



Dedicated to  
His Divine Grace  
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Founder-Ācārya of the  
International Society for  
Krishna Consciousness

GĪTĀ JAYANTĪ  
SPECIAL

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# THE GĪTĀS OF THE BHĀGAVATAM

Śrīmad Bhagavad-gītā is the greatly enlightening philosophical song sung by Lord Kṛṣṇa, the Supreme Personality of Godhead, to instruct bewildered Arjuna on the battlefield of Kurukṣetra. Bhagavad-gītā systematically presents the knowledge of the soul, karma-yoga, jñāna-yoga, aṣṭāṅga-yoga, bhakti-yoga, the modes of material nature, virāṭ-rūpa and so on. The five truths that embody the teachings of Bhagavad-gītā are īśvara (Supreme Lord), jīva (living entities), prakṛti (material nature), kāla (time), and karma (activities). Studying and understanding the Gītā is considered foundational to one's spiritual life. In the Śrīmad-Bhāgavatam also there are so many beautiful gītās or songs sung by various illustrious personalities that inspire and enlighten us with spiritual knowledge of various levels. The following is a brief summary of the popular gītās found in the Bhāgavatam, along with the context in which they appear.

## 1. RUDRA-GĪTĀ

The Song of Lord Śiva (4.24.33-68)

The Pracetas, upon being instructed by their father Prācinabarhi, set out to perform devotional austerities to please Lord Vāsudeva, before taking up the charge of the kingdom. Knowing this, Lord Śiva voluntarily came in front of them to guide them the devotional service of Kṛṣṇa and thus taught them this song called the *Rudra-gītā*. In the *Rudra-gītā*, Lord Śiva first offers prayers to the Supreme Lord in the form of the *catur-vyūha* and the presiding deities of physical elements, for self-purification. He then describes the beautiful form of the Supreme Lord and also the glory of seeing and rendering devotional service unto Him. Śiva praises the unalloyed devotees of the Lord and prays for their association. He concludes his prayer by

describing the relationship between the Lord and the material creation. Chanting this *Rudra-gītā* for ten thousand years under water, the Pracetas attained the *darśana* of Lord Viṣṇu, who blessed them in various ways.

## 2. VENU-GĪTĀ

The Song of Kṛṣṇa's Flute (10.21.7-19)

In the autumn season, Lord Kṛṣṇa enters the forest with the cows and the cowherd boys, while playing His flute. At that time, the *gopīs* gather together in groups, and glorify that transcendental song of Kṛṣṇa's flute and the reactions of various beings to that enchanting sound vibration. This loving discussion of the *gopīs* is called the *Venu-gītā*, in which they say, "The flute is more fortunate than us for it constantly takes the nectar from



Kṛṣṇa's lips. When Kṛṣṇa plays on His flute, moving beings become stunned and non-moving entities tremble, the peacocks dance ecstatically, doe and buck worship Him, the wives of the demigods get attracted, the cows drink that vibration with their upraised ears as vessels, the calves stand still and embrace Him within their hearts, the birds get absorbed like sages with closed eyes, and the currents of the rivers break and the arms of their waves embrace His feet presenting lotus offerings. Even the summer clouds construct an umbrella for Kṛṣṇa and shower cooling drizzles." The gopīs also glorify Vṛndāvana and Govardhana.

### 3. GOPI-GĪTĀ

#### The Song of Separation (10.31.1-19)

During the full moon night of the autumn season (*śarat-pūrṇimā*), attracted by the vibration of Lord Kṛṣṇa's flute, the Vraja *gopīs* came to Him. The self-satisfied Kṛṣṇa reciprocated with them by initiating the *rāsa* dance. Induced by the *līlā-śakti* of the Lord, the *gopīs* felt proud for having received such special attention from Kṛṣṇa. Noticing this, Kṛṣṇa disappeared immediately. The *gopīs*, maddened by separation from Kṛṣṇa searched for Him all over the forest and enacted His various pastimes and sang their song of separation, called the *Gopī-gītā*. *Gopī-gītā* contains nineteen verses in an alternative fashion of accusing and praising Kṛṣṇa and each verse is spoken by a different *gopī* expressing her individual mood, but all of them are united in their single purpose of meeting Kṛṣṇa. The *gopīs* – glorify the land of Vṛndāvana where Kṛṣṇa appeared, accuse Kṛṣṇa for cheating them, yet acknowledge His protection earlier, express their individual desire for the blessings of Kṛṣṇa's lotus feet, lotus hands and lotus face, glorify *kṛṣṇa-kathā*, remember Kṛṣṇa's entering the forest in the morning and returning to the village in the evening, express their intense separation that makes a moment like a millennium and pray for His favor again. Thus as all the *gopīs* wept loudly, Kṛṣṇa returned to enliven them and reciprocate with their love.

