

গোবিন্দদাসের পদাবলী
The Songs of Govindadāsa

গোবিন্দদাসকবিরাজ
by Govindadāsa Kavirāja

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from the Bengali collection
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Chapter 1

Praises of Gauracandra

1.1 Song One

এক অনেক এক পুণ রাজসি
কনকাভরণ আকার।
অভরণ-নামরূপ সব হেরই
কনক হেরি বণিজার।।

গোরিন্দ ঘট মাহা তুহঁ কিয়ে ছাপি।

যো জগজীবন জীব বহিরন্তর
পুরণ সিন্ধুসম ব্যাপি।।
তনু মন বচন শকতি সব তো সনে
কোই না হেরই তোই।
গোরিন্দদাস দিঠি সবহঁ নেহারই
দিঠি না নেহারই কোই।।

Though you are one, you are many.
Yet again you appear as one.
You are like a gold ornament.
Ordinary folks see gold ornaments separately.
But a gold merchant sees only the gold.

O Govinda! Are you hiding in this pot-like universe?
 You are the life of the universe.
 You pervade the insides and outsides
 of living beings like the full ocean.
 All the powers of their bodies,
 minds, and words come from you.
 The amazing thing is: no one notices you as their cause.
 Govindadāsa's vision sees everything,
 but your all-seeing vision nobody sees.

1.1.1 Commentary of B. B. Majumdar

The poet here uses two similes for Govinda—gold and the ocean. The gold simile is given in the *Śrīmad Bhāgavata* and in Śrī Jīva's *Sarva-saṃvādinī* and the ocean simile is found in Sanātana Gosvāmin's *Bṛhad-bhāgavatāmṛta*. If one analyzes these two similes one will see that Govinda Dāsa is speaking poetically about the view of inconceivable difference and non-difference (*acintya-bhedābhda*). In the *Śrīmad Bhāgavata* is found:

न हि विकृतिं त्यजन्ति कनकस्य तदात्मतया ।
 स्वकृतमनुप्रविष्टमिदमात्मतयावसितम् ॥

They do not reject the transformed form
 of gold because it is the self-same as that.
 This, too, made by you, entered into by you,
 is known to be the self-same as you.¹

Or, people who want gold when they get gold's transformations like earrings, bracelets and so forth do not reject them, since they are made of gold. Rather, they accept them indeed. In the same way, those who have discrimination do not think the things of the world are false, because they are a "form" of the real. They know them to be real. This is right and just, because people with discrimination are certain that these material things that are created by Brahman and the consciousnesses that have entered into them are forms of the real.

In the *Bhāgavata-sandarbhā* Śrī Jīva has clearly given the example of the seller of gold. He says:

¹My own translation. *Bhāg.*, 10.87.26.

तेषां कनकमात्रं मृगयमाणानां कनकवशिजां हि कनकविकारे सुन्दर-
कुरूपाकारतायां दृष्टिर्नास्ति, शुद्धकनकमात्रग्राहित्वात्, तथात्मवि-
दाम् अपीति भावः

As the merchants of gold who are searching simply for gold do not pay attention to the beautiful or ugly forms found in its transformations because their interest is only in the gold, so too is the case with knowers of the self.²

Govinda Dāsa, reading this, has written that a gold merchant has a need only for gold and no need for the distinctions of name and form found in ornaments made of gold. Śrī Jīva in his *Sarva-saṃvādinī* has said:

तदेवं स्वगतभेदे त्वपरिहार्ये स्वर्णरत्नादिघटितैककुण्डलवद् वस्त्वन्त-
राप्रवेशेनैव स प्रतिषेध्यते इति स्थितम्³

This means that when gold assumes the form of an earring, the earring appears to have taken on an internal difference from gold.⁴ But in reality there is nothing other than gold in it (the earring). It is simply gold. For this reason there is no internal difference in it. “The earring here is completely dependent on gold. The form of the earring is not independent. The perception of Brahman and Paramātman is also never independent from Bhagavān whose essence is non-dual consciousness nor is it free of dependence on non-dual consciousness. Therefore, here too there is no internal difference.”⁵

Using the example of the ocean, Sanātana Gosvāmin has written in his *Bṛhad-bhāgavatāmṛta*:

यथा समुद्रस्य प्रदेशादेकस्मादेव जायमानास्तरङ्गा एकस्मिन्नेव देशे
लीयमाना जलमयत्वादिना समुद्राभिन्ना गाम्भीर्यरत्नाकरत्वादिगुणा-
भावाद्भिन्नाश्च, केवलं तस्मिंल्लयात्पृथक्केनादृश्यमाना ऐक्यं गताः समु-
द्रस्वरूपं प्राप्ता इत्युच्यते; तथा स्वकारणे ब्रह्मांशे तेजाअदिस्थानीये

²My own translation. None given in Majumdar. Location in source unknown.

³My translation: thus, when internal difference seems unremoveable, as in the case of a bracelet made of gold and jewels, it is prevented by the nonentrance [absence] of any other substance. Location in source text unknown.

⁴There are three kinds of difference. 1) Difference within the same species like the difference between a mango tree and a jack-fruit tree. Both are trees, but there are many difference between them. 2) Difference between species like that between trees and mountains, rivers, humans and so forth. 3) Internal difference like the difference between the trunk, leaves, flowers, branches and so forth in one tree. They all belong to one tree but there are differences between them.

⁵Quoted from Sundarānanda Vidyāvinoda’s *Acintya-bhedābheda-vāda*, page 27

मुक्त्या लीयमाना जीवा ब्रह्मैक्यं गता इत्युच्यते, न त्वपरिच्छिन्नसु-
खघनब्रह्मताप्राप्तिस्तेषां स्वभावेनैव परिच्छिन्नत्वात्⁶

The approximate meaning of this is: “In some folks’ opinions the living being is produced from Brahman and dissolves into Brahman. Therefore, Brahman’s relationship with the living being is that of non-difference. In the opinion and argument of those who say this, the experience of the unlimited nature of Brahman does not occur; only a small experience of joy occurs. Just as a wave produced in one part of the ocean merges in one part of the ocean and because it is made of water, that wave is not understood as different from the ocean. That wave has then become one with the ocean. Therefore, in this respect, all those waves are non-different from the ocean. But, because of the absence in that wave of qualities like depth and being a source of jewels, etc or, in other words, because the characteristics of the ocean do not exist in it, that wave is different from the ocean. Since it only has become merged in the ocean it is not perceived as different. In other words, where it was produced, there it has merged; therefore since it is not seen in a separate form it is said to be one, but because it [still] exists as merged in some part it is different. In that same way when merged on the stage of liberation in its own cause, a part of Brahman whose essence is effulgence, the living being is said to have attained oneness with Brahman. But the liberated living beings in Brahman which is by nature unlimited do not experience unlimited, concentrated bliss. That is because living beings are by nature limited. Therefore, because of their being seen in liberation as not separate they are non-different from Brahman; on the other hand because they are limited by some particular portion of Brahman they are different from Brahman, though remaining in a submerged form.”

Śrī Jīva in his *Tattva-sandarbhā* (para 51) has written that Brahman is *kevalasvaśaktisahāya*: only its own power is its helper. There is no other principle that is of the same class or of a different class with respect to it. Therefore, it is non-dual. It is the highest resting place of all powers.

⁶My translation: Like waves being born from one part of the ocean and merging into one part are non-different from the ocean because of being made of water and are different because of not having the qualities [of the ocean] like depth, harboring of jewels, and such, are [yet] said to have gone to oneness, that is attained the nature of the ocean, not being seen as separate solely because they have merged into it. So, too, are the living beings said to have become one with Brahman, disappearing through liberation into their own cause, a part of Brahman, which is the locus of effulgence and so forth. But they do not obtain the state of Brahman consisting of unlimited, condensed joy because they are by their very natures limited.

Apart from it no power is able to exist.

There is a line in Kaviśekhara's *Gopalavijaya*:

এক সুবর্ণে তেন নানা অলঙ্কার।
তেন নারায়ণ সব দেব অবতার।।

By one gold come many ornaments.
Like that Narayana is all gods and descents.

1.2 Song Two

পছ মোর শ্রী শ্রীনিবাস গুণধাম।
দীনহীন-তারণ প্রেম রসায়ন
ঐছন মধুরিম নাম।।
কাঞ্চন বরণ হরণ তনুসুললিত
কৌষিক বসন বিরাজে।
প্রেম নাম করি কহত ভাগরতে
ঐছে বরণ তনু সাজে।।
নিজ নিজ ভকত পারিষদ সঙ্গহি
প্রকট হি চরণারবিন্দ।
নিরবধি বদনে নাম বিরাজিত
রাধে কৃষ্ণ গোবিন্দ।।
যুগলভজনগুণ লীলা আশ্বাদন
গ্রন্থ-কলপতরু হাতে।
তুয়া বিনে অধমে শরণ কো দেয়ব
গোবিন্দদাস অনাথে।।

My Master Śrīnivāsa's a treasure of merits,
a savior of the wretched and lowly,
an elixir of divine love,
so sweet is his name.

Stealing the color of gold,
his was a body most pleasing,
on which silk garments shine.

Repeating with love the names,
he used to recite the *Bhāgavata*.
Such were his bodily color and dress.

His own disciples, assembled 'round him,
he manifested at his lotus-like feet.
In his mouth without cessation
the holy names shown forth:
Rādhe, Kṛṣṇa, and Govinda!

With the merit of worshiping the Divine Couple,
and relishing [the flavors] of divine sport,
with wishing-tree books in your hands,
without you to whom will this lowlife surrender,
this Govinda Dasa the unprotected.

1.2.1 Commentary of B. B. Majumdar

কাঞ্চন-বরণ-হরণ তনু — the color of his body was like gold (or, according to another reading like the *campaka* flower; that is, yellow). Therefore it is said the color of his body was created by stealing the color of gold.

প্রেম নাম করি কহত ভাগবতে ঐছে বরণ তনু সাজে — his bodily color and manner of dress is like that of Bhagavān who is described as having a yellow coloring in the *Bhāgavata* and who is the very embodiment of divine love (ie, Śrī Caitanya). Satishcandra Ray Mahashaya has given the following comment on this verse:

The meaning of this statement is that in the *Śrīmad Bhāgavata*, in the Tenth Skandha, Eighth Chapter, Garga Muni praising Kṛṣṇa's love-filled name 'kṛṣṇa' has said:

आसन् वर्णास्त्रयो ह्यस्य गृह्णतोऽनुयुगं तनूः ।
शुक्रो रक्तस्तथा पीत इदानीं कृष्णतां गतः ॥

[There were three colors of his as he takes bodies according to the ages: white, red, as well as yellow. Now he has become blue-black (*kṛṣṇa*).]⁷

⁷My translation. Bhāg., 10.8.

Bhagavān's taking on various colors in the different ages is described in this famous verse. In that, Bhagavān's yellow color in the Age of Kali is announced. Śrī Śrīnivāsa Ācārya's physical coloring was also like that. There is a belief, which has been heard from some confidential *bhaktas*, that Gaurāṅga [Mahā]Prabhu will descend two more times. On seeing the amazing and variegated greatness of Śrīnivāsācārya, later Vaiṣṇava *bhaktas* have accepted him as one of those later descents of Śrī Gaurāṅga. The songwriter Govinda Dāsa was a mantra disciple of Śrī Ācārya Prabhu. Therefore, he too according to that belief considered Ācārya Prabhu to be non-different from Śrī Gaurāṅga and in support of that view he cites this famous verse from the *Bhāgavata*. There is no doubt about this.

