

श्रीकृष्णाह्निककौमुदी  
Kṛṣṇāhnika-kaumudī  
Moonlight of the Daily Play of Kṛṣṇa  
Version 0.1

श्रीकविकर्णपूरविरचिता  
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# Introduction

The poem translated here is the work of Kavi Karṇapūra,<sup>1</sup> one of the great Vaiṣṇava poets in Sanskrit belonging to the first generation of the followers of the 16th Century Hindu saint, mystic, and reformer, Śrī Caitanya. He was the youngest son of Śivānanda Sena, one of Caitanya's close followers. According to Kṛṣṇadāsa Kavirāja's hagiography of Caitanya, the *Caitanya-caritāmṛta* (C.c., Antya, 16.68-69), at Śrī Caitanya's request Kavi Karṇapūra composed the following Sanskrit verse in praise of Kṛṣṇa when he was a young, uneducated boy seven years of age:

śravasoḥ kuvalayamakṣnor  
añjanamuraso mahendramaṇidāma  
vṛndāvanaramaṇināṃ  
maṇḍanamakhilaṃ harirjayati (*Āryāśataka*, 1)

Victory to Hari who is the complete ornamentation of the lovely women of Vṛndāvana, the lily of their ears, mascara of their eyes, the sapphire necklace on their breasts.

In another place Kṛṣṇadāsa Kavirāja (C.c, Antya, 12.49) mentions an incident, apparently when Karṇapūra was an enfant or small boy, in which Caitanya placed his toe in his mouth. The two stories are connected and Karṇapūra is regarded in the Caitanya tradition as the poet whose "power of poetic speech was bestowed by the foot of Śrī Caitanya."

Karṇapūra is thought by some to have been born in 1524 CE, about nine years before the disappearance of Śrī Caitanya. Karṇapūra's earliest work was an extended poem on the life of Śrī Caitanya called "The Ambrosial Career of Caitanya" (*Caitanya-caritāmṛta-mahākāvya*) . This was

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<sup>1</sup>The poet went by many names: Paramānanda Dāsa, Paramānanda Sena, and Kavikarṇapūra and was jokingly called Purī dāsa by Caitanya himself. In this work, he refers to himself both as Paramānanda Dāsa and Kavi Karṇapūra.

written when he was 16 years old according Biman Bihari Majumdar<sup>2</sup> and is dated 1542 at the end of the work itself, which would make his birth date 1526. Whatever the truth, he was apparently a talented poet from an early age and was thoroughly steeped in the tradition of classical Sanskrit poetics and dramaturgy as well as the culture of devotion to Śrī Caitanya. His most famous work is a play on the life of Caitanya called the "The Rise of the Moon of Caitanya" (*Caitanya-candrodaya-nāṭaka*). This play, written in 1571, focuses in greater detail on the later life of Caitanya than his earlier poem on the same subject and is a more mature reflection on the meaning of the life and teaching of Śrī Caitanya. His other works include: *Alaṅkāra-kaustubha* (on Sanskrit literary criticism), *Ānanda-vṛndāvana-campū* (on Kṛṣṇa's life in Vṛndāvana), *Āryaśataka* (one hundred hymns in praise of Kṛṣṇa), *Gaura-gaṇoddeśa-dīpikā* (on the dual identities of the associates of Caitanya in Caitanya's sport and in Kṛṣṇa's sport), and this work, the "Moonlight of the Daily Play of Kṛṣṇa" (*Kṛṣṇāhnika-kaumudī*).

The date of the *Moonlight* is not known. It may be the earliest of the works of the genre called "remembering the sports of Rādhā and Kṛṣṇa" (*līlā-smaraṇa*), however. Remembering is the third among the nine types of *bhakti*, or devotional cultivation, recommended in the *Bhāgavata Purāṇa* (BP, 7.5.23) for the development of the highest goal of the Caitanya tradition, divine love or *preman*.<sup>3</sup> According to the great Vaiṣṇava scholar, Haridāsa Dāsa, in the introduction to his edition of the text: "*smaraṇa* is the recollection of a desired object in an uninterrupted flow like the flow of a stream of oil. The Gosvāmin of Vṛndāvana undertook a life-long effort for the purpose of developing this practice of *smaraṇa* and spreading in the world the substance of their own experiences. Following the injunction of the *Padma Purāṇa*: *smartavyaḥ satataṁ viṣṇuḥ*, "Viṣṇu is always to be remembered," and Rūpa's Gosvāmin's own recommendation: *kṛṣṇaṁ smaran ...*, "remembering Kṛṣṇa ..." (B.r.s, 1.2.294), they established the practice of recollecting the sports of the eight periods and wrote books suitable for that practice so that not even one moment of the day or night might be wasted. What distinguishes this particular text is that there are enough instances of difference between it and the works based upon the *Smaraṇa-maṅgala-stotra* of Rūpa Gosvāmin, that it may have been writ-

<sup>2</sup>Śrī Caitanyacariter Upādāna, p. 97

<sup>3</sup>The other eight are hearing about, glorifying, serving the feet of, worshipping the image of, praising, considering oneself the servant of, practicing friendship towards, and offering oneself to Viṣṇu.

ten before Rūpa's treatment of the sports and thus in ignorance of it."<sup>4</sup> If this reasoning is sound, the *Moonlight* was written before the *Smaraṇa-maṅgala-stotra*.

