



HINDU SWAYAMSEVAK SANGH'S
balagokulam
HINDU DHARMA FOR KIDS, TEACHERS & PARENTS



Syllabus

Year II, Quarter III

Age Group : 9 to 12

Gokulam is the place where Lord Krishna's magical days of childhood were spent. It was here that his divine powers came to light.

Every child has that spark of divinity within. Bala-Gokulam is a forum for children to discover and manifest that divinity. It's objective is to enable Hindu children in US to appreciate their cultural roots and learn Hindu values in an enjoyable manner. This is done through weekly gatherings and planned activities which include games, yoga, stories, shlokas, bhajan, arts and crafts and much more.....

Balagokulam is a program of Hindu Swayamsevak Sangh (HSS).

www.balagokulam.org

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Shloka

सद्गुरुं (sadgurum)

ब्रह्मानन्दं परमसुखदं केवलं ज्ञानमूर्तिं	brahmānandaṁ paramasukhadaṁ kevalaṁ jñānamūrtiṁ
द्वन्द्वातीतं गगनसदृशं त्वमस्यादिलक्ष्यम् ।	dvandvātītaṁ gaganasadrśaṁ tattvamasyādilakṣyam ।
एकं नित्यं विमलमचलं सर्वधीसाक्षि भूतं	ekaṁ nityaṁ vimalamacalaṁ sarvadhīsākṣi bhūtaṁ
भवातीतं त्रिगुणरहितं सद्गुरुं तं नमामि ॥	bhavātītaṁ triguṇarahitaṁ sadgurum taṁ namāmi ॥

Meaning:

I bow to the Sadguru, who is the bliss of Brahman and the bestower of the highest joy. He is absolute. He is knowledge personified. He is beyond duality, (all pervasive) like the sky, and the object of (the great Upanishadic statement) “Thou art That”. He is one. He is aternal. He is pure. He is steady. He is the witness of all thoughts. He is beyond all modifications (of mind and body) and free from the three gunas (sata, raja, tama).

मंत्र (Mantra for chanting)

ॐ गुरु ॐ गुरु ॐ गुरु ॐ	om guru om guru om guru om
जय गुरु सद्गुरु जय गुरु ॐ	jaya guru sadguru jaya guru om

Subhashitam (Words of wisdom)

शीलं परं भूषणम् ।

shIlaM paraM bhUShaNam |

Meaning: Good character is the best ornament.

Amrutvachan

No particular person is indispensable. Men may come and men may go, but the society goes on for ever. With me or without me, the Sangh will continue to work and grow because of its inner necessity and intrinsic worth.

- Shri Guruji

Bhajan

Radhe Shyama He Ghana Shyama
Radha Madhava Mangala Dhama
Jaya Jaya Jaya He Megha Shyama
Megha Shyama Megha Shyama
Jaya Jaya Jaya Brindavana dhama

He Nanda lala He Nanda lala
Gopi Manohara Gokula Bala
Vishwa Vanditha Vijaya Gopala
Veda Vedantha Venu Gopala
Gaana Vilola Raja Gopala
Radha Vallabha Raasa Vilola

Radha Krishna Kunja Vihaari
Murali dhara Govardhana dhari
Shankha chakra Peethambara dhaari
Shankha chakra Peethambara dhaari
Karuna saagara Krishna murari (Radha Krishna)

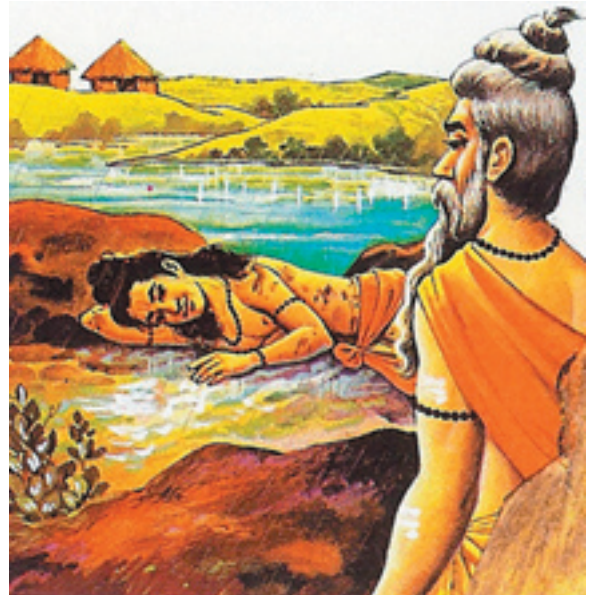


Guru-Shishya Story

Dhaumya Rishi (Sage) and his three disciples

The Guru is the form of the trinity gods Brahma, Vishnu and Maheshwara (Lord Shiva). If one has a Guru then with determination must serve him or her ungrudgingly, selflessly and lovingly. Guru is the abode of all knowledge and wisdom and blesses his disciples with the same. Here is an anecdote from the Mahabharata which illustrates this truth. Long time ago there was a guru named Dhaumya Rishi. He had three disciples who came to him to learn the Vedas. They were Aruni Panchal, Baid and Upamanyu. One day Aruni was asked by the Guru to water his field so that the cereal crop would grow well. The water had to be brought into the field through a canal from a tank which was a little far away. The tank was shallow. Aruni dug the canal, and water started flowing into the field. Then unfortunately, a breach developed in one of the bunds of the canal and the water started draining out and escaping away through the breach, thus stopping the flow of water into the field. Aruni tried his best to fill up the breach by piling up stones, putting sand etc., but could not succeed. The water was going waste and he was worried as to how to get the field filled with water. Then he got an idea; he laid down at the side of the breach, thus blocking it. The water thereby, started flowing into the field. He remained there in the same position so that the field would get water fully.

It was quite late in the night and as the boy did not return home, the Guru was worried as to what would have happened to him, and he came to the field searching for him. He was surprised and felt glad to find the field full of water, which had never happened before, but at the same time, he was worried as Aruni was nowhere in sight. He called out loudly, "Aruni! Aruni!". From the waters of the canal Aruni replied in a feeble voice, "Gurudeo! I am



here." The Guru reached to him and pulled him out. Aruni fell prostrate at the Guru's feet and offered his obeisance to him. The Guru was touched by the boy's unselfish devotion to him and placing his hand on the boy's head, blessed him saying, "May you become proficient and gain mastery in all Vedas and the Shastra." No sooner than the Guru said this, Aruni became fully enlightened and all knowledge dawned on him in a flash.

Baid was asked by the Guru to till the land, sow the seeds, raise the crop and take all care till harvesting was complete and the grains were safely brought home. Baid was working on the field, day in and day out, without wasting a single moment, and sparing no pains. Due to all the labor exerted and pains taken by him, the crop came out very well and yielded a very rich harvest. Baid loaded the grains on the cart and started to drive the cart to the Guru's house. The load was too heavy and the bullock was unable to draw the cart. Baid was also trying to pull the cart along with the bullock. Unfortunately, the bullock got stuck up in the mire on the way and the cart wheels also sank deep down in the mud. The bullock was not able to pull the cart. Baid let the bullock free and started with all his strength to push the cartwheels and make the cart move. In the process, he almost lost his breath and was about to collapse. Dhaumya Rishi was coming to see how Baid was faring with the collection of the harvest. On the way, he saw the heavily loaded cart and Baid. But alas he found Baid tottering on his feet and collapsing almost on the verge of death. The Guru was very much moved with the selfless and steadfast devotion of Baid. He pulled Baid out of the mire and placed his right hand on his head, which immediately revived him. Not only that, Baid received total illumination and enlightenment, and all knowledge dawned on him with the blessing touch of the Guru.