### 4. YUGALA-GĪTĀ

#### The Gopīs' Song as Kṛṣṇa Wanders in the Forest (10.35.2-25)

Although the *gopīs* relished direct association with Kṛṣṇa at night in the *rāsa* dance, during the day they felt separation from Him when He went to tend His cows in the forest. They sang about Kṛṣṇa's transcendental pastimes, in the form of *Yugala-gītā*, that consists of twelve pairs of verses sang at various times as they stood in small groups here and there in Vṛndāvana. Among the groups some were present in front of Mother Yaśodā also. Their song is as follows: "The beauty of Kṛṣṇa attracts the minds of all. When He stands in His threefold-bending way and plays upon His flute, the Siddhas become attracted to Him. The bulls, cows and other animals become stunned in ecstasy like figures in a painting. Rivers stop flowing. When Kṛṣṇa calls the cows' names by blowing on His flute, even the trees and creepers display eruptions and their sap pours down like tears. Kṛṣṇa's flute causes the birds to close their eyes in meditation, the clouds in the sky to gently rumble, and even such great authorities of music as Indra, Siva and Brahmā to become astonished. While returning to Vraja, Kṛṣṇa plays His flute while His young companions chant His glories."

### 5. VIRAHA-GĪTĀ

#### The Gopīs' Song as Kṛṣṇa Leaves Vṛndāvana (10.39.19-31)

Ordered by Kaṁsa, Akrūra came to Vṛndāvana to take Kṛṣṇa and Balarāma to Mathurā. Hearing this, the young *gopīs* who can't bear even a moment's separation from Kṛṣṇa, are now devastated thinking about this impending lengthy separation and sang their *Viraha-gītā*, meeting in different groups. In their *Viraha-gītā*, the *gopīs* condemn the Creator for separating them from Kṛṣṇa after showing them His beautiful face. They say that Akrūra was actually *krūra* (cruel) in taking their dearest Kṛṣṇa away, without even consoling them. Then they lament their own fate and blame Kṛṣṇa who breaks loving relationships in a second. They say that the dawn is going to be auspicious for the residents of Mathurā, for they will be seeing Kṛṣṇa, the reservoir of all transcendental qualities. Because the elders of Vraja are not forbidding Kṛṣṇa, the *gopīs* decide to try to stop Lord Mādhava from going, keeping aside their shyness. With these words the *gopīs* loudly cried out, '*govinda dāmodara mādhaveti.*' But even as they wept, Akrūra began taking Kṛṣṇa and Balarāma to Mathurā in his chariot. The *gopīs* also walked behind for some distance, but then they became pacified by Kṛṣṇa's glances, gestures and His message that said, "I will return."



## 6. BHRAMARA-GĪTĀ

The Song of the Bee (10.47.12-21)