There is some doubt as to whether Rūpa Gosvāmin, the great poet and theologian of the Caitanya tradition, was actually the author of the *Smaraṇa-maṅgala-stotra*. Rādhākṛṣṇa Dās Gosvāmin, the author of a commentary on the *stotra*, claims that Kṛṣṇadāsa Kavirāja (16th century CE), the author of the *Govinda-līlāmṛta* in which the *stotra* is embedded, was its author. He wrote it under the guidance of Rūpa, however, when Rūpa was close to death.<sup>5</sup> Rūpa is thought to have died slightly before or after 1560 CE<sup>6</sup> and at least one scholar argues that Kṛṣṇadāsa Kavirāja wrote or began writing his *Govinda-līlāmṛta* in 1560.<sup>7</sup> Kavi Karṇapūra's *Moonlight* was probably written before 1560, therefore.

Kavi Karṇapūra's poem is relatively short compared to the other works in this genre. It contains only 704 Sanskrit stanzas which makes it about twice as long as the *Bhagavad-gītā*.<sup>8</sup> The longest work in this genre is the *Bhāvanā-sāra-saṅgraha* of Siddha Kṛṣṇa Dāsa Bābā (18th century) which contains 3091 stanzas. The *Sāra-saṅgraha*, however, is a compilation of stanzas from thirty-four other works including Karṇapūra's. The largest work in this genre composed by a single author is undoubtedly the *Govinda-līlāmṛta* of Kṛṣṇadāsa Kavirāja which contains 2588 stanzas, making it the longest metrical poem ever written about Kṛṣṇa. Viśvanātha Cakravartin's (17th century) *Kṛṣṇa-bhāvanāmṛta* sits in the middle with 1240 stanzas.

It is hard to say which of the three is the finest work of poetry. Each of them has its own strength and weakness. Of the three, Kavi Karṇapūra's is perhaps the sweetest to the ear. It is clearly meant to be recited and heard. His use of rhyme, rhythm, and alliteration is superior to that of the other two. On the other hand, the attention he pays to rhythm and alliteration sometimes cuts into the substance of what he is has to say. Kṛṣṇadāsa Kavirāja's work is more elaborately conceived and executed, but does not show the same facility with language. It leans more toward the didactic side of poetry, depending more on meaning (*artha*) than on

<sup>4</sup>Kavi Karṇapūra, *Kṛṣṇāhnikā-kaumudī*, edited and translated into Bengali by Haridāsa Dāsa, pp. i-ii. (Navadvīpa: Haribol Kuṭīr, G 455 [1941])

<sup>5</sup>Rādhākṛṣṇadāsa Gosvāmin, *Daśaśloki-bhāṣyam*, edited by Haridāsa Śāstrī, pp. 8-9. (Vṛndāvana, Mathurā: Sadgrantha Prakāśaka, G. 486 [1972 CE])

<sup>6</sup>Nareshchandra Jana, *Vṛndāvaner Chay Gosvāmī*, pp. 88-89.

<sup>7</sup>Biman Bihari Majumdar, *Śrīcāitanyacariter Upādān*, p 297.

<sup>8</sup>The *Bhagavad-gītā* has about the same number of stanzas, but its *śloka* form of stanza is typically half as long as the longer and more complex poetic stanzas in the *Kaumudī*

sound (*śabda*). Teaching the insights of the tradition was a more weighty part of Kṛṣṇadāsa Kavirāja's project in his poem. This does not mean that he does not often create beautiful stanzas. He does, but when he does he tends to re-use their structure whenever he can and that sometimes makes his work more formulaic. Viśvanātha Cakravartin best understands and expresses the *rasa* or aesthetic feeling of the sport. For that reason his work is considered more touching and "sweeter" by members of the tradition. As the last of the writers, he also had the advantage of inheriting a tradition that had been more or less settled. The earlier writers, especially Karmapūra, lived and wrote just as the tradition was being formed. As a result, Karmapūra's theology and vision of Rādhā and Kṛṣṇa's daily sport differs from what became the accepted *marga* (path) in the tradition. As a contemporary of the fabled Six Gosvāmin of Vṛndāvana, Karmapūra's outlook represents a road explored, but not taken by the later tradition. Perhaps for this reason Kavi Karmapūra's work was less frequently used and extolled, in spite of the high quality of its poetry. Kṛṣṇadāsa Kavirāja was a disciple of the Gosvāmin and, being intimately familiar with their writings, represented their orientation -- the orientation that was to become the mainstream one in the tradition. His work is the one that has exerted the greatest influence on the tradition and is the one that is generally studied and used today in teaching the visualization practice. The didactic dimension of the text was, no doubt, more appealing to those wishing to learn the philosophy of the tradition and the details of its practice at the same time.

