 2 feet wide inscription which has some imagery and writings. According to Hindu texts, Mathura or Brajbhoomi is the birthplace of Krishn, and is still considered so. Keshav Dev temple was built at the birthplace of Krishn, in ancient times. This city is a prominent religious as well as tourist destination and is visited by people from within and outside India throughout the year.

Translated by-Gursheel Walia



Ritambhara

Beginning in Karmyog neither looks at the breaking of seed as a loss or result as some mathematical result. Karmyog means immersing oneself absolutely in one's Karma, where Fear has no place. Total submission to Karma means finding Krishn in life.



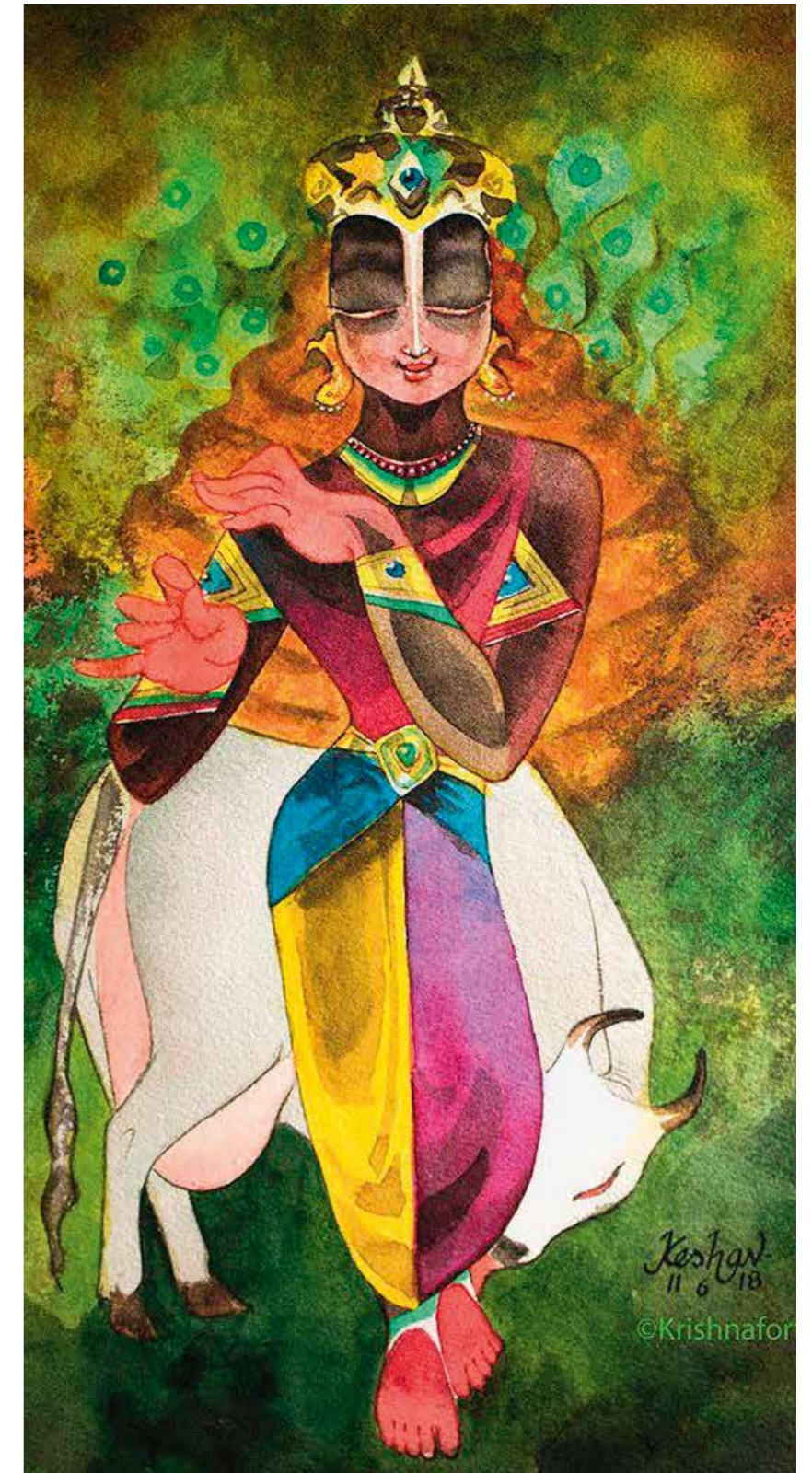
Krishn's Golok, Gokul & Cow

The word 'Gau' has many meanings - cow, earth, knowledge, senses, speech etc. To show our mind the image of beauty, Krishn may have done divine pastime (Lila) with cows, but he really kept divine playing from Gokul to Kurukshetra to protect the earth. Even today if we meditate, we will find Krishn around us.



Krishn is one such attractive divine and cosmic persona of the most talked about Indian literature; Without whom neither the victory of Pandavas in the Mahasamar (Great War) of 'Mahabharata' can be imagined, nor of Nandababa's Gokul or Braj. Two forms are prominent in many of his images that have dominated the public mind, first - Partha - charioteer Krishn, preaching the Gita to Arjuna, second - Vrindavan Vihari, Gopaveshdhari, Radha-Raman Krishn. Krishn is the only immortal divine deity among the deities and incarnations of Hinduism, who have been called Govind, Gopa, Gopal, Gopa-Gopipati, Golokapati and Golokeshwar, while associated with the cows.

According to the Puranas, Agamas and Vaishnava-devotees, the eternal abode of Paratpar Brahm, Purana Purush, Sarveshwar, Sarvatma, Aja, Anadi, Anant, Mahayogeshwar Krishn is called 'Goloka'; Where Hari scintillates and shines in the form of two-armed Krishn along with the Gopis and Radha. "That wonderful abode, situated 50 crore yojanas above Baikunth, created by the will of the omnipresent (Vibhu) Supreme God, is a world held by the wind. Situated across the river Virja, this Dham is marked by innumerable



II RAM KISHORE
UPADHYAYA



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mines of gems, a mountain with hundreds of peaks, a round shaped Rasa Mandal, (Theatres for divine dance) a lot of Kamadhenus (Holy Cows), adorned with precious gems, Gopis adorned with precious gems, Gem-like buildings, vine-trees and Vrinda-kunj. It is splendid by Radha's luminous edifice. "Brahma and other deities reached that Dham with a prayer for the salvation of the earth, which took the form of a cow suffering from the atrocities of demons. After crossing many pillars, they had a vision of Shri Krishn, the effulgent form of millions of suns, seated on a jeweled throne. The Agama-grantha 'Brahma-samhita' describes the Goloka in a somewhat different way:

**sahasrapatrankamalam gokulākhyam
mahatpadam |
tatkarnikāram taddhāma
tadanantāṃśasambhavam || 5.2 ||**

*Meaning-The spiritual place of
transcendental pastimes of Krishn is portrayed in
the second verse. The super excellent
station of Krishn , which is known as
Gokul has thousands of petals
and a corolla like that of a lotus sprouted
from a part of his infinitary aspect, the whorl of the leaves
being the actual abode of Krishn.*



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It is said that the streams of honey flow in that abode of Vishnu, the worshipers of the Gods rejoice there (Rigveda: 1.154.5). Thus, we can say that Vishnu of Rigveda is the Supreme Brahma Krishn of the Puranas. In the form of Krishn which shines in Goloka and Gokul, he has a constant relation with 'Gau'. According to the dictionaries and commentators, the word 'Gau' has many meanings. This word is derived from the root 'Gam' meaning Gaman (to go). According to Nirukta, 'Go' means - Cow, Earth, Aditya (Sun), Rays, Speech etc. (-Nirukta: 2.2.5).

One of the meanings of 'Gau' is also the senses running (going) towards their subjects. Therefore, the meaning of Krishn's Goloka is - the world full of cows, the Sun-lok i.e. Dilok, manifested by the rays of the Sun, the light of light, the world of 'Go-vind' ; cow observer, conqueror of Indra, conqueror senses, Yogiraj Krishn. 'Gokul' means a place conducive to cattle rearing consisting of cows, cow groups. The meaning of 'Vraj' (Braj) is also a meeting place, cowshed, cow's enclosure.

Krishn Gopalak (-Bhagvat: 10.24.21) is born as the son of Vasudeva in the Yaduvansh, is raised by Nanda, the head of the cowherds, feeds the cows, hence is 'Gopa-Gopal'. In various Kalps (eons) the earth takes the form of 'Gau' and Krishn incarnates to protect it. He saves the earth submerged in the sea in the Varaha avatar, and in the Vamana avatar, he measures the three worlds with three steps and offers them to the Gods. Krishn incarnation has also happened only to take away the weight of evil from the earth; Therefore, he is the protector of the cow (earth), the protector of the cow and the recoverer of the earth taken away by the asuras, It's lord 'Govind. The verb 'vind' is used in order to express receipt of anything, it is found in cow-voice, devotional hymns or Vedanta words. He is Govind; Because although He is the invisible Brahma, He descends into Gokula for the exhilaration, pleasure and joy of his devotees, apogee of divine love and affection, for the Gopas and Gopis, and performs various divine cosmic pastimes (Lilas) . Krishn is the ruler of Rasa Mandal becomes accessible to the senses and the mind to celebrate enriching and joyous festivals of mind and soul. All matter, conscious and unconscious forms get to see his cosmic and divine Gokul, the visible-manifested form of the invisible-latent and cosmic Goloka, to express his divine psychic, seraphic, sacred and amusing form to everyone, to recite and play the melodious ragas of his flute. Ved Vyas has aptly said the truth that Nanda, the gopas and

Brajavasis are blessed that only the Supreme Brahman in the form of Bliss is their divine soul mate.

*aho bhāgyamaho bhāgyam
nandagopavrajaukasām
yanmitram paramānandam pūrṇam
brahma sanātanam||*

-bhagavata-pura : 10.14.32

*Meaning, How greatly fortunate are
Nanda Maharaja, the cowherd men and
all the other inhabitants of Brajabhūmi!
There is no limit to their good fortune,
because the Absolute Truth,
the source of transcendental bliss,
the eternal Supreme Brahman,
has become their friend.*

When the purpose of the incarnation is fulfilled, the Gopis again go to their Nityalok Goloka with the Gopis. If the story of Krishn is to be started from Gokul, then he is a dark-skinned rural boy from India living in villages, whose childhood was spent playing in the streets of Braj, grazing cows in Vrindavan, who with his intellect and effort ascended him to the highest position of Dwarkadhish and as such, the Goloka is the abode of the Supreme Personality of Godhead, Shri Krishn. He is not the only dogdha (milk- milker) of the cows of Gokul; He is also the twin of the Upanishads, the rasa (opulence) of the whole earth, and an integral part of the Vedic culture and literature and a mark of an excellent pinnacle of divine meta philosophy. Krishn is idolized as cosmic 'festival'; Infinite joy, infinite taste, infinite light, divine glory and wealth. He is situated in the middle of the Rasa Mandala. 'Circle' with no beginning points and no end, no direction-time division. Selfless, unselfish, Yogi Krishn is 'padmapatramivambhasa' like his eternal abode, Goloka.

Translated By- Dr.Avinash Kapoor

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Ritambhara

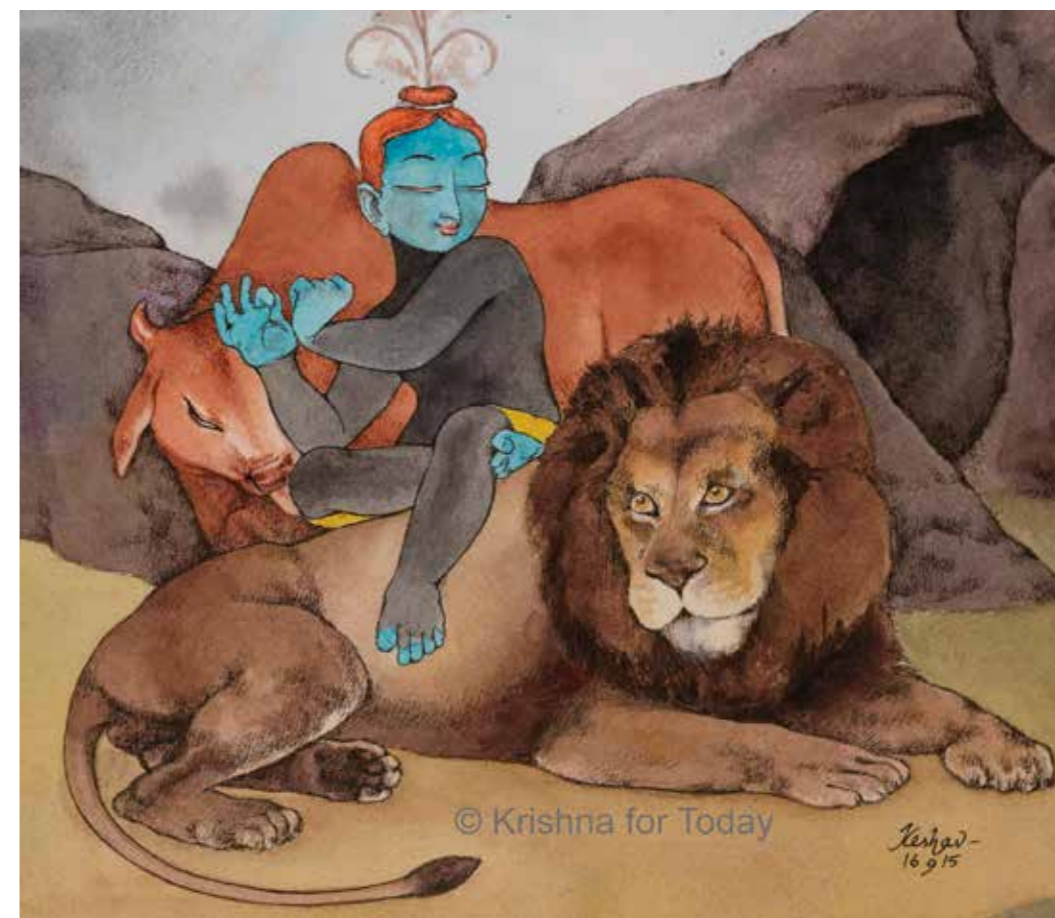
Suspicion never generates peace. Trust of the highest order and faith without an iota of doubt are the conditions for peace in life.

○

Krishn & his Braj

Mathura, Vrindavan, Govardhan, Gokul, Mahavan, Baldev, Nandgaon, Barsana, Deeg and Kamyavan etc. include the place of Lila of Lord Krishn under the Braj region. The boundary of Braj is considered to be eighty-four kos (about 275 km). Krishn performed his Lila for 11 years in this region which is steeped in Krishn culture. Let us try to identify, explore and understand that Krishnmayi culture.

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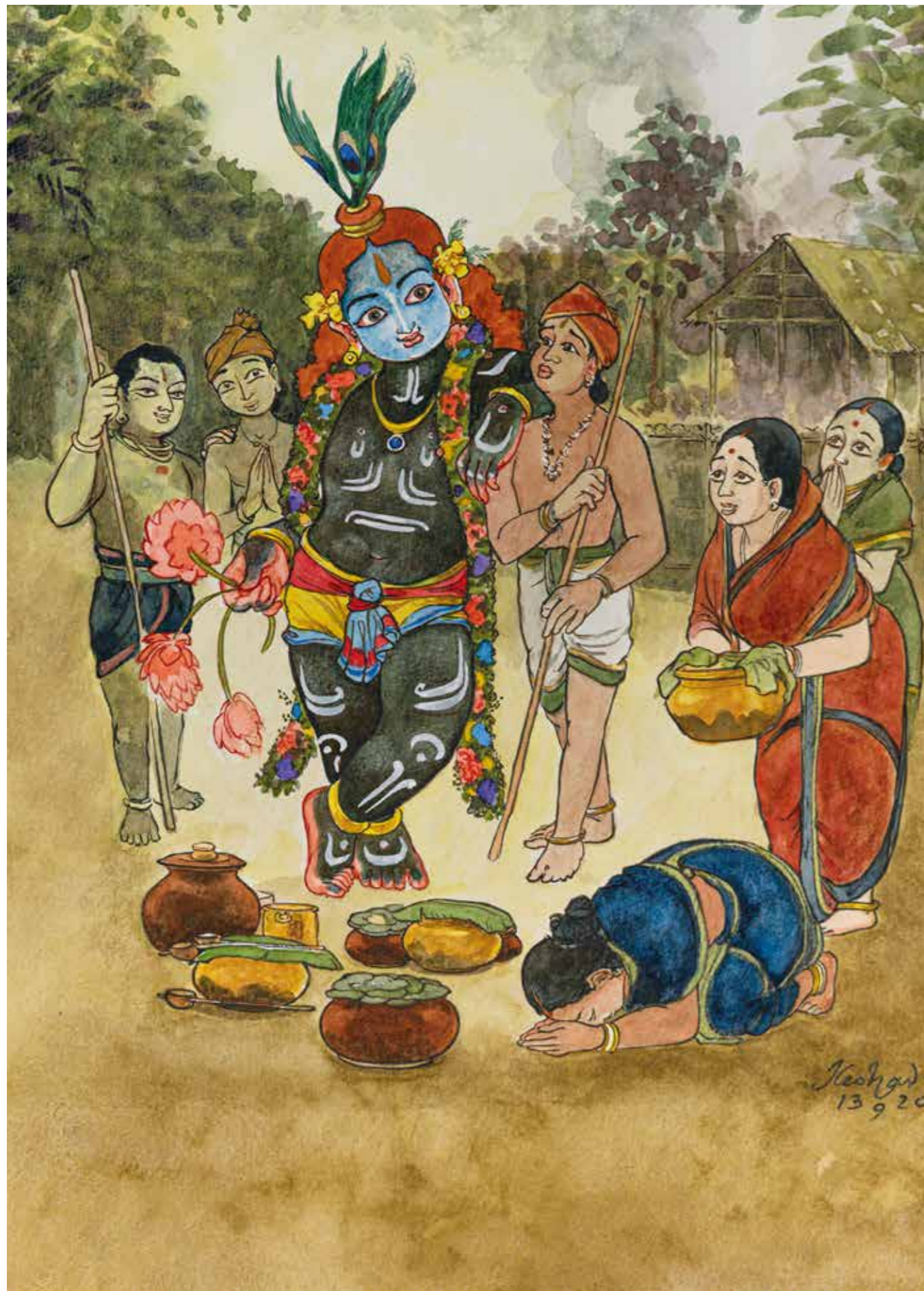
Krishn and Braj are not separate, they are one. Both are complementary and complete each other. Braj cannot be understood without Krishn and Krishn cannot be understood without Braj. There is a divine connection between the two. While Braj can be called a pasture-land but in reality Braj is not a place, it is a feeling, it is an emotion, it is a spirit, in fact, a great emotion and spirit. In order to awaken this great spirit, Krishn descended on this land along with his retinue of followers.

One can understand this spirit of Braj only by awakening the Krishn spirit within. Only then can one understand the culture of Braj, the culture of Krishn. In fact one can understand the culture of our Country - Bharatvarsh- only by understanding the culture of Braj. It is this culture of Braj which has established and glorified our Country as the Guru of the world - the teacher, knowledge - giver of the world. Krishn himself is the Guru of all Gurus - **Krishnm Vande Jagadgurum**, Krishn is the master of the universe.

|| DR. MRS. ILA
GHOSH



M.A. in Sanskrit, Ph.D., Dr. Ila is an Educationist, eloquent speaker, philosopher and an outstanding litterateur. With 43 years of service in various colleges of the Government of Madhya Pradesh, she retired from Tilak Post Graduate College, Katni as Principal in 2013. Dr. Ila has published 18 books, 75 research papers, participated in more than 150 research seminars.



In fact one can understand the culture of our Country – Bharatvarsh- only by understanding the culture of Braj. It is this culture of Braj which has established and glorified our Country as the Guru of the world - the teacher, knowledge-giver of the world. Krishn himself is the Guru of all Gurus- Krishnm Vande Jagadgurum.



Different scholars have different views on the antiquity of Braj and Krishn. And why not so? How can the Divine Incarnate be understood so easily?

The history of any person, place or thing can be known only by a milieu of internal and external evidences. External evidences are understood by studying things like architecture, pictures, currency etc. To substantiate internal evidence one needs to reflect and introspect on ancient texts. Both these evidences are required to understand the Divine relationship and connection between Krishn and Braj. Evidences are filled in every nook and corner of Braj, which can be seen in innumerable forms like forests, gardens, prativans, pools, lakes, ponds etc in Braj.

The Vedas were composed in the most ancient language – Sanskrit and for the sake of introspection and being the oldest, are of utmost importance. Therefore, it becomes necessary to give Vedic proof. Rigveda is also the oldest of the Vedas and the largest among the four Vedas. In the Rigveda (5.45.1), describing Braj-Vasundhara more than heaven, the residents of Braj have been described as brilliant like Gods. At another place (Rigveda: 1,154.06), Lord Indra has expressed his desire to come to Braj by praising Golokanath Shri Krishn and Shesh Bhagavan. In the Samveda (4.3), the beauty of Brajbhoomi has been described as enhanced by the birth of the newborn Shri Krishn.

The general belief is that there is no mention of Krishn or Braj in the Vedas. Historically, the period of Mahabharata is not older than the age of Vedas and therefore, Sri Krishn cannot be mentioned in the Vedas. They say so because they do not understand the deeper meaning of the Vedic hymns or mantras. In the transcendental form of Shri Krishn, we consider him to be eternally immortal. From this point of view even the shrutis (Ancient Scriptures preserved by oratory) sing songs of his divine grace. Shrinilkantha Suri has confirmed this belief by revealing the meaning of these mantras in the book 'Mantrabhavatam'. According to him, there are several evidences about Krishn Lila and Braj found in the Vedas. The all-pervading Shri Krishn, although invincible and despite being all capable, fought with Vrishabha (Vrishabhasur-Arishtasur) through his Lila and killed him. Steeped in the love of the residents of Braj, he performed Ras Lila which is symbolic of the Lila that happens within our inner realms. (- Rigveda: 10.48.10) There are many such Vedic evidences available to us.

After the Vedas, Puranas are the most valid texts from the point of view of authenticity. Bhagwat has been called MahaPurana because of reflecting ten signs of Krishn instead of five. Bhagwat MahaPurana is considered the true symbolic text of Krishn. Under its tenth Skandha(Segment), in the thirty-first chapter of Raas Panchadhyayi, on the night of Sharad Purnima, when the distraught gopis sang the Gopi-song after being lost in the Maha Ras of Shri Krishn, in the first verse itself, a gopi describes the fame of Braj because Krishn was born there. The talk of increasing the glory of Braj says, "Because of your birth, the glory of Braj has increased even more than that of Baikunth. That is why Lakshmi, the Goddess of beauty and softness, has left her abode, Baikunth, and started residing here, serving Braj continuously. But dear! Look, your gopis who have dedicated their lives at your feet are wandering from forest to forest looking for you."

Similarly, the antiquity of Braj is represented by various Puranas like Brahmavaivarta, Brahmanda, Bhavishya, Matsya, Vayu, Varaha, Padma, Skanda, Vishnu, Narada Puranas. It would not be an exaggeration to call the Varaha Purana a Purana related to Braj-Mandala. A part of it is called 'Mathura Mahatmya'. It describes the extent of the Braj Mandala as twenty yojanas - Vinshatiryojanaam tu Mathuram mama mandalam.- Mathura is my circle of twenty yojanas- (Varaha Purana:) 158.1)

There are about four kos (Indian unit to measure area) or seven miles in a yojana. On this basis, the expansion of

Without understanding Braj and Krishn it is absolutely impossible to understand the art of Indian poetry, music, dance, painting, sculpture etc. Krishn may seem to belong only to Braj, however not only India but the whole world is mesmerized by him; Krishn is filled with love.

Krishn consciousness has enchanted everyone.



Braj Mandal is considered to be eighty-four kos. Although the expansion of Braj in Vayu-Purana is considered to be forty yojanas according to 'Chatvarisham Yojnamam Tastu Mathura Smrita', but only the opinion of Varaha Purana is more recognized. The mention of Krishn and Braj is easily accessible in innumerable ancient texts including Valmiki Ramayana, 'Mahabharata', Garga and Sanakadi Samhitas.

Krishn lives in every particle of Braj. Nand's favourite child, Shri Krishn is dear to the people of Braj more than their own lives. The houses of Braj are not just ordinary buildings made of bricks and stones, they are house-temples. The people of Braj bathe their dear Krishn Kanhaiya like a child and eat only after offering food to their favourite Krishn. At Braj, Bal Gopal or little Krishn is like a normal



|| DR. RAJENDRA
KRISHNA AGARWAL
'RAJAK'



Multi- Talented and much respected - musician, poet, writer, editor, theater artist, radio metaphorist, interlocutor, painter and speaker , Dr. Rajendra Krishna is the editor of 'Sangeet' monthly. Publisher of many books, he was also a member of the editorial board of Braj Sanskriti Encyclopedia. Many of his inspiring interviews have been broadcast in Akashvani and Doordarshan centers of the country.

child – he feels hunger and thirst; He also experiences anger and playfulness , falls ill and takes medicines like any ordinary child . Can you find such a sweet feeling anywhere else? Absolutely not. That's why we say that Braj is not just a feeling, it is a Mahabhav (Great emotion), it is a divine spirit. To understand this one has to drink from the cup of love, be steeped in love.

Osho once said in his discourse – “Love is the greatest art. There is no greater knowledge than Love. It is only if you are steeped in love that you enter the inner core, and if God is hidden somewhere, it is hidden in that inner Core and not on the periphery.

That is why when Krishn sends his knowledgeable friend Uddhav to Braj to convince the gopis, all his knowledge goes waste. The gopis stun him with their ocean of love for Krishn and Uddhav returns back with his crushed arrogance. This uniqueness of Krishn and Braj makes this holy land even more blissful than heaven.

Even today, Krishn is alive in the folk lore of Braj, in its cultural consciousness, in its artistic expressions. This Krishn-sanskriti (Culture) is the core of Braj-sanskriti and the Braj-sanskriti is the core of Indian culture, Indian thought and mysticism.

Without understanding Braj and Krishn it is absolutely impossible to understand the art of Indian poetry, music, dance, painting, sculpture etc. Krishn may seem to belong only to Braj, however not only India but the whole world is mesmerized by him; Krishn is filled with love. Krishn-consciousness has enchanted everyone.