But to us this explanation of Satish Babu is rather difficult to conceive. Much before the *Pada-kalpa-taru*, Narahari Cakravartin wrote the *Bhakti-ratnākara*. And in that the reading is: প্রেম নাম করি কহত ভাগবতে. In the *Kīrtanānanda*, too, the reading is প্রেম নাম করি কহতহি ভাগবতে সেই বরণ তনু সাজে.

In the *Prema-vilāsa* (p. 7) it is found that Śrī Caitanya:

In front of Jagannātha, the Master joined his hands together
and weeping said loudly, "Śrīnivāsa Śrīnivāsa!"
Pleased, Jagannātha smiled and looked on
and sent *prema* to Caitanyadāsa.
Seeing Jagannātha's smile, the Master also smiled.
With his consent, he sent *prema* to Caitanyadāsa.

At that, Śrīnivāsa's birth occurred.

To spread the greatness of Śrīnivāsa, the *Karṇānanda* and the *Anurāgavalli* were written. In those two books, too, Śrīnivāsa is not said to be a descent of Śrī Caitanya. Śrīnivāsa was born while Śrī Caitanya was still manifest. Therefore, even the question of his being a descent does not arise. The *Anurāgavalli* says:

Mahāprabhu Śrī Kṛṣṇacaitanya, the source of all descents,
Sporting, manifested his final sport at Nīlācala.
At that time Ācārya Ṭhākura was born.

In the *Bhakti-ratnākara* it is found that Śrīnivāsa:

Hearing of the merits of Śrī Caitanyacandra, in the absorption of love,
he blissfully went by way of Śrīkhaṇḍa to Purī.
In Nīlācala, with Śrī Caitanyacandra's folks
I will meet; this was the desire in his heart.
After going some distance he heard that Śrī Caitanya had disappeared.
It was as if life no longer remained in his body.

In support of this statement Narahari Cakravartin cited a verse from Śrīnivāsa's disciple, Kaṇṇapūra Kavirāja, in his *Narottama-vilāsa* and a verse from another disciple of Śrīnivāsa, Nṛsiṃha Kavirāja, in his *Bhakti-ratnākara*. In so many authoritative books there is no mention of Śrīnivāsa being a descent of Śrī Caitanya. The meaning of the reading, প্রেম নাম করি, is: Śrīnivāsa Ācārya, taking the names, Hare Kṛṣṇa, with love, recited the *Bhāgavata*. The color of his complexion and the manner of dress were the same [as Śrī Caitanya].

1.3 Song Three

গৌরী [রাগ]
চম্পক-সোন-কুসুম কনকাচল
জিতল গৌর-তনু-লাবণি রে।
উন্নত গীম সীম নাহি অনুভব
জগজনমোহন ভঙনি (রে)।।
জয় শচীনন্দন (রে)।
ত্রিভুবনমগুন কলিযুগ-কাল
ভূজগ-ভয়-খণ্ডন (রে)।। ধু
বিপুল-পুলক-কুল- আকুল কলেবর
গর্গর অন্তর প্রেমভরে।
লহ লহ হাসনি গদাদ ভাষনি
কত মন্দাকিনী নয়নে ঝরে।।
নিজ-রসে নাচত নয়নটুলায়ত

गायत कत कत भक्तहिँ मैलि।
 यो रसे भासि अवश महिमगुल
 गोविन्ददास परश ना भेलि।।

O, the *campaka*, the flower of the *sona*,
 and the mountain of gold
 are beaten by the beauty of Gaura's body!
 There is no perception
 of the limit of his raised neck.
 His mannerisms enchant
 the people of the world.

Glory to the Son of Śacī!
 Ornament of the three worlds!
 He's a destroyer of the fear
 of the black snake of Kali's Age. (Refrain)

His body overflows with large goosebumps.
 His heart's overwhelmed by its load of love.
 Gentle, gentle is his smile and stammering his speech.
 How many Mandākinī's flow from his eyes?
 He dances to his own *rasa*, eyes rolling back and forth.
 O how many *bhaktas* gather and sing?
 The *rasa* that floods the earth
 and makes it lose control,
 Govindadāsa has not even touched!

1.3.1 Commentary by B.B. Majumdar

Śrī Rādhāmohana Ṭhākura:

ततः श्रीगोविन्दकविराजकृतं सर्वामङ्गलध्वंसकारकं श्रीमद्गौरचन्द्रस्य
 चम्पकशोन इत्यादि गीतं लिखति। तत्कृते ग्रन्थेऽस्य दाक्षिणात्य-
 श्रीरागो दृश्यते किन्तु पूर्वापरं गौरीरागेण गानं श्रुतमतो गौरीरागो
 लिखितः। तल्लक्षणां यथा कान्तं मनोज्ञकुचयुग्मनिपीडिताङ्गं कामं
 निवेश्य हरिचन्दनलिप्तपीठे। कल्पद्रुपुष्पमधुपायसपिष्टकाद्यैः संभोज-
 यत्यविरतं मधुमासि गौरीति। अस्यार्थः सुगमः १

⁸This is a short Sanskrit commentary on this song by Rādhāmohana Ṭhākura (not be confused with Rādhāmohana Gosvāmin) from his *Padāmṛtasamudra*.

Then a song, beginning *campaka sona*, is inccribed about Śrīmad Gaura by Śrī Govinda Kavirāja which destroys all inauspicious things. In a book written by him [Govinda Kavirāja] the Śrī *rāga*, a South Indian *rāga*, was seen for this song, but by [disciplic] succession the song is heard with the Gaurī *rāga*, therefore the Gaurā *rāga* is inccribed. The definition of that (*rāga*) is as follows: Gaurī, having caused her lover, Kāma, whose body was intensely pressed by her beautiful breasts, to sit on a seat smeared with Haricandana, feeds him ceaselessly with foods like honey from the flowers of desire-trees, milk, and nuts in the month of Madhu. The meaning of the song is clear.

Rādhāmohana Ṭhākura said that this song destroys all inauspiciousness. He in all likelihood saw a manuscript in Govindadāsa's own handwriting or some other authoritative work. Therefore he says that in that the South Indian *rāga* Śrī was seen, but since through disciplic succession the Gaurī *rāga* is heard he as listed that as this song's *rāga*. He has not given a meaning for this song because it is easy to understand.

The beauty of Gaura's body defeats the *campaka*, the flowers of the *sona*, and the mountain of gold (Meru). His neck is raised up; one cannot perceive the limit or end of that. His physical postures [mannerisms] enchant the minds of all the world. Śacīnandana is the beauty of the three worlds or by another reading, is praised by all the three worlds. He smashes the fear of the black snake of the Kaliyuga. His body is troubled by rows of large goosebumps. And his heart is tremulous with the weight of his love. He has a sweet soft smile. His speech is stuttered. From his eyes how many Mandākinīs flow. He dances to his own *rasa* or his own merits and his eyes roll back and forth. How many hundreds of *bhaktas* gather together and sing songs about his merits? The *rasa* that has flooded the whole earth and made it lose self-control, that Govindadāsa has not even so much as touched!

1.4 Song Four

[তথা রাগ]

কুন্দন-কনয়া-কলেবর কাঁতি।

প্রতি অঙ্গে অবিরল পুলক পাঁতি ॥
 প্রেম-ভরে ডর-ডর লোচনে চায়।
 কত মন্দাকিনী তহি বহি যায় ॥
 দেখ দেখ গোরা গুণ-মণি।
 করুণায় কো বিহি মিলায়ল আনি ॥ ধু।
 জপি জপায়ে মধুর নিজ নাম।
 গাই গাওয়ায়ে আপন গুণ-গাম ॥
 নাচি নাচাওয়ায়ে বধির জড় অন্ধ।
 কতিহুঁ না পেথিয়ে ঐছন বন্ধ ॥
 আপহি ভোরি ভূবন করত ভোর।
 নিজপর নাহি সভারে করু কোর ॥
 ভাসল প্রেমে অখিল নরনারি।
 গোবিন্দদাস তহিঁ যাওঁ বলিহারি ॥

The glow of his body is like shining gold.
 Each of his limbs is lined with goosebumps.
 Under the weight of his love his eyes roll.
 How many rivers from his eyes flow?

Behold, behold this Gaura, gemstone of merits.
 What merciful fate has brought him to us? (Refrain)

Chanting (*japa*) his sweet names, he causes us to chant too!
 Singing of his own great merits, he causes us to sing.
 Dancing, he makes even deaf, mute, and blind dance!
 How often does one see such a performance?
 Becoming intoxicated himself, he intoxicates the world.
 There is no self or other; everyone he embraces.
 He's flooded men and women with love.
 At that, Govindadasa is speechless.

1.4.1 Commentary by B. B. Majumdar

ততঃ শ্রবণাদিজনিতশ্রীকৃষ্ণাপূর্বরাগগানসম্পাদনার্থং শ্রীগৌরচন্দ্রং কু-
 ন্দনকনযাকলেবরকাঁতি ইত্যাदिना स्मरति । गुणगाम गुणग्रामः गु-
 णसमूहः ।

Then in order to prepare for a song about the condition of prior attraction (*pūrva-rāga*) to Śrī Kṛṣṇa produced by hearing about him and so forth, he remembers Śrī Gauracandra with *kundana-kanayā-kalevara kānti*. *Guṇa-gāma* means *guṇa-grāma*, a plethora of merits.

Śrī Gaurāṅga's bodily glow is like shining gold. All the time his body is covered with rows of goosebumps, or because of his deep feelings his body was horripilated. He gazes about through love-filled eyes and through those eyes how many rivers of tears (like the river Mandākinī) flow? (Because of feeling separation from Śrī Kṛṣṇa tears were falling.) What most compassionate fate has brought to us such a treasure of merits as Gaura? (He is a real *ācārya* — therefore, practicing it himself he teaches others to practice. He is Kṛṣṇa himself, nevertheless he chants the names of Kṛṣṇa to teach others to chant.) He chants his own sweet names and teaches all to chant. He himself sings of the many merits of Kṛṣṇa and causes them to be sung through others. He dances himself and causes the blind, the mute, and the deaf to dance. Nothing like it is seen anywhere else. He himself is distracted and he intoxicates the world. He has no knowledge of self and other. He embraces all. He floods men and women with love. Govindadāsa shouts "Bravo!"

1.5 Song Five

[গান্ধার রাগ]

জন্মনদতনু বদন অম্বুজে
 সঘনে হরি হরি বোল।
 নয়ন অম্বুজে বহৈ সুরধুনি
 কস্মুকস্মরে দোল।।
 দেখ দেখ গৌর দ্বিজমণি-রাজ
 সঙ্গে সহচর সুঘড়-শেখর
 উয়ল নবদ্বীপ মাঝ।।
 তরুণ প্রেম ভরে দিন রজনী নাচত
 অরুণ চরণ অথীর।
 করুণ দিঠি জলে এ মহি ভাসল
 বরুণ নিলয় গভীর।।

ভাবে টলমল অঙ্গ বলমল
 মধুর মধুরিম হাস।
 বচন গদগদ চলত আধপদ
 গদত গোবিন্দ দাস।।

His body is of gold.
 In his lotus-like mouth
 "Hari Hari!" is repeatedly told.
 From his lotus-like eyes
 flows a Suradhuni (Ganges).
 His conch-like neck sways.
 Look! Look at Gaura, the king
 of the best of those born twice.
 Accompanied by his companions,
 peaks of the magnanimous,
 he's appeared in Navadvīpa.
 Under the weight of a new love
 he dances day and night,
 so unstable his pink feet.
 By the tears of his kind eyes
 a flood this earth inundates
 as deep as the abode of Varuṇa (the sea).
 His body shivers and shakes;
 his every limb coruscates;
 his smile's sweeter than sweet.
 His speech is mostly stutters;
 He moves slowly by half-steps;
 Govinda Dāsa so utters.

