

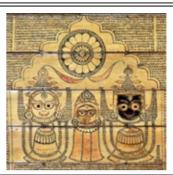
Fortnightly email mini-magazine from Gopal Jiu Publications

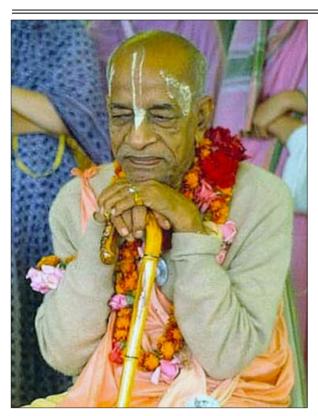
Issue No. 502 Śrī Yoginī Ekādaśī 5 July 2021 Circulation 9,893

Highlights

• Music: Mundane vs Spiritual
His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

- PRAYERS FOR SERVICES IN THE ARTS
 Srila Thakur Bhaktivinode
- Nama-tattva: Krishna Chants the Names of Devotees
- THE TRADITION OF DEVOTIONAL
 PAINTING FOR LORD JAGANNATH PART 2





MUSIC: MUNDANE VS SPIRITUAL

His Divine Grace A. C. Bhaktivedanta Swami Prabhupada

Tamal Krishna [taking the role of a materialist]: But your music is of one chanting. It is very limited.

Prabhupada: First of all you finish this limited, then you go to the unlimited. You have no experience of this limited, what to speak of the unlimited. Krishna has described you as $m\bar{u}dh\bar{a}s$, fools. You may try to take

credit in so many ways, but our conclusion is to follow the footsteps of Krishna. You are all $m\bar{u}dh\bar{a}s$.

Devotee: Some people may express God by chanting Hare Krishna, but we can also express God through our musical talent.

Prabhupada: We are doing. We decorate God so nicely [indistinct]. We are doing art, painting, cooking art, so many varieties of different arts that we are offering to Krishna. There's no scarcity of art.

Tamal Krishna: We are trying to attain the Supreme through our own music.

Prabhupada: No. That is another nonsense. We are trying to please the Supreme by the supreme music. Golokera prema-dhana hari-nāma-sankīrtana — these sounds are not mundane. These are Vaikuntha sounds. nārada-muni bājāya vīṇā rādhikā-ramaṇa-nāme — it is brought by Narada Muni. It is not manufactured here.

Tamal Krishna: Don't you think that the great musicians like Bach were inspired by God to make music?

Prabhupada: But they [indistinct] do not believe in God. So that is another thing. This music [we are singing] is being imported from Vaikuntha, many millions and millions of miles away. This is not just music of mundane sound. Otherwise, why are you not tired even after repeating it for many, many days? Any mundane sound, if you repeat it, you cannot prolong it. But we are only chanting Hare Krishna, and you can also chant and hear it.

Yashodanandana: You have said that variety is the mother of enjoyment. So we are enjoying many different songs.

P

next column 🐨

Issue Five Hundred Two, Page – 2

Prabhupada: Unless there is variety, how we are enjoying?

Yashodanandana [playing the role of a materialist]: Yes. You only have one song, but we have many songs.

Prabhupada: That's all right. Who cares for you?

Yashodanandana: So many people.

Prabhupada: No.

Tamal Krishna: But there are so many symphonies...

Prabhupada: That is our credit. We have got one song, and we are attracting so many. You have got many songs, but you attract yourself only.

Devotee: When there is a symphony orchestra, ten, twenty thousand people come to hear.

Prabhupada: But who takes it seriously?

Devotee: They all do.

Prabhupada: They hear and go away. That's all. Temporary, temporary.

Devotee: But then they also buy the record and listen at home.

Prabhupada: That's all right, but our song, we are chanting always. Where is that song you have got? Just like George Harrison. He has to make new records. Nobody cares for the old record. Although he is a big musician, his business will stop if he says, "I have given one song, that's all." [laughter] Who will care for it? That is our credit.

Devotee: But they will say only a select few are interested in that Hare Krishna song. Not so many people.

Prabhupada: That's all right. Not just a select few. We're increasing the number to many thousands. You cannot say only a select few. A select few was in beginning, because I was chanting in Tompkins Square Park. But that it is not select few, it will increase even though the song is the same. That is our credit.

- Conversation in Hyderabad. 14 April 1975.

