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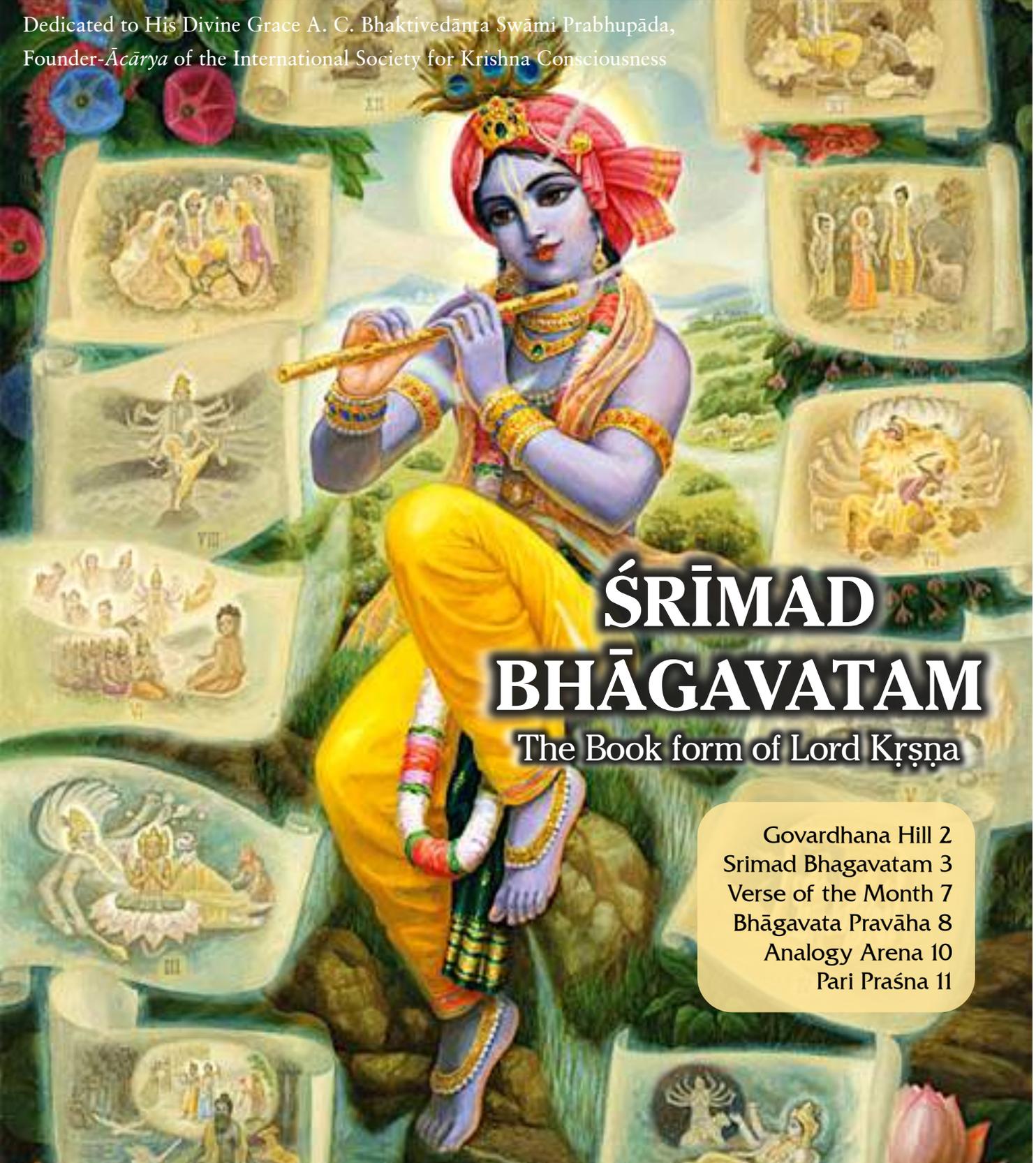


BHĀGAVATA PRADĪPIKĀ

Bask in the Illumination of the Bhāgavatam

A Monthly E-Magazine from the Bhaktivedanta Vidyapitha with Illuminating Perspectives on the Srimad-Bhagavatam

