

ഓം നമോ നാരായണായ: Om Namo Narayanaya: ഓം നമോ നാരായണായ:



നവനീതം



ചിങ്ങം 1182 / AUGUST 2006

NAVANEETHAM

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“വസുദേവ സുതം ദേവം കംസ ചാണൂര മർദ്ദനം
ദേവകീ പരമാനന്ദം കൃഷ്ണം വന്ദേ ജഗദ് ഗുരും”

Hare Rama Hare Krishna!

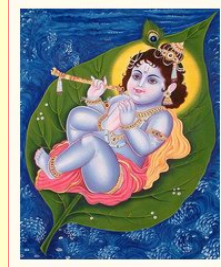
Ashtami Rohini and Ponnin Chinga Maasam

|| Jai Shri Krishna ||

Ashtami Rohini

The appearance day for Bhagawan Krishna is celebrated as Ashtami Rohini in Kerala. Lord Krishna was born at midnight in the prison of Kamsa, on the eight waning moon which falls on Ashtami Rohini day in the month of Chingam according to Malayalam Calendar.

Ashtami Rohini is one of the most important celebrations in Guruvayoor. Appam and Palpayasam are considered to be important offerings on this day in Guruvayoor. There will be special feast arranged for the devotees as well. This year it is on September 14th, Thursday and please mark your calendar.



Ponnin Chinga Maasam

According to the Malayalam calendar, Chingam is also the start of another year, Kollavarsham 1182.

In olden days for majority of Keralites, Chingam is a month of hope after the dark rainy days of Karkidakam without work, and food. Chingam is a month of harvest and hope. That is why we call it 'Ponnin Chinga Maasam' (Golden month of Chingam).



It is also the month of Onam. Legend states that Onam is celebrated as the home coming of beloved King Mahabali, who ruled over Kerala in the age of plenty and was sent to the infernal world (Patala) by Lord Vishnu in the form of Vamanavatar. I fondly remember the Onam days of my childhood filled with happiness and the melodious songs,

“മാവേലി നാടുവാണീടും കാലം
മാനുഷരെല്ലാം ഒന്നുപോലെ
ആമോദത്തോടെ വസിക്കും കാലം
ആപത്തങ്ങാടിക്കു മൊട്ടില്ല താനും”

Significance of Onam to devotees

People make all kinds of offerings to God. But the greatest of them is to offer oneself. That is what Mahabali did. Emperor Mahabali surrendered totally to the Supreme.

According to Srimad Bhagavatham, when Shukracharya, Mahabali's adviser and Guru tried to warn and stop him, he told Sukracharya,

"Guruji, what is the use of me possessing anything which is not of use to God? The seeker is God Himself. God has really no desires, but to redeem us from the consequences of our past deeds, He creates situations, which call for offerings. When the infinite Divine appears in the role of the seeker, what greater blessing can there be than making the offering to the Divine? I do not seek any greater blessing than this. I am ready to offer my mind, my body and my life itself to God. There is no greater fortune than this".

Bali is such an example of Bhakti and supreme sacrifice and remember that the term "*Bali*" has several meanings such as: offering, dedication and sacrifice. .

Ancient sages, probing the mystery of the Divine, came to the conclusion that God is everything and no one can claim anything as one's own. However, today everyone claims everything as "theirs". We are immersed in a false and foolish concept of ownership. Possessiveness is rampant in our every thought and action. And this leads to selfishness and ego.

King Mahabali was renowned for his charitable nature but his ego gradually became inflated because of this fame. For the king to become enlightened, his ego had to be quelled. And that is the substance of the Vamana Avatara. By placing His Lotus Feet on Mahabali's head, Vamana facilitated total surrender of this devotee and made him immortal and the king of the netherworld.

And Onam reminds us of this profound truth that nothing belongs to anyone. All that was got or spent in between are mere passing clouds and gifts from God. And when we realize that truth, we surrender everything to Him with utmost sincerity.

Onam also reminds us that divinity should be installed in the heart. "Vastra" is one of the names for the heart. Wearing new clothes (Vastra) during Onam means purifying the heart. When the heart is pure the Divine elects to dwell in it.

Devotion has five qualities and nine paths to adore the Divine. These nine paths begin with listening to the glories of God (Sravanam) and end with complete surrender (Atmanivedanam). And Bali showed us the height of true Bhakti as complete surrender.

Onam celebrations in Guruvayoor

Many devotees spend their Onam days with Guruvayoorappan. On Uthradam day thousands of devotees offer "Kazhcha kulas" (bunches of banana) to Guruvayoorappan. These bananas are given to all the elephants of Guruvayur Devaswom. On Thiruvonam day, free Onam feast with Pazha-prathamam is given to devotees. Uthradam is on September 4th and Thiruvonam is on 5th.

Wish you all a Very Happy Onam and May God Bless you always.

Om Namo Narayanya:

- Sunil Menon for Editorial Board

Editorial Board Members

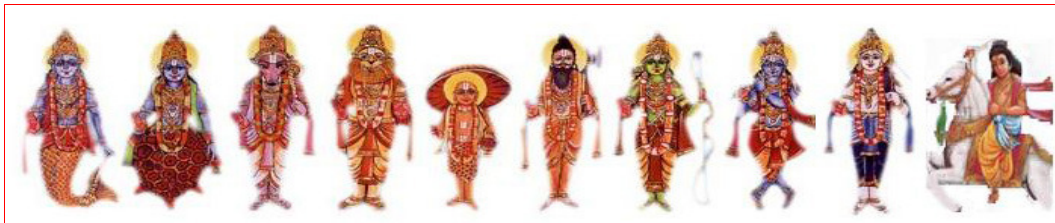
Veena A. Nair	P.S. Vinod
Sukumar Canada	Sunil Menon

Navaneetham (freshly churned butter) is a humble attempt by Guruvayur Devotees Forum to create a monthly news letter for our group. Please send your comments, suggestions and any materials that you wish to publish to editor@guruvayoor.com

കൃഷ്ണ ഗുരുവായൂരപ്പാ!

വിഷയക്രമം / CONTENTS

കണ്ണാ, നിന്നെ ഞാൻ കാണുന്നു	5	രാജൻ കിണറ്റികര
സുകൃതം	6	ചന്ദ്രശേഖര മേനോൻ
കാർമുകിൽ-വർണനെ കണികണ്ടുണരണം	7	Sindu
GopalaVismati	8	Dr. Saroja Ramanujam, MA, PhD
Radha- The Divine Mystery	12	Balagopal Ramakrishnan
Painting - Murali Krishna	15	Rajesh Nair
Geeta Dhyanam	16	Veena Nair
Onam	20	Valluvanadan
Saint Thyagaraja	23	PS Vinod
തിരുവോണമഹിമ Significance of Onam	31	Bindu
Thrikkakkara Vamana Murthy Temple	33	Sunil
Ashtami Rohini	34	Sunil
Guruvayur News	37	
Group News	38	

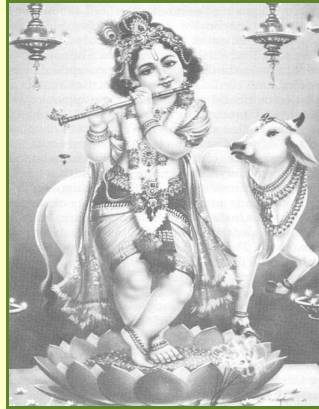




കണ്ണാ, നിന്നെ ഞാൻ കാണുന്നു

രാജൻ കിണറ്റികര email: rajan_k_nair2002@yahoo.co.in

കാണുന്നു കണ്ണാ, നിന്നെ ഞാൻ, ഇരവിലും പകലിലും
 കേൾക്കുന്നു നിൻ ഗീതം, എൻ നിദ്രയിലും കിനാവിലും
 ആകാശ നീലിമയിൽ നീ മുകിലായ് പറന്നു
 നിർവൃതിയാൽ ഞാൻ നിന്റെ മന്ദസ്ഥിതം കണ്ടു
 അരിയുന്നില്ലാരുമേ, നിൻ ചാരുലീലകൾ
 ചലിക്കുന്നതീ ഗോളം നിൻ വിരൽതുമ്പിൽ
 ചിലപ്പോൾ നീയൊരു ഗോപികാ വല്ലഭൻ
 പിന്നെ നീ മാറുന്നു സംഹാര പുരുഷൻ
 കണ്ടു ഞാൻ, ആലില ചില്ലയിൽ നിൻ രൂപ സൗന്ദര്യം
 ഒരു പനം തത്തപോൽ കിന്നരം പാടി നീ
 കിളിപ്പാട്ടു കേട്ടു ഞാനൊരാൾദ്രചിത്തനായ്
 നിൻ കിളിക്കൊഞ്ചലിൽ ആത്മ നൈവേദ്യങ്ങൾ
 സാന്ത്വനമാകുന്നു നിൻ, തൃ:കടാക്ഷങ്ങൾ
 അതിനായുഴലുന്നു, എൻ മനം, കൃഷ്ണാ....
 നെഞ്ചകത്താരോ തിരി നീട്ടി, നിൻ പ്രഭ
 മനമൊരു നദിയായി ഭക്തി വായ്പ്പിൽ, ഭവേ...
 വേണ്ടെന്നിക്കൊരു നിമിഷമീ പാനമാവിൽ,
 ഓർക്കാതെ, മൊഴിയാതെ നിൻ നാമമന്ത്രങ്ങൾ
 കേഴുന്നിതെൻ മനം, കാണുവാൻ നിന്റെ-
 കാളിന്ദീ പൊയ്കയും, കാളിയ നടനവും,..
 പിന്നെയും ഞാനോർത്തു, നിന്റെ മനസ്സിലെ
 വൃന്ദാവന ലീലകൾ, ഗോപികാ സല്ലാപം
 പകലിന്റെ തീരത്തു നിന്നാരോ പാടി
 കൃഷ്ണാ ഹരേ ഹരേ, കൃഷ്ണാ ഹരേ ഹരേ
 ശ്യാമയാമങ്ങളിൽ ഞാനതേറ്റുപാടി,
 കൃഷ്ണാ ഹരേ ഹരേ, കൃഷ്ണാ ഹരേ ഹരേ....



