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THE ART OF MANAGEMENT

*His Divine Grace A. C. Bhaktivedanta
Swami Prabhupada*

It is all right that you have remained there to do your duty. One should not leave a place if there is important business to do. That should be the principle.

... Regarding the art of management, constant changing is not good. Even if there is some fault in management, it should be corrected, not changed. Besides that, *vaiṣṇava* philosophy is that everyone is addressed as prabhu, or master. Everyone should consider himself the servant of the other. That will make management very nice.ॐ

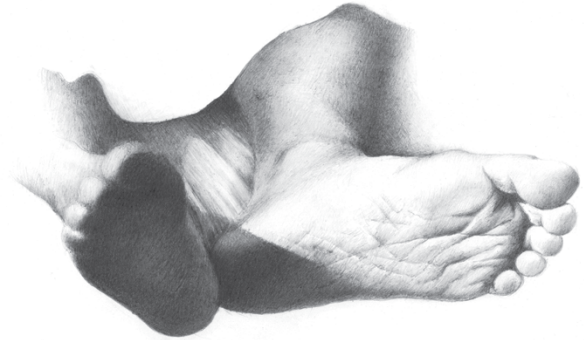
— Letter to Batu Gopala Das, 16 August 1974.

MORE TOLERANT THAN A TREE

Sri Srimad Gour Govinda Swami Maharaja

Mahaprabhu's teaching is to think oneself worse than a blade of grass lying on the street; to be more humble than that. And to become as tolerant as a tree. Do not demand respect, but pay respect to one and all. One should think that all are *vaiṣṇavas* except me. "I am the lowest of the low." This is *ṭṭṇād api sunīcena*. How can you offer respect to one and all if you think, "I am a *vaiṣṇava*! I am a *vaiṣṇava*?" Bhaktivinode Thakur has said:

'āmi ta' vaiṣṇava', ei buddhi ha-ile
amānī nā ha'ba āmi
pratiṣṭhāśā āsi', hṛdaya dūṣibe,
ha-iba nirayaḡāmī



*The lotus feet of His Divine Grace A. C.
Bhaktivedanta Swami Prabhupada*

Drawing by Anuradha Dasi

If the wicked thought enters my mind that I am a *vaiṣṇava*, then I cannot become *amānī* — I won't be able to offer respect to one and all. Rather, I will demand respect, "Hey, don't you know who I am? I am a *vaiṣṇava*! Offer your obeisances!" In this way, my heart will become polluted and I will go to hell.

Therefore you have to tolerate all these things — all sufferings, all rebukes, all miseries, all insults, all blasphemies and all bad names. Tolerate, tolerate, tolerate! Krishna will give you the power to chant the pure name without duplicity, and Krishna will give you the power to tolerate. Krishna will give you severe tests that you have to pass. Do not be disturbed. Tolerate; have patience!

Rupa Goswami has said in *Upadeśāmṛta* (text 3), *utsāhān niścayād dhairyāt* — be enthusiastic, patient and confident. You were so enthusiastic, but now it is all gone. "O I am depressed and disappointed; everything has failed." Do not give up your enthusiasm! Have firm

determination, “In this very life I must get the lotus feet of Krishna!”

