

SRIMAD BHAGAVATAM

DASAMA SKANDAM (VOLUME 10)

CHAPTER 21

THE GLORIFICATION OF ENCHANTING FLOW OF DIVINE FLUTE SONG (VENU GEETHAM) PLAYED BY SHRI KRISHNA IN VRINDAVAN BY THE GOPIS

The previous chapter No.20 contained the description about the beauty of nature in autumn and rainy seasons in the Vrindavan and how Balarama and Shri Krishna enjoyed those seasons.

When Shri Krishna entered the forest along with their cowherd friends in order to graze the cows Gopis heard the enchanting music as Shri Krishna started playing divine flute song. When the divine sound vibrated through the lips in the form of music that Supreme Being Who is Shri Krishna, Who is the very source of everything, synchronised the flute song perfectly with the humming of bees, chirping of various kinds of birds and the flowing sounds of waters in the streams. Each and everything around became one with that music touching them into their soul and connecting all of them with that divine sound. When such was the experience of every living and non living being what to talk of the Gopis who even otherwise get enthralled just by remembering Shri Krishna? Their pure devotion towards Shri Krishna sees no bounds when they listened to the sound of music emanating from His lips through the flute held by Him very charmingly. More than all these, when Sri Suka Brahma rishi explains about how the Gopis experienced that music he takes us all into their ecstatic position making us part and parcel of their

spiritual bliss and happiness.

STANZA 1

श्रीशुक उवाच

इत्थं शरत्स्वच्छजलं पद्माकरसुगन्धिना ।
न्यविशद् वायुना वातं सगोगोपालकोऽच्युतः ॥ १ ॥

śrī-śuka uvāca
ittham śarat-svaccha-jalam
padmākara-sugandhinā
nyaviśad vāyunā vātam
sa-go-gopālako 'cyutaḥ

(**śrī-śuka uvāca**) Shri Suka Brahma rishi said to King
Pareekshit:

(**acyutaḥ**) Shri Krishna (**sa-go-gopālakaḥ**) accompanied by
the cowherds and the cowherd boys (**nyaviśat**) entered into
the forest (**ittham**) which was endowed with
natural beauty as explained earlier (**śarat-svaccha-**
jalam) because all the streams carried crystal clear water due to
the advent of autumn season,

(**padmākara-sugandhinā**) the lakes were decorated with
sprouted lotus flowers spreading their fragrance everywhere, (**vāyunā vātam**)
and the gentle breeze stretching the wondrous
scent of the lotus flowers wherever it travelled by carrying that
fragrance.

STANZA 2

कुसुमितवनराजिशुष्मिभृङ्ग-

द्विजकुलघुष्टसरःसरिन्महीध्रम् ।
मधुपतिरवगाह्य चारयन् गाः
सहपशुपालबलशुकूज वेणुम् ॥ २ ॥

Kusumita-vanarāji-śuṣmi-bhr̥ṅga
dvija-kula-ghuṣṭa-saraḥ-sarin-mahīdhram
madhupatir avagāhya cārayan gāḥ
saha-pāśu-pāla-balaś cukūja veṇum

(**veṇum cukūja**) Playing His flute (**cārayan**) simultaneously while grazing (**gāḥ**) the cows (**madhupatiḥ**) Shri Krishna (**saha-pāśu-pāla-balaḥ**) along with Balarama and the cowherd boys (**avagāhya**) entered the forest (**Kusumita-vanarāji-śuṣmi-bhr̥ṅga dvija-kula-ghuṣṭa-saraḥ-sarin-mahīdhram**) which witnessed the groups and groups of intoxicated bees humming on the clusters of flowers hanging from the plants and creepers all over the area, and with the lakes, rivers and hillocks engulfed with the sweetest noises of different kinds of hovering birds.

STANZA 3

तद् व्रजस्त्रिय आश्रुत्य वेणुगीतं स्मरोदयम् ।
काश्चित्परोक्षं कृष्णस्य स्वसखीभ्योऽन्ववर्णयन् ॥ ३ ॥

tad vraja-striya āśrutya
veṇu-gītaṁ smarodayam
kāścīt parokṣaṁ kṛṣṇasya
sva-sakhībhyo 'nvavarṇayan

(**kāścīt**) When some (**vraja-striya**) Gopa women (**āśrutya**)

heard (**veṇu-gītaṁ**) the flute song being played (**kṛṣṇasya**) by Sri Krishna, (**smarodayam**) which blossomed pure love in their hearts, (**anvavarṇayat**) they started discussing and describing (**tat**) it (**parokṣaṁ**) confidentially (**sva-sakhībhyah**) with their own friends.