സുകൃതം

ചന്ദ്രശേഖര മേനോൻ (email: chandrasmenon2002@yahoo.com)

ഏഴുപത്താണ്ടുകൾ പിന്നിട്ടു നിൽക്കുമീ
ഊഴിയിലെന്നുടെ രക്ഷകനാണു നീ
ആഴികളേഴും കടന്നിങ്ങു വന്നു ഞാൻ
വാഴുന്നതിന്നഹോ നിൻ കൃപകൊണ്ടുതാൻ
കേഴുന്നതില്ല ഞാൻ ഏതിനെ ചൊല്ലിയും
വാഴുന്നു നിൻ തിരുനാമങ്ങൾ ചൊല്ലിയും
കഴിഞ്ഞിരിക്കാലം ഇനിയെത്ര ഉണ്ടതു
വഴി നേർ നീ കാട്ടിത്തരണമെൻറീശ്വരാ!
കൃഷ്ണ ഹരേ ജയ കൃഷ്ണ ഹരേ ജയ
കൃഷ്ണ ഹരേ ജയ കൃഷ്ണ ഹരേ!

[This is my first effort and I am glad to see it being published in Navaneetham.

About me: Born in 1937, I left behind seven blocks of 10 years 1940, 1950 etc. My parents donated me to Lord Guruvayoorappan when I was 6 months old- I was told this by my mother- but they took care of me and gave everything that I could think of. I took mother's wish as my command and went in search of employment after living in and around my hometown -Pallassana- for first two ten years. My uncle Krishnan provided me shelter and gave valuable advise initially and next two ten years- 60, 70- till 1977 in Bombay. There were many Krishnans in my life while in Bombay. Eighties I spent in Muscat, Oman and since 1989 here in USA. Having retired from American Airlines, I am enjoying retiree benefits of medical and travel -free within US- for last 6 years. Lord Guruvayoorappan blessed me in every stage of life. Since joining this great Guruvayoor Group, my life is elevated to the next level.]

HANTHA BHAGYAM JANANAM.

Pizhayakilum, Pizhakedakilum Thiruvullam Kaniyuka En Bhagavane.



കാർമുകിൽ-വർണനെ കണികണ്ടുണരണം.

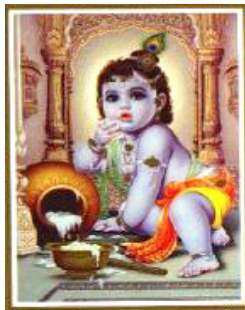
Sindu (email- ssindhuv@yahoo.com)

കാർമുകിൽ-വർണനെ കണികണ്ടുണരണം നിത്യം
കാർമുകിൽ-വർണന്റെ ലീലകൾ ഓർക്കണം നിത്യം
കാർമുകിൽ-വർണനെ നമിക്കണം നിത്യം
കാർമുകിൽ-വർണനെ ജപിക്കണം നിത്യം

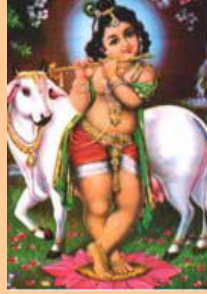
ഉള്ളിൽ തോന്നുന്ന ഇഹകൾക്കെല്ലാം പോംവഴി
ഉള്ളിൽ ഉണരുന്ന ക്രോധത്തിനെല്ലും പോംവഴി
ഉള്ളിൽ വിലസുന്ന നിരാശകൾക്കെല്ലാം പോംവഴി

ഒരേ മന്ത്രം

കൃഷ്ണ കൃഷ്ണ ഹരേ കൃഷ്ണ,
കൃഷ്ണ കൃഷ്ണ പാഹിമാം
രാമ രാമ ഹരേ രാമ, രാമ രാമ പാഹിമാം.



Om Namo Narayanaya:



GOPALAVIMSATI

DR. SAROJA RAMANUJAM, M.A., PH.D, SIROMANI IN SANSKRIT.

*Harthum kumbhe vinihithakarah svaadhu hyangaveenam
dhrshtvaa dhaamagrahaNa chatulaam maatharam jaatharoshaam
paayath eeshathprachalithapadhah nApagacchan na thishtan
mithyaa gopah sapadhi nayane meelayan visvagopthaa. (gopalavimsathi-5)*

May the saviour of the world, the pseudo cowherd, who put His hand in the pot of fresh clarified butter and seeing His mother agitated and angry with a rope on hand, closed His eyes at once (as though afraid), and took a step as if to go but neither moved nor stood, protect us.

Hyangaveenam is fresh ghee prepared from milk taken the day before.

Krishna wished to eat the ghee prepared from the butter taken from the curd made out of the milk milked the day before when he saw his mother, angry and agitated at his mischief, approaching him with a rope in hand to tie him up. Then he pretended as though he is afraid and took a step as if to go but did not stir from the place with one step forward and one step backward.

This scene is described in Bhagavatha thus:

*krthaagamamtham prarudhantham akshiNee
kashanthmajjanmashiNee svapAinaa
udhveekshamaaNam bayavihvlekshaNam
hasthe grheethvaa bhishaynthyavaagurath*

Yasodha is grasping Krishna in her hand and threatens him and Krishna is

seen crying and smudging the eyeliner applied to his eyes with his hand. What a delightful picture of the leela of the Lord!

Desika calls him *mithyaagopah* , because being visvagoptha, the protector of the whole universe he is now pretending to be a cowherd boy feigning fear. This is the scene prior to Krishna getting bound to the mortar. The next verse serves as an elucidation of the word *mithyaagopah*.

*vrajyoshidhapaangaveDHaneeyam madhuraabhaagyam ananyabhogyameede
vasudevavadhoosthanandhayam thath kimapi brahma kishorabhaava
dhrrsyam*

(Gopalavimsathi-6)

I worship that Brahman, who appears as a child of Vasudeva and Devaki , who is pierced by the glances of the gopis (like arrows) and who is the fortune of the kingdom of Mathura and is the delight of His ardent devotees.

Desika here shows the true identity of the mithyagopa before he starts describing another leela of the Lord, namely, the yamalaarjuna bhanga, uprooting of the twin trees to free the sons of Kubera. He also indicates in this sloka the later episode of venugana and raasakrida by the epithet *vrajayoshidhapaangavedhaneeyam*, the glances, *apaanga* of gopis, *vrajyoshid*, pierce him like arrows through their love .

He is the *bhaagya*, blessing of madhura meaning that He is considered to be the greatest good fortune by all in Madhura. To the devotee the Lord is the best bhagya that could happen because once He is with us all the world and its wealth and enjoyment therein becomes trivial. Desika himself said this in his vairagyapanchakam when riches were offered to him., ' *asthi me hasthisailaagre vasthu pairthaamahamadhanam*, I have at the top of the hasthigiri, (meaning Varadaraja of kanchi) the wealth of my forefathers, '

Desika wonders at the scene where the parabrahmam, the SupremeSelf appeared as a child in the gokula , *brhmakishorabhaavadhrrsyam*. The word *kishora* is used to denote a child of less that 5 years after which it is the age of *koumara* upto 10 years.

The word *kimapi* used as an adjective to brahmakishora denotes the wonder. Kimapi is translated as indescribable or extraordinary in this context.

Madhusudhana sarasvathi, a great exponent of advaita philosophy, who at

the same time a devotee of krishna says,

*yenaabhyaasena vaseekrthena manasaa yannirguNama nishkriyam
jyothih kimchana yoginahyadhi param pasyanthi pasyanthu the
asmaakam thu thadheva lochanachamathkaaraaya bhooyaath chiram
kaalindhee pulineshu kimapi yanneelam maho dhaavathi*

Let those yogis see that supreme light, (Brahman) which is actionless and attributeless, with their mind controlled through practice. As far as we are concerned the same Brahman, as a blue light, is running here on the banks of Yamuna to the delight of our eyes.

The next scene describes Krishna being bound in a mortar in order to free the sons of Kubera from their curse.

*Parivarthitha kandharam bhayena smithaphullaadharapallavam smaraami
vitapithvaniraasakam kayoschith vipulolookalakarshakam kumaaram
(Gopalavimsathi-*

7)

I recall the memory of the young boy, who is pulling the large mortar along with him with smiling sproutlike lips turning his head (as though) in fear , who thus freed those (two sons of Kubera) from their treehood.

Yasodha had bound Krishna in a mortar and he was pulling the mortar and went through the two twin trees in his backyard who were the two sons of Kubera, cursed to become trees by the sage Narada because they were bathing in the river and did not heed him when he came that way. They were pardoned and were told that the Lord will free them in His Krishnaavathaara. So they took the form of twin trees at the house of Nandagopa waiting for their redemption. When Krishna passed through the trees the mortar got stuck between them and when Krishna pulled at it the trees fell down with great noise and the two sons of Kubera were freed from their curse and went away after bowing down to Krishna.

Bhagavatha describes the effort of Yasodha in trying to bind Krishna to the mortar thus:

Yasodha found that the rope with which she tried to tie him up was short by two inches, *dvayangulonam*. She tried it with other ropes but all were found to be short by two inches due to the maya of the Lord. Then seeing her tired and flustered Krishna got bound by himself out of love and pity for his mother

who was laughed at by other gopis witnessing the scene.

The scene in which Yasodha bound Krishna to the mortar has been eulogised by Desika in his yadhavabhyudhaya and by Lilasuka in Krishna karnaamritha.

Desika calls the mortar '*aattha puNya.*' That is, it has done some good deed in its purvajanma to have Krishna bound to it. He says Yasodha tried to bind Him who is the bandhu of the good. '*Bandhum sathaam bandhumiyesha maatha,*' with pun on the word *bandhu*.