As an example of how Kavi Karmapūra differs from the other two writers, one can point to the way he handles Kṛṣṇa's exercise of divine power. As a result of the understandings of Kṛṣṇa's nature that arose out of the studies, discussions, and realizations of the Six Gosvāmin of Vṛndāvan, the Caitanya tradition became sensitive to the tension between Kṛṣṇa's divine majesty and his capacity for intimacy. The majesty of Kṛṣṇa refers to his immeasurable godly opulence and overwhelming divine power (*aiśvarya*). This is the power with which universes are created, maintained, and destroyed. His capacity for intimacy refers to what the Caitanya tradition has called his sweetness (*mādhurya*). It is his attractiveness and his willingness to reciprocate with those who are attracted to him on a personal and loving level. According to this tradition the feelings of awe, reverence, and insignificance that one has when witnessing the exercise of divine power or finding oneself in the presence of unlimited godly opulence interfere with the devotee's desire for intimacy with Kṛṣṇa. One has difficulty embracing someone as a friend



or a lover who has just wielded some immense, mysterious, and frightening power to do incredible and miraculous feats. Love and affection are replaced by fear and trembling and one feels helpless and insignificant in the presence of such might. Thus, the experience of majesty is thought to drive one away from deity, and sweetness is thought to draw one closer. The Kṛṣṇa tradition has inherited a scriptural legacy that presents both aspects of deity, but to the Gosvāmin sweetness is the one preferred. Thus, the works inspired and influenced by the Gosvāmin have very little display of majesty in them, which means that Kṛṣṇa is rarely found to leave aside his human aspect and reveal his godliness.

Kavi Karnaṇpūra, on the other hand, sometimes has Kṛṣṇa's divine power appearing in the sport and influencing it. An example is found in the First Chapter of the *Moonlight* (1.43):

Not spotted on the path, nor in the house, nor in the forest,  
through their own inherent and surpassingly loving power,  
the two who are loved by all the world, sporting on the path  
and giving pleasure to the eyes of their companions, were  
radiant then.

Their divine power is exercised to hide them from the eyes of any people they might encounter on their way back from their bower hide-out, where they have spent the night in each others' arms, or, as the text says, fighting throughout the night in "the battle of erotic love (*kāma-saṅgrāma*).\" And again, once they have arrived home safely the poet says (1.45):

Just as the bodies of warriors, in great pain from wounds  
of arrows, are cured by skillful doctors with medicines for  
the healing of wounds, so when the marks of physical love  
appeared on them, their bodies became free of marks through  
the nature and influence of the yoga-power.

Thus, even the telltale marks of love are removed from the bodies of Rādhā and Kṛṣṇa by the yoga-power so that none in their families would discover their nighttime activities.

Kṛṣṇadāsa Kavirāja handles the trip back from the forest to the village a bit differently in his *Govinda-līlāmṛta*. Instead of the having the divine power cover the eyes of any potential spotters, it is the devoted love of Rādhā's companions that seeks to hide and protect her from notice. In a lovely little verse Rūpamañjarī, Rūpa Gosvāmin's identity in

Kṛṣṇa's sport, conducts her mistress safely back home, mounting her on the chariot of her desire to protect her reputation (GL, 1.113):

Rūpamañjarī, desiring to bring her [Rādhā] safely to her home, seated her in the chariot of her [Rūpamañjarī's] own mind and then followed her, covering the path with the curtain of her eyes, which were dark and restless out of fear and love.

Even Kṛṣṇa appears to be uncertain that they won't be caught. He is portrayed as craning his neck in every direction looking out for trouble (GL 1.111):

Kṛṣṇa, thinking that the friends of Candrāvali [Rādhā's main rival] were on his left, the cowherders were in front of him, and the crooked Jaṭilā was coming up behind him, and being anxious to watch his frightened lover moving off to his right, returned to the village with his neck turning this way and that as he turned his eyes in one direction and then another.

The marks of love-making in Kṛṣṇadāsa's work become occasions for the quick and clever thinking of Rādhā and Kṛṣṇa's close friends as they try to protect them from discovery by their elders. In Kṛṣṇadāsa's work Kṛṣṇa never oversteps the limits of human-like action and as a result is engulfed in a network of loving relationships with his devotees.

Is the occasional display of majesty in Kavi Karṇapūra's work an obstacle to the experience of Kṛṣṇa as a object of intimacy? Viśvanātha Cakravartin commenting on Kavi Karṇapūra's *Ānanda-vṛndāvana-campū* (Fifth *Stavaka*) argues no. He cites a stanza that says in effect that the manifestations of Kṛṣṇa's majesty in the form of his killing of various demons like Pūtanā and others do not cause the love of those around him to contract. Rather, in the worry created in those companions for Kṛṣṇa's welfare in those situations, majesty causes their love to increase. If, Viśvanātha adds, one were to decide instead that something like the fortune of Nanda (Kṛṣṇa's father) is the cause if Kṛṣṇa's survival in those instances, then one would have to say that the appearance of his majestic power at those times is pointless. The often used example is that of Kṛṣṇa's mother Yaśodā who when she, in an episode related in the Tenth Canto of the *Bhāgavata Purāṇa*, discovers the whole cosmos inside her small boy's mouth exclaims: "my gosh! what's happened to my poor son?!" Though she is puzzled, her motherly feelings of love for Kṛṣṇa are not weakened in the least. Here as before there is no way to construct any other cause. Viśvanātha Cakravartin defines the trait

of sweetness in Kṛṣṇa in his *Moonlight on the Path of Passionate Devotion* (*Rāga-vartma-candrikā*) (Second *Prakāśa*) as Kṛṣṇa's not overstepping the limits of his human condition when majesty is manifested or when it is present but not manifested. When, for instance, he kills the evil witch Pūtanā, he does so as a human child suckling at her breasts. His stealing of yogurt and butter from the houses of the cowherders and his arousing the erotic desires of the cowherd women are examples of his sweetness when his majesty though present is not manifest. Judged in this light, Kavi Karnaṇpūra does not excessively represent the majesty of Kṛṣṇa in his works, though its presence is felt more than in the writings of the other writers of this tradition.