STANZA 4

तद्वर्णयितुमारब्धाः स्मरन्त्यः कृष्णचेष्टितम् ।
नाशकन् स्मरवेगेन विक्षिप्तमनसो नृप ॥ ४ ॥

tad varṇayitum ārabdhāḥ
smarantyaḥ kṛṣṇa-ceṣṭitam
nāśakan smara-vegena
vikṣipta-manaso nṛpa

(**nṛpa**) Hey King Pareekshit! As the Gopa women (**ārabdhāḥ**) started (**tat varṇayitum**) discussing about the flute song being played by Shri Krishna to their respective groups of friends, (**smarantyaḥ**) they remembered (**kṛṣṇa-ceṣṭitam**) each and every naughty acts of Shri Krishna and (**vikṣipta-manaso**) their hearts entirely filled and agitated (**smara-vegena**) with ecstatic love towards Shri Krishna (**naśakan**) completely incapacitating them from speaking any further.

STANZA 5

बर्हापीडं नटवरवपुः कर्णयोः कर्णिकारं
बिभ्रद् वासः कनककपिशं वैजयन्तीं च मालाम् ।
रन्ध्रान् वेणोरधरसुधया पूरयन्गोपवृन्दै-

वृन्दारण्यं स्वपदरमणं प्राविशद् गीतकीर्तिः ॥ ५ ॥

**barhāpīdam naṭa-vara-vapuḥ karṇayoḥ karṇikāram
bibhrad vāsaḥ kanaka-kapiśam vaijayantīm ca mālām
randhrān veṇor adhara-sudhayāpūrayan gopa-vṛndair
vṛndāraṇyam sva-pada-ramaṇam prāviśad gīta-kīrtiḥ**

(**barhāpīdam**) Decorated with beautiful peacock feather on His head, (**naṭa-vara-vapuḥ**) His attractive body giving a fine look as the best of the best dancers, (**karṇayoḥ karṇikāram**) wearing karnikaram flowers over his ears, (**kanaka-kapiśam**) attired with golden coloured yellowish (**vāsaḥ**) clothes, (**bibhrat**) putting on on his chest (**vaijayantīm mālām ca**) the garland of flowers knitted with five different colours of vijayanti flowers, (**pūrayan**) filling (**randhrān**) the holes (**veṇoh**) of his flute (**adhara-sudhayā**) with the nectar flowing from his lower lip, (**gīta-kīrtiḥ**) glorified (**gopa-vṛndaiḥ**) by the entire group of Gopa men and women, (**sva-pada-ramaṇam**) Shri Krishna with His lovely feet making their footprints (**prāviśat**) entered (**vṛndāraṇyam**) the beautiful Vrindavan forest.

STANZA 6

इति वेणुरवं राजन् सर्वभूतमनोहरम् ।
श्रुत्वा व्रजस्त्रियः सर्वा वर्णयन्त्योऽभिरेभिरे ॥ ६ ॥

**iti veṇu-ravam rājan
sarva-bhūta-manoharam
śrutvā vraja-striyaḥ sarvā
varṇayantyo 'bhirebhire**

(**rājan**) Hey King Pareekshit! (**sarvā vraja-striyaḥ**) As all the Gopa women (**śrutvā**) listened to the (**veṇu-ravam**) enchanting flute song (**sarva-bhūta-manoharam**) robbing

the hearts of all the living beings (iti) in this manner being played by Shri Krishna, (varṇayantyaḥ) they started describing about the song (abhirebhire) and in the process they all experienced within themselves the peculiar pleasure of clinging on to Him in embrace.

STANZA 7

श्रीगोप्य ऊचुः
अक्षण्वतां फलमिदं न परं विदामः
सख्यः पशूननु विवेशयतोर्वयस्यैः ।
वक्त्रं व्रजेशसुतयोरनवेणु जुष्टं
यैर्वा निपीतमनुरक्तकटाक्षमोक्षम् ॥ ७ ॥

śrī-gopya ūcuḥ
akṣaṇvatām phalam idaṁ na param vidāmaḥ
sakhyaḥ paśūn anuviveśayator vayasyaiḥ
vaktraṁ vrajeśa-sutayor anaveṇu-juṣṭam
yair vā nipītam anurakta-kaṭākṣa-mokṣam

Note: The following stanzas are discussions between the Gopis among their friends in small groups or between one to the other. Therefore, there will be no connected link between one stanza and the other as each discussion is unique in itself.