Leela sukha asks those, who try to understand the Brahman by extensive study of the vedas and become fatigued by wandering in the forest of vedas, to stop their effort and come to Gokula where the essence of the upanishads is found tied to a mortar, '*upanishadhartham ulookale baddham.*'

Desika further says in his Yadhavabhyudhaya that those who meditate on the Lord thus bound to the mortar will be free from all bondage against the rule that one becomes like the object about which he contemplates longingly, (*thathkrathunyaya*.) One who thinks of the *navaneethachourya* of the Lord will be free from all deceitful thoughts and thinking of His rasaleela will free the heart from all lust and other desires.





Jai Radhe ..Jai Krishna

Radha- The Divine Mystery.

Balagopal Ramakrishnan (rbalpal@yahoo.co.in)

'Radha' has become so much a part of Krishna lore one can never dream of the fact that the name 'Radha' carries very little credibility by way of approvals in the religious texts like the Mahabharata, Bhagavata and other puranas which are closely associated with the lore of Krishna. So as a part of my search I came across a few aspects which are being put into an article form.

'Radha' has not been mentioned in Mahabharata or even Harivamsa Purana but the learned say that there is a mention of her name in Uttara and Patala Khanda of Padma Purana and in tantric treatise Pancatantra Samhita.

Also it is said that 'Radha', finds a detailed analysis in Brahmavaivarta Purana, Part II, Sri Krsnajanma Khanda ('the Krishna birth episode'):

To find Radha's name in Srimad-Bhagavatam is difficult, but it seems the secret is disclosed in the word aradhita, from which the name Radha has come. Of course, the name of Radha is directly mentioned in other Puranas. This gopi's worship of Krishna is topmost, and therefore her name is Radha or 'the topmost worshiper.'"

The word Radha is a combination of four root letters: Ra, aa, Dha, aa, each having its own significance.(I am not sure of its origin but found interesting. Those of you who can contribute on this please do.)

Ra: rephohi koti janmagham karma bhogam subhasubham (dispels the sins of a million births and liberates one from the consequences of evil deeds)

AA: akara garbha basanca, mrtyunca rogam ucchrudet (emancipates one from the cycle of birth and death and terminates diseases and death)

Dha: dhakara ayusahan ucchrudet (prevents loss of longevity)

AA: akaro bhava bhandhanah ucchrudet (frees one from the earthly bondage)

"The name Radha is derived from the words 'anayaradhitah', meaning "by Her the Lord is worshiped."

Also any one who devoutly worships Krishna is Radha:
" aradhyati krishnah anaya iti radha"

She appeared in one kalpa in the field of Yamuna by Maharaja Vrsabhanu (similarly as Sitadevi who was found in the wooden box buried in the earth.)

She is born of no mother. She is the fundamental Prakrti (the female energy) and is a goddess who is said to have emerged from the better half of Krishna's being and molded after His image.

Krishna is full in six opulences: beauty, wealth, fame, strength, knowledge, and renunciation. No amount of material opulence, therefore, can attract Him. Just as one could not attract a millionaire by offering him a few dollars, one cannot attract Krishna merely by one's limited material opulence. Nevertheless, pure devotional service attracts even Krishna. This is the unique transcendental excellence of devotional service.

Radha is the embodiment of pure devotional service. No one can be a greater devotee than She. Her name is Radha because She excels all in worshiping Krishna. Although Krishna is so beautiful that He can attract millions of Cupids and is therefore called Madana-mohana, "the attractor of Cupid," Radha can attract even Krishna. She is therefore called Madana-mohana-mohini—"the attractor of the attractor of Cupid."

Radha is part of thy Supreme Soul (atma) and You dally with her (atma saha ramati iti atmarama). He, therefore, is called Atmarama.

It is explained that the beloved consorts of Lord Krishna are of three kinds, namely the goddess of fortune or Lakshmi, His queens, and the milkmaids of Vraja called

the gopis. All of them proceed from Radha. The Lakshmis are partial manifestations, or plenary portions, of Radha, while the queens in Vaikuntha and in Dwaraka are reflections of Her image. The Vraja-devis or gopis are Her expansions and assist in the increase of rasa, or the divine loving pastimes. Among them there are many groups that have various sentiments and moods, which help Lord Krishna taste the sweetness of the rasa dance and other pastimes.

Radha has unlimited transcendental qualities, of which twenty-five are principal. These include: 1) She is very sweet. 2) She is always freshly youthful. 3) Her eyes are restless. 4) She smiles brightly. 5) She has beautiful, auspicious lines. 6) She makes Krishna happy with Her bodily aroma. 7) She is very expert in singing. 8) Her speech is charming. 9) She is very expert in joking and speaking pleasantly. 10) She is very humble and meek. 11) She is always full of mercy. 12) She is cunning. 13) She is expert in executing Her duties. 14) She is shy. 15) She is always respectful. 16) She is always calm. 17) She is always grave. 18) She is expert in enjoying life. 19) She is situated in the topmost level of ecstatic love. 20) She is the reservoir of loving affairs in Gokula. 21) She is the most famous of submissive devotees. 22) She is very affectionate to elderly people. 23) She is very submissive to the love of Her friends. 24) She is the chief gopi. 25) She always keeps Krishna under Her control. In short, She possesses unlimited transcend

After the gopis were stolen away from their families, one gopi, Radha, stole Krishna away from the other gopis. Thus the gopis proclaimed that Krishna was not he who possessed all (Bhagavan), for if he were so, why did he need Radha? Nor was he the Lord who steals away others' hearts (Hari), for his own heart had been stolen by Radha. Nor was he in control (Ishvara), for Radha had controlled him. What then is her position? She personifies the highest worship (anayaradhita).

Shall we then worship Radha rather than Krishna? No, for they are really the same while different, as fire is to heat and light. Worship of Radha is the highest worship of Krishna. The highest worship of Krishna must bring the worshiper to Radha. Krishna and Radha are the supreme predominating and the supreme predominated aspects of divinity, and each are interdependent aspects of ultimate reality.



MURALI KRISHNA

Painting by Rajesh Nair (rammeera2003@yahoo.co.in)



// GEETA DHYAANAM //



Veena Nair

||Om Namo Narayanaya||

Towards the end of chapter 1, a very sad and agitated Arjuna has laid down his weapons and declares that he will no longer fight. He did not see the point in fighting his own relatives and friends and thought that if they had lost their minds and were bent on doing harm, why should he and his brothers, who could understand better, indulge in any wrong-doings? In Chapter 2, “Sankhya Yoga”, we get a summary of the entire Geeta, with the Yoga of Action, Yoga of love and devotion, and the Yoga of Renunciation outlined. The Geeta provides different paths, that of Knowledge, Bhakti, and Karma, to reach the goal of Liberation.

Human beings are always looking to fulfill some kind of need. This is done by attempts to acquire material pleasures: a decent education or a well paying job, a beautiful spouse, or a big house, a shiny car and so on. This “objective happiness” i.e. the attempts to become happy by taking the aid of external objects is fleeting; we also have to make enormous efforts to acquire such happiness. Acquisition is followed by efforts to preserve what one has which gives rise to anxiety. Even in relationships we are constantly making efforts to please, one’s parents or spouse or children. Sooner or later we realize the futility of relying on external objects for our happiness. We face frustrations at how unstable these things are, and start looking for something more stable. This leads to a quest for “subjective happiness”—how can I be at peace without relying on something outside me? When one starts asking oneself this question, then one starts on the path of liberation. When we start feeling

helpless and weak in our attempts, we start looking to a greater power than oneself for help. That is where “bhakti” comes in. ‘Bhakta’ is one who is not separate from Bhagawan. When we accept the existence of a higher power it is the beginning of “bhakti”. To such a one as Arjuna who is feeling totally helpless and surrenders to the power of his friend and guide, Sri Krishna narrates the Geeta. The Geeta is thus an antidote for one’s illnesses i.e. mental ills such as helplessness, weakness, frustrations that plagues Man.

Chapter 2

Sanjaya uvaacha

tam tatha krupaya vishtam ashrupurna kulekshanam
vishi dantam idam vakyam uvaacha Madhusudanah || 1 ||

To him who was thus overcome with pity and despondency, whose eyes were full of tears and agitated, who was despondent, Madhusudhan spoke these words.

Here Sanjaya gives an idea of the mental state of Arjuna. The great archer was overwhelmed by the situation and was in tears. Then Lord Krishna starts speaking to him.

Shri Bhagavan uvaacha

kutastva kashamalam-idam vishame sam-upasthitham
anaarya-jushtam aswargyam akirteekaram Arjuna || 2 ||

The Lord said, from where has this dangerous situation, this dejection come upon thee, un-Aryan like, heaven-excluding, disgraceful O Arjuna?

High principles, righteousness, noble deeds in thought and action were characteristic of the Aryans.

Arjuna therefore was displaying very un-Aryan like behavior, according to Lord Krishna. Krishna is surprised at this behavior because he has known Arjuna for years and knew that his behavior was quite in contrast to his usual noble and courageous nature. Arjuna was not a coward by any stretch of the imagination. Then what was his problem? For Arjuna, it was not that there was a clear case of choosing between good and evil; there would have been no confusion in that case. As we shall see

later, he was torn between his love for his teachers and elders and his duty as a kshatriya.

klaibyam maa sma gamah paartha naitat tvayy upapadyate
shudram hrudaya daurbalyam tyaktvo-uttishta paramtapa || 3 ||

Yield not to impotence, O Partha! It does not suit you. Cast off this mean weakness of the heart.

Stand up O *scorcher of foes* (Paramtapa).

Klaibyam indicates the mental attitude of someone who is not man enough to display manly courage and daring nor womanly enough to display the feminine emotional qualities. Here Krishna adopts a stern attitude and tries to get Arjuna to shake off his cowardliness. The point is that standing on the other side are people fighting for Duryodhan, who symbolized all that was adharmic. He and his loyalists had tried to burn the Pandavas alive in a wax palace. He had tried to poison Bhima, disrobe Draupadi, and rob the Pandavas of everything that belonged to them. To fight against injustice was the dharma of every kshatriya. So Krishna is impatient and chastises Arjuna for his tears.

