



The Magic
of Love
in Soulful
Folk Tales
*from
India*

Part III

Mumbiram

DISTANT
DRUMMER

The Magic of Love in Soulful Folk Tales from India

Mumbiram

Sample Pages

Volume 3

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

Publisher's Note



The stories in this **Volume 3** of “**Magic of Love in Soulful Folk Tales from India**” are presented as they are being told by Artist Mumbiram, who is as gifted literarily as he is in the painterly mode. He is a Krishna aficionado and a born admirer of the Sanskrit language.

The three accounts in this collection are of ancient times and have been kept alive until today. They are famously known all over India. Here they are presented as they have been retold by **Artist Mumbiram, the leader of Rasa Renaissance in Art.**

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. These 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 by visiting either the Rasa Appreciation page of www.mumbiram.com or by seeing the Rasa Art page of www.distantdrummer.de.

As a Sanskrit enthusiast Artist Mumbiram has always been very close to the classical scripts 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 favourites. In his artwork one experiences a 'Universal Paradigm of Divine Love'.

The three accounts presented here are about love and separation, queens and kings.

There is the good-hearted and generous king "**Harishchandra**" who readily parts with his whole kingdom in charity to sage Vishvamitra.

Vishwamitra is also the biological father of **“Shakuntala”** whose love marriage to king Dushyanta is a very popular account. Her sterling character and love can surmount all obstacles and misfortunes that providence put in her path.

Another account of true love is **“Nala and Damayanti”**. After king Nala lost his kingdom queen Damayanti readily follows her husband into the forest which meant discomfort and even danger. When they get separated from each other through some misfortune it is her clever riddle that leads to the turning point in their separation.

What all three accounts have in common is the courage and faith of the personalities that let justice prevail.

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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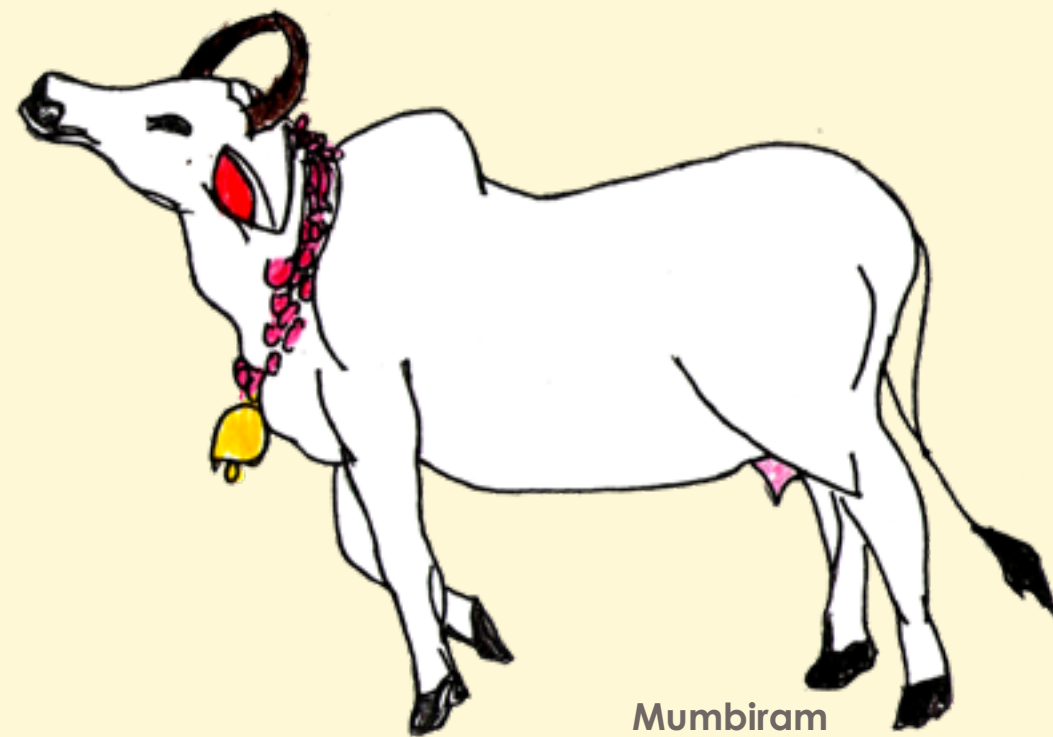
Harishchandra