(śrī-gopya ūcuḥ) The Gopis said:

(sakhyaḥ) Hey friends! (nipītam) Those people, who are fortunate to drink the sight with their eyes (anaveṇu) following through the playing of their flutes (vrajeśa-sutayoḥ) by the children of Nandagopa (

anuviveśayatoh) who walk around the forests grazing (**paśūn**) the cows, (**vayasyaiḥ**) accompanied by their friends of equal age, (**vaktram**) and looking at their faces (**anurakta-kaṭākṣa-mokṣam**) with their attractive and endearing looks, (**yaiḥ**) are the ones (**juṣṭam**) who have experienced (**idaṁ vā**) what is worth most experiencing for having got their eyes. (**na vidāmaḥ**) We do not see anything (**phalam param**) more worthwhile or purposeful for them to have their eyes than this.

STANZA 8

चूतप्रवालबर्हस्तबकोत्पलाब्ज-
मालानुपृक्तपरिधानविचित्रवेशौ ।
मध्ये विरेजतुरलं पशुपालगोष्ठ्यां
रङ्गे यथा नटवरौ क्व च गायमानौ ॥ ८ ॥

cūta-pravāla-barha-stabakotpalābja
mālānupṛkta-paridhāna-vicitra-veśau
madhye virejatur alam paśu-pāla-goṣṭhyām
raṅge yathā naṭa-varau kvaca gāyamānau

(**cūta-pravāla-barha-stabakotpalābja** **Mālānupṛkta-paridhāna-vicitra-veśau**) Dressed up in their yellow garments as well as dark blue garments intertwined with the garlands containing the tender leaves of mango trees, peacock feather, bunches of blue water lilies, and red lotus flowers, these two (Balarama and Shri Krishna) (**virejatur**) shine around (**alam**) very prominently (**gāyamānau**) when they sing (**kvaca**) sometimes (**madhye**) in the middle of (**paśu-pāla-goṣṭhyām**) the group of gopa children (**yathā**) as if (**naṭa-varau**) two great

dance and drama artists (**rañge**) have got on to the performers' stage.

STANZA 9

गोप्यः किमाचरदयं कुशलं स्म वेणु-
र्दामोदराधरसुधामपि गोपिकानाम् ।
भुङ्क्ते स्वयं यदवशिष्टरसं हृदिन्यो
हृष्यत्वचोऽश्रु मुमुचुस्तरवो यथार्याः ॥ ९ ॥

**gopyaḥ kim ācarat ayaṁ kuśalaṁ sma veṇur
dāmodarādhara-sudhām api gopikānām
bhunkte svayaṁ yad avaśiṣṭa-rasaṁ hradinyo
hrṣyat-tvaco 'śru mumucus taravo yathāryaḥ**

(**gopyaḥ**) Hey Gopis! (**kim sma kuśalaṁ**) What great benign deed (**ayaṁ veṇuḥ**) this flute (**ācarat**) might have done? (**yat**) Because (**svayaṁ bhunkte**) this flute is enjoying as it likes (**avaśiṣṭa-rasaṁ**) the essence of the nectar (**dāmodarādhara-sudhām**) flowing from the lower lip of Shri Krishna which is very rare (**gopikānām api**) even for Gopis like us! (**hradinyḥ**) Even the rivers (**hrṣyat-tvacaḥ**) are very excited with bristling of hairs upon seeing this. (**taravaḥ**) The trees, (**āryaḥ yathā**) as if they are very elderly persons, (**aśru mumucuḥ**) shed their tears of joy.

Note: The rivers have watered the bamboo plants and made them grow into bamboo trees. Therefore, they are the mothers of bamboo trees. Seeing the great fortune of the bamboo (in the form of the flute) the rivers became so happy to such an extent as to bristling of hairs upon their body (as happens to the human

beings - to be taken in the poetic sense). The buds of lotus flowers spread out at very many places are the indication of this feeling of excitement of the rivers.