Also, when the devotee's intellectual powers have weakened and he succumbs to desperate tears, the Lord showers His grace, but starting in a stern manner, and burns away the devotee's negative tendencies.

Arjuna uvaacha

katham Bheeshmam sankhye Dronam cha Madhusudana
Ishubhi pratiyotsyaami poojarhaav Arisoodana || 4 ||

How, O Madhusudhan, shall I fight with arrows in battle, against Bhishma and Drona, who are fit to be worshipped, O destroyer of enemies (Arisoodana)?

Despite Krishna's impatient words, Arjuna is still submerged in his grief and confusion. He again comes up with reasons for why he should not fight. Bheeshma, his grandsire, and Drona, his teacher, have taught him everything he knows. They are great men worthy of respect. How was he to shoot arrows towards them? The term "*poojarha*" meaning worthy of worship is used for

Bheeshma and Drona. To fight is my duty, but to worship my teachers is also my natural instinct. Thus Arjuna is in a dilemma. Here he is considering the situation on an individual basis, his ego thinking that he, the kshatriya and a famous warrior/archer, is pitted against great people. What he forgets is that this is a war of dharma and adharma and not of individuals. In contrast Bheeshma and Drona were also in a similar situation; they were faced with sons, grandsons, and students whom they loved dearly. But they were not confused as Arjuna because they knew that they were fighting for Kurukshetra and not as individuals. Here again, it is shown that the more we identify ourselves with our small "I", the more we are caught in our own perceptions of the world, and the resulting problems and confusions.

Gurunahatwa hi Mahaanubhaavaan
shreyo bhoktum bhaikshyam-peeha loke |
hatvaartha-kaamaams tu Gurun ihaiva
bhunjiya-bhogaan rudhira pradigdhaan || 5 ||

Better it is to eat the bread received through begging than to kill the most noble of teachers. If I kill them, all my enjoyments and pleasures in this world will be stained by their blood.

Here again Arjuna tries to argue against doing battle with the revered elders, killing whom they would not be able to enjoy either the kingdom or wealth because everything would carry the bitter memories of the blood spilled in the war.

Swami Chinmayananda says that once we misread a situation, emotions cloud our understanding and we too act as Arjuna in our lives.

|| Hari Om ||

TO BE CONTINUED.....

ONAM

സമ്പാദനം / ക്രോഡീകരണം: വള്ളുവനാടൻ (Valluvanadan)

വീണ്ടും വസന്തത്തിന്റെ വിശേഷഭേരി. പൂക്കളും മേടുകളും കാടുകളും ഗ്രാമങ്ങളും മനുഷ്യമനസ്സും വസന്തകൃത്യവിന്റെ ആഗമനത്തോടെ പൂത്തുലയുന്നു. സൗവർണ്ണമായ ഓണസ്മൃതികളുടെ നനുത്ത ഗന്ധവുമായി ചിങ്ങമാസം എത്തിക്കഴിഞ്ഞു.

‘കാണം വിറ്റാലും എന്നും മലയാളിക്ക് ഓണമുണ്ണണം’ എന്തെല്ലാം മാറ്റങ്ങൾ ജീവിതശൈലിക്ക് സംഭവിച്ചാലും മലയാളികളുടെ മനസ്സിൽ മങ്ങാതെയുണ്ട് ഒരു തുണ്ടു നിലാവും, ചിരിയ്ക്കുന്ന തുമ്പക്കളവും മലയാളയുടെ ത്യാഗശീലനായ ഒരു തമ്പുരാന്റെ സുവർണ്ണകാലവും! സമ്പത്സമൃദ്ധി നിറഞ്ഞ ഓണം കഥകളുടെ കലവറയാണ്. ചരിത്രത്തിന്റെയും. എന്തെല്ലാം കഥകൾ! ഓണത്തിന്റെ ചരിത്രം, ഐതിഹ്യം, ഓണത്തപ്പനാർ? അത്തച്ചമയമെന്ത്? ഓണത്തെക്കുറിച്ച് ഒരുപാട് കാര്യങ്ങൾ....

ഓണ ഐതിഹ്യത്തിൽ വാമനമൂർത്തിയേക്കാൾ ഉയർന്നു നിൽക്കുന്ന വ്യക്തിത്വമാണ് മലയാളിയുടെ മനസ്സിൽ ദ്രാവിഡ രാജാവായ മഹാബലിയുടേത്. ആ മഹാത്യാഗത്തിന്റെ കഥ.

ദശാവതാരങ്ങളിൽ മനുഷ്യന്റെ ബോധതലം ഉരുത്തിരിയുന്ന പ്രാകൃതാവസ്ഥയെയാണ് വാമനൻ പ്രതിനിധീകരിയ്ക്കുന്നത്. വാമനാവതാരം സംഭവിച്ചത് രണ്ടാമുഗമായ ത്രേതായുഗത്തിലാണ്.

ഐതിഹ്യം

അസുരരാജാവായ മഹാബലി തന്റെ തപസ്സും ജ്ഞാനവും കൊണ്ട് ദേവന്മാരെപ്പോലും അതിക്രമിച്ചു. മഹാബലിയുടെ ഔന്നത്യത്തിന് മുമ്പിൽ സ്വർഗ്ഗലോകം പോലും തുറന്നുകൊടുക്കേണ്ടതായി വന്നു. ദൈത്യരാജാവിന്റെ മഹത്വം ദേവന്മാർ നിരാശ നിറഞ്ഞ ഹൃദയത്തോടെ അംഗീകരിച്ചു. തന്റെ പൂർവ്വികരായ അസുരരാജാക്കന്മാരിൽ നിന്നും വ്യത്യസ്തനായിരുന്നു മഹാബലി.

മഹാബലിയുടെ പൂർവ്വികരായ ക്രൂരഅസുരരിൽ നിന്നും മഹാവിഷ്ണു അതിന് മുൻപുള്ള അവതാരങ്ങളിൽ ഭൂമിയേയും മറ്റു ലോകങ്ങളേയും കാത്തു രക്ഷിച്ചിട്ടുണ്ട്. ഹിരണ്യകശിപുവിനെ നേരിട്ട നരസിംഹാവതാരം ഹിരണ്യാക്ഷനെ എതിർത്ത് തോൽപ്പിച്ച വരാഹാവതാരം എന്നിങ്ങനെ. ഹിരണ്യകശിപുവിന്റെയും ഹിരണ്യാക്ഷന്റെയും പ്രഹ്ലാദന്റെയും പിൻതലമുറക്കാരനായിരുന്നു മഹാബലി.

മഹാബലിയുടെ ഗുണബലം കണ്ട് ഭയന്ന ദേവന്മാർ ദേവമാതാവായ അദിതിയോട് സങ്കടം ഉണ്ടാർത്തിച്ചു. ‘മഹാബലിയുടെ സഭഗുണങ്ങൾ കുറഞ്ഞ, അഹങ്കാരം വർത്തിയ്ക്കുന്ന കാലമാകട്ടെ’ എന്ന് തന്നോട് സഹായമഭ്യർത്ഥിച്ച അദിതിയോട് മഹാവിഷ്ണു അറിയിച്ചു. അധികാരപ്രമത്തര മഹാബലിയുടെ പുണ്യത്തെ ക്ഷയിപ്പിച്ച് തുടങ്ങി.

സൃഷ്ടാവിനേക്കാൾ ഉയർന്നവനാണ് താൻ എന്ന തോന്നൽ മഹാബലിയുണ്ടായി. ഈയവസരത്തിൽ, മഹാവിഷ്ണു അദിതിയുടേയും കശ്യപന്റെയും മകനായി ജനിച്ചു. മഹാബലി ഒരു മഹായാഗം നടത്താൻ തീരുമാനിച്ചു. അതിതേജസ്വിനായ ബ്രഹ്മചാരി രൂപത്തിൽ വാമനൻ മഹാബലിയുടെ യാഗഭൂമിയിൽ എത്തിച്ചേർന്നു. തന്റെ ജ്ഞാനവും സാന്നിധ്യവും കൊണ്ട് വാമനൻ മഹാബലിയുടെ ഹൃദയം കവർന്നു. തന്നോട് എന്ത് ഭിക്ഷ വേണമെങ്കിലും ആവശ്യപ്പെട്ടുകൊള്ളാൻ മഹാബലി ബാല

ബ്രാഹ്മണനോട് പറഞ്ഞു.

തരിക മൂന്നടി മണ്ണെനിക്ക്...

‘സാധനയനുഷ്ഠിതാവോ മൂന്ന് ചുവട് സ്ഥലം തരിക’യെന്ന വാമനന്റെ ആവശ്യം കേട്ട് മഹാബലി അത്ഭുതം കൂറി. ഇത്ര ചെറിയ ആവശ്യമോ? കൂടുതൽ ഭൂമി, സമ്പത്ത്, ഗോക്കൾ, രാജധാനി പോലും ചോദിക്കുവാൻ മഹാബലി ആവശ്യപ്പെട്ടു.

‘മൂന്നടി മണ്ണ് മാത്രം തരിക’ എന്ന വാമനന്റെ അപേക്ഷയ്ക്ക് മഹാബലി വഴിപ്പെട്ടു. തീർത്ഥം തളിച്ച് ദാനം ചെയ്യുവാൻ ഒരുങ്ങുന്ന മഹാബലിയ്ക്ക് മുമ്പിൽ ആകാശത്തോളം വാമനൻ വളർന്നു നിന്നു. ഒരു ചുവട് കൊണ്ട് പാതാളവും രണ്ടാം ചുവട് കൊണ്ട് ഭൂമിയും അളന്നെടുത്ത് മൂന്നാം ചുവടിന് സ്ഥലം കാണാതെയുഴറിയ വാമനന് മുമ്പിൽ സത്യപ്രതിഷ്ഠനായ മഹാബലിയുടെ ശിരസ്സ് താഴ്ന്നു.