Krishn is at the centre (nucleus) of the dance of Maha Ras, on whose periphery the gopis, symbolic of the senses, are constantly moving. Being a nuclear power, there is attraction in Krishn, that is why he is called Krishn - “karshayati iti Krishnh”- Krishn is the one who attracts!.

Krishn is a yogi as well as an enjoyer, he is the ocean of rasa and rasa-greedy, he is the Lord of the gopis and also their servant. Krishn may not show his love for Sudama but he cares deeply for him. When the poverty - stricken Sudama reaches Dwarkapuri, Krishn washes his feet with tears of love. Krishn bestows Sudama with immense wealth in exchange for Sudama s two fistful of puffed rice. Enchanted by the immense love of his subjects Krishn not only goes from house to house stealing butter but also dances to the tunes of the Gopis of cowherd just so he can get little buttermilk from them. His Lila is unparalleled-

Who can cross it for the river of love always flows as a reverse current.

Who has not described the glory of Braj? Sages, yogis and ascetics, including those in music, poetry and literature, paintings and sculptures, have blessed us by praising and depicting the glory of Braj and Krishn; they have Blessed their art by doing so. Be it the eight friends of Ashtachap or Tansen and Baiju Bawra's guru Sri Swami Haridas, HitHarivansh ji or Hariram ji Vyasa, Chaitanya Mahaprabhu or love-obsessed Mirambai or Raskhan, all of them have enriched public and personal life by singing the hymn of Krishn Bhakti. They have showered supreme happiness and ecstasy with their enchanting Hymns and Praises of Krishn. Even today, Krishn and Braj are in the centre of the spiritual practices of devotees, poets and musicians, painters and sculptors. By doing so they not only get ultimate happiness but also self-enlightenment. The devotee Nagridas even said for the ever-happy residents of Braj, “The happiness that the residents of Braj experience, That happiness is not a dream, but a living reality for the residents of Baikunth.

The biggest thing is that in the search of salvation that every human being aspires, even the queen of liberation has found the way of her liberation in the kingdom of Braj”

Says Mukti Gopal, “I will get salvation, liberation simply by adorning my forehead with the auspicious mud (Uri) of Braj Raj.”

It has also been my experience that whenever the clouds of trouble have hovered over me, my beloved Shri Krishn always gave me this inspiration.

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Ritambhara

One who remains trapped in a maze with in,
he finds With Out also equally Complicated.
Simplicity within creates probity without.



Why did Krishn come to Vrindavan?

According to the 'Bhagavat', Krishn came to Vrindavan from Gokul at the age of four. Perhaps Kans's wrath had been increasing in Gokul. But is it true that Krishn was brought to Vrindavan to hide from Kans? There may be a bigger mystery than this!

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it can be said that this land has been called Braj for its all pervasiveness. Just as Brahman is all pervasive, so too Braj holds the eternal imperishable principle. Brajbhoomi is Sat-chid-ananda, in which Krishn's Lilas keep happening invisibly and sometimes his devotees also get the prasad of his presence.

The major places in the vicinity of Brajbhoomi are Mathura, Gokul, Govardhan, Nandgaon, Barsana and Vrindavan. If seen today, Vrindavan is a small part of Braj area, however, in its spirit it is infinite. Vrindavan cannot be called a place or a region. Shri Krishn himself has called this place his body.

*idaṃ vṛṇḍāvanaṃ ramyaṃ mama
dhāmeva kevalam |
pañcayojanamevāsti vanaṃ
me deharūpakam ||*

*Meaning- "This beautiful Vrindavan is
my abode. The Vrindavan forest
comprising of five yojanas is my very body"*

Vrindavan is the land of Krishn, where streams of devotion, love and knowledge flow continuously, calmness and non-attachment are as if dissolved in the air. Here, one can internally feel the magic of Krishn Lila and experience the spirit of intimate friendship. Be it Narada or Shiva, they also had to come here in the form of a sakhi, friend to enjoy Krishn's Rasvilas. That is why Shiva is present here in the form of Gopeshwar Mahadev.

Vrindavan is considered by scholars to be the best place in the universe and the real form of Krishn.

*Prayag is here at every step of Kirti Suta.
Kashi is acres and acres of Keshav's place of frolic
Yamuna in Jagannath and Renuka in Someshwar;
The residents are Residing in every tree of Ayodhya
Haridwar is here at every house of the Gopika's
Badri and Kedar are the servers here
The comparison of hierarchy and heaven is but in vain for
the residents of Vrindavan.*

Actually, there is an image of Krishn in every heart and every image reflects the spirit of the one who loves Him. A unique personality, what he will do in the next moment, in what form he will enchant everyone, no one knows. Krishn is versatile and equally wonderful is his Lila. There are deep secrets hidden in his enchanting smile. One of those mysteries that inspires everyone - why did Krishn choose Brajbhoomi for his incarnation? Is this a coincidence or destiny? Or it is a complete Lila of that Liladhar? Why is Vrindavan so important for Krishn, for his devotees? What are those episodes that bring Vishnu down from Baikunth to the land of Braj as Krishn incarnation? Although the abode of Vishnu is in every particle, then why did he make Vrindavan, the Mahavan of Brajbhoomi, his Lilavan? Where there is curiosity, the journey of knowledge begins.

Aryavart is a holy land in India, however, being the Lilabhoomi of all - pervading Krishn, Brajbhoomi holds an even special place. The word Braj means pervading,

अथ भक्ति के द्वारा प्रस्तुत
है भजनों का नया अंदाज़

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संगीत में परंपरा और प्रगति का अद्भुत संगम
'श्रद्धा वही अंदाज नया'



भजन संस्कृति का नया कलेवर
पारंपरिक भजनों को युवा सुर और
संगीत में सुनने के लिए सब्सक्राइब करें
अथ भक्ति का यूट्यूब चैनल





Vrindavan is the land of Krishn, where streams of devotion, love and knowledge flow continuously, calmness and non-attachment are as if dissolved in the air. Here, one can internally feel the magic of Krishn Lila and experience the spirit of intimate friendship. Be it Narada or Shiva, they also had to come here in the form of a sakhi, friend to enjoy Krishn's Rasvilas. That is why Shiva is present here in the form of Gopeshwar Mahadev. 

It is natural to be curious about the name of Vrindavan. Was it called Vrindavan because of the abundance of Vrinda or Tulsi (Basil) plants here? Or did it get its name due to the ever happy natural habitat of the place. It is mentioned in the Brahmavaivarta Purana that before taking incarnation, Krishn sent Vrindavan, Giriraj, Yamuna ji and his close councilors to earth for the pleasure of himself and Radha ji. Shri Krishn made a special place for Radha in Golok, the same place came to be known as Vrindavan on earth. In the Brahmavaivarta Purana, three stories are mentioned as the origin of the naming of this place as Vrindavan.

Nripati Kedar's daughter Vrinda

The emperor named Kedar who abided by his kingly duties had an empire on earth. The pious emperor, in the name of Krishn, used to do auspicious and virtuous work by selflessly devoting to the welfare of the people, affection for the subjects and prosperity of the state. Instructed by Maharishi Jagipavya, he left the palace and his family to do penance in the forest. During this time the Sudarshan Chakra continued to protect the emperor who was steeped in deep penance. Eventually, he became Golokvasi. The place where he used to do penance was named as the pilgrimage place of Kedar. Emperor Kedar had a learned, ascetic daughter, Vrinda, who began to practice the Hari Mantra given by sage Durvasa in the forest. After thousands of years of penance, she had a vision of Krishn.

Vrinda asked for a boon to have Krishn as her husband. She got the boon, Krishn gave her the honor of being a wife and took her to Golok with him. Here Vrinda also got the privilege of being the best gopi like Radha. The place where Vrinda did penance and saw Krishn, the same place is called Vrindavan.

Shankhasur's wife Tulsi

A king named Kushadhwaja had two very accomplished, learned daughters, Tulsi and Vedavati, both of whom did penance. Vedavati was born as Janaka's daughter Sita and became the wife of Shri Ram, Tulsi aspired to have Hari as her husband but unfortunately she was cursed by angry sage Durvasa, as a result of which she was married to Shankhasur. However, after that she also got Vishnu. By the curse of

Vishnu, Sureshwari (Earlier Vedavati) took the form of Tulsi tree and Vishnu as Shaligram. Tulsi is established on Hari's chest as Tulsi rock. Because of Tulsi's name being Vrinda, her penance place came to be called Vrindavan.

One of the sixteen names of Radha


One of the reasons behind the name of Vrindavan is that it is one of the sixteen names of Radha. Vrinda's favorite place is the beautiful forest of Vrindavan.

If this is discussed as Tatva, in the Ishavasya-Upanishad, Brahman is complete and the world is also complete and it is believed that the whole world originated from that complete Brahman. Even if we try to separate the Brahman from that whole world what will remain is the Purna Brahman. Then where does the distinction between Vrindavan Dham and Dhami Krishn come from? One of the many powers of Krishn is Ahladini Shakti which is considered the supreme power.

Radha is credited with being the soulful, joyful power of Krishn. Krishn receives ecstatic power from Radha because she has the ability to give him that power. There is love between Radha and Krishn. Where there is love, it is sure to culminate in joy, and where there is joy, it is natural to find eternal bliss. Radha is the form of ecstasy which has originated from the left limb of Krishn. That is why Radha and Krishn are inseparable, there is no difference between them, they are one. In the Upanishads it is said that one who has come to know Brahman becomes the Brahman. Who then knows Krishn better than Radha?

Like Radha, Vrindavan is also a form of Brahma. Vrindavan is the divine confluence of Radha-Krishn. In fact, the whole world is Brahman; Because it is born from Him and merges in Him. Krishn has chosen Vrindavan as his body. There is also a reference from 'Purushartha-Bodhini Upanishad' in which Vrindavan is described as Brahmarup and Satchidananda, so it can be said that Dham and Dhami are not separate. Radha-Krishn and Vrindavan are one, all three are inseparable.

Vrindavan is an expression of Krishn's continuous Lila, where Vrindavan is Krishn's body, and there are two Lilas - one doing the Lila and the other watching this Lila, where the Lila-dhari has rhythm, engrossment, impulse, simplicity, totality and naturalness. At the same time, there must be a desire for oneness, peace of love, complete surrender and a sense of consciousness in the beholder. It is believed that

Vrinda asked for a boon to have Krishn as her husband. She got the boon, Krishn gave her the honor of being a wife and took her to Golok with him. Here Vrinda also got the privilege of being the best gopi like Radha. The place where Vrinda did penance and saw Krishn, the same place is called Vrindavan. 



these qualities of Lila manifest during the adolescent stage. That is the reason why here the Kishore - Kishori, teenage forms of Krishn and Radha are considered as central, which continue in the form of Lila. In this RasLila, there has to be Oneness in the relationship between the two. Shyamashyam are not separate. Amazingly, when Krishn disguises as Radha and Radha appears in Krishn's guise, their oneness manifests itself, as if they are one life in two bodies.

Devotees in Vrindavan throng to see Krishn performing RasLila, Floating around doing Keli Krida (playful dance). It is natural for the soul to, therefore, get lost in this Lila of the Lord. There is bliss in this divine inclination. When bliss is at its zenith, then the feeling of merging with God is real. This bliss has been considered as the true form of God. Vrindavan is also considered as Satchidananda because of it being the body form of Krishn. Therefore, when one stays here, happiness is easily experienced. The feeling of merging with Krishn is experienced in every dust particle, whiff of air and drop of water of this place. It is true that the place where the soul has self-realization is the Chinmaya Dham, the Nitya Dham. This same feeling is found in Vrindavan.

The land of Vrindavan is full of melodious rasa (Elixir of essence). Other rasas are momentary, but in Vrindavan the Krishn rasa flows uninterruptedly, continuously. This ecstatic energy flows continuously in every particle, in every resident of this beautiful land. The Vrindavan land, immersed in the melody of this rasa, keeps the devotees dancing in this ocean of devotion. Be it bhakti (Devotion) or vatsalya rasa (parental affection), infinite melody dwells between the devotee and the Lord, between the lover and the beloved.

Shri Krishn, the incarnation of Vishnu with the sixteen art forms, is related to this Vrindavan. It is here that all the other deities reside in a subtle form, where the devotees and the Lord are one in melody, where even today Uddhava sings the glory of Radhavallabh Krishn by holding the dust of Gopis feet in his hands. It is impossible for Liladhar Sri Krishn to forget Vrindavan. Who can forget the moments of true spontaneous love? How, then, will Krishn be able to forget Vrindavan which is his body form? His Baikunth and Vrindavan are one and the same.

Translated by - Veenu Jindal



II PAWAN K SETHHI



Experienced in writing in the media for over 35 years, Pawan is a prolifically respected speaker, poet, thinker and philosopher.

FAREWELL

AKRUR REACHED BRAJ carrying Kans's message. He had to take Krishn with him.

The apprehensions arising out of this message surrounded everyone. Uneasiness spread. It was a restless, sleepless long night. Yashoda's heart was apprehensive. Nanda was consoling her again and again.

The condition of the flickering lamp and Yashoda's heart, fluttering in the strong wind, were the same. Nand being a man, was trying to hold back his tears. Even in that disturbed silence of the night, Kanha was joking with his elder brother Balaram. He was repeating the stories of the grandeur and beauty of Mathura. Dau tried to explain the conspiracy hidden in this message to Kanha. Krishn said- "You understand the conspiracy, I'll go and play the flute."

Krishn left the house and took out the flute from his waistband and held it to his lips. Just then two soft palms emerged from behind and stopped the playing of the flute. Krishn said without turning back, "Where were you all day long? Everyone came but you did not come."

- "Mother and Baba had locked me in the house. They were afraid that I would stop you from going to Mathura."
-"Mother also felt the same way."
- "What do you think?"

Krishn remained silent for some time. He continued to enjoy Radha's impatience.

- "Please tell Kanha", Radha said pleadingly.

- "Yes I would stay."

- "Then please stay."

- "Where shall I go, leaving your heart? Tell me is there any other place for me? I have come to Braj from Baikunth. You also know that Vrindavan is my body and you are my heart. The rest is the field of work. What karma can I turn away from? Can I be free from your love?"

Radha kept staring at Krishn. She put the flute on Krishn's lips and he started playing it. Radha sat with her face on Krishn's knee, drowning in the melody of the flute as if assimilating Krishn within her. Just then Yashoda's voice spoke breaking the magical moment, "Radha, stop Kanha, he is leaving." Radha was silent and immovable. Just staring in wind.

- Pawan K Sethhi
Translated by - Veenu Jindal

Krishn & his Dwarka: An exploration

Situated on the West coast of India, the city of Dwarka - the city of Krishn, is being traced by archaeologists from under the sea level today. Krishn came there at the age of 11 and established a grand city and became its king. From here begins the second chapter of Krishn-Lila. Let us explore the city of Dwarka, incorporating the image of Dwarkadhish Krishn in itself.



An evening of the Okha Mandal, the far west region of the land of India. The blood - vermillion Colour of the unsettled sky is slowly merging into the darkness of the evening to change into the dark night. The whole atmosphere is lit up with the sound of the conch shell, the ascending sound of kirtan, and the gleaming of light beams in the evening aarti of the temples. Here the waves of the ocean are colliding with the sands of time with convex roars and innumerable reflections of light.

This is today's Dwarka - built with the spirit of devotion and grandeur and wrapped in the hustle and bustle of people coming from all corners of the country and the world with the desire for pilgrimage. The next hour, after the Lord's Shayan Aarti, this Dwarka is about to fall into sleep, but on the other hand, the ancient Dwarka buried in the deep depths of the ocean is slowly waking up with me to narrate its story. The relation of mythological Dwarka as given in Puranas is direct with Dwarkadhish Krishn but its geographical location is older than that. Dwarka is mentioned in the Harivansha Purana as a city built on 'widely submerged land' or 'land left by the ocean'. According to the Puranas, this divine land is the result of the penance of Anarta, son of Manu-son Sharyati. According to the Narada-Bahulashva dialogue given in the ninth chapter of Garg Samhita, Dwarka Khand, Dwarka is built on a hundred yojana plot brought from Divyaloka Baikunth - Bhaktavatsal. Lord Shri Krishn took away a hundred yojana vast plot from Baikunth and established that plot on top of the Sudarshana Chakra in the noisy ocean which made a foundation of it.

Thus, by the penance of Anarta and the blessings of the Lord, the Aanarta Kshetra (Area) was revealed. Subsequently, Revata, the son of Aanarta, brought a part (ansh) of Shrishail Parvat and established it in the country of Aanarta, which was named Raivatak Parvat. It was considered the abode of the gods. It was Revat who established a city named Kushadweep or Kushasthali. Later this place became deserted which was revived by Vasudeva Shri Krishn.

Dwarka is an important trade-cultural gateway to western India. The meaning of the name Dwarka is "city protected and decorated with gates". It was probably the first well-planned city fort in prehistoric India. The descriptions received in antiquity and epics confirm this in many ways.



Dwarka is an important trade-cultural gateway to western India. The meaning of the name Dwarka is "city protected and decorated with gates". It was probably the first well-planned city fort in prehistoric India. The descriptions received in antiquity and epics confirm this in many ways. According to 'Garg Samhita', in order to protect his kinsmen, Madhav built Dwarka fort in a single night in the roaring sea, where Vishwakarma created the siddhis of the eight Dikpals (Keepers of directions). Here, the seekers who wished for salvation, experience all the wealth and prosperity of Baikunth. In the ninth chapter of 'Garg Samhita', Dwarka khand, Bahulashva says to Narada Muni - "Blessed is Dwarkapuri, famous in all the three worlds, where Shri Krishn, the Lord in complete form, resides in reality."

Dwarka is described in detail in the nineteenth chapter of 'Garga-Samhita'. It is said that Dwaravati Mandal is a hundred yojana wide. Its complete circumambulation is of four hundred yojanas. In the middle of the city, the fort built by Shri Krishn is spread over twelve yojanas. The second outer fort has been built by Mahatma Shri Krishn in one hundred eighty miles which is insurmountable for enemies. The third outer fort is organized in at least four hundred miles, in which the grand castles have been built.

There are nine lakh temples of Mahatma Shri Krishn in the inner fort of Dwarka. There is Lila Sarovar at the



entrance of Radha Mandir. There are sixteen thousand one hundred and eight shrines and there are separate houses for the same number of wives of Shri Krishn. One who touches the Parijat tree after diving into the Gyan Tirtha immediately attains knowledge, dispassion, and devotion.

The expansion of the temple of the Lord is five yojanas. At a distance of a hundred bows from there is the Sri Krishn Kund, which is manifested by the glory of the Lord Himself. Jambavati Nandan Samb, who was suffering from leprosy, was cured by bathing in this Kund or pool. Balabhadra Kund is eighteen feet away from there. Sahasra Dhanush further south from the temple of the Lord is the great pilgrimage of Gananath. In the west direction, at a distance of two hundred bows, there is a very auspicious place for charity (Dantirtha). Similarly, at a distance of a hundred kosas in the north direction, there is a beautiful Maya Tirth.

The twentieth chapter describes the structures of the second fort. At its eastern gate is the most pious Indra shrine. There is Suryakund at the south gate and Brahma tirtha at the west gate. At the north gate is the area of Lord Nilalohit. Apart from these, there is a pilgrimage named incredible

Shri Krishn, the founder of Dwarka, is the most visionary person of his era. Jarasandha's misadventures in Mathura come with new challenges again and again. How much struggle did one go through? Their permanent solution is necessary beyond a certain point.



Punyadayi Saptasamudrak, without which the journey to Dwarka is not complete.

In the twenty-first chapter, there is a mention of the third fort, on the east gate of which Anjaninandan Mahabali Hanumanji is present as a twenty-four-hour guard. The south gate is guarded by the Sudarshan Chakra. The mighty Riksharaj Jambavan guards the west gate and Mahabali Vishwakshen is on the north door. Outside the third fort is the Pindarak shrine where Mahabali Yaduraj performed the Rajasuya Yagya. All the tirthas are places of pilgrimage that reside in it in essence (Pindabhuta).

Dwarka or Dwaravati mentioned in the ancient



Saptapuris has been described as the one who gives Papashodhini, Mokshadayini, Sarvatirthamayi, and one giving immeasurable prosperity. It makes a human being (Nar) Narayana. Describing the beauty and importance of Dwarka, it has been said that “as Ekadashi in dates, Nagraj Shesha among snakes, Garuda among birds, ‘Mahabharata’ in history-Puranas and Devadhidev Yadudevdev Vasudeva is the best among gods, in the same way, Pushyavati is the best among all the great cities (puris) and regions. Dwaravati is expansive. Indeed on this earth, Manohara Kushasthali, having the authority of Baikunthlila, Dwarka Puri is adorned in Yadumandali in the same way as a cloud is adorned in the celestial sky. In this place, the Supreme Personality of Godhead with four hands (Chaturbhuja) resides.

The confluence of the river Gomti and the ocean at Dwarka is the king of all pilgrimages, in which a person takes a bath and attains the pious Baikunth Dham. Mahanadi Gomti was born from the teardrops flowing from the eyes of the Lord while giving darshan to Revat, a devotee who was full of Premananda. In the confluence of the same Gomti lies the salvation-giving Chakratirtha. Along with this, many holy places like Kapitank, Nrigakup, Gopibhoomi, Lila Sarovar, Harimandir, Jnanatirtha, Krishnkund, etc. are adorned every step of the way.

Shri Krishn, the founder of Dwarka, is the most visionary person of his era. Jarasandha’s misadventures in Mathura come with new challenges again and again. How much struggle did one go through? Their permanent solution is necessary beyond a certain point. Krishn’s father Vasudeva supported what Vikrendu, a member of Yadav clan said during the eighteenth invasion of Jarasandha - ‘O Krishn, we have immense love for you but we cannot risk our lives because of you. This eighteenth attack of Jarasandha is because of you. The civic life of Mathura is completely shattered. Our business and daily routines have been ruined. People are not able to do agriculture with confidence. The progress in the state has come to a halt. So looking at the circumstances, for the betterment of all the people, I request you to leave us. It is bitter but true. Think Krishn! Your followers are not passionate. Your teachings will no longer satisfy them. Therefore, being your devotee, I speak the truth fearlessly.’

Krishn wants to keep his family and kin safe from every trouble and calamity so that their self-confidence is not broken, their mental balance remains intact and they may enjoy their lives peacefully. Therefore, when Mathura was attacked from two directions by Jarasandha and Kalayavan, Krishn decided to create an innovative strategy, breaking the established strategies of war. He changed the battlefield overnight and shattered the enemy’s plans. Instead of throwing himself into unwanted conflict, he gave the formula to use his power in the right place. Only Krishn, who had lived in self-exile for the rest of his life, could have taken the daring venture of being ‘Ranchhod’. The exact solution to the defence against continuous attacks was the displacement of the city. For the displaced brothers and sisters, he built this city overnight with the help of Vishwakarma.

According to the description given in the ‘Bhagavata

Purana’ (10.6 9.1-12) regarding the travel of Narada Muni, Dwarka was a multi-layered city surrounded by high walls and controlled by huge gates. There were large buildings, temples, defence posts, mansions, wells, vapis, reservoirs, and paved roads in the city. The golden walls of the city fort were shining with the sunlight. There were many rows of grand houses lit up with golden aura with gates brightened by white clouds. It had a temple area with a palace for Krishn himself and a huge reservoir. The city was adorned on one side by the sea and on the other side, there were mountains, rivers, etc. Dwarka is no less than Indra’s Amaravati. The city was lush with lovely gardens and pleasure groves, with birds and bees flying in different directions. The reservoirs were full of various types of lotuses in which the twitter of swans and cranes reverberated everywhere.

There were nine lakh royal palaces in Dwarka. In this too, the beauty of Shri Krishn’s own temple (Hari Mandir) and residence of sixteen thousand one hundred and eight queens were unmatched in the construction of which Vishwakarma used his best divine skills. The palaces were constructed from silver, crystal, and emerald stones. The interiors of the palaces were made of gold and precious gems. The city had a well-organized system of paved highways, byways, crossroads, and markets. From place to place, the attraction of the city was formed from the community conference house and temple. To avoid the intense heat of the sea-coastal area, there was a system of water sprinkling and flags and awnings in and out of the house.

Narada Muni entered one of the huge palaces of these inner fortifications. The base pillars of that palace were made of coral, on which the ornaments of Vaidurya gems were inscribed. The palace had beautiful umbrellas with garlands of pearls. There was ivory and precious work on the rugs, posts, and beds. Well-dressed male and female helpers and guards were present in the palace from place to place. The entire building was lit up with the light of various types of gems. Intense-scented agaru smoke came out of the lattice windows of the palace, giving the impression of clouds, seeing which joyful peacocks were dancing on the ramparts of the roof of the palace.

If Dwarka is there in the true sense, then it is in the conscious energy of Krishn Himself which resides in the faith of the devotees beyond the boundaries of the earth and the ocean. Dwaraka is the second body of Krishn himself, the direct proof and result of his indescribable will power. That is why as long as Krishn remains in the body in this world, the incomparable splendor and immense expanse of Dwarka also remains and when he leaves this earth, his created Dwarka is no more.



Once Sudama, Krishn's friend during his childhood also comes to Dwarka. His purpose of visiting here is different, but seeing gold plated 'Suvanmayi' Dwarka, his experience is also going to be 'dazzling'. Sudama, who lives in a broken shanty, is surprised to see grand buildings but even more surprised by the silent behaviour of the townspeople. No one was talking to any other person. They are silent like deities. This difference is the difference between village and city society, but more than that it is from poverty to prosperity. This difference is the reason for Sudama's hesitation, but Shri Krishn's spontaneity, goodness and unique kindness neither knows nor accepts any such difference. Dwarkadhish runs barefoot to the door in an eagerness to meet Sudama, the childhood friend. He does not need the 'Plate of water' to clean the feet of the friend coming from a distant place, with the tears of his eyes (premashru) vanished all kinds of impurities like distance, delay, status etc. They are washed away spontaneously. The one who knows everything without saying it and does everything himself without saying it, his name is Krishn. With the same effulgence of Krishn, Keli Kunj of Vrindavan is also created and the fort like Dwarka is also created. Therefore, Dwarka is a transformation of Krishn itself. It is created from his Lila and then gets confined to the ocean.