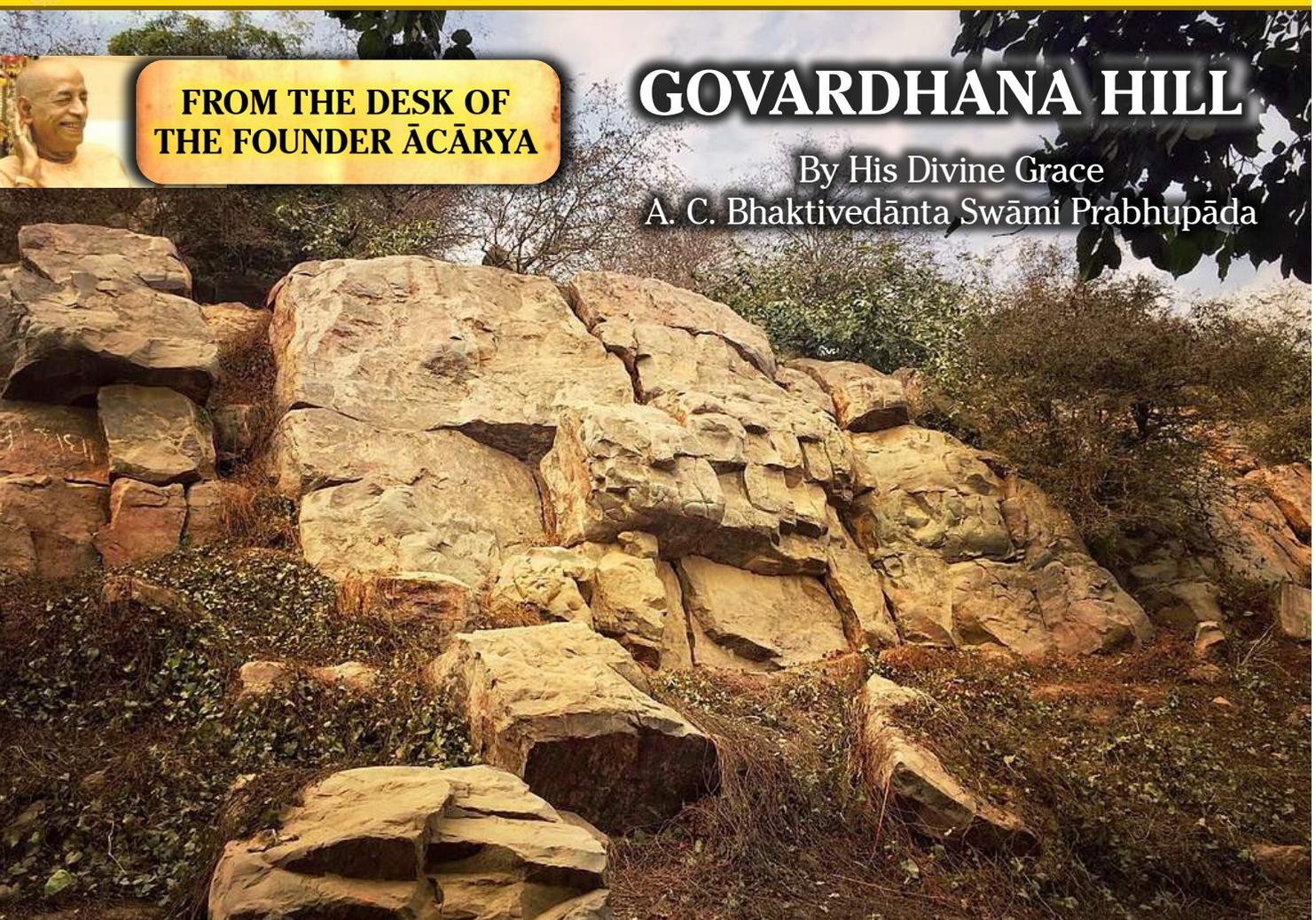
Dedicated to His Divine Grace A. C. Bhaktivedānta Swāmi Prabhupāda,
Founder-Ācārya of the International Society for Krishna Consciousness



ŚRĪMAD BHĀGAVATAM

The Book form of Lord Kṛṣṇa

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**FROM THE DESK OF
THE FOUNDER ĀCĀRYA**

GOVARDHANA HILL

By His Divine Grace
A. C. Bhaktivedānta Swāmī Prabhupāda

Lord Kṛṣṇa was very much pleased when passing through the Vṛndāvana forest by the site of Govardhana Hill. On the bank of the Yamunā He saw all the trees decorated with beehives pouring honey. There were many waterfalls on Govardhana Hill, and their flowing made a nice sound. Kṛṣṇa heard them as He looked into the caves of the hill. When the rainy season was not ended completely but was gradually turning to autumn, sometimes, especially when there was rainfall within the forest, Kṛṣṇa and His companions would sit under a tree or within the caves of Govardhana Hill and enjoy eating the ripened fruits and talking with great pleasure. (Kṛṣṇa Book Chapter 20)

Another gopī began to praise the unique position of Govardhana Hill in this way: “How fortunate is this Govardhana Hill, for it is enjoying the association of Lord Kṛṣṇa and Balarāma, who are accustomed to walking on it. Thus Govardhana is always in touch with the lotus feet of the Lord. And because Govardhana Hill is so obliged to Lord Kṛṣṇa and

Balarāma, it is supplying different kinds of fruits, roots and herbs, as well as very pleasing crystal water from its lakes, in presentation to the Lord. The best presentation offered by Govardhana Hill, however, is newly grown grass for the cows and calves. Govardhana Hill knows how to please the Lord by pleasing His most beloved associates, the cows and the cowherd boys.” (Kṛṣṇa Book Chapter 21)

The sacrifice known as Govardhana-pūjā is observed in the Kṛṣṇa consciousness movement. Lord Caitanya has recommended that since Kṛṣṇa is worshipable, so His land—Vṛndāvana and Govardhana Hill—is also worshipable. To confirm this statement, Lord Kṛṣṇa said that Govardhana-pūjā is as good as worship of Him. From that day, Govardhana-pūjā has been going on and is known as Annakūṭa. In all the temples of Vṛndāvana or outside of Vṛndāvana, huge quantities of food are prepared in this ceremony and are very sumptuously distributed to the general population. (Kṛṣṇa Book Chapter 24) ☀





ŚRĪMAD BHĀGAVATAM

The Book form of Lord Kṛṣṇa

by Gauranga Darshan Das

A brief outline of the twelve cantos of *Śrīmad-Bhāgavatam* that represent the bodily limbs of Lord Śrī Kṛṣṇa and present ten transcendental topics.