Senior persons in the family feel happy when someone from the family is bestowed with the blessings of Almighty. This flute had taken birth in the family of trees. Therefore, the trees shed their tears of joy by showering lots and lots of flowers out of happiness.

These are the suggested sense or meaning for linking rivers and trees into this context.

STANZA 10

वृन्दावनं सखि भुवो वितनोति कीर्तिं
यद् देवकीसुतपदाम्बुजलब्धलक्ष्मि ।
गोविन्दवेणुमनु मत्तमयूरनृत्यं
प्रेक्ष्याद्रिसान्वरतान्यसमस्तसत्त्वम् ॥ १० ॥

**vṛndāvanam sakhi bhuvo vitanoti kīrtim
yad devakī-suta-padāmbuja-labdha-lakṣmi
govinda-veṇum anu matta-mayūra-nṛtyam
Prekṣyādri-sānv-avaratānya-samasta-sattvam**

(**sakhi**) Hey friend! (**vṛndāvanam**) This Vrindavan (**vitanoti**) enhances (**kīrtim**) the glorious reputation of (**bhuvo**) the earth. (**yad**) That is because (**devakī-suta-padāmbuja-labdha-lakṣmi**) this Vrindavan has acquired more grace and lustre due to the footprints fallen over it by the pious lotus feet of the son of Devaki. (**Prekṣyā**) By seeing (**matta-mayūra-nṛtyam**) the intoxicated peacocks dancing (**anu**) as a result of (**govinda-veṇum**) listening to the flute songs of Shri Krishna, (**adri-sānv-avaratānya-samasta-**

sattvam) the entire living entities spread over the surface of the hillock stay still wonderstruck.

STANZA 11

धन्याः स्म मूढगतयोऽपि हरिण्य एता
या नन्दनन्दनमुपात्तविचित्रवेशम् ।
आकर्ण्य वेणुरणितं सहकृष्णसाराः
पूजां दधुर्विरचितां प्रणयावलोकैः ॥ ११ ॥

**dhanyāḥ sma mūḍha-gatayo 'pi hariṇya etā
yā nanda-nandanam upāṭṭa-vicitra-veśam
ākaraṇya veṇu-raṇitaṁ saha-kṛṣṇa-sārāḥ
pūjāṁ dadhur viracitāṁ praṇayāvalokaiḥ**

(**mūḍha-gatayah api**) Though they do not have any special intelligence these she-deer (**sma**) are definitely (**dhanyāḥ**) very much fortunate. (**veṇu-raṇitaṁ ākaraṇya**) On hearing the attractive flute song of Shri Krishna (**yāḥ hariṇyah**) these she-deer approach (**nanda-nandanam**) Shri Krishna the son of Nandagopa, (**upāṭṭa-vicitra-veśam**) Who is dressed up in his special attire, (**saha-kṛṣṇa-sārāḥ**) and bringing along with them their male partners and in their presence (**praṇayāvalokaiḥ**) look at Him with lustrous love (**dadhuḥ**) and do (**viracitāṁ pūjāṁ**) the most respectful reverence to Him.

Note : When the Gopis show their love and reverence to Shri Krishna their husbands are not able to bear the same. However, the she-deer are fortunate as compared to the Gopis because they approach Shri Krishna bringing along with them their male counterparts and they look at Shri

Krishna with lustrous love and perform the reverence together with their male counterparts.

Absolute devotion and pure love towards the Supreme Being require shedding all false egos. This becomes an impediment while following the path of self realization. Because of their jealousy and ego the husbands of the Gopis do not like their wives mingling with Shri Krishna and showing their love towards Him. However, the male-deer look at the situation differently. They are also equally devoted to Sri Krishna just as their female counterparts. So, they do not mind the lustrous looks of their female counterparts towards Shri Krishna right in their presence.