After going to Mathurā, once Lord Kṛṣṇa sent Uddhava to Vṛndāvana with a message for the *gopīs*. When the Vraja *gopīs* saw lotus-eyed Uddhava, who resembled Kṛṣṇa and even wore clothes and ornaments like Him, they curiously approached and encircled him. Realizing that Kṛṣṇa had sent him, they brought him to a secluded place and spoke confidentially. The *gopīs* remembered the Kṛṣṇa's pastimes, and putting aside their shyness, they loudly wept in separation. One *gopī*, deeply meditating on Kṛṣṇa, noticed a bumblebee (*bhramara*) and imagining it to be a messenger of Kṛṣṇa, She indirectly chastised Kṛṣṇa. The *ācāryas* explain that She is Śrīmatī Rādhārāṇī who expressed Her Supreme love for Śrī Kṛṣṇa through ten kinds of impulsive speech namely *parijalpa*, *vijalpa*, *ujjalpa* and so on. Her song is called the Bhramara-gīta. She said, "Just as bees wander from flower to flower, Śrī Kṛṣṇa has abandoned the Vraja *gopīs* and developed affection for others." She spoke contrasting Her own supposed ill fortune to Her rival lovers' good fortune, all the while glorifying the names, forms, qualities and pastimes of Lord Kṛṣṇa. She then declared that although Kṛṣṇa may have abandoned the *gopīs*, they could not possibly stop remembering Him for even a moment. Uddhava was astonished to see the highest degree of pure devotion of the *gopīs* and tried to console them, who were so anxious to see Kṛṣṇa again. Uddhava then related to them the Lord's message.

## 7. MAHIṢĪ-GĪTĀ

The Song of the Queens (10.90.15-24)

Lord Kṛṣṇa resides in His opulent capital of Dvārakā with His queens. He would enjoy sporting with His wives in the ponds. With His graceful gestures, loving words and sidelong glances, He would enchant their hearts and the queens would become totally absorbed in thoughts of Lord Kṛṣṇa. The transcendental madness

of the queens filled them with such ecstasy that they saw their own mood reflected in everyone and everything else. Ten verses that express their ecstatic mood are named as the *Mahiṣī-gīta*, in which the queens would address various creatures – *kurarī* and *cakravāka* birds, the ocean, the moon, a cloud, a cuckoo, a mountain, a river and so on – declaring their own great attachment to Śrī Kṛṣṇa, in the pretext of empathizing with them.

## 8. UDDHAVA-GĪTĀ

Kṛṣṇa's Teachings to Uddhava (11.7-29)

Uddhava is the dear devotee of Kṛṣṇa, who considers Uddhava as good as Himself. When Kṛṣṇa was about to disappear from the vision of this world, Uddhava was overwhelmed with intense feelings of separation and desired to accompany Kṛṣṇa. However, Kṛṣṇa wanted Uddhava to go to Badarikāśrama and enlighten the sages there on His behalf. At that time, Kṛṣṇa gave Uddhava His final teachings in the form of *Uddhava-gītā*, the longest philosophical section of the Bhāgavatam. *Uddhava-gītā* is more elaborate than the Bhagavad-gītā which Kṛṣṇa spoke to Arjuna. *Uddhava-gītā* constitutes a wide range of topics namely detachment from this world, the twenty-four gurus episode, the symptoms of conditioned and liberated souls, the Supreme Lord's opulences, *Varnāśrama* system, pure devotional service, the *Sāṅkhya* philosophy, *Jñāna-yoga*, Deity worship, the three modes of material nature, Vedic paths and so on, along with fitting examples and quoting historic incidents. After hearing Kṛṣṇa's final instructions Uddhava departed for Badarikāśrama.

## 9. BHIKṢU-GĪTĀ

The Song of Avantī Brāhmaṇa (11.23.42-57)

The story of Avantī *brāhmaṇa* appears as a part of the *Uddhava-gītā*. Lord Kṛṣṇa narrates his story to teach how one should tolerate the disturbances from evil persons. Harsh words pierce the heart more severely than arrows. Yet Avantī *brāhmaṇa*, considered them to be simply the consequence of his own past deeds and tolerated them soberly. Previously he had been a greedy, angry and miserly agriculturalist and merchant. However, in due course of time, he lost his wealth and was abandoned by everyone and thus developed a deep sense of renunciation and saw Kṛṣṇa's hand in his life. Remaining fixed in his spiritual practice, he sang a song renowned as the *Bhikṣu-gīta*: "Neither the mortals, the demigods, the soul, the planets, the reactions of work nor time are the causes of one's happiness and distress. Rather, the cause is the mind alone that makes the soul wander in the cycle of material life. The real purpose of

all charity, religiosity and so forth is to bring the mind under control. The false ego binds the transcendental soul to material sense objects. I shall cross over the insurmountable ocean of material existence by rendering service to the lotus feet of Mukunda, with perfect faith as exhibited by the great devotees of the past.” Thus Avanti *brāhmaṇa* became determined in his renunciation and bhakti and his example is adored by even Lord Caitanya, who sang his verse after taking to renounced order.