## **Chapter 1**

# **First Light: The End of the Night**

रजनिचरमयामे स्तोकताराभिरामे  
 किमपि किमपि वृन्दादेशजाताभिनन्दा  
 विततिरकृत राधाकृष्णयोः स्वापवाधा-  
 मतिमृदुवचनानां शारिकाणां शुकानाम् ॥ १ ॥

प्रथममनुपरोधा बोधयामास राधाम्  
 असकृदमृतकल्पैः शारिकालिः सुजल्पैः ।  
 अथ कृतसुखदोहः कृष्णामुद्धूतमोहः  
 किमपि शुकसमूहः प्रेमदत्तोपगूहः ॥ २ ॥

व्रजपतितनयाङ्कासङ्गतो वीतशङ्का  
 विधुमुखि किमु शेषे निर्भरं रात्रिशेषे ।  
 प्रमदमधुपपुञ्जे मा परं तिष्ठ कुञ्जे  
 न गणयसि विगर्हा किं गुरूणामनर्हाम् ॥ ३ ॥

In the final period of the night,  
 lovely with its scattered stars,  
 a flock of very soft-speaking,  
 yellow-breasted, black birds (*śārikā*) and parrots,  
 pleased by the order of Vṛndā,  
 somehow interrupted the sleep of Rādhā and Kṛṣṇa. (1)

First an unrestrained group of black birds  
 awakened Rādhā with repeated ambrosial, fine words;  
 then a group of parrots, giving great joy, free of illusion,  
 sometimes embraced by Kṛṣṇa lovingly,  
 awakened Kṛṣṇa with indescribably soft words. (2)

O Moon-faced! How is it that you,  
 made fearless from contact with the lap  
 of the son of the lord of Vraja,  
 still sleep deeply at the end of the night?  
 Don't stay any later in this bower  
 filled with drunken bees.  
 Are you not forgetting  
 the undeserved reproach of your elders? (3)

## 1.1 Awakening Rādhā

अगणितकुलनिष्ठा मा निकुञ्जे शयिष्ठाः  
 परिहर सुरतघ्नं स्वापमुद्रच्छ शीघ्रम् ।  
 समजनि सविशेषः पश्य दोषावशेषः  
 कुरु न गतसमाधां बन्धुवर्गस्य बाधां ॥ ४ ॥  
 इयमजनि दिगैन्द्री दृश्यतां देवि सान्द्री-  
 भरदरुणिमधारा त्वत्पदाब्जानुकारा ।  
 इयमपि च वराकी सत्वरा चक्रवाकी  
 परिमिलति रथाङ्गे जातविच्छेदभङ्गे ॥ ५ ॥  
 अपि तव मुखशोभामाप्तुकामोऽतिलोभाद्  
 अपरिकलितकामः स्वं वपुस् त्यक्तुकामः ।  
 चरमशिखरिशृङ्गं प्राप्य पश्यैव तुङ्गं  
 व्रजति शशधरोऽस्तं वारयेदद्य कस्तम् ॥ ६ ॥  
 सुदति कुमुदिनीनामङ्कमासाद्य लीना  
 मदमधुकरमाला कालमासाद्य लोला ।  
 सरति कमलिनीनां राजिमेतामदीनां  
 भवति समय एव ग्लानिहर्षादिदेवः ॥ ७ ॥



Don't lie here in the bower  
oblivious to your family's reputation.  
Give up sleep, the killer of love-making,  
and get up quickly! Look!  
Night's end with its special signs has arrived.  
Don't cause unjust troubles for your relatives. (4)

Look, Goddess, the eastern direction  
has become awash with deep red,  
imitating the color of your lotus feet.  
And this poor ruddy goose quickly meets her lover,  
whose separation from her is now ended. (5)

Besides, this suicidal moon longs desperately  
to see the beauty of your moonlike face.  
This longing unfulfilled, he wants his own body to waste  
away.

Look! He has reached the high peak of the final mountain  
and is beginning to set. Who can stop him now? (6)

O Beautiful Teeth! A garland of drunken bees,  
finding the laps of the water-lilies and merging with them,  
now realizing the time, grows restless and moves  
toward this blossoming line of lotuses.  
Time alone is lord of exhaustion and exhilaration. (7)

स्मितकमलमुखीनां मण्डली ते सखीनां  
 मिलति परमदृष्टा स्वस्वगेहादभीष्टा ।  
 सुमुखि विगतदोषे या किल त्वां प्रदोषे  
 निविडतिमिरपुञ्जं प्रापयत् केलिकुञ्जम् ॥ ८ ॥  
 सुमुखि नयनमुद्रां मुञ्च निर्धूय निद्रां  
 कलय वदनमासां विद्युदुद्योतभासां ।  
 रतिविगलितभूषां व्यस्तपर्यस्तवेषां  
 विलुलिततनुमेतास्त्वां भजन्तां समेताः ॥ ९ ॥  
 वियदतिलघुतारं त्वद्वपुः क्षुरणहारम्  
 विगलितकुसुमानां वस्म शैफालिकानाम् ।  
 त्रितयमिदमिदानीमेकरूपं तदानीं  
 अपि यदपि तथापि त्वद्वपुः श्रीभिरापि ॥ १० ॥  
 त्रुटितपतितमुक्ताहारवत्ते वियुक्ता  
 भवदुद्धततिरेषा स्वल्पमात्रावशेषा ।  
 चिरशयनमवेक्ष्यारुन्धती ते विलक्ष्या  
 भवदिव परिवक्त्रे पश्य सप्तर्षिचक्रे ॥ ११ ॥  
 निजकरपरिपुष्टा पश्य सेयं प्रविष्टा  
 शशिमुखि ललिताङ्गी सन्निधौ ते कुरङ्गी ।  
 कुरु सकृपमपाङ्गे किञ्चिदञ्चत्तरङ्गे  
 भवतु वत कृतार्था प्रीतये ते समर्था ॥ १२ ॥