Here's the account of Upamanyu's Guru Seva & Bhakti. Upamanyu was also a very devoted disciple, but he had an habit of over eating. The Guru wanted to curb this habit of his of over indulgence with food. The Guru gave Upamanyu the task of looking after his herd of cattle. Upamanyu used to leave home very early in the morning along with the herd, after eating the little food the Guru gave, for the grazing grounds were far away, and he used to return very late in the evening along with the herd. In the afternoons, he used to beg alms from the houses which were nearby and was having his afternoon food. The Guru finding the boy still fat, asked him what he was eating in the afternoons. The boy told the Guru, that he was begging Bhiksha from the houses near the grazing grounds and was eating whatever food abstained thus. The Guru said he should not eat Bhiksha food, but bring it and give it to him and eat only whatever he (the Guru) gave him. Upamanyu started doing this as the Guru said, but as he was feeling very hungry in the afternoons, he would ask for alms for second time and eat it alone. When Dhaumya Rishi found out, asked him to bring home the second Bhiksha too. Now Upamanyu started drinking the remnants of the milk that

continued to drip from the cow's udders, after the calves had drunk their fill. The Guru prohibited that even. Upamanyu became very much emaciated for the lack of food. Unable to bear the hunger, one day, seeing some milklike sap exude from the plant producing cotton flowers, he drank it. That exudation was poisonous and it affected his eye nerves and made him blind. In the evening, trying to drive the cattle home and unable to find the way due to his lost



eyesight, he fell into a well. As he did not reach home, Dhaumya muni came searching for him calling out his name. When Upamanyu answered the Guru saw his disciple fallen into the well. He pulled him out and was moved by the boy's truthful and implicit obedience to the of Guru, he asked him to chant the invocation mantra to the Aswini Devatas. Upamanyu instantly regained his sight. Not only that, the Guru, through his blessings, endowed him with all the scriptural knowledge and wisdom. Upamanyu became a most renowned Rishi. He became guru to great shishya like Udanka who presided over the Great Serpent Sacrifice of King Janamejaya, which brought even Indra down from the Heaven, along with his throne towards the sacrificial Fire. It is also said that Udanka, soon after completing his discipleship, obtained from Adishesha in Patala, the latter's ear kundalas, and brought and offered them as the Guru Dakshina to his Guru Upamanyu.

The three disciples in the above illustration represent the Three graded Gunas, Tamas, Rajas and Satva. Devotion to Guru will unfailingly take us beyond the Gunas. Gunas transcended, Atma Jnana will shine forth in us. While the Guru's Grace helps us in finally transcending the Gunas, transcending of each one of the three Gunas will take it's own time. Each aspirant progresses at his own pace, which is largely dependent upon the characteristics of nature of his predominant Guna. Upamanyu symbolises Tamo-guna predominantly, and the latter takes longer duration of time to get transcended and sublimated. Baid symbolises Rajo-guna, which could be transcended in a lesser time. Aruni symbolises Satva Guna and it could be transcended but in one day. With devotion, dedication and surrender to the Guru, one becomes Gunatheeta, i.e., one goes beyond the trammels of Maya which alone will enable him to experience his true inner Self.





Bharatiya Nritya (Indian Dances)

Using the body as a medium of communication, the expression of dance is perhaps the most intricate and developed, yet easily understood art form. Dance in India has seeped into several other realms like poetry, sculpture, architecture, literature, music and theatre. The earliest archaeological evidence is a beautiful statuette of a dancing girl, dated around 6000 B.C.

According to Hindu philosophy, the whole universe is the dance of the Supreme Dancer, Nataraja, a name for Lord Shiva, the Hindu ascetic yogi and divine purveyor of destruction of evil.

Origin of Dance in Hinduism

All forms of Indian classical dances owe allegiance to Natya Shastra, regarded as the fifth Veda. Lord Brahma created the Natya Shastra in the beginning of Treta Yug on the request of Indra and other devas as an object of diversion (Kridaniyaka). The Natya Shastra was called the fifth Veda which was open to all, irrespective of caste and creed.

Prior to the creation of the Natya Veda, Brahma entered a yogic trance in which he recalled the four Vedas. He drew taking literature from the Rig Veda, song from the Sama Veda, abhinaya or expression from the Yajur Veda and rasa or aesthetic experience from the Atharvana Veda. It also contains deliberations on the different kind of postures, the mudras or hand formations and their meanings, the kind of emotions and their categorization, not to mention the kind of attire, the stage, the ornaments and even the audience.

When the Natya Veda was ready, the Gods expressed their inability to practise it, and Brahma passed it to Bharata Muni and his one hundred sons who were asked to practice it. The dance was first seen at the Flag Festival of Indra to celebrate the victory of the Devas against the Daanavas.

Shiva learnt the Tandava (masculine) form of the dance, whereas Parvati, his consort learnt the Lasya (feminine) form.

Elements of Bharatiya Nritya (Indian Dance)

a. Abhinaya: Abhinaya is common to all Classical Indian dances and it is the expressional aspect of dance. In contrast to this, Nritta is composed of only pure dance and will feature striking and aesthetic poses, but will have no expressional meaning and symbolism.

b. The Navarasas: The navarasas, or nine emotions, give all dances a completeness that allows the dancer and the audience to experience the full beauty and meaning of the lyrics and the movements they are portrayed by.

These emotions are expressed in the eyes, the face, subtle muscle shifts and the body as a whole. All dance forms are thus structured around the nine rasas or emotions, hasya (happiness), krodha (anger), bhibasta (disgust), bhaya (fear), shoka (sorrow), viram (courage), karuna (compassion), adbhuta (wonder) and shanta (serenity).

c. Mudras: All dance forms follow the same hand gestures or hasta mudras for each of these rasas. The dances differ where the local genius has adapted it to local demands and needs.



Do you know that.....

Bharatiya Nritya (dance) is mainly divided in two categories. Classical and Folk dance. Kathakali, Kuchipudi, Manipuri, Odisi, Bharatnatyam are some examples of classical nritya (dance). Folk dances are generally practiced in rural areas as a part of celebration or entertainment.



Classical Dances of Bharat (India)

Hindu philosophy, legends and classical literature provide the themes of the Indian dance. Classical dance is based on rigid rules and discipline. Indian classical dance is performed in different styles. Few classical dances are described here.

Kathakali: Kathakali is a spectacular combination of drama, dance, music and ritual and is considered to be one of the oldest dance forms in India. Characters with vividly painted faces and elaborate costumes re-enact stories from the Hindu epics, Mahabharata and Ramayana. The language of the songs used for Kathakali is a mix of Malayalam and Sanskrit. The Kathakali show is usually conducted at night and ends in early morning. The actors will be accompanied by percussionists and singers.