## 10. AILA-GĪTĀ

### The Song of Purūrava (11.26.7-28)

*Aila-gītā* also is a part of the *Uddhava-gīta*. To explain how unfavorable association is a threat to one's position in devotional service, Lord Kṛṣṇa gives the example of King Purūravā (also called Aila). Aila was bewildered by the association of the heavenly lady Urvaśī, and later became renounced after being separated from her. Expressing his contempt for undue attachment to the opposite sex, he sang a song called *Aila-gītā*: “He described that persons who are attached to the body of a woman or a man – which is simply a mass of skin, meat, blood, bones and so on – are not much different from worms. When one's mind is stolen away by the opposite sex, what is the worth of the education, austerity, renunciation, Vedas knowledge and so forth? Learned men should distrust their six mental enemies, headed by lust, and thus avoid degrading association.” Thus Purūravā is freed from illusion and eventually attained peace by realizing the Lord.

## 11. BHŪMI-GĪTA

### The Song of Mother Earth (12.3.1-13)

*Bhūmi-gītā* is the song sung by Mother Earth who lamented for the foolishness of the kings who are bent upon conquering her. Great kings, who are actually just playthings of death, desire to subdue their six internal enemies – the five senses and the mind – and afterward they imagine they will go on to conquer the earth and all its oceans. Seeing their false hopes, the earth simply laughs, for eventually they all must leave this planet and go elsewhere, as have all the great kings and monarchs of the past. Moreover, after usurping the earth or some part of it – which is actually unconquerable and must in every case be given up – fathers, sons, brothers, friends and relatives quarrel over it. The study of history naturally leads to the conclusion that all worldly achievements are temporary, and this conclusion should give rise to a sense of renunciation. Ultimately, the highest goal of life for any living entity is pure devotion to Kṛṣṇa.

Thus the *Śrīmad-Bhāgavatam* presents various *gītās*, some with profound philosophy, some with heartfelt spiritual emotions and yet others with deep realizations of various personalities, all for our enlightenment and inspiration. It is not possible to present the expanse and depth of these great *gītās* in this short article, yet a humble attempt has been made to give just a glimpse of them. ☀



barhāpīḍaṁ naṭa-vara-vapuḥ  
karṇayoḥ karṇikāraṁ  
bibhrad vāsaḥ kanaka-kapiśaṁ  
vajayantīm ca mālāṁ  
randhrān veṅor adhara-sudhayā  
pūrayan gopa-vṛndair  
vṛndāraṇyaṁ sva-pada-ramaṇaṁ  
prāviśad gīta-kīrtiḥ (10.21.5)

Wearing a peacock-feather ornament upon His head, blue karṇikāra flowers on His ears, a yellow garment as brilliant as gold, and the Vajayanti garland, Lord Kṛṣṇa exhibited His transcendental form as the greatest of dancers as He entered the forest of Vṛndāvana, beautifying it with the marks of His footprints. He filled the holes of His flute with the nectar of His lips, and the cowherd boys sang His glories.

Indra, Brahmā, Śiva and Viṣṇu, being primordial gods, travel throughout the universe and have extensive knowledge of the science of music, and yet even these great personalities have never heard or composed music like that which emanates from Kṛṣṇa's flute. (SB 10.21.14 P)



The so-called happiness of this material creation is exactly like the bees' enjoyment of honey after it has been collected in the honeycomb. Although human beings are creating their beehives in order to enjoy the sweetness of their senses, they are at the same time suffering from the bites of other persons or nations. (SB 4.24.64 P)



The force of time is very strong, and everything is being destroyed by something else—just as one animal is being eaten by another animal. (SB 4.24.65 P)



The devotees of the Lord, peacefully fixed in absolute knowledge, are the ultimate shelter for those who are repeatedly rising and falling within the fearful ocean of material life. Such devotees are just like a strong boat that comes to rescue persons who are at the point of drowning. (SB 11.26.32 P)

