

Hare Srinivasa !

Shri Prasanna Venkatadasa gurubhoy namah!
raMga koLalanUdalAgi raMgaiyya koLalUdalU
maMgalamayavAyitu dhare
janaMgalu jIvana chEtana maredu
sriraMga dyAna pararAdaru

In this beautiful composition , Sri Prasanna Venkatadasaru brings the magical moments experienced by the eligible embodied beings of Brindavan. The scene is created and the surrounding environment is described. The reaction of the different beings to the mesmiring sound of the flute playing on Lord Krishna's lips is narrated. The events narrated in the Bhagavatham have been retold here by Dasaru exiting the imagination of the singer and bringing the events of brindavan to our minds .

Let us offer our sincere pranams to Dasaru for enabling us to do a little chintana of the Lord's avatara, gunas and kriyas in the avataras . This is a prescribed Bhagavatha dharma and a sincere effort to follow this dharma is sure to lead one to the vision of the Lord. So says the bhagavatha.

The mahayogi Kavi who was the son of Rishaba namaka Paramatma answered King Nimi about the method of seeking release from samsara. One of the points that he says is in 11.2.39

shrunvan subhadrAni rathAMga pAnir
janmAni karmANi cha yAni lOke
gItAni nAmAni tad-arthakAni
gAyan vilajjo vichared asaMgaH

"Listening to the divine leelas of the Lord in his avataras in this world, singing His glory and chanting His names with complete involvement and faith and also without feeling self consious about it,leads one to salvation."

Sri VyasaraJarU also talks about the cumulative effects of tasting the nectar of the sweet passtimes of the Lord in a devaranama.

He says

lAbavahudu harikathAmrutha
padumanAbhana pAdada pathadi
ahudu sajjana gaNake satyA

Sri VyasaraJarU says Padumanabhana padada pathadi , Listening to Harikatha is definitely profitable for a person who desires to be on the path that leads to the lotus feet of the Lord Padumanabha . He stresses this is with the word 'satyA' meaning "It is the truth! and nothing beyond the truth!"

A short and direct transaltion is attempted first. Then a discussion of the same .

ರಂಗ ಕೊಳಲನೊದಲಾಗಿ|

ರಂಗಯ್ಯ ಕೊಳಲನೂದಲು ||
ಮಂಗಳಮಯವಾಯಿತು ಧರೆ ಜ
ನಂಗಳು ಜೀವನ ಚೇತನ ಮರೆದು
ಸ್ರಿರಂಗ ಧ್ಯಾನ ಪರರಾದರೋ||ಪ||
Ranga begins to play the flute
When Lord Ranga plays the flute
the entire earth is filled with auspiciousness
the people forget their normal activities and
get immersed in the contemplation of Sri Ranga

ಬಾಡಿದ ಬಲ್ಲಿ ಮರಗೊನೆವಡಿದು|
ತೀಡುವ ಮಂದಮಾರುತನ ಕೂಡಿ ತೂ-|
ಗ್ಯಾಡುವ ವನದ ಫಲದ ಗೊಂಚಲದಿ||
ಪಾಡಾಲೊಲ್ಲವು ಅಳಿ ಕುಲಗಳು|
ಹೇಡಿಕೊಂಡವು ಜಾಣಕ್ಕಿ ಗಿಣಿಯು ಮಾ-||
ತಾಡದಲೆ ಕಲೆಗುಂದಿದವು ಕೋಗಿಲೆ|
ಒಡ್ಡಾಟ ವೈರಾಟ ಜರಿದು ಖಗಮ್ಯುಗ
ಗಾಡ ನಿದ್ರಾವಶವಾದವು ||೧||

The dry leaves and creepers move
to the nudging of the light breeze
the bunches of fruits on trees sway to the tune
the swarms of bees stop their buzzing sounds
the falcon which is a fearless hunter is scared
the nightingale stops its vibrant musical song and becomes calm
the usual activities of the birds and animals freeze
all are lured effortlessly into the deep slumber of contemplation of the Lord

It is the autumn season. There are some dried leaves and creepers. These are stirred by the touch of the mild breeze. The clusters of fruits in trees are gently swaying to the tune of the flute. The bees have stopped their buzzing songs, the falcon has taken fright and stopped hunting, all the animals of the forest have abandoned their usual running about, hunting for prey etc and have been taken into a deep slumber by the control of the Lord .