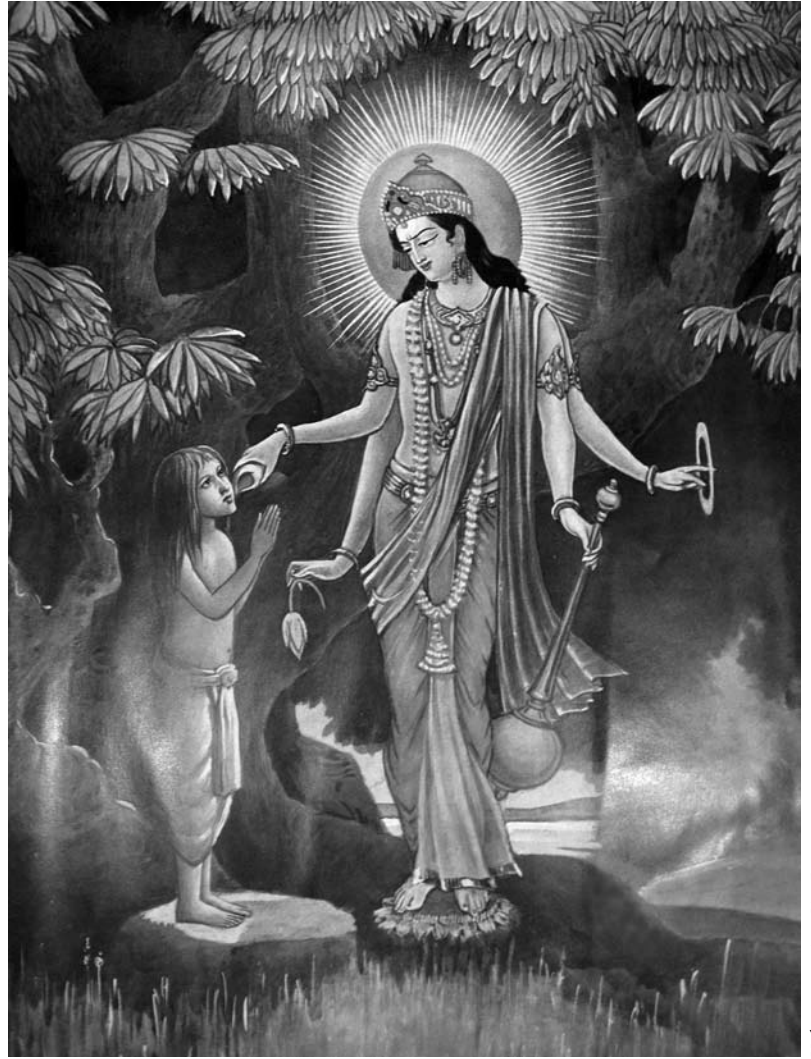
Dhruva said, “I must meet Lord Narayan!” He was just a five-year-old boy, and he had such determination! His name was Dhruva [meaning “fixed” or “resolute”], because he had such strong determination. His mother said, “No! No! You are a boy. You cannot go to the forest. For hundreds of years great sages underwent very severe austerities, but they failed to attain the Lord.” Dhruva replied, “Whatever it may take, I must attain the lotus feet of Narayan.” He had such determination! Otherwise, how can you get Krishna?

Utsāhān niścayād dhairyaṭ — have patience and tolerate! Do not give up your enthusiasm! Do not give up your devotion! Stick it out in spite of all suffering, all rebukes, all blasphemies, and all unfavorable situations. Do not be defeated! Have patience! Krishna is placing a test before you. You have to pass it, tolerate it.

My Guru Maharaja, Srila A. C. Bhaktivedanta Swami Prabhupada, gave the same instruction. The last instruction he gave was, “Tolerate and co-operate!” So many obstructions, impediments, sufferings, pain, and unexpected things will come. Insults will come. No praise, but all blame will come to you. Tolerate, tolerate, tolerate and co-operate. Then you will pass the test!

You will get the mercy of the Lord, Mahaprabhu’s mercy, Nityananda Prabhu’s mercy, Krishna’s mercy. All glory will come. It may not come in this very life time, but it must come. Whatever it may be, I will not give up my attachment to the lotus feet of Krishna! I will not give up my service! I will never leave! I must stay fixed! This determination is steadiness of mind. This is unalloyed devotion. This is your real love, affection and attachment for Krishna. Otherwise how can you get Krishna’s mercy? ❀

— From a lecture in Bhubaneswar, 6 March 1993.