## ANALOGY ARENA

If one says that the demigods who rule the bodily senses cause suffering, still, how can such suffering apply to the spirit soul? This acting and being acted upon are merely interactions of the changeable senses and their presiding deities. When one limb of the body attacks another, with whom can the person in that body be angry? (SB 11.23.51 V)



When one restricts the senses from their objects, the mind's material propensity will slacken and, like a fire without fuel, eventually dies. (SB 11.26.23 P)



The association of children, wife, relatives and friends is just like the brief meeting of travelers. With each change of body one is separated from all such associates, just as one loses the objects one possesses in a dream when the dream is over. (SB 11.17.53 P)





## PARI PRAŚNA

**Question:** Why are the devotees of Lord Kṛṣṇa usually found to be poor, while the devotees of other gods like Lord Śiva are found wealthy? (By Sagar Tiwari)

**Answer:** It is indeed puzzling that Lord Śiva, who lives like a mendicant, without even a house to call his own, makes his devotees rich and powerful, while Lord Kṛṣṇa, the omnipotent possessor of all that exists and the husband of the goddess of fortune, often reduces His servants to abject poverty. King Parikṣit requested Śrīla Śukadeva Gosvāmī to explain this same apparent paradox as it is a common fear among people that by becoming a devotee of Lord Kṛṣṇa one will lose his wealth and social status.

Śukadeva Gosvāmī answers that Lord Śiva is always united with his personal energy, the material nature, which offers variegated types of enjoyments coloured by the three modes (sattva, rajas and tamas). Since these modes come from Śiva, by worshipping him one attains all enjoyments, in proportion to their worship.

Lord Kṛṣṇa, however, has no connection with the material modes and is transcendental to material nature. So one who worships Him becomes similarly free from the material modes. In fact, the opulence provided by the goddess of fortune to her husband's worshippers is of spiritual nature and it defeats their attraction for material wealth and powers.

Once Lord Kṛṣṇa told King Yudhiṣṭhira, "If I especially favour someone, I gradually deprive him of his material wealth. Then he will be abandoned by his relatives, thus suffering repeated distresses. *yasyāham anugrṇāmi hariṣye tad-dhanam śanaiḥ*. When he becomes frustrated in his attempts to make money and instead befriends My devotees, I bestow My special mercy upon him."

It is difficult to worship Lord Kṛṣṇa, so some people avoid Him and worship other deities, who are quickly satisfied. When people receive opulences from these deities, they become arrogant and dare to offend their benedictors only. In this connection, Śukadeva Gosvāmī narrates an ancient historical account of a demon Vṛka who wanted to kill Lord Śiva using the same powers that he received from him Śiva. Thus Lord Śiva was consequently beset with great difficulty.

However, it is not that Lord Kṛṣṇa keeps all of His devotees poverty stricken, but He bestows wealth and other opulences upon a sincere servant who want to expand his service to the Lord. **He does whatever is important to help the devotee rise in his devotional service.** For example He stole away all wealth from Bali Mahārāja to subdue his pride of being a charitable person and He gave immense wealth to Sudāmā to eradicate his subtle pride of being a renounced *brāhmaṇa*. Also He bestowed valuable jewels and wealth to an aborigine woman who selflessly offered little Kṛṣṇa some fruits. Thus Kṛṣṇa, instead of just bestowing material prosperity to His devotees, He simply does whatever is best for such a devotee on a spiritual plane.

Mail us at [pradipika@vidyapitha.in](mailto:pradipika@vidyapitha.in) your questions on Śrīmad-Bhāgavatam. Answers to shortlisted questions shall be published in the next issue of Bhāgavata Pradīpikā.



# BHĀGAVATA PRAVĀHA

The Flow of Śrīmad-Bhāgavatam

## THE IDEAL CONDUCT OF MAHĀRĀJA PARĪKṢIT

[Śrīmad-Bhāgavatam, Canto 1 Chapters 15-17]

Grief stricken Arjuna replies to the questions of King Yudhiṣṭhira by revealing the news of Kṛṣṇa's disappearance and destruction of Yadus. Then the Pāṇḍavas plan for their retirement after establishing Mahārāja Parīkṣit as the emperor (1.15). The next two chapters (1.16-17) describe the glorious rule of Parīkṣit and his dealings with Kali on seeing the harm Kali has caused to the earth and religion.