Dwarka is associated with many mythological figures including sage Durvasa, Narada Muni, King Nriga, Arjun and other Pandavas and Pandava sons. Krishn joins all these in different forms. He, along with his wife Rukmini, rides in the chariot of sage Durvasa, bears the whip and also suffers the separation of Rukmini. With Narada, he discusses the conditions of Lok-Lokantar and plan for the welfare of the people or Lokmangal. By becoming a chameleon in a well, the Nerga is saved from his hands and at the speed of time, his own brothers and sisters, for whose protection he had created the Dwarka fort, are also destroyed by his inspiration.

According to 'Mahabharata', Mausala Parva (16.8.42-44), Pandava Arjun is a direct witness of the submerging of Dwarka. There is a description that people were going out of the city, that the sea, in the form of a temple of crocodiles, drowned Dwarka full of gems in water. Every part of the land which was left by that male lion (Arjun), the sea rose, drowning that part. Seeing that wonderful sight, the people of Dwarka, embracing destiny, moved forward very quickly. Sea was hitting the ramparts Dwaravati. The grand palaces and the

high lofts, everything merged under the sheet of water. Everything perished. The sea again became calm like a lake. Dwarka was only a name left. Pandavas once again visit that place in the course of their ascension to heaven where the city of Dwarka used to be and which Arjun had witnessed as being submerged.

Beginning with the Harimandir Chhatri built by Vajranabh in 400 B.C. there were ventures of re-creation of the city of Dwarka and the temple in different eras, with which people's faith and livelihood remained connected. Great knowledgeable mystics and pious scholars like Shankaracharya and Vallabhacharya made efforts for its revival, due to which Dwarka still stands with the glory of devotion and grandeur.

This description is only the outer outline of Dwarka, with the help of some unfinished, scattered and reconstructed marks, through which our mind tries to fathom its grand-divine form. But that which has been absorbed in the unfathomable by time can only be estimated, cannot be found again. Dwarka is neither only among the gross antiquities whose discovery is still incomplete, nor is it limited to those antiquities which are often recited without understanding the meaning. Dwarka is not in the shine of that light and not even in the noise of the visitors, which keeps the market of Tirath buzzing. If Dwarka is there in the true sense, then it is in the conscious energy of Krishn Himself which resides in the faith of the devotees beyond the boundaries of the earth and the ocean. Dwarka is the second body of Krishn himself, the direct proof and result of his indescribable will power. That is why as long as Krishn remains in the body in this world, the incomparable splendor and immense expanse of Dwarka also remains and when he leaves this earth, his created Dwarka is no more. What remains, then is the Harimandir in which He is present in the form of the soul for the last five and a half thousand years and is still present in our bhava experience.

*mana eva manuṣyāṇāṃ
kāraṇaṃ bandhamokṣayo:
Mind is the cause of human
suffering and liberation.*

Translated by- Dr. Girishwar Misra



Ritambhara

However consciousness originates from our body yet it's expansion is infinite.



II ANUPAM SRIVASTAVA



An eloquent speaker, poet at heart and a talented writer, Anupam is a Post Graduate in Linguistics from Dr. Bhim Rao Ambedkar University. He was formerly an announcer in Akashvani, Mathura. He is presently Assistant Professor in the Department of Information and Language Technology, Central Hindi Sansthan, Agra.



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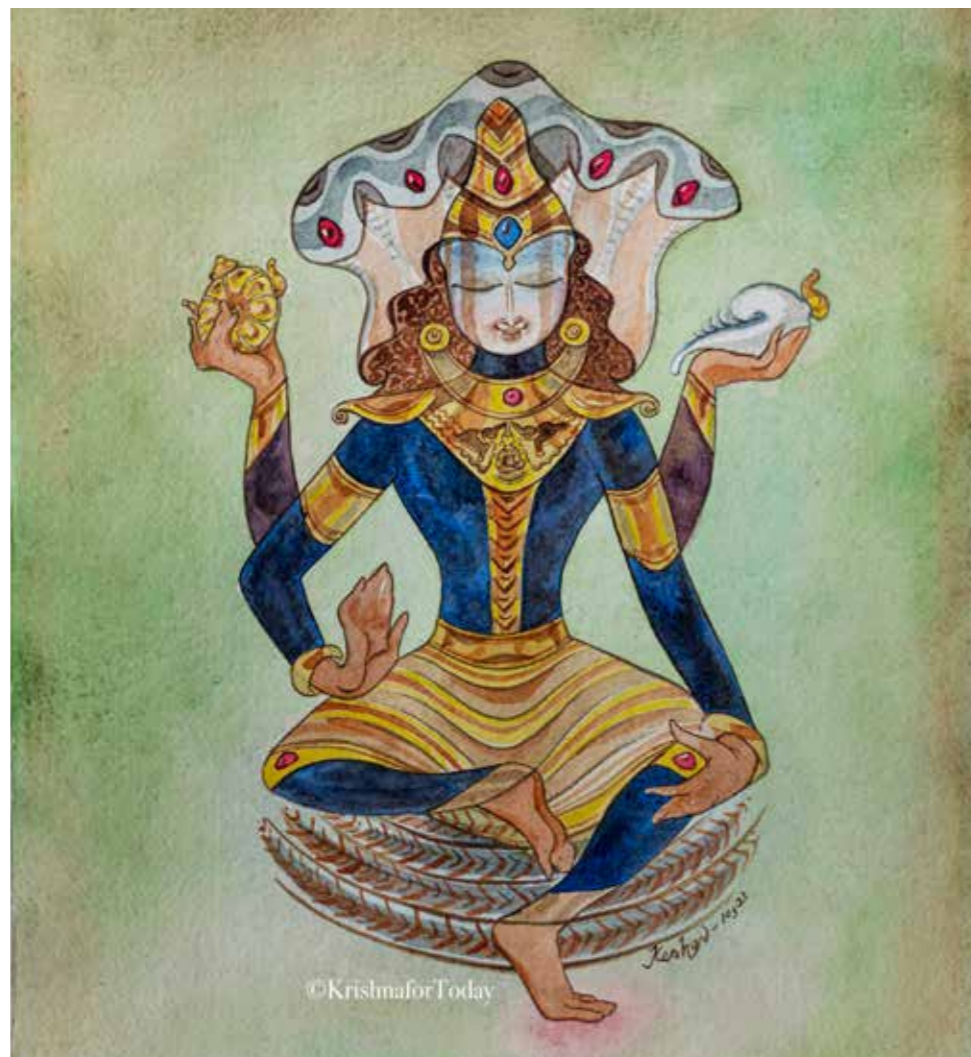
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Krishn & Govardhan

Mathura had 5 divisions – Ading, Saunsa, Saunkh, Farah, and Govardhan. Govardhan was a 7 mile hilly region. According to the Bhagwat, when God Indra displayed his extreme form of rage, Krishn at the tender age of 7 itself, lifted the entire Govardhan hill with his hand like an umbrella. He protected the cows and the cowherds. Here too there is a very relevant message of Krishn.

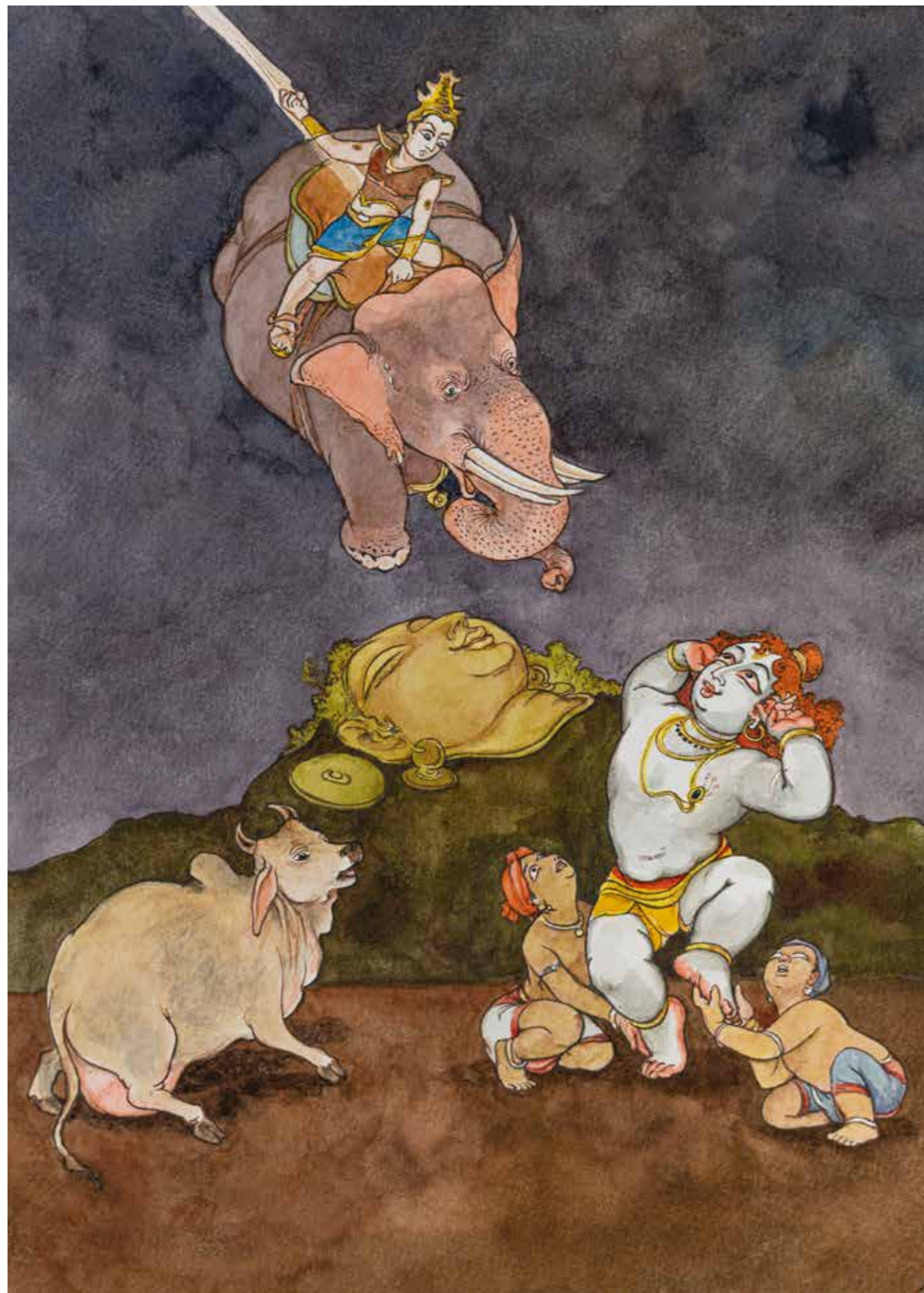
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Lord Krishn is embedded in the consciousness of Indians in such a variety of ways that his different personas - that of a public figure, a philosopher, lord of mystical powers, a perfect incarnation of God, a great lover, an ideal friend etc are woven into our literature and folk tales in enchanting tones.

Amongst the many tales of Krishn during his childhood in Braj land, the legend of holding the Govardhan, is most fascinating. Every year people express their devotion by celebrating the Annakoot (mountain of food) festival in honour of this legend. However, this legend has many sides and aspects. By giving this legend the unique aspect





Ancient texts about the Braj region and verses from devotional poems of saints describe that Krishn used to reach Govardhan while grazing his cows, from Vrindavan. He used to stand on the top of the mountain and keep an eye on his herd.



of “Giriyagya” (worship of the mountain) lord Vasudev has increased its relevance today. Lord Krishn gave his childhood friend Arjun the teaching of “detached action” at a philosophical level, the Govardhan legend expands the same principle of “detached action” in a different and logical direction.

Through this legend, Krishn has given the clear message that there should be no dilemma between work and worship or between work and a spiritual life. One can unite the two by selecting the form of worship according to the work one does. The divine play of Krishn emerges in a very decisive way in the land of Braj. If we focus on the word Braj, the meaning of the word itself is to walk ..Chairavati... chairavati... Keep walking....

The society to which Krishn and his father Nand belonged was that of cowherds. Nand was a title given to the leader of a certain number of cattle- rearers. It is very essential for a milk bearing cow to roam around freely during the day. They need to feed on the grass found on the banks of the river, as well as on hills since the vegetation found there is different and is very nutritious and full of medicinal properties. Hence the attraction that Govardhan Hill held for the cowherds was very natural. In VishnuPurana, Lord Krishn tells the colony of cowherds, that we don't live within gates and walls, with proper houses like farmers, we are like Chakradhari Monks (Chakradhari monks were those who roamed around the lands, with their bullock carts)

*na dvārabandhāvaraṇā na
grhakṣetṛiṇastathā |
sukhinastvakhile loke yathā
vai cakracāriṇaḥ ||*

(‘viu-pura’ : 5-10-33)

The Geography of Govardhan

Govardhan is a mountain situated in Braj region. But if we see it today then it looks like a hillock. Some people are doubtful if it ever was a mountain. Actually, in one regard, the nature of a mountain and a river is the same. Mountains too sometimes sink underground. Basically, Govardhan mountain is part of the ancient Aravalli mountain range. This range ends in the Ridge and Lutyens region of Delhi which currently has the President's residence. However, some part of this range has re-emerged in Govardhan. The

geographical relationship between Yamuna, Govardhan and Vrindavan is a bit hazy due to the long period of time that has passed. Ancient texts about the Braj region and verses from devotional poems of saints describe that Krishn used to reach Govardhan while grazing his cows, from Vrindavan. He used to stand on the top of the mountain and keep an eye on his herd.

There are varying accounts of Radha and Krishn meetings on Govardhan mountain amongst the compositions of devotee poets. At present the distance between Govardhan and Vrindavan is 21 kms. Traditionally Govardhan is a part of Vrindavan. The circumference of Ancient Vrindavan was 60 kms. Awadh Biharilal Kapur believes that today's Vrindavan is the north part of ancient Vrindavan (Braj ki Rasopaasna), chapter 5 In the Bhagwat MahaPurana, Govardhan and Yamuna are located within Vrindavan. (Bhagwat : 10.11.36.) In the Skand Purana, Govardhan is mentioned as being within Vrindavan. (Skand Purana: Mathura Khand)

The Raas mentioned in Yamuna Sarastava was held at Chandrasarovar (Parsoli). At that time the river Yamuna had two tributaries. One tributary passed through Nandgaon, Barsana towards Govardhan. The other tributary flowed in the direction of Gokul through Piraghat. The two tributaries merged ahead and then flowed together towards Agra. According to Devotional Poet Kaarbegh aka Kaare uptill 1717 the direction of Yamuna remained unchanged.

The root cause of the dispute between God Indra and Lord Krishn was Govardhan. Many people believe that the reason this dispute occurred was that Krishn stopped the worship of God Indra because the ruler of the land was glorified as the representative of God Indra. This is not entirely true. Krishn emphasized that an individual should worship the god that is compatible with the work he does. This debate has been described in almost all ancient texts In the Bhagwat Purana Krishn asks his Father Nand Baba the reason for celebrating Indrayaag. Whether this Kriya Yoga is going to be done with good people and whether it is scriptural or worldly - I want to know, please tell it clearly.' (Bhāgavatam: 10.24.6-7.) Nand replies to this question. He cites the reason of rainfall and its benefits as being the purpose behind Indrayaag. He describes Indrayaag as a descendant from the family tradition and says that ‘the person who leaves such a traditional religion out of lust, greed, fear or malice, does not have any welfare.’ He says that Indrayaag comes from the Kul tradition.

To this Krishn explains to Nand and other cowherds that everyone has to reap what one sows. He says- Action is the teacher, action itself is god. He adds, that an individual should worship the god associated with his livelihood. (Bhagwat : 10.24.21) Out of the 4 ways of earning livelihood existing at that time, he said “we have always been cowherds.” He then describes the ritual of Giriyagya (fire ritual to appease mountain god). When God Indra gets to know that people have stopped worshipping him and instead are going to be worshipping a mountain, he has heavy rainfall come down on the Braj region. The troubled cowherds go to Krishn for help. Krishn figures out that this is all Indra's doing. Krishn says- The whole of Braj is under my protection and I am



its sole protector. Hence, I will use my divine powers to protect it. To protect saints is my duty, and it is time to fulfill my duty towards protection of the cowherds, their families and animals, he picks up the Govardhan mountain with one hand and keeps holding it for 7 days. (Bhagwat: 10/25/18) All the cowherds take shelter in the mountain along with all their cows. Seeing this magical power of Lord Krishna, Indra is forced to let go of his ego. All the gods, demi gods, enlightened souls, Gandharvas, bards in heaven are delighted at this and sing praises of Krishna.

All the cowherds and their children sing songs of Krishna's legendary feat and return to their homes. They come to Nand and express their bedazzlement at the divine display of powers by young Krishna. So Nand Baba tells them about the account of Krishna given by Gargacharya. Gargacharya had said- No matter which aspect of Krishna's you look at- his talents, his gifts, his beauty, his fame and influence, your son is an incarnation of Lord Narayan himself and hence you should not be taken aback by his divine powers. (Bhagwat : 10.26.22). After the Govardhan incident, The king of Gods, Indra sang prayers in praise of Krishna in solitude. He humbly accepts that he has been full of rage and pride. He prays to Krishna to punish the Asuras. Krishna is pleased

by Indra and grants him the boon of being fearless and tells him to go to his capital to fulfill his duties as per divine law. Krishna tells Indra- The person who is blind with the greed for money and wealth is unable to see that I, God, am ever present to punish his misdeeds. I can also destroy the one that I grace. (Vahi : 10.27.16)

Later, Kaamdhenu (the divine cow) showered Krishna with milk and Airavat (the divine elephant) showered Krishna with heavenly waters from the Milky way in the presence of Godly sages and he was adorned with the title of "Govind" (protector of the land). In this way, it is very clear that the main message in the Govardhan incident that Lord Krishna has given us is that an individual should worship the god associated with his livelihood.

If we are to interpret the Govardhan legend in a modern context then there are 2-3 aspects that come forward. Modern environmentalists think that the way we are cutting down forests, and global warming is taking place, the increasing frequency of cloud bursts is worrisome. When there is a cloud burst there is such heavy rainfall within a particular radius that it seems like an entire river is flowing down to earth from the heavens. Cloud bursts generally happen in hilly areas and when they happen, often an entire village is wiped out. When we look at the Govardhan legend, it is also a mountainous region whose altitude must have been much more than it is today. What has been described as Indra's rage, can it not be an incident of cloud burst? Of course, we also cannot exclude the possibility that a miracle occurred due to the divine powers of Krishna. Every year, after Diwali, we have rituals of cow worship and we do the Govardhan puja but the primary teachings of Krishna related to this incident must not be forgotten. Krishna had instructed that we should worship the mountains as they are the means of our livelihood. Worship means offering the gods our efforts so that they are pleased and bless us. If we look at our mountain ranges today, illegal mining is destroying them bit by bit like a destructive rodent. The trees of Himalayas are being replaced by constructions of brick and mortar. Instead of worshipping the mountains are we not desecrating them? If we do not stop then we have to be prepared for the fury of the mountains which can lead to tragedies like the one that happened at Kedarnath.

Translated by-Gursheel Wallia



II MADHAV CHATURVEDI



Madhav Chaturvedi has been engaged in journalism for the last three decades. Apart from being a student of literature he has special interest in the study of spirituality, philosophy and astrology. Madhav is also attempting to write a book on Govardhan Kshetra

Krishn of the Bank of Yamuna

The Yamuna is not only a tributary of the Ganges. When Krishna performed Lila on its banks, she also became Krishnmayi (under the spell of Krishna);

Every drop of its water contains the Krishna-culture. She continues to revolve around Raseshwar Krishna; and that is when the Rasnayak (hero of Ras) freed her from the Kaaliya-Naag which was polluting her. Come, let us also learn from Yamuna, the way to become Krishnmaya.



Of all the incarnations of the Lord, SriKrishn is the most attractive to everyone; This is because in other incarnations some of the arts of the Lord have appeared, but in the Krishna incarnation the Lord Himself has

incarnated on the earth – "ete cāsaṃkalāḥ puṃsaḥ kṛṣṇastu bhagavān svayam". In this incarnation or Avatar, whether it is the friendship of Krishna with the cowherd children, or the RaasLila with the gopis, the incident of grazing cows in



In fact, it is difficult to understand the transcendental nature of Yamuna and Krishn with the help of mere intellect and logic. On the one hand, she is of Krishn colour by virtue of appearing from the left shoulder of Krishn and on the other hand she is called Krishnmayi because of her deep blue colour-like with Krishn.



Gokul and the Govardhan Puja or the regular strolls by the banks of the Yamuna, all these stories are extremely unique and popular.

Yamuna has appeared from the left shoulder of Krishn. Therefore, she is a form of Krishn, a part of him. There is a context in 'Garga-Samhita' that Shri Hari, while descending on the earth, ordered the Golokvasini (dweller of Golok) Yamuna to descend on the earth. When the Yamuna descended from the Golok, the rivers Ganges and Virja of heaven also got absorbed in her, due to which the form of Yamuna became complete. Yamuna fell from Golok to Devlok and from Devlok to Sumeru Mountain and appeared on Mount Kali, due to which she is called 'Kalindi'.

In order to continuously participate and witness Krishn's Lila, the Yamuna traverses the path of the Kalind mountain to Khandav forest, from where she enters Mathura-Vrindavan and goes to Prayag and finally joins the holy Ganges. The path of Yamuna from Golok to Bhulok (The Earth) has been mentioned in the third chapter of Shri Vrindavan Khand. From a religious point of view, Ganga is considered paramount among the rivers, however due to its direct relation with the Lilas of Krishn, Yamuna has its own special identity.

The bank of Yamuna was an important centre of Krishn Lila. Once, on the request of Radha, Nandanandan (Krishn) started playing the flute on a full moon night of the first month of Hemant Ritu. (pre-winter). At that time the whole nature became an ocean of love. The Yamuna appeared heavenly divine and its water gurgled with exaltation. Its steps and shores Sparkled with brilliance as if adorned with gems and jewels.

Her splendour was unparalleled among all the rivers at that time. Bouncing freely to the melodious tune of the flute, with her lofty waves and bountiful lotuses dancing along with the mermaids, she seemed ethereal. Not only the entire region, but also the surrounding air of Vrindavan perfumed of divine fragrance all around. The view of the banks of Yamuna was simply breath-taking.

The bridge of the Yamuna was decorated with beautiful trees on which birds of melodious voice resided. Trees like Patal, Mahua, Palash, Priyal, Gular, Betel nut, Dakha and Kapittha made it a pretty picture to behold. Trees of Kovidar, Pichumanda, Latajal, Arjun, Deodaru, Jamun, Sundar cane,

Narkul, Kubjak, Swarnayuthi, Punrag, Namkesar, Kuraj and Kurvak etc joined together to complete the mesmerizing picture.

Among the birds, Chakravaks (Skylarks), cranes, parrots, white flamingos used to make sweet tweets on the banks of Yamuna. Cuckoos, pigeons, nilaks (Magpie) joined in to add to the joy of Mayur Raas.

The 'Garga-Samhita' uses many adjectives to describe Shri Krishn. They all reveal his divine identity along with the Yamuna: 'Kalindangjakulagah' meaning wandering on the banks of Kalindi, 'Kalindangja-kelikrit' meaning playing in the waters of Kalindi and 'Kalindangjamohanah' meaning captivating the mind of Kalindi, reveal Krishn's intimate relationship with the Yamuna.

The thousand names of Yamuna mentioned in 'Garga-Samhita' refer to its divine and supernatural form. That is the river of Golokdham which resides within Nikunj. This magnanimous river flows slowly and graciously and yet its deep and speedy waves jump enthusiastically.

It is this river that gives the waters of the Ganges its zenith form, sculpturing the rocks and consecrating the many cities it touches. Thus, many names reveal the characteristics of the Yamuna River. Yamuna has also been called as 'Nirmala', 'Saritam Vara', 'SarvaBrahmandapavani', 'Papaharini', 'Brahmlokgata', 'Swarg-inhabitant', etc.

Yamuna feels elated every moment watching Krishn's Bal Lila (Lilas of childhood) and keeps the atmosphere picturesque, fragrant and beautiful to delight them even more. Krishnpriya Yamuna is said to be the daughter of Surya (Sun), the sister of Yamaraj (Lord of Death) and the queen-Pattaraygi, Maharagyi, Swakiya, that is, married wife of Krishn. Yamuna is a goddess with various qualities - delightful, mature, adventurous, superior, dignified and virtuous who wishes to get Krishn as her husband. She had done severe penance in the Khandav forest to get Shri Krishn as her husband, where her father Surya had built a house for her to live under water.