A long long time ago, there was a mighty king named Vishvamitra. He was a scion of the Lunar Dynasty and ruled from Kaanyakubja. Once he went on a hunting trip. In the forest he got thirsty and he came across the ashram of sage Vasishtha. When Vasishtha saw the king coming to his ashram he welcomed the king and invited him and his army to have lunch at his ashram. The king was very surprised and wondered how this humble sage could feed him and his army. But it was no problem for Vasishtha. He had the wish-fulfilling cow, Kamdhenu, in his backyard. So he was able to feed the king and his army any food that they desired.

The king was curious to know how the sage could do that. He sent people to look into the kitchen and he found out about Kamdhenu, the wish-fulfilling cow. The king immediately asked the sage to hand over the cow to him. After all, he was the king so he could use the cow

for the greater benefit of his kingdom. Vasishtha apologized that he could not part with the cow, because it belonged to the demigods who had kept it in his ashram for safe-keeping. It was not his to give. The king was not satisfied with this answer and proceeded to drag the cow away by force.



The sage apologized to Kamadhenu that he could not protect her. Kamadhenu protected herself by creating an army out of her own body. This army defeated the army of the king and the king had to retreat. Vishwamitra was very impressed by the power of the sage, who was a brahmana. The king decided he wanted to be a brahmana and not a mere king anymore. He was counseled by wise men who were his advisors that he would have to do much tapa in order to rise from his kshatriya status to the brahminical status even in this life time. Tapa is penances and austerities performed in meditation in order to purify and elevate one's existence. For the next many thousand years Vishwamitra practiced severe tapa to be accepted as a brahmana. And finally he was accepted as a brahmana, even by Vasishtha.

Many thousand years had passed and a new king named Harishchandra was now ruling from Ayodhya. He was ruling over the whole earth and was a very popular king. He was famous for his magnanimity. Anybody who went to him to ask for anything never left empty handed.

When Vishwamitra heard of the fame of the new king, he became jealous. He wanted to put the king to a difficult test.

Vishwamitra went to Harishchandra. The king graciously welcomed Vishwamitra, who was now a sage. The king asked the sage how he could serve him. Vishwamitra said, “Oh king, you gave me your whole kingdom in a dream.” So the king replied, “Oh, it was my good fortune that I could do that for you.” Vishwamitra said, “Well, I have come to take possession of it.” The king replied, “It’s my pleasure to lay my entire kingdom at your feet, it is all yours.” Vishwamitra said, “And where will you go?” The king replied, “Myself, my wife Taramati and our son Rohit, will go to the forest.” Vishwamitra said, “What forest ? You were ruling the whole earth. If you give me your whole kingdom and still occupy some part of it, then your giving is not complete.” The king replied, “I will go to Varanasi, the city of Lord Shiva. Varanasi is not part of this material world. Varanasi rests on the trident of Lord Shiva.”



Harishchandra, Taramati and Rohit went to Varanasi with only the clothes that they were wearing. Vishwamitra didn't leave them alone, not even in Varanasi. Vishwamitra said, "Don't you know the proper ritual of giving in charity? You are supposed to put a gold coin on top of whatever you give. So where is my gold coin?"



Harishchandra had nothing with him and the family decided to sell themselves to earn the gold coin to give to Vishwamitra. First Taramati was sold to a brahmana home, as a maid. Then son Rohit was sold to another

home. Finally the king sold himself to the people who managed the crematorium. It was Harishchandra's job to be the gate keeper at the crematorium.



When anybody brought a dead body to be burned, the gate keeper was supposed to collect the fees before the body was allowed to be burned. By selling themselves the family was able to give Vishwamitra the gold coin.



One day thereafter, little Rohit was bit by a poisonous snake when he was sent to collect flowers from the garden, for his owner's worship rituals. The boy understood that he may die soon as a consequence. He knew where his mother was sold.