ഒരു പാപവുമനുഷ്ഠിതാത്ത വ്യക്തിയ്ക്ക് ഉണ്ടായ ഈ ദുരന്തത്തിൽ വിഷ്ണുവിന് മനസ്സാപമുണ്ടായി. തന്റെ കാൽ മഹാബലിയുടെ ശിരസ്സിൽ പതിയുന്നതിന് മുൻപ് ‘എന്ത് വരം വേണമെന്ന്’ വാമനമൂർത്തി ചോദിച്ചു. ‘നിരന്തരമായ വിഷ്ണുഭക്തി’യാണ് മഹാബലി ആവശ്യപ്പെട്ടത്. അതുകൊണ്ട് തൃപ്തി വരാത്ത മഹാവിഷ്ണു വിണ്ടുമൊരു വരം ചോദിക്കുവാൻ ആവശ്യപ്പെട്ടപ്പോൾ ‘വർഷത്തിലൊരിക്കൽ എന്റെ പ്രിയ പ്രജകളെക്കാണാൻ വരാനുള്ള അനുവാദമാണ് മഹാബലി ആവശ്യപ്പെട്ടത്.

ശ്രേഷ്ഠനായ രാജാവ് ലോകം കണ്ടതിൽ വെച്ച് ഏറ്റവും നീതിമാനും സത്യസന്ധനും ശ്രേഷ്ഠനുമായ രാജാവായിരുന്നു മഹാബലിയെന്ന് പുരാണങ്ങൾ പറയുന്നു. ഓണത്തിന് പ്രജകളെ കാണാൻ മഹാബലിയെത്തുമ്പോൾ മനോഭൂഖമുളവാക്കുന്നതൊന്നും അദ്ദേഹം ദർശിക്കരുതെന്ന് മലയാളികൾ ആഗ്രഹിക്കുന്നു. എല്ലാ ദുരിതങ്ങൾക്കുമവധി കൊടുത്ത്, മലയാളികൾ ഓണമാഘോഷിക്കുന്നതിന് കാരണവും അതാണ്. ‘കാണം വിറ്റും ഓണമുണ്ണണം’ എന്ന പ്രയോഗത്തിന്റെ അടിസ്ഥാന വികാരവുമിതാണ്.

ഈ യുഗത്തിലെ ഇന്ദ്രന്റെ സ്ഥാനം ഒഴിയുമ്പോൾ അടുത്ത ഇന്ദ്രനായി അവരോധിക്കപ്പെടാനുള്ള അനുഗ്രഹവും വിഷ്ണു മഹാബലിയ്ക്ക് നൽകിയിട്ടുണ്ട്. മൂന്നടികൊണ്ട് ലോകമളന്നതിനാൽ വാമനന്, ‘ത്രിവിക്രമമൂർത്തി’യെന്നും പേരുണ്ട്.

കൃഷ്ണാവതാരത്തിന് മുൻപ് വാമനൻ മാത്രമാണ് ‘വിശ്വരൂപം’ കാണിച്ചിട്ടുള്ളത്.

ചരിത്രത്തിലെ ഓണം

ചിങ്ങമാസത്തിലാണ് ഓണത്തിന്റെ വരവ് പണ്ട് ചോതിനക്ഷത്രം പിറക്കുമ്പോഴെ ഓണനെല്ലു പുഴുങ്ങിത്തുടങ്ങും ചോതിയിൽ ചോദിക്കാതെ നെല്ലെടുത്ത് പുഴുങ്ങണമെന്നാണ് ചൊല്ല്. നെല്ലിന് മാത്രമല്ല ഒന്നിനും ക്ഷാമം പാടില്ലാത്ത കാലമായിരിക്കണം ഓണം. സമ്പദ് സമൃദ്ധി എല്ലാ തലങ്ങളിലും ഐശ്വര്യത്തിന്റെ കതിരൊളി വീശുന്നുവെന്നാണ് ഓണക്കാലത്തിന്റെ സവിശേഷത.

മനുഷ്യന് മാത്രമല്ല ഇത് ആനന്ദത്തിന്റെ നാളുകൾ. പ്രകൃതിയും വസന്തത്തിന്റെ വരവോടെ ആകെ മാറുന്നു. തീക്ഷ്ണമായ സൗന്ദര്യത്തോടെ വൃക്ഷങ്ങളും ചെറുപൂൽനാമ്പുകൾ പോലും പ്രത്യേക സുഗന്ധം പരത്തുന്നു. ഓണവെയിലിന്റെ തെളിച്ചം മറ്റൊരിയ്ക്കലും കാണില്ല. നിലാവിനും കൂളിയാണ് വെളിച്ചം. എല്ലാറ്റിനും ആകർഷണീയത കൈവരുന്നു. പ്രകൃതി സ്വച്ഛമാകുന്നു.

കേരളത്തിൽ ഓണം എന്നുമുതൽ

എന്ന് മുതലാണ് കേരളത്തിൽ ഓണാഘോഷമാരംഭിച്ചതെന്നതിന് വ്യക്തമായ തെളിവുകളില്ല. കൊല്ലവർഷം 36ലെ സ്ഥാണുരവിയുടെ തിരുവറ്റാശാസനത്തിലെ പരാമർശമാണ് ഇക്കൂട്ടത്തിലേറ്റവും പുരാതനം. കൊല്ലവർഷം രണ്ടാം ശതകത്തിലെ തൃക്കാക്കര ക്ഷേത്രത്തിലെ രേഖ, കൊല്ലവർഷം മൂന്നാം ശതകത്തിൽ ചേന്നൻ കേശവനൊന്നൊരു വിഷ്ണു ഭക്തൻ ശ്രീവല്ലഭ ക്ഷേത്രത്തിൽ ഓണച്ചെലവ് നടത്തിയതിന്റെ രേഖ, എ. ഡി. ഒമ്പതാം ശതകത്തിലെ പല ശാസനങ്ങൾ എന്നിവ ഓണത്തെക്കുറിച്ച് സൂചനയുണ്ട്. ചന്ദ്രോത്സവം, ഉണ്ണുനീലി സന്ദേശം തുടങ്ങിയ കൃതികളിൽ ഓണത്തെക്കുറിച്ച് പരാമർശമുണ്ട്.

മലബാറിൽ ഓണം ആണ്ട് പിറപ്പിനെ സൂചിപ്പിക്കുന്ന ഒരാഘോഷമായിരുന്നു ഒരിയ്ക്കൽ എന്ന് മലബാർ മാനുവൽ പറയുന്നു. ചിങ്ങമാസത്തിലെ ഓണം നാളിലായിരുന്നു ചേരമാൻ പെരുമാൾ ഇസ്ലാം മതം സ്വീകരിച്ച് മക്കയിലേയ്ക്ക് യാത്രയായതെന്നും ആ യാത്രയുടെ സ്മരണയ്ക്കാണ് ഓണാഘോഷമെന്നും പ്രസ്താവനകളുണ്ട്.

അത്തം മുതലൊരുങ്ങണം

ഓണാഘോഷങ്ങൾ അത്തം മുതലാരംഭിയ്ക്കുകയായി. ചാണകം മെഴുകിയ മുറ്റത്ത് പുത്തറയുണ്ടാക്കി, തൃക്കാക്കരയപ്പനെ പ്രതിഷ്ഠിച്ച് പൂജ ചെയ്ത് വായ്ക്കുരവകളോടെ പുവിട്ട് തുടങ്ങും. 'വ്രതചൂഡാമണി' എന്ന ഗ്രന്ഥത്തിൽ എങ്ങിനെയാണ് അത്തച്ചമയം നടത്തേണ്ടതെന്ന് വ്യക്തമായി പറയുന്നുണ്ട്.

ഗണപതി, ശക്തി, ശിവൻ, ബ്രഹ്മാവ്, പപ്രപ്രാണൻ, ഷണ്മുഖൻ, ഗുരു, ദിക്പാലകൻ, ഇന്ദ്രൻ, വിഷ്ണു എന്നിങ്ങനെ യഥാക്രമം 1 മുതൽ 10 വരെ നിലകളിൽ ദേവതകളെവേണം സങ്കല്പിയ്ക്കേണ്ടത്. അതിരാവിലെ കൂട്ടിച്ച് വന്ന് പുവറുത്ത് മുറ്റത്ത് ഗണപതിയുരുളയുണ്ടാക്കി പൂജിച്ചശേഷം 1ാം ദിവസം 1ാം നിലയെന്നമട്ടിൽ പുവിട്ട് തുടങ്ങണം. 10ാം ദിവസം വീട്ടിലെ കന്യകയുടെ മുറച്ചെറുക്കൻ വീല്ല്യം അമ്പുമായി വന്ന് അട എയ്യുന്നതോടെ പൂക്കളമഴിച്ച് തൃക്കാക്കരയപ്പനെ നദിയിലേയ്ക്ക് ഒഴുക്കുകയോ മാറ്റിവെയ്ക്കുകയോ ചെയ്യുന്നു. പുവട്ടികളും പുവിളികളും മലയാളികളുടെ ഓർമ്മകളിലേയ്ക്ക് കുടിയേറിക്കഴിഞ്ഞുവെങ്കിലും ചില ഉൾനാടൻ ഗ്രാമങ്ങൾ ഇപ്പോഴും അത്തച്ചമയം പഴയമട്ടിൽ കൊണ്ടാടുന്നുണ്ട്.

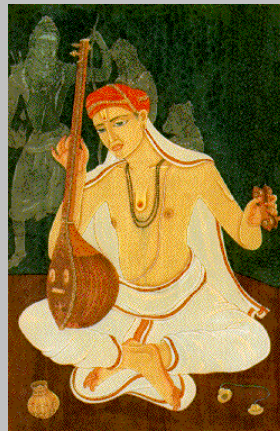
ഓണം ക്ഷേത്രോത്സവം?