Of all the sacred Vaiṣṇava scriptures, *Śrīmad Bhāgavatam* is considered the topmost. Lord Śrī Caitanya Mahāprabhu hailed the *Bhāgavatam* as the spotless authority (*pramāṇam amalām*) amongst the Vedic literatures. Śrīla Rūpa Gosvāmī, in his *Bhakti-rasāmṛta-sindhu* declared that hearing *Śrīmad Bhāgavatam* is one of the five most potent forms of *bhakti-yoga*. Śrīla Prabhupāda considered *Śrīmad-Bhāgavatam*, the sound representation of Lord Kṛṣṇa, as the postgraduate study of the science of Godhead.

Śrīmad Bhāgavatam has been compiled by the literary incarnation of Godhead, Śrīla Vyāsadeva, in the maturity of his knowledge. The *Bhāgavatam* is that scripture that gave complete satisfaction to its author, who was not satisfied with his earlier works, including various other Purāṇas and *Mahābhārata*. All the Vedic scriptures are compared to a desire fulfilling tree and *Śrīmad-Bhāgavatam* is compared to be the ripened fruit of that desire tree, the essence of all scriptures (*akhila-śruti-sāram*).

BHĀGAVATAM'S CANTOS ARE KṚṢṆA'S LIMBS

Śrīmad Bhāgavatam is non-different from the Supreme Personality of Godhead Lord Kṛṣṇa. It is the *granthāvatāra* or book-incarnation of Lord Kṛṣṇa, narrating the pastimes of His various *avatāras*. Lord Kṛṣṇa, after His disappearance, has again returned in the form of this book (*śrī-kṛṣṇa parivartitā*) to shed light on the misdirected civilization of Kali-yuga. *Śrīmad-Bhāgavatam* has Twelve Cantos that represent the limbs of Lord Śrī Kṛṣṇa's transcendental body.



**BHĀGAVATA
PRADĪPIKĀ**

Bask in the Illumination of the Bhāgavatam

The whole material or even the spiritual creation is a manifestation of the energy of the Lord, just as the light and heat of a fire are different manifestations of the fire's energy. (SB 2.5.21 P)

*pādaḥ yadiyau prathama-dvitiyau
 tṛtīya-tūryau kathitau yad-ūrū
 nābhīḥ tathā pañcama eva śaṣṭho
 bhujāntaram dor-yugalam tathānyau
 kaṅṭhas tu rājan navamo yadiyo
 mukhāravindam daśamaḥ praphullam
 ekādaśo yasya lalāṭa-paṭṭam
 śīro'pi tu dvādaśa eva bhāti
 tam ādidevam karuṇā-nidhānam
 tamāla-varṇam suhitāvatāram
 apāra-samsāra-samudra-setum
 bhajāmahe bhāgavata-svarūpam*

“The First and Second Cantos of the *Bhāgavatam* are Śrī Kṛṣṇa's lotus feet. The Third and Fourth Cantos are His thighs. The Fifth Canto is His navel. The Sixth Canto is His chest. The Seventh and Eighth Cantos are His arms. The Ninth Canto is His throat. The Tenth Canto is His beautiful lotus-face. The Eleventh Canto is His forehead. The Twelfth Canto is His head. I bow down to that Lord, the ocean of mercy whose colour is like that of a *tamāla* tree and who appears in this world for the welfare of all. I worship Him as the bridge for crossing the unfathomable ocean of material existence. The *Bhāgavatam* has appeared as His very Self.” (*Padma Purāṇa*)

Since the *Bhāgavatam* is non-different from Lord Kṛṣṇa, just as one takes *darśana* of the deity of Kṛṣṇa gradually from His lotus feet to the lotus face, one has to study *Śrīmad-Bhāgavatam* step by step from the first canto to the last. Śrīla Prabhupāda emphasizes, “The only qualification one needs to study this great book of transcendental knowledge is to proceed step by step cautiously and not jump forward haphazardly as with an ordinary book. It should be gone through chapter by chapter, one after another.” (Preface to *Śrīmad Bhāgavatam*)

THE TEN TOPICS OF ŚRĪMAD BHĀGAVATAM

Glorified as a *mahā-purāṇa*, *Śrīmad Bhāgavatam* contains ten subjects as described in this verse (SB 2.10.1)

*atra sargo visargaś ca sthānam poṣaṇam ūtayah
 manvantareśānukathā nirodho muktir āśrayah*

1. *Sarga*: universal creation by the Supreme Lord
2. *Visarga*: secondary creation by Lord Brahmā
3. *Sthānam*: positioning of living entities in various planetary systems
4. *Poṣaṇam*: the Lord's protection for the devotees



5. *Ūti*: inclination to act
6. *Manvantara*: the reign of Manus
7. *Īśānukatha*: the topics of the Lord's various incarnations and His devotees
8. *Nirodha*: annihilation
9. *Mukti*: liberation
10. *Āśraya*: the supreme shelter, Lord Kṛṣṇa.

