

Today is Raas purnima, the day when Krsna had performed his Raaslila. Now let us hear the effect of Venu Geet on the gopis during the raasa night. The Raslila has been described in 5 chapters, which are considered the pancha-pran of Srimad Bhagavatam, Referring to chapter 29 :

Sloka 1

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sri badarayanir uvaca

bhagavan api ta ratrih, saradotphulla mallikah,

vikshya rantum manas cakre, yoga-mayam upasritah

Translation : Sri Badarayani said : Sri Krsna is the Supreme Personality of Godhead, full in all opulences, yet upon seeing those autumn nights scented with blossoming jasmine flowers, He turned His mind toward loving affairs. To fulfill His purposes, He employed His internal potency.

Extremely greatly elevated souls are all sitting on the banks of Ganga to hear the narration of Srimad Bhagvatam from the mouth of Sukadev Goswami.

Here it starts with bhagvan api : Krsna also, why ? Because the gopis had desire to be with Krsna from a year back after the cheerharan lila. They never wanted to go back home after that lila, but Krsna promised them that very soon he will spend the nights with them. So they were waiting since a whole year for this time. But today, bhagavan api – Krsna also desired to enjoy with the gopis. Krsna desired because the gopis were desiring and he desired to fulfill their desires. -Rantum manas chakre.

Vikshya ta ratrih – Krsna saw those nights. How was the night ? saradotphulla mallikaha – It was sharad night. In one night he enclosed many nights. The nights were filled with mallika flowers.

What was His position ? Yogmaya upasritah. – upa means near. He took shelter of his internal shakti from very near. Some acharyas say this is Radharani. He took shelter of Radharani to perform his raas with the millions of gopis.

Then Sukadev Goswami talks of the moon.

Shloka 2

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tadodurajah kakubhah karair mukham

pracya vilimpann arunena santamaih

sa carsaninam udagac chuco mujan

priyah priyaya iva dirgha darsanah

Translation : The moon then rose, anointing the face of the eastern horizon with the reddish hue of his comforting rays, and thus dispelling the pain of all who watched him rise. The moon was like a beloved husband who returns after a long absence and adorns the face of his beloved wife with red kunkuma.

Next Sukadev Goswami describes the 'rising' of the moon.

This moon is not the ordinary moon. They are all transcendental.

Next , Sukadev Goswami describes about the rising of the moon.

When the Lord desired, immediately the moon rose. Tada – this moon was not the ordinary mundane moon which rises everyday. This is that moon which rose by the power of the desire or sankalpa of the Lord, and it is a part of his lila. Ordinary moon cannot take part. The moon rose.

The rising of the moon anointed the face of the eastern horizon with a reddish tinge due to its rays. He is explaining with the analogy here :- that when a husband meets a wife after a long period of departure, when he sees his wife, out of happiness, he massages the face of his beloved wife and he applies a paste of kumkum on her face, and her face becomes red. Similarly the moon is making the eastern horizon red in color by its rising. When the moon rises, there is always a reddish hue on the eastern horizon.

Next Sukadev Goswami is going to describe the Bhav that has come up in the mind of the Lord.

Shloka 3

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drstva kumudvantam akhanda mandalam,

ramananabham nava kunkumarunam

vanam ca tat komala gobhi ranjitam

jagau kalam vama drsam manoharam

Translation : Lord Krsna saw the unbroken disk of the full moon glowing with the red effulgence of newly applied vermilion, as if it were the face of the goddess of fortune. He also saw the kumuda lotuses opening in response to the moon's presence and the forest gently illumined by its rays. Thus the Lord began to play sweetly on His flute, attracting the minds of the beautiful-eyed gopis.

Lord Krsna looked at the moon very carefully.

Now, how was the moon ?

Ramananabham :

How beautiful was the moon ? It looked as beautiful as the face of Rama (Lakshmi). This means that the Lord remembered the face of Srimati Radharani. Rama also means one who gives pleasure, Rama means Radharani. Actually, here, this is the meaning to be understood. Rama anana abham means he saw the beauty of Radharani . Imagine how beautiful that moon was , that the moon reminded Krsna of Radharani's moon like face !!. It was like nava kunkum, fresh kunkum, reddish. Newly ground kunkum is very beautifully reddish. And the moon looked like that.

He saw the moon like this, and then he saw the forest. Tat komala gobhi ranjitam. The forest was beautified by the soft, cooling rays of the moon. And everything around (the ground, the river, trees...) all looked reddish. And the rays are so soft and gentle, komal kiran.

Seeing this moon, then he walked into the forest with the desire to do raas lila, in the village called rasoli gaon, near the banks of Yamuna. There he played the flute. Why ? To call the gopis. Only the gopis could hear his flute, not anyone else.

jagau kalam drsham vama manoharam - Lord played the song on his flute.