മധുരയിൽ വാമനന്റെ ഓർമ്മയ്ക്കായി ഏഴ് ദിവസത്തെ ആഘോഷം നടത്തിയിരുന്നു. അതിന് ഇന്നത്തെ ഓണാചാരങ്ങളുമായി വളരെ സാമ്യമുണ്ടായിരുന്നു. ശ്രാവണ പൗർണമി നാളിലായിരുന്നു ആഘോഷമെന്ന് മാത്രം. ഓണത്തല്ലിന്റെ പേരിൽ ചേരിപ്പോർ എന്നൊരു ആചാരവും മധുരയിൽ ഉണ്ടായിരുന്നുവെന്ന് മാകുടി മരുതനാർ എഴുതിയ മധുരൈ കാപി എന്ന കാവ്യത്തിൽ പരാമർശിയ്ക്കുന്നു.

ഓണം തമിഴ്നാട്ടിലും കേരളത്തിലും ക്ഷേത്രാചാരമായിരുന്നു. തൃക്കാക്കരയിൽ മുവ് 28 ദിവസത്തെ ഉത്സവമായിരുന്നു. കർക്കിടകത്തിലെ തിരുവോണം മുതൽ ചിങ്ങത്തിലെ തിരുവോണം വരെ ആഘോഷമുണ്ടായിരുന്നു. ഇത് പിന്നീട് ഇല്ലാതെയായി. കേരളത്തിലിത് പത്തു ദിവസത്തെ ഉത്സവമായി ചുരുങ്ങി. എങ്കിലും കർക്കിടകത്തിലെ ഓണം കുട്ടികളുടെ ഓണമായി പിള്ളേരോണമായി ആഘോഷിയ്ക്കാറുണ്ട്.



Saint Thyagaraja
PS Vinod



*"O Mind! In the great kolakala (turbulence) of the three worlds created
by the play of the Lord whom Thyagaraja adores,
Rama Bhakthi is the empire of those who attain enjoyment of it"*

Saint Thyagaraja and his two illustrious contemporaries Muthuswamy Dikshitar and Shyama Sastrigal are called the Trinity of the classical South Indian Music. Saint Thyagaraja stands out in imperishable memory as the composer of countless krithis in a rich variety of common and rare ragas. Sri Thyagaraja's music came to be widely appreciated for its charm and grandeur, spiritual

fervour and transcendental sublimity. Rama Bhakthi and Nadopasana are the two cardinal features of the Music of Saint Thyagaraja. In fact, they were synonymous to him. *"Is there a sacred path than music and bhakti?". "O Mind, salute the gods of the seven notes". "The knowledge of music, O Mind, leads to bliss of Union with the Lord"*. Music was to him the meditation on the Primordial Sound: *"I bow to Sankara, the embodiment of Nada, with my body and mind. To Him, the essence of blissful Samaveda, the best of the Vedas, I bow. To Him who delights in the seven swaras born of His five faces I bow"*.

His birth:

Saint Thyagarajar was born in Tiruvarur in the Thanjavur District on 27th Chaitra, Sravast, a Sukla Saptami corresponding to 4th May, 1767 according to one tradition and 1759 according to another tradition and named after the presiding deity (Lord Thyagaraja) of that temple town. The name THYAGARAJA means the 'Prince of Renunciation'. Thyagarajar was born as the third son of Ramabrahmam whose family profession was story telling (Katha Kalashepam) and a



distinguished exponent of Ramayana who was patronised by the King of Thanjavur. His mother was Seethamma, the daughter of the asthana vidwan Veena Kalahastayya.

Rama Bhakthi Samrajyam

The literal meaning of the term Samrajyam is 'an empire' and the ruler of the Samrajyam is called an emperor. In the music world Thyagaraja is considered as the emperor who ruled the Samrajya of Rama Bhakthi.



The Home where Thyagarajar lived



The greatest treasure Saint Thyagarajar created not only for himself but also for the entire mankind, is the Bhakti Saamrajyam. The Bhakti Thyagaraja commenced from the very name, love towards chanting of tarakanamam i.e. Rama nama, ardent love to recite, repeat and visualize the lord's form, the physical beauty of the lord, experience his physical presence, praise his virtues, the rupa and the gunas of Sri Rama, so by reciting and singing his glory, by worshipping his divine feet, serving him as a servant, moving with him as a friend and ultimately treating him as the supreme and surrendering to him. So at every stage the personal attachment of the saint composer exhibits the '*Aatmanubhavam*.' His compositions are full of emotional experience.

Saint Thyagaraja of Tiruvarur renounced the material world and established a mighty spiritual empire through his compositions, which were deeply rooted with the concept of Rama Bhakti. This Bhakti Saamrajyam with the foundation of Rama Nama has developed into a strong edifice in which Thyagaraja eternally rules as an unparalleled spiritual emperor in the domain of the music world.



Thyagaraja, the king of renunciation as his name suggests, had renounced everything except Bhakti and the naada yoga and true devotion to the lord. This deep-rooted passionate love and adoration of Sri Rama has given him many times the true happiness of perceiving the supreme lord and this state of realization of supreme bliss or Mukti is incomparable and inexplicable which he attributes as Brahmananda. This ecstatic state, which he has accomplished, is by visualizing Sri Rama through his Bhakti or devotion. All through his life he had been reciting crores and crores of Rama Nama and the lord had granted him his Darshanam thrice during the lifetime of saint Thyagaraja. He had poured out all his emotions with extreme delicacy and dexterity that the depth of devotion prevails over the domain of spiritualism and the musical world. Thyagaraja's religious fervor and devotional

yearnings are reflected in every composition.

He cognized the greatness of taraka mantram Rama – ‘Ra’ taken from **Narayana mantram** and ‘Ma’ taken from **Shiva Panchakshari** - Nama Shivaya mantra. These two letters have the impact of bestowing benign effects on mankind. Thyagaraja had realized the importance of this tarakamantra. His Bhakti Saamrajyam is invincible because of the cementing force for the empire is Ananya Bhakthi of Sri RamaChandra murti.

Thyagaraja visualizes Sri Rama embodying in him all qualities or virtues saguna nirguna, sri kara nirmala, and subha kara. Sri Rama is eternal, **aadi mulam sanaatana santata lokaadhaara, sakala loka naayaka**, who is capable of helping the meek, bhakta vatsala, bhajita paalaka, sri chintamani, bhaagavada priya and so he says that total surrender to his feet will bestow the supreme.

Krithis

The divine feet’s glory is brought out in the Kriti Sri Rama paadama. Here he shows that Bharata, the brother of Rama who worshipped Sri Rama’s Paaduka has been gracious to merge with him. Here he brings out the simple Bhakti, which can give the Jeevaatma the status of merging with the Paramatma. As a true devotee Thyagaraja has enjoyed worshipping the Lord through performing rituals, bhajans, pooja, archana, alankaara, dressing decorating Sri Rama’s idol offering him upachaara, are evidenced from his Kriti Upachaaramu chese, Echerika gaarara, Chetulaara shingaara. All his utsava sampradaya Kritis show the form of devotion, which Thyagaraja followed in his daily, routine. For a layman it would be contemplation but for Thyagaraja it had been reality for he had lived in the close vicinity of Sri Rama.

Saint Thyagaraja had in him the rare combination of Bhakthi (devotion) and Jnanam (the intellect), clubbed with it was the grace of Lord Ramachandra Murthy, which had made him a great personality all over the world. He has created a special place in the realm of music. Though he is believed to have lived in abject poverty, today so many musicians are living and earning their livelihood due to his numerous compositions. The compositions are in Telugu language - the regional language that the common folk could easily follow. In eighteenth century mostly the compositions were in Sanskrit,

which was considered to be the Deva Bhasha. Thus his composition became popular because of its simplicity in expression and depth of Bhavam (aesthetics) and Bhakthi Rasa (Emotional expressions.). He being a singer himself and had set his compositions in perfect Ragam and rhythm (talam), added to their lustre. All his compositions are the culmination of his ecstatic mental state, which he had experienced in the various levels of devotion, like reciting, chanting, singing, visualizing, perceiving the divinity Sri Rama whom he had realized as the 'Supreme Self'. One can trace the depth of bhakthi in its Rakti (full weightage) in his compositions and they embody the highest philosophical ideologies and dogmas expressed in simple and comprehensible medium of Bhakti Sangeetham.

Through his life style saint Thyagaraja had shown the Bhakti Marga i.e., deep devotion through naada and sangitha yoga and proved that if one surrenders to the Almighty by destroying one's ego, Lord Rama showers the choicest blessing on such devotees. The deity Sri Rama and his personality traits had cast a significant influence on the seer's life that he had chosen Sri Rama as his Ishta Devata (the chosen manifested form of Lord Vishnu in the third century.) Out of the ten incarnations of Lord Vishnu Rama's manifested form is full of virtues and bears testimony of the Hero's of the great Epic Age through Ramayana. Thyagaraja swamy had lived with this deity and the deity's associates all through his life. He had never felt that they are imaginative or contemplated mythological characters but perceived their mortal form in many occasions.

Thus all his compositions are based on episodical allusions. Sri Rama is Part and parcel of Thyagaraja's day-to-day life. He had considered all kin of Lord Rama as his own kith and kin. He treats Rama's consort Sita as his mother and Rama as his father brother, friend, Guru and Dhaivam. Hence he had treated Rama as the Supreme self and he had always found Rama as ocean of Mercy. He addresses Him as Karuna Samudra Rama who alleviates the agony of the devotees. He confers not only the material welfare and riches of the mundane world but also the eternal Bliss. The seer pondered on Sri Rama as his friend, a brother, father and a guide and above all his master. He shows his devotion in various gestures as we do to a mortal companion in our day-to-day life.

The yearnings of Thyagaraja to merge with the Parabrahmam has brought the Divinity before him

which we can observe from the joyful mood and with all his compositions can be considered as the ***Thyagopanishad*** as they are full of philosophical truths, the veda-vedanta saram in simplified form. The meaningful compositions when analysed in their right perspective gives the Artha and Bhava in which they were composed, the depth of devotion or the shradda which made the Lord to come in person to fulfil the desires of Thyagaraja. In his composition Bhakthi concept dominates more than the language or the lyrical or sangitha elements in them. Hence the vital role is of Bhakthi in the domain of spiritualism. Adding to the lustre of Bhakthi, he had adorned the kritis with apt Ragam and talam which could have been done only by a nada yogi. He had realised, felt, contemplated, cognized made a grand configuration of his Lord only through Nadam, Swaram and Rasam.