All aspects of knowledge important for the human beings, summarized in the above ten categories, are described with various degrees of emphasis and analysis throughout the *Śrīmad-Bhāgavatam*. Although all these topics are spread throughout the *Bhāgavatam*, each of these topics are more vividly described in specific cantos.

The ultimate purpose of the first nine topics is to help us understand the tenth topic, *āśraya-tattva*. The first nine topics deal with the Supreme Lord Kṛṣṇa's various energies, expansions, majesty and greatness. Understanding them helps us better appreciate His personal attributes and activities with His dearest devotees as described in the tenth canto. Without studying the first nine topics, one might perceive the pastimes of Kṛṣṇa in the tenth canto as ordinary.



ŚRĪMAD BHĀGAVATAM IN A NUT SHELL

The following is a brief outline of the twelve cantos of the *Bhāgavatam* that represent the bodily limbs of Lord Kṛṣṇa and present the above ten topics.

The First Canto and the Second Cantos of the *Bhāgavatam* are considered the lotus feet of Lord Kṛṣṇa. They form a perfect prelude to the rest of the *Bhāgavatam* by introducing the reader to its key philosophical concepts and prominent characters. They also establish Lord Kṛṣṇa as the Supreme Personality of Godhead and *bhakti-yoga* as the topmost spiritual path. In the first canto, Sūta Gosvāmī describes to the Naimiśāraṇya sages, the history of *Bhāgavatam*; the birth and activities of Parikṣit Mahārāja, who even chastised Kali; and the exclusive dependence of devotees like Uttara, Pāṇdavās, Kuntī and Bhīṣma on Lord Kṛṣṇa and *bhakta-vatsala* Kṛṣṇa's reciprocation with them. In the second canto, Śukadeva Gosvāmī describes the supremacy of *kṛṣṇa-bhakti*, while presenting various other processes on the Vedic landscape, like demigod worship, meditation on universal form (*virāt-rūpa*) and Supersoul (*paramātma*) as a part of Aṣṭāṅga yoga. He also explains the *catuḥ-slokī* (the four seed verses of *Bhāgavatam*) and finally gives the definitions of the ten topics of the *Bhāgavatam*.

The Third and the Fourth Cantos correspond to Lord Kṛṣṇa's thighs and predominantly describe the topics of *sarga* and *visarga*, through the conversation of Vidura and Maitreya. The Third Canto also describes time, embryology, family life, Sāṅkhyā, *bhakti-yoga*, *aṣṭāṅga-yoga*, *jñāna-yoga*, *karma*, and the spiritual and the material worlds. We further read the pastimes of Lord Varāha, the description of Vaikuṅṭha, the household life of Kardama Muni and Devahūti, and the teachings of Lord Kapila in the Third Canto.

The Fourth Canto is very rich in its contents. It unveils inspiring and instructive stories of admired personalities like Lord Śiva, Sunīti, Dhruva, Nārada, Aṅga, Pṛthu and the Pracetās, who all showed extraordinary examples of *bhakti*. One can also learn about the unfavourable attitudes in *bhakti* from the mistakes of characters like Dakṣa, Suruci, Vena, Indra and Prācīnabarhi. We get to witness how the positive transformation undergone by many of these personalities, mainly due the intervention of devotees, adds to the glory of *bhakti*. Furthermore, the prayers of pure devotees like Dhruva, Pṛthu and the Pracetās uncovers the depths of the foremost aspiration of a devotee: to hear *kṛṣṇa-kathā* in the association of devotees.

The Fifth Canto corresponds to the lotus navel of the Supreme Lord. In this canto, Śukadeva Gosvāmī continues the topic of *visarga* and describes the dynasty of Priyavrata, the other son of Manu. Priyavrata's dynasty consists of several notable personalities like Āgnīdhra, Nābhi, Lord Ṛṣabhadeva and Bharata in his three lives as a King, a deer and a *brāhmaṇa*. All these episodes culminate in the glorification of *bhakti*. The latter half of this canto discusses *sthānam*, the positioning of various planetary systems within the structure of the universe for the inhabitation of various living entities. The canto concludes with a description of various hellish planets. The majesty and grandeur of the Lord's creation is unfathomable for an ordinary human. It is recommended that one faithfully adhere to the teachings the scriptures and pursue the spiritual path.