A Kathakali actor uses immense concentration, skill and physical stamina, gained from training based on Kalaripayattu, the ancient martial art of Kerala, to prepare for his demanding role. One of the most interesting aspects of Kathakali is its elaborate make-up code. Characters are categorized according to their nature. Extremely angry or excessively evil characters wear predominantly red make-up and a flowing red beard. Forest dwellers such as hunters are represented with a predominantly black make-up base. Women and ascetics have lustrous, yellowish faces.

Kuchipudi: Kuchipudi is a classical dance from Andhra Pradesh, a state of South India. Kuchipudi is the name of a small village in Krishna district that borders the Bay of Bengal and with resident Brahmins practising this traditional dance form, it acquired the present name.

Siddhendra Yogi is said to be the first scholar to give it the current form of dance drama. Bhamakalapam is one of his celebrated compositions. The actors sing and dance, and the style is a blend of folk and classical. Arguably this is why



this technique has greater freedom and fluidity than other dance styles.

The dance is accompanied by song which is typically carnatic music. The singer is accompanied by mridangam (a classical Indian percussion instrument), violin, flute and the tambura (a drone instrument with strings which are plucked). Famous dancers Raja Reddy and Radha are shown in the picture.

Manipuri: Manipuri dance is one of the major Indian classical dance forms, which originates from Manipur, a state in the Northeast state of India.

The traditional Manipuri dance style embodies delicate, lyrical and graceful movements. The aim is to make rounded movements and avoid any jerks, sharp edges or straight lines. In contrast with other Indian dance forms, the dancer's feet should never strike the ground hard as this would interfere with the delicate flow of the body movements. Like the movements of the body and feet, the facial expressions in Manipuri dance should be subtle. The main bases of this dance style are devotion and grace.



The musical accompaniment for Manipuri dance comes from a percussion instrument called the pung, a singer, small cymbals, a stringed instrument called the pena and wind instrument such as a flute.

It was originally only performed in temples and continues to form an integral part of the religious and social fabric of Manipur. The people of Manipur are very religious and are exclusively attached to the Hindu deities Radha and Krishna, who are often the main characters depicted in Manipuri dances. Ras Lila is one such Manipuri dance.

Mohiniattam: The theme of this dance form dance is love and devotion to god. Vishnu or Krishna is most often the hero. The spectators can feel His invisible presence when the heroine or her maid details dreams and ambitions through circular movements, delicate footsteps and subtle expressions. Through slow and medium tempos, the dancer is able to find adequate space for improvisations and suggestive emotions.



The Mohini attam dancer maintains realistic make-up and adorns a simple costume, in comparison to costumes of other dances, such as Kathakali. The dancer is attired in a beautiful white with gold border Kasavu saree of Kerala, with the distinctive white jasmin flowers around a French bun at the side of her head.

Odissi: Odissi, like Mohini attam is also based on the popular devotion to Lord Krishna and the verses of the Sanskrit play Geet Govinda are used to depict the love and devotion to God. The Odissi dancers use their head, bust and torso in soft flowing movements to express specific moods and emotions.

The mudras and the expressions are similar to those of Bharatanatyam. Odissi performances are replete with the lore's of the eighth incarnation of Vishnu, Lord Krishna. It is a soft, lyrical classical dance, which depicts the ambience of Orissa, an eastern state of India and the philosophy of its most popular deity, Lord Jagannath, whose temple is in Puri. On the walls of the famous Puri Jagannath and Konark Sun temple the dance sculptures of Odissi are clearly visible.



Bharatanatyam: It is a traditional dance-form known for its grace, purity, tenderness, and sculptural poses. Today, it is one of the most popular and widely performed dance styles and is practiced by male and female dancers all over India.

Bharatanatyam is the manifestation of the South Indian idea of the celebration of the eternal universe through the celebration of the beauty of the material body. The movements of an authentic Bharatanatyam dancer resemble the movements of a dancing flame. Learning Bharatanatyam normally takes many years before the arangetram (debut).

Bharatanatyam proper is a solo dance, with two aspects, *lasya*, the graceful feminine lines and movements, and *tandava* (the dance of Shiva), masculine aspect. The music is in the Carnatic style of south India and the instruments for Bharatanatyam include, the mridangam (drum), nagaswaram (long black wood pipe horn made from a black wood), the flute, violin and veena (stringed instrument traditionally associated with Saraswati, the Hindu goddess of the arts and learning). The songs and recitals used in Bharatanatyam traditionally are Sanskrit, Tamil, Telugu and Kannada.





Skit - Arjuna and Dronacharya

Characters: Dronacharya - a sage, Drupad - A king, Arjuna - One of the Pandavas, Duryodhan - One of the Kauravas, Narrator. (Bhim, Dushasan if we get more kids)

Narrator: During the Mahabharat period there was a sage named Dronacharya who was also a good archer and an expert in other warfare skills. He was appointed by the Royal family of Hastinapur to teach the young Pandavas and Kauravas the fine skills of archery as well as other warfare skills. Kauravas and Pandavas have finished their education and now it is the time of examination. Dronacharya tries everybody's skill. Now it is Duryodhan and Arjuna's turn.

Scene 1

(**Narrator** - Dronacharya asks Duryodhana to aim at the bird's eye only)

Dronacharya to Duryodhana – (orders) Duryodhana, try to concentrate and aim at the eye of the bird.

Duryodhana - (overconfident!!, garvani) Hu... Guruvarya !, it is a piece of cake for me. You should give me a little difficult task. (Duryodhana tries and fails).

Dronacharya to Arjuna – (orders) Now, Arjuna, try to concentrate and aim at the eye of the bird.

Arjuna – (calmly and with all respect) Yes. Guruvarya!!

(All other students keenly observing Arjuna. Arjuna touches the feet of Dronacharya. Then few seconds he stares at the bird's eye and aims at it successfully).

Other Pandavas - (excitedly !!) Hurray !! Well done Arjuna.

Dronacharya – (happy but not excited) Well done, Arjuna. I was confident that only you could have done this.

Arjuna – (with all respect) This is all because of you, Guruji. I could become such a good archer only with your teaching and ashirwad. (bending to touch dronacharya's feet)

Dronacharya – Arjuna, you have been my best student always. I am proud of you.

Duryodhana - (angrily !!) Hu... Guruji always take Arjuna's side. I could not aim at the eye of bird, but I am still as brave as Arjuna.

Dronacharya – OK Duryodhana ! I will give you a chance to prove your warfare skills.

Arjuna to Dronacharya - Guruji ! Now it is the time to offer you a Dakshina. What do you expect from us as a Dakshina?

Dronacharya to Everyone – My dear Students !, I did not teach you to get any Dakshina. But if you still want to give me something, go and get (capture) king Drupada. He is a king but a bad guy. He has humiliated me as well as other sages.

Duryodhana to Dronacharya - Guruji, give me a chance. I will fight Drupada and capture him.

Dronacharya to Duryodhana – (annoyingly !!) OK Duryodhana, As I promised, I give you first chance to prove your warfare skills. Go and get Drupada. He is also a great warrior... so be careful.