ಕೆಳಗಿನುದಕ ಉಕ್ಕೇರಿ ಬಂದಾವು
ತುಳುಕಿ ಚಲ್ಯಾಡಿ ನಿಂತಳು ಯಮುನೆ ಮ್ಯಾಲೆ ಮಾ-
ಡೊಡ್ಡಿ ಮೆಘಾಳಿ ಭೋರಿಟ್ಟವು|
ಕಲ್ಲು ಕರಗಿ ನೀರಾದವೂ||
ನಳಿನ ಚಂಪಕ ನಾಗ ಪುನ್ನಾಗ ಪಾ-|
ಟಲ ಶಾವಂತಿಗಿ ಕುಮುದ ಬಕುಳಾವು ||
ಮಾಲತಿ ಜಾಜಿಯು ಪರಿಮಳಂಗೂಡಿ|
ನೀಲಾಂಗನಂಘ್ರಿಗೆ ಎರಗಿದವೂ ||೨||

The ebbing waters rose high
Yamuna swirled her waters upwards and stood up
Not to be outdone, the clouds thundered and showered water from above
the stone like dry clouds of autumn melted and turned to water

All the varieties of flowers took flight and sought succour at feet of the blue form of the Lord
The water in the river Yamuna which was quite low and flowing lazily, started rushing and leaping.
The water gushed up and sprinkled itself around. Not to be outdone, the clouds thundered and
showered water from the skies. It was if the stones had tuned to water because it was the season of
autumn(sharad ritu) when there are only dry clouds and not water laden rain clouds. The effect of the
rain and the light wind made the fragrant flowers like the lily, champaka, punnaga, shamanti, blue lotys
etc to surrender themselves at the feet of the Lord.

ಕೆಚ್ಚಲಾ ಬಿಗಿದು ತೋರೆದ ಮೊಲೆಯ|
ವತ್ಸದೂಡಲಾಸೆ ಜರಿದೆಳೆ ಹುಲ್ಲು||
ಕಚ್ಚಿ ಅಲ್ಲಿಗಲ್ಲಿನಿಂದಾವು ತಲೆಯಮೇಲ್|
ಪುಚ್ಚವ ನೆಗೆಹಿ ನೀಂಟಿಸಿ||
ಅಚ್ಚುತನಾಕ್ರಿತಿ ನೋಡಲು ಸರರಿ |
ಗಚ್ಚರವಾಯಿತು ಅವು ಕಂಡಾನಂದ||
ಪೆಚ್ಚಿ ಮುಕುಂದನ ಲೀಲಾವಿನೋದಕ್ಕೆ|
ಮೆಚ್ಚಿ ಕುಸುಮವ ಸುರಿದರೂ ||೩||

The calves which were engrossed in suckling the milk from the udders of their mothers stopped as it
is. The cows which were grazing on the grass also froze. They lifted up their ears and listened with
zeal to the nectar like music emanating from the lips of Krishna. The devathas who observed the kriyas
of Achcuta the flawless one ,were filled with ecstasy and showered flowers on the Lord.

ಮುದ್ದು ಮೋಹನನ್ನ ಮಂಜುಳ ಸಂಗೀತ|
ಸದ್ದಾನಾಲಿಸಿ, ಗೋಪಾಂಗನರೆಲ್ಲರೂ ||
ಬುದ್ಧಿ ಸೂರಾಡಿದರಂಗಜ ಶರಕೆ|
ಬಿದ್ದು ಪರವಶರಾದರೋ||
ಸಿದ್ಧ ಮುಣಿಜನರಿದ್ದ ಸಮಾಧಿಯೊಳೆ-|
ದೆದ್ದು ಕಾಣಿದರೆದದಾವರೆಯ||
ಗದ್ದುಗಿಯರಸನೋಲಿಸಿಕೊಂಡರು|
ಗೆದ್ದರೂ ಭವಸಮುದ್ರವ

When the cute, attractive and endearing little Mohan's enchanting music reached the ears of the
gopikas they lost their mind and intellect. It was as if the cupid's arrow had struck them and they gave
themselves up to the grip of the music of Krishna. Not only the gopis, the siddha purushas, rishis who
were always engaged in the contemplation of the Lord, were pulled into the magical sound of
Krishna's flute. They stood up from their state of samadhi and danced around. They absorbed the
sweetness of the sound into their heart lotus and thus obtained victory over the ocean of samsaara.