Note: In the Third, Fourth and Fifth Cantos, Maitreya describes the family lines of Svāyambhuva Manu's descendants: Devahūti (3.21-4.1), Ākūti (4.1), Prasūti (4.1-7), Uttānapāda (4.8-4.31) and Priyavrata (5.1-15).





The Sixth Canto represents the chest of Lord Kṛṣṇa. It is primarily centred on the theme of *poṣaṇam*, or protection offered by the Lord to His devotees, even if they sometimes transgress the laws of *dharma* accidentally. This canto begins with the glorification of the Lord's holy names through the episode of Ajāmila. Later Śukadeva Gosvāmī resumes the topic of *visarga* and describes the living entities generated through the sixty daughters of Dakṣa. As a part of it, the offenses and the struggles of Indra are described along with the glories of pure devotee Vṛtrāsura. Vṛtrāsura's previous life as King Citraketu reveals the insubstantial nature of material relationships, compassion of a devotee in uplifting a struggling soul, the care needed in dealing with devotees, and the eagerness of the Lord to reclaim His devotees. The canto concludes with the transformation of Diti and Indra by *bhakti*.

The Seventh Canto and the Eighth Canto represent the arms of the Supreme Lord. The Seventh Canto describes *ūti* or inclination, which is of two types – auspicious and inauspicious. The auspicious and inauspicious inclinations of the *jīvas* lead them to perform pious and impious acts, which becomes the cause of their future happiness and distress in various births. The Seventh Canto presents two types of *bhakti*: (i) *śuddha-bhakti* or pure devotional service of Prahlāda (for whom Lord Nṛsiṃhadeva appeared and killed Hiranyakaśipu), in the first ten chapters, and (ii) *miśra-bhakti* or mixed devotional service done by *varṇāśrama* followers, in the last five chapters. In *miśra-bhakti*, *bhakti* is mixed with *karma* or *jñāna* as a major or minor element.

The Eighth Canto vividly presents the theme of *manvantara* or the reign of the Manus. Manus are the administrators of the universe, appointed by the Supreme Lord. There are fourteen Manus who rule in one day of Lord Brahmā (*kalpa*) that spans over 1000 *catur-yugas* (*catur-yuga* is the combination of the four *yugas* namely Satya, Treta, Dvāpara and Kali). Thus, each Manu rules for about seventy-one *catur-yugas*. In every *manvantara*, there are six kinds of personalities who manage various functions of the universe. They are: the Manu, the sons of Manu, the demigods, Indra, the seven great sages and the Manvantara *avatāra* of the Lord. In this canto, Śukadeva describes the six types of main persons in each of the fourteen *manvantaras* (past, present and future) in the current day of Brahmā, and elaborates selected pastimes of the Lord in some *manvantaras*. Thus, we hear the episodes of Gajendra, Samudra Manthan, Bali Mahārāja's deliverance by Lord Vāmanadeva and the pastimes of Matsya *avatāra*. In all these episodes, the Lord's protection aspect is vividly described.

The Ninth Canto represents the throat of Lord Kṛṣṇa and predominantly describes *īśānukatha*, or the topics of the Lord and His devotees. This canto describes the stories of various devotees and the Lord's incarnations in the sun dynasty and the moon dynasty. Some prominent kings of the sun dynasty were Sudyumna, Ambariṣa, Sagara, Ikṣvāku and Lord Rāmacandra. And the moon dynasty has kings like Purūrava, Yayāti, Yadu etc., and Lord Kṛṣṇa appeared in this dynasty. However glorious a dynasty may be, none of its kings or members forever enjoy its opulence. Only the *bhakti* one has rendered with a sincere heart remains with the self as an eternal asset.

The Tenth Canto of the *Bhāgavatam* represents the beautiful lotus face of Lord Kṛṣṇa and vividly describes the topic of *āśraya*, or the Supreme shelter Śrī Kṛṣṇa. Śukadeva Gosvāmī ecstatically describes in this longest canto, the appearance and pastimes of Lord Kṛṣṇa in Vṛndāvana, Mathurā, Dvārakā, Hastināpura and other places. Kṛṣṇa's unlimited transcendental attributes, His amazing reciprocations with the love of His devotees and His compassionate deliverance of those who are inimical to Him, as described in this canto are the worthiest subject matters for one's contemplation. They constitute the most precious gift for the devotees to absorb themselves in Kṛṣṇa's glories.

The Eleventh Canto that corresponds to the forehead of Kṛṣṇa prominently describes the topic of *mukti* or liberation. This canto mainly deals with the subject matter of the disappearance of Lord Kṛṣṇa and the enigmatic destruction His Yadu dynasty by the curse of the sages. It contains the highly philosophical conversations between King Nimi and Nava-yogendras, and Lord Kṛṣṇa and Uddhava (Uddhava-gīta) that enlighten us on deeper truth of this universe, various spiritual paths and the supreme spiritual path of *bhakti*.