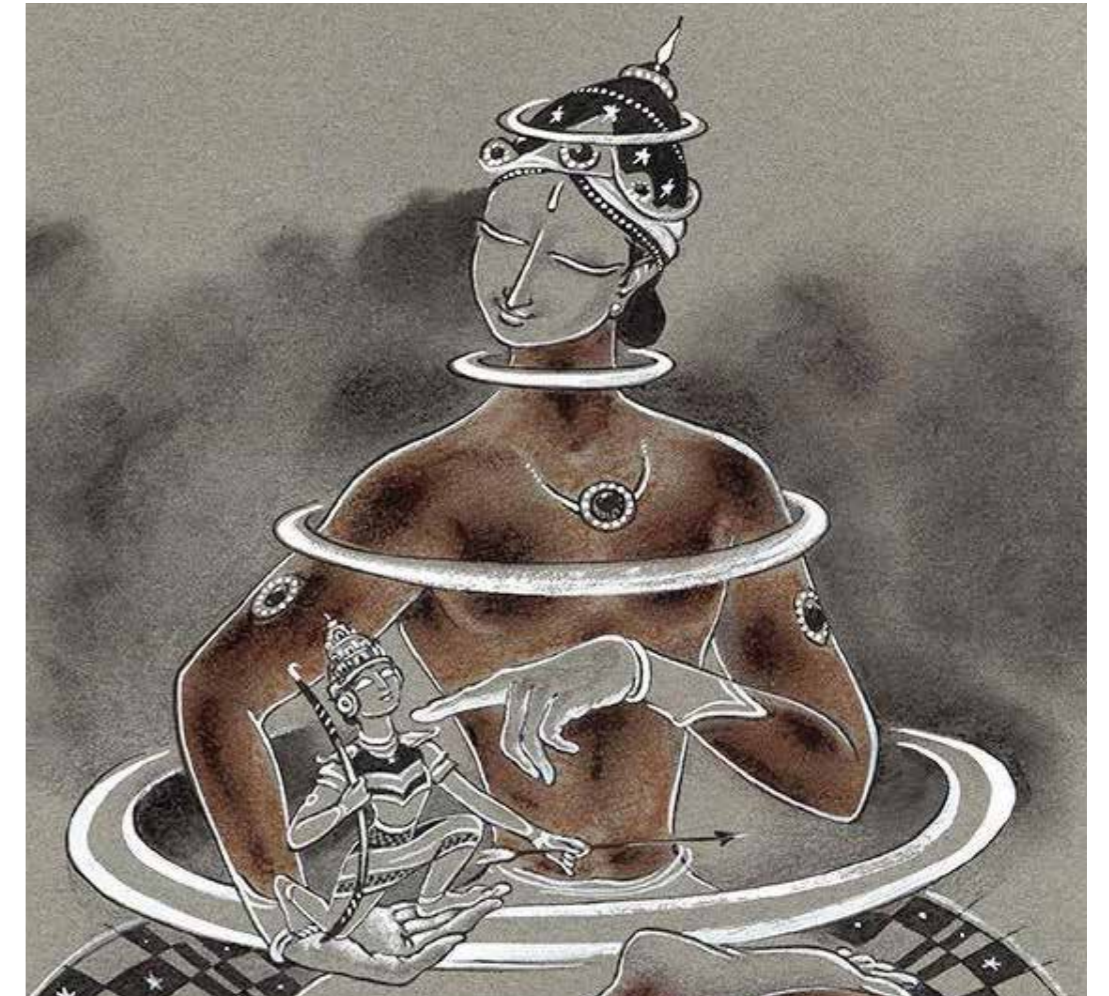
In fact, it is difficult to understand the transcendental nature of Yamuna and Krishn with the help of mere intellect and logic. On the one hand, she is of Krishn colour by virtue of appearing from the left shoulder of Krishn and on the other hand she is called Krishnmayi because of her deep blue colour-like with Krishn. Krishn is the only true Brahman and Yamuna is also called Paramanand (Absolute bliss), Rupini (Quintessential), Purnatama (Absolute soul), Purnabrahmpriya (Complete beloved of the Supreme), so the identification of both together is natural.

Yamuna, the daughter of Surya, her eyes as beautiful as full-grown lotuses, her deep blue colour is like that of an overladen cloud. She is wearing glittering anklets and pearl necklace which sparkles brightly enhancing her deep blue sari.





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|| DR. LAKSHMI MISHRA



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She is seen as the gopi of Gokul, sakhi (friend) in the form of Vishakha and the queen of Krishn. When Hari resides in Golok, then she surrounds Vaikunth Dham and embraces it like a moat, hence her name is also Parikha. When Krishn does the Raas Lila she makes the environment cool, fragrant and delightful.

Not only this, Yamuna herself dances gracefully and like an enchanted heroine does the Raas Lila with her hero Krishn. Yamuna is also known as 'tapaścaranti' meaning the one who does penance to attain Krishn, 'nīlāmbarā - the one who wears blue clothes, 'rāsamaṇḍalībhūtā' meaning the one who does the RasLila. Describing the divine form of Yamuna, Gargacharya says that - Yamuna, the daughter of Surya, her eyes as beautiful as full-grown lotuses, her deep blue colour is like that of an overlaid cloud. She is wearing glittering anklets and pearl necklace which sparkles brightly enhancing her deep blue sari.

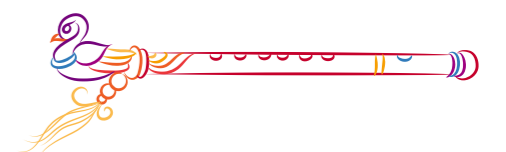
The rays emanating from her body are adorned like a lamp. Everyone meditates on such a Yamuna, who is constantly ready to woo Krishn with her panoramic form.

In fact, Krishn's BrajLila is a sacred play of love. It's not just for fun; But for the welfare of the world. Through this, love and devotion have been taught as the easiest and most beautiful way to attain God. Where all living being love Krishn- be it cows, creeper-trees, mountains or rivers, everyone had a complete and irresistible affection for Krishn.

Everyone had only one goal - how would our Shyamsundar be satisfied and when would our Murlimanohar look upon us with his sweet smile and bless us? In this sequence of Lila, both the river Yamuna and the woman she signifies are inseparable from Krishn. In fact, she is Krishn-beloved, Krishn-swaroopa, Krishnmayi, the identity of both of them is visible everywhere from Golok to Bhulok. Therefore, the relation between Krishn and Yamuna is absolute, supernatural and divine.

Translated by-Veenu Jindal

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The mystery of the peacock feather on Krishn's head



The peacock feather is adorned on the crown of Shri Krishn- Dark peacock feather on the Lords Dark body. Quite a contrast with the bright yellow dress he adorns. This peacock feather is not only his adornment, it has a deep esoteric reason attached to it. Every act of Shri Krishn is meaningful, full of blessed teachings for life.



Maharishi Badrayana Ved Vyasa has used the word 'Barhapid' for Shri Krishn's divine crown made of peacock feathers. This incident has also been quoted in the fifth verse of the 21st chapter of the tenth Skandha of the Bhagavata-MahaPurana. It is described here that Shri Krishn is entering Vrindavan for Raslila. The crown on his head has peacock feathers, Kanail (Canal) flowers in his ears, he is dressed in golden clothes, and the garland of Vijayanti is adorned around his neck.

He is filling the holes of the flute with the nectar of his lips. Such Natvar or the dancing Shri Krishn enters Vrindavan singing a song with the gopa-children. This is the sweetest description of the sweetest form of Shri Krishn. Hearing this, there was a stir in the heart of Nirgun (without attributes) worshiper Shri Shukdevji Maharaj. When he heard the whole verse, he stood up to see the divinely beautiful form of the Supreme Lord Sri Krishn, the Sagun Paratpar Parabrahma (The Supreme Brahma in form) and in his heart the sweet and pleasant form of Madanmohan Brajendranandan began to shine.

The Lord is wearing a beautiful crown made of peacock feathers. The feather that sheds from the dancing peacock is called 'Barha'. When the peacock is filled with joy and gaiety, he dances. With the soft roar of the clouds and the beautiful thundery background, when the peacock dances with the expression of bliss of Meghashyam (Black clouds), a few of these Barha fall from his body.

Shri Krishn wears these feathers which fall off. This is the stimulating splendor of both connection and separation of the beloved. Uddipan means to illuminate, to spread. Peacock feathers signify the epitome of Shringar Ras

Radha loves peacock, so the feather of peacock also gives joy to the Lord as if he is able to see Radha. Since the peacock is so dear to Radha, so too, it is the memorial of Shri Krishn Chandra.



(Emotion of love) upliftment and hence fall into the highest category of Uddipan or illumination, enlightenment. By wearing it in his bounty, the Lord has expressed ecstasy. The more these are expressed the more blissful celebrations will be experienced by the devotees.

When the devotee knows that the Lord is eager to meet him, then the Lord's yearning is no longer in control, and to increase it further, the Lord takes on a peacock feather.

At the same time, the lord adorns the feather in his jewels. This is the stimulating splendor of both connection and separation of the beloved. Shri Krishn is the brilliant support of this spirit. These two- Shri Krishn and the peacock feather, both, form part of his body and the body itself. The journey of manifestation of rasa begins from here – rasa is manifested by the combination of splendor, experience and expression of easy virtue.

Shri Krishn Himself is Raseshwar. Both types of splendor, support - which has Rasa inherent in it and stimulus - which inspires the rasa, are both part of this splendor. They are complete, they do not need any other kind of stimulation. In this form, they also indicate an angry deflection from



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rajas. Desiring to aim at the beauty of the peacock feather, the lord shows a strong attachment to Tamas, but to overcome it, he also shows the path to moving towards the light of enlightenment.

The second reason is that the celestial crown made of peacock feathers lights up the divinely majestic forehead of Shri Krishn.

This peacock feather is not a regular, normal feather, it belongs to the divine forest (Nikunja) of Shri

Vrishabhanandini Radha, so Lord Shri Krishn made it the jewel of his head. It is also said –

**“rādhāpriyamayūrasya
patraṃ rādheṣaṇaprabham” | -**

Radha loves peacock, so the feather of peacock also gives joy to the Lord as if he is able to see Radha. Since the



Peacock feather is a symbol of purity, a symbol of softness. When the mind of the seeker is pure, then the Lord enters his heart.



worn it.

The fifth reason is that the Lord makes an object of his devotee as his adornment. The Lord Himself says – ‘I am the servant of the devotees; the devotee is the jewel of my crown. Radha sacrificed her everything for Shri Krishn, Therefore, Shri Krishn wears the peacock feather given by her on his head.

The sixth reason is that the peacock follows the vow of celibacy for life. This Brahmacharya or celibacy is very dear to the Lord, that is why the Lord bears the peacock feather on His head. Peacock feather is a symbol of purity, a symbol of softness. When the mind of the seeker is pure, then the Lord enters his heart.

Therefore, Goswami

Tulsidasji writes in Ramcharitmanas-

Since I do not like fraud and hypocrisy, only that seeker who has purity of heart will get to know me, will achieve me.

Lord Krishn is an ocean of causeless compassion. Even if anyone remembers any of the names of the Lord’s devotees, he/she too crosses the ocean of worldly life – such is the compassion of the lord. The name, form, qualities of the Lord are infinite and unfathomable. That is why he is infinite, with infinite names. That is why the words ‘Ananta’ or endless and ‘Anantanama’ or endless names have been used for the Lord. This generosity is also signified by the peacock feather in his crown.

Translated by-Veenu Jindal



Dr. VINOD SHASTRI



A Grammarian, M. A. and Ph.D in Bhagwat, Dr. Vinod is a Retired Principal from Delhi Government. He has passion for writing and is a freelancer.

peacock is so dear to Radha, so too, it is the memorial of Shri Krishn Chandra.

Radha keeps the peacock with her. The beauty of the peacock’s throat is similar to that of Shri Krishn. In this way, Lord Krishn, feels close to Radha by wearing a peacock feather.

The third reason is that the round moon shape in the middle of this peacock feather is like the eyes of Sri Vrishabhanu’s daughter, Radha; That is why Lord Krishn wears a peacock feather on his head. He wants to tell the world that Shri Krishn is always seated with the Paratparshakti (Divine Energy)Shri Radha. Just as Shiva without Shakti is incomplete, so too Krishn is not complete without Radha. Therefore, in order to show his completeness, Lord Shri Krishn wears the peacock feather on his head. The fourth reason is that the feather of the peacock is similar to that of Sri Radha’s hairstyle (knot of hair), hence the Lord has



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Krishn's Flute



Belonging to the grass family in the forest, bamboo is not an usual tree. In a way, it is a symbol of clan and ancestry while on the other hand, it is a tool to work towards Krishn-Lila. In ethereal combination with Peetambar (yellow cloth), flute, prepared from green bamboo symbolizes the rainbow. An eternal flute is magical with each hole being full of nectar. Krishn's flute gives power to life's sonorous beats.



God Shri rishn is an eternal favourite of both, spiritual seekers and litterateurs. Krishn, an overwhelming ocean of love and compassion cannot be kept apart from literature. No other person or Avatar has been given so much space as him. The life like description of Krishn episodes in Bhaagwat, Jaidev's verses and other poets is unprecedented. You sample some and you want some more of it. If Ram is Maryadapurushottam (supreme being) then Krishn is Lilapurushottam (supreme actor).

In India, a flute made from bamboo is called Baansuri, Vanshi, Venu, Vanshika and many other names too. Krishn's flute has been with him at various points in his lifetime. Various episodes and incidents from Krishn's life as the unmatched Baal – Lila, celebration of youth, Raas – Lila with Gopis, establishment of an ideal and stable rule in Mathura after ending the tortuous regime of Kans, revelation of Narayan Avatar and exposition of Gita during the great war of Mahabharata are, in fact, vignettes of the great personality that he was.

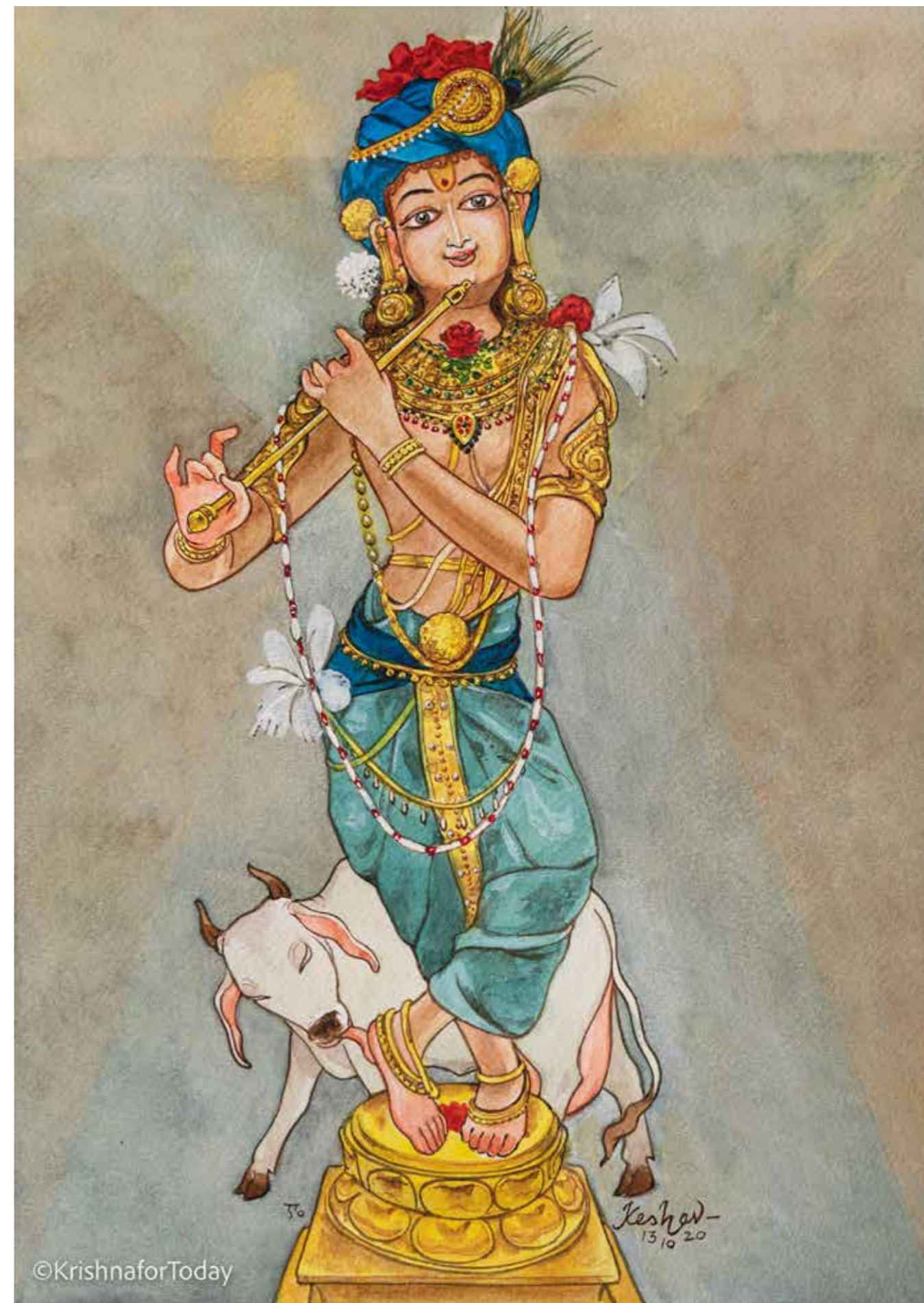
At the onset of the adolescent phase, Krishn's image as a flutist is immediately mesmerizing. It is believed that as a student at sage Saandipani's Gurukul (ancient form of a boarding school) Krishn became a master of all the 64 skills. Flute playing is one of them. A small musical instrument which Krishn made famous. There are two interesting short stories about the origin of the flute. In the first story, at the time of Krishn's birth, all the Gods and Goddesses were going to see the newborn. God Shiv too wanted to go there. He thought of carrying a gift for the newborn baby. He had a bone from great sage, Dadhichi's remains. Vajraastra

It is said of the God that while playing the flute ShriKrishn would forget everything else, immersed as he was with the sweetness of the tune.

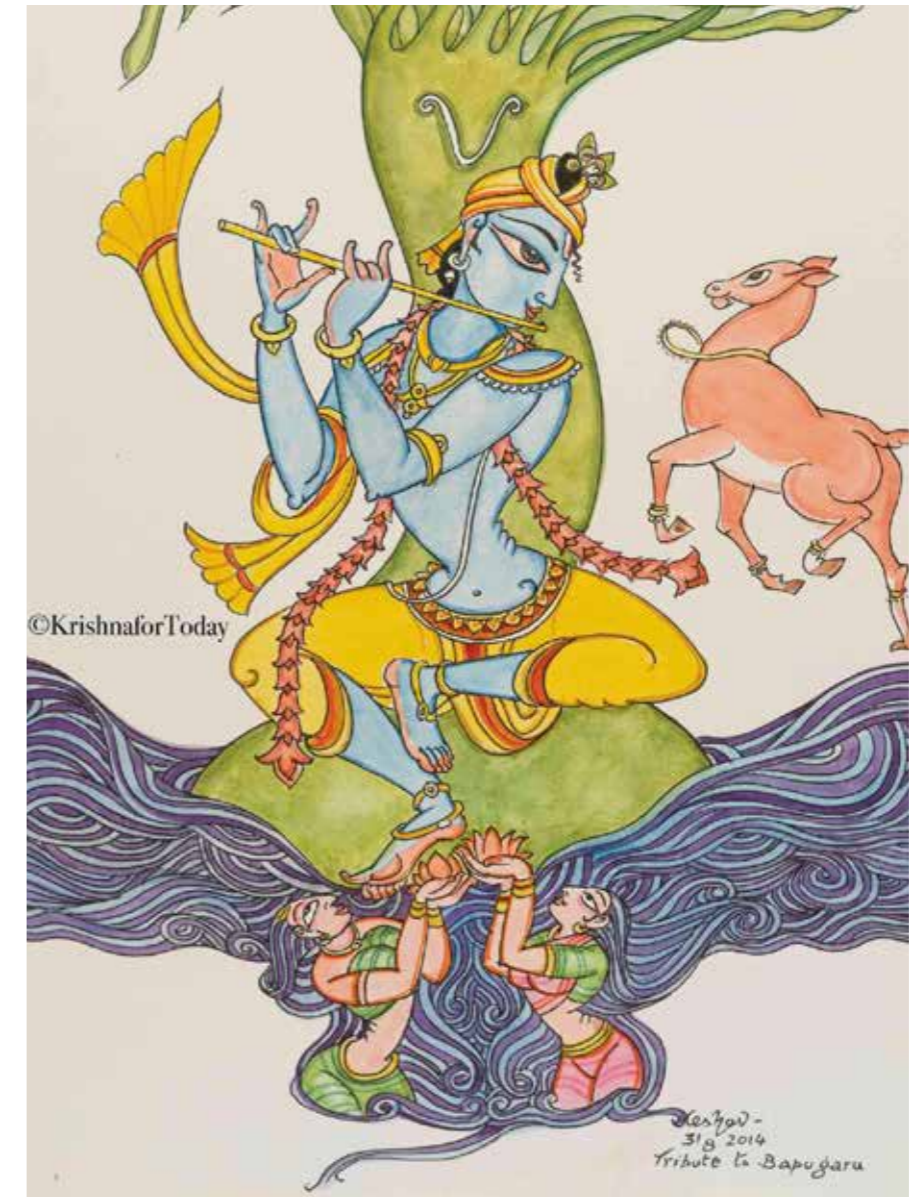


(a phenomenal war weapon) was made from this very bone. Shiv turned this bone into a flute and gifted it to baby Krishn. The second story says that the flute in its previous birth was Brahma's daughter, Saraswati. Due to a curse she turned into a stone. Then, she performed penance for one thousand years. Pleased with her penance, God Vishnu promised to her that he would keep her with him as flute in his eighth Avatar, Krishn.

In Treta Yug (Treta Eon), Shri Ram was wandering from forest to forest. He looked at a bamboo tree with compassion. The bamboo tree expressed its desire to stay with God Shri Ram. He told the bamboo tree that in this life he is tied with the bond of dignity but in his next Avatar he would accept it with full glory. Bamboo said that it was right now in its inanimate form. God said that its internal soul would get energized and stay with him. It is said that a flute seller came to Krishn with his flutes. Krishn picked one and as soon as he blew into it a melodious sound came out of that flute. It is said of the God that while playing the flute Shri Krishn would forget everything else, immersed as he was with the sweetness of the tune. As soon as Krishn would begin playing the flute, Gopis would arrive near him as if they were



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hypnotized, all animals and birds would stop grazing and eating as they would get mesmerized by the sound, milking of cows would fetch more milk as those cows would get deeply submerged in the waves of Krishn's flute. It explains how a simple but mellifluous sound wave from flute would attract all living beings in its mysterious spell.

According to ancient texts when his cows were grazing in Gokul Shri krishn would play his flute while sitting under a Kadamb (Burflower) tree. The Bansiwat in Maant area, approximately some 45 kilometres from Mathura is quite popular even today. This burflower-tree looks like a normal tree but if one put one's ears close to this tree's trunk, flute waves could be heard.

Famous Hindi poet, Surdas has written several verses related to flute in his Krishn poems. He has shown the huge enthralling impact of Krishn's flute on universe including all the sages and saints. Flute pops up during several conversations amongst Gopis –

When ShriKrishn pressed further she asked him to play his flute only for her. Shri Krishn with his captivating smile started playing his flute. He kept playing his flute for days and nights until Radha spiritually got submerged under the spell of ShriKrishn.



**Murli Tau Gopalahin Bhaavati
Sun Ri Sakhi,
Jadapi Nandlaalahin,
Nana Bhaanti Nachaawati.**

Meaning- Gopis admire ShriKrishn's Tribhangi Mudra (standing body posture) again and again but put blame on the flute for making ShriKrishn stand in this tough posture and making him dance to its tune. Not just that, they start discussing the flute's origination too –Kahaan Rahi, Kahan Te Ih Aayi Kaun Yahi Bulaayi Chakit Gayi Kahati Brajvaasini, Yeh To Bhalo Na Aayi Saavdhan Kyon Hoti Nahin Tum Upaji Buri Balaayi Surdas Prabhu Hum Par Taa Kaun, Keenhin souti bajaayi.

The foundation of eternal love has been explained beautifully here. The relationship of love between Radha and Krishn is blissful. All the portraits of Radha and Krishn have flute in his hands. Flute is the permanent symbol of their attraction and affection for each other. Radha was the greatest admirer of Krishn's flute. When Krishn was leaving Gokul for Mathura he had told Radha that though he was going far away from her, emotionally he would be with her only. Krishn reached Mathura and after destroying Kans and his violent followers, established an ideal rule for the people. After this for the safety of his people, Krishn shifted to Dwarka and became famous as Dwarkadhish.

Radha reached Dwarka to meet Krishn towards the fag end of her life. When both of them met, they started looking at each other's eyes for a long time. She kept looking and admiring Krishn to her heart's content. Krishn requested Radha to ask something for herself as she was quite weak and old. Radha refused as she had everything. When Shri Krishn pressed further she asked him to play his flute only for her. Shri Krishn with his captivating smile started playing his flute. He kept playing his flute for days and nights until Radha spiritually got submerged under the spell of Shri Krishn. It effectively means Radha lost her consciousness to this small musical instrument and finally left this world. Krishn was deeply affected too with this loss. He broke the symbol of love, his flute into pieces and threw it away. Krishn did not play any musical instrument ever again. No occasion was left to celebrate love now.

Flute, a musical instrument with seven to eleven holes is also called Bansuri, Vanshi, Murli, Vanshika. It creates different sounds. The flutist creates beautiful tunes while blowing inside this bamboo pipe and covering one or the other holes with the fingers.

Here are some interesting factoids about the flute –

- 1) Flute does not have any knot. This might be the reason for the tunes coming out of it being so sweet and calm. If a person is able to remove knots from his or her personality it becomes as impressive as the soothing flute.
- 2) Flute is a symbol of love. The tune coming out of it spreads love all around. During Janmashtami festival, even today, people purchase flutes from fairs and gift them to their children dressed up as baby Krishn and baby Radha.
- 3) It is believed that flutes kept inside houses remove negative energy and bring positivity and prosperity.
- 4) If one is starting a new venture or worship and he hangs or attaches two flutes on top of one's shop, it brings great success.
- 5) Flute is quite small but blowing deep into it increases its life force. Even small objects and things carry lot of weight and importance.
- 6) The sweet sound of flute has power to attract everybody to it. Sweet behaviour increases a person's personality and makes it quite artistic and attractive.
- 7) The bamboo in the flute is hollow but it is made usable by polishing it smooth and sweet sound coming out of its holes. Everything has utility in this world. A bad carpenter should stop quarrelling with his tools and should look at the piece of wood in front of him, again and again.
- 8) Music is considered as the fifth Veda. One needs extreme diligence and dedication to learn it. One has to surrender oneself first to master that art. This is how the process begins to be one with the supreme power.

Human body is filled with holes just like a flute. And, human body is called cage of ten doors. If we can control our body and mind with regulation and discipline, we will only emit sweetness and positivity. This whole world would be brimming with love and sweetness galore.

Translated by-Mukul Ranjan



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Krishn's Pitambar and Vaijayanti

In modern times, there is psychological research being conducted on the overall impact of colours. The persona of Krishn is multicoloured like the rainbow. Have we ever thought about the impact of his colours? Is it possible that Krishn in his jubilant persona of the divine dancer, is giving us a message regarding our life path through colours?