The lovely circle of your friends,  
 who in the flawless beginning of night  
 helped you reach the bower of love-sport,  
 then full of deep darkness,  
 is gathering from their own bowers now,  
 thoroughly thrilled, with smiling,  
 lotus-like faces, O Sweet-faced. (8)

O Sweet-faced! Put aside your sleep.  
 Break the seal on your eyes.  
 Look at the faces of these friends  
 whose complexions gleam like lightening.  
 They have gathered to serve you  
 whose ornaments are loosened,  
 whose clothes are scattered here and there,  
 whose body has been tossed about by love-making. (9)

Even though the sky with its few scattered stars,  
 your body with its crushed necklaces,  
 and the bodies of the Śephālikā trees  
 with their fallen fragrant flowers, are now alike  
 and were also alike [in beauty] then [at night]  
 your body [alone] still retains its excellence. (10)

Just as your pearl necklace has been torn  
 and its pearls fallen, the stars have become scattered,  
 only a few of them remaining.  
 It looks as if chaste Arundhatī,  
 seeing your long sleep here,  
 has hidden [embarrassed] in the crooked circle  
 of the seven sages. See for yourself! (11)

Look, Moon-faced, that lovely-bodied doe,  
 that you have fed with your own hands,  
 enters and comes close to you.  
 Compassionately give it a glance, however wavering,  
 so it may be fulfilled and able to please you. (12)

नवकिशलयबुद्ध्या जातितोऽन्तर्विशुद्ध्या-  
 रुणपदकमलन्ते स्वादितुं कृष्णकान्ते ।  
 त्वरितमुपसरन्ती त्वत्सखीनां वहन्ती  
 करसरसिजघातं याविधत्ते प्रयातम् ॥ १३ ॥

शशिमुखि तव फेलामात्रभोगे सखेला  
 तव पदजलपानामोदमात्रावधाना ।  
 अपि भवदवलोकाभावसञ्जातशोका  
 तव मुखशशिबिम्बालोकमात्रावलम्बा ॥ १४ ॥

हरितिकुतुकी ते नेत्रयुग्मं मिमीते  
 नयनयुगममायप्रेम यस्याः प्रमाय ।  
 किमपि विमलमुक्तामालया चारुवक्ता  
 नियतमुपमिमानः संशयं निर्धुनानः ॥ १५ ॥

इति निगदितवत्यः शारिकाः प्रेमवत्यः  
 सुखदपदार्था वाचमुत्थापनार्थम् ।  
 यदि किमपि विरेमुः पत्रिणस्तं प्रणेमुः  
 समुपसृतनिकुञ्जाः प्राप्तसंमोदपुञ्जाः ॥ १६ ॥

Thinking them new buds and by nature innocent-hearted,  
 O Lover of Kṛṣṇa, your doe forward darted  
 to taste your pink lotus feet.  
 Receiving a slap from your friends' the lotus-like hands,  
 she's returned to her place. (13)

Moon-faced! Thrilled by the taste  
 of your lip's nectar, devoted solely to  
 the joy of sipping your foot wash,  
 yet saddened by the absence of your glance,  
 she waits, longing to glimpse  
 the circle of your moon-like face. (14)

Feigning curiosity, Hari measures your eyes  
 after measuring hers, full of deceitless love,  
 and, resolving his doubt and comparing them always  
 with a string of pure pearls, he says something sweet  
 in praise of the eyes of the doe. (15)

Having thus spoken statements meant to awaken,  
 filled with pleasing words and meanings,  
 when the loving yellow-breasted black birds fell silent,  
 the parrots, filled with delight, drawn near to the bower,  
 paid their respects to him. (16)

## 1.2 Awakening Kṛṣṇa

अथ शयनसतृष्णं बोधयामास कृष्णं  
 विततिरपि शुकानां कृष्णहर्षोत्सुकानाम् ।  
 श्रवणसुखदसौम्यैः स्निग्धशब्दार्थरम्यैः  
 सरसतरमनल्पैः कूजितैः सीधुकल्पैः ॥ १७ ॥  
 प्रणयरसगभीराश्चारुशब्दार्थधीराः  
 कलसुमधुरकण्ठाः प्रेमजल्पेष्वकण्ठाः ।  
 सति समयविवेके बोधयाञ्चक्रुरेके  
 न खलु वत विदग्धाः कार्यकाले विमुग्धाः ॥ १८ ॥  
 जय जय गुणसिन्धो प्रेयसीप्राणबन्धो  
 व्रजसरसिजभानो सत्कलारत्नसानो ।  
 इह हि रजनिशेषे किम्मना नाथ 'सेषे  
 समयमवकलय्यापीष्यते कुञ्जशय्या ॥ १९ ॥  
 मदमधुपयुवानः प्राप्तदोषावसान-  
 च्युतकुसुमवनान्तः स्वापमुद्यातवन्तः ।  
 दधति कतिपयथ्यां केलिमम्भोजवीथ्यां  
 सति समयविवेके के विमुह्यन्ति लोके ॥ २० ॥  
 क्वचन मुखविषादः क्वापि हास-प्रसादः  
 क्वच दयितवियोगः क्वापि कान्तस्य योगः ।  
 कुमुदकमलवीथ्योर्वैसदृश्येऽतितथ्ये  
 भवति किमु न कालः क्षोभशोभाविशालः ॥ २१ ॥