Prayers for Services in the Arts

Srila Thakur Bhaktivinode Bhajana-rahasya 8.21-22

Pride in one's service is found in these words of the Goswamis:

navam divyam kāvyam svakṛtam atulam nāṭaka-kulam prahelīgūḍhārthāḥ sakhi-rucira vīṇā-dhvani gatīḥ kadā snehollāsair lalita-lalitā-preraṇa balāt salajjam gāndharvā sara-sama-sakṛc-chikṣayati mām (21)

When will Gandharvika Radha teach me the divine new poems she herself has composed, as well as her plays, the hidden meaning of her riddles, and the way

श्रीकृष्णकथामृत बिन्द्

to play delightful tunes on the $v\bar{n}$, \bar{a} ? All this she will do with affectionate enthusiasm after being encouraged to do so by the persuasive Lalita Devi. (Raghunath Das Goswami's Sva-sankalpa-prakāśa-stotram 2)

[Rendering in Bengali verse:]

svakṛta-nāṭaka āra navya kāvya tati gūḍhārtha prahelī divya viṇā-rava gati lalitāra anurodhe snehollāse kare sa-lajja gāndharvā more nibhrte śikhābe

When will Gandharvika Radha teach me her original plays and poems, her clever riddles with their hidden meanings, and her many new delightful tunes on the $v\bar{n}n\bar{a}$? On Lalita's request, she will do this in a secluded place with affection and enthusiasm.

Acceptance of Vishakha Sakhi, whose voice defeats the singing of the cuckoo, as a guru for learning the art of music is given in the *Stavāvalī*, *Prārthana*:

kuhūkaṇṭhī-kaṇṭhād api kamana-kaṇṭhī mayi punar viśākhā gānasyāpi ca rucira-śikṣāṁ praṇayatu yathāhaṁ tenaitat yuva-yugalam ullāsya sagaṇāl labhe rāse tasmān mani-padaka hārān iha muhuh (22)

When will Vishakha, whose voice is sweeter than that of a koyil, teach me how to sing pleasingly so that I may bring satisfaction to the divine couple and all their companions during the *rāsa* dance and receive a jewelled necklace from them as a reward? (Raghunath Das Goswami's *Sva-saṅkalpa-prakāśa-stotram* 5)

[Rendering in Bengali verse:]

kūhu-kaṇṭha tiraskarī viśākhā sundarī gāna-vidyā śikhāibe more kṛpā kari



Nāma-tattva

Krishna Chants the Names of Devotees

Ādi Purāṇa quoted in Hari-bhakti-vilāsa 11.464

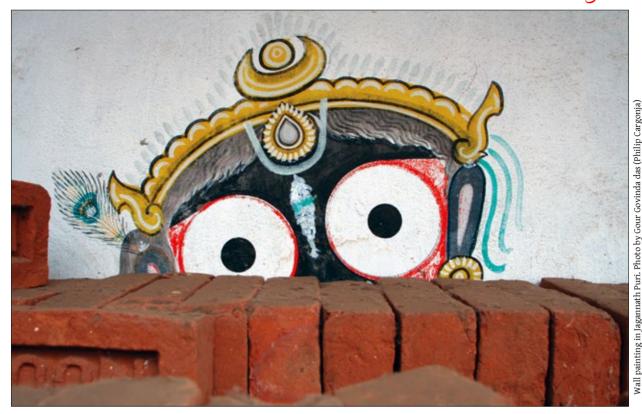
śraddhayā helayā nāma raṭanti mama jantavaḥ teṣāṁ nāma sadā pārtha vartate hṛdaye mama

[Krishna says to Arjuna:] "O Partha! In my heart I always chant the names of those who with faith or contempt chant my name."

— Sanskrit transliteration from Gaudiya Grantha Mandir: http://www.granthamandira.com







In Odisha, Jagannath is watching you from everywhere

sei gāne rādhā kṛṣṇe rāse ullasiba maṇi-padakādi paritoṣika pāiba

When will the beautiful Vishakha mercifully teach me the art of singing like a koyil bird? [When I show my learning] at that time, Radha and Krishna will be overjoyed by my singing and will give me a reward of a jewelled necklace and other ornaments.

Bibliography

- Bhaktivinode Thakur. Śrī Bhajana-rahasya. Sri Chaitanya Gaudiya Math. Calcutta. Bengali. Gaurabdha 498.
- Bhaktivinode Thakur. Śrī Bhajana-rahasya. English translation by Jan Brzezinski. Unpublished manuscript.