1.5.1 Commentary

(The Master's) body is the color of gold. In his lotus mouth he says "Hari Hari" again and again. It is as if from his lotus eyes the Gaṅgā's currents are flowing. His neck which is like a conch shell sways back and forth. Behold him who is the king of the best of the *brāhmaṇas*, that Gau-racandra. He, bringing with him companions who are the best of generous people, has appeared in Navadvīpa. Under the weight (possession-like state) of new love he dances day and night. His pink feet become

unsteady. Out of compassion for living beings he floods the earth with his tears and it has been transformed into a deep ocean. His limbs are shining. His body quivers and quakes with intense feeling. On his face is a most sweet smile and his speech is all stuttering. He moves slowly half-step by half-step. This is what Govinda Dāsa says.

1.6 Song Six

[সিন্ধুড়া রাগ দশকোষী তালৌ]
 গৌরাঙ্গ করুণা-সিন্ধু অবতার
 নিজগুণে গাঁথিয়া নাম চিন্তামণি, জগতে পরায়লি হার।
 কলি তিমিরাকুল অখিল লোক দেখি
 বদন চন্দ্র পরকাশ।
 লোচন-প্রেম-সুধারস-বরিষণে
 জগ-জন-তাপ-বিনাশ।।
 ভকত-কলপতরু অন্তরে অন্তরু
 রোপলি ঠামহি ঠাম।
 যছু পদ-তল অবলম্বনে পশ্চিক
 পূরল নিজ নিজ কাম।।
 ভাব-গজেন্দ্রে চড়ায়ল কিঞ্চন
 ঐছন পহুক বিলাস।
 সংসার-কাল-কুট-বিষে দগধল
 একলি গোবিন্দদাস।।

Gaurāṅga is the ocean-of-compassion descent.
 By his own merits he has strung together
 the touch-stone-like holy names
 and placed them as a necklace on the world.

Seeing all people troubled
 by the Age of Kali's darkness,
 he revealed his moon-like face.

By a downpour of the nectar
 of love from his eyes,
 he destroyed the miseries
 of the people of the world.

He planted wishing-tree-like
bhaktas in one place and another,
 and a traveler who takes shelter
 at their feet has every wish fulfilled.
 He distributed to those without possession
 the elephants of divine feeling;
 such was the sport of this Master.
 Only Govinda Dāsa has been burned
 by the poison of material existence.

1.6.1 Commentary

The commentary of Śrī Rādhāmohana Ṭhākura on this song:

ततः श्रीकृष्णस्य पूर्वरगोचितवर्णनमयगीतार्थस्फुरणाय सर्वसिद्धिक-
 रपरमकारुणिकवर-श्रीकृष्णचैतन्यस्य गोविन्दकविराजकृतं गौराङ्ग
 करुणा सिन्धु अवतार इत्यादि गीतमाह । गीतस्यास्य सिन्धुडारा-
 गस्तल्लक्षणां यथा — उत्फुल्लपङ्कजगलन्मकरन्दपानमत्तालिभङ्कृतभरैर-
 पि द्रव्यमाना । कान्तं पदान्तमिलितं कटु भाषयन्ती मानोन्नता वसति
 सिन्धुतटे सिन्धोडा इति । स श्रीकृष्णचैतन्यः करुणासिन्धुरवतता-
 र प्रादुर्भूतवान् । करुणाशब्देन वक्ष्यमाणक्रियया च क्षीराब्धिरिति
 तुच्छीकृत इति भावः ।

तद्विवरणं यथा क्षीरादिना चिन्तामणिरत्नानि सर्वेभ्यो न दत्तानि
 अयं तु नामचिन्तामणीनां चिन्तामात्राभीष्टदातृभ्रष्टाणां हारान् कृत्वा
 दरिद्रेभ्योऽपि दत्तवान् । ततश्चन्द्रोऽभूत् तस्य केवलरात्रिविलासित्वं
 हासो वृद्धिश्चास्ति अस्य वदनचन्द्रस्य तु तदभावः । तदुद्धृतामृतस्य
 केवलमिन्द्रादयो देवाः पातरः । अनेन तु प्रेमामृतवृष्टिदानेन यावज्ज-
 गज्जनस्याध्यात्मिकादितापविनाशादिपूर्वकममरत्वं कृतमिति भावः ।
 तत्रैकः कल्पद्रुमोऽभूत् सोऽप्यमरावतीस्थो लोकादृश्यो येषां पुनर्दृ-
 श्यस्तेषामपि कामनापेक्षकः । अनेन तु भक्तकल्पतरवः सर्वत्रैव रोपि-
 तास्तत्शिष्यादिरूपतत्पोतप्रपोतादिश्चाद्याऽपि रक्षित इत्याश्चर्यम् । त-
 त्रैरावतनामा गजोऽभूत् सोऽप्यतिमहते सुराधिपाय दत्तः अननेन
 तु अक्रिञ्चनेभ्योऽपि दरिद्रेभ्योऽपि भावगजेन्द्रा न्यङ्कृतैरावता दत्ताः ।
 एवमेवं प्रकारश्चमत्कारकारकः प्रभोर्विलासः ।

संसारकालकूट इत्यादि चरणस्यार्थः स्पष्टः पक्षे सरस्वती स्तौति ।
 संसार एव महोल्वणास्त्रजगन्नाशकः कालकूटः श्रीरुद्रवत्तद्गीर्णकारवः
 कृष्णाकण्ठवा श्रीगोविन्ददासकविराज इत्यर्थः । करुणासिन्धु अवता-
 र इत्यनेन मयि करुणां कृत्वा पूर्ववत् सर्वकार्यं करिष्यति सम्प्रति
 तत्प्रकारेण मम उद्यमः संपूर्णो भविष्यतीति प्रतिपादितम् ।

Then in order to manifest a meaning of a song consisting of a description worthy of prior love (*pūroa-rāga*) for Śrī Kṛṣṇa, he presents a song beginning, *gaurāṅga karuṇā-sindhu avatāra*, by Govinda Kavirāja about Śrī Kṛṣṇacaitanya who is most highly compassionate and a causer of all successes. The song's *rāga* is Sindhura. Its definition is: Sindhora (a female *rāga* or *rāginī*) sits on the shore of the ocean (or river) in a state of love-pique, speaking sharply to her lover who is closeby, as she is being scorched the buzzing of bees who are drunk from drinking the flowing nectar of blossoming lotuses.

He, Śrī Kṛṣṇacaitanya, an ocean of compassion, has descended, that is, has become manifest. By the word compassion (*karuṇā*) and by the actions that will be described in this song the Ocean of Milk is shown to be insignificant (compared to the Ocean of Compassion, Śrī Kṛṣṇacaitanya). This is the overall sense of the song.

An expansion on that meaning is as follows: touch-stone jewels from the Ocean of Milk were not distributed to all, but this one (Śrī Kṛṣṇacaitanya) made necklaces of the touch-stones of the holy names, which grant one's desires when one merely thinks of them, and gave them even to the poor. Then it [the Ocean of Milk] became the moon, but the moon of this one's [Śrī Kṛṣṇacaitanya's] face does not only appear at night nor does it wane and wax. Moreover, only the gods like Indra and others received the nectar produced from the Ocean of Milk, but by the gift of the raining down of the nectar of love by this one, the destruction of the threefold miseries and the attainment of immortality were accomplished for all the people of world. This is the general sense [in which the Ocean of Compassion, Śrī Kṛṣṇacaitanya, is superior to the Ocean of Milk]

There, too, one wishing tree was produced and even then it is

situated in Amarāvati, invisible to the world. Moreover, it is dependent on wishes of those who want to see it in order to be seen. [In other words, you can't see it unless you wish to see it.] But this one [Śrī Kṛṣṇacaitanya] has planted wishing-tree-like *bhaktas* everywhere and their descendant saplings in the form of their disciples and so forth have survived even until today. That is a source of amazement. There [in the Ocean of Milk] was produced an elephant named Airāvata and it too was given to the extremely great lord of the gods (Indra). But this one gave even to those with nothing, the poor, elephants of divine emotion which put even Airāvata to shame. In these different ways the sports of the Master create astonishment.

The meaning of the verse beginning *saṃsārakālakūṭa* is clear. On the other hand Sarasvatī [in a subtle way] praises him. Worldly existence itself is a great placenta, a dark illusion that destroys the three worlds. The one who swallows that, like Śrī Rudra [who swallowed the poison previously], and thus becomes dark (*kṛṣṇa*) throated [also whose throat becomes filled with praise of Kṛṣṇa] is Govinda Dāsa Kavirāja. This is [Sarasvatī's clever inner] meaning. Also by the words *karuṇā-sindhu avatāra*, [Govinda Dāsa] establishes just as before he, having shown me his grace, will make everything a success and that my present effort in that way will also become complete.

Rādhāmohana Ṭhākura Mahāśaya in his commentary on Gaurāṅga Karuṇāsindhu Avatāra has written that Gaurāṅga is much superior to the Ocean of Milk because the jewels and so forth that arose from that Ocean of Milk were not given to everyone. But the touch-stones of the holy names that arose in the Ocean of Compassion, Gaurāṅga, those were placed as necklaces on the necks of all the people of the world. The moon-face of Śrī Gaurāṅga is by far better than the natural moon because in that there is no decrease and increase—it is always full. He did not give ambrosia only to Indra and the gods. He gave the ambrosia of divine love to everyone and destroyed their three forms of suffering. He has planted everywhere wishing-trees in the form of the *bhaktas*. Everyone is enjoying their shade and their fruit. Only Govinda Dāsa's body has become burned by the poison of hemlock in the form of material existence. But Rādhāmohana Ṭhākura says that Govinda Dāsa drink-

ing the poison like Rudra has become dark-throated (*Kṛṣṇa-kaṅṭhā*). The suggested meaning of this is that Kṛṣṇa's names are always manifest in his throat. The Airāvata elephant that arose from the churning of the Ocean of Milk was claimed by Indra. The Airāvata of diving feeling that was produced from the Ocean of Compassion of Gaurāṅga, in that even the poorest of persons obtained a share. Such is the sport of our Master!

1.7 Song Seven

[বিভাষ রাগ]

পুলক-বলিত অতি ললিত হেমতনু
 অনুখন নটন-বিভোর।
 কত অনুভাব অবধি নাহি পাইয়ে
 প্রেম-সিন্ধু নয়নহি লোর।।
 জয় জয় ভুবন মঙ্গল অবতার।
 কলিযুগ-বারণ- মদ-নিবারণ
 হরিধ্বনি জগতে বিথার।।
 নিজরস ভাসি হাসি খেনে রোয়ই
 আকূল গদগদ বোল।
 প্রেমভরে গরগর না চিনে আপন পর
 পতিত জনেরে দেই কোর।।
 ইহ রস-সায়রে মগন সুরাসুর
 দিন রজনী নাহি জান।
 গোবিন্দদাস বিন্দু লাগি রোয়ই
 শ্রীবল্লভ পরমাণ।।

With goosebumps overrun,
 his most beautiful body golden
 is always intoxicated in dance.
 How many are his ecstatic symptoms?
 To them one finds no limit.
 From the tears of his eyes an ocean of love arises.
 Glory! Glory to his descent
 to the earth so munificent.
 He restrains the intoxication of the elephant of Kali

and spreads in the world
of the sounds of Hari.