Then the group of parrots,  
 anxious to please Kṛṣṇa,  
 awakened him, who wanted more sleep. with sweet calls  
 calls which, like nectar to the ears, were gentle,  
 pleasing, beautified with affectionate words and meanings.  
 (17)

When they knew what time it was,  
 some of them, deep in the *rasa* of friendship,  
 learned in use of charming words and meanings,  
 with voices both low and sweet,  
 unembarrassed by sensual words, clever,  
 and not bewildered in times for action, awakened him. (18)

Victory, victory! Ocean of virtues!  
 Friend of the life of your dear one!  
 Sun of the lotus of Vraja!  
 Mountain of the fine arts!  
 What are you thinking, Lord,  
 to be lying here still at the end of night?  
 Knowing the time, do you yet prefer the bower bed? (19)

Young intoxicated bees, when night ends  
 in the midst of the forest of fallen flowers,  
 give up their sleep and play among the lotuses.  
 Able to distinguish times, who in the world is bewildered?  
 (20)

Sometimes there is the sadness on the face,  
 sometimes else the favor of laughter,  
 sometimes there is separation from beloved,  
 sometimes else a union with the lover.  
 When the dissimilarity between lilies  
 and lotuses so evident,  
 is time not abundant in disturbance and beauty? (21)

त्वमसि समयवेत्ता सर्वदुःखैकभेत्ता  
 भवसि भुवनबन्धुः सद्गुणग्रामसिन्धुः ।  
 व्रततिभवनतल्पं मूर्तिमन्मोदकल्पं  
 यदपि तदपि मुञ्च स्वस्ति तेऽस्मादुदञ्च ॥ २२ ॥  
 सुभग रजनिशेषे स्वापगेहे सुशेषे  
 त्वमिति हि जननी ते संशयम् स्वं धुनीते ।  
 समयमथ विदित्वा जागरार्थं त्वरिता  
 स्वयमियमुपगन्त्री स्नेह एवात्र मन्त्री ॥ २३ ॥  
 अयमपि च शिखण्डी जागरित्वैव खण्डी  
 कृतसुललितकेकः कालनिष्ठाविवेकः ।  
 प्रमिलति तव निद्राहानयेऽधीदरिद्राः  
 शिव शिव निजसेवाकालमुज्झन्ति के वा ॥ २४ ॥  
 अपि शरदि दुरापसंसनो यत्कलापः  
 प्रबलतरगरिम्ना तावकेनैव धाम्ना ।  
 निरवधिबलमानस्निग्धताद्योतमानः  
 क्व नु समयविपन्नस्त्वत्पदाब्जे प्रपन्नः ॥ २५ ॥  
 विविधमणिसदृच्छं मण्डलीकृत्य पुच्छं  
 प्रतिनियतमकुराठः प्रोल्लसच्छामकुराठः ।  
 तव सह दयिताभिः पश्यतः प्रीणिताभिर्  
 जनयति ललितानि प्रत्यहं यः सुखानि ॥ २६ ॥



You are the knower of time,  
 the one destroyer of all miseries.  
 You are the friend of the world,  
 you an ocean of fine qualities.  
 Although your bed in this house of vines  
 is like pleasure embodied, nevertheless,  
 give it up; rise from it with good fortune. (22)

Handsome one! Your mother has quieted her doubts  
 and trusts you are sleeping soundly  
 at the end of the night in your own bedroom.  
 Realizing the time now, she will come quickly  
 to awaken you, her affection for you her guide. (23)

Even this lonely peacock awakens and,  
 calling out very sweetly,  
 aware of the passing of time,  
 comes to break up your sleep.  
 Śiva, Śiva! What persons indeed,  
 not lacking in intelligence,  
 would miss the hour of their own service? (24)

When his tail does not grow sparse  
 even in the autumn and instead shines  
 with an ever stronger sheen  
 through the more intense weightiness of your influence,  
 when will he, surrendered at your lotus feet,  
 ever be distressed by time? (25)

He spreads his tail, pure and beautiful as piles of jewels,  
 his neck shining blue and always free of wrinkles.  
 Every day as you watch he creates  
 amorous amusements for you and your delighted lovers. (26)

जय सुभग नमस्ते श्रूयतां सत्वरस्ते  
चिरशयनसपीडः कौत्ययन्ताम्रचूडः ।  
उअप्रतनिजसेवाकालसंमोदपीवा  
न हि समयविदग्धः कार्यकाले विमुग्धः ॥ २७ ॥  
इति कलवचनानां शारिकाणां शुकानां  
रुतमतिशयस्म्यं श्रोत्रपेयं निशम्य ।  
विहितशयनबाधा सा जजागार राधा  
प्रथममथ स कृष्णः स्वापलीलावितृष्णः ॥ २८ ॥

Fortunate one! Triumph be yours!  
We bow to you. Listen as this rooster,  
perturbed by your late sleep,  
crows, his body swollen with joy  
because his time to serve you has come.  
One so expert at telling the time  
is not likely to be confused when it is time to act. (27)

