



Sketches approved for carving in Jaipur

line drawings of the Deities for Prabhupada's approval. When Bharadraja das and Rukmini devi came to Vrindavan, Prabhupada then engaged Bharadraja in the Kala Kendra venture as well. Toward the end of the Deity carving, both of us were dispatched to Jaipur to oversee the final carving and painting of the Deities. Bharadraja, a talented artist, was skilled in the subtleties of both sculpture and painting, and his contribution to the Deity project was invaluable.

So twelve marble forms were commissioned in Jaipur for the Krishna-Balarama Mandir. On the left altar: white marble Gaura-Nitai Deities, and two seated *murtis*—ISKCON Founder-Acharya A. C. Bhaktivedanta Swami Prabhupada and Srila Bhaktisiddhanta Saraswati Thakur. On the center altar: black marble Lord Krishna and white marble Lord Balarama, and two white marble cows to sit at Their feet. On the right altar were four Deities: white marble Radharani and black marble Shyamasundara, with white marble Lalita and Visakha *gopis* facing Them on either side.

The commission for the small *ashtadhatu* (eight metals) Deities of Radha-Shyamasundara was given to Nanda Kishore Mukutwalla in Vrindavan. The form of Lord Shyamasundara was inspired by the *archa vighraha* form of Sri Radha-Raman. The first *sringar* (clothes and jewelry) for the Deities were made by Lalit Prasad, the tailor I had used for both large and small Deities in the past. Unfortunately, we had no women to sew and make jewelry at that time, but when Prabhupada saw the bill from Lalit Prasad, he said it was too high, and that in the future, the dresses should be stitched by our own temple devotees.

In early 1974, Guru das and I traveled to Nathadwara to order three sets of silver *arati* paraphernalia, and at the same time we ordered silk backdrops in Udaipur. While Guru das and his crew mostly stayed in Vrindavan to oversee construction, I had to travel to Delhi to collect funds door-to-door for the Deity bank account. My only prior experience soliciting money for Krishna was while traveling with our small band in Delhi at the onset of the Life Membership program. But I was mostly just baggage, with Giriraja das or Guru das doing most of the talking. This collecting proved to be a daunting service for me. Strangely, I never had any control over the funds after they were deposited into the Deity Fund. I was never allowed to write checks or to remove funds. That was done with a check and balance system of two male signatories. 🐾

### Yamuna's Journal Notes for the Vrindavan Deities

The following notations from Yamuna's journal give an indication of how careful and meticulous her planning was for the Deity service in Vrindavan. Yamuna was always a prodigious note-taker, and carefully planned out every detail of anything she set out to do, whether it be shopping, cooking, designing or any Deity-related service.

#### ARCANA NEEDS FOR VRINDAVAN KRISHNA-BALARAMA TEMPLE

*MURTIS*: Marble from Rajasthani Kala Kendra, Jaipur.

*Ashtadhatu* from Nanda Kishore Mukutwalla, Vrindavan

42" Gauranga-Nityananda, white marble	Rs. 5000/=
42" Krishna-Balarama, white marble	Rs. 4000/=
42" Radha-Krishna, white marble	Rs. 4000/=
30" Srila Prabhupada, white marble	Rs. 3600/=
36" Srila Prabhupada, white marble	Rs. 4000/=
14" models of all above <i>murtis</i>	Rs. 1000/=

14" *Ashtadhatu*: Gold, iron, silver, mercury, copper, zinc, lead, *sheesha* (The last four items in nearly equal amounts; small amounts of the first four metals) Rs. 425/=

#### SIMHASANA MARBLE BASES

Each approx. 5000, Total cost: Rs. 15,000/=