The Twelfth Canto corresponds to the head of Lord Kṛṣṇa and describes the topic of *nirodha* or destruction. There are four types of destruction (or *pralaya*) namely *nitya pralaya* or constant deterioration of material objects that happens at every moment; *naimittika pralaya* or the destruction of planets at the end of Brahmā's day; *prākṛtika pralaya* or destruction of universe at the end of Brahmā's life; and *ātyantika pralaya* or the final destruction of the conditioned soul's false ego that causes liberation. In front of these great destructions or changes, the small losses we experience in material world including death, are actually insignificant.





THE MOST AUTHENTIC NARRATION

Thus, *Śrīmad Bhāgavatam* concisely and categorically presents spiritually rich topics of Supreme Lord Kṛṣṇa, His various incarnations and devotees, and the process of loving devotional service (*bhakti-yoga*) unto Him. The *Bhāgavatam* ends with its own unparalleled glories of which the following is just an example.

*ādi-madhyāvasāneṣu
vairāgyākhyāna-saṁyutam
hari-līlā-kathā-vrātā-
mṛtānandita-sat-suram
sarva-vedānta-sāraṁ yad
brahmātmaikatva-lakṣaṇam
vastu advitīyaṁ tan-niṣṭharṁ
kaivalyaika-prayojanam*

“From beginning to end, the *Śrīmad-Bhāgavatam* is full of narrations that encourage renunciation of material life, as well as nectarean accounts of Lord Hari's transcendental pastimes, which give ecstasy to the saintly devotees and demigods. This *Bhāgavatam* is the essence of all Vedānta philosophy because its subject matter is the Absolute Truth, which, while nondifferent from the spirit soul, is the ultimate reality, one without a second. The goal of this literature is exclusive devotional service unto that Supreme Truth.” (SB 12.13.11-12)

The expanse and depth of the *Bhāgavatam* is better appreciated from the commentaries of great *ācāryas*, or spiritual teachers like Śrīla Prabhupāda, Viśvanātha Cakravartī, Jīva Gosvāmī, Sanātana Gosvāmī and many other distinguished scholars, who even after the time of Lord Caitanya, made elaborate commentaries on the *Bhāgavatam*. The study of the *Bhāgavatam*, done in line with the explanations of bona fide Vaiṣṇava *ācāryas*, gives the sincere reader an unparalleled understanding of the Absolute Truth, which is not possible by one's own speculative efforts. In fact, it is Lord Kṛṣṇa Himself who speaks through the disciplic succession to enlighten the serious students of the *Bhāgavatam*. Fortunate are those people who effectively utilize their valuable time to relish this condensed nectar even slightly.

*sarva-vedānta-sāraṁ hi śrī-bhāgavatam iṣyate
tad-rasāmṛta-tṛptasya nānyatra syād ratiḥ kvacit*

Śrīmad-Bhāgavatam is declared to be the essence of all Vedānta philosophy. One who has felt satisfaction from its nectarean mellow will never be attracted to any other literature. (SB 12.13.15) ☀



VERSE OF THE MONTH

The Glory of
Kṛṣṇa's Childhood Pastimes

*darśayaṁs tad-vidāṁ loka
ātmano bhṛtya-vaśyatām
vrajasyovāha vai harṣaṁ
bhagavān bāla-ceṣṭitaiḥ*

To pure devotees throughout the world who could understand His activities, the Supreme Personality of Godhead, Kṛṣṇa, exhibited how much He can be subdued by His devotees, His servants. In this way He increased the pleasure of the Vrajavāsīs by His childhood activities. (SB 10.11.9)





BHĀGAVATA PRAVĀHA

The Flow of Śrīmad-Bhāgavatam

Here comes the cruel Vena!

Śrīmad-Bhāgavatam, Canto 4 Chapters 12-14]



Maitreya describes the glories of Dhruvaloka and phala-sruti of hearing Dhruva's glorious pastime. (4.12) and continue to narrate the dynasty of Dhruva on inquiry by Vidura about Pracetās (4.13) In that dynasty King Vena appeared, who was killed by the sages for his blasphemy to Viṣṇu (4.14)

Glories of Dhruva & Dhruvaloka

Dhruva took the blessings of the sages and Nanda and Sunanda. Now, he desired to board the airplane. At that time, death personified arrived but Dhruva fearlessly placed his foot on his head and boarded the plane. Celestial beings celebrated by singing, dancing and showering flowers.

While the plane was ascending, Dhruva remembered his mother Suniti and desired her to come with him. Understanding this, Nanda and Sunanda showed, Suniti, who was traveling in another airplane in front of him. Passing through Bhur, Bhuvah, and Svargaloka, the airplane finally arrived at Dhruvaloka which is self-effulgent and illuminates other planets. Only magnanimous people engaged in the welfare of others are eligible to enter this planet. It is also circumambulated by all the luminaries.

Phala-sruti – Anyone who repeatedly tries with faith and devotion to understand his pure character attains the pure devotional platform and executes pure devotional service. Great saintly persons and devotees very much like to hear about Dhruva Mahārāja as they are very pure.

Vidura inquiries about the Pracetās

After observing the glories of Dhruva Mahārāja, the great sage Nārada, playing his *vīṇā*, went to the sacrificial arena of the Pracetās and glorified Dhruva. This made Vidura inquisitive to ask about Pracetās. On this account, Maitreya started describing descendants of Dhruva in which Pracetās appeared later.

