

Verses 1–10

Verse 1

पाणिपीडनविधेर् अनन्तरं शैलराजदुहितुर् हरं प्रति ।
भावसाध्वसपरिग्रहाद् अभूत् कामदोहदमनोहरं वपुः ॥ १ ॥

Translation:

Immediately following the rites of marriage (taking of hands), the body of the mountain king's daughter, seized by both love and timidity toward Shiva, became charmingly ripe with the longing for desire.

Verse 2

व्याहता प्रतिवचो न सन्दधे गन्तुम् ऐच्छद् अवलम्बितांशुका ।
सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥ २ ॥

Translation:

Addressed by Him, she gave no reply; held by the hem of her garment, she sought only to slip away; and lying on the couch, she turned her face aside. Yet even so, she brought boundless joy to the bearer of the Pināka bow.

Verse 3

कैतवेन शयिते कुतूहलात् पार्वती प्रतिमुखं निपातितम् ।
चक्षुर् उन्मिषति सस्मितं प्रिये विद्युदाहतम् इव न्यमीलयत् ॥ ३ ॥

Translation:

When her beloved feigned sleep, Pārvatī, driven by curiosity, cast her gaze directly upon His face; but the moment He opened His eyes with a faint smile, she shut her own in haste, as if struck by lightning.

Verse 4

नाभिदेशनिहितः सकम्पया शङ्करस्य रुरुधे तया करः ।
तद्दुकूलम् अथ चाभवत् स्वयं दूरम् उच्छसितनीविबन्धनम् ॥ ४ ॥

Translation:

Trembling, she caught hold of Shankara's hand as it reached toward her navel; yet at that very instant, the knot holding her fine silk garment loosened entirely on its own.

Verse 5

एवम् आलि निगृहीतसाध्वसं शङ्करो रहसि सेव्यताम् इति ।
सा सखीभिर् उपदिष्टम् आकुला नास्मरत् प्रमुखवर्तिनि प्रिये ॥ ५ ॥

Translation:

“Dear friend, casting aside all fear, attend upon Shankara in private like this”—though instructed thus by her female companions, she grew flustered before her beloved and could recall none of their counsel.

Verse 6

अप्य् अवस्तुनि कथाप्रवृत्तये प्रश्नतत्परम् अनङ्गशासनम् ।
वीक्षितेन परिगृह्य पार्वती मूर्धकम्पमयम् उत्तरं ददौ ॥ ६ ॥

Translation:

When the conqueror of the bodiless Love asked trivial questions merely to keep a conversation going, Pārvatī acknowledged Him with shy glances and replied only with nods of her head.

Verse 7

शूलिनः करतलद्वयेन सा संनिरुध्य नयने हृतांशुका ।
तस्य पश्यति ललाटलोचने मोघयत्नविधुरा रहस्यं अभूत् ॥ ७ ॥

Translation:

Her garment stripped away in private, she covered Shiva’s two eyes with her palms; but when she realized His forehead eye was still looking, she was overcome with helplessness at her futile effort.

Verse 8

चुम्बनेष्व् अधरदानवर्जितं सन्नहस्तम् अदयोपगूहने ।
क्लिष्टमन्मथम् अपि प्रियं प्रभोर् दुर्लभप्रतिकृतं वधूरतम् ॥ ८ ॥

Translation:

In kisses she withheld her lower lip, and in fierce embraces her arms fell limp; yet despite the faltering of passion and the lack of reciprocation, the bride's lovemaking was intensely dear to the Lord.

Verse 9

यन् मुखग्रहणम् अक्षताधरं दत्तम् अत्रणपदं नखं च यत् ।
यद् रतं च सदयं प्रियस्य तत् पार्वती विषहते स्म नेतरत् ॥ ९ ॥

Translation:

Only holding her face without biting her lower lip, nail marks that left no wound, and lovemaking carried out with tenderness did Pārvatī endure from her lover—and nothing more.

Verse 10

रात्रिवृत्तम् अनुयोक्तुम् उद्यतं सा विभातसमये सखीजनम् ।
नाकरोद् अपकुतूहलं हिया शंसितुं च हृदयेन तत्त्वरे ॥ १० ॥

Translation:

At dawn, when her companions were eager to question her about the events of the night, bashfulness prevented her from satisfying their curiosity, even though in her heart she longed to tell.

Verses 11–25**Verse 11**

दर्पणे च परिभोगदर्शिनी पृष्ठतः प्रणयिनो निषेदुषः ।
प्रेक्ष्य बिम्बम् अनु बिम्बम् आत्मनः कानि कानि न चकार लज्जया ॥ ११ ॥

Translation:

Observing the marks of lovemaking on her body in the mirror, she saw reflected right behind her own image the reflection of her lover seated in the background; overcome with intense bashfulness, what flustered actions did she not perform !