THE TRADITION OF DEVOTIONAL PAINTING FOR LORD JAGANNATH Part 2

Madhavananda Das

Pața-citra and Jagannath

The artists of Odisha are known as *citrakāras* literally "picture makers". In Odisha society they are considered to be *śūdras* by caste. The ancestral surnames they use are Maharana, Mahapatra, Das, Datta-mahapatra, etc. The Datta-mahapatras of Puri are considered to be descendents of the *śabara* king Vishvavasu, who, according to *Skanda Purāṇa*, was the first devotee to worship Lord Jagannath.

For hundreds or perhaps thousands of years the Datta-mahapatras and other *citrakāras* have been in charge of making the decorations and pictures in Lord Jagannath's temple and on his *ratha-yātrā* carts and other conveyances. *Paṭa-citra* paintings are integral parts of the numerous festivals, worship and rituals of Lord Jagannath.

The Mādaļā Pāñji - literally "drum chronicle" - is the official historical record of the worship of Jagannath. It lists thirty-six types of servants that were formally recognized by King Anangabhim Dev (ruled 1190-1198) as worshipers of the deity. One of the listed servants was the citrakāra¹. Similarly, the Kataka-rāja-vamśāvalih², which, like the Mādalā Pāñji, also details the history of the kings in charge of the worship of Jagannath in Puri, mentions that King Narasimhadev (ruled 1552-1577) ordered three paintings to be made each year by the citrakāras of the deities of Jagannath, Baladev and Subhadra³. These paintings, known as anasara-pati, were installed annually as temporary deities and worshiped during the two-week anavasara period that follows snāna-yātrā, Jagannath's public bath. During this time the deities are repainted by citrakāras of the Datta-mahapatra family, and some of the outer layers of the deities' bodies are replaced. Even today, the devotees are not able to see

P

Issue Five Hundred Two, Page – 4



A traditional Odia palm-leaf picture called a Talapatra, and the iron pen used to engrave them called a lekhana.

Jagannath for the duration of the anavasara period and hence suffer pangs of separation, which are somewhat mitigated by being able to behold the anasara-pați.

SRI KRISHNA KATHAMRITA BINDU

A free bi-monthly service provided by:

Gopal Jiu Publications c/o Sri Krishna Balarama Mandir National Highway No. 5 IRC Village

Bhubaneswar, Odisha, India 751015

Email: katha@gopaljiu.org Website: www.gopaljiu.org

Subscriptions: minimag@gopaljiu.org

Gopal Jiu Publications is a section of the International Society for Krishna Consciousness, Founder-Acharya: His Divine Grace A.C. Bhaktivedanta Swami Prabhupada.

Quotations from the books, letters, and lectures of His Divine Grace A. C. Bhaktivedanta Swami Prabhupada ©Bhaktivedanta Book Trust. All other materials, unless specified, © ISKCON Gopal Jiu Publications. All rights reserved. Blanket permission is given to redistribute Bindu in electronic or print form provided no changes are made to the contents.

श्रीकृष्णकथामृत बिन्द्

Finally, at the completion of the two-week period, the deities give audience on the day before the ratha-yātrā festival. That day, huge crowds of jubilant pilgrims come to see their beloved Lord, thus extinguishing the burning fire of separation in their hearts. This event is known as "navayauvana [newly youthful] darśana", indicating Jagannath's fresh new appearance. 🍅

1 Mādalā Pāñji. Edited by Artavallabha Mohanty. Cuttack. 1940. Odia. 32-33. There are many different versions of Mādalā Pāñji, some of which do not include the citrakāras in the list of thirty-six servants.

2 A Sanskrit work compiled in the early part of the 19th century from older records likely from the Jagannath temple. It is also an historical record of the Jagannath temple in Puri and of the Gajapati-vamsa, kings who were ruling Odisha. It is considered to be part of the broad corpus of works known by the same title "Mādalā Pāñji". See Dr. G. C. Tripathi and Dr. Hermann Kulke's introduction to Kaṭaka-rāja-vaṁśāvali, page i.

3 Kaṭaka-rāja-vaṁśāvali, text 85. From the text it is clear that previously only one painting was made of all three deities together. Thus the offering of the citrakāras predated the reign of Maharaja Narasimhadev.



A paṭa-citra artist at work in a village near Puri

Unknown photographe