### Kṛṣṇa Bestows and Withdraws Powers

Arjuna was extremely distressed because Lord Kṛṣṇa was out of his sight. Breathing very heavily due to separation, he began to answer his brother's questions regarding the welfare of Yadus, especially Kṛṣṇa. He said, "Lord Kṛṣṇa, who treated me exactly like an intimate friend has left me alone. My astounding power, which astonished even the demigods, is no longer with me. It was by His merciful strength that I vanquished the lusty princes at the assembly of Drupada, conquered with great dexterity the king of heaven along with other demigods and Bhīma killed Jarāsandha. By accepting the remnants of food, He saved us from the wrath of Durvāsā. It was by His mercy that we overcame the insurmountable ocean of the Kauravas army having with its invincible warriors

like Bhīṣma, Karna, Drona and Śalya." In this way Arjuna relates many such events revealing that it was Kṛṣṇa who always gave them protection and victory. Kṛṣṇa gives powers to his devotees for performing some important service and He withdraws those powers after the completion of that service. Thus one should never be proud of the powers bestowed upon him by the Supreme Lord, but utilize them in His service.

### The Insurmountable Supreme Will

Arjuna narrates that the Yadus being cursed by the *brāhmaṇas*, fought amongst themselves in intoxication, not even recognizing one another. By the Supreme will of the Lord, sometimes people kill one another and at other times they protect one another. It was to lighten the burden of the







earth that He engaged the Yadus to kill one another. Arjuna could not even protect Kṛṣṇa's wives from the infidel cowherd men, his strength becoming null and void in absence of Kṛṣṇa.

### Pāṇḍavas Retire Timely

Seeing Kali manifesting his full influence after the disappearance of Lord Kṛṣṇa, Yudhiṣṭhira wisely prepared himself to leave home. He enthroned his grandson Parīkṣit as the emperor, and posted Vajra, the son of Aniruddha, at Mathurā as the King of Śūrasena. Afterwards he performed a Prājāpatya sacrifice and placed in himself the fire for quitting household life. He relinquished his garments, belt and ornaments becoming completely disinterested to everything. Dressed in torn cloth, oblivious to everything, he went towards north, followed by his brothers. Kunti engaged her full attention on Kṛṣṇa and thus gained release from material existence. Draupadī and Subhadra also became absorbed in thoughts of Kṛṣṇa and obtained the same results as their husbands.

### Glorious Rule of Mahārāja Parīkṣit

Parīkṣit began to rule over the world as a great devotee of the Lord under the instructions of the best of the twice-born *brāhmaṇas*. He performed three horse sacrifices on the banks of River Gaṅgā, attended by the demigods who could be seen even by the common man in those days. The King saw the symptoms of the age of Kali infiltrating within his state. He took up his bow and arrow and went out conquering all directions. Wherever he visited, he heard how the universally obeyed Kṛṣṇa rendered all kinds of services, as chariot driver, messenger, night watchman, etc. for the malleable Pandavas.

### Dharma's Questions to Dharaṇī

Once, the personality of religion, Dharma, wandering in the form of a bull, met the personality of earth, Dharaṇī, in the form of a cow. Seeing her grieving, with tears in her eyes, he inquired the reason for her suffering. He asked "Why are you in grief? Are you suffering from a disease or thinking of a distant relative?" Dharaṇī, remembering Kṛṣṇa's transcendental qualities, replied, "Lord Śrī Kṛṣṇa has now closed His pastimes on the surface of the earth I am feeling acute pain due to separation from His

lotus feet that traversed on me. In his absence, the age of Kali has spread its influence everywhere, so I am sorry to see this condition of existence."