Hearing the lovely calls of the soft-voiced parrots  
and yellow-breasted black birds (*śārikās*),  
so sweet to the ears,  
first Rādhā awoke,  
her lying in bed now become an obstacle;  
and then Kṛṣṇa awoke,  
his thirst for the sport of sleep diminished. (28)

### 1.3 Pleasure's Fatigue

युगपदुभयनिद्राभङ्गविध्वस्तमुद्रा  
 युगपदुभयनेत्रापाङ्गभङ्गी विचित्रा ।  
 युगपदुभयघूर्णाजातसंक्लेशपूर्णा-  
 भवदुभयविलोकाभावतः प्राप्तशोका ॥ २९ ॥  
 प्रसभमुभयदोष्णोः पीडनं संसहिष्णोर्  
 उभयवपुष एकीभाव आसीद् विवेकी ।  
 सुरतसमरलीला या पुरासीत् सुशीला  
 किमिव पुनरुपायात् सा समेषोरुपायात् ॥ ३० ॥  
 उभयपुलकजालै रत्नसूचीसलीलैर्  
 उभयरभससूत्रैर्दीर्घदीर्घातिचित्रैः ।  
 युगपदुभयतन्वोः सीवनं दिव्यभान्वोर्  
 अकृत कुसुमचापेनैव योगे दुरापे ॥ ३१ ॥  
 युगपदुभयजृम्भारम्भणस्योपलम्भाद्  
 उभयदशनकान्तिः खाप्यनिर्व्यूढशान्तिः ।  
 उभयमुखसहायाऽन्योन्यनिर्मञ्छनाया-  
 गमदिव समतत्त्वं मङ्गलारात्रिकत्वम् ॥ ३२ ॥  
 युगपदुभयदोष्णाः पीडनेनैव कोष्णाः  
 प्रणय इव हृदिस्थः स्वीकृताश्रुव्यवस्थः ।  
 उभयनयनपक्ष्मा प्लावयन् शोकलक्ष्मा-  
 वददिव कृतरौषं भाविविच्छेददोषम् ॥ ३३ ॥

When the seal keeping their eyes closed was broken  
by the simultaneous breaking of their sleep,  
wonderful was the manner of their eyes' simultaneous glances,  
troubled by their eyes' simultaneous drowsy rolling  
and gripped by sadness because of inability to see each other.  
(29)

Their two bodies, each tolerating  
the forceful squeezing of the other's arms,  
though distinct, soon became one.  
Will the beautiful sport-combat of love  
that occurred before happen again  
with the encouragement of the god of love? (30)

With their [full] union hard to achieve  
the flower-bowed one nevertheless sewed  
their brilliantly shining bodies together  
with the wondrous, longer-than-long thread  
of their exultation and with the play  
of the jewel-like needles of their standing hair. (31)

As both began to yawn simultaneously,  
the glow from their teeth,  
helped by [the radiance of] their faces,  
possessed of some indescribable, uncontrived peace,  
seemed like an auspicious ceremony of lights to welcome one  
another. (32)

By the simultaneous pressing of their arms,  
a small warmth, a longing in the heart,  
transformed into tears which flooded their eyelashes  
and seemed to speak angrily of the fault  
of the coming separation dominated by sadness. (33)

## 1.4 Rising from Bed

अथ शयनतलात्तावुत्थितौ सम्प्रमत्ताव्  
इव सपदि विबुध्य स्वस्वनीवीं निबध्य ।  
विरहमसहमानौ चित्तपीडां दधानौ  
न ययतुरकृतार्थौ तस्थतुर्नासमार्थौ ॥ ३४ ॥

जयत उदितवत्या लोचने ते सुदत्या  
अलसवलितघूर्णो स्वापलीलाविशीर्णो ।  
विकचकमलमध्ये साधु माध्वीकमेध्ये  
स्तिमितमवरुवद्भ्यां सोपमे खञ्जनाभ्याम् ॥ ३५ ॥

विलसदलसपूर्णाः पक्ष्मभिः प्राप्तगूर्णाः  
सममतिरुरुचाते लोचने चारुणी ते ।  
अलिभिरुपहताभ्यां सोपमे पङ्कजाभ्यां  
शयनगतरसस्य प्रेयसो माधवस्य ॥ ३६ ॥

मुमुचतुरथ कुञ्जावासमुदीप्तगुञ्जा-  
चयवदरुणारागेणारुणो दिग्विभागे ।  
रतिरणविजयान्ते निह्वानौ निशान्ते  
निजनिजतनुयष्टौ तौ त्रपाभुगृह्ये ॥ ३७ ॥

Then, awakening quickly, the two,  
 rising up from their bed as if drunk,  
 tied up their respective belts and,  
 unable to bear their separation,  
 feeling pain in their hearts,  
 did not leave, feeling unfulfilled,  
 and did not stay, feeling unable. (34)

May the eyes of the rising one  
 with beautiful teeth be victorious!  
 Rolling from the fatigue  
 contracted from the sport of the sleep,  
 they resemble two wagtails<sup>1</sup> moving  
 slowly in a fully blossomed lotus, moistened by honey. (35)

At the same time, those two charming eyes  
 of her dear lover Mādhava,  
 who had found joy in sleep.  
 those two eyes with their flickering eyelashes  
 full of the languor of love-games  
 shine splendidly like two lotuses overrun by honey bees. (36)

Then, those two left the bower house  
 as the eastern sky was turning red  
 with the reddish blush of bright *guñja* berries.  
 Hiding their bodies, made lovely at the end of night  
 by victories in the battles of love-making,  
 they left, lowering their eyes in embarrassment. (37)

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<sup>1</sup>Small, long-feathered birds.