STANZA 12

कृष्णं निरीक्ष्य वनितोत्सवरूपशीलं
श्रुत्वा च तत्क्वणितवेणुविविक्तगीतम् ।
देव्यो विमानगतयः स्मरनुन्नसारा
भ्रश्यत्प्रसूनकबरा मुमुहुर्विनीव्यः ॥ १२ ॥

kr̥ṣṇam̐ nirīkṣya vanitotsava-rūpa-śīlam̐
śrutvā ca tat-kvaṇita-veṇu-vivikta-gītam
devyo vimāna-gatayaḥ smara-nunna-sārā
bhraśyat-prasūna-kabarā mumuhur vinīvyah

(**kr̥ṣṇam̐ nirīkṣya**) Upon seeing Shri Krishna,
(**vanitotsava-rūpa-śīlam̐**) Who radiates the most attractive
beauty giving pleasure to the women and Whose mannerisms
evinced passion and good conduct, (**śrutvā**) and upon listening
to (**tat-kvaṇita-veṇu-vivikta-**

gītam ca) His flute song being played by Him in such wonderful melodious divinity, (**devyah**) the wives of the divine beings (**vimāna-gatayah**) flying through the sky in their respective airplanes (**smara-nunna-sārāḥ**) came under the influence of lustrous love with their hearts melting profusely. (**mumuhuh**)

They became so puzzled as a result of which (**bhraśyat-prasūna-kabarāḥ**) the decorative flowers on their hair over their head fell apart loosely (**vinīvyah**) and their garments let loose from the hip of their bodies.

STANZA 13

गावश्च कृष्णमुखनिर्गतवेणुगीत-
पीयूषमुत्तभितकर्णपुटैः पिबन्त्यः ।
शावाः स्नुतस्तनपयःकवलाः स्म तस्थु-
र्गोविन्दमात्मनि दृशाश्रुकलाः स्पृशन्त्यः ॥ १३ ॥

gāvaś ca kṛṣṇa-mukha-nirgata-veṇu-gīta
pīyūṣam uttabhita-karṇa-putaiḥ pibantyaḥ
sāvāḥ snuta-stana-payah-kavalāḥ sma tasthur
govindam ātmani drśāśru-kalāḥ sprśantyaḥ

(**gāvah ca**) As far as the cows are concerned, (**sprśantyaḥ**) they kept possession of (**govindam**) Shri Krishna (**ātmani**) within themselves as their own in their minds (**drśā**) through their visual contact with Him (**aśru-kalāḥ**) and while doing so one can see the drops of tears of joy shining right on their eyes.

(**pibantyaḥ**) They started drinking the nectar (**kṛṣṇa-mukha-nirgata-veṇu-gīta pīyūṣam**) flowing from the

lower lip of Shri Krishna in the form of divine flute music originated from His flute (**uttabhita-karṇa-putaiḥ**) through their raised ears using them as the vessel/container for that purpose (**tasthuḥ sma**) and stood still like statues. (**śāvāḥ**) The baby calves, upon drinking the nectar of the divine flute music of Shri Krishna, (**snuta-stana-payah-kavalāḥ**) stood in the same position unmoved spilling the milk drawn from the udder of their mother still kept in their mouths without drinking it.

STANZA 14

प्रायो बताम्ब विहगा मुनयो वनेऽस्मिन्
 कृष्णेक्षितं तदुदितं कलवेणुगीतम् ।
 आरुह्य ये द्रुमभुजान् रुचिरप्रवालान्
 शृण्वन्त्यमीलितदृशो विगतान्यवाचः ॥ १४ ॥

prāyo batāmba vihaḡā munayo vane 'smin
kṛṣṇekṣitam tad-uditam kala-veṇu-gītam
āruhya ye druma-bhujān rucira-pravālān
śṛṇvanti amīlita-dṛśo vigatānya-vācaḥ

(**amba bata**) Hey Goddess Mother! What a wonder! (**prāyaḥ**) There absolutely is no doubt as to the fact that (**vihaḡāḥ**) the birds (**asmin vane**) of this forest are definitely (**munayaḥ**) saintly personalities. (**ye**) That is because these birds, (**āruhya**) having taken their sitting positions (**druma-bhujān**) on the branches of trees (**rucira-pravālān**) bearing the most beautiful tender leaves (**kṛṣṇekṣitam**) in such a way as to get the perfect view of Shri Krishna, (**amīlita-dṛśaḥ**) with their eyes wide open (**vigatānya-vācaḥ**) and discarding all other sounds in the

atmosphere, (**śṛṅvanti**) continue to listen to (**kala-veṇu-gītam**) the most endearing and divine music (**tad-uditam**) emanating from Shri Krishna through His flute of.

Note : The great saints take their sitting positions on the trees known as the Veda Vriksh. They, however, discard the fruits of that Vedic tree and pursue the devotional path akin to the very tender leaves in the branches of that tree. Their only aim is to be in the devotional service of Shri Krishna and keeping their eyes open by refusing to sleep they hanker for the divine experience of seeing Him simultaneously enjoying the endearing music coming out from Shri Krishna through His flute. Therefore, all the birds of Vrindavan might be those great saints.