Unknown artist, Gita Press

Dhruva and Narayan

PADA-KALPA-TARU - THE DESIRE TREE OF SONGS

John Beames

Although he is not a major historical figure, John Beames (1837 - 1902) played an important role in India. The eldest son of Rev. Thomas Beames, a preacher of St. James’s Church, Piccadilly, London, John Beames was an author and served as a civil servant in British India from 1859 to 1893. He was also a scholar of Indian history, literature and linguistics, and was conversant with a number of Indian languages, including Sanskrit. He wrote a book entitled, A Comparative Grammar of the Modern Aryan Languages of India: to wit, Hindi, Panjabi, Sindhi, Gujarati, Marathi, Oriya and Bangali, which was published in 3 volumes between 1872-1879.

Perhaps his most significant contribution was in the late 1860s when a group of Bengali intellectuals and civil servants with political motivations tried to claim



John Beames

that the Oriya language was inferior and a mere corruption of Bengali. Based on this, they proposed that Oriya studies should be banned from schools in Orissa and replaced with Bengali. Mr. Beames studied both languages closely and supported Oriya as a separate and more ancient language than Bengali. His support was instrumental in preserving the Oriya language. He is thus known amongst scholars as “perhaps the best face of British colonialism in Orissa”.

What follows is from an article Mr. Beames wrote in 1873 entitled, “Chaitanya and the Vaishnava Poets of Bengal”. He describes the book *Pada-kalpa-taru* (the desire tree of song), a famous compilation of over 3,000 Gaudiya Vaishnava songs from various ācāryas and exalted devotees in our line that was compiled in the 1850’s by Sri Gokulananda Sen, a devotee in the line of Srila Srinivas Acharya.

The book *Pada-kalpa-taru*... takes the reader through the [songs of] preliminary consecration, invocation, [and those describing the] introductory ceremonies, [up to the main body of song describing] the rise and progress of the mutual love of Radha and Krishna, and winds up with the usual closing and valedictory hymns.

To keep up the metaphor of its name throughout, [*Pada-kalpa-taru*] is divided into four branches (*śākhās*), and each of these into eight or ten smaller branches or boughs (*pallavas*). It should be explained that the *kīrtanas* are celebrated with considerable ceremony. There is first

a consecration both of the performers and instruments with flowers, incense, and sweetmeats. This is called the *adhivāsa*. The principal performer then sings one song after another, the others playing the drum and cymbals in time and joining in the chorus. As the performance goes on, many of them get excited and wildly frantic and roll about on the ground. When the performance is over the drum is respectfully sprinkled with *camdana*, sandalwood paste, and hung in its place. Performances go on for days till a whole *śākhā* has been sung through, and, I believe, it is always customary to go through at least one *pallava* at a sitting, however long it may be. The Bengali *kīrtana*, in fact, resembles very much the *bhajans* and *kathās* common in the Maratha country [now the Indian state of Maharashtra], and each poem, in length and often in subject as well, is similar to the *Ābhāṅgas* of Tukaram and others of that province. The first *pallava* contains twenty-seven hymns. Of these, eight are by Govinda Das, eight by Vaishnava Das, three by Vrindavan Das, and the rest by minor masters. Vrindavan Das and Parameshwar Das were contemporaries of Chaitanya. The others, including Govinda Das — perhaps the most voluminous writer of all — are subsequent to him. Of the hymns themselves, the first five are invocations of Chaitanya and Nityananda, and one is in praise of the ceremony of *kīrtana*.

The twenty-third song begins the *adhivāsa*, consecration, and is curious less for its language than for the description it gives of the ceremonies practiced. It is by the old masters Parameshwar and Vrindavan, with the concluding portion by a younger master, Bamsi. The poem is in four parts and takes the form of a story of how Chaitanya held his festival. It runs thus:

THE ADHIVASA CEREMONY FOR KIRTANA

The Poets Parameshwar Das and Bamsi Das

“Call the Devotees!”

dhāna-śrī rāga

eka dina pahuñ hāsi advaita-mandire āsi
basilena śacīra kumāra
nityānanda kari saṅge advaita basiyā raṅge
mahotsavera karilā vicāra

One day, the son of Mother Sachi happily arrived at Adwaita’s house, accompanied by Nityananda. While Adwaita sat and listened with pleasure, he spoke about his plans for a great festival.