When Dhruva left kingdom, Utkala was chosen to rule the Kingdom but being self-realized, he rejected the Kingdom and it was then given to his younger brother Vatsara. This lineage was going forward ruled by great pious Kings who appeared in Dhruva's dynasty. This changed when King Vena came to power. He was son of King Aṅga and Sunita. The saintly King Aṅga was very disappointed with Vena's bad character, and he left home and kingdom and sages being angry with the atrocities of Vena cursed and killed him.



Vidura was astonished at this and wanted to know about activities of King Vena and inquired as follows: i) How did such a saintly king like Aṅga get such a bad son like Vena? ii) How did the intelligent sages kill Vena, knowing it to be sinful and why it was supported by all citizens?

Bad Son of a Good Father

Vena being the son of Sunita was born partially in the dynasty of irreligion. As his grandfather was death personified, and the boy grew up as his follower. He became a greatly irreligious person, such that wherever he went, all the people would cry, "Here comes cruel Vena! Here comes cruel Vena!" King Aṅga punished him in different ways to reform him but was unable to bring him to the righteous path. He thus contemplated on the brighter side, "This son would be a cause of developing a taste for renunciation. The Lord, being merciful, wanting to bring me to his lotus feet, though I am blind with material enjoyment, has given me this son." Thinking like this at the dead of the night he proceeded towards forest unseen by others.

Killing Of Vena

The sages thought that in the absence of King, there will be chaos in society. Thus, they enthroned Vena as the king, though this was not approved by the ministers. Vena became proud of his kingly powers and disrespected exalted personalities, terrorized people and stopped all dharmic activities. Observing citizens dangerous position due to an irresponsible king on one side and thieves and rogues on the other, sages decided to approach King Vena for mediation. Concealing their real anger, they pacified him with sweet words and good advice. But Vena thinking himself religious, insulted the sages. In conclusion he spoke, "I'm representative of God, and there is no need of any other sacrifice and you all should simply worship me". Sages were angry on hearing blasphemy of Viṣṇu from Vena's mouth and considering welfare of all citizens, they killed Vena simply by high-sounding words. But Vena's mother Sunita, out of affection, preserved his body.



Yet Another Concern

After this incident, at a time, when sages were peacefully discussing activities and pastimes of Supreme Lord, a dust storm arose from all directions. This storm was caused by the running of thieves and rogues, who were engaged in plundering the citizens. Sages could easily ascertain this being result of a state without a ruling King. Thus, sages decided that the descendants of the saintly King Aṅga should be maintained, for in this family the semen was very powerful and the children were likely to become devotees of the Lord. Thus, they churned the thighs of the dead body of King Vena with great force and according to a specific method. As a result, a dwarf-like person Bāhuka appeared, who took charge of all the resultant actions of King Vena's sinful activities.

[To be continued...]





Even if one is liberated, he nevertheless accepts the body he has received according to his past karma. Without misconceptions, however, he regards his enjoyment and suffering due to karma the way an awakened person regards a dream he had while sleeping. (SB 5.1.16)



By manipulating a fire-generating stick, great saints and sages can bring forth the fire lying dormant within wood. In the same way, O Lord, those expert in understanding the Absolute Truth try to see You in everything—even in their own bodies. (SB 5.18.36)



In our daily experience, when we on earth are in the darkness of night, the sun is always luminous somewhere in the sky. Similarly, the Supreme Personality of Godhead, the supreme sun, always remains luminous, even when the entire cosmic manifestation is annihilated in due course of time. (SB 8.3.5 P)

ANALOGY ARENA

When iron is put into a fire it becomes red-hot and is no longer iron but fire. Similarly, the so-called material bodies of devotees who fully engage in the devotional service of the Lord, being constantly in the fire of spiritual life, have nothing to do with matter, but are spiritualized. (SB 7.9.26 P)

As long as the mind of the living entity is contaminated by the three modes of material nature (goodness, passion and ignorance), his mind is exactly like an independent, uncontrolled elephant. (SB 5.11.4)

A person cares for his children not because of partiality but in a reciprocation of love. The children depend on the father's affection, and the father affectionately maintains the children. Similarly, because devotees do not know anything but the lotus feet of the Lord, the Lord is always prepared to give protection to His devotees and fulfill their desires. (SB 8.12.47 P)





PARI PRAŚNA



Question: What is the difference between karma and karma-yoga?

Answer: Karma is regulated action for the enjoyment of the fruit by the performer, but karma-yoga is action performed by the devotee for the satisfaction of the Lord. Karma-yoga is based on bhakti, or pleasing the Lord, whereas karma is based on pleasing the senses of the performer himself. (SB 3.1.5 P)

Question: What is the symptom of one influenced by *kāla-śakti*?

Answer: The symptom of the influence of the *kāla-śakti* is that one has to work in the material world for fruitive results. The fruitive workers are very enthusiastic to work for some temporary benefit within perpetual bondage. To achieve this temporary benefit he takes the risk of all sinful activities, without knowledge that such activities will keep him perpetually bound by the shackles of material bondage. (SB 3.8.12 P)

Question: What does it mean to be being desireless?

