



The Magic  
of Love  
in Soulful  
Folk Tales

from  
*India*

Part II

Mumbiram

DISTANT  
DRUMMER

# The Magic of Love in Soulful Folk Tales from India

**Mumbiram**

Sample Pages

**Volume 2**



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[www.distantdrummer.de](http://www.distantdrummer.de)

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## Publisher's Note



## Medley of Rasa Art and Rasa Literature in the spirit of Rasa Renaissance

**“Magic of Love in Soulful Folk Tales from India”** is a collection of India's folk tales told by Mumbiram, Artist of Rasa Renaissance. The three narrations in this second volume are selected from the artist's vast repertoire of devotional accounts he is fond of recounting.

As a Krishna aficionado and a Sanskrit enthusiast Artist Mumbiram has always been very close to the classical scriptures of eternal India. The great ensemble of five books, “High Five of Love”, presents Mumbiram's refreshing English translations of selected Sanskrit Classics that are his personal favorites. In his artwork one experiences a ‘Universal Paradigm of Divine Love’.

The three narrations in this **second volume** of **“Magic of Love in Soulful Folk Tales from India”** are selected from Mumbiram’s vast repertoire of favorite accounts of Krishna which he enthusiastically shares with people of all walks of life.

The unshakable, pure devotion of the brahmana Sudama revealed in **“The Meeting between Shridama and Shri Krishna”** has been especially dear to Mumbiram who is convinced that identities such as brahmana are of a spiritual idea and have become immensely corrupted in contemporary India’s atrocious caste system. Mumbiram’s narration of the story of Sudama brings out the rasa that is inherent in the unique and selfless relationship between Sudama and Krishna.

In **“Krishna and Rukmini”** Mumbiram recounts in great detail how Rukmini felt while she was intensely waiting for her beloved Krishna to rescue her from an arranged marriage to a king.

The eye-opening narration of the **“Leela of Jagannath”** reveals the ancient connection between Lord Krishna and the tribals of India. The reader also gets filled in about the universally attractive form of Jagannath whose yearly leaving of the temple is celebrated all over the world.

Mumbiram’s narration of these three accounts reveals the rasa of boundless devotion and its unsurpassable power over miseries of the material world.

Here in these presentations Mumbiram has juxtaposed his stories with images or details from his own Rasa masterpieces that he had created independently. They were inspired by real people and real happenings in the artist’s personal universe. Artist Mumbiram has always found his inspiration in the rasaful meetings and friendships with the ‘poor’ of India, the tribals and rag-pickers. The images have a deja vu like resemblance to some episodes related to Krishna or his associates in the vast devotional milieu. They also have a deja vu like resemblance with images conjured by the stories of Mumbiram’s choice repertoire presented here.

It is not by accident that Mumbiram's muses appear in his paintings with an aura of the protagonists of heroic tales from the scriptures. Mumbiram has a passion for seeing his muses in the context of the classics. In the highly elevated state of Love of Krishna everything in real life as well as in Art and Literature reminds the lover something related to the eternal happenings in Krishna's eternal realm. That is the essence of **Prema Vivarta Mood** of highly elevated Love of Krishna.

For the readers that are curious, insightful Rasa Appreciations of many of these masterpieces can be availed either in Rasa Appreciation page of [www.mumbiram.com](http://www.mumbiram.com) or the Rasa Art page of [www.distantdrummer.de](http://www.distantdrummer.de).

Mumbiram's choice of these noble stories and the juxtaposed images from his own art both conform to the tenet of **Rasa Theory according to Bharat Muni** that "entertainment is a desired effect of arts but not the primary goal and that the primary goal is to transport the individual in the audience into another parallel reality, full of wonder, where one experiences the essence of one's own consciousness and reflects on spiritual and moral questions".

**Mumbiram's Manifesto of Personalism is rightly identified as a clarion call of Rasa Renaissance in our times.** It eloquently expresses what noble ideals Rasa Art is capable of kindling in the Rasik art-lover's consciousness.

The tales presented here are familiar stories in the Indian milieu. Yet many of them acquire wayward aberrations under the influence of time. Mumbiram's versions are diligently researched and refreshed to conform to sound devotional principles and delectable Rasa Flavors !

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# Notes by Artist Mumbiram

These are stories related to Krishna and his friends, the cowherd boys called Gopals and the cowherd girlfriends called the Gopis in the blessed, blessed place on this planet, named Vrindavan. They took place a long, long time ago yet are very much alive in the minds of inhabitants of Vrindavan. Vrindavan is on the beautiful banks of the river Yamuna. That is where Krishna appeared on our earth planet from his eternal abode named Goloka Vrindavan to play out his Leelas along with the Gopis and Gopals. That was at the cusp of the Kali Yuga and the Dvapara Yuga. According to the calendar of India now we are in the Kali Yuga. We are more than 5000 years into the Kali Yuga.

Leela is what you do out of your very own sweet pleasure and your own sweet will. In truth only God can act like that and do things only out of his or her sweet will. We in this embodied state have these material bodies that our souls inhabit. We have limitations of the laws of the material world.