### The Scene of Irreligion

Mahārāja Parīkṣit reached that place and observed that a lower-caste *śūdra*, dressed like a king, was beating a cow and a bull with club. The bull was standing on one leg, trembling and urinating and the cow being beaten by the *śūdra* was distressed and weak. Parīkṣit saw that Kali was the culprit and was deserved to be killed yet he inquired from the Dharma bull about the perpetrator.

### Dharma's Reply Reveals His Identity

The bull replied, "It is very difficult to ascertain the particular miscreant who has cause our sufferings. Some say that self is responsible for his personal happiness and distress while others say superhuman powers are responsible. Yet others say that activity is responsible and the gross materialists maintain that nature is the ultimate cause. O sage amongst kings, judge for yourself by thinking over all this with your own intelligence." Hearing these sublime words about the truth of religion, King Parīkṣit identifies the bull as the personality of religion. The four legs of the bull characterize the four principles of *dharma* - austerity, cleanliness, mercy and truthfulness. Due to rampant irreligion in the form of pride, lust for women and intoxication, the three legs have been broken. The king saw that Kali is trying to destroy the fourth leg also which stands on truthfulness. Earth was lamenting being enjoyed by lower-class men posing as rulers. Seeing this pitiable scene, King Parīkṣit took up his sword to kill Kali.

### Residences of Kali

Fearful of being killed, Kali surrendered unto the King and begged for his life. Kali knew that being irreligion personified he had no place to stay in the kingdom and thus to secure a place he put forth his petition. Then Parīkṣit granted him permission to live where gambling, intoxication, prostitution and animal slaughter were performed and also where there is unnecessary holding of gold.

*To be continued*

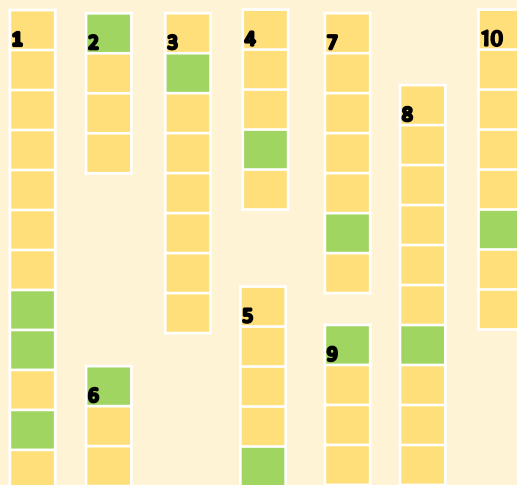




## QUIZ CORNER

Fill the boxes based on the clues below.

1. Rudra Gītā was spoken to the sons of \_\_\_\_.
2. \_\_\_\_ Gītā is the song of separation of the Gopīs.
3. Number of verses in Gopī Gītā.
4. Kṛṣṇa's flute causes \_\_\_\_ to close their eyes in meditation.
5. Being separated from Kṛṣṇa, Gopīs condemn Akrūra of being \_\_\_\_.
6. How many kinds of impulsive speech does Bhramara Gītā have?
7. The episode of 24 Gurus appear in \_\_\_\_ Gītā.
8. The song of Avanti Brāhmaṇa
9. \_\_\_\_ Gītā is a part of Uddhava Gītā.
10. Aila is the name of King \_\_\_\_.



Answer for  
November  
Quiz Corner:  
**PARAMPARA**

**Winners:**  
Radhikesh Das  
Mayank kumar

**Gather** all the letters from the **green** boxes, **jumble** them and **fill** the following boxes.

**Answer:**



Mail your answer to [pradipika@vidyapitha.in](mailto:pradipika@vidyapitha.in) with "December Quiz Corner" in the subject. Names of the first three people who gave correct answers shall be published in the next issue.



*Bhagavata Subodhini is an excellent study guide that makes Srimad Bhagavatam more relishable and easier to digest. Drawing strength from the Bhaktivedanta Purports and Bhagavad commentaries by Srila Visvanatha Cakravarti Thakura, Bhagavata Subodhini is a great tool for an in-depth, systematic and scrutinizing study of Srimad Bhagavatam. I strongly recommend this masterpiece for one and all, young and old, alike.*

– HH LOKANATHA SWAMI

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### 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 Cakravarti Ṭhākura's commentary on SB 1.1.1.

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