The message of Nadopasana: The meditation of Sri Rama is capable of removing the human sufferings for which he uses the term “Trithapa Rahitha Sapta swara chari. Tri thapa is the anguish experienced by the human being namely Adyathmika, aadhi bhowthika aadhidhiyika which means suffering of mind, corporeal and this would be removed by simple *sangithopasana*. He goes further to give exposition through his composition “Sangitha gnaanamu Bhaktivina Sanmaargamu Galada” the excerpt of the anupallavi of the composition are as under:

***Nyaaya Anyaayamu Telusunu Jagamulu Maaya maya mani Telusunu durguna
Kayajaadi shadripula Jeyinche Kaaryamu Telusunu***

Thyagaraja confirms that Rama Bhakthi empowers in one to distinguish between right and wrong, the fact and fiction, the eternal and delusion. Bhakthi elevates the soul from the lower mundane delusions of kaama, kroda, lobha, moha, mada and matsarya and enables the human form to realise Supreme Bliss.

He has composed a very beautiful Kriti in Ragam Dhanyasi

“Sangita Sastra gnanamu Saarupya Sowkya Dhaname manasa”

.....Prema Bhakti sujana Vaatsalyamu Srimad Raama vara Katakshamu”

In this verse he is trying to establish the fact that with Sri Rama's Grace and benedictions and proper unity of body and mind, if one tries to attain the lord by true meditation, i.e. Bhakthi with Rakti, The lord would concede both material and eternal bliss, which Thyagaraja points out as Saarupya Sowkya Dhanam.

In another composition:

***“ama neepai thanaku prema boduManasu neepadamunee
koravinunee peerulakee noorura tanapai idi nee karuneera dinamu
eeveyanimaatalu tanapai anaga ivina bhusanamulu”***

In this he portrays that his mind is always immersed in the divine thought of Sri Rama, which he considers as the real treasure of his life. He has not remembered the Lord only at the time of his adversity but even when he is experiencing joy or material prosperity his mind is in the divine thought although his physical form experiences the mirth and joy. Through the following verse he explains the highest philosophical ideal that as a stoic he is not concerned about pain or pleasure but he has longing only in realising the Absolute or the Parabrahmam. The verse is as under:

***Bhoghanu Bhavaulandu Baguga Buddhi nee endu
Thyagarajuni hridaya mandu vageesa nanda mandu”.***

Another significant contribution of Thyagaraja is his Prahlaada Bhakti Vijayam and the Nauka Charitham. These are the natya natakam and shows how far the composer was influenced by the

Bhakti concept. The devotion of Prahlada a true devotee of Lord Hari (Maha Vishnu) his staunch faith in lord Hari could give him strength to face the demoniac father Hiranya Kasipu and this is due his strong convictions that Lord would rush to rescue his devotee or Bhakta and save them from their foes be it a demon. Similar is the episode of Nauka Charitham in which the Gopis go in a ferry with Lord Krishna enjoying their ride, but at that time there is a hole in the boat, which makes it drown. Now the Gopis are totally helpless. They now appeal to the lord to rescue them from drowning. Herein The Lord shows them the joy in material happiness is just a delusion and the ultimate Truth is the Surrender to the Divinity and he rescues the living being in all their adversities. In the Composition "Pari Palaya, Paripalaya Paripalaya "Thyagaraja asks the Lord Raghunatha to protect him by totally surrendering to him.

"Thava Daasoham, Thava daasoham, Thava dasoham Dasarathi"

This is another charming Kriti of the great composer where Thyagaraja says to the Almighty that he is the slave or servant of the Lord Sri Rama, the son of king Dasaratha. He entreats the lord to accept him as a loyal 'Dasan' and his services. Here Thyagaraja shows that he had cognised Sri Rama's true form and this is not his mortal form of Rama but he is the Incarnation of Mahavishnu who had protected the true devotees like Gajendra, Vaali, Jatayu, Prahlada and other sages and munis, and pleads mercy by surrendering himself to the Lord who is expounder of Vedas and Aagamas and he has strong conviction that Rama would protect him in the composition" Paahi mam Hare Mahanubhava

*Raghava Pahi yanutsu needu padamu paadithi
Paahi Rama yanutsu Parama padamu vedithi
Pahi Rama yanuthsu Dhyana parudha nythini
Pahi Thyagaraja vinutha Bhakthudaina"*

In these expressions Thyagaraja expresses the total surrender to the Lord Rama. Thyagaraja had experienced all through his own life and thus the Compositions evidence the Swanubhuthi or self-experience of the bliss of the Grace of the deity Sri Rama on the composer. The sentiment of devotion takes manifold forms, and the main emotion of Bhakti is also made up of a variety of allied feelings, which appear as bellows of the sea and go to strengthen the main emotion. Ways of worshipping the supreme are myriad. Srimad Bhagavata mentions nine important lakshanas (aspects) of devotion.

Narada, in his Bhakthi Sutras, says that though Bhakthi is a single emotion, it takes eleven forms. They are the form of attachment to the several aspects of the Lord as well as attachment to him in different capacities or roles. Of these eleven forms mentioned by Narada, his pupil Prahlada mentions it in the Bhagavata, as we say Puja or Archana, Sakhya, Smarana, Dasya and Atmanivedana. Thyagaraja exemplified all the forms of Bhakti in his compositions expressed richness of Rama Bhakthi.

Janaki Kantha Smarana – Jaya Jaya Rama Rama

Courtesy: Carnatic Classical Music forum; *WORLD MUSIC FORUM*

കൃഷ്ണാ ഗുരുവായൂരപ്പാ!

തിരുവോണമഹിമ

the Significance Onam - compiled by Bindu



Thiruvonam, popularly known as Onam, is the national festival of Kerala, celebrated with pomp and splendor by Malayalees all over the world. Onam is celebrated in the Lunar month of Chingam (August - September), when the star Altair (Thiruvonam) in the constellation of Aquila is on the ascendant. The legendary origin of the festival dates back to the Tretayuga -to the day Vishnu, the sustaining power behind the universe, incarnated as Vamana.

Mahabali (the one with great strength) was born in the Tretayuga as an Asura, Asura being defined as one reveling solely in the material world. Through severe penance Mahabali acquired stupendous powers and became the invincible king of all worlds. He was a benevolent king and it is said that his subjects enjoyed

supreme levels of material comfort and well-being.

മാവേലി നാടു വാണീടും കാലം
മാനുഷരെല്ലാരുമൊന്നു പോലെ
ആമോദത്തോടെ വസിക്കും കാലം
ആപത്തങ്ങൾക്കുമൊട്ടില്ലതാനും
കള്ളവുമില്ല ചതിയുമില്ല
എളുപ്പമുള്ള പൊളി വചനം
കള്ളപ്പറയും ചെറുനാഴിയും
കള്ളത്തരങ്ങൾ മറ്റൊന്നുമില്ല

Poverty and hardship were non-existent and people indulged themselves in endless merrymaking, so much so, that any further pursuit in life was neglected. Spiritual and intellectual evolution came to a stand-still, as the humankind blissfully immersed itself in an ocean of material wealth. To jolt them

Being the pious king that he was, Mahabali frequently conducted Yagas and Yagnas to sustain himself. It was during one of these Yagas, called the Aswamedha, that Vamana, as a young boy seeking alms, approached Mahabali. Delighted at the prospect of pleasing a brahmachari, thereby getting his blessings, Bali egotistically offered the boy anything he wished for in the universe. In response Vamana asked for only that much land as could be measured in three steps by his tiny feet. Even though he felt insulted by the simplicity of the request, Bali readily agreed to it. Sukracharya, the Guru of Asuras, realizing the true nature of Vamana, begged Bali to retract his promise. Mahabali, however, refused to dishonor his word and granted Vamana his wish. Upon this, Vamana grew to gigantic proportions and measured the heavens with one step and the earth with the next. There was no room left for the third step. Humbled and overcome with awe, Mahabali offered his head for Vamana's third step. While his ego slumped, his devotional surrender to the Supreme Self and firm adherence to righteousness even in the face of total annihilation boosted his stature. He was consequently reprieved and graced with an honorable place in Sutala, the world coveted even by the accomplished souls living in heaven. Mahabali was also given the special privilege to visit his subjects once a year. Onam celebrates his annual visit, besides the Lord's incarnation as Vamana. Thus, Onam reminds us not only of those days, when material wellbeing was at its peak, but also of the higher goals in life.

The celebrations start ten days ahead of Onam, and continue, in most places, up to three days

after. The courtyard and surroundings are displayed in every home. Street dances, mock fights and land and water sports are staged, and the whole community takes on an atmosphere of gaiety. The festival reaches a climax on the day of Onam, with a grand reception of Mahabali and the worship of Vamana.



The legend dramatically depicts many tenets of Hindu Philosophy. Mahabali symbolizes the human mind, sporting ego and Rajoguna*. This mind can be overcome by devotion and righteous deeds, thus paving the way for spiritual progress. God's grace alone can transmute one's mortal existence to that of eternal bliss. Mahabali, the mind, devoid of ego and surrendered to the will of the Supreme Self, personified as Vamana, was graced with eternal existence and supreme bliss.

**The three gunas (attributes) of human mind are Satva (the calm and virtuous); Rajas (the agitated and egotistical) and Tamas (the idle and ignorant). The evolutionary process is such that the idle mind progressively gets active and then calm and content. Though a benevolent King well liked by everyone, Mahabali's progress was somewhat stalled at the second stage and the Lord showed him the path to total contentment.*



The pookkalam above is Canadian! Sept. '96. Article compiled by Bindu

Thrikakkara Vamanamurthy Temple

Compiled by Sunil Menon



The Vamanamurthy Temple at Thrikakkara is associated with the Onam festival. It is an ancient temple, located in Thrikakkara near Ernakulam.