Afloat in his own sweet rapture,
he sometimes laughs, sometimes weeps;
in his fervor, his speech is but stutter.
Overwhelmed by his burden of love,
he knows not self or other.
Fallen folks he warmly hugs.

Here in this ocean of relish
gods and demons are submerged,
they know not whether its night or day.
Govinda Dasa weeps for a single drop;
his witness is Sri Vallabh.

1.7.1 Commentary

Śrī Gaurāṅga's beautiful golden body is covered with goosebumps. He is always absorbed in dancing. There is no limit to how many ecstatic feelings are in his heart. It seems as though an ocean of love has arisen from his eyes. Glory to this descent which brings about the good fortune of the world. He has restrained the madness of the elephant of the Age of Kali and has spread the sounds of Hari throughout the universe. He floats in his own rapture (rasa); sometimes laughing, sometimes weeping. In his fervor he speech is all stutters. He is overwhelmed by his load of love and does not recognize self from other. Taking hold of fallen people he embraces them. God and demons are all submerged in this ocean of rapture. Where their days and nights have gone they haven't a clue. For just a little drop of this ocean of love Govinda Dāsa weeps. His poet friend Śrī Vallabha will confirm it.

1.8 Song Eight

[তথা রাগ]

পতিত হেরিয়া কান্দে থির নাহিক বান্ধে
করণ নয়নে চায়।
নিরুপম হেম জিনি উজোর গৌর তনু

অবনী ঘন গড়ি যায়।।
 গোরা পহঁর নিছনি লইয়া মরি।
 ও রূপ মাধুরী পিরীতি চাতুরী।
 তিলে পাসরিতে নারি।।
 বরণ আশ্রম কিঞ্চন অকিঞ্চন
 কারো কোন দোষ নাহি মানে।
 কমলা-শিব-বিহি দুর্লভ প্রেম-ধন
 দান করল জগ জনে।।
 ঐছন সদয় হৃদয় প্রেমময়
 গৌর ভেল পরকাশ।
 প্রেম-ধনে ধনী করল অবনী
 বঞ্চিত গোবিন্দদাস।।

Seeing the fallen he cries;
 his composure he cannot keep.
 He gazes on them with compassion.

Defeating matchless gold,
 the shining body of Gaura,
 goes rolling about on the ground,

May we take on Prabhu Gaura's evil and die!

That kind of sweetness
 and expertise in love
 we cannot an iota forget.

Caste or stage, wealthy or poor,
 he takes no offense from anyone.
 For even Kamalā, Śiva, and Brahmā,
 the treasure of love is hard to obtain;
 that he gave to the people of the world.

Such a compassionate soul
 whose heart was made of love
 was manifested as Gaura.
 Wealthy in the treasure of love
 he made the earth;
 Govindadāsa lost out.

1.8.1 Commentary

The Master seeing the people so fallen cries out of compassion. In order to lift them up he's no longer calm at heart. He glances upon them with the gaze of compassion. That body of Gauracandra, which shines brighter than matchless gold, falls to the ground and rolls about. Taking his sufferings upon ourselves we die. The sweetness of his beauty and his depth of his love, one iota of them we are not able to forget. To him there is no difference between *brāhmaṇas*, *caṇḍālas*, householders, renunciants, wealthy and impoverished. He does not take any offense from anyone. That treasure of love that is hard to have even for Lakṣmī, Śiva, and Brahmā, he has given to everyone in the world. This kind of compassionate and relishable Gauracandra has appeared and made everyone on earth wealthy in the riches of love—only Govindadāsa has missed out.

1.9 Song Nine

[সিন্ধুড়া অথবা বসন্ত রাগ]

পদতলে ভকত কল্পতরু সখরু
সিথিত প্রেম মকরন্দ।
যাকর ছায় সুরাসুর নরবর
পরমানন্দ নিরদন্দ।।

পেথলুঁ গৌরচন্দ্র নটরাজ।
জঙ্গম হেম- ধরাধর উয়ল
কীয়ে নবদ্বীপ মাঝ।।

নয়ন নিরদ জিনি কত মন্দাকিনি
ত্রিভুবন ভরল তরঙ্গে।
নিত্যানন্দ চন্দ্র রাম দিনমণি
ভমই প্রদক্ষিণ রঙ্গে।।

যাকর চরণ সমাধয়ে শঙ্কর
চতুরানন করু আশে।
সো পহুঁ পতিত কোরে ধরি কান্দই
কি কহব গোবিন্দদাসে।।

At his feet gather
 his desire-tree bhaktas,
 sprinkled by the nectar of love.
 In his shade, gods, demons, and humans
 taste the highest joy without enmity.

I have seen Gauracandra,
 the king of all dancers.
 The mountain of gold moves,
 has risen in Navadvīpa.

Besting clouds bearing rain
 his eyes fill the three worlds
 with how many Mandākinī rivers?
 Moon Nityānanda and Rāma the sun
 circle around him in joy.

On his feet contemplates Śaṅkara.
 Brahmā, the four-faced, wishes for them.
 That Master embraces the fallen and weeps.
 What more can I, Govinda Dāsa, say?

1.9.1 Commentary

At the Master's feet move desire trees in the form of his *bhaktas*. He sprinkles all with sweetness in the form of divine love. In his shade gods, demons and humans exist in the highest bliss without conflict. I have seen that king of dancers Gauracandra! Has the mountain of gold now become mobile and arisen in Navadvīpa? By his raining down of tears his eyes have defeated the raind clouds, since from those eyes how many Mandākinī streams have flowed, filling the three worlds with waves. The moon in the form of Nityānanda and the sun in the form of Rāma orbit around Śrī Caitanya. His are the feet on which Śaṅkara meditates in *samādhi* and which Brahmā hopes to gain. He [Śrī Caitanya] embraces the fallen and weeps. What can more I Govinda Das say!?

The *bhaktas* have been called desire trees because what one asks for from a *bhakta* is attained. In Vaiṣṇava philosophy the position of the *bhakta* is not lower than that of Bhagavān.

1.10 Song Ten

[কানড়া]

নিরুপম হেম-জ্যোতি জিনি বরণা।
 সঙ্গিত-রঙ্গি তরঙ্গিত চরণা।।
 নাচত গৌর গুণমনিয়া।
 চৌদিকে হরি হরি ধনি ধনি ধনিয়া।।
 শরদ ইন্দু জিনি সুন্দর নয়না।
 অহনিশি প্রেমে বারে বরু নয়না।
 বিপুল-পুলক-পরিপূরিত দেহা।
 নিজরসে ভাসি না পায়ই থেরা।।
 জগভরি পুরল প্রেম-আনন্দা।।
 মহিমাহো বঞ্চিত দাস গোবিন্দা।।

His color beats the light of matchless bullion
 His feet like waves tap to the rhythm of song.
 Gaura, the jewel of virtue, dances.
 In all directions the sounds of Hari reverberate.
 His beautiful face the autumn moon berates.
 Day and night in love his eyes shed tears.
 His body is covered with enormous goosebumps.
 Floating in his own rapture, he finds no stability.
 The whole he has filled with the bliss of love.
 On the earth only Govinda Dāsa has missed it.

1.10.1 Commentary

The *Padakalpataru* reading of the last line is: *mahimā bañcita*—Govinda Dāsa has lost out on the greatness of the Master. But the best reading is found in the manuscripts preserved in the collections of Barahanagar and of Kolkata University. That is: *mahimaho*, or, “on the earth” he has lost out.

1.11 Song Eleven

[শ্রীরাগ]

নীরদ-নয়ন নীর ঘন সিংধনে
পুলক-মুকুল অবলম্ব।
স্বেদ মরন্দ বিন্দু বিন্দু চূয়ত
বিকসিত ভাব-কদম্ব।।

কি পেখলুঁ নটবর গৌর কিশোর।
অভিনব হেম কল্পতরু সথংক
সুরধুনি-তীরে উজোর।।

চঞ্চল চরণ কমলতলে ঝঙ্কর
ভকত ভ্রমরগণ ভোর।
পরিমলে লুবধ সুরাসুর ধাবই
অহনিশি রহত অগোর।।

অবিরত প্রেম রতনফল বিতরণে
অখিল মনোরথ পূর।
তাকর চরণে দীনহীন বঞ্চিত
গোবিন্দ দাস রহু দূর।।

From cloud-like eyes
dense tear-streams pour.
Goosebump buds blossom.
Sweat-nectar drop by drop condenses.
Bouquets of ecstatic feelings appear.

I have seen
that dancing king
youthful Gaura.
A new desire tree of gold
blazing wanders on
the bank of the Suradhuni.

At his wavering lotus feet,
bhaktas buzz like drunken bees.
Impassioned by his fragrance
gods and demons come running;
day and night they keep watch.

Ceaselessly distributing
 the jewel-like fruit of love
 every wish is fulfilled.
 With his lotus feet
 one poor fool does not meet;
 Govinda Dāsa remains far away.

1.11.1 Commentary

From his eyes like rainclouds powerful streams of tears are falling. As a result of the falling of that water the desire tree of his body is producing buds in the form of goosebumps. Honey in the form of his sweat is falling drop by drop. It is as if *kadamba* flowers in the form his ecstatic feelings are blossoming, Or, groups (*kadamba*, groups or bouquets) of his ecstatic feelings [like flowers] have appeared. I have seen the lord Gau-rakiśora. It is as if a new desire tree of gold is shining on the bank of the Gaṅgā and moving about. At the base of his lotus-like feet, bee-*bhaktas* are buzzing and becoming intoxicated. By the ceaseless distribution of the fruit of the treasure of divine love, everyone's desires are fulfilled. Defrauded of his feet, the poor and lowly Govinda Dāsa stays away.

1.12 Song Twelve

[কেদার]

প্রেমভরে ঢরঢর কনযা কলেবর
 নটন রসে ভেল ভোর।
 ই দিন যামিনী আবেশে অবশ
 প্রিয় গদাধর কোর।।
 গোরা পহঁ করুণাময় অবতার।
 যো গুণ কীর্তনে পতিত দূরগত
 সভাই পাওল নিস্তার।।
 হরি হরি বলি ভূজযুগ তুলি
 পুলকে দ্বিগুণ তনু।
 অরুণ দিঠি জলে অবনি ভাসল
 সুমেরু সিথিত জনু।।

ঈষৎ হাসনি মধুর ভাসনি
 পাষণ মিলাই যায়।
 অখিল জগজন প্রেমে পূরল
 দাস গোবিন্দ গায়।।

Quivering under love's burden,
 his body a lovely golden,
 absorbed in the rush of dance
 Day and night unfettered trance,
 embraced by dear Gadādhara,

Lord Gor, avatār of compassion.
 By glorifying his merits
 the unfortunate and fallen
 have all advanced to salvation.

Calling loudly "Hari Hari,"
 his two long arms were raised up high,
 gooseflesh doubled his body's size.
 By the tears of his reddish eyes
 the earth flooded so that it seemed
 Mount Meru, too, was sunk in stream.

His slight smile and honeyed word
 make stones melt into each other.
 All of the people of the world
 he made fulfilled with love divine.
 Thus does Govinda Dāsa sing.

1.12.1 Commentary

Another ending or signature line is found for this song:

সো প্রেমসিন্ধু বিন্দু নাহি পাওল
 পামরি গোবিন্দ দাস।।

Of that ocean of love divine
 not one drop did he find
 that wicked Govinda Dasa.

Another reading compares the streams of Gaurāṅga's tears with the river of the gods, the Gaṅgā. B.B. Majumdar opines that the Sumeru metaphor is more poetic. He also suggests that the "stones" mentioned in the song refer to stone-hearted people whose hearts are melted by Gaura's sweet words.

1.13 Song Thirteen

[গান্ধার]

ভাবে ভরল হেম তনু অনুপাম রে
 অহনিশি নিজরসে ভোর।
 নয়নযুগল প্রেম জলে ঝর ঝরে
 ভূজ তুলি হরি হরি বোল।।
 নাচত গৌর কিশোর মোর পছ রে
 অভিনব নবদ্বীপ-চাঞ্চল।।
 ভাবভরে হেলন ভাবভরে দোলন
 প্রতি অঙ্গে মনমথ ফাঁদ।।
 জিতল নীপফুল পুলক-মুকুল রে
 প্রতি অঙ্গে ভাব বিথারি।
 রসভরে গরগর চলই খলই রে
 গোবিন্দ দাস বলিহারি।।

With ecstatic feeling it filled
 that incomparable body of gold,
 day and night filled by his own *rasa*.
 The love of those two eyes
 gushes forth in tears.
 Raising his arms he calls "Hari Hari!"
 My master Gaura the *kiśora* dances,
 the new moon of Navadvīpa.
 Possessed by feelings he leans;
 Possessed by feelings he swings.
 On every limb are love's snares.
 Defeated are *nīpa* flowers
 by the buds of his goosebumps.

On every limb ecstatic symptoms spread.
Beside himself with rapture
stumbling along he goes
Govinda Dāsa is rendered speechless.

1.14 Song Fourteen

[সুরট সারঙ্গ]

সুরধুনি-তীর তীর মাহা বিলসই
সম-বয় বালক সঙ্গ।
করতাল-তাল- বলিত হরি হরি ধনি
নাচত নটবর-ভঙ্গ।।
জয় শচিনন্দন ত্রিভুবন বন্দন
পূর্ণ পূর্ণ অবতার।
জগ অনুরঞ্জন ভয়-ভয়-ভঞ্জন
সংকীর্তন পরচার।।
চম্পক-গৌর প্রেম-ভরে কম্পই
কম্পই সহচর কোর।
অঙ্গহি অঙ্গ পুলককূল আকুল
কঞ্জ নয়নে ঝরু লোর।।
ধনি ধনি ভাঙনি চতুর শিরোমণি
বিদগধ-জীবন-জীব।
গোবিন্দদাস এ হেন রসে বঞ্চিত
অবহু শ্রবণে নাই পীব।।

The bank of the Suradhuni,
he sports on that bank
with young men his own age.
The rhythm of the cymbals
joins the sounds of "Hari Hari."
The best of dancers dances.

Glory Śacīnandana,
praised in all three worlds,
the fullest of full descents,

pleasing to the people of the universe,
destroying the most fearful of fears,
spreading far and wide *sañkīrtana*.

Golden like the *campaka*,
by force of his love trembling,
trembling in embrace of companions,
Each and every limb
is overrun by goosebumps.
His lotus-eyes stream with tears.

In the movements of his brows
he's the epitome of cleverness.
He's the life of the life of the cultivated.
Govinda Dāsa has missed this *rasa*.
He does not drink it with his few ears.

1.14.1 Commentary

On each limb goosebumps appeared. By that he was overwhelmed. From his lotus eyes uninterrupted streams of tears were flowing. O friend, O friend! In the matter of expressing with his eyebrows, Śrī Gaurāṅga was the crown jewel of the skilled. He was the very life of the lives of the *rasikas* (appreciators of *rasa* or synesthetic enjoyment). Govinda was robbed of this synesthetic enjoyment—he did not drink in with his ears that nectar in the form of *rasa*.

1.15 Song Fifteen

[তথা রাগ]

চীত চোর গৌর-অঙ্গ
রঙ্গে ফিরত ভকত সঙ্গ
মদনমোহন-ছন্দুয়া ।
হেম-বরণ-হরণ দেহ
পূরল তরুণ করুণ মেহ
তপত-জগত-বন্ধুয়া ॥
ভাবে অবশ দিবস রাতি

নীপ-কুসুম পুলক-পাঁতি
 বদন শরদ ইন্দুয়া।
 সঘনে রোদন সঘনে হাস
 আনহি বরণ বিরস ভাষ
 নিবিড় প্রেম-সিন্ধুয়া।।
 অময়া জিতল মধুর বোল
 অরুণ চরণে মঞ্জির রোল
 চলত মন্দ মন্দুয়া।
 অখিল ভুবন প্রেমে ভাস
 আশ করত গোবিন্দদাস
 প্রেম-সিন্ধু-বিন্দুয়া।।

Gaura's body's a stealer of minds.
 In joy a collection of *bhaktas* encircles him.
 His beauty mystifies even Madana.
 His bodies steals the color of gold.
 He's like a young compassionate cloud,
 the true friend of the burning world.
 In feeling he's out of control day and night.
 The goosebumps on him are like *nīpa* flowers.
 His face is like the autumn moon.
 Intensely he cries; intensely he laughs.
 His skin color changes; his speech turns sad.
 He is like an ocean of love most deep.
 His speech is sweeter than nectar.
 On his pink feet, ankle bells sound.
 He moves along slower than slow.
 He floods the whole world with divine love.
 Govinda Dāsa wishes for a drop of that sea.

1.15.1 Commentary

Gaurāṅga has stolen away our minds. His splendor or beauty enchants even Madana (the god of love). He wanders around in bliss in the company of his *bhaktas*. His physical color is like that of gold. He is like a new, merciful cloud — because of which he is the friend of the

universe which is scorched by the miseries. He is absorbed day and night in divine feelings. In his body the goosebumps are like buds of the *kadamba* tree. His face is like the autumn moon. He weeps loudly and loudly laughs, too. In deep feeling his body turns pale; his delirious talk is sad; he is like a deep ocean of love. His speech is sweeter than nectar and on his reddish feet his ankle bells jingle. He moves so slowly. Govinda Dāsa hopes for a single drop of that ocean of love.

1.16 Song Sixteen

[সুহই]

সহজই কাঞ্চন গোরা
 মদন-মনোহর বয়সে কিশোরা।।
 তাহে ধরু নটবর-রেশ
 প্রতি অঙ্গে তরঙ্গিত ভাবের আবেশ।।
 নাচত নবদ্বীপ-চন্দ।
 জগ-মন নিমগন প্রেম-আনন্দ।।
 বিপুল পুলক অবলম্বে।
 বিকশিত ভেল তহিঁ ভাব-কদম্বে।।
 নয়নে গলয়ে ঘন লোর।
 খেনে হাসে খেনে কান্দে ভকতহিঁ কোর।।
 রস-ভরে গদগদ বোল
 চরণ-পরশে মহি আনন্দ-হিলোল।।
 পূরল জগ-জন আশ
 বঞ্চিত ভেল তহিঁ গোবিন্দদাস।।

Golden by nature is Gorā,
 Charming even to Madana,
 in age he is a fresh youth.

Then, he wears the dress of best of dancers;
 On each limb feelings arise like waves.
 The moon of Navadvīpa dances.

The minds of the world submerge
 in an ocean of divine love.
 On top of huge goosebumps

are manifested in him
 kadamba buds of feeling.
 From his eyes flow profuse tears;
 Sometimes he laughs, sometimes he cries
 in the embrace of his *bhaktas*.
 His speech is slurred by intense rapture.
 By the touch of his feet the earth
 is filled with waves of bliss.
 The hopes of the people
 of the world were fulfilled.
 But Govinda Dāsa missed out on that.

1.17 Song Seventeen

[তুঁড়ী]

দেখত রেকত গৌর-চন্দ
 রেড়ল ভকত-নখত-বন্দ
 অখিল-ভুবন উজর কারি
 কুন্দ-কনক-কাঁতিয়া।
 অগতি-পতিত-কুমুদ-বন্ধু
 হেরি উছল রসক সিন্ধু
 হৃদয়-কুহর-তিমির-হারি
 উদিত দিনহি রাতিয়া।।
 সহজে সুন্দর মধুর দেহ
 আনন্দে আনন্দে না বাঞ্চে থেহ
 ঢুলি ঢুলি ঢুলি চলত খলত
 মত্ত-করিবর-ভাতিয়া।
 নটন ঘটন ভৈ গেল ভোর
 মুকুন্দ মাধব গৌরিন্দ বোল
 রোয়ত হাসত ধরনি খসত
 শোহত পুলক-পাঁতিয়া।।
 অসিম-মহিমা-কো কইঁ ওর
 নিজপর ধরি করই কোর

প্রেম-অমিয়া হরখি ধরখি
 তরখিত মহি মাতিয়া।।
 যো রসে উত্তম অধম ভাস
 বখিত একলি গোবিন্দদাস
 কো জানে কি খেনে কোন গঢ়ল কাঠ-কঠিন ছাতিয়া।

Look, the Gaura-moon has risen
 surrounded by *bhaktas* like constellations.
 He brightens up the whole world
 with a radiance of jasmine and gold.
 He is the friend of the lily-like helpless and fallen.
 Seeing him the ocean of *rasa* swells up.
 He destroys the darkness in cave-like hearts.
 He stay risen up both day and night.
 By nature his body is charming and sweet.
 By bliss after bliss he loses composure.
 Swinging and swaying, stumbling he goes,
 like an intoxicated prince of elephants.
 In dancing, brothers, he is engrossed.
 "Mukunda, Mādhava, Govinda!" he calls.
 He weeps and laughs and falls to the ground.
 Rows of goosebumps shine on him.
 Who can describe his limitless glory?
 Catching own and other he embraces them all.
 The ambrosia of love in thrill he rains down
 driving delirious the once fearful earth.
 The best and the worst float in *rasa*.
 Only Govinda Dāsa has missed out.
 Who knows who made his hard wooden heart?

1.17.1 Commentary

Look there, the moon in the form of Gaurāṅga has risen and the constellations in the form of *bhaktas* surround him. Therefore, the whole earth is illuminated by his radiance which is equal to gold and the *kunda* flower.⁹ For those who are so fallen that they have no other recourse and

⁹A kind of jasmine (*Jasminum multiflorum* or *pubescens*).

those who have false pride (kumada?) he is a friend.¹⁰ When one sees him it is as if the ocean of *rasa* begins to rise. He removes the darkness in caves of everyone's hearts. The natural moon only rises at night. But he remains risen in the same way both day and night.

By nature his body is beautiful and sweet. In that again because of his abundance of bliss he is not stable. Therefore like an intoxicated elephant he moves swinging and swaying and as he moves his feet stumble. He is frenzied in his dance, always saying "Mukunda, Mādhava, Govinda." Sometimes he laughs, sometimes he cries, and sometimes he falls to the ground. On his limbs rows of goosebumps shine. Where is the limit to his greatness? Without distinguishing between own or other he embraces all. The earth at first fearful of his dancing, at last becomes delirious [with joy]. Everyone, the best and the worst, float in this *rasa*. Only Govinda Dāsa has missed out on this. I do not know who made his heart as hard as wood.

1.18 Song Eighteen

[ভৈরবী]

আজু শচিনন্দন নব অভিষেক।
 আনন্দ-কন্দ নয়ণ ভরি দেখা।।
 নিত্যানন্দ অরৈত মিলি বহু রসে।
 গাও উনমত ভকতহঁ সসে।।
 হেরহিতে নিরুপম কাঞ্চন-দেহা।
 বরিথয়ে সবহঁ ঘন মেহা।।
 পুন পুন নিরখিতে গোরা মুখ ইন্দু।
 উছলল প্রেম-সুধারস-সিন্ধু।।
 জগভরি পূরল প্রেম-তরসে।

¹⁰It is interesting that the reading here is *kumada* instead of *kumuda*. This may be a mistake. *Kumada* does not have a strong meaning. One can fabricate one, but it is artificial. The metaphor of Gaurāṅga as the moon would suggest that *kumuda*, the white water-lily, was intended here. The moon is often said to be the friend of the lily in Sanskrit poetry because the lily blossoms at night when the moon reigns. The moon metaphor is strongly and beautifully pronounced in this song: *bhaktas* are constellations, the earth is caused to glow, darkness in the caves of everyone's hearts is removed, the ocean is caused to rise, etc. It would be surprising of the *kumuda* analogy were not also intended. Perhaps the problem is with comparing the helpless and fallen with white-lilies.

বঞ্চিত গোবিন্দদাস সো পরসঙ্গে ।।

Today is Śacīnandana's new consecration.
 Fill your eyes with the bliss of the occasion.
 Nityānanda and Advaita in joy join together
 and sing with the delirious *bhaktas*.
 To see his golden body beyond comparison
 all eyes rain like thick, dense rainclouds.
 Again and again gazing on Gorā's moon-face
 the ocean of the nectar of love rises.
 The world is filled with waves of love.
 Govinda Dāsa was cheated in this connection.

1.18.1 Commentary

Today is Śacīnandana Gaurāṅga's new consecration. Fill your eyes with that multitude of bliss. Nityānanda and Advaita in great joy meet together and sing along with the *bhaktas* who are intoxicated in love. Seeing his incomparable golden body everyone's eyes have become like dense clouds and are raining down tears. Looking at Gaurāṅga's moon face over and over again, the ocean of the nectar of *prema* is rising up (as when the moon rises the ocean rises up). Waves of love have filled the earth. Only Govinda Dāsa has been cheated in that connection.

1.19 Song Nineteen

[ধনেশী]

সুরধুনি-বারি ঝারি ভারি ঢারই
 পুন ভারি পুন ভারি ঢারি।
 কো জানে কাহে লাগে অভি সিংই
 লীলা বুঝই না পারি।।
 হেরইতে মঝ মনে লাগি রহ
 সীতাপতি শ্রী অদ্বৈত পহ।। ধু।।
 নব নব তুলসী মঞ্জুল মঞ্জরী
 তাহি দেই হাসি হাসি।

কবছঁ গৌর পিত শ্যাম লোহিত
 কবছঁ মূরতি প্রকাশি।।
 ডাহিনে রহ পুরু ষোত্তম পণ্ডিত
 কামদেব রছঁ বাম।
 অপরূপ চরিত হেরি সব চমকিত
 গোবিন্দদাস গুণধাম।।

The water of the Suradhuni,
 fill up a jar and pour.
 Again fill it, again fill it
 and pour it some more.

Who knows for what great purpose
 is this concecration
 I cannot understand divine sport.

Seeing it makes him stick in my mind,
 Lord of Sītā, Blessed Master Advaita.

Very fresh, beautiful Tulasī buds
 they offer him, smiling and smiling.
 Sometimes golden, sometimes yellow,
 sometimes blue-black, sometimes red
 such forms does he manifest.

On his right is Puruṣottama Paṇḍita
 and on his left is Kāmadeva.
 Seeing such an amazing act
 all started is Govinda Dāsa,
 abode of many merits.

1.19.1 Commentary

In the *Padakalpataru* this song is placed after the consecration of Nityānanda in the chapter called “Prior Consecrations.” In the manuscript at the University of Calcutta it is found in the chapter, “Consecration of Advaita.” At first glance this looks like a song about the consecration of Gaurāṅga by Advaita. But since Kāmadeva and Puruṣottama Paṇḍita are both *bhaktas* in the Advaita branch it would seem justified to take this song as about the consecration of Advaita. Kāmadeva’s full name

was Kāmadeva Caitanyadāsa. In connection with Puruṣottama Paṇḍita Devakīnandana says in his *Vaiṣṇavavandanā*:

I bow to Puruṣottama Paṇḍita, playful and noble.
Him the Master gave over to Ācārya Goswāmī.

1.20 Song Twenty

[বসন্ত]

নীলাচলে কনকাচল গোরা।
গোবিন্দ-ফাগুরঙ্গ ভেল ভোরা।।
দেব-কুমারি নারিগণ সঙ্গে।
পুলক-কদম্ব-করম্বিত-অঙ্গে।।
ফাগুয়া খেলত গৌরতনু।
প্রেমক সুধা-সিন্ধু মূরতি জনু।।
ফাগু-অরুণ তনু অরুণহি চীর।
অরুণ নয়নে বহে অরুণহি নীর।।
কণ্ঠহি লোলত অরুণিত মাল।
অরুণ ভকতসব গাওয়ে রসাল।।
কত কত ভাব বিথারল অঙ্গ।
নয়ন ঢূলাওত প্রেম-তরঙ্গ।।
হেরি গদাধর লহ লহ হাস।
সো নাহি সমুঝল গোবিন্দদাস।।

In Nīlācala, Gorā, the mountain of gold,
is filled [possessed] with Govinda's sport of red powder
with women who are daughters of the gods.
His body is covered with *kadamba* bumps.
The golden bodied one plays with red powder,
his form an ocean of love's nectar.
His body is reddened by powder and also his clothes.
From reddish eyes ruddy water flows.
Around his neck a reddened garland swings.
Every *bhakta* reddened sweetly sings.
So many feelings spread over his limbs.

His eyes roll in waves of love.
 Seeing Gadādhara's gentle, gentle smile.
 Govinda Dāsa cannot comprehend.

1.20.1 Commentary

In the sport of red powder everything becomes covered with red. The Master's body, clothes, eyes, even the tears of his eyes, the garlands around his neck, everything becomes red.

1.21 Song Twenty-one

[সুহই]

অপরূপ হেম-মণি ভাস।
 অখিল ভুবনে পরকাশ।।
 চৌদ**এ পারিষদ তারা।
 দুরে করু কলি-আন্ধিয়ারা।।
 অভিনব গোরা দ্বিজ-রাজ।
 উয়ল নবদ্বীপ মাঝ।।
 পুলকিত স্থির-চর-জাতি।
 প্রেম-অমিয়া রসে মাতি।।
 কেহো বিধুমণি সম কান্দে।
 কেহো হাসে কুমুদিনি ছান্দে।।
 কেহো কেহো ভকত চকোর।
 নারি পুরুথ নাই ওর।।
 গোবিন্দ দাস হীন চকোর।
 রুচি-লব লাগি বিভোর।।

Light like an amazing jewel of gold
 appears all through the world.
 Around him are companion stars,
 driving Kali's darkness away far.
 Fresh new Gorā, king of twice-born,
 has risen in the midst of Navadvīpa.
 Thrilled are creatures, still and moving,

and maddened by the relish of sweet love.
 Some weep like the jewel-moon;
 Some laugh like the feminine lily.
 A few bhaktas have become *cakoras*.¹¹
 Woman and man he divides no more.
 Govinda Dāsa is a poor *cakora*;
 for a tiny taste he's dispossessed.

1.22 Song Twenty-two

[কামোদ]

সবহঁ গায়ত সবহঁ নাচত
 সবহঁ আনন্দে বাধিয়া।
 ভাবে কম্পিত লুঠত ভূতলে
 বেকত গৌরাঙ্গ কাঁতিয়া।।
 মধুর মঙ্গল মৃদঙ্গ বাওত
 চলত কত কত ভাতিয়া।
 বদন গদগদ মধুর হাসত
 খসত মোতিম পাঁতিয়া।
 পতিত কোলে ধরি বোলত হরি হরি
 দেওত পুন প্রেম যাচিয়া।।
 অরুণ লোচনে বরুণ ঝরতহঁ
 এ তিন ভুবন ভাসিয়া।
 এ সুখ সায়েরে লুবধ জগজন
 মুগধ ইহ দিন রাতিয়া।
 দাস গোবিন্দ রোয়ত অনুখন
 বিন্দু কণ আধ লাগিয়া।।

Everyone sings, everyone dances,
 Everyone's bliss increases.
 Shivering with feeling, rolling on the ground,
 Gaurāṅga's radiance is revealed.
 Sweet, auspicious drums sound.

¹¹The *cakora* is a mythical bird that lives only on the light of the moon.

He moves along so beautifully.
 His speech is full of stuttering.
 His charming smile is like pearls scattering.
 Embracing to himself the fallen
 he says, "Hari, Hari!"
 Offering them love he grants it.
 From his reddened eyes
 tears go sprinkling,
 flooding all the three worlds.
 By this ocean of happiness
 the people of the world are smitten,
 enchanted both day and night.
 Govinda Dāsa weeps every minute
 for just half of piece of a drop.

1.23 Song Twenty-three

[বিহাগড়া]

লাখবাণ কাঁচা কাঞ্চন আনিয়া
 মিলিয়া বিজুরি-সমূহে।
 বিহি অতি বিদঘ অমিয়ার সাচে ভরি
 নিরমল গৌর-সুদেহে।।
 সজনী ইহ অপরূপ গৌরা রাজে।
 রসময়-জলধি মাঝে নিতি মাজল
 সাজল লাবণি সাজে।।
 কোটি কোটি কিয়ে শরদ-সুধাকর
 নিরমঞ্জল মুখ-চাঁদে।
 জগমন মথন সঘন রতি-নায়ক
 নাগরী হেরি হেরি কান্দে।।
 বালমল অঙ্গ-কিরণ মণি-দরপণ
 দীপ-দিপতি জিনি শোভা
 অতয়ে সে নিতি নিতি গোবিন্দ দাস মনে
 লাগল লোচন লোভা।।

Bringing gold purified a hundred thousand times

and combining it with much lightning,
 the creator, very clever,
 truly filling with nectar
 Gaura's fine body, most pure,
 created here wonderful Gaurarāja,
 always immersed in the ocean of *rasa*,
 and dressed him in the dress of beauty.

How do millions and millions of autumn moons
 humbly welcome his moon-like face?
 Churning the minds of the world
 is this hero of intense love.
 City ladies looking again and again at him weep.
 The beauty of the shimmering radiance
 of his body defeats the light of jewel-mirrors.

Therefore has the desire to see him become
 eternally lodged in Govinda Dāsa's mind.

1.23.1 Commentary

In this song we find that the effort to apply words is fraught with difficulty. This song could also be Govinda Cakravarti's. The crying of the city ladies (*nāgarīs*) supports this inference. But there is no clear expression of *nāgarī-bhāva* in this song.

1.24 Song Twenty-four

[তথা রাগ]

জয় জয় শ্রীকৃষ্ণ চৈতন্য নাম।
 কলি-মদ-মথন নিত্যানন্দ রাম।।
 অপরূপ হেম-কলপ-তরু জোর।
 প্রেম-রতন ফল ধয়ল উজোর।
 অযাচিত বিতরই কাহে না উপেখি।
 ঐছন সদয়-হৃদয় নাহি দেখি।।
 যে নাচিতে নাচয়ে বধির জড় অন্ধ।
 কান্দিতে অখিল ভুবন-জন কান্দ।।

তেত্রিঃ অনুমানিয়ে দুহুঁ পরমেশ।
 প্রতি দরপণে জনু রবির আবেশ।।
 তাহে যে না দেখি কোন জনেত প্রকাশ।
 মলিন মুকুরে নহে বিশ্ব বিকাশ।।
 গোবিন্দ দাস কহে তাহা কি বিচার।
 কোটি কলপে তার নাহিক নিস্তার।।

Victory, victory to him named Śrī Kṛṣṇacaitanya!
 and to the churner of Kali's pride, Rāma Nityānanda,
 an amazing pair of golden desire trees are they
 who bear the shining, jewel-like fruit of love.
 Without being asked they give; no one's neglected.
 We've never seen such compassionate hearts.
 By their dancing they cause to dance the deaf, mute, and
 blind.
 By their weeping weep all the people of the world.
 They are, we infer, the two supreme lords
 like the presence of the sun in every mirror.
 Therefore, when their presence in someone is unseen,
 reflection does not occur in mirrors that are unclean.
 Govinda Dāsa says why should he even ponder it?
 In a million super-ages he will not be freed.

1.24.1 Commentary

Victory to Śrī Kṛṣṇacaitanya and to the destroyer of Kali's pride, Balarāma in the form of Nityānanda. Those two are like two unprecedented desire tress made of gold. In those two trees is held fruit in the form of the shining jewel of love. Even though they do not ask for that fruit, they (the two lords) distribute it to everyone. No one is excluded. This is their unprecedented nature. The desire trees of heaven only fulfill the desires of those who ask. But Gaura and Nitāi are desire trees who give the fruit of the jewel of love without being asked for it. Compassionate people like them are not to be found anywhere else. When they dance, everyone, even the dumb, deaf, and blind, dances. And when they weep, the whole world weeps. Therefore, we infer that these two are the supreme lords. Just as the sun is reflected in every mirror, their feelings are reflected in the heart-mirrors of all human beings.

Thus, when sometimes it is found that those feelings are not reflected, the reason is the dirtiness of the heart-mirror. In a dirty mirror nothing is reflected. Govinda Dāsa says what is the point of reflecting on this any more? That living being in whose heart the feelings of Gaura and Nitāi are not reflected even in a million grand-ages (*kalpa*) is not delivered.

1.25 Song Twenty-five

[তথা রাগ]

তপত কাঞ্চন কান্তি কলেবর
 উন্নত ভাঙুর ভঙ্গী।
 করিবর-কর জিনি বাহুর সুবলনি
 বিহি সে গঢ়ল বহু রঙ্গী
 গোরারূপ জগ-মনহারী।
 আপন বৈদগধি বিধাতা প্রকাশিত
 বধিত কুলবতি নারী।।
 আপদ-মস্তক পূর্ণ পুলকিত
 প্রেমে ছল ছল আঁখি।
 আপন গুণ শুনি আপনই রোয়ত
 হেরি কান্দয়ে পশুপাখী।।
 চান্দ চন্দ্রিকা কুমুদ মল্লিকা
 জিনিয়া মধুর মৃদু হাস।
 মধুর বচনে অমিয়া সিংহনে
 নিছনি গোবিন্দদাস।।

Of molten gold's his body's complexion.
 Raised is the pose of his eyebrows.
 Defeating the trunk of the best of elephants
 is the fine figure of his arms.

The creator is very passionate who made him.
 The form of Gorā steals the minds of the world.
 His own dexterity the creator revealed
 to kill chaste ladies of noble estate.

From his feet to the top of his head

completely covered with goosebumps is he.
 In love his eyes are flowing with tears.
 Hearing about his own good qualities
 he weeps himself and seeing him so
 the birds and the beasts weep as well.

The light of the moon, lily and jasmine
 are defeated by his sweet, gentle smile.
 Sprinkled by the nectar in his sweet speech,
 Govinda Dās dies gladly for his sake.

1.25.1 Commentary

The glow of the Master's body is like molten gold. The curve of his eyebrows is raised. The beauty of his arms is greater than the trunk of an elephant. The creator is extremely juicy (*rasika*); therefore he has created such a form. The creator has indeed revealed his own cleverness in *rasa*, but as a result noble women, seeing the form of the Master, are losing their lives. From his feet to his head, his whole body is covered with goosebumps; his eyes are flowing with tears of love. He is Śrī Kṛṣṇa himself. If anyone sings about Kṛṣṇa's sports he is not able to restrain his weeping. Seeing that, forget about humans, even the beasts and the birds weep. The radiance of his gentle sweet smile is greater than the glow of the moon, the moon-jasmine, the lily, and ordinary jasmine. Being sprinkled by the nectar in his sweet words Govinda Dāsa takes on himself his evil and dies.

1.26 Song Twenty-Six

[বেলোয়ার]

লাখবাণ কনক কষিল কলেবর।
 মোহন সুমেরু জিনিয়া সুঠাম।।
 গদ গদ নীর হীর নাহি বান্ধই।
 ভুবন-মোহন কিয়ে নয়ান-সন্ধান।।
 দেখরে মাই সুন্দর শচিনন্দনা।
 আজানুলম্বিত ভুজে বাহু সুবলনা।।
 ময়-মত্ত হাতি ভাতি গতি চলনা।

কিয়েরে মালতীর মালা গোরা অঙ্গে দোলনা।।
 শরদ-ইন্দু জিনি সুন্দর বয়না।
 প্রেম-আনন্দে পরিপূরিত নয়না।।
 পদ দুই ছরি চলত ডগমগিয়া।
 থির হাহি বান্ধে পড়ত পছ ঢলিয়া।।
 গোবিন্দদাস কহে গোরা বড় রঙ্গিয়া।
 বলিহারি যাও মুঞিঃ সঙ্গের অনুষনঙ্গিয়া।।

With gold purified a hundred thousand times
 can the Master's body be compared.
 Its shape defeats even enchanting Sumeru.
 His ecstatic tears cannot be stilled.
 A glimpse of his eyes enchants the whole world.
 Behold, Mother, the beautiful Son of Śacī!
 His long arms reach down to his knees!
 Like an intoxicated elephant is his gait.
 On Gorā's body swings a garland of jasmine.
 His face bests the autumn moon.
 His eyes are filled with the bliss of love.
 He moves a few steps overwhelmed
 and unable to remain steady tips over.
 Govinda Dāsa says Gorā is very amusing.
 Speechless am I at the companions of his companions.

1.26.1 Commentary

The color of the Master's body is like gold that has been refined a hundred thousand times. The build of his body is so beautiful that it defeats Mount Sumera. From his eyes a steady stream of tears is falling; he is not able at all to regain his composure. By his glance the whole world is enchanted. Behold! Behold the beautiful Son of Śacī whose arms reach down to his knees. His gait is like that of an intoxicated elephant. What a beautiful garland of jasmine swings from his neck! His face steals the radiance of the autumnal moon. In his eyes is the bliss of love. He walks a few steps on unsteady feet and then falls down in trance. He cannot maintain self-control. Govinda Dāsa says, "Gorā is very rasika." And to the companions of his companions he says "Bravo!"

1.27 Song Twenty-seven

[কামোদ]

গৌর-বরণ তনু শোহন মোহন
 সুন্দর মধুর সুঠান।
 অনুপম অরুণ কিরণ জিনি অম্বর
 সুন্দর চারু বয়ান।
 পেখলু গৌরাঙ্গচন্দ্র বিভোর।
 কলি-যুগ-কলুষ তিমির-বর-নাশক
 নবদিপ-চাঁদ উজোর।।
 ভাবহিঁ ভোর ঘোর দুহুঁ লোচন
 মোচন ভব-নদ-বন্ধ।
 নব নব প্রেমভর বরতনু সুন্দর
 উয়ল ভকতজন সঙ্গ।।
 লহ লহ হাস ভাষ মৃদু বোলত
 শোহত গতি অতি মন্দ।
 দিন-জনে নিজ বিজ দেই সব তারল
 বঞ্চিত দাস গোবিন্দ।।

His body the color of white,
 his loveliness most enchanting,
 his gestures are beautiful and sweet.
 Defeating the rays of a matchless dawn
 are his clothes; his face is beautiful and dear.
 I have seen the moon Gaurāṅga in ecstasy.
 Destroyer of the pitch darkness
 of the evils of the Age of Kali,
 the moon of Navadvīpa shines brightly
 Lost in deep emotions, intense his two eyes,
 he loosens the bonds of the river of becoming.
 With an abundance of ever-fresh love
 and a fine body so beautiful,
 he appeared along with the *bhaktas*.
 Gentle, so gentle is his smile;
 the words he speaks are so tender.
 His slow gait is a moving grace.

To people most wretched he gave
his own seed and them he did save.
Only Govinda Dāsa missed out.

1.28 Song Twenty-eight

[ভাটিয়ারি]

গৌরাঙ্গ পতিত-পাবন অবতারী
কলি-ভুজঙ্গম দেখি হরিনামে জীব রাখি
আপনি হইলা ধনুস্তরি।।
কলি-যুগে চৈতন্য অবনী করিলা ধন্যা
পতিত-পাবন যার বানা।
পূর্বে রাধার ভাবে গৌরাঙ্গ হইলা এবে
নিজরূপ ধরি কাঞ্চণ সোনা।
গদাধর আদি যত মহা মহা ভাগরত
তারা সব গোরা-গুণ গায়।
অখিল ভুবন-পতি গোলোকে যাহার স্থিতি
হরি বলি অবনী লোটায়।।
সোঙরি পূর্ব-গুণ মূরছয়ে পুন পুন
পরশে ধরণী উলসিত।
চরণ-কমল কিবা নখর উজর-শোভা
গোবিন্দ দাস সে বঞ্চিত।।

Gaurāṅga is the source of descents
who purifies those who are fallen.
Seeing the king cobra of Kali,
he protects living beings with the holy names,
becoming himself the greatest doctor [Dhanvantari].
In the Age of Kali Caitanya
made the Earth most fortunate.
His banner is "Purifier of the Fallen."
With the feelings of Rādhā from before
he has now become Gaurāṅga [Golden-limbed]
taking his own form as raw gold.
All of the great, great Bhāgavatas
lead by Gadādhara and others,

they all praise the merits of Gorā.
 The Lord of all of the Earth
 whose home is in Goloka
 saying "Hari" rolls about on the ground.
 Remembering his former merits
 he faints again and again.
 At his touch the earth is enraptured.
 Whether his lotus like feet
 or the shining beauty of his toe-nails,
 Govinda Dāsa unfortunately lost out.

1.29 Song Twenty-nine

[মল্লার]

হোর দেখ অপরূপ গোরাচাণ্ডের চরিত
 কে তাহে উপমা দিবে।
 প্রেমে ছল ছল নয়ন-যুগল
 ভকতি যাচয়ে সব জীবে।।
 সুমেরু জিনিয়া অঙ্গ গমন মাতঙ্গ
 রূপ জিনি কত কোটি কাম।
 না জানি কিবা ভাবে আপাদ-মস্তক
 পুলকে জপয়ে শ্যাম শ্যাম।।
 গৌর বরণ সুধাময় তনু
 কিরণ ঠামহি ঠাম।
 ভকত হেরি হেরি সমান দয়া করি
 যাচত মধুর হরিনাম।।
 গোবিন্দদাসক চীত উনমত
 দেখিয়া ও মুখ-চাঁদে।
 মায়ের স্তন ছাড়ি দুধের বালক
 গোরা গোরা বলি কান্দে।।

Look here nearby at the amazing
 character and acts of Gorācandra.
 Who can compare with that?
 Out of love tears are flowing

from his two eyes;
bhakti he offers to all beings.
 His body defeats Sumeru,
 his gait the gait of an elephant.
 his beauty that of millions of cupids.
 By what feeling, I do not know,
 he has goosebumps from head to toe
 as he utters the name "Shyām Shyām!"
 Golden is his corporal complexion,
 his body an ambrosial collection,
 he is radiant in one place and another.
 His *bhaktas* stand gazing and gazing
 as he, showing equal grace to all,
 offers all Hari's sweet name.
 Govinda Dāsa's mind is intoxicated
 seeing that moon-like face.
 Leaving aside their mothers' breasts
 babes who are still nursing
 cry loudly "Gorā Gorā!"

1.30 Song Thirty

[কেদার]

অপরূপ গোরা নটরাজ।
 প্রকট প্রেম বিনোদ নাগর
 বিহরে নবদ্বীপ মাঝ
 কুটিল-কুম্বল গন্ধ-পরিমল
 চন্দন-তিলক-ললাট।
 হেরি কূলরতি লাজ-মন্দির-
 দ্বারে দেওল কপাট।।
 অধর বাম্বুলি-বম্বু বম্বুর
 মধুর বচন রসাল।
 কুন্দ-হাস প্রকাশ সুন্দর
 ইন্দু-মুখ উজ্জয়ার।।
 করিরর-কর জিনি বাহু সুবলনি
 দোসরি গজমতি হার।

সুমেরু শীখর উপরে যৈছন
 বহই সুরধূনি-ধার।।
 রাতুল চরণ-যুগল পেখলু/
 নখর বিধুমণি জোর।
 সৌরভে আকুল মত্ত অলিকুল
 গোবিন্দদাস-মন ভোর।।

Wonderful Gorā, king of all dancers,
 divine love incarnate, pleasing gallant,
 enjoys in the midst of Navadvīpa.

With his long curling locks and fragrant scent,
 his forehead adorned with sandalwood paste,
 when they see him, ladies of good breeding
 close the doors to their shrines of modesty.

My dear friend's red lips are Bandhuli blossoms;
 his honied words are tasteful and witty.
 His smile's bright beauty is jasmine in bloom;
 his face is alight much like the full moon.

Strong arms defeat a great elephant's trunk;
 a second necklace of fine husker pearls
 flows like the current of holy Gaṅgā
 from the tall peak of golden Sumeru.

I gaze upon those crimson-bottomed feet,
 whose toe-nails like moonstones take me by force,
 their sweet fragrance unsettling drunken bees;
 Govinda Dasa's mind tastes ecstasy.

1.30.1 Commentary

In describing the beauty of the heroine, Vidyāpati and Baṛu Caṇḍīdāsa many times compared her breasts with Sumeru and her Gajamati necklace with the current of the Gaṅgā.

In the *Kṣaṇadāgītacintāmaṇi* this song has been collected with the signature of Vāsudeva Datta. No other song is found in the name of Vāsudeva Datta in the *Padakalpataru* or any other anthology. Vāsudeva Datta used to sing *kīrtana* with Śrīman Mahāprabhu. His brother, Mukunda Datta,

was also one of Mahāprabhu's dear companions. Mahāprabhu used to say:

Although Mukunda has been
with me since we were children,
I feel greater joy when
I see you rather than him.¹²

Vṛndāvanadāsa repeatedly expresses his gratitude to Vāsudeva Datta in his *Śrī Caitanya-bhāgavata*.

1.31 Song Thirty-one

[পাহিড়া]

কাহে পুন গৌর কিশোর
অবনত-মাথে লিখত মহি-মণ্ডল
নয়নে গলয়ে ঘন লোর।।
কনক-বরণ তনু ঝামর ভেল জনু
জাগরে নিন্দ নাহি ভায়।
যোই পরশে পুন তাক বদন ঘন
ছলছল লোচনে চায়।।
খেনে খেনে বদন পানি-তলে ধারই
ছোড়ই দীঘ নিশাস।
ঐছন চরিতে তারল সব নর নারী
বথিত গোবিন্দদাস।।

Why once more is Gaurakiśora
with head bent down
scratching on the ground?
His eyes flow with thick tears.
His gold-colored body looks pale.

¹²This is said to Vāsudeva at Cc. 2.11.124:

*yadyapi mukunda āmār saṅge śiśu haite
tāhā haite adhika sukha tomāke dekhite*

He's awake all the time;
 sleep never comes.
 At someone's touche his face clouds;
 he gazes with tearful eyes.
 From time to time he places
 the palm of his hand on his neck
 and breathes a deep sigh.
 By such acts he has saved
 all women and men.
 Only Govindadāsa missed out.

1.32 Song Thirty-two

[মল্লার]

নাচে গোরা প্রেমে ভোরা
 ঘন ঘন বলে হরি।
 খেনে বৃন্দাবন করয়ে স্মরণ
 খেনে খেনে প্রাণেশ্বরী।।
 যাবক বরণ কটির বসন
 শোভা করে গোরা রায়।
 কখন কখন যমুনা বলিয়া
 সুরধুনী-তীরে ধায়।।
 তাতা থৈ থৈ মুদঙ্গ বাজই
 ঝন ঝন করতাল।
 নয়ন-অম্বুজে বহে সুরধুনী
 গলে দোলে বনমাল।।
 আনন্দ-কন্দ গৌর চন্দ্র
 অকিঞ্চনে বড় দয়া।
 গোবিন্দদাস করত আশ
 ও পদ-পঙ্কজ-ছায়া।।

Gaura dances electrified with love.
 Repeatedly he says "Hari!"
 Sometimes he thinks of Vṛndāvana,
 from time to time the Goddess of his life.

With reddish cloth around his waist,
 shining brightly is Gaura Ray.
 Sometimes shouting "Yamunā!"
 he runs to the bank of the Gaṅgā.
 "Taw Taw Thai Thai" the drums sound;
 "Jhan Jhan" go the cymbals.
 From his lotus eyes a Gaṅgā flows;
 round his neck swings a flower garland.
 A blast of bliss is Gauracandra,
 compassionate to the poor.
 Govindadāsa is hoping for
 a place in the shade of his feet.

1.33 Song Thirty-three

[সুহই]

মদনমোহন তনু গৌরাঙ্গ সুন্দর।
 ললাটে তিলক শোভে উদ্ধরে মনোহর।।
 ত্রিকচ্ছ বসন সোভে কুটিল কুন্তল।
 প্রাকৃত নয়ন দুই পরম চঞ্চল।।
 শুভ্র যজ্ঞসূত্র রহে বেঢ়িয়া শরীরে।
 সূক্ষ্মরূপে অনন্ত যে হেন কলেবরে।।
 অধরেতে মৃদু হাস শ্রীভূজ তুলিয়া।
 পুরুবের নিকুঞ্জ লীলা মনেতে পড়িলা।।
 গদাধরের সঙ্গে গৌর আনন্দে বিভোর।
 হেরিয়া ভকতগণ সুখের নাহি ওর।।
 গৌর গদাধরের কেলিবিলাস।
 দূরহি নেহারত গোবিন্দদাস।।

Beautiful Gaurāṅga's body
 even enchants the god of love.
 On his forehead brightly shines
 holy tilak that points above.
 Three tucks has the cloth he wears
 and filled with curls is his hair.
 His eyes, natural, unadorned,

move about most unsteadily.
 A shining sacred thread surrounds
 his body like cosmic serpent
 Ananta in subtler form.
 On his lips plays a gentle smile;
 his blessed arms he raises high.
 His dalliances in forest bowers
 of long ago capture his mind.
 In the company of Gadādhara
 Gaurāṅga is suffused with joy.
 Watching them there, the bhaktas
 feel no higher happiness.
 The playful activities
 of Gaura and Gadādhara
 Govindadās watches from far.

1.34 Song Thirty-four

[সুহই]

সহচর সঙ্গে রঙ্গে শচীনন্দন বিহরই সুরধুনিতির।
 নানাবিধ কৌতুক কেলি বিশারদ সভে রসময় রসধীর।।
 অপরূপ গৌরবিলাস।
 নাচত গাওত যন্ত্র বাজাওত কৈ কৈ হাস পরিহাস।
 গদাধর সঙ্গে পল্ল সরস সম্ভাষই পুলকে পূরল প্রতি অঙ্গ।
 নাহ নাহ বচন কঠ হি কেবল প্রকাশয় ভাবকদম্ব।।
 ছোড়ি নিশ্বাস তহি মহি গিরল গদাই।
 পুরুষোত্তম পাশ।
 গদাধর কোর লই ভাব সম্বরণ কর
 না বুঝল গোবিন্দ দাস।।

With his companions happily
 sports Śrī Śacīnandana
 on the bank of the Suradhūnī.

Excelling in amusement and sport
 of various and sundry sort,
 all rasa-filled and in rasa adept.

How wonderful is Gaura's sport!
 Together they dance and sing;
 "kai kai" their instruments ring.
 All are smiling and laughing.
 The Lord with Gadādhara
 sweetly converses, on each limb
 goosebumps over-run him.
 Words cannot escape from his throat;
 only symptoms of ecstasy encroach,
 releasing a deep sigh
 on the ground twists Gadāi
 close by the Master's side.
 Up on to his lap he lifts him
 and restrains his ecstatic symptom.
 Govinda Dās does not comprehend.

1.35 Song Thirty-five

[ভৈরবী]

অদ্বৈত আচার্য গৌরাঙ্গ শিরে।
 দারত জাহ্নবীবারি ধীরে ধীরে।।
 স্নান সমাপন যব তছু ভেল।
 নিতাই হেম অঙ্গ মুছাওল।।
 পট্ট বসন লেই শ্রীবাস পণ্ডিত।
 গৌর কলেবর করল বেষ্টিত।।
 চুয়াচন্দন তব আনি গদাই।
 গৌরা অঙ্গে লেপে সুখে অবগাই।।
 গৌরীদাস শিরে ধরল ছত্র।
 নরহরি ব্যজনে ব্যজয়ে গাত্র।।
 অদভূত আনন্দ শ্রীবাসগেহে।
 গোবিন্দদাস বঞ্চিত ভেল তাহে।।

On Gaurāṅga's head Advaitācārya
 slowly slowly pours Jāhnavī's waters.
 And when his ablution is thus complete,
 Nitāi dries his golden limbs, head to feet.

Paṇḍita Śrīvāsa takes silken cloth
and wraps it full around Gaura's body.
Then Gadāi brings fragrant sandalwood paste
and rubs it in bliss on Gorā's limbs and face.
Gaurīdāsa holds high the parasol;
Narahari with yak-tail fans his limbs.
Wonderful the bliss at Śrīvāsa's place!
Govindadāsa sadly missed it all.

1.36 Song Thirty-six