(**Narrator** - Duryodhana and his brothers take their army and fight Drupada... but Drupada defeats them and makes them prisoners. Everyone is shocked. Now Dronacharya tells Arjuna to capture Drupada and rescue Duryodhana)

Dronacharya to Arjuna - (worrying !!) Arjuna, Drupada has captured Duryodhana. This isn't good. I am worrying for Duryodhana and his brothers.

Arjuna - (calmly!) Don't worry Guruji!! (confidently!) With your blessings, I will fight Drupada and teach him a lesson.

Scene 2

(**Narrator** - Arjuna, with his brothers, go to Drupada's kingdom and request Drupada to come with them. Drupada is arrogant).

Arjuna to Drupada - Drupad !!! be a nice guy and come with me !!

Drupada - (arrogant !!) Hu... Who are you? How dare you to enter my kingdom without my permission. Go away.... otherwise I will kill you.

(**Narrator** - Arjuna, with his brothers, fights Drupada. Drupada is on the run. Arjuna is chasing and trying to capture him).

Drupada - (scared !! running!! Murmuring) Oh my god ! Arjuna is going to kill me. Save me from him.

Scene 3

(At last, Arjuna captures Drupada and presents him before his Guru, Dronacharya)

Arjuna to Dronacharya - (brings Drupada before Dronacharya) Guruji !, here is my Guru-Dakshina. As you said... I have captured Drupada.

Dronacharya - (overwhelmed !!) Well done !! Arjuna. You did a great job. You will be the world's best Archer. May god be with you always.

(Everybody, including Duryodhana, hails Arjuna).



-: Exercise :-

Match the Pairs

- | | |
|-------------------------------|--|
| 1) Aruni | 1) Indian Dance |
| 2) Bharatiya Nritya | 2) Dance from Kerala State of India |
| 3) Nataraja | 3) Arjuna's Guru |
| 4) Kathakali | 4) Dance from North-East States of India |
| 5) Manipuri | 5) best ornament |
| 6) Dronacharya | 6) Dhaumya Rishi's disciple |
| 7) Good Character is the | 7) Lord Shiva |

Fill up the blanks

- 1) _____ was Dhaumya Rishi's disciple.
a) Arjun b) Upamanyu c) Ram d) None of these
- 2) Lord _____ is the supreme dancer of the Universe.
a) Vishnu b) Brahma c) Shiva d) None of these
- 3) Odissi (Indian Dance) mostly practiced in _____ state of India.
a) Karnataka b) Kerala c) Orissa d) None of these
- 4) _____ (Indian Dance) mostly practiced in Andhra Pradesh.
a) Manipuri b) Kuchipudi c) Kathakali d) None of these
- 5) _____ learnt archery from _____.
a) Dronacharya b) Hanuman c) Arjuna d) None of these
- 6) _____ learnt archery from _____.
a) Dronacharya b) Hanuman c) Arjuna d) None of these
- 7) _____ is the best ornament.
a) Ring b) Diamond c) ear-rings d) Good Character

Objective Questions

1) Name the three disciples of Dhaumya Rishi.

2) Name at least 4 Indian Dances.

3) What Guru-Dakshina did Arjuna give to Guru Dronacharya?

4) How did Guru Dronacharya test Arjuna's skill in archery?

Questions for research

(Note that the answers to these questions may not be found in this curriculum. It is expected that you get those answers from other sources such as Parents, Shikshaks, Books or Internet)

1) Name the Indian Dances which are not mentioned in this curriculum.

Shloka

गणपती वन्दना (Ganapati Vandana)

वक्रतुण्ड महाकाय	vakratuṇḍa mahākāya
सूर्यकोटिसमप्रभ	sūryakoṭisamaprabha
निर्विघ्नं कुरु मे देव	nirvighnaṁ kuru me deva
सर्वकार्येषु सर्वदा ॥	sarvakāryeṣu sarvadā ॥

Meaning:

O Ganapati, One with a curved trunk, a large body, and a brilliance equal to a crore (10 million) suns! O God, please make all my undertakings free from obstacles always.

मंत्र (mantra - for repetition /chanting)

॥ ॐ गं गणपतये नमः ॥

॥ om gaṁ gaṇapataye namaḥ ॥

Meaning: I bow and pray to you, O Lord Ganesha !

Subhashitam (Words of wisdom)

न कूपखननं युक्तं प्रदिप्ते वहिनना गृहे ।

na kUpakhananaM yuktaM, pradipte vahinana gR^ihe |

Meaning: It is not wise to sink a well after the house is on fire.

Bhajan

Radhe Shyama He Ghana Shyama
 Radha Madhava Mangala Dhama
 Jaya Jaya Jaya He Megha Shyama
 Megha Shyama Megha Shyama
 Jaya Jaya Jaya Brindavana dhama

He Nanda lala He Nanda lala
 Gopi Manohara Gokula Bala
 Vishwa Vanditha Vijaya Gopala
 Veda Vedantha Venu Gopala
 Gaana Vilola Raja Gopala
 Radha Vallabha Raasa Vilola

Radha Krishna Kunja Vihaari
 Murali dhara Govardhana dhari
 Shankha chakra Peethambara dhaari
 Shankha chakra Peethambara dhaari
 Karuna saagara Krishna murari (Radha Krishna)



Bharatiya (Indian) Folk Dance

Folk dances are performed for every possible occasion, to celebrate the arrival of seasons, birth of a child, a wedding and festivals. The dances are extremely simple with minimum steps or movements. The dances burst with verve and vitality. Men and women perform some dances exclusively, while in some performances men and women dance together. On most occasions, the dancers sing themselves, while being accompanied by artists on the instruments. Each form of dance has a specific costume. Most costumes are flamboyant with extensive jewels. Folk dances are more common in the mountaineous regions of India though they are performed everywhere.

While there are numerous folk and tribal dances, they are constantly improvised. The skill and the imagination of the dances influence the performance.

Some Folk Dances:

Dumhal of Kashmir is a dance performed by the menfolk of the Wattal tribe of Kashmir on specific occasions. Rouff is also a folk dance of Kashmir performed solely by women on festive occasions. Rouff displays simple footwork.

All regions of Himachal Pradesh have their own dances. Mostly men and women dance together, close to each other in the formation. In the Kulu valley, the festival of Dussehra is celebrated with great pomp and show. Images of Raghunathji are brought from the different shrines to a central place, and then there is singing and dancing. Dances of the region are collectively known as Natio, though each may be meant for a different purpose. No



festive occasion, including wedding and similar social ceremonies, is complete without dancing.

In Uttar Pradesh there are Rasa Dances that revolve around the early life of Krishna. The most interesting group of dances are the dances of the agricultural community which revolve round the annual seasons and which have a ritualistic and a functional dimension.

Dalkhai of Orissa is performed by women of the Sambalpur tribes at the time of seasonal festivals. The dance is quite vigorous, and is accompanied by a set of particular musical instruments, played by men, of which the drummers often join the dance. Gendi or stilt dancing is fairly common among Gond children of Madhya Pradesh. This is mainly in the rainy season; from June to August. The dancer, who has the balance on the Gendi (stilts) performs it even in water or on marshy surface. The dance is brisk, and ends with a dance in pyramid formation. This is generally confined only to children and the attraction consists in balancing and clever footwork.