ಶ್ರೀ ಮನೋಹರ ಮೂರ್ತಿ ಗೋಪಾಲನು|
ಆ ಮದುಕುಂಜನದಿ ತ್ರಿಬಂಗಿಲಿ||
ಹೇಮಾಂಬರುಟ್ಟು ಗೀರ್ಗಂದಕಸ್ತೂರಿ|
ನಾಮ ಮುಕುಟ ಕುಂಡಲಬೆಳಗೇಲಿ||
ದಾಮ ವನಮಾಲೆ ರತುನಾಭರಣ|
ಸ್ವಾಮಿ ಶ್ರೀಪ್ರಸನ್ನೈಂಕಟ ಕೃಷ್ಣನ||
ರಾಮಗುಂಡಕ್ರಿಯ ಮೇಘಾರಾಘವ ಮಾಡೆ|
ಸಾಮಗಾಯನದಿ ನಮೋ ಎಂದರು ||೪||

This mind enchanting form of the Lord Gopala was performing his leelas in the Mudhukunj ie in
Brindavan. He is the one who is above the three gunas and can empower His chosen devotees to tide

over their effects. He is the Lord of the three worlds and the controller of the three states of an embodied being .

He is wearing the yellow silk garments,His body is anointed with fragrant paste, a beautiful kasturi tilaka adorns His forehead. His head is adorned with a crown,His ears are decorated with lovely round earrings.His neck is adorned with a garland of tulasi and many jewelled ornaments as well. He wears a bejewelled waist belt and looks most mesmerising. His completely unique and magnificent leelas were observed by one and all. There was a chorus of devotion filled song in the form of the sAma gAna by the superior devotees who were all part of the creatures of brindavana.

The same composition of Sri Prasanna Venkata Dasaru ,in english script is used in the following discussion.

raMga koLalanUdalAgi raMgaiyya koLalUdalu

maMgalamayavAyitu dhare

janaMgalu jIvana chEtana maredu

sriraMga dyAna pararAdaru

The sound of the Venu or flute , is extremely auspicious for those who hear it. The entire earth became pure . When we wonder why? or how? Dasaru says, The people of the earth who heard this Venugana stopped all their work and got immered in the contemplation of the Lord . A sample description of the contemplation has been narrated by Dasaru in the last paragraph.

Why did they become pure? Because they were contemplating on the most auspicious entity. On the entity who is the cause for all purity in the world. In the prelude to Vishnusahasranama , Bheeshmacharya says ,"mangalanAm cha mangalam".

How did they become pure? Because they were chosen to listen to the sound of the Venugana. They were the chosen devotees. Unless the Lord chooses one cannot listen to His exploits, or learn anything about Him.

YamevEsha vriNuthEna labyaH – kaTOpanishad 2.23 – Only the chosen devotees of the Lord experience His Grace

Does it mean that one does not have to try to experience this? After all if He is the one who chooses then what part does a jiva have to play?

The same song, describes the efforts undertaken by the beings in Brindavan to come towards the music or to concentrate on the music. The words ,keLaginudaka ukkeri baMdavu.tuLuki chalyADidalu yamune, taleyamEle|puchchava negehi nIMTisi,sidda muNijanaridda samAdhiyoLe ededdu kuNidaredadAvareyu|| tell us not only about the reactions of those who heard the music but their readiness for it. Getting ready to listen is the process of prayatna, the process of sadhana which is prescribed in the scriptures and apta vakyas. A simple but indepth verse of the HarikathAmrutha saara tells one what should be done.