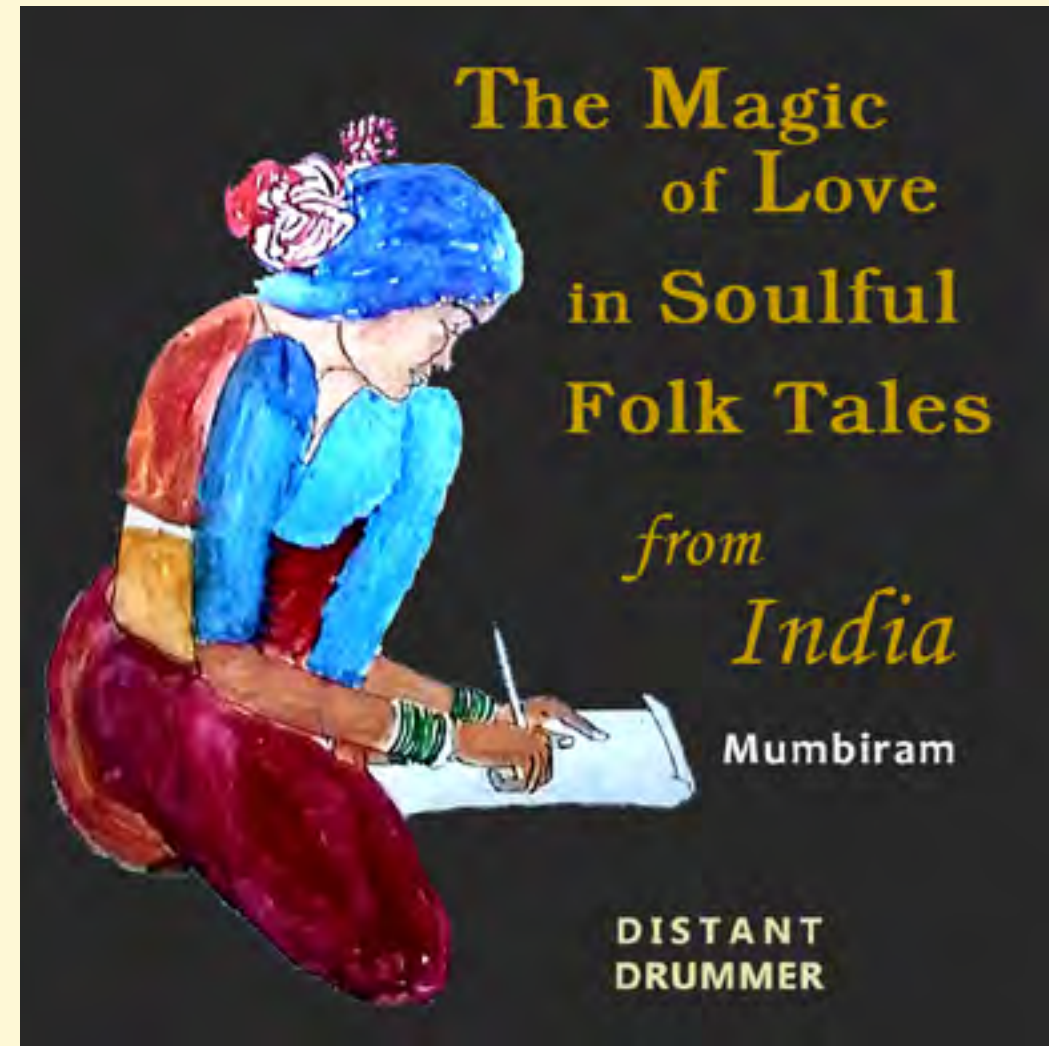
With great difficulty he walked to the house where his mother would be. But he collapsed on the steps. Soon the news of the body of the young boy spread inside the house and everybody came out to see. When Taramati saw the body, she knew it was her son Rohit. She cried out in great anguish. She asked permission of her owner to take the body of her son to the crematorium. The owner allowed her to do that, but reminded her to come back immediately afterwards.