So vaam drsam manoharam means that the minds of these beautiful gopis were captured. What kind of song ? manoharam – that song which captured the minds of the gopis. This is the greatness of the Lord. Kalam gitam – sometimes, the Vaishnav acaryas wonder what song Krsna would have sung, oh if at all it would have been recorded, we could hear it, such a sweet madhur song. That song had only one purpose, to call his dear ones to the forest. Kalam, kal means sweet. The song he was singing, was very very sweet and enchanting in such a way that the gopis felt like they were being pulled and dragged by a rope towards him. That was the way the flute was played.

In raas lila ,the flute plays the most important role. I'm explaining all this in very minute details here. Now what was the effect to the venu on the gopis ?

Shloka 4

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nishamya geetam tad ananga vardhanam

vraja striyah krsna grhita manasah

ajagmur anyonyam alakasitodyamah

sa yatra kanto java lola kundalah

Translation : When the young women of Vrndavana heard Krsna's flute song, which arouses romantic feelings, their minds were captivated by the Lord. They went to where their lover waited, each unknown to the others, moving so quickly that their earrings swung back and forth.

No one else could hear this geet, only those gopis who were His Preyasis(Lovers), dear ones could hear. When we say gopis, it is not all gopis. Mother Yasoda did not hear, Rohini did not and other elderly gopis could not hear. Only those gopis who are his Preyasis could hear. When Raas happens, the jingling of the bells, and all the related musics and sounds can be heard to the entire UNIVERSE, even in svarga-

heavenly planets everyone could hear. But when it comes to calling, ONLY the gopis could hear the flute calling each one of them.

And how they got attracted thru this Venu geet is mentioned in this sloka.

Nishamya gitam tad anang vardhanam . Srila Sukadeva Goswami is saying that This geet was ananga vardhanam, means it increases the ananga. Ananga means, that kaam or lust which is directed to Krsna. If someone has a desire to touch the Lord, or want to feed the Lord, or want to talk with the Lord, or having a desire to get pleasure thru the Lord, or is wanting to give him pleasure, Shastra calls this ananga. Actual meaning of ananga is kaam. But, to use such a mundane meaning for the gopis is an offense.

How can Sukadev Goswami do such an offense.? Ananga vardhanam means Krsna rati vardhak. That song which increases love for Krsna . The song was so enchanting that it increased the Krsna prem in the gopis more and more. Just like when there is fire covered with smoke, by blowing air into it, the fire is kindled. Similarly, the Gopis had love for Krsna from the very beginning. They had divine love for Krsna. Just like the fire is already there , similarly the love for Krsna was already existing in them. That love which the gopis had in them to give pleasure to Krsna, this prem was given the word kaam by those who are learned, in the shastra. So if the word kaam is used for gopis, we should understand that it means prem, not mundane lust of this material world. The meaning of kaam or anang is Krsna vishayak kaam – love related to Lord Krsna, which was there in the gopis already and by hearing the song from the flute, it increased millions and millions of times tremendously. And it increased the desire, the greed to be with him, more and more and more. This is ananga vardhanam.

Sukadev Goswami is saying tad anang vardhanam – That song which increased the anang of the gopis towards Krsna, by hearing that song, their love got multiplied.

Krsna grhit manasa - Krsna has already conquered their minds from the very beginning.. They did not have their mind in their other house hold duties, or feeding children....etc., only their bodies were engaged in it. They had their family members, so they had to be engaged in duties, but mind was always with Krsna. So absorbed in Krsna, fully absorbed. They were so fortunate. They were deeply involved with him . But when they heard the song of the flute, they were like magnetic attraction pulled towards him. The song of the flute was conveying to them – Hey Sakhi, please come to me, I'm desperate for you, I'm desperately waiting to be with you, come here, in this place there is no one here, no human being ever comes to this place, and the night is so beautiful, full of mallika flowers, I have come here and I desire to do vihar in this place. Come to me." So, now how could the gopis not come hearing all

this !! So ajagmur – they came. Now, when they have heard the song of the flute, a song which was personally calling them by their very names, hearing which , they immediately ran towards Krsna.

How they came ? anyonyam alaksitodyamaha : The song was so pulling, to such an extent, that they did not have the consciousness of calling other sakhis. The song was so personally pulling them, that they just ran out. Even to the extent that even Lalita devi could not think that she has to take Radharani along with her. It was so enchanting, so magnetic. They did not even think of it. They did not have even this consciousness to tell the other sakhis – come , let's go...etc.

Javalola kundalah – while they were running, their kundala ,earrings, anklets, necklace all were swinging back and forth.

Now what were they doing when they heard the flute ?

This, Srila Sukadev Goswami is explaining in the next three slokas, how they gave up their karma, dharma and loka :

duhantyo 'bhiyayuh kascid

doham hitva samutsukah

payo 'dhisritya samyavam

anudvasyapara yayuh

TRANSLATION

Some of the gopis were milking cows when they heard Krishna's flute. They stopped milking and went off to meet Him. Some left milk curdling on the stove, and others left cakes burning in the oven.