Ishanali.vij~nAna bhagava

ddAsarali sadbhakti viShaya

nirAshe mithyAvAdiyali pradvESha nityadali

I samasta prANigaLali ra

mEshanihaneMdaridu avarabhi

lAShegaLa purayaisuvude mahayajNa haripUje.HKAS__09-02

In this devaranama "ranga koLalanUdalAgi", Dasaru is recreating the scene from the bhagavatham.

barhApIdam naTavaravapuH karnayoH karnikAraM

bibhrad vAsaH kanaka-kapIsaM vaijayaMtiM cha mAlAM
raMdhrAn venor adhara sudayAUrayan gopa-vridair
vriMdAranyam svapada ramaNam prAvishad gIta kIrTiH... 10.21.5

The Lord is beautifully adorned with a peacock feather on His head, blue karnikara flowers adorn His ears, a golden silk yellow garment, the vaijyanti mala. His form was as of an excellent and graceful dancer as He entered the forest of Brindavan . His footprints on the earth of Brindavan made it an exceedingly enchanting spot. He filled the holes of His flute with the nectar of His lips and the cowherd boys accompanying Him sang His glory spontaneously.

venu svanaiH kala padais tanu bhritsi sakyaH
aspaMdanaM gait matAm pulakas taruNam ... part of the verse 10.21.19

The sound of the flute of the Lord caused a wonderous thing to happen. The usually moving animal and birds froze in their actions while the motionless trees exhibited swaying movements to show that they have perceived and are enchanted by the sound of the flute.

bADida balli maragOnevaDidu
tiDuva maMdamArutana kUDi tU-
tiDu- rub, hone, touch, set upon, thrash, beat, tap
gyADuva vanaphalada goMchaladi
pADALollavu alikulagaLu
hEDikoMDavu jANakki giNiyu mA-
hEDikoMDavu- became cowardly, lowspirited
kaleguMdidavu-lack lustre, languish
tADadale kaleguMdidavu kOkile
oDyATa vairAta jaridu khagamriga
gADanidra vashavAdavu ||1||

Each and every being, object is controlled by the Lord. This statement is corroborated by this leela of His. At the playing of His flute, He directed each one to behave differently from their normal behaviours showing that He is the controller

In Rukminisha vijaya, Canto 6 Sri Vadirajaru says,

hRudhgam hRudhyanuranjayansavayasa: samhaRShayankaRShayan
gOpasthrIhRudhayam pashUnRuShigaNAn nishcheShtayan spaShtayan
vishvam svasya vasham viyadhgRuhavadhUssammURChayan charaNAn
sidhdhAnsanthrapayan surAnvinimayan vENum pupOShAchyutha: [47]

Lord Achyutha played the flute making the universe in His belly rejoice,, pleasing the hearts and attracting the minds of the gopika strees, rendering unconscious the wives of the gods who have the sky as their abode, putting to shame the siddhas & the charanas who are musicians. The majestic as well as enchanting sound made the devathas bow down to Him, making it clear that the universe was under His control.

The Lord as the supreme giver of auspiciousness is described here befittingly by Dasararu. It is very vivid with the actual movements of the dried leaves, and how they seemed to dance in the wind and the movements of the fruit clusters hanging from the trees. The entire creation was affected by the Lord's flute.

Coming to a deeper reflection of this musical sound described in the Bhagavatham one may understand that the mystical influence of the Lord is all powerful. His call cannot be ignored by anyone and without His call one cannot hear Him or know Him. Those who heard His flute were meant to hear the nectar. It was not by just chance that they got to be there.

The Padma Purana declares that even to listen to the Bhagavatha itself one needs countless janmas of punya.

"janmantare bhavet punyam, thatha bhagawatham labeth"

Even to listen to the narration of the leela one needs enormous amount of punya.

Imagine what kind of punya a jiva should have had if one had to be a part of the leela like the gopikas of brindavana or the calfs and cows of brindavan. They are surely highly elevated souls, indeed!

They were there after years of penance to drink in the nectar from the lips of Krishna. The same situation is for everyone in the world. What the Lord expressed as a divine leela continues to this day. His flute's sound plays in the heart of every soul, but to listen to that beautiful sound one needs to have His grace. The anAhata dwani is heard by those in deep states of contemplation so much so that they would be unaware to any outward sounds or attractions of the world. The nAda inside is said to be captivating. One who moves deep into it, forgets hunger or thirst and is immersed in its nectar. Such a sage is described by the Bhagavad gita as to one whom day appears as night and night appears as day.

keLaginudaka ukkeri baMdavU

tuLuki chalyADidalu yamune myAle mA-

DoDDi meghAli bhOriTTavu

kallu karagi nIrAdavu||

naLina chaMpaka nAga punnAga pA-|

Tala shAvaMtigi kumudA bakulavu ||

mAlati jAjiyu parimaLaMgUDi|

nIlAMganaMgrige eragidavu ||2||

Srimad Bhagavantha 10th Canto...