Brita or Vrita of West Bengal is one of the most important traditional folk dances of Bengal. This is a vocational dance performed by the barren woman of Bengal who worship in gratitude after their wish is being fulfilled.

Bihu of Assam is the most widespread folk dance in the state and is enjoyed by all, young and old, rich and poor. The dance is part of the Bihu festival, that comes in mid- April, when harvesting is done, and continues for about a month. The participants are young men and girls, who gather in the open, in daytime. The most common formation is the circle or parallel rows.

All folk dances demonstrate, through song and dance, the soul of the ancient culture at its richest. The sense of fun and frolic of the tribal people is seen in many of their dances. If you read carefully the characteristic feature of all the folk dances is the use of the human figure in an erect posture with many movements of the legs and comparatively little use of the torso, and the shoulders. Also these dances are performed in specific formations, most common being circle and are mainly performed during harvest time.





Various Names of Lord Ganesha

Lord Ganesha, the son of Shiva and Parvati, is one of the most popular and beloved of all Hindu Gods and Goddesses. He is the Lord of good fortune, the provider of prosperity and the destroyer of all obstacles. It is for this very reason that His blessings are sought and His grace is invoked when any new task is undertaken, for e.g. taking an examination or job interview, performing a ceremony or starting a new business. Throughout the Hindu culture and India, Lord Ganesha is usually the first icon placed in any new home or abode. He is worshipped all over India and is known by 108 different names. Here we try to take a quick scan at the most popular names by which Ganesha is worshipped and understand their significance and meaning.

Ekdanta (One with a single tusk/tooth)

Lord Ganesha, who has the head of an elephant has only one tusk/tooth and his other tooth is broken. It is believed that he lost the tooth in a battle with a Rakshasha. The Ekdanta or single tooth of Lord Ganesha symbolizes mental determination of the mind. The human mind always proposes two alternatives: i) the good or the fact and ii) the bad or the fantasy. In order to accomplish any task successfully, the mind should be determined and should decide firmly on the correct decision. The Ekdanta or single tooth possessed by Lord Ganesha therefore reminds everyone to have a firm and determined mind and thought process instead of a wavering one.



Lambodara (One with a large belly)

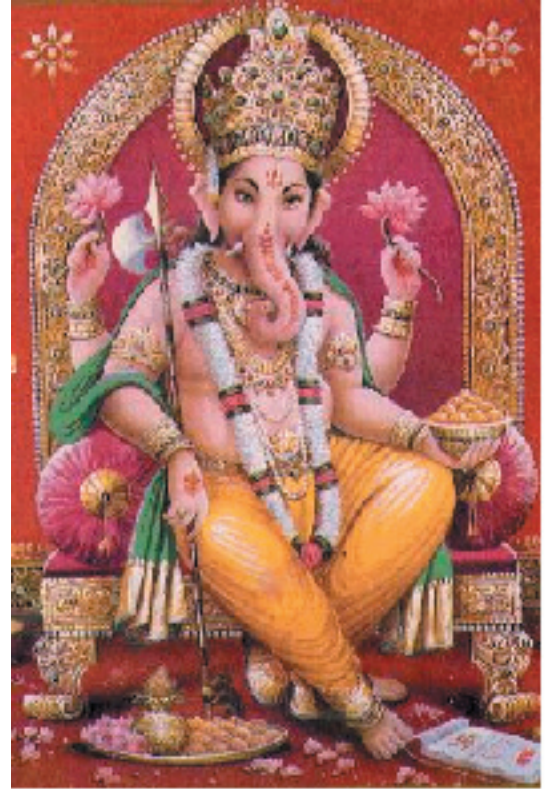
Lord Ganesha has the head of an elephant and a human body with a large belly. His human body has a human heart, which has kindness and compassion for everyone in the world. His big belly signifies that a person must be ready to face all pleasant and unpleasant things that life offers. A person must have a large capacity to undertake all kinds of challenges and experiences in life. The large belly of Ganesha indicates that one should digest all unpleasant things and keep on progressing in life.



Ganapati (Head of the celestial armies or all Ganas)

Ganesha is also known as Ganapati or Head of all celestial armies or Ganas. One of the stories behind how He obtained his elephant head and in the process the name Ganapati, goes as follows:

It is believed that when mother Parvati used to go for her daily bath, there were no attendants or guards to stop anyone from accidentally entering her house. Therefore, she created an idol of a boy out of turmeric paste and infused life into it and this is how Ganesha was born. He was very devoted to his mother and used to obediently follow her orders. She had ordered him to prevent anyone from entering the house. One day while he was standing on guard, Lord Shiva returned from his penance and tried to enter the house. Ganesha stopped him, which got Lord Shiva angry, and they fought a fierce battle. Using his powerful weapon



Trishul (trident), Lord Shiva cut off Ganesha's head and hurled it far away. On seeing her son dead, Parvati became very angry and sad and demanded Shiva to restore her son's life. Shiva, taking Brahma's advice asked his Ganas (followers) to bring the head of the first creature they find whose head was facing north. The Ganas or followers of Lord Shiva found an elephant that was asleep with its head facing north. Hence, they brought the elephant's head to Lord Shiva who re-attached it to Ganesha's body and brought him back to life. He also declared that the boy from that instant would be known as Ganapati and would be worshipped by everyone in the world before beginning any new activity.

The other meaning of the name Ganapati is described as the Lord of wisdom and higher intellect. The word Gana can be split into two parts: Ga->Buddhi or Intellect and Na -> Vaijnaana or Higher Intellect. Pati relates to Lord or Master. Hence the name Ganapati means one who is the Lord of wisdom and higher intellect. As wisdom and higher intellect are found in every human being, Ganapati dwells in each of us in the form of intellect and wisdom. **(continued in the next topic.)**





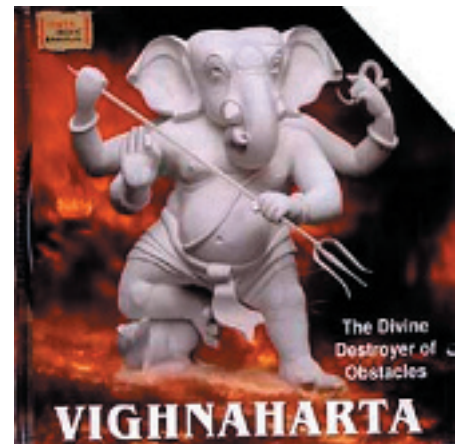
Various Names of Lord Ganesha

Gajanana / Gajavaktra (Elephant headed Lord)

Gajanana or the Elephant faced Lord is also one of the popular names by which Ganesha is worshipped. He has an elephant head with a wide mouth and extremely large ears. The large head of an elephant symbolizes wisdom, intellect and understanding that a person must possess in order to attain perfection in life. The wide mouth represents the natural desire which people must have to live and enjoy life. The large ears signify that a person must be a patient and attentive listener. We must have a great capacity of listening to others, which would help in gathering new thoughts and ideas.