The unfortunate mother carried the body of her dead son to the crematorium. Harishchandra, the gate keeper, stopped her and asked her for the fees.

*The narration continues in the complete version
of Magic of Love - Part 3*

“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”

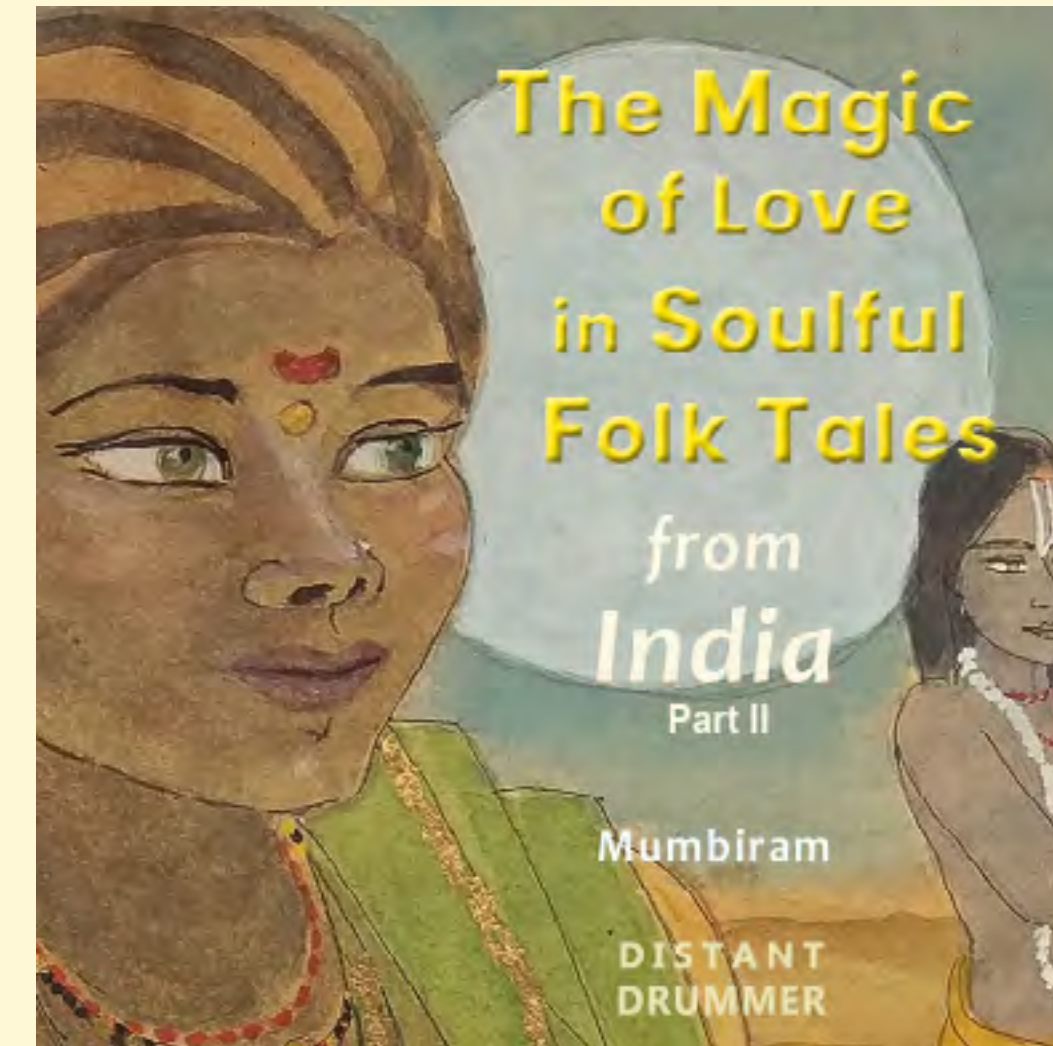
“The Wives of the Yadnyik Brahmanas meet Krishna”

“The Miracle of Mangalvedha”

“Why Tulasi is so dear to Krishna”