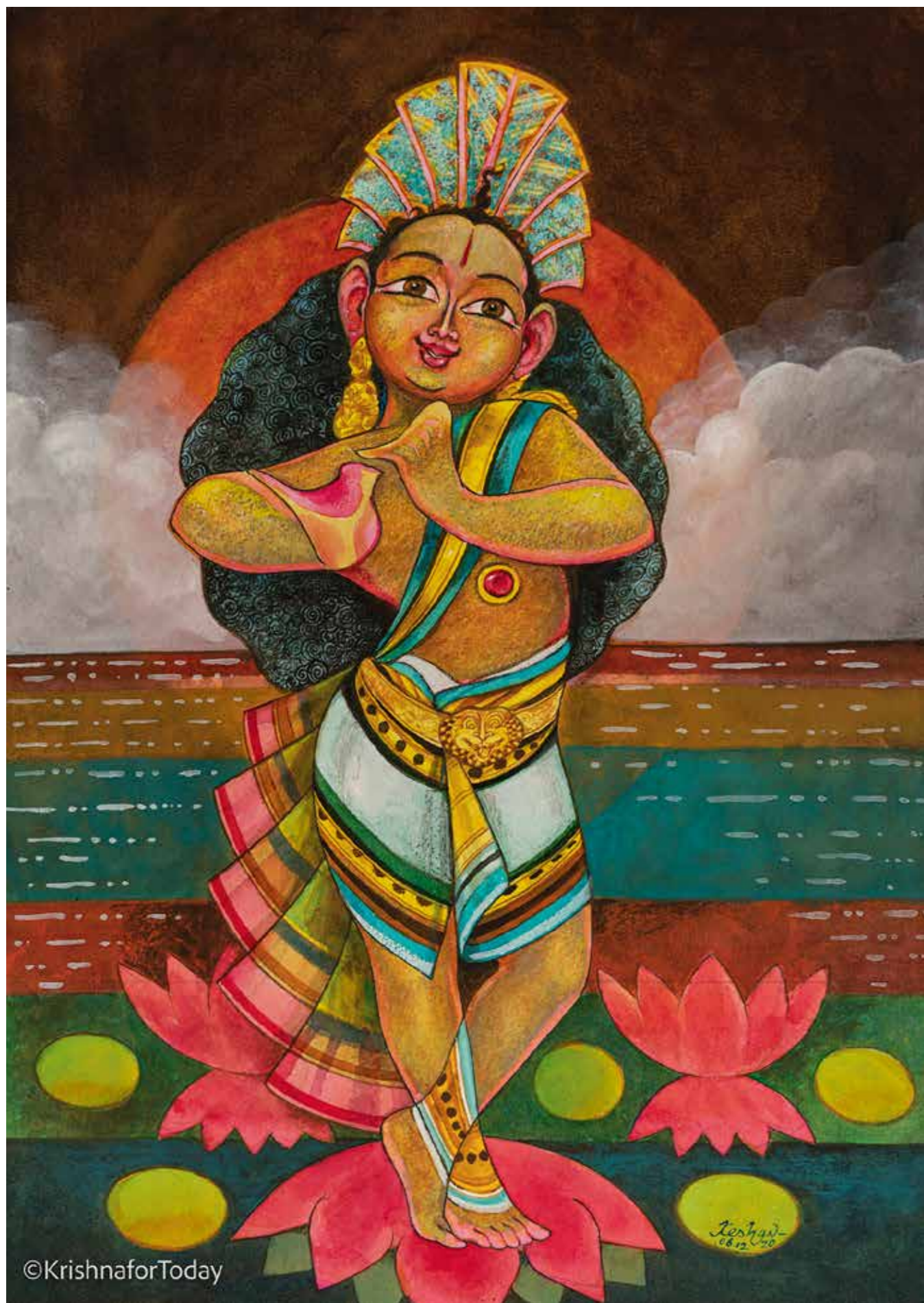
It is said that Krishn is dressed in yellow garments. In the Bhagwat his garments have been described in great detail as being Golden brown, or golden as the colour of gold. Gold is said to be yellow in colour and hence in Sanskrit he has also been given the title of Pitambar (One who is dressed in yellow clothes)

*Mor mugat Pitambar sohe,
gale vaijyanti maala
Vrindavan mein dhenu
charave mohan murli wala*

This is a verse by Krishn's supreme devotee Mirabai where she describes her dusky and beautiful Krishn. With a crown of peacock feathers on his head, wearing yellow garments, with a garland of victory around his neck, Krishn in this dazzling persona, with the melodies of his flute, grazes his cows in Vrindavan. All the scriptures and ancient texts describe Krishn's appearance in this manner, and his idols too are made in this particular way.

Lord Krishn is God himself and the legends of his incarnation are amazing. He exists in the supreme divine state as well as in the state of an ordinary human being, with human relationships, and being grateful for his fellow humans.





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The colour of Krishn's skin in blue like the sky. He is cloud-like in Colour and symbolizes the arrival of auspiciousness. Shri Radha is the full glory with a yellow shade. When space unites with nature, the earth reaches its perfection, similarly when you mix the colour yellow with blue, it gets converted to the colour of earth which is green.



The yellow garments are a symbol of the harmony between space, earth and nature.

Just as in his divine form, all his weaponry and garments are divine, so too in his human form, all his imagery is divine, that of the Supreme Godhead.

The colour of Krishn's skin is blue like the sky. He is cloud-like in Colour and symbolizes the arrival of auspiciousness. Shri Radha is the full glory with a yellow shade. When space unites with nature, the earth reaches its perfection, similarly when you mix the colour yellow with blue, it gets converted to the colour of earth which is green. In the

creation of the universe too, the primary elements are space, earth and Nature. Krishn wears yellow garments and Radha wears blue garments. Krishn is extremely fond of yellow garments and Radha is extremely fond of blue garments. It seems like the supreme god adorns himself with nature and nature adorns herself with the supreme god. Radha (Nature) cannot be separated from Krishn (Supreme God), and Krishn cannot be separated from Radha because Radha is Krishn and Krishn is Radha. In the Radhika Tapiniya Upanishad of the Atharv veda the hymns of the Vedas tell the theologians: -

*yeyam rādhā yaśca kṛṣṇo rasābhi-
rdehaścaikaḥ kṛīḍanārthaṁ dvidhā'bhūt*

Meaning Radha and Krishn are the same power and are the same body.

Only for divine play, there are two forms taken. In this way, in human form, Nature takes on the colour of the Supreme god and the supreme god takes on the colour of Nature, thus indicating that both are One. Power cannot

be separated from the powerful, and the powerful cannot be separated from power because power and powerful are not two but one element. Lord Krishn is adorned in yellow also because in our culture, the colour yellow symbolizes the power of the Sun and like the Sun it is bright, destroys germs, and is a sign of good health. This is the reason why in earlier times, turmeric was used in every auspicious occasion. The colour of the charioteer of the Sun god, Arun is also yellow and hence at the time of dawn, the eastward sky looks golden.

The fire god is also yellow and the colour yellow is also indicative of awakening and diligence. The colour yellow also heralds the season of spring, a time when Nature is in its youth. Krishn says in the Gita:-

*māsānām mārgaśīrṣaḥ aham
ṛtūnām kusuma-ākaraḥ*

Meaning:- I am the shower amongst the seasons hence amongst them I am spring

The colour yellow is also considered a symbol of harmony and equilibrium. The lord incarnates on earth to establish harmony by destroying evil and protecting the good. This is the reason why the supreme father god Vishnu also adorns yellow garments. His avatar, the son of Dashrath, Lord Ram also adorns yellow garments and the supreme lord Krishn also adorns yellow garments.

The symbol of the immortal, infinite Mother Laxmi and Goddess Earth is the Vaijayanti necklace.

Just as in the divine form Vishnu wears the Kaustubh jewel, in his human form he wears the Vaijayanti necklace. Just as the Kaustubh jewel is ever glittering, so is the Vaijayanti necklace ever dazzling. In material terms,

The colour yellow is also considered a symbol of harmony and equilibrium. The lord incarnates on earth to establish harmony by destroying evil and protecting the good. This is the reason why the supreme father god Vishnu also adorns yellow garments.



Vaijayantimala is made from the ageless seeds of the Vaijayanti shrub and since it is associated with Goddess Laxmi, it symbolizes purity, holiness and splendor.



Vaijayanti is a sapling found in the forests and it gives yellow and red flowers and its seeds are used to make garlands. The Vaijayanti seeds remain the same with passing time. They keep shining and do not decay. The Vaijayanti necklace is always around Krishn's neck as a symbol of Goddess Laxmi. In the 8th chapter of the Shrimad Bhagwat Purana, during the churning of the ocean, at the advent of Goddess Laxmi, she was welcomed by the ocean by offering her yellow garments and God Varun gave her a Vaijayanti necklace which was so fresh that it still had bees buzzing around it.

*samudra: pītakaūṣeyavāsasī
samupāharat |
varuṇa: srajaṃ vaijayantīm
madhunā mattaṣaṭpadām ||*

When Goddess Laxmi became the consort of Lord Vishnu, at that time she offered yellow clothes and the Vaijayanti necklace to her lord and since then the lord forever wore the Vaijayanti necklace as a symbol of Goddess Laxmi and it is always found gracing his chest. Goddess Laxmi too resides on the chest of Lord Vishnu.

The Vaijayanti necklace stretches to the knees of Lord Vishnu, hence it is also called Aajaanulambini (knee length). Wherever there is a description of Lord Vishnu with his knee length necklace, it is also often referred to as Vanmaala (forest necklace). Vanmaala came to be known as a necklace that is knee length and is braided with flowers that bloom in all seasons.

In the centre is a large Kadamb flower and towards the edges it keeps becoming thinner. Thus, Lord Krishn is always seen, adorned with a knee length garland which is made out of the best blooms and which has a large flower in the centre. Actually, Lord Krishn wears 3 types of garlands- Ratnamala, Vaijayantimala and Vanmala. Ratnamala is made out of the most exquisite gems. It also has jewels which are symbols of the 5 elements. Indranilamni (earth), Pearl (ocean), Padmaraagmani (Fire),

Pushpraag (Air), Brajmani or diamond (Space). Vanmala is also made from 5 types of flowers which are Tulsi, Kunda, Mandar, Parijaat and Lotus. Amongst these, the tulsi is considered primary.

Vaijayantimala is made from the ageless seeds of the Vaijayanti shrub and since it is associated with Goddess Laxmi, it symbolizes purity, holiness and splendor. Vaijayantimala and Vanmala are not the same. Its mentioned in the Bhagwat Purana that when Krishn killed the demon Bhaumasur and emerged victorious, at that time the Earth Goddess came towards Krishn and adorned him with the Vanmala along with the Vaijayantimala. Vaijayantimala is also known as the garland that bestows victory.

Thus is the description in Bhagwat Purana :- Goddess Mother earth came towards Lord Krishn and she adorned him with the Vaijayantimala and the Vanmala. Goddess Aditi offered him earring made out of purified gold (Bhagavata : 10.29.23)

Regarding the different symbols which adorn Lord Krishn, it is written in the Gopal Ourva Taapini Upanishad that when Lord Krishn incarnated on earth, at that time the wind was his necklace, Justice was his fly-whisk. Shiva made shining sandals, Kashyap made mortar & pestle and Aditi made a coil of rope. The sky is Krishn's umbrella. The destroyer of evil goddess Kali herself is his club. Goddess Vaishnavi has made his bow and the God of time has made his arrow. The seed of creation rests in his hand in the form of a lotus. Garuda is the banyan tree of the forest called Bhandir and Narad is Sudama and Vrinda is the embodiment of devotion.

Granting all the living beings the knowledge of "right action" is the active power of Lord Krishn. All the forms of various gods that have been made in ancient scriptures by sages like Valmiki and Vyas and all the gods to whom all the living beings bow down to are present in Lord Krishn.

ShriKrishnrpanmastu

Translated by- Gursheel Walia



Ritambhara

The day we accept ourselves and acknowledge our reality, all competitions and envies cease.

This is the time we find our divinity which gives us breakthrough to reach source of Supreme Energy.



Krishn's Panchajanya & Sudarshan Chakra

Krishn became the ruler of Dwarka, (Dwarkadhish) at the age of 11. Leaving the melodious music of the flute, he appeared in the form of holding conch shell. The name of his conch shell is Panchajanya. Conch is a sign of auspiciousness as well as weapon of call for war. Similarly, Krishn's Sudarshan Chakra sometimes kills Shishupal and sometimes becomes the basis of a bridge to make Arjun a winner.



Krishn holds the Panchajanya conch shell. It is a weapon, the sound of which makes the enemy unconscious. On the other hand, it is also a musical instrument that announces the start of auspiciousness. In the fourth section of 'Shri Hari-Bhakti-Vilas', it has been revealed that the Sudarshan chakra with twelve saws, six angles and three circumferences and the Panchajanya or the conch shell whose air passage is on the right, belongs to Lord Vishnu.

One of the more simple, intuitive and popular is a hymn consisting of meditation and obeisance to Shri Hari-

*saśaṃkhacakraṃ sakirīṭa-kunḍalaṃ
sapīta-vastraṃ sarasiruhekṣaṇam |
sahāra-vakṣaṣṭhala-kaustubhaśriyaṃ
namāmi viṣṇuṃ śirasā caturbhujam ||*

*(With a conch, chakra, crown and earrings
He was dressed in yellow and had eyes like lotuses
With his chest bearing the Kaustubh jewel
To that four-armed Vishnu I bow my head)*

Acharyas have explained God in many ways. Efforts have been made on the basis of sects to prove their adoration for the Lord. Among the trinity, Brahma is considered as the creator, Vishnu as the maintainer and Shiva as the destroyer of the universe. These three are the different name forms of the same God.

Yet compliance is a big responsibility. That is why, in accordance with the notion of 'Ishavasyam idam sarvam', God, being the omnipotent omnipresent, also dwells in the subtle, fourfold, powerful and potential idol form (archa).

oblique as a cycle of rotation. When the expressions of heroic rasa is apparent, the Shringar rasa (romantic essence) remains silent.



Here 'potential' signifies incarnation. That is why many incarnations of Shri Hari and their immediate actions are explained for the purpose of establishing Dharma (Righteousness or basic ethical values of life).

The incarnation as the son of Devaki-Vasudeva is also considered as a complete incarnation and in confirmation of the same it is said – "kr̥ṣṇastu bhagavān svayam". The meaning is that Shri Krishn is not just an incarnation, but Vishnu himself. In some places, he has been described as 'Golokvasi' and 'paramount'. Yet there is no distinction between the oneness of Shri Hari and Shri Krishn.

Yadvendra (King of Yadav Clan) has no conch shell but has a Flute which is not only auspicious like a conch, but also the one which showers love. When adornment of shringar Rasa (Emotion of Love) works, then there is no need for the destroyer chakra. However, bravery is the ornament of a man. While the excess of this Rasraj, can make one more lethargic at the same time excessive Veer Rasa or bravery can make one stone-hearted. When both these qualities are inculcated equally there is formation of a more balanced personality as experienced and visible in Shri Krishn's forms

|| MANISH TYAGI



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One name and form of the same universal being is Vishnu, in whose hands the sound of the conch shell and the wheel of motion are displayed. Both of these are empirical in Shri Krishn incarnation and Vishnu contained in Krishn.



of Brajmohan to Dwarkadhish.

That is to say so - both the flute and the chakra become apparent and oblique as a cycle of rotation. When the expressions of heroic rasa is apparent, the Shringar rasa (romantic essence) remains silent.

Otherwise, all the wealth in the world will go waste. When both the conch shell and the chakra are not visible there will be only peace. In such a situation, even hundreds of abuses of Shishupal will continue to be tolerated. But as soon as the limits of tolerance is broken, the heat of bravery will resurface. Discipline of the disciplinarian will stand up for justice. The Sudarshan chakra will spin. That which happened with Shishupal - who encroached on the border, the same cycle of discipline by the chakra will start.

In our belief Brahma and ParaBrahman are both paramount. However he is nirguna or without qualities or form, nirakar or formless, nirvikar or unaffected, nirlep or detached and nispanid or motionless. However, when it is united with nature, it becomes full of qualities, Real, effective, attached and comes into motion. He, beings naturally Nirguna (Without attributes) and effectively Saguna (With attributes), likes to remain in his former state. Its effects are only momentary. But its momentariness is more than millions of years for us. Because being timeless, he himself is the time, the Kaal itself.

When activated, innumerable material and conscious worlds become active. Then even if he wants to, he is not able to go away from nature. Because the creation - both the subtle and the expanse - belongs to him. He nurtures and cares, he also destroys that which does not follow the cosmic order. That is why he becomes the all-pervading God. He has to toggle between the intangible and tangible. Hence, he becomes both special at the same time ordinary.

One name and form of the same universal being is Vishnu, in whose hands the sound of the conch shell and the wheel of motion are displayed. Both of these are empirical in Shri Krishn incarnation and Vishnu contained in Krishn. They first come in a new form by becoming the culture of Gokul. The conch transforms into the flute which infuses joy all around and the chakra becomes the wheel of Dharma, ending the terror from Putana to Shaktasur to Bakasura and goes on till Kans.

The conch shell and the chakra are the two main weapons and ornaments of the Lord. sham + kh = Shankh (conch). The meaning of 'Sham' is auspicious and well-being and 'K' means sky in the form of sound. The conch shell sound

signifies auspiciousness. There is a similar indication in the interpretation - 'śāmyati aśubham asmāt iti' (one who pacifies and removes our inauspiciousness). That is why its names are also Poot and Pavandhwani. Being dear to the Lord, it is also called Haripriya.

In fact, it is a protective shield for aquatic organisms, which live inside it and the outer covering is strong and indestructible. That is why it is called 'Koshastha' (One that encloses).

The question is, when did we start bringing it in the form of an instrument? So, it is clear that it is Haripriya, or the favourite of Hari or Krishn. When it is dear to Hari, his devotees will give it its due place. When its sound is benevolent then who would not want to benefit from it? It is said that the conch shell is the abode of Hari, and hence the place of Lakshmi. Its very existence therefore destroys all evil-

*śaṅkhaṃ hareradhiṣṭhānaṃ
yataḥ śaṅkhaḥ tato hariḥ |
tatraiva satataṃ lakṣmīḥ
dūrībhūtamamaṅgalam ||*

The conch is the abode of Hari; from the conch therefore Hari.

There is always the goddess of fortune and all misfortune are far away

So, that, which is beloved of the gods and that which is so virtuous, everyone will want to keep him! His popularity will continue to grow!

Whatever be the scientific reason for the origin of conch shell, the Purana have linked it to a demon named Shankhchud. When Lord shiva threw his Trishul or trident, the demon's body was burnt to death. Then he threw his skeleton into the sea, from which many types of conch species emerged (- Shiv Purana, Rudrasamhita, Yudhkhand, 44.33).

Now the question is when and how did God get the conch shell? So, there is a legend related to a demon named Panchajan, who is associated with Shri Krishn incarnation. So, was he not a conch-bearer before this incarnation? If he was not, then how did he touch Dhruva with his conch (Bhāgavatam: 4.9.4), which means that he was already a conch-holder. It may be that for the first time he had the conch shell produced from Shankhachud. It is also possible that in the past he had held Brahmayama and subtle conch shells.

Later, while searching for the sons of Maharishi Sandipani, Sankhakra (Sanhrad, son of Hiranyakashipu, whose wife was 'Kriti' (Bhagvat - 6.18.14), killed Panchajan born from both of them and took the cover of his conch shell (-Bhagvat: 10.45). 42.)

Since then, the conch known as Panchajanya, may have become his favorite. Since then it has become known as Vishnushankh. That is why it is also mentioned in the Gita - pāñcājanyaṃ hrīṣīkeśaḥ (Gita : 1.15).

Chakra



II MARKANDEYA
SHARDEY



BA, LLB, an Advocate by profession, thinker by intellect, poet by heart and a devotee by soul, Shri Manish Tyagi has authored about 110 books including seventy Upanishads, Ram Charit Manas, Shrimad Bhagwat Geeta and the Yatra Tatra Sarvatra.

Now if we talk about the wheel or the Chakra, then it is clearly said in Vishnu-Dharmottara Purana (3.60.5) that the movement of the world is the wheel, which is in the form of the authority of Vishnu. Dharma or righteousness, Kaal or Time and Nakshatra or planets are part of this chakra. In the Mahabharata, Bhishma, who commenced the systematic rule of Kururajya during the infancy of Dhritarashtra, has been called Dharmachakra (-Mahabharata: Adiparva, Sambhavarpa-108.14).

So, what is the cycle of time? On this, the Vishnu Purana (2.8.4) says that the three navels of the wheel of time - Samvatsara, Parivatsara, Idavatsara, Anuvatsara and Idavatsara (according to astrology, a group of five years each from which Twelve ages are formed.); These are the 5 spikes of the chakra. The seasons (spring, summer, rain, autumn, winter and winter) are its six rulers. This is how the cycle of the year and the cycle of time happens. Now, if we talk about the Bhachakra or the celestial sphere referring to the group of constellations, signs and planets, then this chakra gives motion to these also.

Now if all these chakras are integrated or seen separately, then it is nothing but the Vishnu chakra- individually as well as collectively. The name of Vishnu chakra is Sudarshan Chakra which means - one who is beautiful to see - "sobhanam darshanam yasya". But knowledge about its origin is also necessary. The Matsya Purana relates this to the story of Surya and his wife Sandhya.

Accordingly, being unable to bear the intense radiance of her husband, Sandhya goes to the house of father Vishwakarma without informing her husband, Surya. Vishwakarma did not let her stay here because she did not come with her husband's permission. Although Sandhya told the reason for her husband's unbearable brilliance, yet her father disappointed her by not letting her stay. Then she started roaming away from both husband and father in the desert in the form of a mare. To redress the daughter's sorrow Vishwakarma goes to Surya and prays that he would establish the Sun's glory in the form of a yantra, and also make his idol in a gentle form, which will give joy to the world. (- Matsya Purana: 11.27-28) Then, with the brilliance that came out after cutting the Sun, Vishwakarma made a chakra for Vishnu, a Trishul or trident for Shiva and a thunderbolt weapon for Indra (-Matsya Purana: 11. 29).

In the eighty-second chapter of the Vamana-Purana, there is reference to Shiva's donation of a wheel to Lord Vishnu. Accordingly, after

subduing the world, a demon named Shridama, also subdued Lakshmi. Now he was going to snatch the Shrivatsa of Vasudeva too when he ran away and went to the shelter of Shiva and started worshipping him. The pleased Kailash Pati gave him the divine Sudarshan Chakra and said that it is like a dreadful Kalachakra for all beings.

Consisting of twelve spikes, six rulers and two eras, it is as fast as the mind. It is the destroyer of all types of weapons. There are twelve gods in its twelve spikes, six seasons in the six rulers, and two eras in the form of Uttarayan-Dakshinayana.

The story of Jalandhar has come in the north section of Padma Purana. At the same time, the origin of Sudarshan is visible from the brilliance of all the gods, especially Lord Shiva or Shambhu. There is a description that the earth was churned due to the dance of Lord Shiva. Vishwakarma then built the Sudarshan Chakra containing three lakh (Three hundred thousand) arrows and crores (Billions) of bones, seeing its terrible form, even the gods were scared. (-Padma Purana: Uttarakhand, 9.31-33)

In this way, both the conch shell and the chakra of divine origin are always seen with ShriHari. They remain in both the incarnations of Krishn and Shri Vishnu.

Translated by- Veenu Jindal



Ritambhara

People who look at Sorrow or Happiness either as whiff of wind or as the waves of ocean never feel effect of situations, losses or profits. They remain emotionally free and enjoy total freedom.



Life is neither in the past nor in the tomorrow, which has yet to come. Life is in this moment here and now. Krishn's message is so simple- keep living moments, they will become life.



People with unstable minds, who do not apply their wisdom in to their action and deflect their attention completely on result always fall into the whirlpool of confusion. Confusion opens doors for destruction.



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Kaumodaki & Sharanga of Shri Krishn

Krishn himself is Vishnu, so he is usually depicted as four armed with four attributes in his hand: Panchjanya Shankh (conch shell) and Padma (lotus) in the two raised arms, In the sculpture, the mace (Kaumodaki gada) is depicted in the female form and the Sudarshan chakra in the male form. Along with this, he also has two disguised weapons - a bow named Sharang and Kharaga (a heavy blade sword) called as Nandak. Here we are describing his mace and bow.

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Shri Krishn, the eighth incarnation of the omnipresent God Vishnu, was incarnated in the Dwapar Yuga under very difficult circumstances. It was only natural that Krishn would incarnate with the qualities of Vishnu and the Panchayuddhas (Five weapons). It would be significant to say- “Krishn is Vishnu and Vishnu is Krishn.” It would be appropriate to first know the omnipresent God Shrimannarayan verse, Lord ShriHari Vishnu.

The derivation of the word ‘Vishnu’ is- “Vishnu: who is omnipresent, prevails in every atom)” (veveṣṭi vyāpnoti iti Viṣṇu:) Its meaning is mainly considered to be ‘pervasive’, and as its derivation it is clearly written that “The suffix ‘nuk’ denoting pervasiveness forms the word ‘Vishnu’ of the Sanskrit root ‘vishlri’. So, it highlights- He who pervades everywhere in the entire universe is Vishnu. It is also called Antaryami (One who lives with in every living and non living). AhamAtmatmanamDhatah - One who is Vishnu. The one who resides in everyone’s soul is Vishnu. Vishnu is, one who liberates the devotees from the world or veveshtivyapayati (spreads). According to this derivation, it means – ‘He who pervades everywhere in the entire universe is Vishnu. The supreme light: form, divine pervasive, dense in true bliss, Sri Vishnu is Chinmaya (Bliss) and is everywhere infused. This is clearly defined as-

*yasmādvīṣṭamidaṃ sarvaṃ tasya
śaktyā mahātmana: |*

tasmāt sa procyate viṣṇurviśerdhāto:

praveśanāt ||

—r'viu-pura' : 3.1.45

Meaning- By the power of that great soul is pervaded in this whole universe. Therefore, he is said to be Vishnu; the element Vishe means to pervade

Such Lord Vishnu holds five weapons for all kinds of welfare and protection of his seekers and devotees, whose names are as follows: Sudarshan Chakra, Panchjanya conch, Kaumodiki mace, Nandak sword and Sharng bow. This article attempts to present the evidence references described in history, Puranas and literature regarding the weapons and arms of Vishnu.