Vighnaharta (Destroyer of all sorrows and obstacles)

The word Vighna means obstacles and harta/hara/Vinashaka means one who destroys all obstacles and difficulties. Hence the words Vighnaharta, Vighnahara or Vighna Vinashaka collectively refer to one who destroys or demolishes all obstacles, sorrows and difficulties. Lord Ganesha is the destroyer of all obstacles and hindrances and is worshipped as the God who bestows good fortune and good luck on all his devotees. It is for this same reason that He is worshipped before undertaking any new task or activity.



Vakratunda / Gajavakra (One with the curved trunk or elephant trunk)

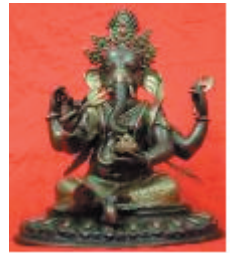
Lord Ganesha, as described earlier possesses the head of an elephant. His trunk is always depicted as curved in all his idols and pictures that we see in temples and everywhere else.



The significance of the curved trunk is Viveka (modesty and politeness). An elephant uses its trunk to push down trees, carry huge logs or for similar heavy tasks. At the same time, it also uses the trunk for minute tasks such as cracking a coconut and eating the soft kernel inside or to break a few small blades of grass. Similarly, Ganesha's curved trunk symbolizes that a person should be ready to undertake any task whether big or small, in order to achieve prosperity and progress. A person should not have any ego and should have the modesty and politeness to deal with all kind of situations in life, which would help him achieve spiritual progress. Ganesha's trunk also symbolizes sensitivity which teaches us to always be alert so that we can sniff and recognize the smallest of problems.

Vinayaka (Lord of All)

The word Vinayaka relates to Lord of All learning (Vidya) and knowledge. It also means one who is knowledgeable. Vinayaka is the Lord of Vidya which is the knowledge of the academics as well as the liberal arts such as music and poetry. Lord Ganesha is also worshipped as the bestower of knowledge, wisdom and intellect to all those who worship Him. This is why He is worshipped as Vinayaka and his blessings are sought by those who are in quest for knowledge or wisdom such as students, learned scholars as well as poets and musicians alike.





Lord Ganesha Wall Hanging

- Material:**
1. Jute fabric cut 9" / 12", rice bag jute is OK,
 2. Felt fabric piece big enough for the image (not bigger than 6" / 8")
 3. Dowel 12", or a bamboo skewer
 4. String, twine or the same jute thread
 5. Sequins, beads, glitter glue for decoration
 6. Tacky glue or hot glue (seek an adult help for this)

Procedure:

1. Trace the image of Lord Ganesha on the felt and cut it out.
2. Take off the weave on the two 12" sides of the jute fabric for about 1" and from the 9" side for 1.5"
3. Fold the other 9" side for about 1" and glue the tip so that you can slide the dowel through it later.
4. Apply a line of tacky glue on the last weave so as to seal it and more threads won't come apart. You have to wait until it dries and then proceed further. Hot glue in this case works faster.
5. Stick the felt Ganesha on the right side (length wise where the fold and the sealing doesn't show) at about the centre and decorate !
6. Now pass the dowel/skewer through the folded end and tie a string to its two ends and the project is ready to be displayed on the wall !



Variation: A kalash or any other Hindu symbol can be used for this project.





-: Exercise :-

Match the Pairs

- | | |
|--------------|---------------------------------|
| 1) Bihu | 1) One with a single tusk/tooth |
| 2) Ekdanta | 2) One with a large belly |
| 3) Ganapati | 3) Indian Folk Dance |
| 4) Lambodara | 5) Parvati |
| 5) Shiva | 6) Trishul |
| 6) Trident | 7) Lord Ganesha |

Fill up the blanks

- Lord Ganesha is known by _____ different names.
a) 25 b) 100 c) 108 d) None of these
- Shiva and Parvati are Lord _____'s parents.
a) Genesha b) Arjuna c) Rama d) None of these
- _____ means of destroyer of obstacles.
a) Ganapati b) Vighnaharta c) Gajanana d) None of these
- _____ and _____ are another names of Lord Ganesha.
a) Arjuna b) Gajanana c) Vakratunda d) None of these

Identify True or False.

- Ganesha is known as Lambodara because HE is elephant headed.
- Lord Ganesha is the ONLY son of Shiva-Parvati.
- Indian dances are categorized as Classical dances and folk dances.
- Lord Ganesha's icon is usually placed first in any new home.

Objective Questions

1) Name at least five names of Lord Ganesha.

2) Name at least two Indian folk dances.

3) Why Lord Ganesha is known as Vakratunda?

4) Describe the story about the birth of Lord Ganesha.

Questions for research

(Note that answers to these questions may not be found in this curriculum. It is expected that you get those answers from other sources such as Parents, Books or Internet)

- 1) List any 10 names of Ganesha which are not mentioned in this curriculum.

Shloka

स्तुति (Praise of the Goddess)

सर्वमङ्गल माङ्गल्ये	sarvamangaLa mAngalye
शिवे सर्वार्थसाधिके ।	shive sarvArthasAdhike ।
शरण्ये त्र्यम्बके गौरि	sharaNye tryambake gauri
नारायणि नमोऽस्तु ते ॥	nArAyaNi namostu te ॥

Meaning:

Oh Gowri, the auspiciousness in everything auspicious, the one who brings goodness, the one who makes all wishes come true, the one who protects, the three-eyed and the Embodiment of Narayana, salutations to you.

मंत्र (mantra - for repetition /chanting)

ॐ नमो भगवते	om namo bhagavate
वासुदेवाय	vāsudevāya

Meaning: Salutations to Bhagvan Vasudeva (Lord Vishnu).

Subhashitam (Words of wisdom)

भद्रं कर्णेभिः शृणुयाम देवाः ।

bhadraM karNebhiH shR^iNuyAma devAH |

Meaning: Let auspicious words always fall on our ears.

Amrutvachan

Man has realised, from his experience, that the success of a great venture, is the result of putting together many small efforts, to produce a powerful force. Similarly, success is secured, even in a work considered to be very difficult, when millions of people gather for an hour every day, in a disciplined and dedicated manner.

- Shri Guruji

Bhajan

Radhe Shyama He Ghana Shyama
 Radha Madhava Mangala Dhama
 Jaya Jaya Jaya He Megha Shyama
 Megha Shyama Megha Shyama
 Jaya Jaya Jaya Brindavana dhama

He Nanda lala He Nanda lala
 Gopi Manohara Gokula Bala
 Vishwa Vanditha Vijaya Gopala
 Veda Vedantha Venu Gopala
 Gaana Vilola Raja Gopala
 Radha Vallabha Raasa Vilola

Radha Krishna Kunja Vihaari
 Murali dhara Govardhana dhari
 Shankha chakra Peethambara dhaari
 Shankha chakra Peethambara dhaari
 Karuna saagara Krishna murari (Radha Krishna)



Stories on Raksha Bandhan

Raksha Bandhan is the second festival that comes in the month of Shravan (August/September). It is observed on the full moon day, purnima. Raksha means protection and bandhan means tie. Raksha Bandhan symbolizes all aspects of protection of the good from evil forces. This is the festival in which there is a chaste bond of love between a brother and a sister.