### 1.5 The Beauty of the Love Nest

कचन घुसृणपङ्कः क्वापि सिन्दूरजोऽङ्कः  
 क्षतविरहविपक्षप्रस्नुतासृक्सपक्षः ।  
 कचन कुसुमदाम च्छिन्नकोदण्डधाम  
 क च विलुलितहारश्छिन्नमौर्विप्रकारः ॥ ३८ ॥  
 कचन मृगमदाङ्काः कुत्रचित् कज्जलाङ्काः  
 स्मरनरपतिदन्तिच्छेदकल्पाः स्फुरन्ति ।  
 स हि रतिरणारङ्गः कौतुकोद्यत्तरङ्गः  
 समजनि सुमुखीनामागतानां सखीनाम् ॥ ३९ ॥

### 1.6 Leaving the Bower

उभयमुभयचित्ते न्यस्य चित्तं सुवित्ते  
 प्रणयरसविपाकैः सन्ततं सातिरेकैः ।  
 क्षणविरहस्थाभ्यं केवलं विग्रहाभ्यां  
 लघुलघुपदमेतौ दम्पती तौ प्रयातौ ॥ ४० ॥  
 भ्रमभरविपरीते वाससी नीलपीते  
 प्रकृतिमगमयित्वा नोपनीते वसित्वा ।  
 अलसमथ मिथोसे न्यस्य जातप्रशंसे  
 भुजयुगलमभीतौ जग्मतुर्दम्पती तौ ॥ ४१ ॥  
 पथि पिशुनमतिभ्यः शङ्कमानौ गुरुभ्यः  
 चलचकिततरङ्गौ निक्षिपन्तावपाङ्गौ ।  
 परमगुणगभीरौ कामसङ्ग्रामधीरौ  
 ययतु रतिवितन्त्रौ राधिकाकृष्णचन्द्रौ ॥ ४२ ॥



Here appeared a smear of flower pollen,  
 there spots of crimson *sindura* powder  
 like blood spilled from an enemy destroyed by a wound,  
 here a flower garland like the broken body of a bow  
 and there a disordered necklace like a broken bow-string,  
 here spots of musk and somewhere else spots of collyrium  
 like cuts of the elephant of the King of Love.  
 That battle field, left after their battle of love,  
 became a place for rising waves of amusement  
 in their sweet-faced friends who arrived on the scene. (38-39)

Each fixing the other's heart in their own,  
 well-examined by the constantly increasing ripenings  
 of love's joy, with only their two bodies,  
 which could tolerate momentary separations,  
 did that couple with slow steps begin to leave. (40)

They put on each others clothes, blue and yellow,  
 switched by mistake and though not worn before,  
 without realizing the truth; and then,  
 placing their fatigued arms on each other's  
 praiseworthy shoulder, that couple fearlessly went forward.  
 (41)

Uncertain of not finding  
 their mean-minded elders on the path,  
 casting flickering and startled glances about them,  
 Rādhā and Kṛṣṇa moved on,  
 steeped in the finest of qualities,  
 bold in the contest of love,  
 servants to erotic desire. (42)

न पथि न भवने वा लक्षितौ तौ वने वा  
 सहजसदनुरत्तया स्वीययानन्दशक्त्या ।  
 परिजननयनानामुत्सवानादधानाव्  
 अथ पथि विहरन्तौ रेजतुर्लोककान्तौ ॥ ४३ ॥  
 विरमति रतियजे कौतुकात्तत्र जजे  
 यदवभृथमिहैतौ स्नानतश्चारूपूतौ ।  
 अथ किमपि पदार्थो सारभूतौ कृतार्थौ  
 गृहमधि परिशिष्टां रात्रिमेवाशयिष्टाम् ॥ ४४ ॥  
 तनव इव भटानां बा,नघातोत्कटानां  
 क्षतविगमभिषग्भिः शोधिता योगयुग्भिः ।  
 अतिसरति रताङ्के तत्तनू निर्गताङ्के  
 विबभतुरनुभावाद्योगशक्तेः स्वभावात् ॥ ४५ ॥

Not spotted on the path, nor in the forest,  
 nor in the house, through the magic  
 of their own inherent and surpassingly loving power,  
 the two who are loved by all the world,  
 sporting on the path, giving pleasure to the eyes  
 of their circle of friends, were radiant then. (43)

When the sacrificial rite of love-making came to an end,  
 the two became charmingly purified from bath,  
 curiously like the purity produced  
 by the concluding rite of a sacrifice [*avabh.rtha*].  
 Then these two indescribably fundamental beings,  
 their desires fulfilled, slept the rest of the night in their homes.  
 (44)

Just as the bodies of warriors,  
 in great pain from arrow wounds,  
 are cured by skillful doctors  
 with medicines for the healing of wounds,  
 so when the marks of physical love  
 appeared on Rādhā and Kṛṣṇa,  
 their bodies became free of those marks  
 through the nature and influence of yoga-power. (45)

Thus ends the first ray of the *Moonlight of the Daily Play of Kṛṣṇa*.