Samutsukah – even one second was intolerable for the gopis to wait to run towards Krsna.

Some of the gopis were milking the cows. All this is jati karma – the karma of the gopas.. But when they heard their names being called, they left the milking and speeded away. Not that they waited for the

vessel to be filled and then go. They left it, as it is. The cows legs were tied, and they were not conscious and aware of untying them. Similarly they were not aware that the calves had to be untied. Or even that the milk is to be taken into the house, or the milk is spilled.... Nothing. This is the biggest adhikar of the gopis which is inconceivable.

Some of the gopis, were boiling milk. They were engaged with just their bodies as a matter of duty, not their minds. But as soon as she heard the flute, she left it boiling and ran away. Not that they put off the fire, or took the vessel off the fire. No.

Some were making halwa- laapsi out of the milk, she too left instantaneously. She did not even think of putting it off or even bringing the vessel off the fire.

This is the jati-karma tyag – renouncing of jati karma.

Shloka 6-7

pariveshayantyas tad dhitva

payayantyah sisun payah

susrushantyah patin kascid

asnantyo 'pasya bhojanam

limpantyah pramrijantyo 'nya

anjantyah kasca locane

vyatyasta-vastrabharanah

kascit krishnantikam yayuh

Translation

Some of them were getting dressed, feeding milk to their infants or rendering personal service to their husbands, but they all gave up these duties and went to meet Krishna. Other gopis were taking their evening meals, washing themselves, putting on cosmetics or applying kajjala to their eyes. But all the gopis stopped these activities at once and, though their clothes and ornaments were in complete disarray, rushed off to Krishna.

Some were serving meals to their family members. She left. Not that she kept the vessel aside in safe place, she just left. Some of the family members got only empty plates, and she left. The puri, kheer had all fallen down. But she was not even aware that all these things have fallen down. She left the family members. This is lok-tyag – renouncing the family members , society...

Some were feeding cow milk to little children. How sweet the little children look, still she left , not that she thought the child will be hungry, let me finish and then go. People would say how ruthless they could be. But this is the svarup of the gopis, this is the adhikar of the gopis. This is sneh-tyag , renouncing the love.

Some were serving their husbands. Arranging hot water for his bath, arranging for his meals, etc, she left all that work and ran away.

Bhojan tyag – some were having their food, and they gave up their food and ran away in such a way that they were not even aware that they have to wash their hands to which the food remnants were stuck.

Some were decorating their bodies – for Krsna. They were applying sandal wood on their bodies, applying kajal on their eyes, etc. but they left it half way and ran, upon hearing the flute.

Some were wearing their clothes. But as soon as they heard the flute, they just ran away half way, with all clothes and ornaments all hither-tither. This is deha-smrti tyag – renouncing body-consciousness.

ta varyamanah patibhih

pitribhir bhratri-bandhubhih

govindapahritatmano

na nyavartanta mohitah

TRANSLATION

Their husbands, fathers, brothers and other relatives tried to stop them, but Krishna had already stolen their hearts. Enchanted by the sound of His flute, they refused to turn back.

There is no comparison to the tyag or renouncing which the gopis did. They did not think about the situation that they were leaving. Their husbands, fathers, brothers and relatives were all so bewildered about what is happening to them, they were pulling them by their hands asking them, "What has happened. Oh God, has she got some disease, we have done so much of worship of Narayan, and what state has come upon us... !! And she left and left and left to Shyamsundar." They did so much to stop them by hands, by garments, closing the door,etc.. But they refused to stop.

If there is a heavy flow of stream and there is a boat in it, is it possible for a person to stand on the shore and try to stop the boat by screaming at the boat? Similarly, here, the family members are all yelling and screaming at the gopis to stop, is it possible for them to stop? Here, on the other side, GOVINDA is pulling them. Now who could win? If Govinda pulls someone, can the whole world together be able to pull that person back? He was pulling them by the song of the flute – na nivartante – they could not be stopped with all endeavours. This is Krsna prem shakti – this is the power of Krsna prem. If a person is leaving his body, can the whole world try to pull that soul and stop him from leaving? Impossible. Similarly, here no one could stop the gopis from rushing towards Krsna.

This is the tyag of the gopis. They left their seva to their family members – this is dharma ka tyag – renouncing their dharma. They left their family members – this is loka ka tyag – renouncing the world, left feeding milk to the kids – this is sneha tyag – renouncing the love. And Krsna for this reason he says – na paraye aham – "I will never be able to repay your love even if I try to repay you for the duration of the devatas. I'm ever debted to you all".

Krsna has called them by his Venu Geet, and then he talks in an adverse way to them in the middle of the night. In this way, the gopis tyag is adbhut. And in this human form to talk of this, hear of this, meditate on this is the most fortunate position and that too here in Vrndavan dham we are doing is Radharani's mercy upon us.

I wanted to discuss these 8 slokas and I'm greatfull to all of you for patiently listening to this narration.

Hare Krishna.