There are many stories linked to Raksha Bandhan. One of them is the bond between Krishna and Draupadi. During the time of the Mahabharata, Lord Krishna threw his sudarshan chakra at Shishupala in order to punish him for his numerous sins. However, as Lord Krishna hurled the chakra at Shishupala, Krishna cut his own finger. Draupadi immediately tore off a piece from her sari and wrapped it around Lord Krishna's finger, stopping the bleeding. From that moment forth, Lord Krishna promised Draupadi that He would always be with her and that she needed only to call upon Krishna in the time of need. Draupadi gave Lord Krishna one small strand from her sari. In return, Lord Krishna protected Draupadi when she needed it.

On this day, sisters tie the sacred Rakhi string on their brother's right wrists, by extending his wrist forward; he in fact extends the hand of his protection over her. Bali, the grandson of Prahlad, was a mighty demon king. Lord Vishnu was impressed by his devotion and promised him divine protection and immortality till the next eon, when he will be crowned Indra and left Vaikunth (Lord Vishnu's home) to protect him in person! With time, Goddess Lakshmi became restless and came to look for Lord Vishnu. Disguised as a Brahmin woman, she arrived at Bali's palace asked Bali for his protection till her husband returns. The king was happy to oblige and welcomed her into his palace. One day, during the Shravan Purnima celebrations, Goddess Lakshmi tied a thread of colored cotton on Bali's hand, accepted him as her brother and prayed with a pure heart for his protection. Touched by her sincerity, Bali asked her for a boon as a gift from him. Goddess Lakshmi then revealed

herself and asked for Lord Vishnu's return. Bali requested Lord Vishnu to go with Lakshmi, but return later to be near him again. From that day on, each year, during the monsoon, at Purnima, brothers invite their sisters to come home and have a meal with them. The sister prays for his long life, health and prosperity. As a token of this, she ties a rakhi on his wrist.

When a rakhi is tied on the hands of close friends and neighbors it shows signs of happy social life, where every person co-exists peacefully as brother and sister. All members of the community commit to protect each other and the society. A story is told of Alexander's wife approaching his mighty Hindu rival Porus and tying Rakhi on his hand, seeking assurance from him for saving the life of her husband on the battlefield. The great Hindu king, in the true traditional Kshatriya (those who belonged to the brave warrior class) style, responded; as the legend goes, when Porus raised his hand to deliver a mortal blow to Alexander, he saw the Rakhi on his own hand and restrained from striking. This ritual not only strengthens the bond of love between brothers and sisters, but also transcends the confines of the family.

During the middle ages, if a woman tied a Rakhi on the hand of any man, then it became imperative for him, as his religious duty of the highest order, to protect that woman. That man would put his life at stake to protect the honor of that woman. Once, Lord Indra was almost vanquished in a long-drawn battle against the demons. Full of remorse, he sought the advice of Guru Brihaspati, who suggested for his raid the auspicious day of Shravan Purnima (full moon day of the month of Shravan). On that day, Indra's wife, Sachi and Brihaspati tied a sacred thread on the wrist of Indra, who then attacked the demon with renewed force and routed him.

On Raksha Bandhan day, number of women may tie rakhi around the Prime Minister of India's wrist (unless the Prime Minister is a woman), and similarly soldiers can expect to have women tie rakhis around their wrists. Rakhi is the sacred verse of unity. It also acts as a symbol of life's advancement and a leading messenger of togetherness.





The Real Six Enemies (Shadripu)

Once upon a time there was a brave fighter named Shera who fought wild animals for sport. One day a king invited him and challenged him to fight a fierce tiger from the royal zoo. There was a fierce fight and many were invited to watch the sport. Shera being very experienced somehow saved himself and the tiger was killed. But he was paralyzed with pain. He received a ransom award.

The king called the royal Vaidya (healer) to help cure his wounds. The Vaidya was an old, wise and kind man. He said to Shera, "You are indeed a courageous and skilled fighter. Its not easy defeating these beasts. But do you know there are even more dangerous beasts than what you physically fight?" Shera was puzzled as he had not known of anything worse than the wild beasts. He immediately replied and said, "Show me and I will fight them too" Vaidya continued, "If you spend some time to look in your mind you will find them. There are six of them – strong desires (kaama), anger (krodha), greed (lobha), attachment (moha), pride (mada) and envy (matsar). If you observe you will notice that these wild beasts are responsible for your weak condition now. You have a strong desire to show that you are the strongest in this world and this makes you accept any challenges without reasonable thinking. If your opponent becomes powerful you get angry and make the wrong moves hurting yourself too. You are greedy about the wealth that the kings offer you to fight wild animals. You have strong attachment with the luxuries that you buy from that wealth. You have unreasonable self-esteem that makes you think that no body can beat you and of course you are jealous of other fighters performing similar power play."

Shera very well understood what the Vaidya was telling him. He had a feeling that he hadn't achieved anything yet. He understood that controlling ones own mind is the most difficult thing. He felt it was almost impossible to control our inner enemies.

As if reading Shera's mind the Vaidya continued speaking, "Yes it is really hard to win over these urges that are enemies. You need to be really courageous and determined. Most of the people have these beasts in them and they prop up in favorable conditions and sometimes leave you surprised."

Shera's heart was filled with remorse and he wanted the real knowledge. Vaidya continued, "The sages and ascetics in olden days had found out that until we win over the Shadripu real knowledge and happiness cannot be achieved. To achieve this one needs to do spiritual practice with proper guidance. Let me tell you some famous examples. Bramharishi Vishwamitra was a king and belonged to the warrior caste(kshatriya). His birth name was

Kaushik. As a king he went to get blessings of Bramharishi Vasishtha who was a realized soul. Vasishtha fed the king along with all of his soldiers and courtiers a sumptuous meal. Kaushik wondered from where such a meal came as the Aashram of Vasishtha was located in the forests. Vasishtha told him that he had a magic cow called 'Nandini' and she gave whatever he needed. Kaushik was filled with greed and asked the Bramharishi to give the cow to him so he can feed thousands of people in his palace and said that a poor sage like Vasishtha did not need it. But Vasishtha said the cow also gave him milk with which he made curds and butter required for his daily worship. Kaushik was filled with anger and came with an army to battle the Rishi. With Nandini on Vasishtha's side she manifested soldiers instead of food leaving king Kaushik was defeated. He learned that the Brahmarishi had real power and that was the spiritual power. He decided that he wanted to become one and began to do meditation and austerities in the forest. He adopted a new name Vishvamitra. Indra the king of the heavens saw his determination and began to worry that his position in heaven is at stake. He not being an realized soul thought that Vishvamitra was doing the austerities to become the king of heaven. Indra sent the beautiful celestial dancer Menaka to distract Vishvamitra. She was successful and he stopped meditating for 12 years. . All the benefit that he had earlier acquired from all those years of meditation was gone. He had wasted all the energy he had saved by being with Maneka, and on top of that he had become so angry that he was burning, his entire nervous system was agitated. He felt very miserable. He thought, "I have fallen prey to desire and anger; and all this was caused by my greed, because I wanted that cow. Never again will I let such a thing happen!" He went to another place and resumed meditation. Indra again sent another dancer to distract him. He got angry again and cursed her. Many such obstacles came his way. He was also very jealous of and angry with Vasishtha. Finally his rage became so uncontrollable that he decided to kill Vasishtha. He hid behind the hut where the Bramharishi was giving a talk to his disciples. He overheard what the Sage was saying. It was only praises for him. The Bramharishi was saying "Vishvamitra is a great soul and he is doing austerities for the peace of the world just as his name represents."