Kaumodaki

Vishwaroop Vishnu is inconceivable divine form; Lord Vishnu in the embodied form is often worshipped in the form of four arms in the order of worship of the five deities in Sanatan Dharma. He holds in his four arms respectively the Chakra, the Conch, the Mace, and the Knowledge, Shabdabrahma (Vedarasi), Aishwarya and Ego transformed into the form of the lotus. His luminous Sudarshan Chakra symbolizes knowledge in the form of light. Similarly, Shabda Brahma (Sound is Brahma, supreme consciousness-Om) in the form of conch sound, Kaumodiki’s club symbolizes divine wealth and the blue lotus symbolizes ego. This mace is feminine. The famous encyclopedia ‘Amarakosha’ (1.1.28.) mentions Kaumodaki Gada- “kaumodakīgadākhadgonandaka: kaustubhomaṇi:” The ‘Sudha-Ramashrami’ commentator of Amarakosha wrote that Lord Vishnu is the presiding deity of position (protection), therefore ‘Ku’ means ‘Kumodak’ as he is the Modak (a kind of Indian sweet) of the earth, meaning the one who makes it happy. Durgacharya supports this by saying “Vishnu: Kumodaka: Shauri:”.

While the masculine Sanskrit word ‘Gad’ is the elder brother of Lord Krishn, Amaya means disease and the term ‘Gada’ in the definition of femininity is synonymous with the weapon of Lord Vishnu. In a philosophical sense, Kaumodaki represents intelligence, discernment, knowledge and the power of time. According to ‘Gopal-Tapini-Upanishad’, the mace is a symbol of fundamental knowledge. In the right lower hand of Vishnu, it gives the sense of self and

personal existence. According to other texts, Kaumodaki is a symbol of life force, not only a symbol of discipline and perseverance; But there is also Prajwala (Ignition), which purifies with a blow. In the Varaha-Purana, the mace is said to bring the unrighteous on the path of Dharma. According to “Mahabharata, this Kaumodaki mace was given to Lord Vishnu by the god of Agni to fight with Indra at the time of burning Khandava forest. When Jarasandha attacked Mathura, this mace was with Lord Krishn, an incarnation of Vishnu. According to a legend, it was dedicated by the deity Varuna. This mace produced sound like a thunderbolt and was capable of destroying the demons. (-‘Mahabharata’: Adiparva, 226. 28.)

It is also mentioned in the Drona Parva of the Mahabharata (-‘Mahabharata’: Dronaparva, 79.35.). It has also been specially mentioned by the Kaurava-general, Danveer Karna while strategizing in the battlefield. In the Vishnu-Purana, a sharp bow(Sharnga)the weapon of Vishnu, along with a never-ending quiver, is believed to have been received from the sky (-‘Vishnu-Purana’: 5.22.6.). Similarly, in the Bhagavata MahaPurana, in the context of ‘Gajendra-Moksha’, the sign of Shruvatsa, Kaustubh Mala, Kaumodaki Gada, Sudarshan Chakra and Panchjanya conch have been mentioned in the context of ‘Gajendra-Moksha’ (Bhāgavatam: 8.4.19.). In the Vamanavatara to bind(rope) the Bali, the name of Tarasvini i.e. the fast-moving Kaumodaki mace has been named along with the Panchajanya conch shell, Vidyadhar Asi (Sword)and Akshaya Tunir (Quiver) at the time of his world-form-darshan by Srihari. (Bhāgavatam: 8.20.31)

Sharanga bow

Let us now discuss the Vaishnava weapon ‘Sharanga’ bow. The word ‘Sharang’ is derived from the Sanskrit word ‘Shring’. The word ‘Shrung’ is formed by combining the suffix ‘an’ with the root shru in the sense of violence. “śīfya-te jaatavo māya-ate yeneita tat śagaṃṛ ṃ ivaśāṇaṃ icalāida.” “The Shring, the sign, etc., by which the animals are killed.” “śaṇṛ āita maghe āidakaṃ yat tat śaṇṛ gaṃ iśakharama” In another synonym, the term ‘peak’ is taken. Because where clouds etc. collide, it is also referred to by the term “Sharanganam” in the neuter gender. In the same way, “that which hears clouds and other things is the peak of the Shring”. In masculine, the word ‘Sharang’ refers to the Skylark bird (Chatak Bird) as it begs for water from the clouds.

Kaumodaki represents intelligence, discernment, knowledge and the power of time. According to ‘Gopal-Tapini-Upanishad’, the mace is a symbol of fundamental knowledge. In the right lower hand of Vishnu, it gives the sense of self and personal existence.



This short bow is Aadya Maya and the Padma which is situated in the form of the entire world creation. The mace which is present in the hands of Shri Hari, one should know Aadya Vidya.



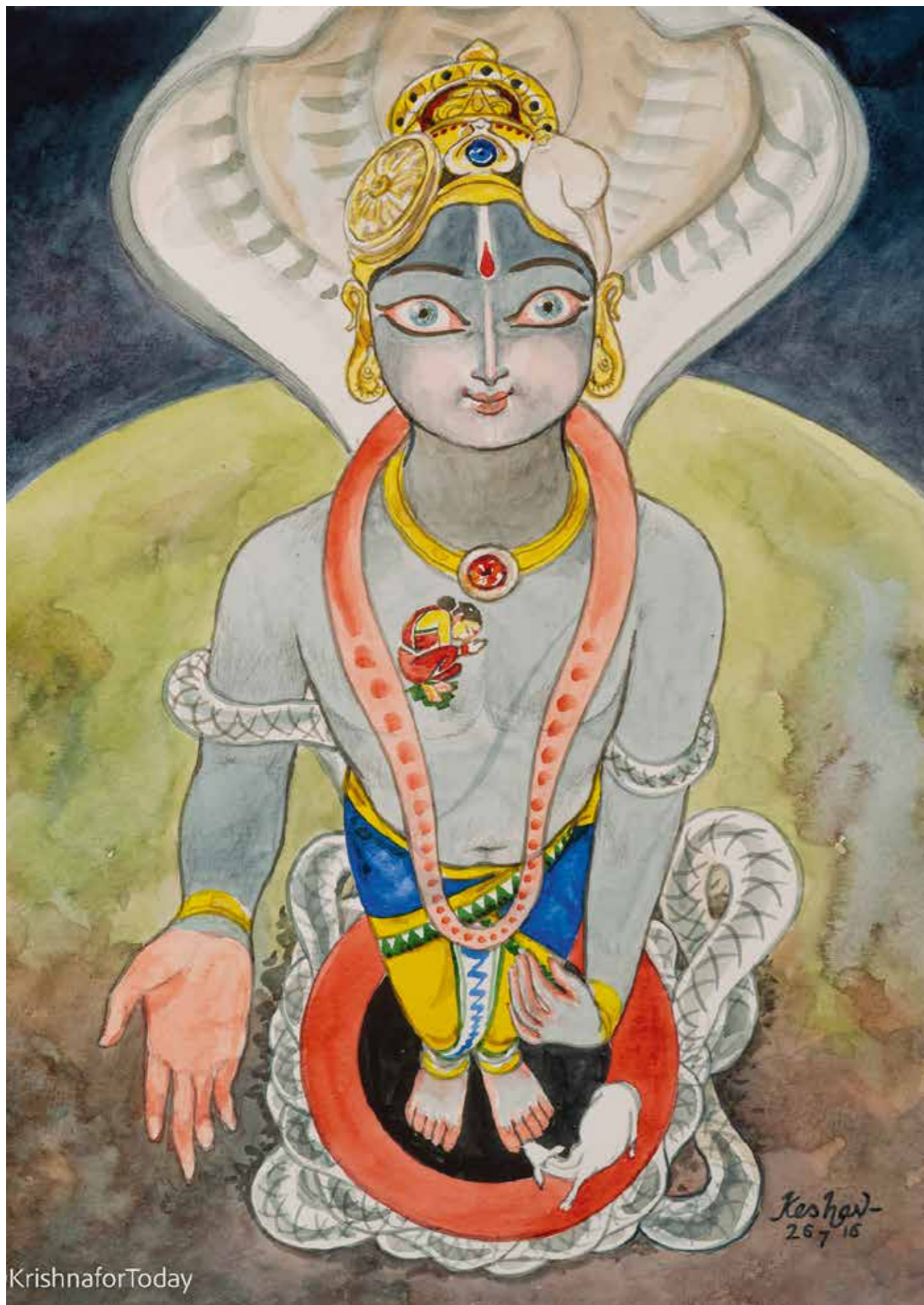
If the Kaumodaki mace of Lord Sri Krishn is like the real Kalika (Chandi) who destroys all enemies, then his sharp bow (Sharanga) is like his soul-maya and like the autumn, free, pure radiance. (-Sri Krishn Upanishad: Mantra 23) Supporting the above words of the Bhagavati Sruti, the words of the ‘Gopala-Uttaratapini-Upanishad’ (-Verse 15) state that the weapons of Lord Srihari are protected from the conch, wheel, Kaumodaki, Sharnga and musal etc., always Madhura (Mathura) is the most beautiful original city, well served by Brahma and other gods. In addition to this, while describing the four-armed form of Srimannarayana, it has been specified that in his heart region, there is a sign of ‘Srivats’ in the form of Romavali with the effulgence of Kaustubh Mani. Panchjanya conch shell, Sudarshan Chakra, long bow and Kaumodaki mace are adorned in all four arms. This short bow is Aadya Maya and the Padma which is situated in the form of the entire world creation. The mace which is present in the hands of Shri Hari, one should know Aadya Vidya. (-Gopal-Uttar-Tapini-Upanishad: Anuvaka 17).

The original poet Maharishi Prachetas Valmiki has composed ‘Srimad-Valmiki-Ramayana’ to explain the divine Vedic meaning of the entire knowledge. In its Balkanda, Lord Parashurama, who came after the breaking of the Shiva bow, tells the story of the origin of this Vaishnava Sharanga bow to the most dignified Rama and says, “O Raghav! Worshipped by the world, these are the two best, divine, strongest bows called Sharnga and Pinaka. They were created by Vishwakarma. Pinaki was built for the slaughter of demon Tripurasur, which you have broken in Mithila. And secondly, this Vaishnava sharp bow, which was gifted by Lord Vishnu to my ancestor Bhargava Richeek.” (-Valmiki-Ramayana: 1.75.13, 21, 22). Sriman Narayana is referred to as ‘Sharngin’ and ‘Sharngadhanva’ because he holds the Sharnga bow as in the ‘Sri Vishnu Sahasranama’ stotra etc. In the ‘Ananda Ramayana’, the Lord is also praised by the term Sharanginam. (-Ananda-Ramayana: 1.3.363). In the ‘Shabd-Ratnavali’ dictionary also, the ShrimathureshMahabhaga, mentioning the different synonym names of Lord Vishnu, mention of the designation ‘Sharingin’ is found. (Shabd-Ratnavali, Swargvarga Prakash: page 3, Asiatic Society Publications). Sharnga also means tinted Colourful, and beautiful.

In Mahabharata, in the dialogue of Danveer Karna and Shalya, there is a mention of ‘Sharanga’ of Krishn in the context of the strategy.



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|| **ACHARYA**
DR. SADANAND
TRIPATHI 'DAYALU'



Tripathi ji is not only a scholar of Indian philosophy and Vedic literature, but he is also a writer of the highest order. He currently holds many prestigious positions - Professor in Government Sanskrit College Ujjain, Member of the Academic Council in Ujjaini, Founder of Sanatan Dharma Sanskrit Sansthanam in Ujjaini, Madhya Pradesh.

**ekaccakraṃ gadā śārṅgaṃ śaiṅkhaḥ
kṛṣṇasya dhīmata: |
atyarthaṃ bhrājate kṛṣṇe
kaustubhastu maṇistata: ||**

– 'Mahabharata, karaparva, 46| 59.

Meaning- A wheel, a club (Mace), a sharp sword and a conch belong to the wise Krishn. The gem Kaustubha shines exceedingly in the darkness – 'Mahabharata', Karnaparva, 59.

In the Harivansha-Purana, the Khilbhag of the Mahabharata itself, Lord Krishn, the form of Lord Vishnu, is addressed by the term 'Sharngadhanvinam' with several names. (– Harivansha Purana: Harivansha Parva, 42.25).

In the 'Vishnu-Purana' it is said that along with the tunir (quiver) in which the inexhaustible arrows reside, along with them the sharp bow and the mace of Kaumodaki came from the sky. (– 'Vishnu-Purana': 5.22.6). Similarly, in the 'Bhagavata-Purana', Shri Shukdevji has mentioned Sharanga while describing the transcendental form of Vasudeva, Lord Krishn, at the time of the killing of Paundrak (pseudo-Vasudeva). (Bhāgavata-Mahapurān: 10.66.13-14 Paundrak Slaughter Context). In the context of devi-mahatmya-description of 'Markandeya Purana', the supernatural form of the goddess has been described in 'Sridurgasaptasati'. In order to kill the evil demons like Madhukaitabha, Shumbha-Nishumbha, etc., the goddesses of Srivaishnavi Bhagwati Durga, riding on chariots, carried conch shell, wheel, mace, power, plow, pestle, khetak, tomar, parashu (farsa), loop (trap) in their arms. They fought with spear, trident, and long bow. (–Durgasaptashati: Goddess Kavach, 14). Such a mention is also found, when after killing the demons named Chand-Munda, the demon king Shumbha prepared an army of demons and came to fight. On the other hand, Goddess Chandika also appeared on the battlefield riding on a lion. Chandika Devi and Kali Devi were surrounded by the demon army. Then the powers of Brahma, Shiva, Kartikeya, Vishnu, and Indra etc. began to be absorbed in Chandika Devi for the annihilation of the Asuras and the rise of the gods. The power of Lord Vishnu, seated on Garuda, also appeared carrying conch shell, mace, long bow and khadga. (–Durgasaptasati: 8.18). When Shumbh is killed, Indra and other deities praise the divine form of Bhagwati Katyayani in the form of Sri Vaishnavi by making Agni the chief.

**śaiṅkha-cakra-gadā-śārṅga-
gr̥hītaparamāyudhe |
prasīda vaiṣṇavīrūpe nārāyaṇi
namo'stu te ||**

–Durgasaptaat : 11.16.

Vaishnavi Shakti Rupa Narayani holds the supreme weapon of conch, wheel, club and sharpener. Have mercy on me. O Narayani in the form of Vaishnavi I offer my obeisance unto thee. –Durgasaptashati: 11.16.

Conclusion: The divine attributes of God are karma – Srishti (creation), Sthiti (maintenance), Pralay (destruction), Nigraha (obstruction), Tirodhan (disappearance) and Karuna (grace). Lord Vishnu or Goddess Sri Lakshmi, Chandika, Durga, etc. wear weapons for three purposes; Destruction of demons, protection to sages, saints and devotees, means for the welfare of all gods. This secret has been unveiled by Prajapati Brahma himself to Chiranjeevi Maharishi Markandeya. (– Durgasaptasati, Devi Kavach, 15). This is also the purpose of wearing Kaumodaki and Sharnga by Shri Vishnu avatar Shri Krishn.

Translated by-Dr. Avinash Kapoor

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Ritambhara

Everyone is moving towards one's Destination. Neither anyone is fast nor slow. Just listen inner voiceless message and follow its guidance. Do not change your own direction in order to compete anyone else. If you do so, you will be directionless and reach nowhere.

○

If it had happened this way or that had shaped differently, results could be different. Such internal conversation is just a figment of imagination. All that happened in your life is simply meant for you. You just look at you and your immediate surrounding, not the larger picture. You do not see repercussion of those happenings in the universe and their future result in your life.

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Is Krishn a Smiling God or a Philosopher?

Krishn is smiling while doing Raas – Lila on the banks of Yamuna. Krishn is smiling even when Shishupal is misbehaving with him.

Krishn is pointing towards our final objective with his smile. We should also keep smiling in our lives. The goal should be unexpected joy with no iota of sorrow. Later Krishn explains the method to achieve this.

This method and methodology are explained in Gita as the summary of his philosophical expositions.



The creators of Puranas reached the pinnacle of their creativity with the character development of Krishn. He is mentioned in Vedas too. Experts like Bhagwaan Singh believe that the Krishn of Vedas develops further as Banwari Gopal of Puranas. Whatever the reality might be it is a fact that the character of Krishn was fully developed in Puranas only. So, it can be said with some authority that Krishn is not a Vaidik deity but a Puranik deity. It needs to be emphasised that amongst Vaidik deities Indra, Agni, Marut, Usha, Savita are either essentially elements of nature or related to them. But these deities lost their significance in Puranik texts and Vishnu, Shiv and Shakti and other characters connected with them got prominence.

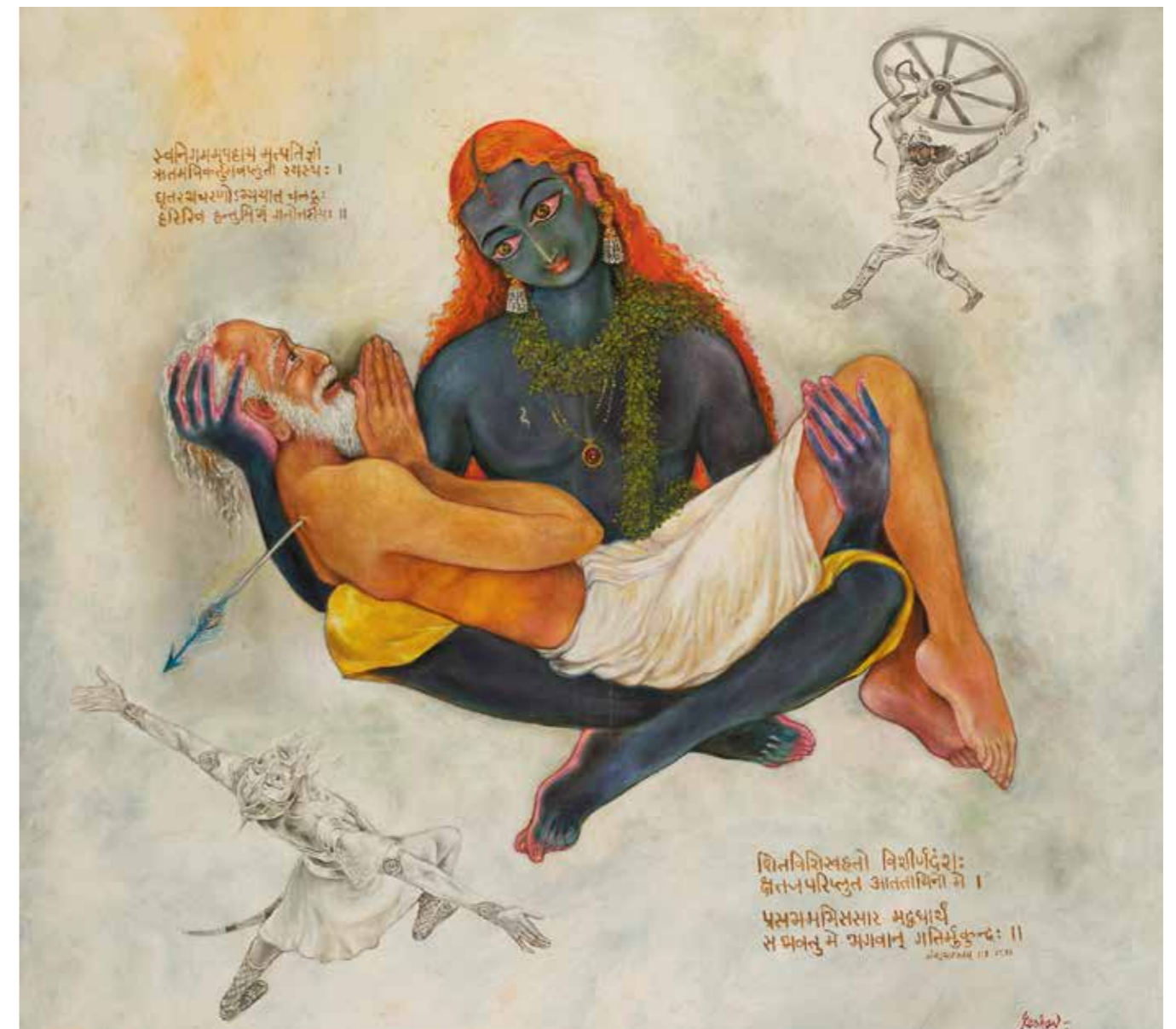
The character of Krishn has been mainly portrayed in detail in 'Bhagwat Purana' and 'Mahabharat'. There are so many dimensions to this character in these two epics that it is really very difficult to look at this character in a single perspective or to limit it to one place. At some places Krishn is colourful while at some other phase he is a battle hardened braveheart, a philosopher now or a diplomat later. It completely depends on Krishn devotee on how to admire him.

The growth of Krishn's character has taken place in unbelievable adverse circumstances. The time of his birth is deep dark new moon night while place of birth is a prison cell! Before birth of Krishn plans are afoot to save the child at all costs when he is born. And, these efforts to save the child are in continuum for some more years. This child is bereft of upbringing from his real parents and grows up in the house of his foster parents. Yet, everybody in that village or neighbourhood dotes on the adorable child Krishn. The tough times while growing up are in direct contrast to Krishn's innocence and his multifaceted personality. This

For sure, later parts of Krishn's life in cities (Mathura and Dwarka) could not be as simple and unencumbered as his childhood spent in villages. The innocence and passion in a bewitching character can be shown only in the Krishn of Vrindavan and Gokul.



is why everybody easily connects with Krishn at all levels. Vatsalya Ras (Parental affection) and Shringar Ras (Emotion of beauty and love) aficionados have found this facet of Krishn's character so magnetic that poets have written several epics on it. If one observes it minutely then Gokul and Vrindavan phases of Krishn's life are not fit for Shringar Ras. It actually is Krishn's childhood. It is not like after this there is no scope for Shringar Ras in the amazing story of Krishn. There is enough content on Shringar Ras in Rukmini and Jambwanti episodes. Several poets have written verses on Rukmini. But these verses pale in comparison to earlier verses written on Raas – Lila. What could be the real reason for it? For sure, later parts of Krishn's life in cities (Mathura and Dwarka) could not be as simple and unencumbered as his childhood spent in villages. The innocence and passion in a bewitching character can be shown only in the Krishn of Vrindavan and Gokul.



Krishn appears later in different moods and roles. But all of us know that after the playful and virtuous Kanha, if Krishn is looked upon in awe, it is only as Yogeshwar Krishn of Bhagwad Gita.

Acharya Ramchandra Shukla has harped on two aspects of universal good in his literature. Meditative phase and realization phase of global welfare. Realisation indicates the joys of universal good while meditative practice is all about the efforts to achieve universal good. It goes without saying that realisation can be reached only after experiencing meditation. If one restricts oneself to playful, pristine character of Krishn then one cannot understand the catalysts making universal good. The warrior, diplomat and philosopher aspects of Krishn's personality complements this beautifully. In Bhagwad Gita, Krishn's philosopher persona smartly explains the foundation of personal good and universal good through Krishn – Arjun dialogue. Selfless service and total surrender to one's duties are the two main points that come out beautifully here.

It can be said with confidence that Krishn's philosophy has deeply permeated Sanatan religion's Smriti (remembrance), Vichaar (thought), Karm (duty) and Vyavahaar (conduct).



Bhagwad Gita's strong direct and indirect influence is visible on Hindu (Sanatan) Dharma. One expresses one's total surrender as 'Sabay Bhoomi Gopal Ki' (the whole earth belongs to the God). At other times, one thinks deeply on one's duty and destiny, knowing fully well that the soul is immortal. It is an old tradition to recite Gita to the person on deathbed denoting that person's final surrender. When the question of morality – immorality confronts a Hindu



II ASMURARI NANDAN
MISHRA



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believer, the solution is sought through Gita. A great personality like Mahatma Gandhi too has accepted the importance of Bhagwad Gita in his life. It can be said with confidence that Krishn's philosophy has deeply permeated Sanatan religion's Smriti (remembrance), Vichaar (thought), Karm (duty) and Vyavahaar (conduct).

It is really difficult to ponder and answer if Krishn should be accepted as the greatest philosopher or the ever-smiling protector God? There are innumerable streams of thought on the real roleplay of Krishn for the betterment of humanity.

As meditation complements wonderfully to realisation for the universal good, in the same manner every facet of Krishn's personality adds a new shade to his image. The best homage to the creators of this greatest

character would be to accept Krishn in totality. Innocent and scintillating Krishn is as magnetic as the greatest philosopher of this planet!

*Brahm, Dev, Nrip, Veer, Yaa Wah
NatkhatSaa Laal
Jo Bhi Ho, Naa Ho Sakta,
PhirWaisa Gopal.*

Gopal needs to be accepted and emulated by all of us as the complete personality.

Translated by- Mukul Ranjan



Love and Blessings to KRISHN PRAGYA

Hare Krishna Hare Krishna Krishna Krishna Hare Hare,
Hare Rama Hare Rama Rama Rama Hare Hare.