Krishna likes nothing better than engaging in loving transactions with all the living entities. He is only controlled by the Love of his devotees. He will do anything under the influence of that Love.

Sometimes he will even make his own words go false in order to make the words of his friends come true. On the other hand there is nothing

more fulfilling to the living entities than to hear and rejoice in the narrations of Krishna's loving dealings with the living entities who are verily His Own Creation.

Some of these stories are about the time when Krishna and his beloved Radha were growing up in the blessed land of Vrindavan on the bank of the Yamuna River. Radha and Krishna are eternal consorts from Goloka. Their activities appear like ordinary affairs between ordinary boys and girls even though they are exact re-enactments of Krishna's eternal Leelas with his associates in Goloka. That is precisely what makes them so relishable.

There are two different kinds of telling a Krishna Leela, what is called Katha. There is the more scholarly tradition based on Sanskrit literature and then there is the folk tradition based on song, dance and drama remembering the blessed times that Krishna spent on the earth planet. Both these traditions of Krishna Katha meet in these stories narrated here in genuine unison. They have been preserved mainly by the way of mouth over many centuries and I consider myself most fortunate that I can keep that tradition alive and present these rare episodes of Krishna Leelas to all friends of Mother India. They are really for everybody who is eager to hear a Krishna story. The art of story telling finds its fulfillment only in these divine episodes.



Mumbiram

# ***Krishna and Rukmini***





**Those who have read the epic Mahabharat will consider Krishna to be the real hero of the epic. The stories of the adventures of adolescent Krishna are popular in every household in India, even today. The accounts of Krishna's alliances with the young cowherd girls of Vrindavan have inspired poets and artists through the millennia. Here is an account of Krishna's marriage with his queen Rukmini in her own words.**

**It is a practice that during a solar eclipse, people visit a holy place to spend time in meditation. During one such eclipse the families of Krishna's Yadu dynasty, the Pandavas' Kuru dynasty, as well as other ruling dynasties of India had gathered at the holy place called Syamantapanchak or Kurukshetra. During the family reunions, Draupadi, the wife of the Pandava heroes, asked**

Rukmini about how she got to be married with Krishna. Draupadi had considered Krishna to be her brother. She was also the wife of Krishna's best friend and cousin Arjuna. Therefore, Rukmini was quite happy to narrate that account for Draupadi. This is how she began ...

“Even as a child I was very fond of hearing stories about Krishna. I used to like them so much that everything else paled before them. Many learned brahmanas, who were admirers of Krishna, used to visit the court of my dear father, King Bhishmaka of Vidarbha. They were always describing the wonderful activities and qualities of Krishna. When I was listening to those stories I used to wish they would never end. I used to feel intoxicated listening to them. It can be said I grew up drinking those stories more than drinking the milk of my mother. Those who told the stories were enjoying them as much ! Certainly they were not telling them with the expectation of any reward. Yet I used to be inspired to give them as a gift a precious necklace or a bracelet or a ring. My parents never stopped me from doing this either. As I was growing up the love in my heart was also growing.



If on some day I did not get to hear some story of Krishna, I used to be very restless. I would walk aimlessly from one room to another in our palace. I used to feel like digging the ground with my toes, and soon enough, with the excuse of some illness or the other, I used to take to bed.

When the elders would see such my state of affairs, they would consider it all to be God's will. In their minds they used to think, 'This Rukmini would be the perfect consort for Krishna, even as Sita was for Rama.'



**My brother Rukmi was the eldest of us six siblings. I myself wouldn't say he was evil by nature, but he was certainly averse to anything related to God. So how could he have any understanding about what is good and what is bad. He was a complete materialist and so was his best friend King Shishupal of the Chedi dynasty. My brother was quite a bully! He didn't care about the opinion of the elders and decided on his own to get me married to Shishupal. He was not ready to wait; he fixed a date for the wedding and already invited Shishupal and other guests for the ceremony. My father, mother and all my other brothers could do nothing about it.**

**You can just imagine what my condition must have become. My world was collapsing around me. I was so terribly distressed, that within a short time I used to decide at least ten times to end my life !**

**In that desperate doomed state I had only one kind and guileless friend that helped me. My own dear intelligence that had grown up along with me on the nectar of stories of Krishna! My intelligence was the only friend that could help me.**



From the assembly of visiting brahmanas, I chose a kind and good-hearted gentleman that I could trust. Taking him aside, I expressed to him my request. He must have found my feelings genuine. Otherwise that truthful and straight-forward brahmana would not have agreed to take part in my secret plan. When he assured me to trust him, I gave an envelope in his hand. I had written seven verses in the *Vasantatilaka* metre (Mark of Spring). I had scribbled them in a hurry. Anyway, that twice-born gentleman rushed to Dvaraka with my letter to meet Krishna on my behalf and hand him the letter.

Meanwhile, that one - with whom my marriage was arranged- had already arrived in our Kundinpur along with his friends; the king of Shalva, the king of Magadha etc, etc.