When Vishwamrita heard this, all his anger was dissipated. He became like an innocent child. He repented for all his harmful thoughts and actions. He came forward and kneeled at Vasishtha's feet and held onto them. Bramharishi Vasishtha held him close and gave his sanction. He said, "You are a Bramharishi now because your bad qualities have disappeared and your heart has become childlike."

Thus with spiritual austerities and determination one can defeat these enemies. The best way is to follow your Guru's directions if you have one. Shera's heart was filled with devotion and he asked Vaidya to guide him. Vaidya was a God realized soul and he guided Shera in his venture to overcome the real enemies.





Shibi, The Compassionate King

Once upon a time there lived a great king called Shibi. He was very kind and charitable and became very famous. His fame spread all over the earth and spread in heavens too.

The lord of heaven Indra wanted to test and see if king Shibi was really as great as his fame proclaimed him to be.

So Indra and god Agni started from heaven. Agni assumed the form of a dove and Indra, of a fierce hawk. Agni flew in the front fluttering its wings as though terrified and Indra followed at a distance as if in hot pursuit. They flew straight to the palace of the king.

Shibi was in the garden distributing charities to the poor. The little fluttering frightened dove came and perched upon the wrist of Shibi looking at him with tearful eyes full of fear. Shibi immediately took her in his hands. Stroking her back kindly he said, "Fear not, O dove, I will save you from all harms."

Just as he was saying this, the hawk came angry and haughty and tried to snatch the dove away from the king's hands. But the king raised his hand in a flash and obstructed the hawk. The hawk looked at the king angrily and said, speaking like a human being, "This dove is my bird of prey. I had been pursuing it from morning. Why do you obstruct me in having my food, O king?"

Surprised at hearing the hawk speak like a man, Shibi replied, "I do not know who you are, O hawk, who can thus speak like a man. This poor frightened dove has sought my shelter. It is my duty to protect her from all harm. I won't allow you to snatch her away from me and make her your prey."

The hawk then said, "Rajan, you are renowned as a kind one. Perhaps it is your duty to protect those in distress. But is your kindness limited only to the dove? What about me? Am I not equally entitled to claim your pity? I am a bird who can live only by eating the meat of small birds. By depriving me of my food are you not condemning me to die? Is this your dharma?"

King Shibi was non-plussed. The hawk could not only speak like a human being but also argue like one! Evidently his duty was towards both the dove and the hawk. He was very thoughtful. At last he said, "Hawk, what you say is true. I won't deprive you of your food. But at the same time I can't give up this poor frightened dove. Will you accept if I give you some other flesh as a substitute?"

The hawk replied, "Very well king. I have no objection as long as my hunger is satisfied. But you must give me flesh exactly equal to that of the dove. I won't accept less." And he further mockingly added, "But how will you get substitute flesh? Will you kill another life to save the life of this dove?"

Shibi hastily replied, "No, no, I won't think of harming another life, be sure. I will give you my own flesh in the place of the dove." He then turned to his attendant ordered them to bring a balance. The attendants accordingly brought the balance and erected it before the king. Shibi placed the dove on one side of the balance.

He took out his sword and started cutting small portions of his flesh and placed it on the other side. But strange! The dove which looked so small and frail in the pan could not outbalance it! King Shibi went on cutting portion after portion from his body and placing it in the balance.. Yet to no purpose... till at last no more flesh remained in his to cut. Wondering at the heaviness of the dove, Shibi then threw away the sword and mounted on the balance. Lo, now the balance was quite equal. Rejoicing that he was at last able to give the hawk its due, Shibi turned to the hawk and said, "O hawk, my weight is equal to the weight of the dove. Please eat me and leave the dove."

As he said these words there was a cheering applause from the gods who gathered in the sky to witness the test. They beat the heavenly drums and showered flowers on the king. The hawk and the dove shed their assumed forms and stood before him in their shining glorious forms. Shibi looked at them in blank amazement.

Indra said, "O kindly king, know that we are Indra and Agni come down from heaven to test you. You have indeed proved yourself to be greater than your fame. You will be blessed with long life and vast riches. Your name will remain in the world as long as the sun and the moon remain."

So saying, Indra touched Shibi with his hand. Lo! All the cuts and wounds vanished from Shibi's body and he stood there as strong as ever. He bowed to the gods with great devotion, who blessed him and returned to their abodes.





Charcha on Shri Guruji's Quote

Amrutvachan (Quote) by Shri Guruji

Man has realised, from his experience, that the success of a great venture, is the result of putting together many small efforts, to produce a powerful force. Similarly, success is secured, even in a work considered to be very difficult, when millions of people gather for an hour every day, in a disciplined and dedicated manner.

Points for Charcha (discussion)

- 1) Discuss what Shri. Guruji has to say.
- 2) Try to find some examples from history of how small efforts by many people have created success in great ventures. Some examples are given below
 - The bridge built by Rama's army to cross over to Lanka
 - Shivaji established kingdom with the help of common people.
 - The formation of Shakti mata (Mahishasura mardini).
 - How Doctorji started Sangh by uniting common people.
- 3) Discuss how success is secured when millions of people gather for an hour every day in a disciplined and dedicated manner.
- 4) Discuss how Shakha will be successful by everybody's contribution (by taking small small responsibilities). Examples:
 - Be Gata-Nayak and help Gana-Shishak.
 - Participate in Shakha planning.



-: Exercise :-

Match the Pairs

- | | |
|-----------------------------|------------------|
| 1) Rakhi | 1) Doctor/Healer |
| 2) Sanskrit word - Vaidya | 2) Hindu King |
| 3) Sanskrit word - Shadripu | 3) Kaushik |
| 4) Shibi | 4) Nandini |
| 5) Magic cow | 5) six enemies |
| 6) Vishwamitra | 6) Sachi |
| 7) Indra's wife | 7) String/thread |

Fill up the blanks

- 1) Indra sent the beautiful celestial _____ to distract Vishwamitra.
a) Sachi b) Nandini c) Maneka d) None of these
- 2) Lord Krishna threw his sudarshan chakra at _____.
a) Vasishtra b) Kaushik c) Shishupal d) None of these
- 3) Lord Indra wanted to test and see if _____ was really as great as his fame proclaimed.
a) Shibi b) Shishupal c) Kaushik d) None of these
- 4) Bali, the grandson of _____ was a mighty demon king.
a) Indra b) Prahlad c) Valmiki d) None of these
- 5) Sage Vasishtha had a magic cow namely _____.
a) Nandini b) Kaushik c) cow d) None of these
- 6) _____ is not amongst six real enemies of a human.
a) Anger b) Greed c) pride d) love

Objective Questions

1) What are the six real enemies of mankind?

2) What did king Shibi do to save the dove.

Questions for Research

(Note that answers to these questions may not be found in this curriculum. It is expected that you get those answers from other sources such as Parents, Books or Internet)

1) How Raksha-bandhan utsav is celebrated in Sangh/BalaGokulam?