हरे कृष्ण हरे कृष्ण, कृष्ण-कृष्ण हरे हरे।
हरे राम हरे राम, राम-राम हरे हरे।



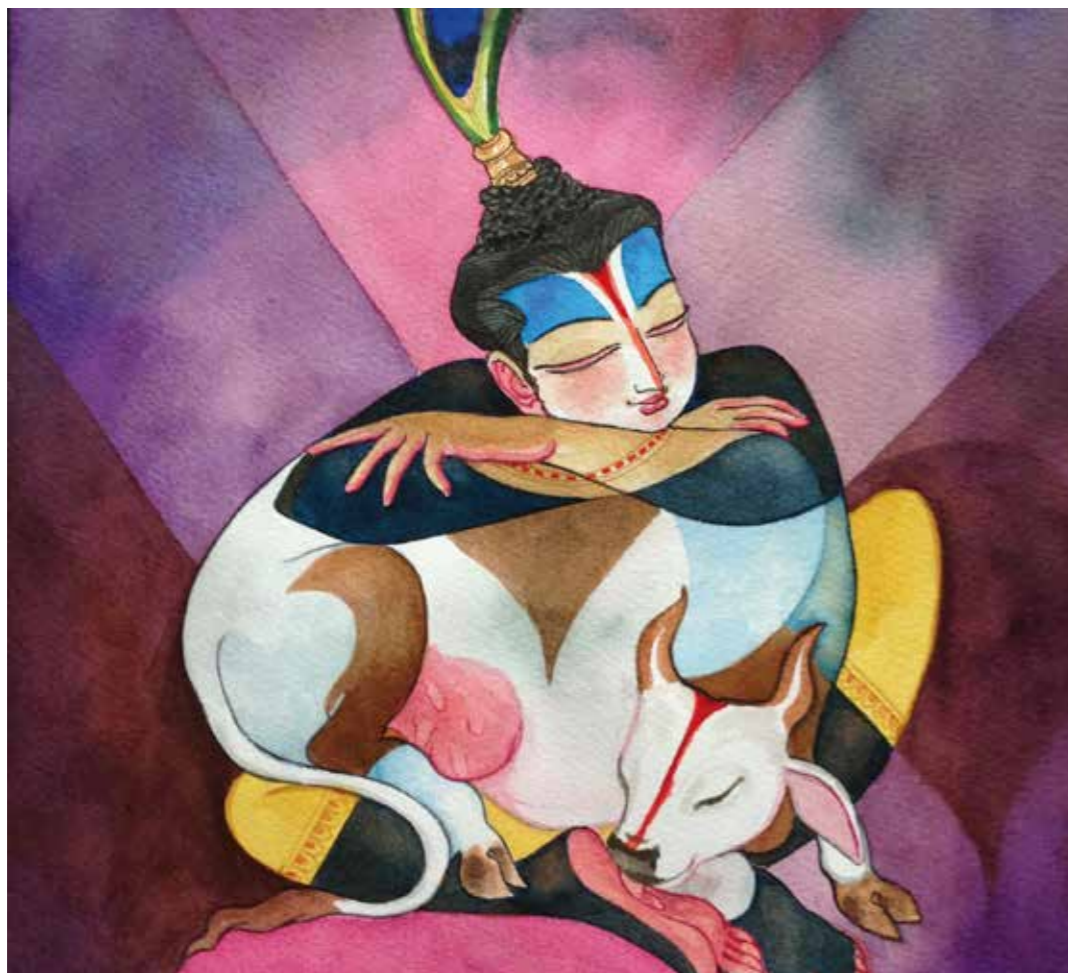
His Divine Grace
A. C. Bhaktivedanta Swami Prabhupada
Founder - Acharya of ISKCON

Courtesy - Shri Chandrakant Vidyarthi

Images In My Memory

Lord Krishn is eternal. Even today the river Yamuna flows in the same direction. There is the Vrindavan, there is the Gokul, the same air has been blowing from time immemorial which once used to flutter the pitambar of Lord Krishn. We can still feel that while sitting in the lap of the earth, we can listen to the tune of the flute. Well, for that we have to broaden our minds.

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'O Shyam your flute evokes Radha Shyam.' The sound filtered out of the fog of a lazy winter morning. A melodious sound melted into half-asleep ears under a warmed blanket. Where did that voice come from? From any temple? A tape-recorder playing at the home of a god-fearing devotee...Or somewhere that voice echoed from some corner of the heart? Who knows?

From where did my love for Krishn begin? When I ponder, some scattered, unrelated images flash in my mind like a firefly. A government school situated a mile away and a small temple nearby, marigold flowers of yellow and saffron petals along the side of the wall. There was a dense foliage tree, but I didn't know which one and what was the name. Was that tree a

Kadamba? A canal was flowing at some distance. But I never went there. Was that river Yamuna where that charming Krishn used to play the flute while leaning on some Kadamba tree? And Radha holding her face between her palms used to sing 'O Shyam your flute...' Was that the imagination of childhood? Or samskara (refinement of character) was assuming the form of love for Krishn in some corner of the mind?

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When I grew up, I read Sura. I developed the taste to read beyond the textbook. I could understand partially. But my mind was slowly drenching in the love of Krishn just like tiny paddy saplings drenching out of the drizzle of black clouds. 'Mother from tomorrow I will go to graze cows...' 'No, my loving son. You are too small and your little legs will get tired. Some cows are very aggressive. What if they run at you?'

"But I have to go, all the children of the village go while I stay home alone."

Seeing me suddenly waking up, mother pats me, "Sleep son, it is late for dawn to come."

"But must wake me up in the morning, exactly in the morning when the sun has not come out. Will you wake me up, mother?"

"Yes of course. I will wake you up." Mother pats me. She is wondering and worried about my murmuring in sleep. "Mother! Has the morning come? Listen, perhaps Thakur bird is chirping."

"No, my blue-eyed boy, there are still three hours left for morning to come." That little Gopal must have been doing the same thing. I also wake up from sleep, then lie down in fear. There is silence and darkness all around. Wonder whether little Gopal also has been afraid?

The sky turns golden in the evening. The sun is setting. And, the setting sun has neither heat nor shine. It is just like a red spot. It is like a painter who stitched a circle on the canvas of the sky. The dust is raising on the side of the Sivana village. Bells are ringing. Cattle on a fixed rut are returning from pastureland. In between, the voice of uncle Sadhu Kaka commands cattle that are running towards others' fields. Krishn and Balram must be returning like this. Dust must have been rising like this. Bells hung in the necks of

cattle must have been ringing like this...' returning from the forest after grazing cows.'

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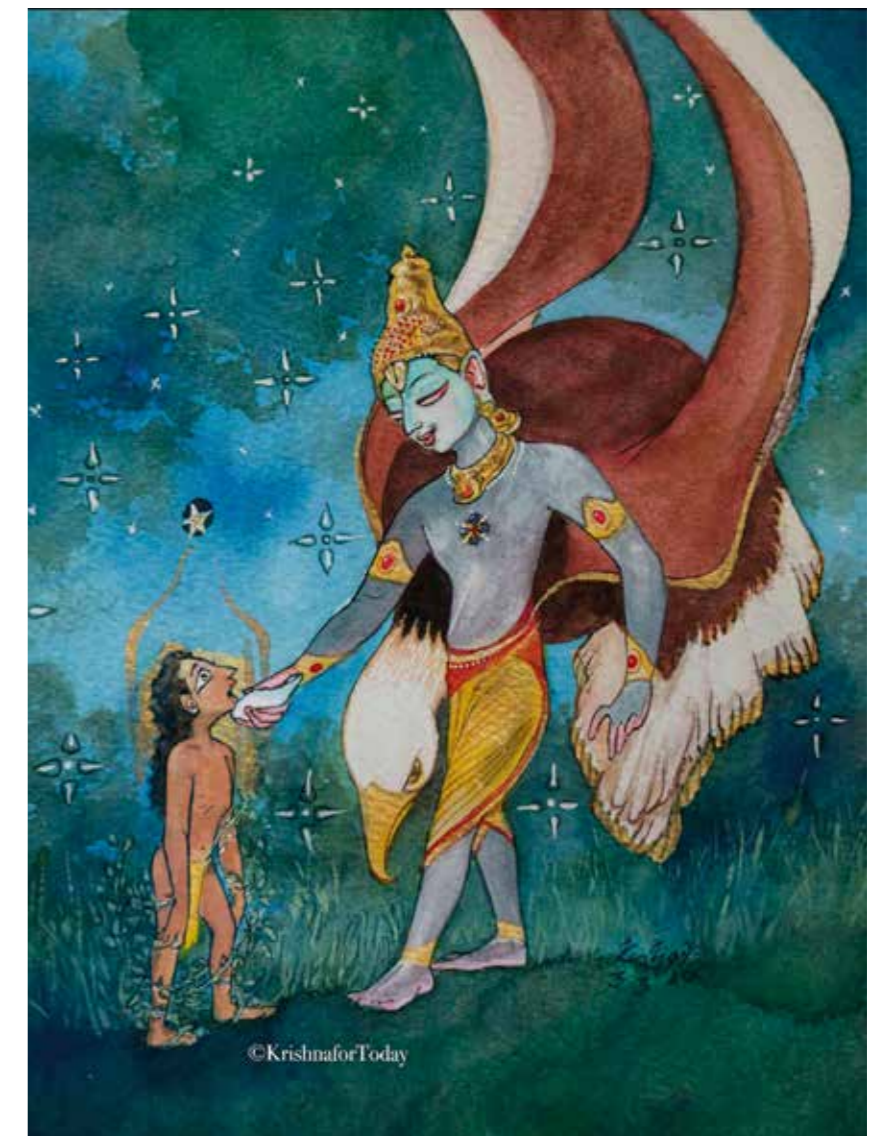
It was a summer day. In the sultry sky, there was a sudden swell of clouds in the east. All the directions have sparked as the sun shines down upon rain-laden clouds.

Sanjha Hui ghiraayibadariya...

(It is evening now so the clouds hovered...)

Vividh Bharti (A radio Programme) is playing this song. My elder brother is listening to this song. There is a strange expression on his face and his eyes are gleaming. He is half lying on the cot while his mind is flying like a kite towards the closely situated village Tulshipur. I am jumping on the ground with the other children and singing: "as clouds and rains arrive birds play the drum."

But every time I miss the rhythm. Perhaps there is a flute hidden in the pores of my mind that



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sings again and again—"Sanjha Hui ghiraayibadariya..."

Is love the second name of Krishn? Dew out of the tears of Radha—the sunken soul—the lanes of Vrindavan... every droplet on every leaf reflects the same face. Why does my heart cry when I see thick dark clouds— 'Je dina rusibe ke nahin' this is not the day to sulk. Who is this who brings a strange twinge in my heart? My heart aches as this word Sanvra (Dark complexion) falls into my ears. Was it my loveless personal life that attracted me to Krishn?



I wonder why Krishn tied Raskhan in his love. Why was Rahim blind in the love of Krishn? Why Hashrat Mohani had a sense of completeness at Braj. I wonder as to why my heart whimpers to cry, at least once, while reclining on a Kadamba tree in the dense forest on the bank of river Yamuna. My friends jokingly say that I should never go to Braj, otherwise, because once I get here, I will never come back.

But why do I think their jokes are true? Sitting in a crowd, why the loneliness engulfs me. I feel as if I am hearing an unclear tone of a flute coming from afar. All of a sudden splash of the ripples of the Yamuna. And a gust of easterly breeze soaks the mind... and who's voice is this giggling? Who is this? But why is this sound so low? As if it comes to the ears, nearly touches, and comes back. Then the voices of colleagues, their laughter, and the noise of the students, all trample and suppress that giggle and exit.

'What are you thinking?' asks someone. 'Nothing...'

Oh nothing, all evaporated like camphor. All slipped like sand from a tight fist. But there is someone who exists beyond this noise and darkness like a spark and like a glimpse... But what is this? Why does it pull me? Sometimes I falter while walking, but why do my arms rise in the hope that someone will hold them? Why does a moonlit night appear so dark to me? Why do I search for someone's footprints on the dew-soaked ground? While closing the door at night, why do I suddenly feel that someone is left outside? He wanted

to come, but my restlessness made him return.

There is silence all around in the colony. Why would anyone be outside on this cold night? Seeing me looking around in surprise, the watchman stands up from his place.

'What happened sir...?'

'Nothing...'

Nothing sir, really?

Is this a mental disease? Do such thoughts dog a tired mind? Or else...

What is...? I Know nothing.



Where is Krishn in my life? How is he?

After spending almost half of my life, I realize Krishn is the name of sacrifice. Carrying the burden of responsibilities, I feel no sense of belongingness with life. I once lived for my parents, now I am living for my wife and children. I am a buyer in the market, a teacher in college, a father at home, and a husband... then where am I? Nowhere, or a little bit everywhere, scattered and divided.

Oh yes! that Sanvra was like this... who never lived for himself. Often, he rejoiced Braj, fighting against the autocratic power in Mathura, going to Dwarka to unite East and West. He made every effort to avoid the war of 'Mahabharata' and when war became inevitable, he fought for the truth. Truth won, Pandavas emerged victorious, but what achieved for himself...? the curse of Gandhari! He never lived for himself. Sticking to righteousness he continued sacrificing his happiness for others.

There is a Krishn inside all of us, who struggles, fights, and turns sad as well. But when did we find Him within ourselves? But He is present for sure. But how do I get Him?

[Ahamtm gukea sarvabhtayasthita|](#)

[Ahamdica madhya ca bhtnmanta eva ca||](#)

(I am the Self, O Gudakesa, seated in the hearts of all beings; I am the beginning, the middle and also the end of all beings.)

Translated by-Vijaydeo Jha



Jasodanandan



The Mallashala (Wrestlers' ring) of Mathura was packed with spectators. One by one the warriors kept on falling in the field. Seeing the bleeding from Chanur's mouth (One of the wrestlers of Kans), Kans, seated on the high throne, stood up and cried out in fear – "Kill them both. kill everyone. Devaki Vasudev everyone..."

Krishn, standing in the Mallashala below, trumpeted his flute – the song of creation, crushing destruction, spread all around. A tornado arose... a dusty tornado... up towards the sky.... some saw, some did not. Only Krishn's Pitambar (Krishn's shawl) was waving, circling all around. When the whirlwind stopped, people saw that Kans had fallen on the ground below and both hands of Krishn were clasp his neck.

"Kanha, leave me. Forgive me Kanha! I had gone blind after attaining immortality." Krishn loosened his grip and stood up.

- "Mama ji, why am I forced to break the same thigh on which I was entitled to play? Will you be able to bring back my slain brothers, will you be able to bring back my childhood spent in the separation of Mother Devaki?"

Kans was speechless. He remained quiet. Krishn smiled and said- "The one who kills cannot be

immortal, the creator is immortal, Kans! You will have to die, because your death indicates the creation in Mathura. Now there will be no Putana, there will be no Shakatasur (A demon)."

Krishn hits Kans on the chest with his fist. A bubble of blood came out of Kans's mouth and burst and scattered all around. A voice echoed all around- "Jai Shri Krishn!" This time there was no suffocation in the voice. There was joy all around. Inside the palace, the queens were screaming, but the soul was hailing Krishn. Nand Baba ran towards the prison to get Devaki and Vasudev. He wanted to make them a witness to this happy moment. Devaki ran towards Krishn - "My Lalla!"

Nand Baba was smiling standing next to him. Krishn peeped into their eyes and saw - "Baba, Yashoda Ma has not come? They are not to be seen." Krishn leaned towards Devaki - "I am Jasodanandan, mother! Jasoda ka ladla!" (Jasoda's Son)

Krishn's tears started drenching the lap of Mother Devaki!

Translated by- Veenu Jindal



II DR. MUHAMMAD ARSHAD KHAN



M. A. and Ph.D, a Scholarly writer, thinker, litterateur, he has published 14 books of stories, novels and poems in children's literature from prestigious publications like Bharatiya Jnanpith, National Book Trust, Children Book Trust etc.

If we were to think of all the Upanishads as cows, and Arjun as a calf, then when Gopal Nandan (Son of cowherd) Krishn milks the cows-Upanishads, what we get is the Holy Gita. The one who drinks it, can taste nectar. Shrimad Bhagwad Gita is an amazing holy scripture. On the one hand, by awakening man's spiritual awareness it becomes a philosophy for one's entire life, on the other hand, it teaches the art of practical living along with providing guidance for solutions to extraordinary problems. It can be said that all the elements which are required to solve all problems of life are woven into it.

Gita is a boon for mankind. Especially in today's world of changing social perspectives, a world filled with mental tension where competitiveness and a transformation in human and emotional values, a consumerist mindset has brought into question basic values, the light of knowledge given by the Gita, paves the way towards wisdom. We find that the common man has started believing that instant

moments a unique philosophy was put forth. The war, the rage, the duality was not between the armies of the Kauravas and the Pandavas. The war was not even for 18 days. It's a war that is going on within us endlessly even today, we just need to feel it. This war is between our selfish and selfless motives, the gods and demons of our thought processes, between our mind and wisdom, between attachment and detachment. The essence of our life depends on who wins and who loses.

Krishn is the creator of Gita, he is the doer, he is the subject too. We can say that Gita is the Lord's treatise on Karma. Its amazing that the Aranya (aranya is a part of Vedanta scriptures) treatise was given on a battlefield. However there is a difference between Aranya treatise and the treatise of war.

Let's examine the beginning of Gita. First chapter- Vishad Yog (the higher knowledge of dejection) In a sense the beginning of Gita is when the armies of Kauravas and Pandavas stood facing each other. Arjun, whose name means the one who imbibes, is the one who is standing in front of

Gita In Modern Times

If we were to think of all the Upanishads as cows, and Arjun as a calf, then when Gopal Nandan (Son of cowherd) Krishn milks the Upanishads as cows, what we get is the Holy Gita.



gratification is happiness, that the temptation to acquire gains at any cost will provide a safety net, and that aimless striving, blind competitiveness to beat others by any means will take us to the pinnacle of progress. It doesn't matter if the means are pure or impure, it doesn't matter what is being lost in the bargain, what matters is only the desire to acquire maximum luxuries even if it means sacrificing relationships and deterioration of values. What matters is to pretend egocentricity is self-respect so that one can easily adopt hollow values of selfishness and rigidity and lead an empty life. The result is unstable relationships, lack of intuition, and fearful and insecure human nature. Man is alone in the hustle and bustle of cities, he is soulless, and finds himself devoid of peace and happiness even though he is surrounded by all the comforts.

Similar circumstances must have existed at that time when the Gita came into being, when the youth and public in general lacked any sort of direction in life. Efforts were being made to douse the light of wisdom instead of making it burn bright. Dignity was being crushed under the weight of insolence and selfishness. Inside out, humanity was burning in the horrific flames of war. At that time, the Bhagwat Gita was recited during the Great war by Lord Krishn. In those



Lord Krishn, the All-knowing, with his plea. Arjun, whose name means Pure white, he is standing in the presence of the dusky lord Krishn. Arjun's mind is full of tension and restless. He was the most brave, most prominent warrior of his time and he expresses his wish to his charioteer. He is a petitioner in the presence of the great charioteer. Arjun pleads that he wishes to see the armies of both the sides. Krishn fulfills his desire. Parth aka Arjun is the legitimate owner of the land but is deprived of his rights to it. Arjun is shocked and restless to see that amongst the armies are his kinsmen. He knew that he had to fight a war with them. In this instant he is seeing them getting ready for war. He begins to understand the difference between imagination and reality. Doubt and attachment are clutching at him. It is the time to express Arjun's dilemma and Krishn's truth. The dialogue between Krishn and Arjun is the Gita, an intimate dialogue between a man who is in a dilemma and the lord himself.

However, Dhritarashtra and Sanjay became the means whereby the Gita came to us. Dhritarashtra was obsessed with the war. He was a man who was not only blind by birth but he was also blind to any real knowledge. It has been said that the meaning of Dhritarashtra was a man who is blind with attachment, who has become king not by right but by might which is wrong in terms of justice and ethics. Dhritarashtra was a man full of craving and aversion who filled his children with the poison of ambition and left them in the company of someone like Shakuni who was full of hatred. He had 3 flaws which led to him being blinded by attachments which resulted in destruction. On the other hand, is Arjun who is filled with compassion and loyalty and is reluctant to fight the war.

We too undergo similar circumstances in our daily lives. We are in a state of indecision often. In such situations Gita becomes our guiding light by giving us the knowledge of Karm yoga. Such a contradiction exists in us as well, similar

to the struggle between the demonic mentality of the Kauravas and the divine mentality of the Pandavas. The same war is within us as well. If we wish to triumph then we have to have knowledge within us. This internal knowledge itself is spirituality, the knowledge of Self. When we know ourselves at a soul level then our mind cannot control our actions, instead we are led in the right direction by our intellect and wisdom.

This war is between our selfish and selfless motives, the gods and demons of our thought processes, between our mind and wisdom, between attachment and detachment. The essence of our life depends on who wins and who loses.



When there is restraint in this manner then our efforts fructify. This means that we should stay away from a lowly mentality only then we can be victorious. There is also a clear message here about those parents who overlook the flaws of their children by being misled by their own desires and blind attachments, they end up ruining the future of their children by destroying their power of discretion which can guide them about right and wrong.

If we examine the first verse of the first chapter, it gives us more clarity

*dharmakṣetre kurukṣetre
samavetā yuyutsava:
māmakā: pāṇḍavāścaiva
kima kurvatasañjaya ||*

The background is that King Kuru had done a lot of penance on this land to appease God Indra. Indra blessed Kuru with boon for salvation.

Since then, this land has been called the land of spiritual wisdom. The meaning of Kuru is action. This means that the arena of Kuru is the arena of action. Our body is the arena of Kuru, and the world is the arena of spirituality, which means we can make our body itself the arena of spirituality.

Right action can lead to a spiritual life. With the power of right efforts we can bring

about a transformation in anything and any circumstance. Try and experience that moment when Arjun became dejected on the battlefield at the thought of fighting against his own brothers and kinsmen.

The mind gets entangled in attachments. He feels defeated and helpless. He is filled with doubts. What is doubt? Doubt makes you do that which is useless and give up that which is essential. In other words, you may intend to go north but you end up going south. Under such circumstances there is only aimlessness. When the mind runs riot, it leads to duality. Duality means being distant from Self, being distant from the wisdom of the soul.

“naṣṭe citte dhātavo yānti nāśam”

This body made up of 7 elements is slave to the mind. If the mind is ailing then it affects the body too. The action which is taken to purify the mind leads to spiritual wisdom. The rites performed for the purification of the conscience is Dharma. Any action taken to clear the conscience is the right action.

Hence it is important to not allow the mind to wander. It must be protected. It is essential that the mind is still in itself. When the mind is calm, it's a healthy state of being. One must keep one's focus on one's duty. When one is focused on the right goal, and is dedicated to one's duty then the mind doesn't wander.

Krishn says in the Gita- “buddhau śaraṇamanviccha kṛpāṇā phalahetavaḥ.” This means one should take refuge in the intellect. Here Arjuna is the son of Indra, Indra is the god of hands. The hand is a sign of action. Arjun is an ordinary human being like all of us. Like all of us he is restless due to an internal dilemma. On the other hand, Krishn is the symbol of intellect. He is an elder, having a hold on the senses just as a charioteer has a hold on his horses. The soul is the rider. Intellect is the charioteer holding the reins, giving direction. If the intellect is free of attachment and doubt, only then it can lead towards victory. Attachment makes feelings lack the right discernment. When we ignore the command of the intellect, then we lose focus and then drowning in regret becomes our destiny. This leads to dejection. Dejection happens when things don't go as per our wishes. How do we transform dejection into higher wisdom? This will be discussed in the next issue.

Translated by-Gursheel Walia



|| PAWAN K SETHI ||



Publisher and Editor-in-Chief of 'Krishna Pragya'

Verses in Praise of Krishn

GITA GYAN

Gita is great, no doubt at all
It has the power to enlighten all

Do not wish, for any result
Loss or profit, drop or gain
Be non-attached and forget pain

Don't be sad when disasters fall
Nor be happy when in favour all

Don't leave your stateliness
If something good or ghastly befall
For we know that the soul
Never dies at all

O LORD KRISHN!

I can't say anything of you
You always play hide and seek
With your pals.
Your games are strange,
You are here this moment
And there at that moment
You play
Not only with friends
But with those who are
At enmity with you
And you kill your enemies
While playing.

We are searching you for a long time
Through devotion,
Through pilgrimage
Through devotional songs
But we couldn't find you anywhere.

We couldn't even understand
The purpose of life.
O my lord
Please remove all the evilness
That binds me to this worldliness



|| DR. BRAHMJIT GAUTAM ||

MA (Hindi) Ph.D., a Poet, an author and an educationist, Dr. Gautam has published 12 books. He has Retired as Hindi Professor in Madhya Pradesh Higher Education Department.

INVITATION

Oh! thou My Lord

It is not the time to listen music
Nor is the time to make love
Nor is the time for worship.

It is the time to blow conch Panchjanya
It is the time to wage a war against an Indra
Who once tried immersing Braj;
Or to kill a Shishupal, a Kansa and a
Jarasandh.

It is not the time to play flute
But time to lift Sudarshan.
Before it is too late.
Let's come out of our lethargy
O god! I invoke you
It seem as if, again, the
Pandavas are being dishonoured
The Draupadis are being humiliated
Dushasans are more powerful than Bhims
Yudhishtirs are silent
And Gandivas are lying ineffectual.

Again it's time to recite the Gita
Again it's the time to look at the
Scattered locks of Draupadi's hair
Or else your sister would never forgive you.

Again it's the time to explain
The essence of peace,
Non-violence and religion
If you ignore now
The time too would never forgive you
For if you do not come
Again,
Shakuni would deceive Yudhishtir
And the dusk would overshadow the sky
That's why I have come to call thee.

○ ○ ○



|| BALVEER SINGH
'KARUN'



M.A. and B. Ed, a well-known litterateur and a senior poet, Karun ji has published 26 books so far. After retiring from the post of Principal from Rajasthan Higher Secondary Education Department, he is continuously engaged in literary work.

LORD KRISHN

We have attributed all the Lords
With many names
To one we call
The Destroyer
To one we call
The Preserver
And to one we call
The Creator

But what name should I give you
O Krishn!



No one name typifies you
As your moral fiber is endless
It can not be constrained
In any particular utterance
No one word can bind
Your disposition.

You pinch butter
But you are not a thief
As you are more than that
You break mud pots

But you are not to be blamed
For your divine play cannot be known
You rob the outfits of Gopikas
But you are not a rogue.

We cannot call you a philosopher
While you recite the Gita
Because you are not only that
You drive the chariot
But you are not a charioteer
You hold the Sudarshan
But not a warrior
You play on flute
But not a musician
You love one and all
But the word lover cannot tell all.

You might have killed Shishupal, Kans
and Jarasandh
With the blaze of your eyes
But you fought like an ordinary man.
You might have decided
The fate of the Mahabharata
By lifting a hand
But you became a charioteer
You are as indifferent as much concerned.

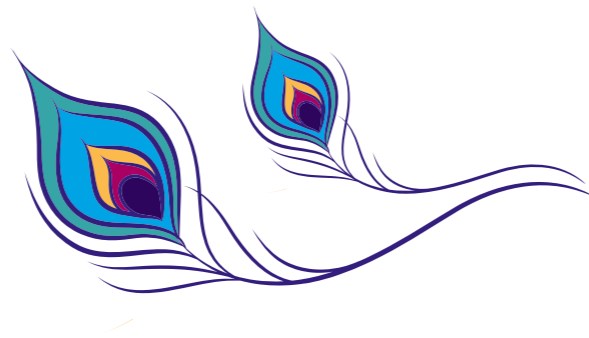
You could have instilled the knowledge
Into one and all with the flash of your eye
But preached Gita for the generation to
come
What was there which was impossible?
Which you couldn't deduce
But you wanted to set an example
For those would come down on this earth
like us.

You always bore a smile on your lips
Whatever the circumstances were
You have all the powers to win
But ready to be defeated
You have all the power to destroy
But ready to bear reproach
You know about your immortality
But took departure from the arrow of Jara
You have all the godly splendour
But still a common man among us.



|| PROF. ANIL JAIN

M.A. Ph.D., (English Literature)
a poet, writer, orator and
educator, Dr. Jain has written
and edited a few books, also
writes articles regularly. At
present, he is a Professor and
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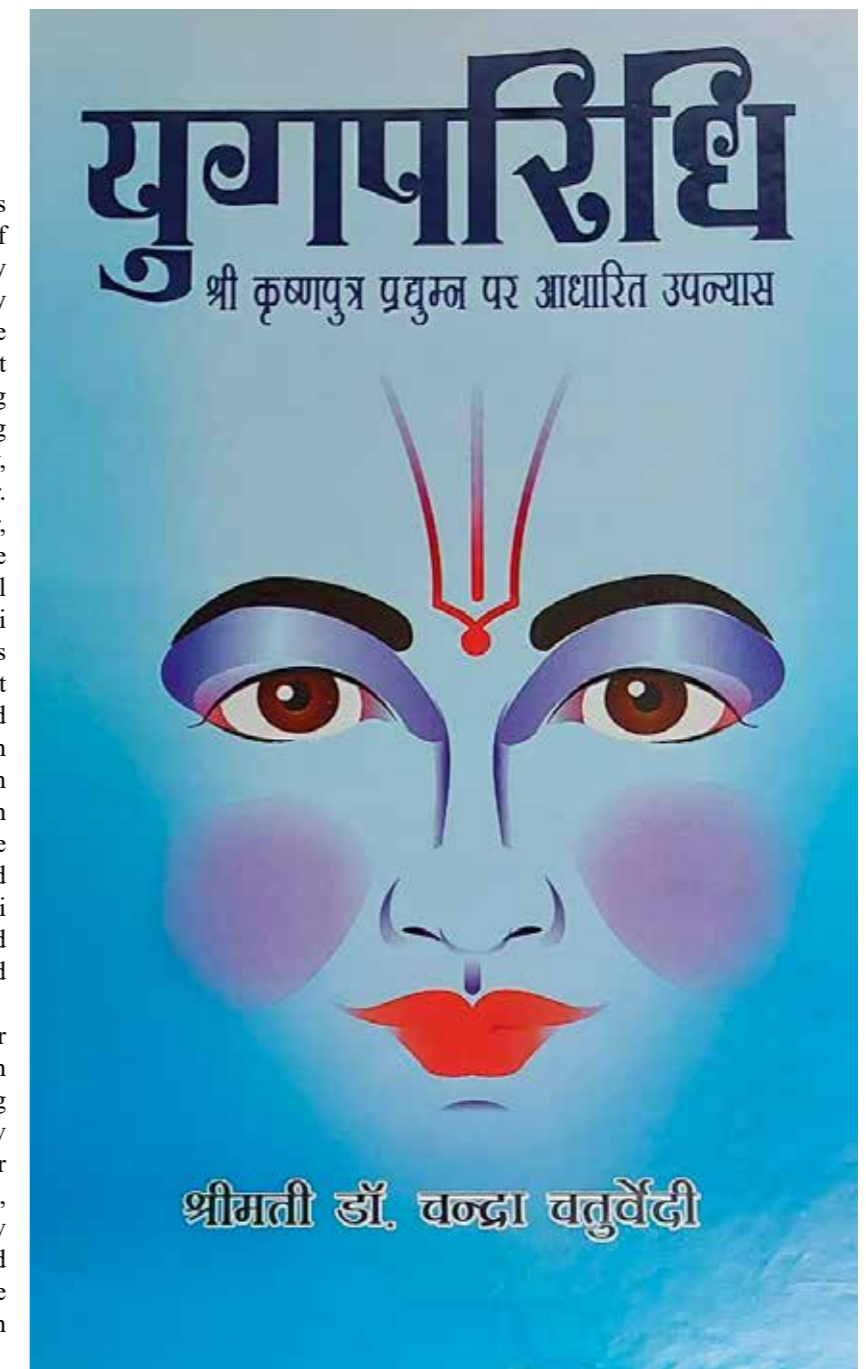


YUGPARIDHI: Divine Story of Krishn's Son Pradumna

Author: Dr. Chandra Chaturvedi
Pages: 363
First Edition: 2019
Cover: Multi coloured including Jacket
Size: 22.5 cm X 14.5 cm
Price: INR 650
Publisher: Naman Prakashan (New Delhi)

The great story of Krishn contains an important but less known character of Pradyumn. In these turbulent times literary formats like short story, haiku and new poetry are being pushed aggressively citing the reason of paucity of time. To write a great book after collecting, collating and studying material on a minor character from Tretayug in itself is a great achievement for creativity, courage and hard work. A great scholar, Dr. Chandra Chaturvedi (born 18 December, 1945) finished this tough assignment by the blessings of Krishn under the post - doctoral fellowship programme of Maharshi Sandipani RashtriyaVed Vidya Pratishthan, Ujjain. This novel can be placed among the prominent works of this decade. A Ph D in Sanskrit and a professor in a college, Chandra has written three books, 'Kalidas Evam Ashwaghosh Ke DaarshanikTatva', 'Vaishnav Aagam Ke Vaidik Aadhar' and 'Unmesh' before this novel. Dr. Chandra has been bestowed 'Mahiyasi' award by Jabalpur's Vishwa Vaani Hindi Sansthan. Her novel has been blessed by Shankaracharya Swami Satyamitranand Giri.

The policy of Chaturvyuh (four emanations) has special importance in Vaishnav philosophy. At the very beginning of this world's creation, Shiv burns Kamdev (Demi God Of Passion) into ashes for destabilizing his meditation. Kamdev's wife, Rati, now a widow, prays to Shiv for Kamdev and her togetherness. Shiv blesses her and tells her that in Dvapara yug, Kamdev will be born as Krishn's son and that son would then marry Rati.



If one tries to figure out this story now, it seems quite a farfetched idea for a woman to live for millions of years, in order to marry her reborn husband who would be, in fact, be millions of years younger to her. Chandra does a fantastic job in providing a logical base to this story.

In the novel, God Sankarshan says, “in this world nothing is destroyed before Pralay Kaal (time of great destruction). It only gets transformed from one age to another.” In this world wave connects earth to sky. The internal mechanics of velocity maintains the mutual connection. It is a scientific fact that energy can neither be produced nor destroyed, it can only be transformed.

Incidents and episodes collected from literary works like Mahabharat, Harivansh Purana, Garg Sanhita, Narad Bhakti Sutra and then presenting them in a story format while giving justice to each character is an impossible feat to achieve. According to the author, before beginning to write this novel she read other novels based on Puranas, written by authors like Narendra Kohli, Chitra Chaturvedi, Manu Sharma and others. This novel is not influenced by any other novels. The style and presentation is original. Pradyumn is usually portrayed as the husband of Rati for his great looks and personality but this novel presents him as a great warrior.

This novel tells the story through Rati (now as Mayawati) about the incidents before the incineration of Kamdev and later Narad speaks about the various episodes on Kamdev working in the kitchen of Shambarasur, infant Pradyumn, son of Krishn and Rukmini being kidnapped and thrown in the ocean by Shambarasur, a big fish swallowing this infant alive, a fisherman catching this fish and taking it to the kitchen of Shambarasur, after opening the stomach of the fish and finding baby Pradyumn alive, Mayawati bringing up baby Pradyumn, teaching him warfare and magic and telling him about his past life as Kamdev and exhorting the young Pradyumn to kill Shambarasur, after the end of Shambarasur, Mayawati and Pradyumn reaching Dwarka and both of them getting married.

Chandra has created an original character of Chitra (flower seller Kubja's niece) which is not found in any of the earlier texts. Since young age Chitra has witnessed Radha – Krishn's eternal affection and Raas – Lila and she admires Krishn. She does not consider Krishn as the greatest yogi, greatest person or God but as an abode for worshippers. Her devotion inspires Devki to say, 'Mera Mann

Bhi Tere Jaisa Ho Jaaye, To Kya Nahin Kehna. (Don't blame me if I too become like you)' Gopis devotion for Krishn in Uddhav episode has been portrayed beautifully through Chitra. According to a Sanskrit scholar, Dr. Suman Lata Shrivastava, in the form of Chitra the author herself watches antics of baby Krishn in Devki's house, worships, sings bhajans, explains his qualities, remembers the Lilas (miracles) in Braj, touches his feet and plays with baby Krishn herself.

Author Chandra has filled a big vacuum in the arena of Hindi novels by presenting this Puraanik tale (Tale from Purana) by incorporating eternal elements from Sanatan and Vaishnav sources. For readers this novel is immensely readable and a collector's item. Pure and simple language makes this novel quite attractive. This book rightly avoids unnecessary detailing and exaggeration and presents stories from different Yugs (Eons) (Sat Yug, Treta ug and Dwapar Yug) in limited pages. I would not hesitate to say that with this novel, Dr Chandra Chaturvedi has done a great service to all the devotees of Krishn.

Translated by- Mukul Ranjan



I AM IN SIDE



Nand Baba was upset. Everyone around there was worried like him. Kanha was being searched in the streets of Gokul, in houses of the neighborhood, and even at Radha's father's house. Nand Baba's anxiety was increasing. He sent some people to search the banks of Yamuna. Shouts were all around, "Kanha, oh Kanha"! Naughty Kanha had learnt taking baby steps just a few days before. They all wondered where could a baby of his age disappear? They went to Radha's house with hope to find if the little one could be there. To their surprise they found Radha too was clueless about Kanha, she herself was seen calling-Kanha...Kanha! Mother Yashoda came to know that Kanha was missing, she began crying helplessly. Just then, innocent Krishna came out of the house, with butter smeared all over on his face. He reached straight to Yashoda after negotiating the distance and then he said in a very sweet innocent voice- "I am inside, where are you looking for me outside?"

BHAVANATH JHA

II ACHARYA SANJIV VERMA 'SALIL'



An outstanding poet, writer, speaker and social worker dedicated to the communication and propagation of Hindi. Acharya Sanjeev is the Founder and Director of 'Vishwavani Hindi Sansthan Jabalpur' and 'Samanvay Prakashan Jabalpur'.

A Conversation With Keshav Venkataraghavan



Keshav Venkataraghavan is the painter of this 'INSIGNIAS SPECIAL'. He was born in 1961 in the city of Bangalore in India. Keshav, who is blessed with natural talent, started drawing in his childhood, at an age where children normally learn the alphabets. He got religious inspiration from his family and the surrounding environment. Although he did not take any formal training in painting, his life experiences have taught him the skills and the entire universe is his Guru.

Gradually, the urge to learn and practice excited Keshav and slowly he started converting into lines and colours all that he experienced within and that which he witnessed in the world. Keshav's style is unique and that is what impressed me like everyone else. I searched his phone number and contacted him. The meeting on the phone astonished me.

On the other side of the phone, a gentle, humble and calm voice responded. I requested Keshav to embellish the first issue of 'Krishn Pragya' with his art's pictures. He surprised me immensely by instantly, happily accepting my request.

He said, "Talk to my brother Govind, he will make all

the arrangements." When I expressed my gratitude, his reply was, "Krishn is everyone's, It is all his." Our conversation took a casual outlook, I was curious to know him. I asked him, "How did you come to have this amazing style?"

His answer was, "Italian Renaissance, (Raphael is his favourite painter) I was greatly influenced by the study of Indian religious scriptures and Puranas, especially the Chitrasutra of Vishnudharmottara. Symbols play a major role in Indian painting". During my conversation with him, I got to know many aspects of his personality. He is pure at heart, philosopher by thought and a teacher in his mind. He said that he sees art in its totality.

Be it singing or dancing, music or sculpture or acting, it cannot happen that a person appreciates one form and rejects the other. A cartoonist of 'The Hindu' newspaper who satirizes reality through pictures and words on one hand, and on the other, carves the portrait of Krishn seriously on the canvas. The curiosity to know the secret behind this dichotomy was natural. I therefore asked him - How is this possible? He replied with a smile, "The mood changes as soon as you hear music".



In his 'Krishna for Today' series, there is peace and patience in Krishn's expressions. Keshav keeps on experimenting, that's why his various series try to present something different every time. He made drawings of Krishn with a single line, which he called the 'Ekal Rekha' series. After that, making the Arjun Krishn dialogue of Shrimad Bhagavad Gita as the theme subject he made the series 'Arjuna Samvad'.

Similarly, 'Kaliyamardan Series', 'Govardhan Series' and 'Krishn Premi Series' were made. He said, "The mind is depicted as a symbol of a monkey, but I made the orangutan a symbol because its colour is yellowish orange, the colour orange or ochre is a symbol of non-attachment." This is how he explained the symbol of the cow in his Vatsalya series. He says the cow shows a sense of compassion, it is the spirit of the soul.

Keshav's Krishn is unique. His Krishn is not bound by any religion, caste, superstition or narrow mentality. His modern thinking is reflected in his paintings of Krishn. His Krishn can be from any country.

He says, "I have also made Krishn with the features of Chinese and Germans" Keshav's philosophical ideas greatly influenced me. He sees the poison in the neck of Neelkanth Shiva signifying doubt stuck in the throat. He considers the Mahabharata as the inner conflict of man and the Bhagavad Gita as the book that inspires fearlessness. Krishn is the form of Satchidanand. (Sat+ Chit + anand – someone who is always in the bliss of truth)

My intimacy increased with Keshav, so a sense of affection also emerged in the conversation. I simply asked him some small questions.

My question- What will you do if Krishn suddenly appears from the painting?

Keshav- It is natural to be surprised. The heart will also beat faster. The eyes will also be wet. But I will thank him for giving me the boon of the art of moulding his image in colours. Then I will pray to him that he keeps me mentally balanced so that I can draw his portrait.



My question- If Krishn says to ask for three boons, what will you ask for?

Keshav – I have to think. It would be a miracle to get such a chance. (After thinking for a while he said) I would ask for devotion as the first boon. Second - to give me satisfaction and find joy in whatever I have been given. The third boon- I will ask is to guide me, so that I can be of maximum benefit to the society.

My question- If you meet Krishn, what will you request him to change in today's era?

Keshav- All this is his Lila. Everything is a game of the mind, whether it is attachment, which is bondage, or non-attachment which is liberation. I will request him to change my conscience. There will be peace in that.

My question- If Krishn says, "Make a picture of me Keshav, in the form you like." Which picture will you make?

Keshav - I will draw the emotion that will arise at that moment and I will pray to him that he may become that emotion, which he can.

My question - If Krishn appears in today's era what form will he come in?

Keshav – I think he will be in designer clothes in yellow jeans, wearing sunglasses over his eyes whose frame will be of peacock feather colour. But his compassion and smile will be eternal as always. (Keshav smiles)

Keshav replied with devotion and an affectionate conversation with him ended.

In the end, I will say, to buy Keshav's paintings, definitely contact him.

**His phone number is +919845150708.
Email id: govind@Krishnfortoday.com**

-Pawan K Sethhi
Translated by- Veenu Jindal



Heart To Heart Talk

Times change, thoughts change, beliefs change according to country, time and circumstances, but the love for Krishn does not change, it only increases. The devotees of Krishn are absorbed in Him every moment – be it while they are with their family or while conducting worldly affairs. In this column, it is our endeavour that we introduce such devotees of Krishn to the readers. This special issue presents my meeting with Mahesh Sharma from Mumbai, an ardent lover of Krishn



There have been ongoing discussions on spirituality and Krishn with Shri Chandrakant Vidyarthi - the patron of Krishn's wisdom. While talking to him, I came to know about the devotion of Mahesh Sharma and his reverence for Krishn. At that very moment the desire to meet Mahesh grew in my mind and I decided to call him. There was an innate simplicity and gentleness in Mahesh's voice. I could clearly perceive his personality. Accepting my request, he gave an appointment to meet him the next day.

I reached his office at the appointed time. A calm, cool and simple atmosphere awaited me. I thought I may have to

wait for a while given the busy schedule of Mahesh . But something strange happened. I heard a polite and serious voice from behind – "How are you Sethhi ji? I am Mahesh Sharma". Hearing these words, I stood up from the chair to be greeted by a warm, passionate and affectionate Mahesh . Housed in a slender body, Mahesh's eyes reflected depth and innocence. With great respect he offered me a seat, he was eating fruit so he ordered a fork for me as well as a cup of green tea. The formality slowly started to fade away. Transparency and closeness began to emerge.

He told me that he had come to Mumbai from Saharanpur



(a city in western Uttar Pradesh) during his youth – and thereon stayed on as his business settled in. He considers it as destiny that his family members made Juhu area their abode and started visiting the temple of ISKCON there. Inclination towards spirituality and love for Krishn arose from the family atmosphere and gradually influenced him from the early childhood. It was destiny again that when he got married his wife too was immersed in the devotion of Krishn. He believes that it is destiny to flourish on the fertile soil of samskaras. From there the direction of life is decided. Otherwise why would he stay near the Krishn temple? Why would he get the responsibility of serving the temple? That's the destiny! We were slowly drowning in Krishn Bhava Rasa.

I asked- Do you have any experience with Krishn giving darshan to you?

He replied – He is always with me, within me. He is my strength. My safety is in his hands.

I could feel his devotion of Krishn. I asked him which image of Krishn do you like the most ?

He said –All forms of Krishn fascinate me. Every image of Krishn imprinted on the psyche is an emotion and that emotion leaves its bliss within. Just as the colours of the sun keep changing throughout the day and keeps colouring us, in the same way the changing forms of Krishn keeps on floating in my psyche.

- How does Krishn guide you?

- He comes as soon as his name is taken.

Mahesh' s voice was muffled. Eyes moistened. He became silent. Everything seems to have become Krishnmayi. I was looking at his face. I was feeling his emotion at that moment -the same culmination of the affection of a devotee that makes a Paramahansa dance, makes you crazy, makes you blissful. So much love makes you happy, it doesn't even let your eyes hide it. It was as if he was living a divine moment.

Then he said, "I believe that man does not choose, he is chosen. Krishn must have chosen me. This is understandable when I look back at life". I found this sentence very true and poignant.

I asked- Has it ever happened in life that you have been in a great dilemma or in some crisis and in that helpless situation Krishn has rescued you?

Years ago, he said, he got entangled in the whirlpool of business where he suffered financial loss. He did not even

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have the capacity to pay salaries to the staff. But he didn't fire anyone. In that difficult time, he managed the money and made arrangements for several months. During this period he did not get distracted or restless. His faith was unshaken. Whatever financial obligations he had taken towards Krishn, those also were fulfilled. He kept believing that Krishn is testing him. Everything slowly started returning to normal- As if the storm has passed. The business conditions not only became favourable but became very good as well. Then he asked me – Now, you tell me how is the compassion of Krishn?

I was just intensely witnessing that Krishn passion in him.

I continued the discussions by asking - Have you ever experienced that you suddenly meet someone, have hours of pleasant discussions, and that after the persons departure, you feel as if it was Krishn himself ! And that you didn't get a chance to relive that moment and you regret that I wish I had realized it earlier?

Mahesh replied – This has happened not once but several times. However, after a point, regret also stops. Krishn gives the message of living in the present moment. How can one feel sorry or regret then?

My questions continued and he responded lovingly:

-What is the biggest message of Gita for you?

-The principle of karma, just go on working, Krishn knows what he has to do. You should not leave any stone unturned. If you give your 100%, you will feel the completeness.

-Do you consider Krishn a smiling God or a philosopher?

-I consider Krishn to be the smiling God who is a philosopher.

We did not realise how one and a half hours flew by. And yet the thirst for Krishn discussions remained unquenched. We dispersed with a promise to meet again. What stayed with me was the unwavering faith of Mahesh Sharma's devotion to Krishn. A voice was whispering from some corner of the heart – Surrender everything and see what happens!

-Pawan K Sethhi

Translated by- Veenu Jindal



Question- What is the story of previous births of Kansa's animosity with Krishna? How did this coincidence happen in Dwapar?

The tale of Kansa's previous birth has come in the Gargasamhita (Golok Khand, Chapter 6). According to this story at the time of churning the ocean, there was a demon named Kalnemi, who was killed by Vishnu in the battle, but was revived under the influence of Shukracharya's Sanjeevini Vidya (Knowledge of reviving someone). Later Kalnemi went to Mahendra mountain and began his penance, which could be complete if he ate Durva (Grass) only with the desire to kill Vishnu. His penance resulted in to his rebirth as Kalnemi Kansa.

The story of the killing of Kalnemi has also come in

the Mahabharata's Harivansh's 49th chapter in which it is especially mentioned, because of Kalnemi's misbehaviour he was deprived of Vedas, follow Dharma, forgiveness, truth and Lakshmi. He quoted the Dasha avatar of Vishnu and announced that Vishnu is the destroyer of the demons. He lost his patience and attacked Vishnu. It resulted into a battle between Vishnu and Kalnemi. He injured Vishnu's carrier Garuda with a mace and fired a prong (Trishul) at Vishnu. Vishnu caught the Trishul and killed Kalnemi.

According to Krishn Upanishad, Kalnemi appeared in Ramavatara in the form of Kalnemi Kali. While in Dwapar in the form of Kansa, he attained salvation after he was killed by Krishn.

Question- What is the story of Draupadi's previous birth?

The story of Draupadi's previous birth is told in detail in the 168th chapter of Adiparva of Mahabharata. According to it, Draupadi was the daughter of a sage in her previous birth, who due to her misfortune could not find anyone as her husband. She worshipped and did penance to please Lord Shiv so that she could seek a husband by his blessings. Shiv accepted her prayers and told her to seek a boon. The girl repeatedly asked for her boon, "I want a husband full of all qualities." Shiv never disappoints anyone; he blesses with boons whoever reaches to him. How could this girl had not received what she sought; Lord granted the boon-

*tāmatha pratyuvācedamīśāno
vadatām varah̥ |
pañca te patayo bhadre
bhaviṣyantīti bhāratāḥ | |*
(mahabharat : 1.168.11)

That is, oh girl with auspicious qualities, your five husbands will be Bharatvanshis (Descendants of Bharat). On this Draupadi came to know of her mistake. She pleaded to Lord Shiv that she wanted only one husband. The Lord said, "This boon of mine will be fruitful in your next birth." Thus, Draupadi had five husbands. Vyasa told this story to Vaishampayana.

Question- What was the relation between Krishna and Shiva?

The creator of the universe, Brahma, the guardian Vishnu and the destroyer Shiva, these three are called trinity. It is when Vishnu incarnated in the form of Shri Krishn in Dwapar Yuga (Eon), Shiv also started living with him at every step to help him. The story of the unity of these trinity has also come in the Brahmavaivarta Purana. The third chapter of the Brahma- khand of this Purana enunciates- when Shri Krishn saw the world void, he first went to Brahma with the desire of the creation of the universe. Brahma ji considered Krishn as the creator, then he arose from the right side of Krishn, thus he became active and engaged in the work of creation. Then Krishn in this form went to Shiv and created him from the left part of his limb. Shiv appeared in the form of five-faced and Digambar (Sky -Clad) Thus in the Dwapar Yuga, Lord Shiv appeared as a part of Shri Krishn and became active in his work.

What does it mean by Krishna showing Arjuna the universal form?

Shri Krishn showed Arjun his Virat Brahma form in the 11th chapter of Shrimad Bhagwad Gita, which is known as Vishwaswaroop darshan Yoga. The idea of showing this colossal form was to express that Krishn himself is ParBrahman and he is the cause of creation and destruction. Whatever happens in this universe takes place in Him- 'He

is not involved in the happenings of life, yet he is involved in them'. Krishn told Arjun, "All that happens in this universe is the result of actions and fruits. If in this process, a person gets responsibility, he must comply it with due diligence and must not have any attachment, neither with the fruits of action or thinking as doer of any action. Such a person lives as a sthitpragya (Equanimous)". One of the other reasons behind showing the Virat Roop (infinite Form) was that he wanted to explain Arjun, the only God who rules over the origin, the sustenance and the annihilation is Krishn, himself. He told Arjun, "All the deities, conscious and unconscious elements appear from me and merge in me. I am indestructible. I am the supreme abode and the Supreme Brahman." This was the moment Arjun realized the end result of the war, he was overwhelmed to see the infinite form of Shri Krishn, as well as understood his situation. After seeing this form of Krishn, Arjuna also realized how compassionate was the Purushottama, the Adi Purush, the Eternal Being. He never realized his divine supremacy and he simply took him as his friend, sibling and guide. One can notice, if anyone wants to see that infinite cosmic form of Krishn, one must have a yogic vision like Arjun, not an ordinary sense organ, eye. Krishn appears to those who have Arjuna's uniqueness. When the devotee completely surrenders, he not only sees Krishn's eternity, but he finds himself in Krishn

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II PANDIT BHAVNATH JHA

(M.A. (Sanskrit), Sahityacharya) A well-known author of Hindi, Sanskrit, and Maithili languages, Pandit Jha is a thinker, author, interpreter and commentator of books in Hindi and Sanskrit and an expert in manuscripts and rock inscriptions. He is widely hailed as a researcher and translator too. Author of celebrated books like 'Buddhcharitam' (बुद्धचरितं), 'Bhroonpanchashika' (भ्रूणपंचशिका), Pt. Jha has edited 18 books and penned and published more than 10 research papers. At present, he is the publisher and editor of 'Dharmayan' (धर्मयान), published by Mahavir Mandir Patna, Bihar.

*yatra yogeshvaraḥ kṛṣṇo yatra
pārtho dhanur-dharaḥ
tatra shrīr vijayo bhūtir dhruvā
nītir matir mama*

•

*(Where there is Krishn, the Lord of yogas,
and where there is Partha, the wielder of the bow,
there are fortune, victory, prosperity and
unfailing prudence. Such is my conviction.)*



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