This temple celebrates the legend of the origin of Vamana and his conquest of the worlds with his massive Trivikrama form and his placing his foot on Mahabali Chakravarti's head.

A wooden or earthen idol of Thrikkakkarappan is kept on a peedham in front of every home during the last two days of Onam and pooja is conducted. In some places Mathevar or Mahadevar (Shiva) is also worshipped.

There are inscriptions here from as early as the 10th century CE the period of Bhaskara Ravivarma. The inscriptions describe the festivities started from the star of Thiruvonam in the month of Karkatakam and lasted for 28 days till Thiruvonam in the month of Chingam. The last 10 days saw the peak of celebrations. Later the festival was confined to these 10 days beginning from the Atham star in Chingam.

Thrikkakkara or Thirukalkarai, as it was known in the days of the Kulasekharas, was the capital of



Kalkarainadu, a fiefdom under the Kulasekharas, it is believed. It has been glorified by the tamil hymns (Tiruvaimozhi) of Nammalwar, of the 1st millennium CE. Nammalvar, Vaishnava saint and

the author of 'Thiruvaimizhi,' who lived around 9th Century, had sung praises of the temple and the beautiful countrysides surrounding it. It was a important pilgrimage centre for the Sri Vaishnavas, who were slowly gaining ground over Buddhists and Jains. The temple also finds mention in Sukasandesam, an ancient literary work in Malayalam.

Local legends even associate the Kapila theertham with the source of water with which Mahabali Chakravarti symbolically made his offering of land to Vamana.

Deities: The presiding deity here is Vamanamurthy. There are subshrines to Sastha and Mahalakshmi. This temple is characterized by its vritta (circular) vimanam. A Shivalingam in the temple is said to have been held in worship by Mahabali Chakravarti.

Courtesy – Templenet and kala.org.uk

Shree Krishna Janmashtami – Ashtami Rohini

Sunil Menon

(This year Ashtami Rohini is on Sept 14th.)



The festival of Krishna Janmashtami is the celebration of Lord Krishna's birthday. Krishna, the eighth incarnation of Lord Vishnu. He was naughty in his childhood days and proved to be a profound philosopher in his adulthood as illustrated by the Bhagwad Geeta.

The birthday of Krishna falls on the Ashtami of Krishna Paksh (the eighth day of the dark fortnight) in the month of Bhadrapada according to the North Indian calendar and on the Ashtami Rohini day in the month of Chingam in Malayalam Calendar.

Krishna was born at midnight, in the prison of Kamsa, during the middle of a perilous rain and storm.

Kamsa, a despot, was then the king of Mathura. He had imprisoned his father in order to become the king. Devaki was Kamsa's sister and was



married to a noble man Vasudeva. Kamsa one day heard a heavenly voice, saying, " Kamsa, your days of tyranny will soon be over, you will be killed by the eighth child of Devaki." Kamsa got frightened. He immediately imprisoned Devaki and Vasudeva. He did not want to take any chance and killed each and every child of Devaki at birth, until the time came for the delivery of the eighth child. To feel more secured, Kamsa increased the number of prison guards, kept strict vigilance and put Vasudeva in chains. But God had better plans.

At midnight when the eighth child was born, the guards fell fast asleep and Vasudeva's chain fell off his hands and feet. Wasting no time, Vasudeva picked up the newborn Unnikrishna, and carrying him in a basket, he started towards Gokulam. Gokulam was a village of cowherds, located across the Yamuna river, where his friend Nanda lived. It was a night of continuous pouring from the sky. When Vasudeva reached the bank of river Yamuna, the river was in spate. The wind and storm were blowing wild, and Vasudeva was in a fix.

" Lord, what should I do," said Vasudeva in a hopeless voice. Suddenly a miracle happened, the river parted and Vasudeva could walk over the river bed. Throughout the way Vasudeva and the baby were protected from rain by the hood of the great eternal snake, Vasuki. Finally, Vasudeva reached Nanda's house.

Upon reaching Nanda's house Vasudeva found the mother, Yashoda, and her newborn baby girl in deep sleep. He had no time to think. He quickly exchanged the babies and returned to the prison with the infant girl, while the guards were still asleep.

As soon as Vasudeva entered the prison cell, the door got locked behind him and he was chained again as if nothing happened in between. The guards woke up and heard the cry of the baby. Kamsa was immediately informed and he came running to kill the child. But to his utter surprise he found it to be a girl. Devaki begged for the newborn baby's life from her brother.

" What can a girl do to you Kamsa ? Spare her life, please ! " appealed Devaki, lying at the feet of her brother. The inhuman Kamsa did not pay attention to the appeal. As he was ready to kill the baby by smashing its head on a big boulder, the child slipped out of his hand and flew towards the sky.

At that moment, a heavenly voice was heard, " Kamsa, the one who shall destroy you has arrived. He is in Gokulam."



Next morning, Nanda and his wife Yashoda discovered the boy, left by Vasudeva, lying in the crib. They were a little puzzled but did not want to fuss about it because they might lose the baby. The baby was of dark complexion, so he was named Krishna.

Kamsa was frightened by the heavenly voice. He immediately sent for Puthana, his wicked maid, and asked her to kill all the babies born on the same day when Devaki gave birth to the baby. Puthana smeared poison on her breast and went around in the

town of Gokul to breast-feed the babies born in the month of Bhadrapada. In the beginning people, out of their goodness, did not suspect Puthana's heinous plans, but as time passed, they found out that all the babies whom Puthana fondled were dead. They began to search for Puthana. In the mean time Puthana reached Nanda's house and lovingly asked Krishna's mother, Yashoda, to give the baby to her to love and fondle. Yashoda gave the baby and, without any suspicion, went on with her daily chore.

Suddenly there was a loud shriek. Everyone came running to the courtyard and found to their surprise the dead body of Puthana lying on the floor while Krishna was smiling and kicking. People now knew that Krishna was not an ordinary boy. Yashoda happily picked up Krishna and felt safe.

Krishna grew in Yashoda's house until he reached his teens. He later challenged Kamsa and killed him. Then he released his grandfather Ugrasena and reinstated him to his throne. He respected and loved both his own parents, Vasudeva and Devaki, and his adopted parents, Nanda and Yashoda.



The festival is celebrated for two days in many places; on the day when Krishna took birth in the prison of Kamsa at Mathura and also on the following day to commemorate Krishna's presence in the house of Nanda and Yashoda at Gokulam. Ardent devotees pray at the middle of the night celebrating Krishna's birth on the first day. Children join the celebration on the next day with worship (puja) and sweets (prasaad).

Ashtami Rohini is observed as a day of fasting (vratham) by many devotees of Lord Krishna. As Lord Krishna's birth is said to have taken place at mid-night, devotees stay awake and it is only

after performing the traditional poojas at mid-night that they break the fast with prasadam.

A very special day in all Sree Krishna temples especially in Guruvayur. Devaswom itself offer a *niramala* (full of garlands and lamps) on Ashtami Rohini day and thousands of devotees flock in to the temple. Devotees offer Appam and Palpayasam to Guruvayoorappan, these are considered to be Lord's favorite food.

Guruvayur News -

Sunil Menon

Elephant camp turns into spa

Guruvayur: All the 62 elephants of the temple here will now enjoy a month-long rest with the annual restorative treatment for the pachyderms getting underway.

A five-member team of elephant experts under the temple vet T C R Nambiar was busy with their assistants at the sprawling elephant park - 'Punnathur Kotta' - feeding the elephants with a holistic mix of ayurvedic and allopathic medicines and special diets.

To begin with, the elephants have already been categorised into three classes based on their body weight -- 16 of them weigh 4,000 kgs and above, 36 weigh between 3000 to 4000 kgs and 10 upto 3,000 kgs.

The day starts with the mahouts bathing and massaging the elephants. They would then be given various medicines including bio-boost bolus, mineral mixture, multi-vitamin pills, ayurvedic tonic 'chyavana prasam' and digestive powders like 'ashta churnam.' During the season, the elephants would be fed with sumptuous multi-course meals comprising rice and pulses and gallons of water at regular intervals.



"Guruvayur Devaswom is perhaps the only place where such a restorative treatment is given to such a large number of elephants. Over the years, the treatment -- sukha chikitsa in Malayalam -- has proved to be good not just for their physical vigour but also for mental health," temple authorities said.

The Devaswom has earmarked Rs 6.5 lakh for the restorative treatment for the elephants.

Courtesy- Elephant news.

Our Group News

Sunil Menon

Wedding

Our group member and a great devotee of Guruvayoorappan, Shri **Shreehari Pillai** will be getting married to Kumari **Subha** in Guruvayoor temple on August 24th

Best wishes to Shreehari and Subha!
May Guruvayurappan bless them both!



Vaishnavism Discussion:

We are having an active discussion on Vaishnavism and other Hindu philosophies in our group. Sharing of knowledge, discussion and cordial arguments is the right way to explore such subjects. Nyaya is predominantly based on reasoning and logic and therefore is also known as Nyaya Vidya or Tarka Sastra -- "the science of logic and reasoning", and that is the essence of Hindu way of exploring such deep subjects.



Please email your name and a brief introduction to have your personal introduction published in next Navaneetham.

Please email your comments, suggestions & articles for next Navaneetham to

editor@guruvayoor.com

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Times of India – www.timesofindia.com

Srimad Bhagavatham -
<http://blogs.epicindia.com/bhagavatam/great-story-of-bali.html>

Our apologies for those articles & poems we could not publish this time due to space limitations. We will have them published in the forthcoming issues.

കൃഷ്ണാ ഗുരുവായൂരപ്പാ!



Submitted at the lotus feet of Sri Guruvayoorappan by devotees.
Loka Samastha Sukhino Bhavanthu - May God bless everyone.

Om Namo Narayanaya: