

# BENGALI VAIṢṆAVA LYRICS

A reader for advanced students

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## *PREFACE*

The purpose of this book is twofold. It is first of all a teaching text, the aim of which is to familiarize the student of Bengali with a style of poetry and a form of the Bengali language which exerts a powerful influence on the culture of Bengal even today. Bengalis are proud of the Vaiṣṇava lyrics, and, we feel, rightly so. We cannot consider therefore that a student is well trained in Bengali studies until he has read and understood these lyrics in their original form. But a second purpose has to do with the fact that a parallel volume has been prepared for the Hindi lyrics of Surdas. The reader can compare the introductions, texts and translations of the two books and see for himself where the unique qualities and where the similarities of the two Vaiṣṇava traditions lie. A great deal has been said about the unity and diversity of Indian culture. Here we attempt to present a case study on which documented statements can be made.

Since the purpose of the book is primarily didactic, we have not felt it proper to be too interpretive in our translations. These translations are intended only to aid the student in understanding the poems. It will I hope be noticed that in many cases the translations indicate that there is a real potential poetry even in English; poetic renderings however are beyond both our intent and our capacities. If a suggestion of poetry comes through in English, we shall be more than satisfied. Even if an understanding is gained of the beauty of the lyrics in Bengali, we shall have accomplished what we set out to do.

As is suggested in the Introduction, the textual questions of proper reading, of authorship, of manuscript, and so on, are very involved. Such questions we have also considered to be beyond our purpose. At the risk, then, of criticism of our scholarly standards, we have given the readings of the poems which come to us through the standard printed texts listed in the Bibliography. We of course realize that in many cases a poem which has one signature in a particular manuscript may have been shown by more recent scholarship to be the work of an entirely different poet. But establishment of text is a work of technical scholarship, and as such has no immediate place in a teaching manual.

The organization of the book is straightforward enough. We have given an introduction, designed to help the reader understand the religious and historical background of the lyrics, as well as certain technical points in regard to meter, language, and internal structure. The texts are given in Bengali on the left-hand page, with linguistic notes on difficult passages and modern Bengali equivalents for older Bengali or Brajabuli words. On the right-hand page are the translations, with whatever cultural notes apply to the particular poem.

The poems selected and translated are but a tiny fraction of the total corpus of Vaiṣṇava lyrics. The authors have therefore chosen the examples on purely personal grounds: we have selected those poems which we like best. The only other criterion has been that we have tried to take a representative lyric from each of the main divisions of the corpus as these divisions occur in Bengali anthologies. Some readers may therefore object that some of the finest lyrics may have been omitted. All we can do is confess this possible flaw.

For help in preparation of the book, we are indebted to Mrs. Arati John, who advised us at many points and typed the Bengali texts, Mrs. Julia Martin, who has typed the English parts of the book, and to various patient friends and colleagues at the South Asian Languages Program of the University of Chicago, with whom we have consulted, argued, and discussed readings and interpretations.

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## *INTRODUCTION*

### *I. The background of the lyrics.*

In the period from the 14th through the 17th centuries a religious enthusiasm swept across northern India and into Bengal. Its basic notion, that of the efficacy of an attitude of devotion (*bhakti*) toward the deity, in opposition to the teachings of the schools of works, discipline, and knowledge, was not new. The classical statement of the doctrine of *bhakti* is in the ancient *Bhagavād-gīta*. Nor was the emotionalism which attended the *bhakti* movement of the middle period previously unknown; it was familiar to the 9th century text *Bhāgavata-purāṇa* and to its great commentator Śrīdharasvāmin.[1] It is proverbial that nothing in Indian tradition is ever lost; attitudes and thoughts are sometimes lightly buried, to be revealed again by the stirring of the air in the right time and place.

The reasons why the air was stirring in Bengal in the 15th century, when Caitanya (1486-1533), the man who inspired the *bhakti* movement in Bengal, appeared upon the scene, are at best uncertain. That Caitanya was a religious leader of no ordinary power is quite clear. But the greatest and most inspiring of leaders is perhaps doomed to failure in a climate hostile and indifferent to his qualities. The fifteenth century in Bengal was ripe.

The ripeness of the time has been attributed by various scholars to various things, some of them perhaps significant only in retrospect: the decay and subsequent "corruption" of Buddhism, the prevalence of extreme Tantric schools with their potential licentiousness, the aridity and dogmatic rigidity of traditional Brahmanism in both social and religious spheres, and the coming of Islam, especially Sufi Islam with its emotionalism. Whether or not it was a combination of some or all of these, or some other spiritual or social unrest not yet isolated from the fabric of the time, which prepared the scene for revival, is not clear. What is clear is that the revival took place, and that it had three discrete characteristics: its expression was in poetry and song in the regional languages, not in Sanskrit; it rejected the role of the Brahman as intermediary between God and man; and it propagated religious enthusiasm, with wild singing and dancing as expression of ecstatic communication with the divine.

Each part of India is in some sense a unique and individual culture. The *bhakti* movement in Bengal shares the above three characteristics with parallel movements in other parts of India. But in certain ways, it has qualities of form and spirit which distinguish it. Its peculiarities of spirit were mostly due to the greatness of Caitanya; those of its form to the primacy of the god Kṛṣṇa and the legends of the love of Rādhā for him.

The facts of Caitanya's life can be found elsewhere.[2] Suffice it to say that the worship of Kṛṣṇa in *bhakti* had existed in Bengal long before him, as is witnessed by the earlier writings of Jayadeva in Sanskrit, Caṇḍīdāsa in Bengali, and Vidyāpati in Maithili, but that Caitanya was the potent force in its revival and headlong spread across the greater part of eastern India. So potent was his personality that he was considered by some of his contemporaries as Kṛṣṇa incarnate, and they sang hymns in his praise:

Come, come to see the beautiful Gaurāṅga,[3]  
 come to Nadiya city to see his wonderful form,  
 his body glistening like liquid gold;  
 and who can look unmoved upon the waves of tears flowing from his eyes  
 or on his arms, long golden columns,  
 or on the cloth, the color of the dawn, around his waist,  
 or on the jasmine garland, hanging swinging to his feet.  
 Vāsu says, Come, let us worship the living God.[4]

And some thought of him as the divine lovers Rādhā and Kṛṣṇa in a single body, thus symbolizing the joy of the love of the soul for God. He had the full divinity of Kṛṣṇa, but sometimes he acted as Rādhā, and when he did they sang of him in this way:

O matchless *līlā* [5] of Gaurāṅga!  
 He went to bathe in the Ganges, his mind absorbed by Rādhā;  
 and as he stared into the dark waters he saw himself reflected there.  
 Something angry in his heart cried out:  
 He is two-faced, is my blue-complexioned lover,[6]  
 he is flirting with another!  
 And, furious, he went home.  
 So says Harirāmadāsa.[7]

This was the message that his followers spread across the east: the beauty of love, the eternal joy of him who gives himself in love and devotion to Kṛṣṇa, as Rādhā had done, and the humility and consideration which are the marks of the true devotee. As Kṛṣṇa-Caitanya had himself walked among them, they were assured of their own salvation, and they danced and sang with the joy of this assurance, as Caitanya himself had done.

For when Caitanya, about twenty-two years old, had returned from the holy city of Gaya, where he had gone to perform his father's funeral rites, he was a changed man. He had left his home in the city of Navadvip (Nadiya) an ordinary (or perhaps in intellect extraordinary, as his biographers would have us believe) Brahman scholar, the master of a small Sanskrit school. He returned God-maddened, unable to contain his joy or sorrow as he thought upon the stories of Kṛṣṇa as they are told in the *Bhāgavata-purāṇa*: joy at the thought of the love of the Gopīs, the cowherd girls, for Kṛṣṇa, and their self-sacrificing devotion; sorrow at the thought of their longing for Kṛṣṇa far away.[8] And as

he was moved by such joy or sorrow he danced and sang, together with his devotees, in a form of ecstatic and spontaneous worship called *kīrtana*, "praise."

The *kīrtana* remains the basic form of Vaiṣṇava worship, and its main element is song: song in praise of Caitanya or descriptive of him, song about one phase or another of the loves of Kṛṣṇa, as they are told in legend and in the *Bhāgavata-purāṇa*. It is from these songs of worship that the present collection has been made.

I said that the second peculiarity of the Bengali *bhakti* movement is in the primacy of the god Kṛṣṇa and the legends of the love of Rādhā for him. This does not of course imply that Kṛṣṇa was unknown outside the borders of Bengal: very much the contrary was actually the case. In the course of time, the ancient *bhakti* tradition had become specifically attached to the god Viṣṇu (from which the name Vaiṣṇava is derived) and to Viṣṇu's two principle incarnations, Rāma, whose story is told in the epic *Rāmāyaṇa*, and Kṛṣṇa, whose story is told in many texts but especially in the *Bhāgavata-purāṇa*. And devotion to these two gods, and especially to the beautiful and loving Kṛṣṇa, is spread throughout India. It is however strange that in Bengali thought Kṛṣṇa is not considered an incarnation of the great god Viṣṇu, but is himself the great god.

The place of Rādhā is historically more difficult to define. She is not mentioned by name in the *Bhāgavata-purāṇa*, which is in all other ways the basic text of the Vaiṣṇavism of Bengal. She appears first in Bengal in the Sanskrit lyric verse of the poet Ḍimboka in the 11th century, and a few years later in the great *Gīta-govinda* of Jayadeva, who was court poet to the emperor Lakṣmaṇa Sena in the late 11th and early 12th centuries. In the *Gīta-govinda* she is the epitome of the Gopīs, the cowherd girls of Vṛndāvana whose devotion to Kṛṣṇa was so deep, and she remains so in all the poetry and legend from that time on.

The tenth book of the *Bhāgavata-purāṇa* is full of stories about the Gopīs' love for Kṛṣṇa, which in later poetry, including the poetry in this collection, take the form of Rādhā's love for him. Even while he was still a young boy Kṛṣṇa was loved by the Gopīs (see poem 6), both girls and grown women; as he played with his brother Balarāma, says the text, "they forgot their household duties, and watched them and laughed and were delighted" (*Bhāgavata*: 8:21). And as he began to grow in strength and demon-destroying, in attractiveness, and in erotic playfulness, their relations with him grew more complex. Once, for example, when the Gopīs were bathing, Kṛṣṇa came and stole their clothes. He climbed a tree, and made the girls come and stand before him naked before he would give them back. The text tells us that this humiliation was an atonement for the sin of bathing naked, thus:

The maidens of Vraja considered that bathing with their bodies naked was a flaw in the observation of their vows. Being therefore desirous of atoning for their fault, they bowed down to him who is the merit of all auspicious deeds...Beholding them standing in that bent-down posture, as required by him, the almighty son of Devakī was taken with pity

and propitiated, and returned their clothes to them. (*Bhāgavata*: 22:18-21, Sanyal's translation)

His other tricks were varied and equally imaginative, such as demanding of the Gopīs a fee for allowing them to pass on their way to market. Either despite or because of all this, the Gopīs loved him greatly, and their love increased so much that, charmed by the sound of his flute, they left their homes and husbands and families and went to Kṛṣṇa in the forest. And when he went away, to Mathurā, they grieved for him.

Such stories in the *Bhāgavata* are ingenuous and charming and, judging from the lengths to which the exegeticists went to extricate Kṛṣṇa from potentially embarrassing situations, most troublesome. The major problem, of course, is that the text specifically describes the Gopīs as having husbands and in some cases children. One of the answers found—one which is not uncommon to exegetes of other religious traditions—is suggested in the *Bhāgavata* itself, as can be judged from the previously quoted passage: that the Gopīs' actions and attitudes are symbolic of the proper actions and attitudes of the true worshipper for Kṛṣṇa, that like the Gopīs the true devotee should be prepared to sacrifice everything for the love of God. This is also the interpretation which the exegeticists use to protect the later poems from the charge of sensuality.

For although in Bengali as in the other languages poems were written about other phases of Kṛṣṇa's life such as childhood and youth, most Bengali Vaiṣṇava lyrics are concerned with the love relationship of Kṛṣṇa and the Gopīs, and among the Gopīs especially Rādhā, who is the embodiment of true love, of *prema*. This is significant both theologically and poetically. The poets found in Rādhā a real woman, and their poetry about her love is warm and personal. On the basis of the simple stories of the *Bhāgavata* they built the story of a complicated affair, with the jealousies and pique, the hurt and joy, the anger and satisfaction of human love.

The Vaiṣṇava lyrics can be personal and sensual in the extreme. One reason for this is the warm humanness of Rādhā. Another is bound up in the fact that the poets themselves partake in a most immediate way in the emotions and situations with which they are dealing. This is suggested by the term *bhāva*, which involves a concept crucial to an understanding of Vaiṣṇava poetry and thought.

In the definition of the relationship of man to God as in other areas, the Vaiṣṇava thinkers drew much from the poetic theories of Sanskrit, and in particular from the so-called *rasa* -theory originated by the rhetorician Bhārata. This was a theory based upon the drama:

A drama, and by extension a poem, arouses in the listener a mental state such as love, grief, anger, or fear. Such states reflect the fundamental mood of the piece, and are conveyed by the dramatist by his plot, his characters, his poetry, and in general, by all the features of his art taken together: no single element must be allowed to mar or disturb this basic mood. All must be in harmony.

The emotional state into which the audience is put—love, grief, anger, or fear, for example—is called the *sthāyi* ("permanent") *bhāva*. There are elements which enhance this state, elements which "excite, follow, and strengthen" the *sthāyi-bhāva*, and these elements are known as *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva*. S.K. De, in his book *Sanskrit Poetics*, describes their function in the following way:

Devoid of technicalities, a *vibhāva* may be taken as that which makes the permanent mood (*sthāyi-bhāva*) capable of being sensed; an *anubhāva* is that which makes it actually sensed; while a *vyabhicāri-bhāva* is that which acts as an auxiliary or gives a fresh impetus to it. In the case of love as a permanent mood, the stock examples given of *vibhāva* are women and the seasons, of *anubhāva* glance and embrace, of *vyabhicāri*, the transient subordinate feelings of joy or anxiety. (II:22)

Thus, the reader unfamiliar with the conventions might well find in many of the lyrics in this collection an overabundance of peacocks and dark clouds. But he will do well to remember that the roles of these are formal: that the peacock, with his neck the color of Kṛṣṇa and with his uncontrollable urge to dance in the rainy season, the time for lovers, both defines and enhances for the Indian reader the poem's mood. The peacock and the cloud are two of the many formal strictures within which the poet must exercise his art. Of this we shall see more presently.

In any case, the proper combination of these various elements elevates the basic mood, the *sthāyi-bhāva*, to that condition of pure appreciation which is called *rāsa*. When one looks upon or listens to a supreme work of art, one's senses are so completely absorbed in that work that they exclude utterly all else around. To the Vaiṣṇavas of Bengal, religious devotion, *bhakti*, the absorption of the senses and the mind in the most intense experience possible, is such a state of *rasa*.

In the stories of the *Bhāgavata*, there are many different types of people who relate and react to Kṛṣṇa in ways appropriate to their sexes, births, and tastes. There are Kṛṣṇa's foster parents, Yaśodā and Nanda, who have for him parental affection. There is his brother Balarāma, who considers Kṛṣṇa with both fraternal love and with the loyalty and affection of a comrade. And, most important, there are the Gopīs, who think of Kṛṣṇa as an object of love and of desire. The *bhakta*, the devotee of Kṛṣṇa, also takes on such attitudes, according to his inclination and capacity, and becomes one or another of the people of the *Bhāgavata* stories in his relation to the Lord.

This appropriate condition of relationship to Kṛṣṇa is the *sthāyi-bhāva* of the religious state, which can be raised by the subsidiary *bhāvas*, *vibhāva* and the others to the state of *rasa* which is *bhakti*. The *sthāyi-bhāvas* which can absorb the worshiper are five in number, as are the *rasas* which correspond to them:

*śānta* : the state in which the worshiper considers Kṛṣṇa the supreme god, and himself as lowly and insignificant. This is the "peaceful" condition.

As it is not an emotional relationship, some people do not consider it a *bhāva* at all. The stimuli to this state are such as listening to the reading of the Upanisads, dwelling apart from men, and discussing philosophy.

- dāsyā* : the state in which the worshiper considers Kṛṣṇa as the master and himself the servant. Stimuli are such as the sound of the conch shell and the sight of a blue cloud or lotus.
- sākhya* : the state in which the worshiper considers Kṛṣṇa his friend, as did the cowherd boys of Vṛndāvana. Stimuli to this are such as the sound of a flute and the sight of a handsome youth.
- vātsalya* : the state in which the worshiper considers Kṛṣṇa as the child and himself as the parent, as did Kṛṣṇa's foster parents in Vṛndāvana. Stimuli are such as the thought of Kṛṣṇa as a child, the sight of a beautiful boy, and so on.
- mādhurya* : also called *śṛṅgāra*, the state in which the worshiper considers Kṛṣṇa as a lover, as did Rādhā and the Gopīs. Stimuli are such as the thought of Kṛṣṇa's youthful grace and beauty. This *bhāva* and the *rasa* to which it leads are the most important in the poetry and thought of the Bengal Vaiṣṇavas.

Such a rigid analysis, and one which so clearly derives from a seemingly unrelated field such as poetics, might seem bound to obviate any real emotion, to rationalize any true feeling out of existence. But though the analysis is rigid and cold, the poems which provide the data for analysis are not. One key to understanding is in the *bhaṇitās*, the signature lines, of the poems themselves. Let me pick one or two at random:

I shall not again see Syāma beneath the *kadamba* tree...  
Jñānadāsa says, My heart has burst.

And at the last, my life alone remains;  
that too is nearly gone, says Jagadānandadāsa.

Vidyāpati says, O Kṛṣṇa, bridegroom, be patient.  
She will be brought to you.

In other words, the poet participates directly in the situation which he describes: he speaks as a Gopī, or a friend, or a parent, of Kṛṣṇa. There are two reasons for this. First, by participating in the action and the emotion of the poem, he does not insert any personal element which might disturb the unity of the mood which he has created. When he speaks as an actor in the drama, his speech fits the tone of the poem as a whole.

Secondly, and perhaps more important, the poet when he writes has taken on a *bhāva*, he has become transformed into the character whose lines he then speaks. When Jñānadāsa says that his heart has burst, he speaks as Rādhā; he has felt Rādhā's heart burst within himself.

Most of the poems in the collection are in the *mādhurya bhāva*, which was the most popular with the Bengali lyric writers. These poems are subdivided according to the type of *mādhurya-bhāva* they treat:

1. *vipralambha*, the lovers in separation or disagreement.
2. *sambhoga*, the lovers' enjoyment in union.

*Vipralambha* is in turn divided into four main sub-sections:

- a. *pūrvārāga*, when by sight, by listening to descriptions of one another, etc., desire is aroused in the minds of the pair.
- b. *māna*, when the lover has attracted the girl and then willfully causes another to be attracted to him, his beloved feels the pangs of *māna*.
- c. *premavaicittya*, which is the pain which is aroused in the heart of one who truly loves even when he is close to his beloved, at the realization that in union is potential separation.
- d. *prabāśa*, which is the pain of separation caused the girl because of her lover's departure into another country.

These four categories are further subdivided according to their numerous possible variations. The other basic division, *sambhoga*, is divided according to obvious categories such as time and place.

There is, however, another type of analysis, also borrowed from poetics, which cuts across the one outlined above. It is a series of classifications made according to the characteristics of the permanent and momentary states of the woman concerned.

For the purposes of classification, there are two types of women who appear in poetry: those who are married to the hero, and those who are not. Those who are married to the hero are called *sviyā* or *svakiyā*, "one's own." Those who are not married to the hero—those, in other words, who are either married to another or are unmarried girls—are called *parakiyā*, "another's." In the tradition, Rādhā and the Gopīs are *parakiyā* women, and so they appear in the Vaiṣṇava lyrics of Bengal. Both literary and doctrinal reasons for this are clear. From the literary point of view, a greater tension is established,

with greater possibilities for separation and all the emotion that this involves, if the hero and heroine are not married to one another. From the doctrinal point of view, the *parakiyā* woman who gives herself to a lover better illustrates the principle of selfless love, for she has more to lose; this is the kind of love which the devotee should show toward Kṛṣṇa.

In a Vaiṣṇava lyric, the *parakiyā* woman, usually Rādhā, finds herself in one of a number of emotional and physical states, each of which has its own poetic conventions. She may be:

- a. *abhisārikā* : she who is going to meet her lover by assignation.
- b. *vāsarasajjā* : she who is dressed and ornamented in expectation of her lover.
- c. *utkaṅṭhitā*: she who is disappointed at her lovers' non-appearance at the place of assignation.
- d. *vipralabdhā* : she who has been deceived by her lover.
- e. *khaṅḍitā* : she who is outraged at the signs of unfaithfulness of her lover.
- f. *kalahāntarītā* : she who is separated from her lover by a quarrel.
- g. *proṣitabhartṛkā* : she who longs for her lover, who has gone away.
- h. *svadhinabhartṛkā* : she who has her lover under complete control.

In Bengali collections of these lyrics, these are the classifications which are used. For example, one major section may be headed *vipralambha*, "separation," a subsection might have the heading *māna*, "pique," and a further subsection might be called *kāraṅābhāsa*, "on imaginary grounds." Or a section under *vipralambha* might have the title *kalahāntarītā*, in which would be included poems treating Rādhā's emotion at her separation from Kṛṣṇa because of a quarrel. These classifications are preserved in the present collection.

## II. Formal characteristics of the lyrics.[9]

It is considerably more difficult to define the Vaiṣṇava lyrics in terms of their structural characteristics than in terms of their content. They vary widely in length and meter, and are written in three different languages: Bengali, Maithili, and the artificial language called Brajabuli. In fact, about the only formal characteristic common to all the

lyrics is that the first two lines are usually the refrain. In *kīrtana* the leader will sing a line or two lines of the song, and the refrain will be sung in unison by the worshippers.

Metrically, all that can be said is that the poems employ one of two broad types of schemes: *payār* or *tripadī*. These schemes are however in no way peculiar to Vaiṣṇava lyrics, and were used for most poetry of the time.

The *payār* is a meter based on a much older form called *catuspadi* or *caupāi*, "four-footed." The *caupāi* verses were double rhyming couplets, each line being sixteen morae long with caesura after the first eight. The rhyme scheme was the simple a-a, b-b, c-c, etc.

The *tripadī*, "three-footed," is a very ancient meter, popular with Jayadeva, and is capable of considerably more subtlety and grace than is the *payār*. The rhyme of *tripadī* is also capable of much elegance. In some *tripadīs*, the first two 1/3 lines are rhymed, and the third rhymes with the sixth, thus: a-a-b, c-c-b, etc. In another type, the scheme is a-b-c, a-b-c, etc. For example:

*ā-ju ra-ja-ni hā-ma (a) bhā-ge po-hā-ya-lu~ (b)*

*pe-kha-lu pi-ya mu-kha can-da (c)*

*ḷi-ba-na jau-ba-na (a) sa-pha-la ka-ri mā-na-lu~ (b)*

*da-śa di-śa bhe-la ni-ra dan da (c) [10]*

Additional potential subtlety was added to both these types of scheme as Bengali developed away from the old moraic systems. This development took place in the following way.

The Apabhramsa stage in the history of the Indo-Aryan languages took in the first centuries after 1000 A.D. a form called *laukika* or "popular" Apabhramsa, which was a written language.[11] At this same period the regional languages of India, including Bengali, were developing, and the mutual influence of these and *laukika* Apabhramsa was unavoidable. But *laukika* Apabhramsa had its influence in the other direction as well: although Jayadeva wrote in Sanskrit, his *Gīta-govinda* draws heavily for its rhyme and rhythm "upon the popular musical Apabhramsa lyric." [12] Bengali poetry also adopted Apabhramsa rhyme and the moraic metric scheme.

The Vaiṣṇava lyrics of Bengal are written in three languages. Those written in Maithili and Brajabuli (which is derived from Maithili) preserve the moraic system. Bengali, on the other hand, was at a very early stage of its development eliminating vowel length and other linguistic features which determine moraic values. Due to such changes, Bengali was very early developing a syllabic meter, with the syllables having a uniform length-value. This lent to Bengali poetry a certain flexibility. It will be obvious,

for example, that the rigidity of the old *caupāi*, which necessitated structuring the line according to the value of the vowels, was loosened; the poet's lexical choice, to mention only one thing, was accordingly widened as the vowel-length requirements were lost.

Syllabic metrical systems will be essentially familiar to the Western reader. Moraic systems will be less so, and a few basic things about them ought to be known.

First, in most Indo-Aryan languages there are two lengths of vowels, which will be indicated in the transcriptions below by the presence and absence of the macron: /ā/ (long), and /a/ (short). In addition, the vowels /e/ and /o/ are considered long, as are the diphthongs /ai/ and /au/. It is also the convention that a closed syllable (i.e., a syllable of consonant-vowel-consonant structure) and the final syllable of a line are long, whatever the value of the orthographic vowel symbol.

An analysis of this type of scheme is considerably simplified by adopting units of several morae. Following Khagendranath Mitra, these units will be (a) four morae (a unit of four short syllables, one long syllable and two short syllables, or two long syllables), (b) five morae, (c) seven morae, and (d) three morae.

a. *4 mora unit*. The first example is from the Sanskrit of Jayadeva:

1 1 1 1 2 1 1 2 1 1 2 2  
*mu-hu-ra-ba/ lo-ki-ta/ maṅ-da-na/ lī-lā/*

1 1 1 1 1 1 1 1 2 1 1 2 2  
*ma-dhu-ri-pu/ ra-ha-mi-ti/ bhā-ba-na/ śī-lā// [13]*

The lines are metrically perfect: four-morae units repeated four times in each line, with caesura after the first eight morae. The second example is from the Apabhramsa Buddhist texts called *caryāpadas*:

2 2 1 1 2 1 1 2 2 2  
*so-ṇe/ bha-ri-tī/ ka-ru-ṇā/ ṇā-bī/*

2 2 2 2 1 1 2 2 2  
*rū-pā/ tho-i/ ma-hi-ke/ thā-bi// [14]*

The lines are faulty: in the second line of the couplet the fourth syllable, though it is short, must be read as long in order to hold the meter. The third example is from a Brajabuli poem of Govindadāsa:

1 1 1 1 2 1 1 2 1 1 2 2  
*i-the ja-di/ sun-da-ri/ te-ja-bi/ ge-ha/*

2 1 1 2 1 1 2 1 1 2 2  
*pre-ma-ka/ lā-gi-u/-pe-kha-bi/ de-ha//* [15]

The lines are faulty on two counts. First, the second syllable of the first line must be counted as a single mora, even though it is long. Secondly, the caesura in the second line does not correspond with lexical juncture. The Govindadāsa lines suggest that the poet, a Bengali, was affected by the development toward syllabic systems of his language, when he counts a two-mora vowel as one.

The four-mora scheme was a popular one, and had numerous variations. Such variations were obtained by repeating the basic unit different numbers of times, and by making the number of units differ in successive lines or portions of lines. Thus, as in the following lines from Govindadāsa (who again gives a value of one to a two-mora vowel), there may be 16 morae before caesura and 12 after:

2 1 1 2 1 1 1 1 1 1 1 1 1 1  
*kaṇ-ta-ka/ gā-ri ka/-ma-la-sa-ma/-pa-da-ta-la/*

2 1 1 2 1 1 2 2  
*mañ-jī-ra/ cī-ra hi/ jhā~pi//* [16]

b. 5 mora unit. The first example is again from Jayadeva, this time in *tripadī*:

1 1 1 1 1 2 1 2  
*sma-ra-ga-ra-la/-khaṇ-ḍa-nam/*

1 1 1 1 1 2 1 2  
*ma-ma śi-ra-si/ maṇ-ḍa-nam/*

2 1 1 1 2 1 1 1 2 2  
*de-hi pa-da/-pal-la-va-mu/-dā-ram//* [17]

This is a perfect example of the variation called *jhullanā*, the units being arranged 5+5, 5+5, 5+5+4. The 4 mora unit at the end of the verse may be increased or decreased from poem to poem for variation. The Brajabuli example, from a lyric by Śaśisēkhara, is also perfect:

2 1 1 1 2 1 2  
*tuñ-ga-ma-ṇi/ man-di-re/*

1 1 1 1 1 2 1 1  
*gha-na-bi-ju-ri/ sañ-ca-re/*

2 1 1 1 1 1 1 1 2 2  
*me-gha-ru-ci/ ba-sa-na pa-ri/ dhā-nā//* [18]

c. *7 mora unit*. This type is not mentioned in textbooks of metrics either Sanskrit or Prakrit[19], nor does it occur in the Apabhramsa *caryā-padas*. It does not seem to occur in poetry before the middle period, although it is found in music as a type of beat or *tāl* with the name *rūpaka-tāla*. [20] It seems probable that it was adapted from the musical convention. The first example, from a very famous poem sometimes found with the signature "Vidyāpati" and sometimes "Śekhara," is especially interesting:

1 1 1 1 2 1 1 2 1 2 1 2  
*he sa-khi ha-mā-ri/ du-khe-ra nā-hi/ or/*

1 1 1 2 1 1 2 1 2 1 1  
*e bha-rā bā-da-ra/ mā-ha bhā-da-ra/*

2 1 2 1 1 2  
*śun-na man-dī-ra/ mor// [21]*

The line is a good one, the mora-count before each caesura being 3+4, the caesuras corresponding to lexical junctures, and the total verse being thus 7+7+2, 7+7+7+2. Moreover, the poet did not feel himself limited by his two-mora final in the lines which follow this one. The rest, as a matter of fact, count 7+7(+7)+5. Thus, variation in the basic scheme may be had by varying the number of units of seven, and by varying the count of the morae following the last unit of seven in the line.

d. *3 mora unit*. This is a type of meter which is found neither in Jayadeva's Sanskrit nor Vidyāpati's Maithili, but seems to have been a creation of Bengali poets writing in Brajabuli. The following lines are from a poem signed "Śekhara." The first is a metrically perfect line, counting 6+6+6, with caesuras at the lexical junctures, and a final 4:

1 1 2 1 1 1 2 1 1  
*sphu-ta cam-pa-ka/ da-la nin-di-ta/*

2 1 1 1 1 2 2  
*uj-jva-la ta-nu/ so-bha// [22]*

The second has several flaws, one of which is of particular interest:

2 2 1 1 2 1 2 1 1 1 1 1 1 2 2  
*ā-owa-ta śrī/ dā-ma-can-dra/ rañ-gi-yā pā-ga-ṛi/ mā-the// [23]*

The interesting flaw, as Mitra points out,[24] is that the writer considers that the closed syllable /rañ/ has a mora count of one. While it is possible in Bengali metrics to vary the value of vowels, closed syllables have rigidly counted two. Mitra's conclusion is that the

writer was mixing Sanskrit and Bengali pronunciation, for in Sanskrit the syllable would be open, with the syllabic division /ra-ṅgi-ya/. This brings us to the final point on the question of meter.

Although the Bengali syllabic meter will be familiar in principle to the western reader, less familiar will be some of the restrictions placed upon it. For example, in certain types of meter, the number of letters permissible in the first word of the line is rigidly fixed. There are many such restrictions, a complete description of which would require a complete textbook. One general principle worth noting, however, is that in all the Sanskritic languages there is conventionally a direct relation between the written symbol and the spoken syllable. This is not altogether as obvious a statement as it might seem.

In the Sanskritic languages, the "letters" (*akṣara*) are considered to be the consonant symbol plus an expressed or unexpressed vowel: the short /a/ vowel, for example, is unexpressed orthographically when it occurs following a consonant, but it is pronounced. *Akṣara*, then, in our present terminology, might be considered both "letter" and "syllable." In Sanskrit, these are the same, since all vowels, expressed or unexpressed orthographically, are pronounced. In Bengali this is not the case, and this makes a distinct difference in metrics. In Bengali, the count of the written symbols in a given line will be one thing, but the syllable-count may very well be another. For example, a Bengali line in transliteration (yielding the letter-count) will be:

e-nā be-śa ko-na de-śe chi-lo

The letter-count is ten. The syllable count, however, is only eight:

e-nā beś kon de-śe chi-lo

The point will I think be clear: the third and fourth syllables are closed, and will thus affect the scansion of the following lines. Reading Bengali poetry accurately thus depends on more than a knowledge of orthography. And the rules of Sanskrit metrics do not always fully apply.

### III. *The language of the Vaiṣṇava lyrics.*

In the poems, the reader will find an old form of Bengali, which he will readily recognize as such. But in the collection he will also find poems in a language which seems Bengali but has many deviant verb forms and orthographic conventions. Most of these poems will be in the artificial language called Brajabuli.

The probable derivation of the name Brajabuli is the "speech" (*buli/boli*) of Vraja, or that spoken by the people of Vṛndāvana, the place of Kṛṣṇa. It is a language which as far as we know was never actually spoken by anyone. It comes down to us exclusively as

the vehicle of the Vaiṣṇava lyrics written in the early days after Caitanya, and occasionally afterwards as a tour-de-force. For its origin, we can do no better than to summarize parts of the first chapter of Sukumar Sen's *History of Brajabuli Literature*.

The basic component of Brajabuli is Maithili, a language spoken in the area between Bengali and present-day Hindi-speaking Bihar, and incorporating elements of both Hindi and Bengali. This is suggested by the conflicting claims of Hindi and Bengali speakers to the poet Vidyāpati, who wrote in Maithili. The language gained currency in Bengal proper in the following way:

With the conquest of Bengal by the Muslims in the late 11th century, many Hindu Bengali scholars, especially scholars of Sanskrit, migrated to Mithila, which area was still under Hindu kings who patronized Sanskrit learning. These scholars and poets, when they returned to Bengal, brought back songs of Mithila, composed in Maithili. At a somewhat later time, in the 14th century, the songs they brought back included the lyrics of Vidyāpati, written largely on the Rādhā-Kṛṣṇa theme. These songs were popular in Bengal even before Caitanya. During and after Caitanya's revival of Vaiṣṇavism in Bengal, their popularity became immense. Caitanya himself read the songs of Vidyāpati, together with those of Jayadeva and Caṇḍīdāsa, "with great pleasure." Thus, when the Bengali poets began to write their own lyrics on the Rādhā-Kṛṣṇa theme, they modelled them on the Brajabuli lyrics they knew. They borrowed the themes, and they borrowed the language, mingling it increasingly with their own Bengali.

The linguistic peculiarities of Brajabuli will be noted beneath the text of each poem in the language in the collection, and need not be detailed here. There is however a linguistic principle underlying the Brajabuli and to a lesser extent the Bengali poems, which might bear some stress. This principle is that sound itself, apart from semantics, has meaning. It explains a great deal about Indian literature generally, and about religious poetry in particular.

There is a traditional affiliation in India (which need not seem too strange to us, with our doctrine of the *logos*) between sound and the religious experience. The Vedic goddess Vāc ("Speech") was created by the original Prajāpati and married to him; she is the mother of the Vedas. The *mantra*, the spoken word, has in all phases of Indian thought intrinsic power. Some philosophical schools propose the identity of the word and the object it represents: the word thus contains the qualities of the object. The "name" of Kṛṣṇa has the power of salvation; it summons Kṛṣṇa, and starts on upon the path of *bhakti*. Given such a background, I think it is possible to see the importance of the linguistic element in religious lyrics: the sounds must be those which are traditionally defined as beautiful, in order to be appropriate to the content. Sounds which are inappropriate will not serve the religious purpose.

Without getting to the question of the development of the conventions of the Indian phonaesthetic theory,[25] let us merely observe that there are certain types of sounds which are unappealing. Among these, assumedly, were such as consonant

clusters which contained as one element a nasal consonant or the consonant /h/. Thus, in Prakrit, anaptyxis takes place, with a vowel inserted between the two members of such a cluster. And Brajabuli carries it still further, and seeks to break up all consonant clusters with a vowel; thus, /prāṇa/, "heart," will appear frequently in the Brajabuli poems as /parāṇa/. It frequently happens, of course, that such anaptyxis satisfies the metrical requirements as well.

The particular example is not terribly significant, but the principle involved is: grammatical correctness often runs a poor second to the music of the language in the Vaiṣṇava lyrics, and the poets are not averse to flouting grammar to gain an alliterative or other ornamental affect. In reading the lyrics, both in the original and in translation, this should be carefully borne in mind.

#### *IV. The Vaiṣṇava lyrics in a modern context.*

The Vaiṣṇava lyrics are considered by Bengalis to be among their finest literary possessions. Although the great period of Vaiṣṇava creativity (which also produced biographies, works of philosophy and ritual, and histories) was over three hundred years ago, the lyrics are still popular. Many of the poems in this collection can be heard at any time in Vaiṣṇava *kīrtana* in modern Bengal; and the *viraha* songs, the moving songs of separation, are often heard at the funeral ceremonies of believers of other sects. But the lyrics are heard not only in religious context: they are sung in concert, they are read and recited in schools and colleges with as strict a regularity as Shakespeare is in ours. It is no wonder that many modern Bengali writers have been affected by them. It is significant that one of Tagore's earliest books of verse is a volume of songs done in imitation of the Vaiṣṇava lyrics, written in Brajabuli and using the imagery, meter, and expressing the unmistakable religious fervor of these songs. He did it so very well that, the story goes, a certain eager German scholar submitted a dissertation expounding a newly found text by a previously unknown Vaiṣṇava called Bhānu-siṃha, the pen name of Rabindranath.

There is another way to consider the relationship of the Vaiṣṇava lyrics to the modern scene, and that is their relationship to western scholarship and to general western appreciation of Indian literature.

As time passes and more and more Westerners become concerned with modern Indian literature, the more it becomes clear that this literature owes as much, if not more, to the traditions of the medieval period as it does to those of the classical one.[26] But even apart from this, an examination of the Vaiṣṇava lyrics suggests that a different esthetic point of view must be granted before they can be read with appreciation by a Westerner.

I have heard people say that these poems are stereotyped and dull. It is of course as true for the Vaiṣṇava movement as it is for others that after the enthusiasm of its early

days, the increasing temptation among lesser writers and composers was to copy the phrasing, meter, imagery, and situations originated by more gifted and inspired men. The Vaiṣṇavas quickly established a classical tradition. And, as time went on, fewer and fewer lyric writers stood out. Tradition can stultify; and, as can be seen from the court poetry of many cultures, poetic trickery and cleverness are not always enough to take the place of true inspiration and creativeness. In such conditions, greatness is doubly attested by the fact of creativeness within the narrow confines of tradition.

The lyrics, especially the later ones, are stylized. They are restricted by complex metrical regulations on the formal side and by restrictions of religious convention on that of imagery. But this merely necessitates a closer look at the poem in order to ascertain the poet's accomplishment. One accepts the sonnet form, and looks to see how Shakespeare worked within it.

Secondly, it must be remembered that the poetry with which we are dealing comes from a culture far different from our own. It is not always easy to judge, in literature from a different culture, what is inspired and what is not; it is not always easy to sense what the basic mood of a poem is, to identify an expression of real emotion. Once an Indian musician tried to get a group of Westerners to identify the mood of the *rāga* he was playing. To some of us it sounded gay. It turned out to be a mournful *rāga*. The emotion aroused by a musical--or a literary--form is often dictated by convention; a certain emotion comes to be associated with a particular form, and everyone growing up in the culture learns this association. This does not of course mean that the feelings thus aroused are any less real; it does mean that a member of a different culture does not make the same associations.

## V. *The lyrics of this collection.*

### 1. *Classifications.*

Bengali Vaiṣṇava lyrics include a great number of types. There are didactic poems, which unashamedly teach the doctrine of *bhakti* in a manner which is close to preaching. There are the *bhramara-gīta* songs, in which the episode of the black bee being sent by Kṛṣṇa as emissary to the Gopīs is often used by the poet as a point of departure for satirical and lighthearted gibes at various human foibles (this, however, is not as frequent in Bengali as it is in Hindi). There are songs of the childhood of Kṛṣṇa, and of his heroic deeds. But the great majority of Bengali lyrics treat the Rādhā-Kṛṣṇa theme.

It was said that the humanness of Rādhā allowed the lyrics to become personal and sensual in the extreme. Perhaps because of this tendency, perhaps merely because of the unique position which Caitanya held in the minds and hearts of the early Vaiṣṇavas, the practice of singing Gauracandrikās as prelude to *kīrtana* arose.[27]

Caitanya was called Gauracandra, "Golden Moon," because of the color of his body (which was also the color of Rādhā's). Gauracandrikās, then, are the lyrics which introduce the Rādhā Kṛṣṇa songs; they are songs about the life, the devotion, the divinity, of Caitanya. And each section of lyrics on the Rādhā Kṛṣṇa theme has its Gauracandrikā, for as Caitanya was Kṛṣṇa, each episode of Kṛṣṇa's life as related in the *Bhāgavata* had a parallel episode in the life of Caitanya. And as Caitanya was Rādhā, each shade of Rādhā's love for Kṛṣṇa was perceptible in Caitanya's life. Thus, before the songs of Rādhā's sorrow and longing for Kṛṣṇa are sung, there will be a Gauracandrikā dealing with the internalized sorrow of Caitanya.

The major divisions of the lyrics are as follows:

1. *Gauracandrikā* : Although in more extensive collections each section of lyrics on the Kṛṣṇa or Rādhā-Kṛṣṇa theme has its own set of Gauracandrikās, in this collection all the Gauracandrikās will be given together.
2. *Śrīkṛṣṇer bālyalīlā* : songs on the boyhood of Kṛṣṇa and on his youthful heroic deeds, such as the conquest of the great serpent Kāliya.
3. *Śrīkṛṣṇer o śrīrādhār rūpa* : songs describing the beauty of Kṛṣṇa and Rādhā.
4. *Pūrvarāga* : songs describing the blossoming love of Rādhā and Kṛṣṇa, aroused by descriptions of one another by various third parties, and by first sight.
5. *Anurāga* : the passion of Rādhā and Kṛṣṇa.
6. *Rūpollāsa* : the pleasure the two take in one another.
7. *Abhisāra* : the assignation in the flower-grove.
8. *Māna* : the jealousy of Rādhā and her annoyance at the thought that Kṛṣṇa has been dallying with another of the Gopīs.
9. *Kalahāntarītā* : descriptions of the unhappy condition of Rādhā separated from Kṛṣṇa by her jealousy.
10. *Vaṁśī-śikṣa o nṛtya* : descriptions of the entrancing sound of Kṛṣṇa's flute as it summons the Gopīs to the forest to dance with him.
11. *Premavaicittya o ākṣepānurāga* : the pain of the love affair and Rādhā's regret for her previous actions.
12. *Nibedana* : Rādhā's profession of devotion and love.

13. *Māthura* : Kṛṣṇa's departure for Mathurā and the longing and pain which Rādhā and the Gopīs feel in separation from him. This section includes the songs of *viraha*, some of the most beautiful of all the lyrics.

14. *Milana* : union and the great joy of the lovers.

15. *Prārthanā*: prayer to Kṛṣṇa.

This is the order in which the poems will be presented. It is a chronological scheme; the poems themselves will be titled according to the analytic scheme presented previously in this introduction.

## 2. Lyric writers:

In the notes to each of the translations, a line or two will give the essence of what is known about the poets. In many cases, evidence is extremely scanty, despite historical and biographical works written at the time when many of the lyric writers were flourishing, which often include long lists of names and sometimes particulars about each. The issue is complicated by two historical factors.

First, it was (and remains) the custom to take a religious name (usually with the suffix *-dāsa*, "servant") when becoming a Vaiṣṇava. Thus, the records teem with Caitanya-dāsa's, Yadunātha-dāsa's, Kṛṣṇa-dāsa's, and so on. When we find a poem signed Kṛṣṇa-dāsa, it is often impossible to tell which of several men by that name cited in the other records wrote it. In the second place, there was in medieval Bengal less pride of authorship than in the modern west. A later poet was very apt to sign the name of an earlier and greater one to his own work, with no other end in view than that of the promulgation of his particular religious point of view. Caṇḍīdāsa is a case in point.

Textual scholarship has only recently recognized the fact that there were at least two poets using the signature line Caṇḍīdāsa, one, the author of the *Śrīkṛṣṇa-kīrtana*, who lived before and was also "read with pleasure" by Caitanya, and one who was a member of the deviant Vaiṣṇava-sahajiyā school, who lived after Caitanya. This discovery was in a sense accidental. In the early part of the 20th century a large number of MSS began to turn up including poems signed "Caṇḍīdāsa." So many turned up, in fact, that people began to wonder how one man could have written them all. On examination of the texts, it seemed that at least two different religious points of view were represented. The case is still arguable, and is still being argued, but the evidence is strong that the later poet signed the name of the earlier and greater one to gain prestige for his own doctrine. It is of course quite possible that there were several other "Caṇḍīdāsas" who did the same thing.[28]

The case is the same for the other great pre-Caitanya vernacular writer Vidyāpati. It seems almost certain that Vidyāpati was court poet to several kings of Mithila. It is

less certain that he was the recipient of a village the granting of which is recorded in a copper plate dated 1400 A.D. This is a point hotly contested by scholars. Not much more is known of him, except that several Sanskrit works have come down to us in his name, and judging from some of the Maithili poems signed "Vidyāpati," it seems likely that our Vaiṣṇava poet was a Sanskrit scholar. But we have already seen one poem signed this way appears in other collections with the *bhaṇitā* "Sekhara." Until a great deal more textual work is done, we are left with the following completely certain information: that there was a poet called "Vidyāpati" who lived before Caitanya. We know this because it is testified in texts almost contemporary with the reformer. Fortunately, it is not necessary to know the biographical facts about Vidyāpati or any of the other writers in order to learn to read and enjoy their poetry. And that is the sole purpose of this volume.

**Notes:** (publication data given in the bibliography, where not included here)

1. See Thomas Hopkins, *The Vaiṣṇava Bhakti Movement in the Bhāgavata Purāṇa*.
2. See S.K. De, *Vaiṣṇava Faith and Movement*, Melville Kennedy, *The Caitanya Movement*, and for a brief sketch, E.C. Dimock, "The Place of *Gauracandrikā* in Bengali Vaiṣṇava Lyrics," in *Journal of the American Oriental Society*, no. 3, 1958.
3. I.e., Caitanya, "the golden bodied one."
4. Dimock, op.cit. p.161.
5. *Līlā* is a difficult term to translate; it implies divine activity, often amorous and always seemingly random, which is beyond the comprehension of the human mind.
6. Kṛṣṇa's color is *śyāma*, dark blue or bluish-green.
7. *Padakalpataru*, no. 586; see Dimock, op.cit. p.160.
8. See for example *Padakalpataru*, no. 1897.
9. Most of this section, including the examples, is based upon the introduction to Khagendranath Mitra et al, *Vaiṣṇava padāvalī*.
10. Translation:

Today my night has burst in splendor,  
for I have seen the moon-like face of my beloved.  
My life, my youth have been fulfilled, and all around is peace.

The poem is attributed to Vidyāpati.

11. See Sukumar Sen, *History of Bengali Literature*, Chapters 2 and 3.

12. Ibid., p.17.

13. Translation:

She whose sport is the ornaments of frequent glances  
considers herself the enemy of spring.

14. The opening lines of *pada* no.8; translation:

The ship of mercy is laden with gold;  
there is no room to stow a cargo of silver.

15. Translation:

O beautiful girl, as now you leave your house,  
so will you leave your body for the sake of love?

16. Translation:

Having planted a thorn, you bind up the anklets of your lotus-like feet.

17. Translation:

Put the noble lotus of your foot as an ornament upon my head,  
shattering the poison of love.

18. Translation:

In the temple of the evening's jewel, the lightning flickers in the darkness,  
adorning the outlined clouds.

19. Mitra, *Vaiṣṇava-padāvalī*, *bhumikā* 2.26.

20. The relationship between meter in poetry and rhythm or *tāla* in music needs to be explored. It is quite possible that the irregularities in meter which we have noted are compensated by the musical pattern. It would be possible especially in *kīrtana*, in which musical form the *tāla* follows the *akṣara* ("word" or "syllable"), in which the *tāla* is rigidly fixed.

21. Translation:

O my friend, my sorrow has no ending;  
it is the rainy season, the month of Bhādra, and my house is empty.

22. See *Vaiṣṇava-padāvalī*, ed. Harekr̥ṣṇa Mukhopadhyaya, p. 1021.

Translation:

The luster of her body glows,  
surpassing in its beauty crowds of blooming *campaka*-flowers.

23. Translation:

Śrīdāma-candra came, wearing a colored turban on his head.

Śrīdāma was one of Kṛṣṇa's boyhood friends in Vṛndāvana.

24. *Bhumikā*, p. 27.

25. Of a variety of studies on the subject, three which approach it from different points of view are Kali Charan Bahl, "The Guna-doctrine and Secondary Association," in *Indian Linguistics* (Turner Jubilee Volume II, 1959), B.N. Prasad, "A Phonaesthetic Aspect of Retroflexion" in *Indian Linguistics*, vol. XVI (Chatterji Jubilee Volume, 1955), and E.C. Dimock, "Symbolic forms of Bengali," in *Deccan College Bulletin* (Taraporewala Memorial Volume), 1958. The following remarks are based on Alokeranjan Dasgupta, *The Lyric in Indian Poetry*, pp. 77 f.

26. One of the present writers has tried to suggest this in an article "Rabindranath Tagore—the greatest of the Bauls of Bengal," in *Journal of Asian Studies*, 1959.

27. See Dimock, "The Place of *Gauracandrikā*."

28. For a full discussion of the matter, see Dimock, *The Vaiṣṇava-sahajiyā Movement in Bengal*, chapter 2.

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## গৌরচন্দ্রিকা

নীরদ নয়নে	নীর ঘন সিঙনে
	পদুলক-মুকুল-অবলম্ব।
স্বৈদ-মকরন্দ	বিন্দু বিন্দু চুয়ত [১]
	বিকশিত ভাব-কদম্ব ॥
	কি পেখলঁ [২] নটবর গৌর কিশোর।
অভিনব হেম	কল্পতরু সঞ্জরু [৩]
	সুরধ্বনী-তীরে উজোর ॥
চঞ্চল চরণ—	কমল-তলে ঝঙ্করু [৪]
	ভকত [৫] -অমরগণ ভোর।
পরিমলে লুবধ [৬]	সুরাসুর ধাবই [৭]
	অহনিশি রহত [৮] অগোর [৯] ॥
অবিরত প্রেম	রতন [১০] -ফল-বিতরণে
	অখিল মনোরথ পদর।
তাকর [১১] চরণে	দীনহীন বশিত
	গোবিন্দদাস রহ [১২] দর ॥

১ চুয়ত— বিন্দু বিন্দু পতিত হইতেছে।

২ পেখলঁ— দেখিলাম।

৩ সঞ্জরু— বেড়াইতেছে।

৪ ঝঙ্করু— ঝঙ্কার করিতেছে।

৫ ভকত— ভক্ত। কবিতায় ছন্দ রক্ষার্থে ব্যবহৃত রূপ।

৬ লুবধ— লুবধ। কবিতায় ছন্দ রক্ষার্থে ব্যবহৃত রূপ।

৭ ধাবই— ধাবমান।

৮ রহত— রহিতেছে।

৯ অগোর— অজ্ঞান, জ্ঞানহীন  
(গ্রাম্যরূপ-অঘোর)

১০ রতন— রত্ন। কবিতায় ব্যবহৃত রূপ।

১১ তাকর— তাহার।

১২ রহ— রহিয়াছে।

1. **Gauracandrikā**—VP (M) p. 3

His cloudy eyes are nourishing with tears  
his body blossoming in joy; [1]  
and his honey-sweat trickles down  
from the full-blown *kadamba* flower of love. [2]  
Oh, what do I see! a fair young Naṭabara [3]  
a new, golden, swaying tree of wishes  
glittering on the Ganges' bank.  
And around his moving lotus-feet the *bhaktas* swarm  
like black bees, humming,  
attracted by the scent the gods and demons hasten and  
the whole night long remain absorbed.  
Unsparingly he sows the jewels, the flowers, of love,  
he fulfills the desires of all.  
But the poorest of the poor, deprived of his feet,  
Govindadāsa is far away.

- 
1. The term *pulaka* is a difficult one, suggesting both deep emotion and its physical effect: the gooseflesh resulting from great joy, especially of love.
  2. The *kadamba* is the flowering tree, in groves of which Rādhā and Kṛṣṇa met in Vṛndāvana.
  3. Naṭabara: an epithet of Kṛṣṇa, one who excels at the dance.

The poet, Govindadāsa, who was called *Kavirājā* because of his poetic excellence, was a disciple of Śrīnivāsa-ācārya, and lived in the late 16th century. He has the reputation of being one of the best poets Bengal has produced.

## গৌরচন্দ্রিকা

পরশমণির সাথে                      কি দিব তুলনা রে  
পরশ ছোঁয়াইলে হয় সোনা।  
আমার গৌরাঙ্গের গুণে              নাচিয়া গাইয়া রে  
রতন হইল কত জনা।।  
শচীর নন্দন বনমালী।  
এ তিন ভুবনে যার                      তুলনা দিবার নাই  
গোরা মোর পরাণ-পদতলি।।  
গৌরাঙ্গ-চাঁদের ছাঁদে [১]              ও চাঁদ কলঙ্কী রে  
এমন করিতে নারে আলো।  
অকলঙ্ক পদূর্ণ চাঁদ                      উদয় নদিয়া-পদুরে  
মনের আন্ধার দূরে গেলো।।  
এ গুণে সুরভি সুর-                      তরু সম নহে রে  
মাগিলে সে পায় কোন জন।  
না মাগিতে অখিল                      ভুবন ভরি জনে জনে  
যাচিয়া দেওল [২] প্রেমধন।।  
গোরাচাঁদের তুলনা                      গোরাচাঁদ গোসাঁই রে  
বিচার করিয়া দেখ সভে [৩]।।  
পরমানন্দের মনে                      এ বড় আকৃতি রে  
গৌরাঙ্গের কবে দয়া হবে।।

১ ছাঁদে—

২ দেওল— দিল।

৩ সভে— সবাই, সবে।

2. **Gauracandrikā**—VP (M) p.5

How can I compare him to the philosopher's stone,  
that transforms objects to mere gold?  
But at the touch of my Gaurāṅga, people sing and dance,  
and men become rare jewels.  
O Vanamālī [1], son of Śacī [2],  
there is nothing in these three worlds to compare you to,  
O Gaurā, dear to my heart.  
The moon of the sky seems stained, nor does it shine as brightly  
as my Gaurā, that spotless full moon of Nadiyā  
(which drives the darkness of the mind away.)  
He is not like the wishing-cow or tree of heaven,  
from which, whatever one asks, he will receive.  
For Gaurā gives, throughout the world, even when not asked,  
spontaneously, of his wealth of love.  
Comparable to Gaurā can only be Gaurā himself;  
of this, any man can be the judge.  
The heart of Paramānanda is in agony, (prayer)  
waiting for the mercy of Gaurāṅga.

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1. "One who wears a garland of wild flowers," i.e., Kṛṣṇa.

2. The name of the mother of Caitanya.

The poet is probably Paramānandadāsa, a poet and scholar of the mid-16th century.

## গৌরচন্দ্রিকা

পতিত হেরিয়া কাঁদে                      স্থির নাহি বাঁধে [১]  
 করুণ নয়নে চায়।  
 নিরুপম হেম জিনি [২]                      উজোর গোরা তনু  
 অবনী ঘন পাড়ি [৩] যায়।।  
 গৌরাঙ্গের নিছনি লইয়া মরি [৪]।  
 ওরুপ-মাধুরী                      পিরীতি চাতুরী  
 তিল আধ পাসরিতে নারি [৫]।।  
 বরণ-আশ্রম                      কিঞ্চন - অকিঞ্চন  
 কার কোন দোষ নাহি মানে।  
 কমলা-শিব-বিহি                      দুর্লহ [৬] প্রেমধন  
 দান করয়ে [৭] জগজনে।।  
 ঐছন [৮] সদয়                      হৃদয় রসময়  
 গৌর ভেল [৯] পরকাশ।  
 প্রেমধনের ধনী                      কয়ল [১০] অবনী  
 বঞ্চিত গোবিন্দদাস।।

১ স্থির নাহি বাঁধে— (মন) স্থির হয় না  
 ২ জিনি— জয় করিয়া, জিনিয়া  
 ৩ পাড়ি— পাড়িয়া  
 ৪ নিছনি লইয়া মরি— অমঙ্গল নিজে  
 ভোগ করি  
 ৫ নারি— না পারি, পারি না। শুধুমাত্র  
 কবিতায় ব্যবহৃত হয়।

৬ দুর্লহ— দুর্লভ  
 ৭ করয়ে— করে  
 ৮ ঐছন— ঐরুপ  
 ৯ ভেল— হইল  
 ১০ কয়ল— করিল

3. **Gauracandrikā** — VP (M) p. 7

He is overwhelmed by the sorrow of the "fallen,"  
Looks at them with mournful eyes.  
Fairer far than pure gold is Gorā's [1] body!  
He faints repeatedly and falls to the ground.  
If only I could take all his pains on me!

That beauty, that unique love is unforgettable.  
No difference in caste or wealth  
Does he care to notice!  
He offers love, that is rare to get  
Even from Lakṣmī [2], Śiva [3] and the other gods!

Such is the kind, loving heart of Gaurāṅga. [4]  
He enriched the whole world with love.  
Only poor Govindadāsa is still deprived.

---

1. Gorā-- colloquial version of Gaurāṅga, "the fair-limbed one."

2. Lakṣmī-- the Hindu goddess of wealth.

3. Śiva-- one of the most powerful gods in the Hindu pantheon. He is at once the God of welfare and destruction.

4. Gaurāṅga-- "the fair-limbed one."

## বিরহ

পাপি মাঘে পহঁদ [১] কয়ল [২] সন্ন্যাস।  
তবহঁ [৩] গেও [৪] মঝদ [৫] জীবন-আশা।।  
দিনে-দিনে খিন তনু ঝরয়ে নয়ান।  
গোরা বিনে কত দিন ধরিব [৬] পরাণ [৭]।।  
অবহঁদ [৮] বসন্ত সবহঁদ [৯] স্দখময়।  
এ ছার কঠিন প্রাণ বাহির না হয়।।  
যত যত পিরিতি কয়ল পহঁদ মোর।  
সোঙরিতে [১০] জিউ অব কন্ঠহঁ [১১] ডোর।।  
কহে রামানন্দ সেই মোর প্রাণনাথ।  
কবে নিরাখিব আর গদাধর সাথ।।

১ পহঁদ— প্রভু  
২ কয়ল— করিল  
৩ তবহঁ— তখন  
৪ গেও— গেল,  
৫ মঝদ— মোর, আমার  
৬ ধরিব— (এখানে) রাখিব

৭ পরাণ— প্রাণ— কবিতায় ব্যবহৃত রূপ।  
৮ অবহঁদ— এখনও (অব-এখন)  
৯ সবহঁদ— সবলই  
১০ সোঙরিতে— স্মরণ করিতে,  
১১ কন্ঠহঁ— কন্ঠতে

4. **Gauracandrikā**—PKT 1711  
(Viraha)

My Lord took *saṁnyāsa* in that evil month of Māgha;  
the hope of my life went then.  
Day by day my body wastes away; my eyes fill with tears;  
how much longer can I live, without my Gorā?  
It is spring, and all the world is filled with gladness.  
My vile and bitter life will not depart me.  
So much love I had for my Lord--  
I remember, now, and my very life is like a noose around my neck.  
Rāmānanda says, "He was the Lord of my life.  
When shall I see him, with Gadādhara [1], again?"

---

1. Gadādhara was one of Caitanya's early and most intimate companions in Navadvīp. In some systems of Vaiṣṇava thought, he takes a place beside Caitanya as an aspect of the godhead.

The poet is probably Rāmānanda Vasu (*HBBL*, p.41), although there were a number of writers who signed themselves "Rāmānanda." Rāmānanda Vasu was the son of the famous Maladhāra Vasu, the author of the *Śrīkṛṣṇa-vijaya* and a native of the Vaiṣṇava center at Kūlina-grāma; Rāmānanda was an early and much-beloved companion of Caitanya, and wrote many *padas* about the early stages of his life.

This *pada* is in the artificial language called Brajabuli, and characteristic of it are the peculiar verb forms and the nasalised finals.

## রসোদগার

এত দিনে সদয় হইল মোরে [১] বিধি।  
আনি মিলায়ল [২] মোরে গোরা গদুণ-নিধি।।  
এত দিনে মিটল দারুণ দুখ।  
নয়ন সফল ভেল [৩] দেখি চাঁদ-মুখ।।  
চির উপবাসী ছিল লোচন মোর।  
চাঁদ পাওল [৪] যেন তৃষিত চকোর।।  
বাসুদেব ঘোষে গায় গোরা-পরবন্ধ [৫]।  
লোচন পাওল যেন জনমের [৬] অন্ধ।।

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১ মোরে— আমারে, আমার পক্ষে  
২ আনি মিলায়ল— আনিয়া (এনে) মিলাইল  
৩ ভেল— হইল, হল

৪ পাওল— পাইল, পেল  
৫ পরবন্ধ— প্রবন্ধ  
৬ জনমের— জন্মের

5. **Gauracandrikā**—PKT 1994  
(Rasodgara [sambhoga])

After so long a time, fate has been gracious unto me  
and has brought to me my treasure-house, my Gorā [1].  
After so long a time, my sorrow has been ended;  
my eyes have justified their being, for they have seen his moon like face.  
A long time fasting, were my eyes,  
like thirsty *cakora* birds who have found the moon. [2]  
Vāsudeva Ghoṣa sings a hymn to his Gorā,  
like a man blind from birth who has found his eyes.

- 
1. Gorā--"the light-colored one," i.e., Caitanya, the color of whose body was golden, like that of Rādhā.
  2. *cakora*--fabled birds who are said to subsist on moonbeams; the reference is to the "moon-like face" of Caitanya, another of whose names is Gauracandra, "golden moon," which drives away the darkness of ignorance and sin.

The poet, Vāsudeva Ghoṣa, was a contemporary of Caitanya and his intimate companion in Navadvip.

The setting of the poem is that Caitanya, after leaving Navadvip to take *saṁnyāsa* (parallel in the poets' minds to Kṛṣṇa's departure from Vṛndāvana to go to Mathurā) has again been united with his followers, probably on one of their annual visits to him in Puri. The word *guṇa-nidhi*, "treasure-house of qualities," as well as the images of the moon and the *cakora* birds are conventional.

## শ্রীকৃষ্ণের বাল্যলীলা

অঙ্গনে বসিয়া নীলমণি করে খেলা ।  
আসিয়া মিলিলা যত ব্রজকুল বালা ॥  
নবীন নাগরী সবে একত্র হইয়া ।  
যশোদারে [১] কহে কত মিনতি করিয়া ॥  
কভু নাহি দেখি তোমার কান্দুর নাচন ।  
নাচাও একবার দেখি ভরিয়া নয়ন ॥  
যশোমতী [২] বোলে শব্দে ব্রজগোপীগণ ।  
আপন ইচ্ছায় কৃষ্ণ নাচিবে এখন ॥  
খীর ননী লৈয়া গোপালের দেহ করে ।  
নাচিবে গোপাল দেখি তোমা সভাকারে ॥  
গৃহ-কর্ম তেজি [৩] রাণী গোপাল নাচায় ।  
যদুনাথ দাস তছু [৪] পদ-যুগে গায় ॥

১ যশোদারে — যশোদাকে  
২ যশোমতী — যশোদা

৩ তেজি — ত্যাগ করিয়া  
৪ তছু — তাহার

6. Śrīkṛṣṇer bālyalīlā — VP (Mukhopadhyaya) p. 202

Sitting in his courtyard, the Blue Jewel plays,  
and many girls of Vraja [1] come to join him.  
Young women also gather there  
and entreat Yaśodā [2], saying,  
"We have never seen a dance like that of your Kānu;  
make him dance again, that we may fill our eyes."  
Yaśomatī said, "Hear, O girls of Vraja:  
now he will dance, according to your wish.  
Take milk and butter and give it to Gopāla,  
and he will dance before you all."  
And abandoning her housework, she caused Gopāla to dance,  
so at her feet Yadunātha sings.

---

1. I.e., Vṛndāvana.

2. The foster-mother of Kṛṣṇa.

There were at least two major poets who signed themselves Yadunātha (or, sometimes, Yadunandana and Yadunandanadāsa); the first was Yadunandana Cakravartī, a disciple of Gadādhara, who lived in the late 16th century and was a *pada*-writer of considerable ability. The second lived in the early 17th century, was a disciple of Śrīnivāsa-ācārya, and was a scholar and author of both *padas* and longer works such as the *Karṇānanda*.



7. Śrīkṛṣṇer bālyalīlā—VP (M) p. 15

Standing in front of Nanda [1], Gopāla [2] was weeping.  
Tears of mock-anger were wetting his breast.  
"I shall not stay in your house anymore.  
What can be more insulting than this?  
A mother calling her son a thief!

For a cup of cream the queen tied me by the hands  
All the mik maids stood around and laughed  
You can ask others if you disbelieve me!  
All the other boys have their fill of cream.  
Which other mother tied her son?

Whatever you say, I would not stay here.  
I cannot bear the sorrow and injustice.  
It was Valāi, after all, who had that cream!  
The queen punished me, without any proof.  
Only because I am not her own son  
She has no pity even on my tender age!

Take away my armlets and all the other jewels.  
And yes, take this necklace away.  
Take everything off me and bid me farewell.  
I shall cross the Yamunā [3] with pain in my heart."  
Valarāmadāsa says "This does not bode well.  
Come quickly and take Gopāla on your lap."  
Yaśodā [4] comes quickly and wipes Gopāla's eyes  
"Forgive me, my child, for what I have done."

- 
1. Nanda--the foster father of Kṛṣṇa.
  2. Gopāla--the name of Kṛṣṇa.
  3. Yamunā--the river near "Vraja" where Kṛṣṇa lived.
  4. Yaśodā--the foster mother of Kṛṣṇa.

The poet Valarāmadāsa was post-Caitanya. He is a poet of considerable ability.  
The poem is very unusual in the sense that it depicts a familiar domestic scene. It has  
universal appeal. The gentle humor of the poet enlivens the poem.

## বাল্য-লীলা

ওগো মা আজি আমি চরাব বাছুর।  
 পরাইয়া দেহ [১] ধড়া মন্ত্র পড়ি বাক্র চুড়া  
 চরণেতে পরাহ [২] ন্দুপদুর।।  
 অলকা তিলক ভালে বনমালা দেহ গলে  
 শিঙ্গা-বেত্র-বেণু দেহ হাতে।  
 শ্রীদাম স্দুদাম দাম স্দুবলাদি বলরাম  
 সভাই [৩] দাড়াঞা[৪] রাজপথে।।  
 বিশাল অর্জুন জান কিঙ্কিনী অংশুমান  
 সাজিয়া সভাই গোষ্ঠে যায়।  
 গোপালের কথা শুনি [৫] সজল নয়নে রাণী  
 অচেতনে [৬] ধরনী লোটায়া।।  
 চণ্ডল বাছুরি [৭] সনে কেমনে ধাইবা [৮] বনে  
 কোমল দখানি রাঙ্গা পায়।  
 বিপ্রদাস ঘোষে বলে এ বয়সে গোষ্ঠে গেলে  
 প্রাণ কি ধরিতে পারে [৯] মায়।।

১ দেহ— দাও

২ পরাহ— পরাও

৩ সভাই— সবাই

৪ দাড়াঞা— দাঁড়াইয়া

৫ শুনি— শুনিয়া, কবিতায় ব্যবহৃত রূপ।

৬ অচেতনে— অচেতন হইয়া।

৭ বাছুরি— বাছুর। (কথ্যরূপ)

৮ ধাইবা— ধাইবে।

৯ প্রাণ...পারে— সহ্য করিতে পারে।

8. Śrīkṛṣṇer bālyalīlā—VP (M) p. 16

"O mother mine! I shall tend the cows today.  
Please dress me up and do my hair;  
Give me anklets to put on my feet.  
Adorn my forehead and garland me.  
Hand me the horn, the cane and my flute.

Look! Śrīdāma, Sudāma, Dāma, Suvala and Balarāma,  
All are waiting for me on the highway.  
Viśāla, Arjuna, Jāna, Kimkinī, Aṃśumāna,  
All of them are ready to go to the pasture."

Hearing Gopāla [1], the queen began to weep.  
And fell on the floor in a faint.  
"How can those tender feet keep pace  
With the restless calves in the forest?"  
Vipradāsa Ghoṣa says "How can the mother bear it  
If one goes to the pasture at such a tender age?"

---

1. Gopāla--one who tends or protects the cattle. Here, Kṛṣṇa.

## বাল্য-লীলা

আমার শপতি [১] নাগে                      না ধাইও খেন্দুর আগে  
 পরাণের পরাণ নীলমণি।  
 নিকটে রাখিও খেন্দু                      পদুরিহ [২] মোহন বৈশু  
 ঘরে বসি [৩] আমি যেন শুনি।।  
 বলাই ধাইবে আগে                      আর শিশু বামভাগে  
 শ্রীদাম সদুদাম সব পাছে [৪]।  
 তুমি তার মাঝে ধাইও                      সঙ্গহাড়া না হইও  
 মাঠে বড় রিপদু-ভয় আছে।।  
 ক্ষুধা পেলে চাঞা [৫] খাইও                      পথ-পানে চাহি যাইও  
 অতিশয় তৃণাঙ্কুর পথে।  
 কারু [৬] বোলে [৭] বড় খেন্দু                      ফিরাইতে না যাইও কান্দু,  
 হাত তুলি দেহ মোর মাথে [৮]।।  
 থাকিহ তরুর ছায়                      মিনতি করিছে [৯] মায়  
 রবি যেন না লাগয়ে [১০] গায়।  
 যাদবেন্দ্রে সঙ্গে লইও                      বাধা পানই [১১] হাতে থুইও [১২]  
 বদ্বিষা যোগাবে রাঙ্গা [১৩] পায়।।

১ শপতি— শপথ  
 ২ পদুরিহ— পদূর্ণ করিও (বাজাইও)  
 ৩ বসি— বসিয়া (থাকিয়া)  
 ৪ পাছে— পিছনে  
 ৫ চাঞা— চাহিয়া  
 ৬ কারু— কাহারো  
 ৭ বোলে— কথায়

৮ হাত...মাথে— আমার মাথায় হাত দিয়া শপথ  
 কর  
 ৯ করিছে— করিতেছে  
 ১০ লাগয়ে— লাগে  
 ১১ বাধা পানই— জুতা  
 ১২ থুইও— রাখিও  
 ১৩ রাঙ্গা— রঙীন, লাল (সুন্দর, কোমল)

9. Śrīkṛṣṇer bālyalīlā—VP (M) p. 17

Life of my life, O Blue Jewel [1] !  
Promise you would not run before the cows.

Let the cows graze near and play on your flute  
So that I may hear it from the house.

Valāi [2] will go in front of you with the others on the left  
Śrīdāma and Sudāma should be behind you.

Be right in their midst and never stray away.  
The pasture-ground is full of dangers.

Eat when you are hungry and watch your steps.  
The path is full of keen-edged *kuṣa* [3],  
And promise on my head Kānu [4],  
That you will not listen to anyone  
And stay away from the full-grown cows.

Listen to the entreaties of your mother.  
Stay in the shade, protected from the sun.  
Take Jādavendra with you to carry your shoes.  
He will help you to put them on when necessary.

- 
1. Blue Jewel--"Nilamaṇi"; Kṛṣṇa was black.
  2. Valāi--the poetic name of "Valarāma", Kṛṣṇa's brother.
  3. *kuṣa*--a kind of grass.
  4. Kānu--abbreviated from Kānāi, a pet name of Kṛṣṇa.

The poet Jādavendra lived after the Caitanya-period.  
This poem is the answer of Kṛṣṇa's foster-mother Yaśodā to his request to be allowed to go to the pasture. The anxiety of the affectionate mother is nowhere more successfully depicted in the *padāvalis*.

## পদ্বৰ্ণনা

শৈশব যৌবন দৰশন ভেল।  
দহঁ [১] দল-বলে ধনি দন্দ [২] পড়ি গেল।।  
কবহঁ [৩] বাক-য়ে কচ কবহঁ বিথারি।  
কবহঁ ঝাঁপয়ে [৪] অঙ্গ কবহঁ উথারি।।  
ধীর নয়ান অধির কহঁ [৫] ভেল  
উরজ-উদয়ধল লালিম [৬] দেল [৭]।।  
চঞ্চল চরণ চিত চঞ্চল ভান [৮]।  
জাগল মনসিজ মদিত নয়ান।।  
বিদ্যাপতি কহে শুন বরকান।  
ধৈরজ ধরহ মিলায়ব আন [৯]।

১ দহঁ — উভয়  
২ দন্দ — দ্বন্দ্ব  
৩ কবহঁ — কখনও  
৪ ঝাঁপয়ে — ঢাকে  
৫ কহঁ — কিহঁ

৬ লালিম — রঞ্জিম আভা  
৭ দেল — দিল  
৮ ভাণ — অনুমান  
৯ মিলায়ব আন — আনিয়া সন্মিলিত করিবে

10. **Pūrvarāga**—PKT 104

The girl and woman strive  
for primacy.

One ties up her hair, the other lets it fall [1]  
to hide her breast.

The one reveals her limbs, the other hides in modesty,  
her open glance a little veiled;  
a touch of redness on her budding breast,  
her feet hint at her heart's disquiet,  
and behind her tight-shut eyes the Mind-born One [2] awakes.  
Vidyāpati says, "O bridegroom-Kṛṣṇa,  
be patient; she will be brought to you."

---

1. There is a slight interpolation here; the Bengali reads literally "sometimes she ties up her hair . . ."etc.

2. I.e., Kāma, the god of love.

For Vidyāpati, see Introduction, section V.2.

## পদ্বৰাগ

যব গোখ্ৰ্ণলি সময় বেলি [১]

ধনি মন্দির বাহির ভেলি [২] ।

নব জলধর

বিজ্জুরি-রেহা [৩]

ছন্দ পসারিয়া গেলি [৪] ।।

ধনি অলপ-বয়সী বালা ।

জনু গাঁধনি পদ্বহপ [৫] মালা ।

ঘোঁরি [৬] দরশনে

আশা না পদ্বরল [৭]

বাড়ল মদন-জ্বালা ।।

গোঁরি কলেবর ন্দুনা [৮]

জনু আঁচরে উজোর সোণা ।

কেশরী জিনি

মাঝারি [৯] খিনি [১০]

দুলই [১১] লোচন-কোণা [১২] ।।

ঐষণ হাসনি [১৩] সনে

মুঝে হানল [১৪] নয়ন-বাণে ।

চিরঞ্জীব রহু

পঞ্চ গোঁড়েশ্বর

কবি বিদ্যাপতি ভাণে [১৫] ।।

- ১ বেলি— বেলনা। কবিতায় ব্যবহৃত রূপ  
 ২ ভেলি— হইল। কবিতায় ব্যবহৃত রূপ  
 ৩ বিজ্জুরি-রেহা— বিজলী-রেখা  
 ৪ গেলি— গেল। ছন্দরক্ষার্থে কবিতায় ব্যবহৃত  
 রূপ  
 ৫ পদ্বহপ— পদ্বপ  
 ৬ ঘোঁরি— অল্প  
 ৭ পদ্বরল— পদ্বর্গ হইল

- ৮ ন্দুনা— ক্ষীণ, ন্যূন  
 ৯ মাঝারি— মধ্যদেশ, কোমর  
 ১০ খিনি— ক্ষীণ  
 ১১ দুলই— দোলায়মান, চঞ্চল  
 ১২ লোচন-কোণা— চক্ষুর প্রান্ত  
 ১৩ হাসনি— হাস্য  
 ১৪ হানল— হানিল, আঘাত করিল  
 ১৫ ভাণে— বর্ণনা করে

11. Pūrvarāga — VP (L) p. 37-38

At dusk she came out of her room  
Like a flash of lightning against a black cloud.  
Her youthful beauty was like a garland of fresh flowers.  
That glimpse, instead of satisfying me, fanned the flame.  
Her slim and fair body shone brightly  
like gold covered by an *añcala*. [1]  
Her waist was small like a lion's  
And her eyes were full of wanton joy.  
Smiling, she bestowed a sidelong glance upon me  
And the arrow wounded deep.

Vidyāpati wishes the king of the five Gaurs a long life.

---

1. *añcala*--the end of the garment that usually hangs in folds from the shoulder down the back of an Indian woman. It is used as a veil covering the head and face as well.

The poem is a monologue by Kṛṣṇa after seeing Rādhā. The imagery is conventional.

## পদ্বৰ্ণনা

যাঁহা [১] যাঁহা নিকসয়ে [২] তনু [৩] তনু-জ্যোতি।  
 তাঁহা [৪] তাঁহা বিজ্ঞুরি চমকময় হোতি [৫] ॥  
 যাঁহা যাঁহা অরুণ-চরণ চল [৬] চলই [৭] ।  
 তাঁহা তাঁহা ধল-কমল-দল খলই ॥  
 দেখ সখি কো [৮] ধনী সহচরী মেলি [৯]  
 হামারি জীবন সঞ্চে করতহি খেলি [১০] ॥  
 যাঁহা যাঁহা ভাঙ্গুর [১১] ভাঙ্গুর [১২] বিলোল।  
 তাঁহা তাঁহা উছলই কালিন্দী-হিলোল ॥  
 যাঁহা যাঁহা তরল [১৩] বিলোকন পড়ই।  
 তাঁহা তাঁহা নীল উতপল বন ভরই ॥  
 যাঁহা যাঁহা হেরিয়ে [১৪] মধুরিম হাস।  
 তাঁহা তাঁহা কন্দ-কন্দমুদ পরকাশ ॥  
 গোবিন্দদাস কহ [১৫] মধুগধল [১৬] কান।  
 চিনলহঁ [১৭] রাই চিনই নাহি জান ॥

১ যাঁহা— যেখানে  
 ২ নিকসয়ে— নির্গত হয়  
 ৩ তনু— স্নীগ  
 ৪ তাঁহা সেখানে  
 ৫ হোতি— হয়  
 ৬ চল— চঞ্চল  
 ৭ চলই— চলে  
 ৮ কো— কে  
 ৯ মেলি— মিলিয়া

১০ খেলি— খেলা। হৃন্দরক্ষার্থে কবিতায় ব্যবহৃত  
 রূপ।  
 ১১ ভাঙ্গুর— প্রুর  
 ১২ ভাঙ্গুর— ভঙ্গী  
 ১৩ তরল— চঞ্চল  
 ১৪ হেরিয়ে— দেখি  
 ১৫ কহ— কহে, বলে  
 ১৬ মধুগধল— মধুগধ  
 ১৭ চিনলহঁ— পরিচিত

12. **Pūrvarāga** — VP (M) p.35

Her slim body is a flash of lightning;  
Her feet are pink oleanders;  
Who is this beauty, my friend?  
Verily, she plays with my life while pretending to play with her friends.  
When she raises her eyebrows, I see the waves of Kālindī. [1]  
Wherever her wanton eyes fall, blue lotuses bloom.  
Her sweet smile is like a garden of jasmine and lilies.  
Govindadāsa says, "O Kāna [2], you are spellbound,  
Do you not know Rāī [3]?"

---

1. Kālindī--another name of the river Yamunā.

2. Kāna--abbreviation of "Kānāī," a name of Kṛṣṇa.

3. Rāī--Rādhā. Derived from "Rādhikā."

The poem contains Kṛṣṇa's feelings at the sight of Rādhā. The images are conventional.

## পদ্বৰ্ণা

নহাই [১] উঠল [২] তীরে রাই কমলমুখী

সম্মুখে হেরল বর কান।

গুরুজন সঙ্গে লাজে ধনি নতমুখী

কৈসনে [৩] হেরব বয়ান।।

সখি হে, অপকুব [৪] চাতুরী গোরী।

সব জন তেজি [৫] অগুসরি সঞ্জরি

আড় বদন তঁহি [৬] ফেরি [৭]।।

তঁহি পদুন [৮] মোতিহার তোড়ি [৯] ফেকল [১০]

কহত [১১] হার টুটি [১২] গেল।

সব জন এক এক চুনি সঞ্জরু [১৩]

শ্যাম-দরশ [১৪] ধনি লেল [১৫]।।

নয়ন-চকোর কাহু-মুখ-শশিবর

কএল [১৬] অমিয়-রস-পান।

দুহুঁ দুহুঁ দরশনে রসহুঁ [১৭] পসারল [১৮]

কবি বিদ্যাপতি ভাণ।।

১ নহাই— নাহিয়া, স্নান করিয়া

২ উঠল— উঠিল

৩ কৈসনে— কেমন করিয়া

৪ অপকুব— অপদূৰ্ব

৫ তেজি— ত্যাগ করিয়া

৬ তঁহি— তখন

৭ ফেরি— ফিরাইল

৮ তঁহি পদুন— তাহার পরে আবার

৯ তোড়ি— ছিড়িয়া

১০ ফেকল— ফেলিল

১১ কহত— বলিল, কহিল

১২ টুটি— ছিড়িয়া

১৩ সঞ্জরু— ভ্রমণ করিতে লাগিল

১৪ শ্যাম-দরশ— শ্যামের দর্শন

১৫ লেল— লইল, নিল

১৬ কএল— করিল

১৭ রসহুঁ— রসের

১৮ পসারল— প্রসারিত হইল

13. Pūrvarāga — VP (M) p. 37

"Lily-cheeked Rāi climbed on the bank  
And saw handsome Kāna before her.  
In company of elders, with down-cast eyes,  
How is the demure girl going to look them in the eye?"

O friend, matchless is the fair one's wit!  
Stepping quickly ahead, she looked back  
And broke her string of pearls.  
With half-averted face, she calls aloud:  
"Alas! My string is broken!"  
Everyone was busy, gathering the pearls--  
while she gazed on Śyāma!

Her *cakora*-eyes, gazing on Śyāma's moon-face  
Drank the nectar of beauty.  
Vidyāpati says, "Bliss permeated  
The hearts of both at this meeting."

---

The setting of the poem is the first meeting of Rādhā and Kṛṣṇa. It is set as a speech of one friend to another.



14. Pūrvarāga — VP (M) p. 30

She comes out of her chamber every so often,  
There is some anxiety in her mind.  
She sighs heavily and looks at the *kadamba*-grove.

What has changed Rāi in this way?

She does not seem to fear her elders.  
Nor is she afraid of any wicked gossip.  
Perhaps she is haunted by some ghost!

She does not fix her disordered *añcala*.  
Suddenly she starts up and takes off her jewels  
Only to put them on, slowly, again.

A young princess, wedded to a nobleman, is she.  
What can she want so desperately?  
From her looks, it seems to be as rare as the moon!

Caṇḍīdāsa says humbly, "She is captivated by Kāliyā [1]."

---

1. Kāliyā--"the black one."

For a discussion of the controversy about the identity of Caṇḍīdāsa, see the Introduction, section V.2.

In this poem, a friend is expressing her concern and anxiety about Rādhā to another friend. Rādhā emerges as a young, inexperienced girl in love.



15. Pūrvarāga — VP (M) p. 29

What is ailing Rādhā?  
Alone she sits in a corner,  
Neither speaks nor listens to anyone.  
She does not take her eyes off the black clouds.  
Like a *yoginī* [1] she wears a red sari,  
And abstains from eating and drinking.  
She undoes her black hair, adorned with flowers,  
Only to stare at it.  
Suddenly she raises her arms to the clouds  
Smiles and murmurs something.  
She looks long at the neck of the peacock.

Caṇḍīdāsa says, "It is natural,  
Since she has fallen in love with Kāliyā."

---

1. *yoginī* --An Indian nun. They usually wear brick-red dresses.

This poem is a speech of one of Rādhā's friends. Rādhā is in love with Kṛṣṇa.  
Everything that is black attracts her attention. She has not confided in any of her friends  
This poem describes her state of mind.

## পদ্বৰ্ণনা

কাহাৰে কহিব মনের মরম  
কেবা যাবে পরতীত [১] ।  
হিয়ার মাঝারে মরম-বেদনা  
সদাই চমকে চিত ।।  
গুরুজন-আগে দাঁড়াইতে নারি  
সদা ছল ছল আঁখি ।  
পদুলকে আকুল দিক নেহাৰিতে  
সব শ্যামময় দেখি ।।  
সখীর সহিতে জলেতে যাইতে  
সে কথা কহিবার নয় ।  
যমুনার জল করে ঝলমল  
তাহে কি পরাণ [২] রয় ।।  
কদুলের ধরম [৩] রাখিতে নারিন্দু  
কহিলুঁ সবার আগে ।  
কহে চণ্ডীদাস শ্যাম সুনগর  
সদাই হিয়ায় জাগে ।।

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১ যাবে পরতীত— বিশ্বাস হইবে  
২ পরাণ— প্রাণ  
৩ ধরম— ধর্ম

16. **Pūrvarāga** — VP (M) p. 43

Whom shall I tell the secret of my heart?  
Who will ever believe me?  
My heart is torn with sudden flashes of pain!

I cannot stand in front of my elders,  
My eyes are full of tears.  
I am overwhelmed with joy  
For I see Śyāma all around me.

I cannot express what I feel  
When I go to fetch water with my friend.  
I can hardly withhold my swelling heart  
When I see the dark waters of Yamunā glistening.

I could not keep the honor of my family.  
I have told that in front of everyone.  
Caṇḍīdāsa says, "The handsome Kṛṣṇa  
Is imprinted forever in the heart."

---

This poem is a monologue of Rādhā. It gives a glimpse of her mental state and feelings.

## পদ্বর্ষরাগ

সই [১] কেবা শুনাইল শ্যামনাম।  
 কানের ভিতর দিয়া মরমে পশিল গো  
 আকুল করিল মোর প্রাণ।।  
 না জানি কতেক [২] মধু শ্যামনামে আছে গো  
 বদন ছাড়িতে নাহি পারে।  
 জপিতে জপিতে নাম অবশ করিল গো  
 কেমনে পাইব সই তারে।।  
 নাম-পরতাপে [৩] যার ঐছন [৪], করিল গো  
 অঙ্গের পরশে কিবা হয়।  
 যেখানে বসতি তার নয়নে দেখিয়া গো  
 যুবতী-ধরম [৫] কৈছে [৬] রয়।।  
 পাসরিতে করি মনে পাসরা না যায় গো  
 কি করিব কি হবে উপায়।  
 কহে দ্বিজ চণ্ডীদাসে কুলবতী কুলনাশে  
 আপনার যৌবন যাচায় [৭]।।

১ সই— সখি  
 ২ কতেক— কত  
 ৩ নাম-পরতাপে— নামের প্রতাপে  
 ৪ ঐছন— ঐরূপ

৫ যুবতী-ধরম— যুবতীর ধর্ম  
 ৬ কৈছে— কেমন করিয়া  
 ৭ যাচায়— যাচিয়া দান করে

17. **Pūrvarāga** VP (M) p. 28

Who sang Śyāma's [1] praise in my hearing?  
It went straight to my heart through the ears  
And cast a spell.  
O my friend, His name is honeyed,  
So sweet it sounds that perforce I have to repeat it.  
I am bemused, enchanted  
However shall I meet him?  
I wonder what his touch is like,  
His name is potent enough;  
How can any girl remain chaste and aloof  
Living near him as I do?  
In vain I vow to forget him;  
I do not know what remedy there is for me.

Dwij Caṇḍidāsa says, "Chaste women sacrifice  
Their chastity willingly for Kāna's love."

---

1. Śyāma--the dark one; a name of Kṛṣṇa, who was dark.

In this poem Rādhā confides in her friend. The depth of her infatuation is set in unadorned, straightforward language.

## পদ্বৰাৰাগে

ৰূপ লাগি অঁখি ঝুৱে [১] গুণে মন ভোর।  
 প্রতি অঙ্গ লাগি কাঁদে প্রতি অঙ্গ মোর।।  
 হিয়ার পরশ লাগি হিয়া মোর কান্দে।  
 পরাণ পিরীতি লাগি ঘির নাই বাক্কে [২]।।  
 সেই, কি আর বলিব।  
 যে পণ কর্যাছি [৩] মনে সেই সে করিব।।  
 ৰূপ দেখি হিয়ার আরতি নাই টুটে।  
 বল কি বলিতে পারি যত মনে উঠে।।  
 দেখিতে যে সদ্ধু উঠে [৪] কি বলিব তা।  
 দরশ পরশ লাগি আউলাইছে [৫] গা।।  
 হাসিতে খসিয়া পড়ে কত মধু-ধার।  
 লহু লহু হাসে পহুঁ [৬] পিরীতির সার।।  
 গুরু-গরবিত [৭] মাঝে রহি সখী-সঙ্গে।  
 পদলকে পদুরয়ে [৮] তনু শ্যাম-পরসঙ্গে।।  
 পদলক ঢাকিতে করি কত পরকার।  
 নয়নের ধারা মোর বহে অনিবার।।  
 ঘরের যতক সবে করে কানাকানি।  
 জ্ঞান কহে লাজ-ঘরে [৯] ভেজাই আগুনি [১০]।।

১ ঝুৱে— ঝরে, কাঁদে  
 ২ ঘির নাই বাক্কে— স্থির হয় না।  
 ৩ কর্যাছি— করিয়াছি  
 ৪ উঠে— (এখানে) হয়  
 ৫ আউলাইছে— আলদায়িত হয়

৬ পহুঁ— প্রভু  
 ৭ গুরু-গরবিত— গুরুজন এবং মাননীয়।  
 ৮ পদুরয়ে— পদূর্ণ হয়।  
 ৯ লাজ-ঘরে— লজ্জা এবং ঘরে  
 ১০ ভেজাই আগুনি— আগুন জ্বলাইয়া দিই।

18. **Pūrvarāga**—VP (M) p. 40

My eyes shower tears to see him again,  
His qualities have enslaved my heart,  
Every atom in my body yearns to meet him,  
My love is impatient for a return.

Oh, my friend: I cannot resist any longer.  
I'll obey my heart's wish.

How can I describe the joy that his sight brings?  
However long I gaze, my eyes know no satisfaction.  
How can I check the wild course my thoughts take?  
I am almost paralysed by my passion.

My beloved's smile bathes me in a sea of nectar!  
Though surrounded by friends and in-laws  
I can hardly dissemble my feelings,  
When Śyāma is mentioned.  
All my pretences are washed away by my tears.

Everyone is suspicious but I do not care.  
Jñānadāsa says, "I wish I could set fire to the house."

---

Jñānadāsa was born about 1350 A.D. He was a Vaiṣṇava and wrote some beautiful *padas*.

In this poem Rādhā expresses her feelings freely to her friend. Her hesitation is gone and her love has grown deeper and stronger. The passion and simplicity of the language lend power to this poem.



19. **Pūrvarāga** VP (M) p. 203

Listen, listen, O dear friend!  
Listen to the deepest secret in my heart.  
I shall never be anyone else's but  
The dark-bodied one I dreamt.

It was a night of "Śāman"[1];  
The clouds were rumbling;  
The rain was pattering on the roof.  
Lying on my bed, my clothes disheveled,  
I was deep in sleep.

The peacocks and the frogs croaked.  
The cuckoo was singing merrily.  
The crickets and *ḍāhukīs* [2] were making noise  
And then I dreamt this dream.

When I heard his voice, my heart melted.  
Alas! For the honor of my family.  
His conduct made my heart tremulous.

An ocean of love and beauty he was!  
His face was bright like the moon!  
A garland of *mālatī* [3] was around his neck!

Sitting at my feet, O clever one, he touched me  
And said, "Buy me; here I am offering myself."  
O beautiful eyebrows, O beautiful dress;  
Kāma himself would have been charmed!

Smiling, he conversed and stole my heart.  
His ways of captivating were countless.  
Overwhelmed by love, I gave myself;  
His lips touched mine and I was speechless.

রসাবেশে দেই কোল

মুখে না নিঃসরে বোল

অধরে অধর পরশিল।

অঙ্গ অবশ তেল

লাজ ভয় মান গেল

জ্ঞানদাস ভাবিতে লাগিল।।

- ১ এথা— এখানে  
২ স্বপনে— স্বপ্নে  
৩ দে— দেহ  
৪ শাঙন— শ্রাবণ  
৫ গরজন— গর্জন  
৬ শব্দে— শব্দে  
৭ বরিষে— বর্ষে, বর্ষণ করে  
৮ নিন্দ— নিদ্রা

- ৯ হরিষে— হর্ষে  
১০ পৈঠল— প্রবেশ করিল  
১১ সেহ— সে, সেই  
১২ লেহ— প্রেম, য়েহ  
১৩ রহু— রহিল  
১৪ বিকাইনু— বিক্রয় করিলাম  
১৫ বোলে— বলিল  
১৬ মোহে— মোহিত করে, মোহিত হয়

All my limbs were paralyzed in an ecstasy!  
All thoughts of modesty, fear and honor were gone.

This plunges Jñānadāsa in deep thought.

- 
1. Śāman (Śrāvāṇa)--name of the 4th Bengali month.
  2. *ḍāhukī*--the female of a species of water birds; gallinule.
  3. *mālatī*--a kind of flower.

In this poem Rādhā narrates a dream she dreamt to one of her friends. Her yearning for Kṛṣṇa is increasing and already in her dreams she is united with him.

## শ্রীকৃষ্ণের আপ্তদুতী

হেমবরণি কনকচাঁপা।  
বিধি দিছে রূপ অঁজল মাপা।।  
তুহঁ গোরি ধনি সে কাল অঙ্গ।  
তুহঁ তাহে ভালে মিলব [১] সঙ্গ।।  
এ নব যৌবন না করি নটো [২]।  
অবিলম্বে শ্যামনাগরে ভেটো [৩]।।  
মিনতি করিয়া লোচন কয়।  
তুমি গেলে শ্যামের পরাণ রয়।।

- 
- ১ মিলব— মিলবে  
২ করি নটো— নষ্ট করিয়া  
৩ ভেটো— সাক্ষাৎ করো

20. Śrīkṛṣṇer āptadūti — VP (M) p. 466

O bright-complexioned one, golden as the *campā* flower,  
the god of fate has given you such radiance, in offering.  
O fortune-blessed and golden, with that dark-bodied one  
will you be united.  
Do not waste new youth,  
but quickly go to him.  
And Locana entreating, says,  
"If you go, you save the life of Śyāma."

---

A friend and messenger has come from Kṛṣṇa to Rādhā to plead his cause, and to tell Rādhā that Kṛṣṇa is pining with love for her.

The poet, Locanadāsa, was born about 1523 in a village in Burdwan district, was taken into the Vaiṣṇava order by Narahari Sarkar, and wrote a large number of lyrics on Caitanya and on the Rādhā-Kṛṣṇa theme. He is also the author of a biography of Caitanya, the *Caitanya-maṅgala*..

## সখী-সংবাদ

শুন শুন গুণবতী রাখে।  
মাধব বধিলে কি সাধবি সাথে ॥  
চান্দ দিনহি [১] দীনহীনা।  
সো পদন পালটি ক্ষণে ক্ষণে ক্ষীণা ॥  
অঙ্গুরী বলয়া [২] পদন ফেরি।  
ভাঙ্গি গড়ায়ব বন্ধি কত বোরি [৩] ॥  
তোহারি চরিত [৪] নাহি জানি।  
বিদ্যাপাতি পদন শিরে কর হানি ॥

১ দিনহি— দিনে  
২ বলয়া— বলয়

৩ বোরি— বার  
৪ চরিত— স্বভাব, ব্যবহার

21. **Sakhī-Saṃvāda** VP (M) p. 47

Listen, listen, O accomplished Rādhā!  
What would you gain by killing Mādhava?  
By day the moon looks pale and lustreless.  
So does he now, waxing thinner and thinner.  
His rings and bracelets slip from their places—  
How many times would he remake them?  
I do not understand your ways.

Vidyāpati (exasperated) strikes his forehead again.

---

The friend tries her best to coax Rādhā into seeing Kṛṣṇa. But, though Rādhā loves him, she is young and afraid.

## সখী-সংবাদ

না জানি প্রেমরস নাহি রতিরঙ্গ।  
কেমন মিলিব ধনি সদুপদ্রুখ [১] সঙ্গ ॥  
তোহারি বচনে যদি করব পিরীতি।  
হাম শিশুমতি তাহে অপযশ ভীতি ॥  
সখি হে হাম অব কি বলব তোয়।  
তা সঞ্চে [২] রভস [৩] কবহু নাহি হোয় ॥  
সো বর নাগর নব অনুরাগ।  
পাঁচশরে মদন মনোরথ [৪] জাগ ॥  
দরশে আলিঙ্গন দেয়ব সোই।  
জীব নিকসব [৫] যব রাখব কোই ॥  
বিদ্যাপতি কহ মিছাই তরাস।  
শুনহ ঐছে নহ তাক বিলাস ॥

১ সদুপদ্রুখ— সদুপদ্রুখ, (এখানে) কৃষ্ণ

২ সঞ্চে— সঞ্চে

৩ রভস— মিলন, কেলি

৪ মনোরথ— বাসনা, ইচ্ছা

৫ নিকসব— বাহির হইবে

22. **Sakhī-Saṃvāda** — VP (L) p. 48

I know not the taste of love nor the art of dalliance;  
How may I be united with that handsome one?  
How can I love him in the way you ask me to do?  
A young girl am I, afraid of calumny.

What more shall I tell you, my friend?  
I can never indulge in dalliance with him.  
A handsome man he, inflamed with new love;  
Madana has awakened his desire with the five arrows.

No sooner will he see me, but he will embrace.  
Who will save me then, when my life is at an end?  
Vidyāpati says, "Your fears are false;  
Certainly his love is not of this sort."

---

This is Rādhā's reply to the friend's request.

## সখী-সংবাদ

পরিহর মনে কছদ্ না কর তরাস।  
সাধস [১] নাহি কর, চলদ্ পিয় পাশ।।  
দ্দর কর দ্দরমতি, কহলম তোয়।  
বিনি দ্দখে স্দখ কবহি নাহি হোয়।।  
তিল আধ দ্দখ, জনম ভারি স্দখ।  
ইধে [২] লাগি ধনী কাহে হোয়বি বিম্দখ।।  
তিল এক ম্দদি রহদ্ দ্দনয়ান।  
রোগী করয়ে জনদ্ ঔখদ [৩] পান।।  
চল চল স্দন্দরি করহ শিঙ্গার।  
বিদ্যাপতি কহ এহিসে [৪] বিচার।।

১ সাধস— ভয়  
২ ইধে— ইহা

৩ ঔখদ— ঔষধ  
৪ এহিসে— ইহাই, এই

23. **Sakhī-Saṃvāda** — VP (L) p. 54

Pray you, do not be afraid--  
Leave these fears and come to your lover.  
Leave all these pretenses, I tell you.  
Happiness is never attained without some pain.

A moment's unhappiness for a life of bliss!  
Why, O Beauty, would you mind that?  
Close your eyes to these fears for a moment,  
Like a patient drinking the bitter medicine!

Come, come, fair damsel, dress yourself.  
Vidyāpati says, "This is wise."

---

The Sakhī is becoming impatient. She does not understand Rādhā's hesitation, which comes from immaturity and inexperience.

## সখী-সংবাদ

পরিহর এ সখি তোহে পরণাম [১] ।  
হাম নাহি যাওব সো পিয়া ঠাম ॥  
বচন চাতুরী হাম কহু নাহি জান ।  
ইঞ্জিত না বদ্বিয়ে না জানিয়ে মান ॥  
সহচারি মেলি বনায়ত [২] বেশ ।  
বান্ধিতে না জানিয়ে আপন কেশ ॥  
কভু নাহি শুনিয়ে সদুরতকি বাত ।  
কৈছনে মিলব মাধব সাত [৩] ॥  
সো বর নাগর রসিক সদুজান [৪] ।  
হাম অবলা অতি অলপ-গেয়ান ॥  
বিদ্যাপতি কহ কি বলব তোয় ।  
অবকে মিলন সমুচিত হোয় ॥

১ পরণাম— প্রণাম  
২ বনায়ত— বানায়

৩ সাত— সহিত  
৪ সদুজান— বিজ্ঞ

24. **Sakhī-Saṃvāda** — VP (L) p. 49

Leave me alone, my friend, I pray you,  
I will not go to that lover of mine.  
Neither do I know the art of speech  
Nor signs, nor how to simulate pride.

It is my friends who always dress me;  
I do not even know how to do my coiffure.  
I have never heard anything about dalliance,  
How can I be united with Mādhava?

Handsome he is, learned in the lores of love,  
And I a tender girl with scanty knowledge.  
Vidyāpati says, "What advice shall I give?  
The time is ripe for dalliance."

---

Rādhā's resistance has weakened considerably in this poem. She wishes she were more mature and sophisticated to suit Kṛṣṇa.

## সখী-সংবাদ

শুন শুন সন্দরি হিত উপদেশ।  
 হাম শিখায়ব [১] বচন বিশেষ।।  
 পহিলহি বৈঠবি [২] শয়নক [৩] সীম [৪]।  
 আধ নেহারবি [৫] বঙ্কিম গীম [৬]।।  
 যব পিয়ে [৭] পরশয়ে [৮] ঠেলবি পাণি।  
 মৌন ধরিবি কছু না কহবি বাণী।।  
 যব পিয়ে ধরি বলে লেয় [৯] নিজ পাশ।  
 নহি নহি বোলবি গদগদ [১০] ভাষ [১১]।।  
 পিয়-পরিবন্তণে মোড়বি [১২] অঙ্গ।  
 রভস সময়ে পুন দেয়বি [১৩] ভঙ্গ।।  
 ভণহি বিদ্যাপতি কি বোলব হাম।  
 আপহি [১৪] গুরু হোই [১৫] শিখায়ব কাম।।

১ শিখায়ব— শিখাইব  
 ২ বৈঠবি— বসবি  
 ৩ শয়নক— শয়্যার  
 ৪ সীম— সীমায়, একপ্রান্তে  
 ৫ নেহারবি— দেখবি  
 ৬ গীম— গ্রীবা  
 ৭ পিয়ে— প্রিয়  
 ৮ পরশয়ে— স্পর্শ করে

৯ লেয়— নিয়  
 ১০ গদগদ— অভিভূত  
 ১১ ভাষ— বচন  
 ১২ মোড়বি— বাঁকাবি  
 ১৩ দেয়বি— দিবি  
 ১৪ আপহি— নিজে  
 ১৫ হোই— হইয়া

25. **Sakhī-Saṃvāda** VP (L) p. 49

Listen, O Beauty, to good counsel.  
I shall teach you a special lesson.

First, you sill sit at the edge of the bed.  
Glance at him sideways, with averted face.

When your lover touches you, push his hands;  
Restrain your speech and say nothing to him.

When he clasps you roughly to his side;  
In a breathless manner say, "No, oh, no!"

Wrench your body away from his embrace,  
Breaking away at the ecstatic moment.

Says Vidyāpati, "What more can I say?  
Love himself will be your teacher!"

## প্রথম মিলন

ধরি [১] সখি আঁচরে [২] ভই উপচক্ষ।  
 বৈঠে না বৈঠয়ে [৩] হরি [৪] পরিষক্ষ।।  
 চলইতে অলি চলই [৫] পদন চাহ [৬]।  
 বস অভিনাষে আগোরল নাহ [৭]।।  
 লদ্বদ্বধল মাধব মদ্বগধিনি নারি।  
 ও অতি বিদগধ এ অতি গোঙারি।।  
 পরশিতে তরসি করহি কর [৮] ঠেলই [৯]।  
 হেরইতে বয়ন নয়ন জল খলই [১০]।।  
 হঠ [১১] পরিরন্তধে ধরহরি কাঁপ [১২]।  
 চদ্বন্ধনে বদন পটাঙলে ঝাঁপ [১৩]।।  
 শদ্বতলি [১৪] ভীত পদ্বতলি সম গোরি।  
 চীত নলিনী অলি রহই [১৫] আগোরি।।  
 গোবিন্দ দাস কহই পরিণাম।  
 রূপকি কদ্বপে মগন ভেল কাম।।

১ ধরি— ধরিয়্যা  
 ২ সখি আঁচরে— সখির আঁচলে  
 ৩ বৈঠে না বৈঠয়ে— বসে না বসিয়্যা  
 ৪ হরি— হরির  
 ৫ চলই— চলে  
 ৬ চাহ— চাহে, চায়  
 ৭ নাহ— নাথ  
 ৮ কর— হাত

৯ ঠেলই— ঠেলিয়্যা দেয়  
 ১০ খলই— খসিয়্যা পড়ে  
 ১১ হঠ— বল প্রকাশ  
 ১২ কাঁপ— কাঁপে  
 ১৩ ঝাঁপ— ঢাকে  
 ১৪ শদ্বতলি— শদ্বইল  
 ১৫ রহই— রহে

26. **Prathama milana**—VP (Mukhopadhyaya) p. 585

Clutching the edge of her friend's sari, startled and afraid,  
sitting and not sitting on Hari's couch,  
as her friend left she too looked to go,  
but in desire Nātha [1] blocked her path.  
He was greedy, and she bewildered;  
he was clever, and she a simple girl.  
He went to touch her; she quickly pushed his hand away;  
he looked into her face, her eyes filled with tears.  
He held her forcefully, she trembled violently,  
and at his kisses hid her face behind her sari's border.  
And then the beautiful girl lay down, frightened, like a doll;  
he hovered round, like a bee around a lotus in a picture.  
Govindadāsa says, "Because of this,  
drowned in the well of her beauty, Kṛṣṇa's lust was changed."

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1. "The Lord," i.e., Kṛṣṇa.

The situation is the first meeting of the lovers; Rādhā has been brought to Kṛṣṇa by a mutual friend.

## প্রথম মিলন

পহলি চললি [১] ধনী পিয়াক পাশে।  
হৃদয় আকড়ল ভেল লাজ তরাসে [২] ॥  
ঠাটি [৩] রহল রাই নাহি আগড়সারে।  
হেম মদুরতি জনি [৪] নাচল পিছারে [৫] ॥  
কর দহঁদু ধরি পহঁদু নিয়রে [৬] বৈসায়।  
কোপ সরমে ধনী বদন লুকায় ॥  
খোলি [৭] বয়ান যব চন্দ্রই মদুখে।  
সরমহি লুকায়ল মাধব বদকে ॥  
বিদ্যাপতি কবি কোঁতুক-গীত।  
রাজা শিবসিংহ শুনি হরখিত [৮] ॥

১ চললি— চলিল  
২ তরাসে— আসে, ভয়ে  
৩ ঠাটি— দাঁড়াইয়া  
৪ জনি— যেন

৫ পিছারে— পিছনে  
৬ নিয়রে— নিকটে  
৭ খোলি— খুলিয়া  
৮ হরখিত— আনন্দিত

**27. Prathama milana**—VP (L) p. 50

When first to the lover the damsel came,  
She panted with shame and fear.  
Like a golden statue, Rāi stood still--  
Neither advancing, nor retreating.

Taking both her hands, he set her near him.  
She veiled her face in anger and shame.  
Unveiling her face, he kissed her mouth;  
Ashamed, she hid her face in his breast.

King Śivasimha is delighted to hear  
This merry song, sung by Vidyāpati.

---

The shame, anger and excitement of a young girl meeting her lover for the first time is the theme of this poem.

## অভিসার

কণ্ঠক গাড়ি [১]                      কমল-সম পদতল  
 মঞ্জীর চীরহি [২] ঝাঁপি [৩] ।  
 গাগরি-বারি                      চারি [৪] করি পিছল  
 চলতহি অঙ্গুলি চাপি ॥  
 মাধব তদুয়া অভিসারক [৫] লাগি ।  
 দত্তর [৬] পসু                      গমন ধনি সাধয়ে [৭]  
 মন্দিরে যামিনী জাগি ॥  
 কর-যদুগে নয়ন                      মদাদি চলু [৮] ভামিনী  
 তিমির-পয়ানক [৯] আশে [১০] ।  
 কর-কঙ্কন-পণ                      ফণিমুখ-বন্ধন  
 শিখই [১১] ভুজ্জগ-গুরু-পাশে [১২] ॥  
 গুরুজন-বচন                      বধির সম মানই [১৩]  
 আন [১৪] শুনই কহ [১৫] আন ।  
 পরিজন বচনে                      মদুগধী [১৬] সম হাসই  
 গোবিন্দদাস পরমাণ

১ গাড়ি— পুঁতিয়া  
 ২ চীরহি— বসে, কাপড়ে  
 ৩ ঝাঁপি— ঝাঁপিয়া, ঢাকিয়া  
 ৪ চারি— চালিয়া  
 ৫ অভিসারক— অভিসারের জন্য  
 ৬ দত্তর— দস্তুর  
 ৭ সাধয়ে— অভ্যাস করে  
 ৮ চলু— চলে

৯ তিমির-পয়ানক— তিমিরে ভ্রমণ করিবার জন্য  
 ১০ আশে— আশায়  
 ১১ শিখই— শিখে  
 ১২ ভুজ্জগ-গুরু-পাশে— সাপের গুরুর নিকট  
 ১৩ মানই— মানে  
 ১৪ আন— অন্য  
 ১৫ কহ— বলে  
 ১৬ মদুগধী— মদুগ্ধা

28. **Abhisāra** — VP (M) p. 51

Covering the anklets on the lotus-feet with a cloth  
She walks carefully on her toes  
On the courtyard, made slippery with water  
And full of thorns she planted herself.

O Mādhava [1], to meet you at night,  
The Beauty is training herself to walk  
On unfamiliar paths, keeping late hours.

Closing her eyes with hands, she walks  
To get accustomed to darkness.  
By promising her bracelets, she learns from the snake charmer  
How to stop snakes from biting her.

Deaf to her elders, she responds unwittingly,  
Smiles at them as if in a trance.  
Govindadāsa is witness to all these.

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1. Mādhava--another name of Kṛṣṇa.

Rādhā's love for Kṛṣṇa has become bolder. In this poem we learn of her rigorous self-training.

## অভিসার

মন্দির বাহির কঠিন কবার্ট।  
 চলইতে [১] শঙ্কিল পঙ্কিল বাট।।  
 তঁহি অতি দূরতর বাদল দোল [৩]।  
 বারি কি বারই [৪] নীল নিচোল।।  
 সন্দুরি কৈছে [৫] করবি [৬] অভিসার।  
 হরি রহ [৭] মানস-সদুরধনী-পার।।  
 ঘন ঘন ঝন ঝন বজর[৮] -নিপাত।  
 শুনইতে শ্রবণে মরম জরি [৯] যাত।।  
 দশ দিশ দামিনী দহন বিধার [১০]।  
 হেরইতে উচকই [১১] লোচন-তার।।  
 ইথে [১২] যদি সন্দুরি তেজবি গেহ [১৩]।  
 প্রেমক [১৪] লাগি উপেখবি [১৫] দেহ।।  
 গোবিন্দদাস কহ ইথে কি বিচার।  
 ছুটল [১৬] বাণ কিয়ে [১৭] যতনে নিবার [১৮]।।

১ চলইতে— চলিতে  
 ২ দূরতর— দূরতর  
 ৩ বাদল-দোল— বাদলের ধারা  
 ৪ বারই— বাধা দিতে পারে  
 ৫ কৈছে— কেমন করিয়া  
 ৬ করবি— করবে  
 ৭ রহ— রহিয়াছেন  
 ৮ বজর— বজ্র  
 ৯ জরি— জ্বলিয়া

১০ বিধার— বিস্তার  
 ১১ উচকই— উচ্চকিত হয়  
 ১২ ইথে— ইহাতে  
 ১৩ গেহ— গৃহ, ঘর  
 ১৪ প্রেমক— প্রেমের  
 ১৫ উপেখবি— উপেক্ষা করবে। করবি  
 ১৬ ছুটল— নিক্ষেপ্ত  
 ১৭ কিয়ে— কেমন করিবে  
 ১৮ নিবার— নিবারণ করা

29. **Abhisāra** — VP (M) p. 52

The wooden gate is heavy;  
The road outside is muddy and slippery;  
Moreover, it is raining torrentially;  
Will your blue sari be proof against that?  
O beauty, how can you hope to meet him tonight?  
Hari [1] is on the other side of Mānasagaṅgā. [2]  
The incessant thunderclaps deafen the ears;  
The flashes of lightning are blinding the eyes;  
If you go out now, surely you will die.  
Govindadāsa says, "It is useless to brood.  
An arrow once shot cannot be stopped."

---

1. Hari--Kṛṣṇa.

2. Mānasagaṅgā--a lake in Vraja or Gokula.

The Sakhī tries to dissuade Rādhā from going out by pointing out all the difficulties.

## অভিসার

কদুল-মরিষাদ [১]                      কপাট উদঘাটলঁ [২]  
 তাহে [৩] কি কাঠ কি বাধা।  
 নিজ মরিষাদ-                      সিন্ধু সঞ্চে পঙারলঁ [৪]  
 তাহে কি তঁটনী অগাধা [৫] ॥  
 সজনি মঝু [৬] পরিখন [৭] কর দঁর।  
 কৈছে হৃদয় করি                      পছে হেরত [৮] হরি  
 সোঙরি [৯] সোঙরি মন ঝুর [১০] ॥  
 কোটি কদুম-শর                      বরিথয়ে [১১] যছু [১২] পর  
 তাহে কি জনদজন লাগি [১৩] ।  
 প্রেম দহন দহ [১৪]                      যাক হৃদয় সহ [১৫]  
 তাহে কি বজরকি আগি ॥  
 যছু পদতলে নিজ                      জীবন সোপলঁ  
 তাহে তনু অনুরোধ।  
 গোবিন্দদাস                      কহই ধনি অভিসার  
 সহচরী পাওল বোধ ॥

১ কদুল-মরিষাদ— কদুলের মর্যাদা  
 ২ উদঘাটলঁ— উদঘাটন করিলাম, খুলিলাম  
 ৩ তাহে— তাহাতে  
 ৪ সিন্ধু সঞ্চে পঙারলঁ— সাগর গোপদের ন্যায়  
 পার হইলাম। অত্যন্ত সহজে পার পার  
 হইলাম। পঙার-গোষ্পদ, একটুখানি জল।  
 ৫ অগাধা— অগাধ  
 ৬ মঝু— আমার, আমাকে  
 ৭ পরিখন— পরীক্ষা

৮ হেরত— দেখিতেছে  
 ৯ সোঙরি— মনে করিয়া, স্মরণ করিয়া  
 ১০ ঝুর— আকুল  
 ১১ বরিথয়ে— বর্ষিত হয়  
 ১২ যছু— যাহার  
 ১৩ লাগি— লাগে  
 ১৪ দহ— দাহ  
 ১৫ সহ— সহ

30. **Abhisāra** — VP (M) p. 53

I have crossed the pale of honor and chastity for my love,  
What is a mere wooden gate to that?  
I have swum across the ocean of vanity with ease,  
What river can be more treacherous than that?  
My friend, do not waste time in testing my love.  
Think of Hari, waiting eagerly for me.  
Can rain do any harm to one on whom millions of Kāma's arrows had  
    been rained?  
Thunderclaps cannot scorch one who is already burnt.  
I cannot save my life by staying in  
For I have already given it to Kānu!  
Govindadāsa says, "O damsel, go forth.  
The friend has sensed your plight."

## অভিসার

আজি অদ্ভুত তিমির-রঞ্জ  
আপনি না চিহ্নে [১] আপন অঞ্জ  
নিরখি [২] রাইক মন-মাতঙ্গ  
অঙ্কুশ নাহি মান [৩] রে।।

সাজলি [৪] ধনি শ্যাম-বিহার  
শিথিলীকৃত কবরী-ভার  
নীলোৎপল রচিত হার  
কন্ঠহি অনন্দপাম রে।।

নীল বসন দোঁহার গায়  
কি মেঘে বিজ়ুরি লুকিয়া [৫] যায়  
মদন-দীপ পথ দেখায়  
অনন্দরাগ আগুয়ান রে।।

পরিমল পাই ভ্রমর-পদুঞ্জ  
বৈঠল আসি চরণ-কদুঞ্জ  
মন্দ মন্দ মধুদর গদুঞ্জ  
লাগল মধুদপান রে।।

মুখমণ্ডল শশী উজোর  
হেরি ধায়ল [৬] তঁহি চকোর  
উড়িয়া পড়ে হই বিভোর  
চাহে পীযুষ দান রে।।

পথে পরমাদ হেরিয়া রাই  
নীল বসনে মুখ ছিপাই [৭]  
সঙ্ক্লেত- কদুঞ্জে মিলল আই [৮]  
যাঁহা নিবসই [৯] কান্দু রে।।

31. **Abhisāra** — VP (M) p. 56

Darkness envelops the night.  
Her eyes cannot see her own limbs.  
Rāi became impatient of all the restraints,  
Like an elephant, ignoring the mahoot's goad.

The damsel dressed up to meet Śyāma,  
Her hair was done in a loose chignon.  
A beautiful garland of blue lotuses  
Adorned her beautiful neck!

Her sari was blue as the sky overhead.  
Tonight, the lightning was hidden like herself.  
In this darkness, Love lighted her way  
And accompanied her to the arbor.

The fragrance of her lotus-feet  
Attracted the honey-bees. In swarms,  
They came and humming, surrounded her  
In the hope of gathering honey.

Seeing her bright moon-face,  
The *cakora* flew towards her,  
Desirous of the nectar of beauty.

Seeing this, Rāi veiled her face  
With her blue sari as fast as she could,  
And hurried to the arbor, where Kānu was waiting.

রাই-আগমন নিরখি কান

শীতল ভেল তপত [১০] প্রাণ

নিজ দয়িতার বাড়ায় মান

আদরে আগুসার [১১] রে।।

আইস আইস ধরহ হাত

লহু [১২] লহু নাথ পুছত [১৩] বাত

শশী কহে শুন পরাণ নাথ

আজু [১৪] বড় আন্ধিয়ারি [১৫] রে।।

১ চিহ্নে— চিনিতে পারে

২ নিরখি— দেখিয়া

৩ মান— মানে

৪ সাজলি— সাজিল

৫ লুকিয়া— লুকাইয়া

৬ ধায়ল— ধাইল

৭ ছিপাই— ঢাকিয়া

৮ আই— আসিয়া

৯ নিবসই— নিবাস করে

১০ তপত— তপ্ত, (আকুল)

১১ আগুসার— অগ্ৰসর

১২ লহু— লঘু, অল্প, ধীর

১৩ পুছত— জিজ্ঞাসা করে

১৪ আজু— আজ

১৫ আন্ধিয়ারি— অন্ধকার

Seeing her coming, Kāna's burning heart  
Was soothed. He advanced to greet  
His beloved, thus enhancing her honor.

"Come, take my arm," said the lover  
And conversed sweetly with her.  
Śaśī says, "Lord of my life,  
The night is cloaked in darkness."

---

The poem narrated Rādhā's *abhisāra*. The imagery is conventional.

The poet Śaśīśekhara is a post-Caitanya Vaiṣṇava poet. He was born at Pāraṇ, a village in Burdwan some time in the mid-16th century.



32. **Abhisāra** — VP (M) p. 57

Full of love, he advanced towards Rāi,  
Clasped her to his heart and set her on his lap;  
Wiped her feet with his lotus-hands  
And gazed steadfastly at her tender feet.

Love Incarnate, from whose presence  
All sorrows vanish, was comforting Rāi!

Dipping his hands in the moon-cooled water,  
He wiped her face with loving care.  
With wet leaves of the lotus, he fanned her  
And asked her of the troubles she met.  
His fingers under her chin, Kāna offered *pāna*,  
And engaged in sweet conversation.

Govindadāsa says, "Rāi is bathed  
And freshened every day in the nectar of love."

---

This poem describes the meeting of Rādhā and Kṛṣṇa in the assigned place.

## অভিসর

মাধব কি কহব [১] দৈব-বিপাক ।

পথ-আগমন-কথা                      কত না কহিব হে  
 যদি হয় মদুখ লাখে লাখ ॥  
 মন্দির তেজি যব                      পদ চার আওলঁ [২]  
 নিশি হেরি কম্পিত অঙ্গ ।  
 তিমির দুরন্ত পথ                      হেরই [৩] না পারিয়ে [৪]  
 পদযদুগে বেড়ল [৫] ভদুজঙ্গ ॥  
 একে কদুলকামিনী                      তাহে কদুহু যামিনী [৬]  
 ঘোর গহন অতি দূর ।  
 আর তাহে জলধর                      বরিখয়ে ঝর ঝর  
 হাম যাওব কোন পদুর ॥  
 একে পদ পঙ্কজ                      পঙ্কে বিভদুষিত  
 কণ্টকে জর জর ভেল ।  
 তদুয়া দরশন আশে                      কহু নাহি জানলঁ [৭]  
 চিরদুখ অব দদুরে গেল ॥  
 তোহারি [৮] মদুরলী যব                      শ্রবণে প্রবেশন [৯]  
 ছোড়লঁ গহু-সদুখ-আশ ।  
 পহুক [১০] দদুখ তূপ-                      হঁ [১১] করি না গণলঁ  
 কহতহি গোবিন্দদাস ॥

১ কহব— বলিব  
 ২ আওলঁ— আসিলাম  
 ৩ হেরই— দেখিতে  
 ৪ না পারিয়ে— পারিলাম না  
 ৫ বেড়ল— বেড়িল  
 ৬ কদুহুযামিনী— অন্ধকার রাত্রি, অমাবস্যা রাত্রি

৭ জানলঁ— জানিলাম  
 ৮ তোহারি— তোমারি  
 ৯ প্রবেশন— প্রবেশ, করিল  
 ১০ পহুক— পথের  
 ১১ তূপহঁ— তূপের মত

33. **Abhisāra** — VP (M) p. 58

Mādhava, how shall I describe the troubles!  
Had I had a million tongues, I could not have  
Narrated the perils I met on my way!

When I came out of my chamber  
All my limbs trembled at the dark.  
The path was invisible in the dark  
And snakes twisted around my ankles.

The night was dark, a woman I,  
the destination was so far away!  
Moreover, there was such a heavy rain,  
I did not know which way to go.

My trembling feet, smeared with mud,  
Were riddled with thorns.  
But I hoped to see you and did not care,  
And now all the sorrows have melted away.

When I heard the sound of your flute  
I gave up the hope of domestic peace.  
All the sorrows of the way are insignificant.  
Like a straw, so says Govindadāsa.

---

Rādhā is narrating her *abhisāra* to Kṛṣṇa.

## মিলন

ও নব জলধর অঙ্গ।  
ইহ [১] ঘির [২] বিজ়রী তরঙ্গ।।  
ও নব মরকত ঠাম [৩]।  
ইহ কাণ্ডন দশ বাণ [৪]।।  
দেখ রাধা-মাথব মেলি [৫]।  
স়রতি মদন রস কেলি।।  
ও মদুখ চন্দ্র উজোর।  
ইহ দিষ্টি লদুবধ চকোর।।  
ও তনু তরুণ তমাল।  
ইহ হেম য়ধী রসাল।।  
ও তনু পদমিনী [৬] সাজ।  
ইহ মগু মধুকর রাজ।।  
গোবিন্দদাস রই় [৭] ধন্দ।  
অরুণ নিয়ড়ে [৮] পদন চন্দ।।

১ ইহ— ইহা  
২ ঘির— স্থির  
৩ ঠাম— দেহ, গঠিত  
৪ কাণ্ডন দশ বাণ— দশবার অগ্নিতে শব্দক সোনা,  
অত্যন্ত বিশুদ্ধ সোনা।

৫ মেলি— মিলিত হয়  
৬ পদমিনী— পদ্মিনী  
৭ রই়— রহিল  
৮ নিয়ড়ে— নিকটে

34. **Milana** — VP (M) p. 639

A dark raincloud is he;  
She, a still flash of lightning.  
Dark emerald he and pure gold she is!  
The god of Love himself is a guest  
In the union of Rādhā and Mādhava.

His body is like a young *tamāla* tree,  
Hers is like a golden *juthi* or mango.  
Like a fresh lotus she is  
He an enchanted honey-bee!  
Her face is like the shining moon,  
His eyes are the greedy *cakoras*!

Is it the moon near the sun?  
Govindadāsa is lost in confusion!

---

The poem describes the two lovers united with each other. The imagery is conventional.



35. **Milana** — VP (Mukhopadhyaya) p. 52

Through this thick night, dark with clouds,  
how can he ever come?  
But he is standing in the courtyard, drenched with rain—  
I see him there, and my heart bursts.  
O my friend, what more can I say to you?  
What virtue, what goodness do I possess [1]  
that he has come to me?  
I am not my own; I fear my elders  
and hesitate to go outside.  
Ah! How much torment have I given him!  
So is my mind (tormented), when I see his sorrow and deep love.  
I would take the stain of scorn upon my head [2],  
I would set fire to my house.  
He thinks his own sorrow gladness,  
and when he sorrows it is because of mine.  
Caṇḍīdāsa says, "Hearing of this love of Kānu  
the whole world will rejoice."

- 
1. The implication of the Bengali is that merit was accrued in a former life, resulting in the good fortune of the present.
  2. I.e., the scorn of society; the depth of the love of Rādhā and the Gopīs for Kṛṣṇa is proven by their willingness to risk everything for his love.

## কৃষ্ণভগ্ন

গাণনাথ কি আজু হৈল ।  
কেমনে যাইব ঘরে নিশি পোহাইল ।।  
মৃগমদ চন্দন বেশ গেল দূর ।  
নয়নের কাজর গেল সিঁথার সিন্দূর ।।  
যতনে পরাহ মোরে [১] নিজ আভরণ ।  
সঙ্গেতে লইয়া চল বঙ্কিম লোচন ।।  
তোমার পীতবাস আমারে দাও পরি [২] ।  
উভ করি [৩] বান্ধ চুড়া আউলায়্যা কবরী ।।  
তোমার গলের বনমালা দাও মোর গলে ।  
মোর প্রিয় সখা কৈও স্খুঁধাইলে গোকুলে ।।  
বসু রামানন্দ ভণে এমন পীরিতি ।  
ব্যাপ্ত হরিণে যেন তোমার বসতি ।।

১ মোরে— আমাকে

২ পরি— দু রকম ব্যাখ্যা সম্ভব

পরি - তোমার পীতবাস আমারে পরাইয়া দাও

পরি - তোমার পীতবাস আমাকে দাও,

(আমি) পরি

৩ করি— করিয়া

36. **Kuñjabhaṅga** — VP (Mukhopadhyaya) p. 160

Lord of my heart, what happened today...  
How shall I go home, now that the night has ended?  
The musk-perfume and sandalwood have disappeared,  
the ointment of my eyes, the vermilion of my hair have gone. [1]  
Put the ointments of your own body on me;  
take me with you, bent-eyed one. [2]  
Dress me up in your yellow robes, [3]  
tie up my dishevelled hair,  
put your forest-flower garland on my throat.  
Thus, beloved friend, someone in Gokula [4] asks.  
Basu Rāmānanda says, "Such is your love  
that deer and tiger are together in your dwelling-place."

1. There is a double meaning here; married women in Bengal wear vermilion in the part of their hair.
2. An epithet of Kṛṣṇa; also, in a conventional figure, the arched brow is compared to the taut bow of the god of love, ready to send shooting the arrow of the flirtatious glance.
3. The conventional dress of Kṛṣṇa.
4. Rādhā.

The setting of the poem is the awakening of Rādhā from sleep, after an amorous night passed in the flower-grove (*kuñja*).

## অনুরাগ

জল বিন্দু জলচর নিমিখ [১] না জীব।  
 চকোর অমিয়া বিন্দু আন নাহি পীব [২] ॥  
 তারা রয়নী সখি যৈছন রীত [৩] ।  
 ঐছন জান [৪] মব্দু কান্দুক [৫] পিরীত ॥  
 শ্বুনলো সজনি সম্দুবায়বি [৬] আন।  
 প্রাণ পিরীতিবশ নিরোধয়ে মান ॥  
 তনুমনে ছায়া জন্দু [৭] অনোঅন [৮] সঙ্গ।  
 নাহক প্রেম-লবধ প্রতি অঙ্গ ॥  
 জীউ-জড়িত ভেল কান্দু কলঙ্ক।  
 চান্দ ন ছোড়ে যৈছন মৃগ অঙ্ক ॥  
 দিনমণি বিহিন দিবস নাহি জান।  
 এছন শ্যাম বিন্দু মোহর পরাণ ॥  
 নাহ-সোহাগ দেয় রহ জাগ [৯] ।  
 যদুনাথ-দাস কহে ধনি অনুরাগ ॥

১ নিমিখ— নিমেষ  
 ২ পীব— পান করে  
 ৩ রীত— রীতি  
 ৪ জান— জানি  
 ৫ মব্দু কান্দুক— আমার কান্দু

৬ সম্দুবায়বি— বদ্বাইবে  
 ৭ জন্দু— যেন  
 ৮ অনোঅন— পরস্পর  
 ৯ জাগ— জাগিয়া রহ

37. **Anurāga**— VP (Mukhopadhyaya) p. 205

Water to the creatures of the sea,  
and nectar to the *cakora* bird;  
night is companion to the stars  
as is my love to Kṛṣṇa.  
As the body to its image in the mirror  
mine is with greedy love for him.  
My life is marked [1] so deeply with his mark  
that like the moon it will be forever so. [2]  
As day without the sun,  
so is my heart without my lord.  
Yadunātha says, "Cherish this and keep it young,  
O fortunate girl who loves."

---

1. The term *jaṛita* means "imbedded in, inlaid."

2. *mṛga-aṅka* is the dark spot on the moon (the "man in the moon"); according to Indian convention, it is a rabbit or a deer (*mṛga*).

The poem is more difficult than most to translate closely; we have therefore been a little more free than usual with the Bengali.

## অনুরাগ

হাথক দরপণ [১] মাথক ফুল।  
নয়নক অঞ্জন মুখক তাম্বুল।।  
হৃদয়ক মৃগমদ গীমক হার।  
দেহক সরবস [২] গেহক সার [৩] ।।  
পাখীক পাখ [৪] মীনক পানি [৫] ।  
জীবক জীবন হাম ঐছে জানি।  
তুহঁ কৈছে মাথব কহ তুহঁ মোয় [৬] ।  
বিদ্যাপতি কহ তুহঁ দৌহা হোয়।।

১ দরপণ— দর্পণ  
২ সরবস— সর্কবস  
৩ সার— শ্রেষ্ঠ

৪ পাখ— পাখা  
৫ পানি— জল  
৬ মোয়— আমায়, আমাকে

38. **Anurāga**—VP (M) p. 40

[Beloved, Thou art like]  
A mirror in hand, a flower in my hair,  
Kohl in my eyes and *tāmbula* [1] in my mouth;  
The musk on my breast, the string of pearls on my neck,  
All the gear on my body and the best of the homes.

As the wings to a bird or water to a fish  
Or life to the living beings  
So art thou unto me, my darling!  
But tell me, Mādhava, what art Thou, in sooth?

Says Vidyāpati, "Each is both."

---

1. *Tāmbula*--betel-leaf; chewed as a digestive.

Rādhā loves Kṛṣṇa more than her life, but still her beloved is a mystery to her. In this poem she wants him to explain his nature to her.

## অনুরাগ

বঁধু তুমি সে আমার প্রাণ।  
দেহ মন আদি তোমাতে সঁপেছি  
কদুল শীল জাতি মান।।  
অখিলের নাথ তুমি হে কালিয়া  
যোগীর আরাধ্য ধন।  
গোপ গোয়ালিনী হাম অতি হীনা  
না জানি ভজন পূজন।।  
পিরীতি রসেতে ঢালি তনু-মন  
দিয়াছি তোমার পায়।  
তুমি মোর পতি তুমি মোর গতি  
মনে নাহি আন ভায় [১]।  
কলঙ্কী বলিয়া ডাকে সব লোকে  
তাহাতে নাহিক দুখ।  
তোমার লাগিয়া কলঙ্কের হার  
গলায় পরিতে সুখ।।  
সতী বা অসতী তোমাতে [২] বিদিত  
ভাল-মন্দ নাহি জানি।  
কহে চণ্ডীদাস পাপ পুণ্য সম  
তোমারি চরণখানি।।

১ ভায়— বিশ্বাস হয়, মনে হয় (আছে)

২ তোমাতে— তোমার নিকট

39. **Anurāga** VP (M) p. 83

Love, Thou art my life.  
I have given my body, my heart, my honor  
All, all that I have to Thee.

Thou art the Lord of this universe, worshipped by hermits.

Alas! I am a simple milk-maid, ignorant of the sacred rites!

I have offered my self anointed with love to Thee.  
Thou art my husband, my refuge. I do not know anyone else.

No sorrow have I for my public defamation.  
For Thy sake, I'll wear my infamy as a necklace.

Thou knowest better whether I am chaste or not.  
Caṇḍīdāsa says, "Whether chaste or unchaste,  
I have taken refuge with Thee."

---

Rādhā knows that Kṛṣṇa is god incarnated, and in this poem she confesses her total unworthiness and deep love.



40. **Anurāga** VP (M) p. 84

Beloved, I am proud of your glory,  
My beauty is the reflection of your beauty.  
I wish the image of your beautiful feet  
Were imprinted on my heart.

Everyone else has many a friend,  
I have only you.  
You are dearer to me than my life.

You are my kohl, my ornaments  
O you of the moon-face.  
Jñānadāsa says, "This love is linking the two hearts."

---

Rādhā declares her love for Kṛṣṇa in this poem. It is addressed to Kṛṣṇa.

## অনুরাগ

নব রে নব রে নব নবঘন [১] শ্যাম।  
তোমার পিরীতি খানি অতি অনুরাগম।।  
তোমার পিরীতি-সুখ-সায়রের মাঝ।  
তাহাতে ডুবিল মোর কল-শীল-লাজ।।  
কি দিব কি দিব বন্ধ মনে করি আমি।  
যে তোমারে দিব সে ধন আমার তুমি।।  
তুমি যে আমার বন্ধ আমি যে তোমার।  
তোমার ধন তোমারে দিব কি যাবে আমার।।  
বাঁচি কি না বন্ধ থাকি কি না থাকি।  
অমূল্য ও রাগাচরণ জীয়ে [৩] যেন দেখি।।  
যদুনাথ দাস কহে করুণার সিন্ধু।  
কিসের অভাব তার তুমি যার বন্ধ।।

---

১ নবঘন— নতুন মেঘ  
২ অনুরাগম— অনুরাগ, তুলনাহীন  
৩ জীয়ে— বাঁচিয়া

41. **Anurāga**— VP (M) p. 84

O beautiful ever young Ghanaśyāma, [1]  
Thy love is incomparable!

I have drowned my honor and modesty  
In the ocean of Thy love!

Often I wish I could give Thee something  
But alas! My only treasure is Thou!

Thou art mine, my love, and I am Thine.  
Whatever I might offer Thee is Thine already.

I do not care how long I live  
Only let me see your beautiful feet.

Yadunāthadāsa says "Thou art the ocean of mercy.  
How can anyone need anything when Thou art a friend?"

---

1. Ghanaśyāma--dark as a rain-cloud; Kṛṣṇa.

The simplicity and passionate tone of the poem compares favorably with religious poems.  
Kṛṣṇa is not merely a loved one but almost an object of adoration to Rādhā.

## অনুরাগ

সখি কি পদুছসি [১] অননুভব মোয়।  
 সোই পিরিতি অননু- রাগ বাখানিতে [২]  
 তিলে তিলে ননুতন হোয় ॥  
 জনম অবধি হাম রূপ নেহারলঁ [৩]  
 নয়ন না তিরপিত [৪] ভেল।  
 সোই মধনুর বোল শ্রবণহি শনুনলঁ  
 শ্রুতিপথে পরশ না গেল ॥  
 কত মধনু-যামিনী রভসে গোঁয়াইলঁ [৫]  
 না বনুনলঁ কৈছন কেল [৬]।  
 লাখ লাখ যনুগ হিয়ে হিয়ে রাখলঁ  
 তব হিয়া জুড়ন না গেল [৭] ॥  
 কত বিদগধ [৮] জন রসে অননুমগন  
 অননুভব কাহনু [৯] না পেখ [১০]।  
 বিদ্যাপতি কহ প্রাণ জুড়াইতে  
 লাখে না মিলল এক ॥

১ পদুছসি— জিজ্ঞাসা করিস

২ বাখানিতে— ব্যাখ্যা করিতে, বর্ণনা করিতে

৩ নেহারলঁ— দেখিলাম

৪ তিরপিত— তপ্ত

৫ গোঁয়াইলঁ— কাটাইলাম

৬ কেল— কেলি, প্রেমলীলা

৭ হিয়া জুড়ন না গেল— হৃদয় শান্ত হইল না।

৮ বিদগধ— বিদগ্ধ, রসিক

৯ কাহনু— কাহারও

১০ না পেখ— দেখিলাম না

42. **Anurāga**— VP (L) p. 94-5

What do you ask of my feelings, my friend--  
Such love, which changes every moment  
Cannot be expounded.

Ever since I was born, I saw his beauty,  
    But my eyes know no satisfaction:  
His honeyed speech did enter my ears  
    But the path of audition still seems untouched.

Many a summer-night did I spend in blissful union:  
    And never knew how they were spent.  
Myriads of aeons did I clasp him to my heart  
    Yet this heart knows no repose.

Many a one tormented and passion-tossed  
    Did I see—but not one understanding soul.

Vidyāpati says: "To slake your thirst  
    The right one would not be found in a million."

---

In this poem Rādhā tries to expound her feeling to her friend. She finally fails to describe her love, which is inexpressible.

This poem is sometimes assigned to Kavi Ballava.

## অনুরাগ

সই কিনা সে বঁধুর প্রেম।

অঁখি পালটতে নহে পরতীত

যেন দরিদ্রের হেম।।

হিয়ায় হিয়ায় লাগিব লাগিয়া

চন্দন না মাখে অঙ্গে।

গায়ের ছায়া বায়ের দোসর [১]

সদাই ফিরয়ে [২] সঙ্গে।।

তিলে কত বেরি [৩] মঁখনি হেরয়ে

অঁচরে মোছায় ঘাম।

কোরে [৪] রাখি কত দুর হেন মানে

তেঞি [৫] সদা লয়ে নাম।।

জাগিতে ঘঁমাতে আন নাহি চিতে

রসের পসার [৬] কাচে [৭]

জ্ঞানদাস কহে এমন পিরিতি

আর কি জগতে আছে।।

১ দোসর— বন্ধু  
২ ফিরয়ে— ফিরে  
৩ বেরি— বার  
৪ কোরে— কোলে

৫ তেঞি— তাই  
৬ রসের পসার— ভালবাসার বিস্তার  
৭ কাচে— প্রকাশ করে

43. **Anurāga**— VP (M) p. 399

He does not take his eyes off me,  
    As if a poor man has got a piece of gold.  
To clasp me closely to his heart  
    He does not use sandal-wood-powder.  
He follows me everywhere like my shadow,  
    Or the air that always surrounds us!  
He looks at my face ten times every moment,  
    Wipes off the sweat with the hem of the robe.  
Even when I am on his lap, he thinks I am far  
    And keeps repeating my name.  
Asleep or awake, he thinks of no one else;  
    Expresses his love almost unconsciously."

Jñānadāsa says, "Is there any other tale of love  
    Comparable to this in the whole world?"

## অনুরাগ

এমন পিরীতি কভু নাই দেখি শুনি।  
 পরাণে পরাণে বান্ধা আপনা আপনি।।  
 দহুঁ কোরে দহুঁ কাঁদে বিচ্ছেদ ভাবিয়া।  
 আধ তিল না দেখিলে যায় যে মরিয়া।।  
 জল বিনু [১] মীন যেন কবহুঁ [২] না জীয়ে [৩]।  
 মানুষে এমন প্রেম কোথা না শুনিয়ে।।  
 ভানু-কমল বলি সেহো [৪] হেন নয়।  
 হিমে কমল মরে ভানু সখুঁথে রয়।।  
 চাতক-জলদ কহি সে নহে তুলনা।  
 সময় নহিলে সে না দেয় এককণা।।  
 কুসুমুমে মধুপ কহি সেহো নহে তুল [৫]।  
 না যাইলে ভ্রমর আপনি না দেয় ফুল।।  
 কি ছার চকোর-চান্দ দহুঁ সম নহে।  
 ত্রিভুবনে হেন নাই চণ্ডীদাসে কহে।।

১ বিনু— ব্যতীত, বিনা  
 ২ কবহুঁ— কখনও  
 ৩ জীয়ে— বাঁচে

৪ সেহো— সেও  
 ৫ তুল— তুলনীয়

44. **Anurāga**—VP (M) p. 41

There is no legend of love compared to this.  
Their hearts are cemented so close;  
They weep at the distance that needs must be  
Even in the closest, the most intimate embrace.  
When separated, they die, like fish out of water.  
We have never heard of such a devoted pair.

The lotus and the sun are not like these two,  
For the sun shines brightly in winter when the lotus died.  
The swallow and the cloud yearn less for each other,  
For the cloud rains only when the monsoon comes.  
The love between the flower and the bee is insignificant,  
For the flower never yields honey unless begged.  
Even the fabulous love of the *cakora* for the moon fades into nothingness.  
Caṇḍīdāsa says, "There is no love like this  
In all the three worlds."

---

A friend tries to describe Rādhā and Kṛṣṇa's mutual love. She tried the analogical method which failed her because all the fabled loves had some amount of selfish interest in their love.



45. **Māna**—VP (L) p. 144  
(Vipralabdhā)

My friend, how can I hold my heart?  
My beloved is going to visit another,  
Right through my court-yard!  
My beloved "Kāliyā" does not look at me any more.  
Who has brought about this change?  
Let her suffer as much as I did on her account.

The *guṇa-nidhi*, [1] for whom I have left all,  
And faced public infamy, has left me!  
Now he belongs to someone else!

I cannot bring my heart to believe it.  
Who can bear his heart being stolen?  
How can any woman allure Śyāma like this?  
May her heart go through what mine did.

Caṇḍīdāsa says, "Be well advised,  
Who can ever be happy by bringing sorrow to others?"

---

1. *Guṇa-nidhi*--treasury of virtues; Kṛṣṇa.

Rādhā is slighted by Kṛṣṇa, who is going to meet someone else. She is lamenting her fate and seeking solace from her friend.

## মান

নখ-পদ হৃদয়ে তোহারি [১] ।  
 অন্তর জলত [২] হামারি [৩] ॥  
 অধরহিঁ [৪] কাজর তোর ।  
 বদন মলিন ভেল মোর ॥  
 হাম [৫] উজাগরি [৬] রাতি ।  
 তুয়া দিষ্টি [৭] অরুণিম কাঁতি [৮] ॥  
 কাহে মিনতি করু [৯] কান ।  
 তুহঁ [১০] হাম একই পরাণ ॥  
 হামারি রোদন অভিলাষ ।  
 তুহঁ কহ গদগদ [১১] ভাষ ॥  
 সবে নহ তনু তনু সঙ্গ [১২] ।  
 হাম গোরি তুহঁ শ্যাম-অঙ্গ ॥  
 অতয়ে [১৩] চলহ নিজ বাস ।  
 কহতহিঁ [১৪] গোবিন্দদাস ॥

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১ তোহারি— তোমার

২ জলত— জলিতেছে

৩ হামারি— আমারই

৪ অধরহিঁ— (তোমার) অধরে

৫ হাম— আমি

৬ উজাগরি— জাগরণ করিয়া, জেগে

৭ তুয়া-দিষ্টি— তোমার দৃষ্টি

৮ কাঁতি— কান্তি

৯ করু— কর

১০ তুহঁ— তুমি

১১ গদগদ— অভিভূত

১২ সবে...সঙ্গ—

সবে— কেবল

নহ— নহে, নয়

১৩ অতয়ে— অতএব

১৪ কহতহিঁ— কহে

46. **Māna**—PKT 423

The marks of fingernails are on your heart,  
and my heart burns. [1]  
The collyrium of someone's eyes upon your lips  
makes my face dark.  
And when I am awake the night,  
your eyes grow red.  
Why do you entreat me, Kāna?  
You and I have but one heart.  
When I am about to weep,  
your voice is choked.  
Our bodies only are apart:  
mine is light, and yours is dark. [2]  
Go then to your home,  
Govindadāsa says.

---

1. Marking with fingernails upon the breast is an erotic stimulant, according to the *Kāma-sūtra* ; the subtlety here is in the use of the word "heart" (*hṛdaya* ).

2. Rādhā's body is light in color, Kṛṣṇa's is dark (*śyāma* ).

The poet, Govindadāsa, who was given the title *Kavirājā*, is one of the best of the poets who wrote in Brajabuli; he was also prolific, and the poems with his signature in the PKT number 425. For a sketch of his life, see *HBBL*, pp. 105-109.



47. **Māna**—VP (L) p. 161  
(Khaṇḍitā)

Please do not touch me, but stay there.  
Take this mirror and look at yourself, O moon-faced One!

Your cheek has marks of kohl, instead of your eyes;  
Black on black looks excellent!  
Seeing that face in the morning will bring good luck to me!

The *tāmbula* [1] mark is adorning your cheek  
And your eyes are drowsy.  
Look at me, my dear, turn around;  
Let me have a look at you.  
Why are your glossy curled locks hanging down?  
I would have died of shame had I vermillion marks all over my face!

Your appearance is lustreless like a fading blue lotus.  
Who is this amorous woman who has drunk your honey?

The beauty was frowning and saying this in a hurry.  
Caṇḍīdāsa says, "A thief cannot forget his profession."

---

1. *Tāmbula*--betel-leaf; when chewed, it produces red juice.

Rādhā berates her unfaithful Kṛṣṇa.

## মান (খণ্ডিতা)

চাহ [১] মদুখ তদুলি রাই চাহ মদুখ তদুলি।  
 নয়ান-নাচনে নাচে হিয়ার পদুতলী [২] ॥  
 পীত পিঙ্কন [৩] মোর তদুয়া অভিলাষে।  
 পরাণ চমকে যদি ছাড়হ নিঃশ্বাসে ॥  
 রাই কত পরখসি [৪] মোরে আর।  
 তদুয়া আরাধন মোর বিদিত সংসার ॥  
 লেহ [৫] লেহ লেহ রাই সাথের মদুরলী।  
 পরশিতে চাহি তোমার চরণের ধূলি ॥  
 তদুয়া মদুখ নিরখিতে অঁখি ভেল ভোর [৬]।  
 নয়ান-অঞ্জন তদুয়া পর-চিত-চোর ॥  
 রূপে গদুণে যৌবনে ভুবনে আগদুলি [৭]।  
 বিহি [৮] নিরমিল [৯] তদুয়া পিরীতি-পদুতলী ॥  
 এত ধনে ধনী যেই সে কেনে [১০] কপণ।  
 জ্ঞানদাস কহে কেবা জানিবে মরম ॥

১ চাহ— চাও

২ হিয়ার-পদুতলী— হৃদয়ের পদুতল

৩ পিঙ্কন— বস্ত্র, পরিধেয়

৪ পরখসি— পরীক্ষা কর

৫ লেহ— নাও

৬ ভোর— বিভোর

৭ আগদুলি— প্রথমস্থানীয়া

৮ বিহি— বিধাতা

৯ নিরমিল— নির্মাণ করিল

১০ কেনে— কেন

48. **Māna**— VP (M) p. 62  
(Khaṇḍitā)

Raise your lowered eyes, O Beauty, and look at me.  
My heart dances like a puppet at the beckoning of your eyes.  
I wear this golden robe because of your complexion.  
My heart stops beating when you sigh.

Rāi, why test me any more?  
The whole world knows of my adoration.

Take, oh, please take my favorite flute,  
So that I may touch your feet (with my free hands).

My eyes are enchanted with your face.  
The kohl of your eyes steals other's hearts away.

In beauty and grace, you are the queen of the young women.  
God has created you in the image of Love. [1]

Why will someone so rich be so miserly?  
Jñānadāsa says, "Who knows the answer?"

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1. The Bengali reading is *pirīti-putalī* which literally means "love-doll."

Kṛṣṇa is trying to appease Rādhā.

## মান (খণ্ডিতা)

মাধব, কাহে [১] কান্দাওসি [২] হামে।  
চল চল সো ধনি-ঠামে [৩] ॥  
তঁদুহারি হৃদয়-অধিদেবী।  
তাক [৪] চরণ যাউ [৫] সেবি ॥  
যো যাবক তুয়া অঙ্গ।  
ততহিঁ [৬] কর পদন রঙ্গ ॥  
সোই পদুরব [৭] তুয় কাম।  
কি ফল মদুগুধিনী-ঠাম [৮] ॥  
এত কহু গদগদ ভাষ।  
ভণ রাধামোহন দাস ॥

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১ কাহে— কেন  
২ কান্দাওসি— কাঁদাইতেছ  
৩ ধনি-ঠাম— সুন্দরির নিকট  
৪ তাক— তাহার

৫ যাউ— যাইয়া  
৬ ততহিঁ— সেখানে  
৭ পদুরব— পদূর্ন করিবে  
৮ মদুগুধিনী-ঠাম— মদুস্কার (সরলার) নিকট

49. **Māna**— VP (M) p. 63  
(Khaṇḍitā)

Mādhava, why do you pretend that you love me still?  
What good does it do you to make me weep?  
Go back to that paragon of beauty;  
Go and serve the queen of your heart.  
Go and make love to her  
Whose *yābaka* [1] is still adorning your face.  
What is the use of coming to a simple girl like me?  
Only wanton women like her can be your partner  
In the game of love, so said Rādhāmohanadāsa.

---

1. *yābaka*--liquid lac dye; used as a nail polish.

Rādhā's *māna* is not to be overcome. She asks Kṛṣṇa to leave her alone. Some liberty has been taken in this translation.

The poet Rādhāmohanadāsa belongs to the post-Caitanya period. He was born at Cākandī. He was a descendant of Śrīnivāsa ācārya and was the guru of Rājā Nandakumāra and Rājā Ravindranārāyaṇa.

## মান (কলহান্তরিতা)

শুনহিতে কান্দ মদুরলি [১] রব [২] মাধুরি  
 শ্রবণে নিবারল্দ [৩] তোয়।  
 হেরহিতে রূপ নয়নযুগ ঝাঁপল্দ [৪]  
 তব মোহে [৫] রোখলি [৬] তোয়।।  
 সন্দুরি তৈখনে কহলম তোয় [৭]।  
 ভরমহি [৮] তা সঞ্চে [৯] নেহ বাড়ায়লি  
 জনম গোঙায়বি রোয়।।  
 বিনি গুণ পরখি [১০] পরখ সত্থ লালসে  
 কাঁহে সোঁপলি [১১] নিজ দেহা।  
 দিনে দিনে খোঁয়ায়লি [১২] ইহ রূপ লাবণি [১৩]  
 জিবহিতে ভেল সন্দেহা।।  
 যো [১৪] তহুঁ হৃদয়ে প্রেমতরু রোপলি [১৫]  
 শ্যাম জলদরস আশে।  
 সো অব নয়ন নীর দেই সিঙহ [১৬]  
 কহতহি [১৭] গোবিন্দদাসে।।

১ শুনহিতে...মদুরলি— শুনহিতে শুনহিতে  
 কান্দুর মদুরলী  
 ২ রব— শব্দ  
 ৩ নিবারল্দ— নিবারণ করিলাম  
 ৪ ঝাঁপল্দ— ঢাকিলাম, চাপিয়া ধরিলাম  
 ৫ মোহে— আমাকে  
 ৬ রোখলি— রোষ করিলি  
 ৭ তোয়— তোকে, তোমাকে  
 ৮ ভরমহি— ভ্রমে পড়িয়া

৯ সঞ্চে— সঙ্গে  
 ১০ পরখি— পরীক্ষা করিয়া  
 ১১ সোঁপলি— সমর্পণ করিলি  
 ১২ খোঁয়ায়লি— ক্ষয় করিলি  
 ১৩ লাবণি— লাষণ্য  
 ১৪ যো— যে  
 ১৫ রোপলি— রোপণ করিলি  
 ১৬ সিঙহ— সেচন করো  
 ১৭ কহতহি— কহে

50. **Māna**—VP (Mukhopadhyaya) p. 625  
(Kalahāntarītā)

When you were listening to the sound of Kṛṣṇa's flute,  
I stopped your ears.  
When you were looking at the beauty of his body,  
I closed your eyes.  
And you were angry.  
O lovely one, I told you then  
that if you let this love increase  
your life would pass in tears.  
You offered him your body, desiring his touch;  
you did not even try his worth.  
And now each day your beauty fades a little more,  
and there is question how much longer you will live.  
You planted in your heart the tree of love,  
in hope of nourishment from that dark cloud; [1]  
now water it with your tears,  
says Govindadāsa.

---

1. There is a pun in Bengali on the word *śyāma*, which is here used to indicate the dark color of the raincloud; the word is also a name of Kṛṣṇa.

One of Rādhā's friends is speaking to her.

## মান

না কহ রে সখি [১] উহার কথা।  
দ্বিগুণ হৃদয়ে না দেহ ব্যথা।।  
যেহন চতুর শঠের পহঁদ।  
তৈহন তাহার দ্দুতী সে তহঁদ।।  
নিকঙ্ক হৃদয়ে ধরল যে।  
তাহারে না কহ [২] সেবউ [৩] সে।।  
সোই কলাবতী নিবসে যাঁহা।  
তদুরিতে গমন করহ তাঁহা।।  
এমতি তাহারে সাধহ যাই [৪]।  
যে সদ্ধুখ পাওবি অবধি নাই।।  
পদন না আসিহ আমার পাশ।  
শুনিয়া চলল রসিকদাস।।

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১ রে সখি— সখী সম্বোধন  
২ না কহ— বল না কেন

৩ সেবউ— সেবা করুক  
৪ যাই— যাইয়া

51. **Māna**—PKT 541

Do not speak of him, my friend;  
do not double my heart's pain.  
As he is the clever lord of cheats,  
so you are his proper messenger.  
Go, tell her who held him to her heart  
in the flower-grove to serve him.  
Go quickly where that skillful lady lives [1]  
And tell her this.  
Go and invite her thus:  
“The pleasure which you gain will be unending.”  
But do not come back again to me.  
And when he heard, Rasikadāsa went away.

---

1. "*Kalābatī*," "a woman skilled in the arts," may also be the name of one of Rādhā's rivals for Kṛṣṇa's affections.

A messenger, one of Rādhā's friends, has come to her to tell of Kṛṣṇa's longing. Rādhā, however, is in a fit of jealous resentment of Kṛṣṇa's attentions to another, and responds in this way.

The identity of the poet is not certain, there being only a few poems in Bengali and Brajabuli scattered throughout various MSS and signed "Rasikadāsa" or "Rasikānanda." Sen (*HBBL*, p. 191) feels that he was the disciple of Śyāmānanda, the colleague of the great Śrīnivāsa, and a Brahman of Dhalbhum. He probably lived in the middle of the 16th century.



52. **Māna**— VP (M) p. 65  
(Kalahāntarītā)

My selfish love blinded me to the truth  
That Kāna is the Lord of many.  
To enjoy his love alone, I quarreled.  
Now I am burning day and night.

Friend, I tell only you of this heart-burn.  
That woman who, out of anger, makes Kānu suffer,  
Is the most miserable in this world.

My hard heart, that fed the *māna* , [1]  
Disdaining all the entreaties of Kānu,  
Is now wounded with Kāma's arrows,  
Not seeing his dear self.

My patience and modesty have vanished with the *māna*.  
It is a question whether I shall live any longer.  
Govindadāsa says, "O faithful One,  
The love of Kānu is like that."

---

1. Māna--see Introduction.

Rādhā is speaking to the friend who was pleading Kṛṣṇa's cause. Her *māna* is gone now.

## মান (কলহান্তরিতা)

পহিলহি [১] রাগ নয়ন-ভঙ্গ ভেল।  
অনদিন বাঢ়ল অবধি না গেল।।  
না সো [২] রমণ না হাম রমণী।  
দহঁদ মন মনোভব পেশল [৩] জনি।।  
এ সখি সো সব প্রেম-কাহিনী।  
কানঠামে কহবি বিছরহ [৪] জনি।।  
না খোজলঁ দৃতি না খোজলঁ আন।  
দহঁক মিলনে মধ্যত পাঁচ-বাণ।।  
অব সো বিরাগে তহঁ ভেলি দৃতি।  
সদপদুরুখ-প্রেমক ঐছন রীতি।।  
বর্জন-রুদ্র-নরাধিপ-মান।  
রামানন্দরায় কবি ভাণ।।

১ পহিলহি— প্রথমেই  
২ সো— সে

৩ পেশল— নিষ্পেষিত করিয়া মিলিত (একত্রিত)  
করিয়াছিল।  
৪ বিছরহ— তুলিও (না)

53. **Māna**— VP (M) p. 136  
(Kalahāntarītā)

We fell in love at the first sight.  
It increased day by day.  
Neither was he a man nor I a woman!  
Love blended us together into a perfect whole! [1]

O friend, do not forget this.  
Remind Kānu of those days.

Neither friend nor *dūti* did we need then,  
Our only mediator was Love himself!  
Now, all that has changed and you are here.  
Such is the love of a handsome man.

Poet Rāmānanda Rāy says, "King Rudra knows it."

---

1. The Bengali line reads literally "Love ground both together, (that's all I) know."

The poet, Rāmānanda Rāy, was a contemporary and admirer of Caitanya.

Rādhā shows her willingness to forgive and forget. She is speaking to the "*dūti*" [female messenger].



54. **Mānānte Milana**— VP (M) p. 68

Beautiful Rāi brought a pitcher of perfumed water.  
Washed Kānu's feet and dried them with her hair.  
Wiped his body with the *añcala* of her sari  
And looked at his face with steadfast eyes.

"I was angry with you, handsome Mādhava.  
I am indeed a selfish one.  
Of all the women, you love me most, they say.  
It fills me with pride.

You let me have this privilege and honor,  
Now, who can break that pride?  
Forgive me, my dearest Mādhava,  
I offer myself at your feet."

Govindadāsa says "Kānu's eyes are full of love  
while looking at Rāi's face."

---

The setting of the poem is the union of Rādhā and Kṛṣṇa after *māna*.

## বংশী-শিক্ষা

আজ্ঞ কেগো মুরনী বাজায়।  
 এতো কভু নহে শ্যামরায়।।  
 ইহার গৌর বরণ করে আলো।  
 চুড়াটি বাঁধিয়া কেবা দিল।।  
 তাহার ইন্দ্রনীল-কান্তি তনু।  
 এত নহে নন্দ-সুত কান্দু।।  
 ইহার রূপ দেখি নবীন আকৃতি।  
 নটবর-বেশ পাইল কথি [১]।।  
 বনমালা গলে দোলে ভাল।  
 এ না বেশ কোন দেশে ছিল।।  
 কে বনাইল [২] হেন রূপখানি।  
 ইহার বামে দেখি চিকণ বরণী [৩]।।  
 হবে বদ্বি ইহার সুন্দরী।  
 সখীগণ করে ঠারাঠারি [৪]।।  
 কুঞ্জে ছিল কান্দু কমলিনী [৫]।  
 কোথায় গেল কিছুই না জানি।।  
 আজ্ঞ কেন দেখি বিপরীত।  
 হবে বদ্বি দোঁহার চরিত [৬]।।  
 চণ্ডীদাস মনে মনে হাসে।  
 এ রূপ হইবে কোন দেশে।।

১ কথি— কোথায়  
 ২ বনাইল— বানাইল  
 ৩ চিকণ বরণী— কৃষ্ণবর্ণা

৪ ঠারাঠারি— ইঙ্গিত করে  
 ৫ কমলিনী— পদ্মিনী, সুন্দরী নারী, (এখানে  
 রাখা)  
 ৬ চরিত— বেশ-বিপর্যয়

55. **Vaṃsī-śikṣā** — VP (M) p. 71

"Who is this playing on the flute today?  
 This can never be Syāma Rāy!  
 This man is fair, illuminating the place.  
 Who has dressed the cūrā' [hair tuft] in this way?  
 This is not Kānu, the son of Nanda.  
 He is dark as a sapphire.  
 This man is young and fair!  
 Where did he get the elegant dress of Kṛṣṇa?  
 A garland of wild flowers adorns his neck.  
 On his left is a dark beauty.  
 Perhaps she is his beloved."  
 The *sakhis* were whispering, perplexed.  
 "Kānu and Rāi were in the arbor.  
 Where are they gone, now?  
 Why do we see such a change?  
 Perhaps those two have conspired."  
 Caṇḍīdāsa smiles to himself.  
 "This might happen in some other place."

---

Rādhā disguises herself as Kṛṣṇa and played on his flute while Kṛṣṇa was disguised as Rādhā. The poem expresses the surprise of the friends.

## আক্ষেপানুরাগ

আলো [১], মৃঞ্জি [২] জানো না [৩]

জানিলে যাইতাম না কদম্বের তলে।

চিত মোর হরিয়া নিলে [৪] ছলিয়া [৫] নাগর ছলে।।

রূপের পাথারে অঁখি ডুবিয়া রহিল।

যৌবনের বনে মন হারাইয়া গেল।।

ঘরে যাইতে পথ মোর হৈল অফুরান।

অন্তরে বিদরে হিয়া কি জানি করে প্রাণ।।

চন্দন চান্দ্রের [৬] মাঝে মৃগমদ ধাক্কা [৭]।

তার মাঝে হিয়ার পদতলী রৈল বান্ধা।।

কাঁট পীত-বসন রসনা তাহে জড়া [৮]।

বিধি নিরমিল কদল-কলঙ্কের কোঁড়া [৯]।।

জাতি কদল শীল মোর সব বদ্বিষ গেল।

ভুবন ভরিয়া মোর ঘোষণা রহিল।।

কদলবতী সতী হইয়া দ্দ-কদলে দিলঁ দ্দখ।

জ্ঞানদাস কহে দড় [১০] করি থাক বুক।।

১ আলো— সন্মোর্ধন, গ্রাম্য এবং স্ত্রীসুলভ

২ মৃঞ্জি— আমি

৩ জানো না— জানিতাম না

৪ নিলে— নিল

৫ ছলিয়া— কৌশলী

৬ চন্দন চান্দ্রের— চন্দনের টিপের

৭ ধাক্কা— বিপ্রম

৮ জড়া— জড়ানো

৯ কোঁড়া— কঁড়ি

১০ দড়— দড়

56. Ākṣepānurāga—VP (M) p. 33

Alas! I did not know beforehand!  
Had I known it, I would not have gone to the *kadamba* tree!  
That clever one had stolen my heart.

My eyes were drowned in that ocean of beauty!  
My mind wandered in that forest of youth!  
The journey to my home seemed never-ending.  
My heart is broken, my life passion-tormented.

The dazzling mark of musk inside the spot of sandalwood paste  
has entrapped my heart forever.  
The *rasanā* [1] is encircling the golden robe  
Alas! That fate has ordained this budding dishonor.

All my sense of honor and pride in my caste is nought.  
Me seems, my calumny is spread all over the world.  
Though a high-born girl, I brought dishonor to my family!  
Jñānadāsa says "Have heart, all is not lost yet."

---

1. *Rasanā*--a waist band usually made of gold or silver.

Rādhā's feelings are expressed in a simple but effective manner in this poem.



57. Ākṣepānurāga—VP (M) p. 44

Ever since I had that fleeting glimpse of Kāna [1]  
I have been the target of Cupid.  
My heart has been pierced by millions of his arrows,  
I hardly know whether I am still alive or not!  
O my friend! From that moment I have been lamenting my misfortune!  
I envy the women who can look at Hari [2] without losing their senses,  
(For, they have the pleasure of seeing his beauteous self.)  
Sunayanī [3] holds that Kānu's complexion is as soothing as the rain-  
clouds;  
I find it, alas! as dazzling as the lightning.  
His embrace bathes other amorous women in a sea of joy;  
It scorches only poor me!  
Women in love want to sacrifice their life for love's sake,  
But I value this transitory life for the love of Kāna.

Govindadāsa says, "Śrīballava knows  
The value of this love."

---

1. Kāna--Abbreviated form of "Kānāi." Another name of Kṛṣṇa.

2. Hari--Kṛṣṇa.

3 Sunayanī--a woman who has beautiful eyes or keen eyesight. Used sarcastically in this context.

In this Rādhā laments her fate. Her love for Kṛṣṇa, while bringing bliss, has also brought tears and agony for her. Whereas for other women, Kṛṣṇa's company is enjoyable, for her it is not so simple.

## শ্রীরাধার আক্ষেপানুরাগ

সজনি গো [১] কেন গেলাম যমুনার জলে।  
 নন্দের দুলাল চাঁদ পাতিয়া রূপের ফাঁদ  
 ব্যাধ হিল কদম্বের তলে।।  
 দিয়ে হাস্য সুখা-চার অগ্নিহটা আঠা তার  
 অঁখি-পাখি তাহাতে পড়িল।  
 মনমুগী সেই কালে পড়িল রূপের জালে  
 শূন্য দেহ-পিঞ্জর রহিল।।  
 চিওশালে ধৈর্য্য হাতী বান্ধা ছিল দিবা রাত  
 ক্ষিপ্ত হৈল কটাক্ষ-অঙ্কুশে।  
 দম্ভের শিকল কাটি চারিদিকে গেল ছুটি  
 পলাইয়া গেল কোন দিশে।।  
 লজ্জাশীল হেমাগার গুরুগোঁড়ব সিংহদ্বার  
 ধরম কবার্ট ছিল তায়।  
 বংশীধ্বনি বজ্রঘাতে পড়ি গেল অকস্মাতে  
 সমভূমি করিল আমায়।।  
 কালিয় ত্রিভঙ্গ বাণে কুল মান কোন খানে  
 ডুবিল উঠিল ব্রজের বাস।  
 অবশেষে প্রাণ বাকী তাও পাছে যায় নাকি  
 ভণয়ে [২] জগদানন্দ দাস।।

১ গো— সম্বোধনে, স্ত্রী-সুদলভ

২ ভণয়ে— কহে

## 58. Śrīrādhār ākṣepānurāga — VP (M) p. 877

O my friend, why did I go to the waters of the Yamunā?  
 The darling moon of Nanda [1] had set his trap of beauty there,  
     Like a hunter, at the foot of the *kadamba* tree.  
 His smiles were the honeyed bait, his body's radiance the snare  
     On which alighted like birds my eyes. [2]  
 At that same time my heart fell like a doe into his beauty-trap,  
     And the cage of my body was empty.  
 The elephant of my patience, kept captive day and night in my mind's  
     corral,  
     Was maddened by his goading glances;  
 It burst the chains of pride and fled  
     I know not where.  
 My shame and proper conduct, a treasury barred by the lion-gate of  
     reverence for superiors,  
     And doored with *dharma* [3]  
 Suddenly collapsed, razed by his flute's thunder-clap,  
     And bore me to the ground.  
 By the arrow of his dark body bent in the *tribhaṅga* pose [4] my family  
     and honor are swept away;  
     My residence at Vraja is at an end.  
 At the last, my life alone remains; and that too is nearly gone,  
     Says Jagadānandadāsa.

---

1. Nanda was the foster father of Kṛṣṇa.

2. In hunting birds, bait was set on the ground beneath a tree; when the birds alighted, the trap was sprung and a net cast over them.

3. *dharma* here means "proper action," "righteousness."

4. The *tribhaṅga* pose is a dance posture, the one in which Kṛṣṇa is most frequently depicted when playing the flute, with body bent at the neck, the waist and the knee.

There is some question about the identity of Jagadānandadāsa, since there were many poets who used this signature. Sen (HBBL, p. 237) feels that the writer in question here lived in the middle of the 16th century and was a descendant of Narahari Sarkār of Śrīkhaṇḍa.

## আক্ষেপানুরাগ

কানড় কদুম জিনি [১]                      কালিয়া বরণ খানি  
 তিলেক [২] নয়নে যদি লাগে।  
 তেজিয়া সকল কাজ                      জাতি-কুল-শীল-লাজ  
 মরিবে কালিয়া-অনুরাগে।।  
 সেই, আমার বচন যদি রাখ [৩]।  
 ফিরিয়া নয়ন-কোণে                      না চাইহ [৪] তার পানে  
 কালিয়া বরণ যার দেখ।।  
 আরতি পিরীতি মনে                      করে যে কালিয়া সনে  
 কখন তাহার নহে ভাল।  
 কালিয়া-ভূষণ কালা                      মনেতে গাঁথিয়া মালা  
 জপিয়া জপিয়া প্রাণ গেল।।  
 নিশি দিশি অনুরখন                      প্রাণ করে উচাতন  
 বিরহ-অনলে জ্বলে তনু।  
 ছাড়িলে ছাড়ন নয়                      পরিণামে কিবা হয়  
 কি মোহিনী জানে কালা কানু।।  
 দারুণ মুরলী-স্বর                      না মানে আপন পর  
 মরম ভেদিয়া যার থাকে।  
 দ্বিজ চণ্ডীদাসে কয়                      তনু মন তার নয়  
 যোগিনী হইবে সেই পাকে [৫]।।

১ জিনি— জিনিয়া, জয় করিয়া  
 ২ তিলেক— মৃহদুর্গের জন্য  
 ৩ বচন যদি রাখ— কথা যদি শুন

৪ না চাইহ— দেখিও না  
 ৫ সেই পাকে— সেই বিপাকে

59. **Ākṣepānurāga**—VP (M) p. 47

If you once see that dark complexion,  
More beautiful than that of a blue lotus,  
You would leave all your duties, pride, honor, family  
And die for Kāliyā's love!

Friend! Listen to me!

Never look at a dark man twice.  
Whoever loves Kāliyā will come to grief.  
I have made a rosary of Kāliyā's beads  
And, am exhausted to death muttering his name.

Day and night, my restless heart  
And body burn in the flame of separation.  
Though uncertain of the outcome, I cannot forget.  
What spell has Kānu cast on me!

"If that fascinating flute breaks someone's heart  
She would lose all control over her body and mind,  
A veritable nun she would be for love!"  
So says Dvija Caṇḍidāsa.

---

Rādhā warns her friends not to fall in love with Kṛṣṇa or any other dark man, for that matter. Her bitter-sweet love is almost unbearable.

## আক্ষেপানুৱাগ

বিষম বাঁশীর কথা কহিলে না হয়।  
ডাক দিয়া কদুলবতী বাহির করয়।।  
কেশে ধরি লইয়া যায় শ্যামের নিকটে [১]।  
পিয়াসে [২] হরিণী যেন পড়য়ে [৩] সঙ্কটে।।  
সতী ভুলে নিজ পতি মদনীর ভুলে মন।  
শুনি পদলকিত হয় তরুলতাগণ [৪]।।  
কি হবে অবলা জাতি সহজে সরলা।  
কহে চণ্ডীদাস সব নাটের গুরু কালা।।

১ নিকটে— কাছে  
২ পিয়াসে— পিপাসায়, তৃষ্ণায়  
৩ পড়য়ে— পড়ে

৪ তরুলতাগণ— ইংরাজী অনুবাদ দ্রষ্টব্য।  
এখানে বহুবচনে ব্যক্তিবাচক 'গণ' ব্যবহার  
করা হইয়াছে।

60. Ākṣepānurāga—VP (Mukhopadhyaya) p. 57

How can I tell of his relentless [1] flute  
which calls chaste women from their homes  
and drags them by their hair to Śyāma, [2]  
as thirst and hunger lead the doe into the trap.  
Chaste wives forget their husbands, and sages their wisdom,  
and creepers [3] tremble, when they hear it--  
then what of women simple and naive?  
Caṇḍīdāsa says, "Kālā is the teacher of the dance."

- 
1. The term literally means "fierce, unbearable."
  2. The hair should not be touched; the image is therefore a very strong one, indicating on the one hand extreme agitation and on the other that this is being done against their will, without concern for social niceties.
  3. The term *tarulatāgaṇa* has much more in it than the translation indicates. It is a generic name for creepers which twine themselves around trees; it is also the name for a particularly beautiful one of the species. The symbolism of the creeper is obvious, but is made specific by the poet's use of the suffix *-gaṇa*, which is ordinarily applied only to people.

## আক্ষেপানুরাগ

মন মোর আর নাহি লাগে গৃহকাজে ।  
নিশিদিশি কঁদি তব্দ হাসি লোকলাজে ॥  
কালার লাগিয়া হাম হব বনবাসী ।  
কালো নিল জাতিকদুল প্রাণ নিল বাঁশী ॥  
হাঁরে [১] সখি, কি দারুণ বাঁশী ।  
যাচিয়া যোবন দিয়া হৈনন্দ শ্যামের দাসী ॥  
তরল বাঁশের বাঁশী নামে বেড়াজাল [২] ।  
সভার স্দুলভ বাঁশী রাখার হৈল কাল ॥  
অনুরে অসার বাঁশী বাহিরে সরল ।  
পিবই [৩] অধর স্দুখা উগরে গরল ॥  
যে ঝাড়ের তরল বাঁশী তার লাগি পাও [৪] ।  
ভালে মদলে উপাড়িয়া সাগরে ভাসাও ॥  
দ্বিজ চণ্ডীদাসে বলে বাঁশী কি করিবে ।  
সকলের মদলে কালো তারে না পারিবে ॥

১ হাঁরে— সন্মোধন

২ বেড়াজাল— মাছ ধরবার বড় জাল বিশেষ

৩ পিবই— পান করিয়া

৪ লাগি পাও— নাগাল পাই

61. **Ākṣepānurāga**—VP (M) p. 78

My mind is no more on my domestic duties.  
I weep all day, forcing a smile sometimes for fear of gossip.

I shall leave my home for Kālā. [1]  
My honor by Kālā and my life by his flute are taken.

Ah friend, how dangerous that flute is!  
I offered my youth and became his slave.

Though the flute is a mere piece of tender bamboo,  
It has the drawing power of a net.  
Insignificant it might be to others  
But it is the death of Rādhā.

It may look harmless but it is wicked.  
It drinks the honeyed breath and spits poison.  
If I ever find the grove where it grows,  
I would uproot it and cast it into the sea.

Dvija Caṇḍīdāsa says, "What will the flute do?  
Kālā is the root of all your sorrow,  
But you will never tame him."

---

1. Kālā--the black one; Kṛṣṇa.

Rādhā, in this poem, accuses the flute of Kṛṣṇa for her sorrow.

## আক্ষেপানন্দরাগ

কি মোহিনী জান বঁধু কি মোহিনী জান।  
অবলার প্রাণ নিতে নাহি তোমা [১] হেন।।  
ঘর কৈনন্দ [২] বাহির, বাহির কৈনন্দ ঘর।  
পর কৈনন্দ আপন, আপন কৈনন্দ পর।  
রাতি কৈনন্দ দিবস, দিবস কৈনন্দ রাতি।  
বন্ধিতে নারিন্দ [৩] বন্ধু তোমার পিরীতি।।  
কোন বিধি সিরজিল সোতের [৪] শেওলি [৫]।  
এমন ব্যথিত [৬] নাই ডাকি বন্ধু বলি।।  
বঁধু যদি তুমি মোরে নিদারুণ হও।  
মরিব তোমার আগে দাঁড়াইয়া রও।।  
বাশুদলী-আদেশে দ্বিজ চণ্ডীদাস কয়।  
পরের লাগিয়ে [৭] কি আপন পর হয়।।

১ তোমা— তোমার  
২ কৈনন্দ— করিলাম  
৩ নারিন্দ— পায়িলাম না  
৪ সোতের— স্রোতের

৫ শেওলি— শেওলা  
৬ ব্যথিত— সমব্যথী  
৭ লাগিয়ে— জন্য, লাগিয়া

62. **Ākṣepānurāga**—VP (M) p. 76

What a spell you have cast on me, my love!  
No one else could steal my heart away thus.  
The world and my little house are one to me.  
I have forgotten the difference between friends and foes.  
I am hardly aware of the days and nights passing  
—All for your love, still that is a mystery to me.  
Alas! I am a straw driven by a tide!  
O, for a friend who will have some sympathy for me!  
Love! If you forsake me, say it now.  
For I'll kill myself in front of you.  
Obeying Bāśulī, Dvija Caṇḍidāsa says,  
"Can a lover become indifferent  
To meet the demands of someone else?"

---

This poem tells succinctly of the depth and the peculiar nature of Rādhā's love. Nothing else in the world matters to her.



63. **Ākṣepānurāga**

I have built this house for happiness  
Only to lose it in fire;  
I thought of bathing in a sea of nectar  
But it turned to poison, alas!

O friend, what cruel star guides me!

The soothing moon scorches me like the sun,  
Mountains turn into abysmal seas,  
All treasures turn to dust when I touch them.

Even the rain cloud does not slake my thirst  
But [empty] thunder-claps answer my prayers!  
Jñānadāsa says, "Such is Kānu's love, deadlier than death itself."

---

This poem, because of some unconventional imagery, brings variety to Rādhā's lamentation. Because of the peculiar and somewhat repetitive construction of the Bengali poem, some liberty was taken in the translation.

## আক্ষেপানু রাগ

বঁধু কি আর বলিব তোরে।

অল্প বয়সে পিরীতি করিয়া

রহিতে না দিলি ঘরে।।

কামনা করিয়া সাগরে মরিব

সাধিব মনের সাধা [১]।

মরিয়া হইব শ্রীনন্দের নন্দন

তোমারে করিব রাখা।।

পিরীতি করিয়া ছাড়িয়া যাইব

রহিব কদম্বতলে।

ত্রিভঙ্গ হইয়া মুরলী বাজাব

যখন যাইবে জলে।।

মুরলী শুনিয়া মোহিত হইবা [২]

সহজ কদলের বাল্য।

চণ্ডীদাস কয় তখন জানিবে

পিরীতি কেমন জ্বালা।।

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১ সাধা— সাধ, ইচ্ছা

২ হইবা— হইবে

64. Ākṣepānurāga—VP (M) p. 75

Beloved, what more can I tell you?  
I have fallen in love at such a tender age!  
Your love did not let me stay at home.

I shall drown myself in the sea with this last wish--  
May I be the son of Śrīnanda in the next incarnation  
And you, my dear, may you be my Rādhā!

I would love you and then leave you behind.  
I would stand under the *kadamba* tree.  
I would stand, bent in the *tribhaṅga* and play on my flute,  
When you went to fetch water.

You, a simple maiden, would be bewitched.  
Caṇḍīdāsa says, "Only then you would know  
How cruel love's pain can be?"

---

Rādhā has suffered too much and here has hit upon a novel plan to have revenge. She will be Kṛṣṇa in the next incarnation and will evade all the heart-burns she suffered in this life. A very unusual poem in this group.

## প্রেম-বৈচিত্র্য

নাগর-সঙ্গে রঙ্গে যব বিলসই [১]  
 কুঞ্জে শ্দতলি [২] ভুজপাশে।  
 কান্দ কান্দ করি রোয়ই [৩] সন্দরী  
 দারুণ বিরহ-হুতাশে।।  
 এ সখি আরতি কহনে ন যাই [৪]।  
 হেম আঁচরে রহু ভরমিত [৫] যৈছন  
 খোজি ফিরত আন ঠাঞি [৬]।।  
 কাঁহা গেও [৭] সো মঝু রসিক স্দনাগর  
 মোহে তেজল কথি লাগি।  
 কাতর হোই মহীতলে লুঠই [৮]  
 বিরহ-বেদনে রহু জাগি।।  
 রাইক বিরহে কান্দ ভেল চমকিত  
 বয়ানে বাণী নাহি ফুর [৯]।  
 প্রিয় সহচরী লেই করে কর বান্ধই [১০]  
 গোবিন্দদাস রহু দুর।।

১ বিলসই— বিনাস করিয়া  
 ২ শ্দতলি— শ্দইল  
 ৩ রোয়ই— কাঁদে  
 ৪ কহনে ন যাই— বলা যায়না  
 ৫ ভরমিত— ভ্রান্ত

৬ ঠাঞি— স্থান  
 ৭ গেও— গেল  
 ৮ লুঠই— লুটাইল  
 ৯ বাণী নাহি ফুর— কথা ফুটিল না  
 ১০ বান্ধই— বাঁধিয়া

65. **Prema-Baicitrya** — VP (M) p. 74

When the amorous play was over,  
She slept in the arms of her beloved.  
Suddenly she cried "Kānu, Kānu"  
And wept as if in the pangs of separation.

O friend, her love defies all description.  
It seemed she was looking for the piece of gold  
Everywhere, while having it in her *añcala*.

"Where is my beautiful beloved?  
Why has he forsaken me?"  
Saying this she fell on the ground.  
The anguish prevented her from fainting.

Kānu was startled at Rādhā's woe.  
He was speechless in wonder.  
Arm in arm with the favourite *sakhi*,  
Govindadāsa was standing afar.

---

Spoken by one of the friends of Rādhā.

## মাথুর

ললিতার কথা শুননি                      হাসি হাসি বিনোদিনী  
কহিতে লাগিল ধনি রাই।  
তোমরা যে বল শ্যাম                      মধুপদুরে যাইবেন  
সে কথা ত কভু শুননি নাই।।  
হিয়ার মাঝারে মোর                      এ ঘর মন্দির গো  
রতন-পালঙ্ক বিছা [১] আছে।  
অনুরাগের তুলিকায়                      বিছানা হয়্যাছে [২] গো  
শ্যামচাঁদ ঘুমুয়া [৩] রয়েছে।।  
তোমরা যে বল শ্যাম                      মধুপদুরে যাইবেন  
কোন পথে বঁধু পলাইবে।  
এ বুক চিরিয়া যবে                      বাহির করিব গো  
তবে ত শ্যাম মধুপদুরে যাবে।।  
শুনিয়া রাইয়ের কথা                      ললিতা চম্পকলতা  
মনে মনে মানিল বিস্ময়।  
চণ্ডীদাসের মনে                      হরষ হইল গো  
ঘুচে গেল বিরহের ভয়।।

১ বিছা— বিছানো, পাতা

২ হয়্যাছে— হইয়াছে

৩ ঘুমুয়া— ঘুমাইয়া

66. **Māthura**— VP (M) p. 87

Hearing Lalitā's [1] message, beautiful Rāi smiled.  
"You tell me that Śyāma will go to Mathurā.  
This is the strangest thing that I have ever heard!

This my heart is the bed-chamber of Śyāma.  
A beautiful carved bed-stead is in there.  
My love for him is like a soft bed  
On which Śyāmacānda [2] sleeps.

How can you say, then, that Śyāma is leaving?  
How can he possibly escape unnoticed?  
Only then can Śyāma leave for Madhupura [3]  
When I let him out of my heart."

Hearing this, Lalitā and Campakalatā [4]  
Were overwhelmed with astonishment.  
Happiness reigned in Caṇḍidāsa's heart  
For the fear of separation is gone.

- 
1. Lalitā--a favourite friend of Rādhā.
  2. Śyāmacānda--the moon-Śyāma.
  3. Madhupura--Mathurā.
  4. Campakalatā--another friend of Rādhā.

The setting of the poem is that Kṛṣṇa is leaving Vṛndāvana. Rādhā's friends were anxious, but Rādhā's love is so deep that mere physical separation is insignificant to her.

## মাথুর

অব মথুরাপুর মাধব গেল।  
গোকদুল-মাণিক কো হরি নেল।।  
গোকদুলে উছলল [১] করুণাক রোল।  
নয়নজলে দেখ বহয়ে [২] হিল্লোল।।  
শূন [৩] ভেল মন্দির শূন ভেল নগরী।  
শূন ভেল দশ দিশ [৪] শূন ভেল সগরি [৫]।।  
কৈছনে যায়ব যমুনাতীর।  
কৈছে নেহারব কুঞ্জ-কুটীর।।  
সহচরী সঞ্চে যাঁহা কয়ল ফুল-খেরি [৬]।  
কৈছনে জীব তাহি [৭] নেহারি।।  
বিদ্যাপতি কহে কর অবধান।  
কৌতুকে ছাপি [৮] তঁহি রহু কান।।

১ উছলল— উছলিল  
২ বহয়ে— বহে  
৩ শূন— শূন্য  
৪ দিশ— দিক

৫ সগরি— সকলি  
৬ ফুল- খেরি— ফুল খেলা  
৭ তাহি— তাহাকে  
৮ ছাপি— লুকাইয়া

67. **Māthura**— VP (M) p. 89

Now Mādhava has gone to Mathurā.  
Who has stolen the jewel of Gokula? [1]

Gokula is drowned in bitter sorrow.  
Behold the swelling stream of tears.

Empty the temples, empty the city;  
Emptiness reigns in all directions.

How can I go to the banks of Yamunā?  
How can I look at the secluded arbor?

How can I live when I see the place  
Where he threw flowers at my friends?

Vidyāpati says, "Be well advised,  
He might be hiding there, in jest."

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1. Gokula--"Vrajapura"

## মাথুর

হরি গেও [১] মধুপদুর হাম কদলবালা।  
বিপথে পড়ল যৈছে মালতী-মালা।।  
কি কহসি কি পদুছসি শুন প্রিয় সজনী।  
কৈছনে বণ্ডব [২] ইহ দিন-রজনী।।  
নয়নক নিন্দ গেও বয়নক হাস।  
সদুখ গেও পিয়া-সঙ্গ দুখ হাম পাশ।।  
ভণয়ে বিদ্যাপতি শুন বরনারি।  
সদুজনক কদু-দিন দিবস দুই-চারি।।

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১ গেও— গেল  
২ বণ্ডব— কাটাইব

68. **Māthura**— VP (M) p. 90

Hari has gone to Mathurā and I am alone.  
Neglected like a castaway garland of *mālati* flowers!  
O my friend, leave your vain attempts to console me.

How am I going to spend my empty hours?

My eyes know no sleep, my smiles have vanished.  
My love has taken my happiness with him.  
Sorrow is my constant companion now.

Vidyāpati says, "Listen, lovely lady,  
The sorrow of the good is temporary."

## মাথুর

চির চন্দন উরে হার না দেলা [১] ।  
সো অব নদী-গিরি আঁতর [২] ভেলা ॥  
পিয়াক গরবে হাম কাহুক [৩] না গণলা ।  
সো পিয়া বিনা মোহে কে কি না কহলা ॥  
বড় দখু রহল মরমে ।  
পিয়া বিছুরল [৪] যদি কি আর জীবনে ॥  
পদুর জনমে বিহি লিখিল ভরমে ।  
পিয়াক দোখ [৫] নাহি যে ছিল করমে ॥  
আন অনুরাগে পিয়া আন দেশে গেলা ।  
পিয়া বিনে পাঁজর ঝাঁঝর ভেলা ॥  
ভণয়ে বিদ্যাপতি শুন বরনারী ।  
ধৈরজ ধরহ চিতে মিলব মুরারী ॥

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১ দেলা— দিই, দিলাম  
২ আঁতর— অন্তরালে, আড়ালে, ব্যবধানে  
৩ কাহুক— কাহাকেও

৪ বিছুরল— তুলিল  
৫ দোখ— দোষ

69. **Māthura**— VP (M) p. 90

[To embrace him closely], I never had on  
Clothes, paste of sandal-wood or my necklace.  
Now he has gone across the rivers and hills!

Proud of his love, I never cared for others.  
Without that love, everyone insults me.  
This sorrow will burn my heart forever.

If my beloved forgets me, what is left in my life?  
Fate has ordained it by some mistake in my previous life.  
My love is innocent. This is my fate!

Other interests have drawn my love to other lands.  
My heart is riddled with gaping wounds.

Vidyāpati says, "Listen, O lovely lady,  
Have patience, you will be united with Murārī." [1]

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1. Murārī—“foe of the demon Mura,” Kṛṣṇa.

## মাথুর

কতিহঁ [১] মদন তনু দহসি [২] হামারি।  
হাম নহঁ [৩] শঙ্কর হঁ বরনারী।।  
নহি জটা ইহ বেণী বিভঙ্গ [৪]।  
মালতীমাল শিরে নহ গঙ্গ [৫]।।  
মোতিমবন্ধ [৬] মৌলি [৭] নহ ইন্দু।  
ভালে নয়ন নহ সিন্দুর বিন্দু।।  
কণ্ঠে গরল নহ মৃগমদ সার।  
নহ ফণিরাজ উরে মণিহার।।  
নীল পটাস্বর নহ বাঘছাল।  
কৌলিক কমল ইহ না হয় কপাল [৮]।।  
বিদ্যাপতি কহ এহেন ছন্দ।  
অঙ্গে ভসম নহ মলয়জ পঙ্ক।।

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১ কতিহঁ — কেন  
২ দহসি — দক্ষ করিতেছ  
৩ নহঁ — নই  
৪ বেণীবিন্ধ — বিনানো বেণী

৫ গঙ্গ — গঙ্গা  
৬ মোতিমবন্ধ — মুক্তায় আবৃত  
৭ মৌলি — চুড়া  
৮ কপাল — নরকপাল, কঙ্কালের শির

70. **Māthura**— VP (L) p. 85

How long will you burn me, Madana? [1]  
A delicate girl I am, not mighty Śaṅkara. [2]

No matted lock this, but a neatly-done braid.  
Not Gaṅgā, [3] but a *mallikā*-garland [4] is on my head.

A pearl tiara this and not the crescent moon;  
Not an eye on my forehead but a vermilion-spot.

I have no poison on my neck but musk  
And a necklace on my breast, not the king of snakes.

A blue silk sari I have on, not a tiger-skin;  
A lotus in my hand, not a death-skull.

Vidyāpati says in this fluent meter  
"This is powdered sandalwood, not ashes on her body."

- 
1. Madana—Hindu god of love.
  2. Śaṅkara—Śiva.
  3. Gaṅgā—the river Ganges.
  4. *mallikā*—a kind of fragrant flower.

This poem alludes to Śiva's burning of Madana, or the god of love, to ashes. It is said that Madana assisted Pārvatī in her attempt to distract Śiva from his meditations. Śiva, in anger, burnt Madana to ashes. The poet describes the dresses of Rādhā and Śiva and by contrasting, tries to appease Madana. This thought-development, though ingenious, is not rare in Indian literature.

## মাথুর

মদ্যাব মাথার কেশ                      ধরিব যোগিনী-বেশ  
 যদি সেই পিয়া নাহি আইল।  
 এ হেন যৌবন                              পরশ-রতন  
 কাচের সমান তেল।।  
 গেরুয়া বসন                              অঙ্গেতে পরিব  
 শঙ্খের কুণ্ডল পরি।  
 যোগিনীর বেশে                          যাব সেই দেশে  
 যেখানে নিষ্ঠুর হরি।।  
 মথুরা নগরে                              প্রতি ঘরে ঘরে  
 খুঁজিব যোগিনী হঞা [১]।  
 যদি কারু ঘরে                              মিলে গুণনিধি  
 বান্ধব বসন দিয়া।।  
 আপন বন্ধুয়া                              আনিব বান্ধিয়া  
 কেবা রাখিবারে [২] পারে।  
 যদি রাখে কেউ                              তেজিব এ জীউ [৩]  
 নারী-বধ দিব তারে।।  
 পদন ভাবি মনে                              বান্ধিব কেমনে  
 সে শ্যাম-বন্ধুয়া হাতে।  
 বান্ধিয়া কেমনে                              ধরিব পরাণে [৪]  
 তাই ভাবিতেছি চিতে।।  
 জ্ঞানদাসে কয়                              বিনয় বচনে  
 শুন বিনোদিনী রাধা।  
 মথুরা নগরে                              যেতে মানা করি  
 দারুণ কুণ্ডলের বাধা।।

১ হঞা— হইয়া  
 ২ রাখিবারে— রাখিতে

৩ জীউ— জীবন  
 ৪ পরাণে— প্রাণে

71. **Māthura**— VP (L) p. 254

I'll shave my head and become a *yoginī* [1]  
If my love does not come back.  
My youth, a philosopher's stone, is not worth glass  
When he is not with me.

I'll wear the weeds of a nun and earrings of conch-shell  
I'll go like a nun to where cruel Hari is staying.

I'll look for him in every house in Mathurā.  
I'll tie his hands with my clothes if I ever find him.

Who can restrain me if I bring my love as my captive?  
If anyone does, she will be responsible for my death.

But I cannot tie his hands together.  
I am afraid that I cannot bear it.

Jñānadāsa says humbly, "Listen, O lovely Rādhā,  
Your family honor bars your way to Mathurā."

---

1. *yoginī*--Hindu nuns. They usually wear brick-red saris and have matted locks and conch-shell earrings.



72. **Māthura**— VP (Mukhopadhyaya) p. 447

When the still golden mountains no longer cast their shadows  
and the cooling moon rains fire  
and the sun no longer drives away the cold  
for what have I to live?  
O my friend, I do not understand.  
Kubera [1] does not fulfill my prayer for wealth;  
my life is burdened with sorrow.  
From birth to birth I have worshipped Hara and Gaurī, [2]  
Śiva prostrate under Śakti, [3]  
and eagerly have prayed to the cow which grants desires,  
but my wish was not fulfilled.  
In hope I bathed in a lotus-pond of nectar,  
and my life became endangered.  
In such ways does Bidhātā [4] show his anger,  
so Jñānadāsa thinks.

- 
1. The god of treasure and riches, guardian of the northern quarter of the compass.
  2. Śiva and Pārvatī.
  3. Icons of the Devī, the Goddess, show Śiva prone beneath her dancing feet; the meaning is that Śiva is helpless without his energising force (*śakti*), which is personalised as the Goddess.
  4. The god of fate.

Rādhā, longing for Kṛṣṇa who has gone away to Mathurā, is speaking. Many of the images have an enigmatic quality which seems more akin to Sahajiyā poetry than to the usual run of lyrics by members of the orthodox Vaiṣṇava school: see *VSM*.

## মাথুর

এ সখি হামারি দুখের নাহি ওর [১] ।

এ ভরা বাদর

মাহ ভাদর

শূন্য মন্দির মোর ॥

ঝম্পি [২] ঘন গর-

জন্তি সন্ততি [৩]

ভুবন ভরি বরিখন্ডিয়া [৪] ।

কান্ত পাহুন [৫]

কাম দারুণ

সঘনে খর শর হন্ডিয়া ॥

কদলিশ শত শত

পাত-মোদিত [৬]

ময়দুর নাচত মাতিয়া ।

মগ্ন দাদুরী

ডাকে ডাহুকী

ফাটি যাওত ছাতিয়া ॥

তিমির দিগ ভরি

ঘোর যামিনী

অধির [৭] বিজুরিক পাঁতিয়া [৮] ।

বিদ্যাপতি কহ

কৈছে গোঙায়বি

হরি বিনে দিন রাতিয়া ॥

১ ওর— সীমা  
২ ঝম্পি— ঝাঁপিয়া  
৩ সন্ততি— সতত  
৪ বরিখন্ডিয়া— বর্ষণ করিতেছে

৫ পাহুন— প্রবাসী  
৬ পাত-মোদিত— (বজ্র) পতনে আনন্দিত  
৭ অধির— অস্থির  
৮ পাঁতিয়া— পঙ্কতি, সমুদ্র

73. **Māthura**— VP (M) p. 91

O Friend! My sorrow knows no bound.  
The heavy rain of full *Bhādara* [1] is here  
And my chamber is empty!

Amidst incessant thunderclaps, the rain is falling,  
It seems that the whole world will be drowned;  
At a time like this my beloved is away  
And cruel Kāma is raining his arrows on me.

Gladdened by the thunders, the peacock is dancing.  
The frogs and the *ḍāhukī* [2] are in ecstasy  
Amidst all this joy only I am heart-broken.  
(My heart breaks when I listen to them.)

The night is deep, the clouds impenetrable,  
The flashes of lightning form an unbroken line.  
Vidyāpati says, "How will you spend such days and nights without Hari?"

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1. *Bhādara*--The fifth month of the Bengali calendar year.

2. *ḍāhukī*--a species of bird.

Rādhā's loneliness and sorrow are beautifully expressed in this poem.

## মাথুর

অঙ্কুর তপন- তাপে যদি জারব [১]  
 কি করব বারিদ মেহে [২] ।  
 এ নব যৌবন বিরহে গোঙায়ব  
 কি করব সো পিয়া-লেহে ।।  
 হরি হরি কো [৩] ইহ দৈব দুরাশা ।  
 সিন্ধু নিকটে যদি কণ্ঠ শুকায়ব  
 কো দুর করব পিয়াসা [৪] ।।  
 চন্দন তরু যব সৌরভ ছোড়ব  
 শশধর বরিখব আগি ।  
 চিন্তামণি যব নিজগুণ ছোড়ব  
 কি মোর করম অভাগি ।।  
 শ্রাবণ মাহ [৫] ঘন বিন্দু না বরিখব  
 সুরতরু ঝাঁঝকি [৬] ছন্দে [৭] ।  
 গিরিধর সেবি ঠাম নাই পাওব  
 বিদ্যাপতি রহু ধন্ধে [৮] ।।

১ জারব— জ্বালাইবে  
 ২ মেহে— মেঘে  
 ৩ কো— কি  
 ৪ পিয়াসা— পিপাসা

৫ মাহ— মাস  
 ৬ ঝাঁঝকি— বন্ধ্যার  
 ৭ ছন্দে— (এখানে) মত, ন্যায়  
 ৮ ধন্ধে— বিভ্রমে

74. **Māthura**— VP (M) p. 93

Of what use is the rain-cloud  
To seedlings scorched in the sun?  
What good is a lover  
To one whose youth is faded?

O God! God! What irony of fate is this!

It is as if surrounded by the sea  
One is dying of thirst!

The sandalwood is devoid of fragrance;  
The moon is soothing no more;  
*cintāmaṇi* [1] has lost its properties;  
Ah me! What a mishap has befallen!

The raincloud of July is devoid of rain;  
The *surataru* [2] has become sterile;  
Lo! One who loves Giridhara [3] is wandering but finds no refuge!  
What can be more unnatural? Vidyāpati is confused.

---

1. *cintāmaṇi*--the wish-fulfilling stone.

2. *surataru*--the wish-fulfilling tree

3. Giridhara--one who holds a mountain; Kṛṣṇa. An allusion to the time when Kṛṣṇa lifted the mountain in "Vraja" and thus saved the people and cattle from drowning in a terrible flood.

## মাথুর

পদন নাহি হেরব [১] সো [২] চান্দবয়ান [৩] ।  
দিনে দিনে ক্ষীণ তনু না রহে পরাণ ॥  
আর কত পিয়াগদুণ কহিব কান্দিয়া ।  
জীবন সংশয় হৈল পিয়া না দেখিয়া ॥  
উঠিতে বসিতে আর নাহিক শকতি ।  
জাগিয়া জাগিয়া কত পোহাইব রাতি ॥  
সো স্দুখসম্পদ মোর কোথাকারে গেল ।  
পরাণ পদুতলী মোর কে হরিয়া নিল ॥  
আর না যাইব সেই যমুনার জলে ।  
আর না হেরব শ্যাম কদম্বের তলে ॥  
নিলজ পরাণ মোর রহে কি লাগিয়া ।  
জ্ঞানদাস কহে মোর ফাটি যায় [৪] হিয়া ॥

১ হেরব— দেখিব  
২ সো— সে, সেই

৩ চান্দবয়ান  
বয়ান— বয়ন, বদন, মদুখ  
৪ ফাতি-যায়— ফাটিয়া যায়

75. **Māthura**— VP (Mukhopadhyaya) p. 446

I shall not see again his moon-like face;  
day by day my body wastes away, and I cannot live much longer.  
How much more shall I recount the qualities of my beloved, weeping;  
my life has been destroyed, not seeing him.  
I can neither stand nor sit,  
but waking suffer through the night.  
Where has he gone, that treasure of my happiness?  
Who has stolen him, that treasure of my heart? [1]  
I shall go no more to the waters of the Yamunā; [2]  
I shall not again see Śyāma beneath the *kadamba* tree.  
Jñānadāsa says, “My heart has burst.”

---

1. The literal translation is "doll of my heart"- *parāṇa-putalī*.

2. The river flowing through Vṛndāvana, beside which Rādhā and Kṛṣṇa used to meet.  
The waters of the river are dark and constantly remind Rādhā of her dark lover  
Kṛṣṇa.

The situation of the poem is that Kṛṣṇa has left Vṛndāvana for Mathurā, leaving Rādhā and the Gopīs grieving. Rādhā speaks.

Jñānadāsa was born about 1530 A.D. in the village of Kāndra near Burdwan; he was a follower of Nityānanda and later of Nityānanda's wife Jāhnavī-devī, and the writer of many exceptional lyrics on the Caitanya-*līlā* as well as the *līlā* of Rādhā and Kṛṣṇa, as here.

## মাথুর

মরিব মরিব সখি নিশ্চয় মরিব ।  
 কান্দ হেন গদুণনিধি কারে দিয়ে যাব ॥  
 তোমরা যতেক সখি থেকে মঝু সঙ্গে ।  
 মরণকালে কৃষ্ণনাম লিখো মঝু অঙ্গে ॥  
 ললিতা প্রাণের সহি মন্ত্র দিয়ে কাণে [১] ।  
 মরা দেহ পড়ে যেন কৃষ্ণনাম শব্দে ॥  
 না পোড়াইও রাধা-অঙ্গ না ভাসাইও জলে ।  
 মরিলে তুলিয়া রেখো তমালেরি ডালে ॥  
 সই ত তমাল-তরু কৃষ্ণবর্ণ হয় ।  
 অবিরত তনু মোর তাহে জনু রয় ॥  
 কবহঁ [২] সো পিয়া আসে বৃন্দাবনে ।  
 পরাণ পায়ব [৩] হাম পিয়া-দরশনে ॥  
 পদু যদি চাঁদ-মুখ দেখনে না পাব ।  
 বিরহ-আনল মাহ তনু তেয়াগিব ॥  
 ভণয়ে বিদ্যাপতি শব্দ বরনারি ।  
 ঠৈরয ধরহ চিতে মিলব মুরারি ॥

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১ মন্ত্র দিয়ে কাণে— কানের নিকট মন্ত্র উচ্চারণ করিও

২ কবহঁ— কখনও

৩ পায়ব— পাইব

## 76. Māthura— VP (L) p. 86

I shall die, O my friend, I shall die indeed;  
 To whom shall I bequeath Kānu, my *guṇa-nidhi* .  
 O my dear friends, remain by my side.  
 Write Kṛṣṇa's name on my limbs when I die.

Lalitā, O bosom-friend, chant his name in my ears,  
 So that I may die hearing Kṛṣṇa's name.  
 Nor burn nor cast Rādhā's body in the waters,  
 But hang it high on a bough of the *tamāla*. [1]

For the *tamāla* tree is dark like Kṛṣṇa;  
 There let my body be forever.  
 If my love ever returns to Vṛndāvana,  
 I shall revive at the sight of my beloved.

If I do not see his moon-face again,  
 I shall burn myself in the fire of separation.  
 Vidyāpati says, "Listen, O beautiful damsel,  
 Have patience, you will be united with Murārī."

---

1. *tamāla*--a kind of tall tree.

Rādhā is at the nadir of despair. She has waited as long as she could. Now she feels that she is going to die. These are the dying requests. She asks her friends not to burn her body as is customarily done, because she hopes that a sight of her beloved will bring her life back.

## মাথুর

যাঁহা পহঁদু অরুণ-চরণে চলি যাত।  
 তাঁহা তাঁহা ধরনী হইয়ে মঝু গাত [১] ॥  
 যো দরপণে পহঁদু নিজ মধুখ চাহ।  
 মঝু অঙ্গ জ্যোতি হই তখি [২] মাহ [৩] ॥  
 এ সখি বিরহ মরণ নিরদন্দ [৪] ।  
 ঐছনে মিলই যব গোকুল-চন্দ ॥  
 যো সরোবরে পহঁদু নিতি নিতি নাহ [৫] ।  
 মঝু অঙ্গ সলিল হোই তখি মাহ ॥  
 যো বীজনে পহঁদু বীজই গাত।  
 মঝু অঙ্গ তাহি হোই মধু বাত ॥  
 যাঁহা পহঁদু ভরমই [৬] জলধর-শ্যাম।  
 মঝু অঙ্গ গগন হোই তছু ঠাম ॥  
 গোবিন্দদাস কহ কাণ্ডন-গোরি।  
 সো মরকত-তনু তোহে [৭] কিয়ে [৮] ছোড়ি ॥

১ গাত— গাত্র, দেহ  
 ২ তখি— তাহাতে, তাহার  
 ৩ মাহ— মাঝে  
 ৪ নিরদন্দ— নির্বিবাদ

৫ নাহ— স্নান করে  
 ৬ ভরমই— ভ্রমণ করে  
 ৭ তোহে— তোমাকে  
 ৮ কিয়ে— কি

77. **Māthura**— VP (M) p. 96

Let the earth in my body be mixed in the soil  
Where beloved's beautiful feet tread.  
Let the fire in my body bring brightness  
To the mirror which reflects my beloved's face.

My friend, I think death will end this separation.  
Surely, I shall be united to the moon of Gokula thus.

May the water in my body swell the pool  
Where my beloved bathes every day.  
May the air in my body be mingled with the breeze  
That soothes my beloved's tired limbs.

Oh, let me be the sky in which  
the cloud-dark Śyāma will travel forever.  
Govindadāsa says, "O Golden One,  
That sapphire-complexioned one will not let you die."

## মাথুর

কহিও কানদুরে সই কহিও কানদুরে।  
 একবার পিয়া যেন আইসে [১] ব্রজপদুরে।।  
 রোপিন্দু মল্লিকা নিজ করে।  
 গাঁথিয়া ফুলের মালা পরাইও তারে।।  
 নিকদুঞ্জে রাখিন্দু এই মোর হিয়ার হার।  
 পিয়া যেন গলায় পরয়ে এক বার।।  
 এই তরুশাখায় রহিল শারিশদুকে।  
 এই দশা পিয়া যেন শদুনে ইহার মদুখে।।  
 এই বনে রহিল মোর রঞ্জিণী হরিণী।  
 পিয়া যেন ইহারে পদুছয়ে সব বাণী।।  
 শ্রীদাম সদুবল আদি যত তার সখা।  
 ইহা সবার সনে তার পদুন হবে দেখা।।  
 দদুখিনী আছয়ে [২] তার মাতা যশোমতী।  
 আসিতে যাইতে তার নাহিক শকতি।।  
 তারে আসি যেন পিয়া দেয় দরশন।  
 কহিও বন্ধুরে এই সব নিবেদন।।  
 শদুনিয়া আকদুল দদুতী চলু [৩] মধুপদুর।  
 কি কহব শেখর বচন নাহি ফদুর।।

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১ আইসে— আসে

২ আছয়ে— আছে

৩ চলু— চলিল

78. Māthura— VP (M) p. 95

My dear friend, please ask my beloved Kānu  
to come once to this Vrajapura.  
Here have I planted a *mallikā* tree;  
Weave a garland for him when he comes back.

Here in this grove I leave my necklace;  
Ask my love to put it round his neck once.  
On the branch of this tree are my pet *śuka śāri*; [1]  
From them he would learn my plight.

In these woods I leave my deer Raṅgiṇī;  
My beloved would ask of me from her.  
Śrīdāma, Sudāma and all the other friends  
Would perchance see him again, here.

Please ask him to visit his mother,  
Sad Yaśomatī, paralysed with grief.

Hearing this the agitated *dūtī* [2] started for Mathurā  
What more will the dumbfounded Śekhara say?

---

1. *śuka śāri*--species of bird. Śuka, the parrot, is the male bird and śāri, a mynah, is the female. They tell tales.

2. *dūtī*--female messenger.

The poet, Śekhara or Rāi Śekhara, belongs to the post-Caitanya period. He has written a large number of *padas* on the Rādhā Kṛṣṇa *līlā*.

## মাথুর

মাথব, দুবরী [১] পেখলদু তাই [২] ।  
 চৌদশী চাঁদ                      জন্দ অন্দখন খীয়ত [৩]  
 ঐছন জীবয়ে [৪] রাই ॥  
 নিয়ড়ে সখীগণ                      বচন যো পদুছত  
 উতর [৫] না দেয়ই রাধা ।  
 হা হরি হা হরি                      করতহি অন্দখন  
 তুয়া মদুখ হেরইতে সাধা [৬] ॥  
 সরসহি মলয়জ -                      পঞ্চহি পঞ্চজ  
 পরশে মানয়ে জন্দ আগি ।  
 কবহে ধরণী                      শয়নে তন্দ চমকিত  
 হৃদি-মাহা [৭] মনমথ জাগি ॥  
 মন্দ [৮] মলয়ানিল                      বিষ সম মানই  
 মদুরছই পিককদল-রাবে ।  
 মালতী-মাল                      পরশে তন্দ কম্পিত  
 ভদুপতি ইহ কহ ভাবে ॥

১ দুবরী— দুর্বল  
 ২ তাই— তাহাকে (রাধাকে)  
 ৩ খীয়ত— ক্ষয় হয়  
 ৪ জীবয়ে— বাঁচিয়া আছে

৫ উতর— উত্তর  
 ৬ সাধা— বাসনা  
 ৭ হৃদিমাহা— হৃদয়ের মধ্যে  
 ৮ মন্দ— মৃদু

79. **Māthura**— VP (M) p. 98

Mādhava, Rāi is sick.  
She is pining away like the moon.  
She does not answer the questions of her friends.  
Her only desire is to see your face.  
She utters your name and weeps.

The soothing touch of sandalwood paste and lotuses  
is burning like a tongue of flame to her!  
Her delicate body lies on the hard floor.  
Love keeps an eternal vigil in her heart.

The southern breeze is like poison to her!  
She faints at the sweet song of the cuckoos!  
She trembles even to touch a garland of *mālatī*.

Thus Bhūpati describes the symptoms.

---

The messenger finds Kṛṣṇa in Mathurā and describes Rādhā's plight to him in this poem.  
The description of the separated heroine is very much conventional.

Bhūpati is a post-Caitanya Vaiṣṇava poet. His full name is Bhūpatinātha.

## ভাব-সন্মিলন

পিয়া যব আওব এ মঝু গেহে [১] ।  
মঞ্জল যতহুঁ করব নিজ দেহে ॥  
বেদি করব হাম আপন অঙ্গমে [২] ।  
ঝাঞ্জু [৩] করব তাহে চিকুৰ বিছানে [৪] ॥  
আলিপনা দেওব মোতিম-হার ।  
মঞ্জল-কলস করব কুচভার ॥  
কদনী-রোপব [৫] হাম গুরুয়া নিতম্ব ।  
আম্ন-পল্লব তাহে কিঙ্কণী স্ৰবম্প [৬] ॥  
দিশি দিশি আনব কামিনী-ঠাট ।  
চৌদিকে পসারব চাঁদক হাট ॥  
বিদ্যাপতি কহ পদুরব আশ ।  
দুই-এক পলকে মিলব তুয়া পাশ ॥

১ গেহে— গৃহে  
২ অঙ্গমে— অঙ্গে  
৩ ঝাঞ্জু— ঝাড়ুন

৪ বিছানে— বিছাইয়া  
৫ রোপব— রোপণ করিব  
৬ স্ৰবম্প— আন্দোলিত

80. **Bhāva-sammilana**— VP (M) p. 101

When my love would return to this house,  
My body would be the temple of sacred rites.

I shall make my body an altar;  
My hair will be the cleaning mop.

My pearl necklace will be the *ālīpanā*. [1]  
My rounded breasts will be the ritual jars.

My heavy hips will be the banana tree  
And my swaying anklets the mango sprouts.

Artfully I shall decorate myself,  
With the beauty of a million women and a thousand moons.

Vidyāpati says, "Your desire would be fulfilled.  
He would come back to you in a short time."

---

1. *Ālipanā*--figures or designs made on the floor or walls with rice paste.

This poem describes Rādhā's fond dreams of her reunion with Kṛṣṇa. The ceremony of welcoming Kṛṣṇa back is equated with traditional rites of worship. In religious festivals one would expect *ālīpanā*, ritual jars with mango sprouts, and banana trees. Probably these are carry-overs from ancient fertility rites.

## ভাব-সম্মিলন

বহুদিন পরে বঁধুয়া এলে।  
দেখা না হইত পরাণ গেলে।।  
এতেক সহিল অবলা বলে।  
ফাটিয়া যাইত পাষাণ হলে।।  
দুখিনীর দিন দুখেতে গেল।  
মধুরা নগরে ছিলে ত ভাল।।  
এ সব দুখ কিছু না গনি।  
তোমার কুশলে কুশল মানি।।  
সব দুখ আজি গেল হে দুরে।  
হারান রতন পাইলাম কোরে [১]।।  
(এখন) কোকিল আসিয়া করুক গান।  
ভ্রমরা ধরুক তাহার তান।।  
মলয়-পবন বহুক মন্দ।  
গগনে উদয় হউক চন্দ।।  
বাসুদেবী-আদেশে কহে চণ্ডীদাসে।  
দুখ দুরে গেল সুখ-বিলাসে।।

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১ কোরে— কোলে

81. **Bhāva-sammilana**— VP (M) p. 101

After many a day, Love, you are back.  
I would not have seen you again had I died.  
Only a woman's heart can bear the pain.  
Had it been a rock, it would have been cleft!

My days have been spent in unrelieved sorrow.  
But I hope, you had been happy in Mathurā.  
In sooth, I do not mind the suffering  
For my happiness lies in yours.

All my sorrow has vanished now.  
I have my lost treasure back.  
Now let the cuckoo sing sweetly  
And may the honeybees hum.  
The southern breeze may sigh its softest  
And may the moon shine brightly in the sky.

Caṇḍīdāsa, ever obedient to Bāśulī, [1] says  
"Sorrow has given place to happiness."

---

1. Bāśulī--a name of the goddess Durgā.

This poem expresses the mixed emotions that Rādhā felt when she saw Kṛṣṇa again. Her pique for being neglected for a long time and her deep love have given this poem a different tone from the rest.

## ভাব-সম্মিলন

আজ্ঞা রজনী হাম                      ভাগে [১] পোহায়লঁ  
পেখলঁ পিয়া-মুখ-চন্দা।  
জীবন-যৌবন                      সফল করি মানলঁ  
দশ দিশ ভেল নিরদন্দা [২] ॥  
আজ্ঞা মৰু গেহ                      গেহ করি মানলঁ  
আজ্ঞা মৰু দেহ ভেল দেহা।  
আজ্ঞা বিহি মেহে                      অনকুল হোয়ল [৩]  
টুটল সব সন্দেহা ॥  
সোই কোকিল অব                      লাখ লাখ ডাকউ [৪]  
লাখ উদয় করু চন্দা।  
পাঁচবাণ অব                      লাখবাণ হোউ  
মলয় পবন বহু মন্দা ॥  
অব মৰু যব                      পিয়া সঙ্গ হোয়ত  
তবহঁ মানব নিজ দেহা।  
বিদ্যাপতি কহ                      অলপ ভাগি নহ  
ধনি ধনি [৫] তুয়া নব লেহা ॥

১ ভাগে— ভাগ্য  
২ নিরদন্দা— নির্বন্দ, শান্তি পূর্ণ  
৩ হোয়ল— হইল

৪ ডাকউ— ডাকুক  
৫ ধনি— ধন্য

82. **Bhāva-sammilana**— VP (M) p. 102

Last night I spent in utter bliss:  
I saw the moon-face of my beloved:  
Me seemed my life and youth bore fruit:  
All the ten directions were full of joy!

Today my house seems a veritable home,  
And this my body a body indeed!  
God has been kind to me at last.  
All my doubts are dissolved!

Now let the cuckoo sing a million times!  
May a million moons arise.  
May the arrows-five [1] of Cupid be multiplied  
And may the southern breeze sigh softly!

So long as I remain united with my beloved,  
I would deem my body valuable.  
Vidyāpati says, "Not insignificant is your luck;  
Blessed may your renewed love be!"

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1. Arrows-five--the god of love is supposed to have five arrows.

This poem, though conventional, has a note of passion and sincerity which gives it a peculiar beauty. One can feel Rādhā's joy, which is completely human.

## ভাব-সম্মিলন

কি কহব রে সখি আনন্দ ওর।  
চিরদিনে মাধব মন্দিরে মোর।।  
পাপ সদ্ধাকর যত দুখ দেল [১]।  
পিয়া-মুখ-দরশনে তত দুখ ভেল।।  
অঁচর ভরিয়া যদি মহানিধি পাই।  
তব হাম পিয়া দূর দেশে না পাঠাই।।  
শীতের ওড়নী পিয়া গীরিষির [২] বা [৩]।  
বরিষার ছত্র পিয়া দরিয়ার না [৪]।।  
ভণয়ে বিদ্যাপতি শুন বরনারি।  
সুজনক দুখ দিবস দুই-চারি।।

১ দেল— দিল  
২ গীরিষির— গ্রীষ্মের

৩ বা— বাতাস  
৪ না— নৌকা

83. **Bhāva-sammilana**— VP (M) p. 103

My friend! My happiness is inexpressible.  
Mādhava has come back after a long time.

All the pain that the moon caused me has vanished,  
The sight of my beloved's face has brought me happiness.

Even if I get the rarest gems in my *añcala*  
I would not let my Love go anywhere else.

Like a shawl is he in winter;  
    As welcome as a cool breeze in summer;  
Like an umbrella is he in the rainy season,  
    He is like a boat on a river.

"Listen, my Lady, " says Vidyapati,  
"The unhappiness of the good is short-lived."

## নিবেদন

মাধব, বহুত [১] মিনতি করি তোয় [২] ।  
 দেই তুলসী তিল দেহ সমর্পলঁ  
 দয়া জন ছোড়াবি মোয় ॥  
 গণহিতে দোষ গুণ-লেশ [৩] ন পাওবি  
 যব তুহঁ করবি বিচার ।  
 তুহঁ [৪] জগন্নাথ জগতে কহায়সি [৫]  
 জগ [৬] বাহির নহ মঙ্কি [৭] ছার ॥  
 কিয়ে মানুষ পশু পাখী কিয়ে জনমিয়ে [৮]  
 অথবা কীট পতঙ্গ ।  
 করম-বিপাকে গতাগতি [৯] পুন পুন  
 মতি রহু তুয়া পরসঙ্গ [১০] ॥  
 ভণয়ে বিদ্যাপতি অতিশয় কাতর  
 তরহিতে [১১] ইহ ভবসঙ্ক ।  
 তুয়া পদপল্লব করি অবলম্বন  
 তিল এক দেহ দীনবন্ধ ॥

১ বহুত— প্রচুর  
 ২ তোয়— তোমাকে  
 ৩ গুণলেশ— গুণের চিহ্ন মাত্র  
 ৪ তুহঁ— তুমি  
 ৫ কহায়সি— প্রচার করিয়াছ  
 ৬ জগ— জগত

৭ মঙ্কি আমি  
 ৮ জনমিয়ে— জন্মায়  
 ৯ গতাগতি— আসা যাওয়া  
 ১০ পরসঙ্গ— প্রসঙ্গ  
 ১১ তরহিতে— পার হইতে

84. Nivedana— VP (M) p. 104

Mādhava, I humbly beg of Thee,  
For pity's sake, do not forsake me!  
I am offering myself with *tila* [1] and *tulasī* [2].

While judging, Thou wilt note my misdeeds  
There would not be a single virtue in me.  
But Thou art the Lord of the Universe  
And I am, fortunately, not outside it.

Man, animal, bird or insect  
Whatever form of life I might take on  
In every phase of the cycle of reincarnation,  
Let me be devoted to Thee.

Vidyāpati is extremely anxious  
To cross the ocean of life.  
May Thou let him take refuge in Thy feet,  
O Thou, Friend of the helpless.

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1. *tila*--sesame.

2. *tulasī*--basil.

Both these are held sacred by the Hindus. Anything offered with these is offered for good and it cannot be claimed back.

The poet is offering himself to God and trusts on His mercy for the salvation of his (the poet's) soul.

## নিবেদন

তাতল [১] সৈকত                      বারিবিন্দু সম  
 স্দত-মিত-রমণী-সমাজে [২] ॥  
 তোহে বিসরি [৩] সন                      তাহে সমর্পিলঁদু  
 অব মঝু হব কোন কাজে ॥  
 মাধব, হাম পরিণাম নিরাশা।  
 তুহঁ জগ-তারণ                      দীন-দয়াময়  
 অতয়ে [৪] তোহারি বিশোয়াসা [৫] ॥  
 আধ জনম হাম                      নিন্দে [৬] গোঙায়লঁদু  
 জরা শিশু [৭] কতদিন গেলা।  
 নিধুবনে [৮] রমণী                      রসরঙ্গে মাতলঁদু  
 তোহে ভজব কোন বেলা ॥  
 কত চতুরানন [৯]                      মরি মরি যাওত  
 ন তুয়া আদি অবসানা।  
 তোহে জনমি পুন                      তোহে সমাওত [১০]  
 সাগর লহরী সমানা ॥  
 ভণয়ে বিদ্যাপতি                      শেষ শমন-ভয়  
 তুয়া বিন্দু গতি নাহি আরা।  
 আদি-অনাদিক                      নাথ কহায়সি  
 অব তারণ-ভার তোহারা ॥

১ তাতল— তপ্ত

২ স্দত-মিত-রমণী-সমাজে— পদত্র, বন্ধু, এবং স্ত্রী

৩ বিসরি— ভুলিয়া

৪ অতয়ে— অতএব

৫ বিশোয়াসা— বিশ্বাস, ভরসা

৬ নিন্দে— ঘরুমে

৭ জরা শিশু— বার্কক্য এবং শৈশব

৮ নিধুবনে— যৌবনে

৯ চতুরানন— রম্মা

১০ সমাওত— প্রবেশ করে, লীন হয়

85. **Nivedana** — VP (M) p. 105

Children, friends and wife are  
Like raindrops on a blistering desert.  
Forgetting Thee, I engrossed myself with them.  
Now, what good will come of it?

Mādhava, I despair of the outcome!  
But Thou art all-merciful, the Saviour of the poor;

Therefore I rely on Thy mercy.

Half of my life I have wasted sleeping;  
Childhood and old age are pure waste;  
In my youth I joined in amorous play with women

When could I worship Thee?

Thousands of Brahmās [1] have seen their end.  
But Thou art the eternal, the infinite!  
Like waves in the ocean  
The creation begins and ends in Thee!

Vidyāpati says, "Thou art the only refuge  
Against Death, the inevitable end.  
Thou art the Lord of the Finite and the Infinite!  
Thou art the Saviour of my soul!"

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1. Brahmā--originated from Viṣṇu; every Brahmā lives for eons.

The poem is religious in tone. The poet thinks of death, afterlife and God's mercy. Note the logical development of the theme.