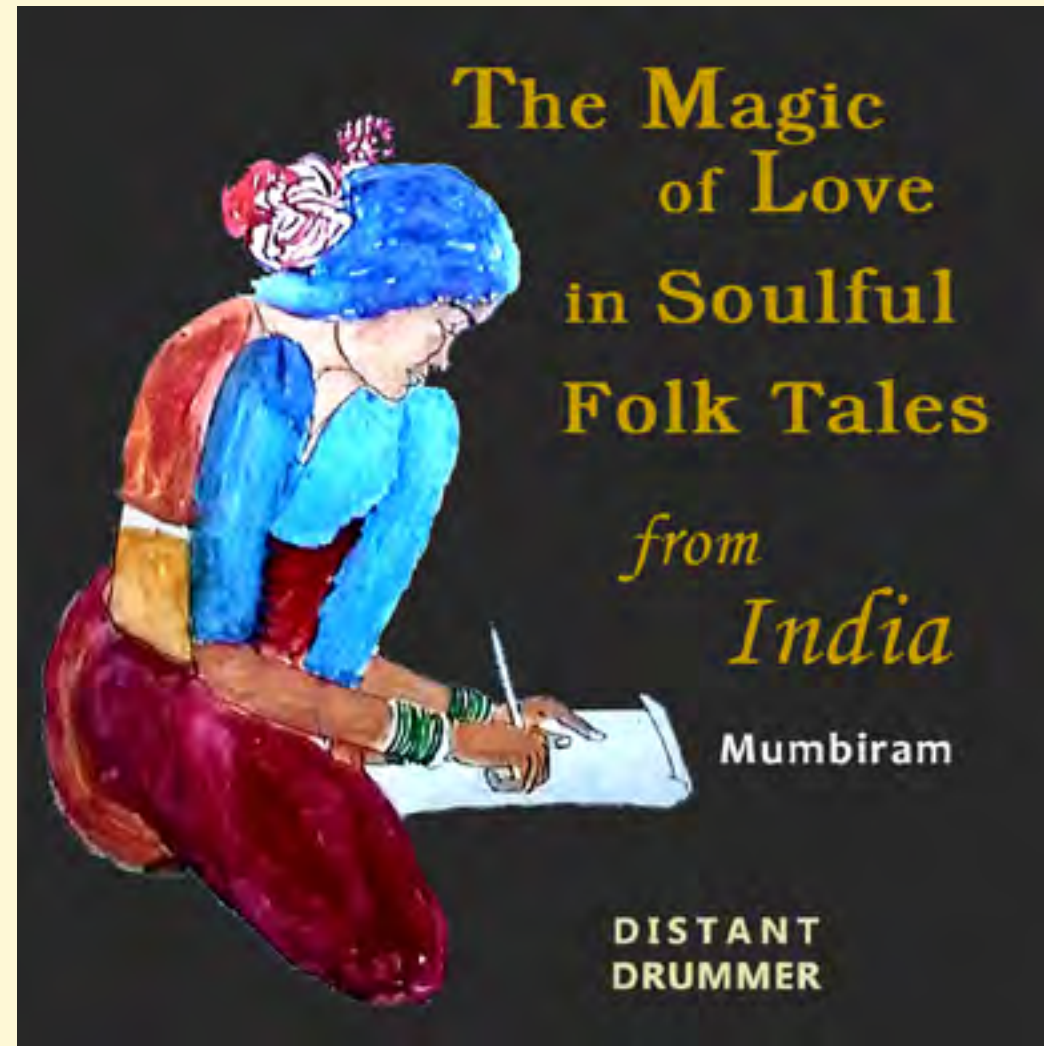
One thing was common to them all. They were all envious of Krishna. They were all promising their subjects such things as: 'With materialistic knowledge we can solve all problems, can conquer all diseases and create a world of nothing but prosperity and happiness.' They were in such delusions ! Yet they were so proud!

While the whole town was coming out to welcome 'him' and all those other kings and their big armies, I was drowning in an ocean of great unhappiness. My brother was rushing everybody. As a bride I was anointed with sandalwood and turmeric paste. There was no news from Krishna. How I would have loved to be anointed to be married to Krishna. Yet this turmeric and sandalwood paste on my body was unbearable like poison. The whole town of Kundinpur was overflowing with festive enthusiasm. People were erecting arches and flags and other decorations. My mind was inundated by waves of sadness. Mountains of distress were rising in my mind. It was no use talking to any friends, because the dam of tears would break any minute.

*The narration continues in the complete version  
of Magic of Love - Part 2*

## “Magic of Love“- Part I

There is also part one of this “Magic of Love” Series.



Which has these stories:

**“How Krishna got accused of stealing Radhaji’s Ring”**

**“Krishna waiting for Pundalik on a brick”**

**“The Wives of the Yadnyik Brahmanas meet Krishna”**

**“The Miracle of Mangalvedha”**

**“Why Tulasi is so dear to Krishna”**

## “Magic of Love“- Part III

There is also part three of this “Magic of Love” Series.



Which has these stories:

**“Harishchandra”**

**“Shakuntala”**

**“Nala and Damayanti”**



You are welcome to find out more about the romantic world of Rasa Renaissance, that bring us good-tidings that the barren void in Art and Spirituality will once again resound with the passionate calls of cuckoos maddened by mango blossoms and hordes of bumblebees lusting after honey.

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