STANZA 15

नद्यस्तदा तदुपधार्य मुकुन्दगीत-
मावर्तलक्षितमनोभवभग्नवेगाः ।
आलिङ्गनस्थगितमूर्मिभुजैर्मुखारे-
र्गृह्णन्ति पादयुगलं कमलोपहाराः ॥ १५ ॥

nadyas tadā tad upadhārya mukunda-gītam
āvarta-lakṣita-manobhava-bhagna-vegāḥ
āliṅgana-sthagitam ūrmi-bhujair murārer
gṛhṇanti pāda-yugalam kamalopahārāḥ

(**upadhārya**) Upon listening to (**tad mukunda-gītam**) the divine music of Shri Krishna coming from His flute, (**nadyaḥ tadā**) even the rivers at that time (**āvarta-lakṣita-manobhava-bhagna-vegāḥ**) slowed down their flow because of their lustrous

desire towards Shri Krishna and manifesting through their whirlpool (**āliṅgana-sthagitam**) and as if they are hiding something because of holding and embracing, (**kamalopahārāḥ**) presented lotus flowers (**ūrmi-bhujaiḥ**) through their waves as if they are their hands (**grhṇanti**) and then tightly held on (**pāda-yugalam**) to the pious lotus feet (**murāreḥ**) of Shri Krishna.

STANZA 16

दृष्ट्वातपे व्रजपशून् सह रामगोपैः
सञ्चारयन्तमनु वेणुमुदीरयन्तम् ।
प्रेमप्रवृद्ध उदितः कुसुमावलीभिः
सख्युर्व्यधात् स्ववपुषाम्बुद आतपत्रम् ॥ १६ ॥

dr̥ṣṭvātape vraja-pasūn saha rāma-gopaiḥ
sañcārayantam anu veṇum udīrayantam
prema-pravṛddha uditaḥ kusumāvalībhiḥ
sakhyur vyadhāt sva-vapuṣāmbuda ātapatram

(**dr̥ṣṭvā**) Upon seeing (**rāma-gopaiḥ saha**) Shri Krishna in the company of Balarama (**vraja-pasūn**) and the cowherd boys grazing the cows of Gokul (**ātape**) in the hot sun (**veṇum udīrayantam**) and playing his divine music thus through (**sañcārayantam anu**) His flute even while continuing to keep moving along with the cows, (**āmbudaḥ**) the clouds (**uditaḥ**) which have risen to the sky (**prema-pravṛddhaḥ**) as if grown taller due to the divine love towards Shri Krishna, (**kusumāvalībhiḥ**) showered the choicest of flowers (**ātapatram vyadhāt**) and held an umbrella (**sva-vapuṣā**) using its own body for that purpose (**sakhyuḥ**) to its closest friend Shri Krishna Who, between the two of them, has

two common factors such as bestowing goodness to all in this world and possessing the same colour.

STANZA 17

पूर्णाः पुलिन्द्य उरुगायपदाब्जराग-
श्रीकुङ्कुमेन दयितास्तनमण्डितेन ।
तद्दर्शनस्मररुजस्तृणरूषितेन
लिम्पन्त्य आननकुचेषु जहुस्तदाधिम् ॥ १७ ॥

**pūrṇāḥ pulindya urugāya-padābja-rāga
śrī-kuṅkumena dayitā-stana-maṇḍitena
tad-darśana-smara-rujas tṛṇa-rūṣitena
limpantya ānana-kuceṣu jahus tad-ādhim**

(**pulindyaḥ**) The women of the original Tribes, particularly of the hunting community, (**pūrṇāḥ**) are generally endowed with high lustful inclinations. (**dayitā-stana-maṇḍitena**) They had initially got the kumkuma powder applied by their beloved on the favourite spots of their breasts. As they walked in the forest they could spot (**urugāya-padābja-rāga śrī-kuṅkumena**) the dust particles of kumkuma colour from the pious lotus feet of Shri Krishna spread over (**tṛṇa-rūṣitena**) sticking to the grasses all around looking more bright and shining than their own kumkuma. (**tad-darśana-smara-rujaḥ**) By looking at them their lustful inclinations increased manifold. (**limpantya**) Picking them up from the grasses they applied those pious dust particles (**ānana-kuceṣu**) on their faces and breasts (**tad-ādhim jahus**) because of which they could feel the fulfilment of complete satisfaction of their sensual urges.