śuniyā ānande āsi sitā ṭhākuraṇī hāsi
kahilena madhura vacana
tā śuni ānanda-mane mahotsavera vidhāne
kahe kichu śacīra nandana
śuna ṭhākuraṇī sītā vaiṣṇava āniye ethā
āmantrana kariyā yatane
yebā gāya yebā bāya āmantraṇa kari tāya
pr̥thak pr̥thak jane jane

Hearing the plans, Sita Thakurani, the wife of Adwaita, smiled with joy and spoke sweetly. Listening to her, the son of Mother Sachi became blissful thinking of the festival and told her: “Listen, Thakurani Sita, invite the *vaiṣṇavas* and bring them here. One by one, invite whoever can sing and whoever can play musical instruments.

eta bali gorā rāya ājñā dīla sabākāya
vaiṣṇava karaha āmantraṇa
khola karatāla laiṇyā aguru candana diyā
pūrṇaghaṭa karaha sthāpana

In this way, Gaura Ray ordered everyone there, “Invite the *vaiṣṇavas*! Get out the *mṛdaṅga* and *karatālas*! Arrange for full pots of aguru and sandalwood paste!

āropana kara kalā tāhe bāndha phula-mālā
kīrtana-maṅḍali kutūhale
mālya candana guṇyā ghr̥ta madhu dadhi diyā
khola-maṅgala sandhyākāle

“Arrange banana trees around the kirtan hall, and jubilantly decorate them with garlands of flowers. At the auspicious time in the evening, worship the

mṛdaṅga drum with garlands, sandalwood paste, betel nuts, ghee, honey and yoghurt.”

śuniyā prabhura kathā pr̥te vidhi kaila yathā
nānā upahāra gandhabāse
sabe hari hari bole khola-maṅgala kare
parameśvara dāsa rasa bhāse

Hearing the Lord’s words, in a loving way, Sita made various offerings with fragrant perfumes. Calling out, “Hari! Hari!” all the devotees consecrated the *mṛdaṅga* drum. Parameshwar Das floats in the mellows of *rasa*.

The Adhivasa Ceremony Begins

jaya jaya navadvīpa mājha
gaurāṅga-ādeśa pāñā ṭhākura advaita yāñā
kare khola maṅgalera sāja

All glories! All glories! In Nabadwip, by Gauranga’s order, Adwaita goes to prepare for the consecration of the *mṛdaṅga*.

āniyā vaiṣṇava saba hari-bola kalarava
mahotsavera kare adhivāsa
āpane nitāi dhana dei mālā candana
kare priya vaiṣṇava sambhāsa

Bringing all the *vaiṣṇavas* by calling out “*Hari-bol!*” he begins the festival of *adhivāsa*. He personally gives out garlands and sandalwood paste and speaks sweet words to the devotees.

govinda mṛdaṅga laiṇyā bājāya tātā thaiyā thaiyā
karatāle advaita capala
haridāsa kare gāna śrīvāsa dharaye tāna
nāce gaurā kīrtana maṅgala

At the auspicious *kīrtana*, Govinda takes the *mṛdaṅga* and plays, “*tātā thaiyā thaiyā!*” Adwaita plays the *karatālas*, Haridas begins to sing, Srivas Thakur keeps time, and Lord Gaura dances.

caudike vaiṣṇava-gaṇa hari bole ghane ghana
kāli habe kīrtana-mahotsava
āji khola maṅgali rākhiye ānanda kari
vañśī bale deha jaya rava

On all sides the *vaiṣṇavas* repeatedly call out “*Haribol!*” Tomorrow there will be a great festival of *kīrtana*, and today the *mṛdaṅga* has been duly installed. Bamsi Das joyfully calls out, “All glories!”

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