nadyas tadA tad upadhArya mukunda gItam

Avarta-lakshita manobhava bhagna-vegAH

AlIMgana sthagitam Urmi bhujair murArer

grhNaMti pAda yugalam kamalopahArAH 10.21.15

The rivers when they heard that enchanting song of Mukunda, run because of their minds are steeped in love in whirlpools with their currents broken. Seizing and holding firm in the embrace of their wavy arms the two feet of Murâri, carry them to them offerings of lotus flowers. 10.21.15

What a wonderful way to express the overflow of devotion in the minds of the river Goddesses at the onset of the music from the Lord's flute!

It is as if to the one who has heard the Lord's call, life is one blissful experience. Everything that one does becomes more enthusiastic and as it has to be offered to Him. The offering comes right from the heart as a spontaneous outpouring not as some dry rule to be followed.

This is the anusandha that is advocated as the pathway to aparoksha jNAna. Though at first one would not be able to be filled with this kind of overflowing devotion, it should be practised to the maximum. As the shravana of His glories continues, the devotion gets deeper and after ripening it becomes a flowing river which cannot be stopped by any material obstacle.

kechchalu bigidu tOredu moleya
vatsadUDaIAse jarideLe hullu||
kachchi alligalliniMdAvu taleyamEle|
puchchava negehi nIMTisi||
achchutanAkriti nODali surari |
gachcharavAyitu avu kaMDAMaMda||
pechchi mukuMdana lIAvinOdakke|
mechci kusumava suridarO ||3||

Any material activity cannot give the satisfaction or bliss that the yogi experiences in the sound of the Lord. The calves are most attached to their mother's and feel secure and safe when they are suckling milk. But.... when Krishna plays the flute, they stop that. Does it not clearly show that they relish the music and feel more security and safety as they hear to this glorious sound? Similarly the cows stop grazing ! The suras who are naturals in expressing their devotion were stunned when they saw this leela of the Lord and showered flowers in praise of Mukunda. The name Mukunda tells us that He is the Lord who grants release from the suffering of samsara and gives moksha to the eligible souls. A taste of moksha is what is described in these verses of Sri Prasanna Venkatadasaru.

muddu mOhananna maMjuLa saMgIta|
saddAnAlisi, gOpAMganerellarU ||
buddi sUryADidaraMgaja sharake|
biddu paravasharAdarO||
sidda muNijanaridda samAdhiyoLe-|
ededdu kuNidaredadAvareyu||
gaddugiyarasanOlisikoMdaru|
geddarU bhavasamudrava

Dasaru moves from the dried leaves, wind, trees, rivers, birds, animals, cows , suras to the people of Brindavana, especially the gopikas who lived for Krishna. Dasaru uses the words "buddi sUryADi" to clearly express the depth of their devotion. The intellect is the seat of reason and the heart is the seat of love. Intellect always analysis a situation. Dasaru says, "The gopis did not debate about what they should do when they heard the sound of the flute! They had an instantaneous response. They left everything as it is and gave themselves to the Supreme Lord. The word 'paravasharAdarO' explains this. para means Shreshtya or Supreme and vasha means under the control.

sHri manOhara mUrti gOpAlanu|
A madukuMjanadi tribaMgi||
hEmAMbaruTTu gIrgaMdakastUri|
nAma mukuTa kuMDalabeLegEli||
dAma vanamAle ratunAbharaNa|
swAmi shripasannveMkaTa krishNana||
rAmaguMdakriya mEghArAghava mADe|
sAmagAyanadi namO eMdaru ||5||

A most magnificent and vivid visualisation with all the senses is described here by Dasaru. In the beautiful land of brindavana the Lord of the three worlds, stands. His yellow silks are soft and flowiing. Wisps of fragrance emnate from His beautiful form. He has the tilaka, mukuta,

earrings, waist belt, garland and necklaces of various kinds. This is the swami of Dasaru, the inner controller Sri Prasanna Venkata krishna. He is completely full of bliss-rama and His leela of playing the flute is extremely amazing.

sri krishNArpaNa mastu

I am not the doer, Lord Hari is the doer

Even so, whatsoever He makes me do is His worship

By His infinite grace, not otherwise

R.Parimala