Note : The hunter women were not satisfied when their loving partners touched them. However, when they applied the kumkuma powder from the grasses of the forest which were the pious dust particles of the lotus feet of Shri Krishna their sensual urges came to an end.

STANZA 18

हन्तायमद्रिरबला हरिदासवर्यो
यद् रामकृष्णचरणस्पर्शप्रमोदः ।
मानं तनोति सहगोगणयोस्तयोर्यत्
पानीयसूयवसकन्दरकन्दमूलैः ॥ १८ ॥

**hantāyam adrīr abalā hari-dāsa-varyo
yad rāma-kṛṣṇa-caraṇa-sparaśa-pramodaḥ
mānaṁ tanoti saha-go-gaṇayos tayor yat
Pāṇīya-sūyavasa-kandara-kandamūlaiḥ**

(**hanta abalā**) Hey friends ! (**ayam adriḥ**) This Govardana mountain (**hari-dāsa-varyaḥ**) is the foremost among all the devotees of Shri Krishna. (**yat**) That is because (**rāma-kṛṣṇa-caraṇa-sparaśa-pramodaḥ**) due to coming into contact with the pious lotus feet of Shri Krishna and Balarama his happiness has grown to a very high level.

(**yat**) Apart from this Govardana mountain is propitiating (**tayoḥ**) both of them (**saha-go-gaṇayoḥ**) together with the cowherd boys and the cows (**mānaṁ tanoti**) by providing them (**Pāṇīya-sūyavasa-kandara-kandamūlaiḥ**) with water, tender grass, suitable caves as shelter, and roots and stems for them to eat.

STANZA 19

गा गोपकैरनुवनं नयतोरुदार-
वेणुस्वनैः कलपदैस्तनुभृत्सु सख्यः ।
अस्पन्दनं गतिमतां पुलकस्तरुणां
निर्योगपाशकृतलक्षणयोर्विचित्रम् ॥ १९ ॥

**gā gopakair anu-vanamṁ nayator udāra
veṇu-svanaiḥ kala-padais tanu-bhr̥tsu sakhyaḥ
aspandanamṁ gati-matām pulakas taruṇām
niryoga-pāśa-kṛta-lakṣaṇayor vicitram**

(**sakhyaḥ**) Hey friends! As Shri Krishna and Balarama moved around (**anu-vanamṁ**) from place to place in the forest (**gopakaiḥ**) along with the cowherd boys (**nayatoḥ**) grazing (**gāḥ**) their cows, (**niryoga-pāśa-kṛta-lakṣaṇayoḥ**) while at the same time keeping with them appropriate ropes to tie the legs and loop the necks of certain errant cows, both of them definitely had the perfect symptoms of being cowherds, (**kala-padais**) and with the enchanting and sweetest (**udāra veṇu-svanaiḥ**) tones coming out from their flutes, (**tanu-bhr̥tsu**) the life forms (**gati-matām**) which have moving characteristics (**aspandanamṁ**) became absolutely stand still (**taruṇām**) while the non moving life forms like the trees (**pulakaḥ**) felt hair raising experience. (**vicitram**) This was really wonderful.

STANZA 20

एवंविधा भगवतो या वृन्दावनचारिणः ।
वर्णयन्त्यो मिथो गोप्यः क्रीडास्तन्मयतां ययुः ॥ २० ॥

**evam-vidhā bhagavato
yā vṛndāvana-cāriṇaḥ
varṇayantyo mitho gopyaḥ
krīdās tan-mayatām yayuḥ**

(**gopyaḥ**) The Gopa women (**varṇayantyaḥ**) discussed and described (**mithaḥ**) among themselves (**evam-vidhāḥ**) in this manner (**yā krīdāḥ**) a few pastimes(**bhagavataḥ**) of Shri Krishna (**vṛndāvana-cāriṇaḥ**) as He moved around in the forests of Vrindavan (**tan-mayatām yayuḥ**) and they got totally absorbed and identified themselves with Shri Krishna Bhagwan.

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This concludes chapter number 21 of volume number 10 -
Dasama Skandam - of Srimad Bhagavatam.

Hari Om