“Magic of Love“- Part II

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

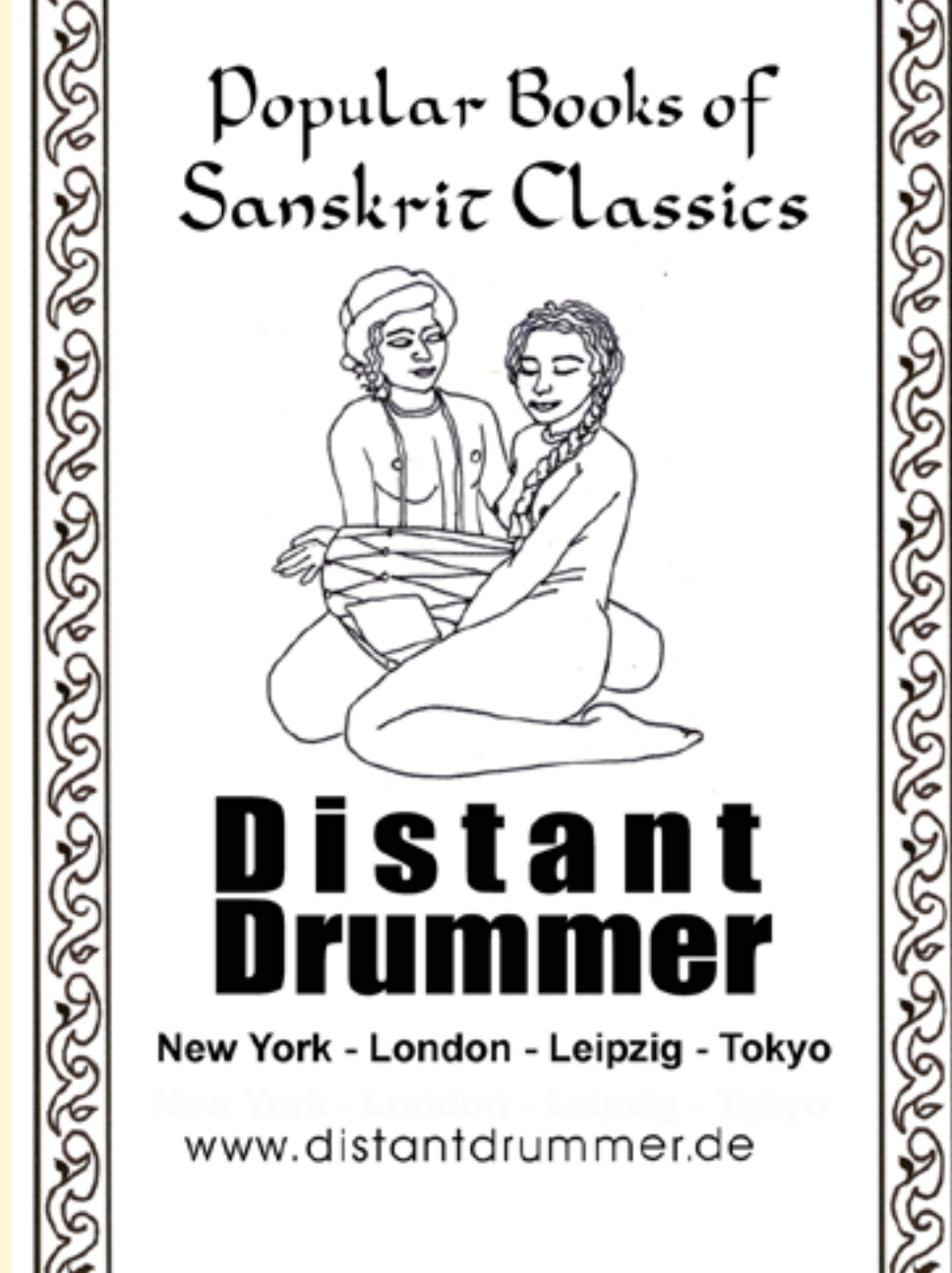


Which has these stories:

“Krishna and Rukmini”

“Leela of Jagannath”

“Sudama”



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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