Answer: Śrīla Jīva Gosvāmī has explained the desirelessness as *bhajāniya-parama-puruṣa-sukha-mātra-sva-sukhatvam* in his *Sandarbha*. This means that one should feel happy only by experiencing the happiness of the Supreme Lord. Therefore, desireless does not mean to be inert like the stone, but to be conscious of one's actual position and thus desire satisfaction only from the Supreme Lord. Such superb feelings were exhibited by the damsels of Vrajabhūmi for the happiness of the Lord. The gopīs loved the Lord without any return, and this is the perfect exhibition of the *akāma* or desireless spirit. The *kāma* spirit, or the desire for one's own satisfaction, is fully exhibited in the material world, whereas the spirit of *akāma* is fully exhibited in the spiritual world.

In the mundane field such an outlook of doing good to others in the form of society, country or humanity is a partial manifestation of the same original feeling in which a pure living entity feels happiness by the happiness of the Supreme Lord. (SB 2.3.10 P)

Mail us at pradipika@vidyapitha.in your questions on *Śrīmad-Bhāgavatam*. Answers to shortlisted questions shall be published in the next issue of *Bhāgavata Pradīpikā*.

NOMENCLATURE

SB: Śrīmad-Bhāgavatam

CC: Śrī Caitanya-caritāmṛta

BG: Bhagavad-gītā

BS: Brahma-saṁhitā

1.1.1: Canto 1, Chapter 1, Verse 1

1.1.1 P: From Śrīla Prabhupāda's purport to SB 1.1.1 (If it is beyond Canto 10 Chapter 13, it is from the purport of Śrīla Prabhupāda's disciples)

1.1.1 V: From Śrīla Viśvanātha Cakravartī Ṭhākura's commentary on SB 1.1.1.

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MOHINI MURTI



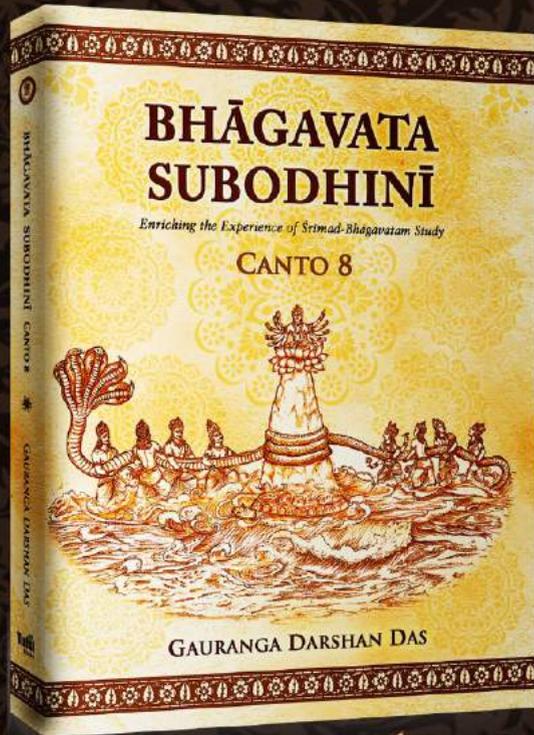
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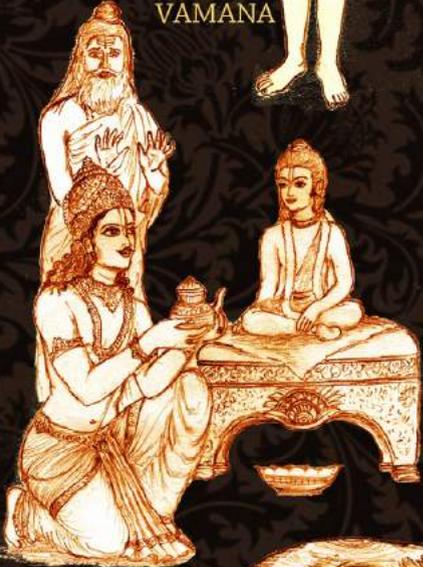
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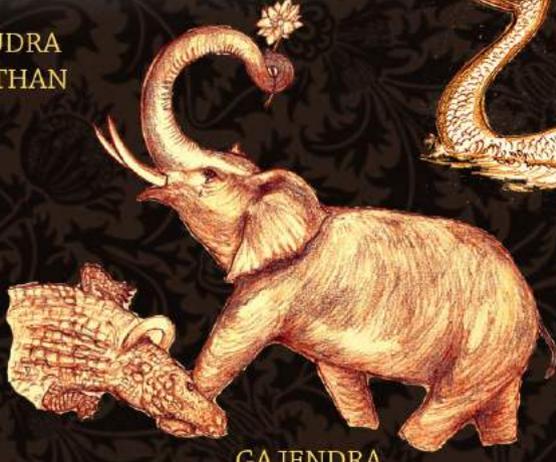
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