Verse 12

नीलकण्ठपरिभुक्तयौवनां तां विलोक्य जननी समाश्वसत् ।
भर्तृवल्लभतया हि मानसीं मातुर् अस्यति शुचं वधूजनः ॥ १२ ॥

*nīlakaṇṭha-paribhukta-yauvanāṃ tāṃ vilokya jananī samāśvasat |
bhartṛ-vallabhatayā hi mānasīm mātur asyati śucaṃ vadhū-janaḥ || 12 ||*

Translation:

Seeing her youth enjoyed by the blue-throated Lord, her mother (Menā) felt deep relief; for a newlywed daughter dispels the inner anxiety of her mother's heart through her husband's tender affection.

Verse 13

वासराणि कतिचित् कथञ्चन स्थाणुना रतम् अकारि चानया ।
ज्ञातमन्मथरसा शनैः शनैः सा मुमोच रतिदुःखशीलताम् ॥ १३ ॥

Translation:

For the first few days, union between Sthāṇu (Shiva) and her took place with hesitation and difficulty; but having gradually tasted the essence of love, she slowly shed her reserve and resistance to amorous sport.

Verse 14

सस्वजे प्रियम् उरोनिपीडिता प्रार्थितं मुखम् अनेन नाहरत् ।
मेखलापणयलोलतां गतं हस्तम् अस्य शिथिलं रुरोध सा ॥ १४ ॥

Translation:

Pressed to His chest, she now returned her beloved's embrace; she no longer withdrew her face when He sought it; and when His hand reached eagerly toward the knot of her girdle, her resistance was only gentle and lax.

Verse 15

भावसूचितम् अदृष्टविप्रियं चाटुमत् क्षणवियोगकातरम् ।
कैश्चिद् एव दिवसैस् तदा तयोः प्रेम रूढम् इतरेतराश्रयम् ॥ १५ ॥

Translation:

Expressed through mutual feeling, untouched by displeasure, sweet with tender words, and anxious at even a moment's separation, mutual love became deeply rooted between the two within just a few days.

Verse 16

तं यथात्मसदृशं वरं वधूर् अन्वरज्यत वरस् तथैव ताम् ।
सागराद् अनपगा हि जाह्नवी सो ऽपि तन्मुखरसैकनिर्वृतिः ॥ १६ ॥

Translation:

Just as the bride was devoted to the husband worthy of her, so the husband was devoted to her; for the river Jāhnavī (Ganges) never turns away from the ocean, and He, too, found His sole delight in tasting the sweetness of her lips.

Verse 17

शिष्यतां निधुवनोपदेशिनः शङ्करस्य रहसि प्रपन्नया ।
शिक्षितं युवतिनैपुणं तया यत् तद् एव गुरुदक्षिणीकृतम् ॥ १७ ॥

Translation:

Having assumed the role of a pupil in private under Shankara, who instructed her in the art of love, the skill belonging to young women that she learned was immediately returned to Him as her teacher's fee (*guru-dakṣiṇā*).

Verse 18

दष्टमुक्तम् अधरोष्ठम् आम्बिका वेदनाविधुतहस्तपल्लवा ।
शीतलेन निरवापयत् क्षणं मौलिचन्द्रशकलेन शूलिनः ॥ १८ ॥

Translation:

When her lower lip was bitten and then released, Ambikā, shaking her sprout-like hands from pain, cooled the sting momentarily against the chilled crescent moon resting upon Shiva's crest.

Verse 19

चुम्बनादलकचूर्णदूषितं शङ्करो ऽपि नयनं ललाटजम् ।
उच्छ्वसत्कमलगन्धये ददौ पार्वतीवदनगन्धवाहिने ॥ १९ ॥

Translation:

Shankara, too, whose forehead eye was troubled during kisses by fragrant powder from her hair curls, held it close to the breath of Pārvatī's mouth, which wafted the soothing scent of a blooming lotus.

Verse 20

एवम् इन्द्रियसुखस्य वर्त्मनः सेवनाद् अनुगृहीतमन्मथः ।
शैलराजभवने सहोमया मासमात्रम् अवसद् वृषध्वजः ॥ २० ॥

*evam indriya-sukhasya vartmanah sevanād anugrṛhīta-manmathah |
śailarāja-bhavane sahomayā māsa-mātram avasad vṛṣadhvajah || 20 ||*

Translation:

Thus favoring the god of desire by enjoying the pleasure of the senses, the bull-bannered Lord dwelt with Umā in the palace of the mountain king for exactly one month.

Verse 21

सोऽनुमान्य हिमवन्तम् आत्मभूर् आत्मजाविरहदुःखखेदितम् ।
तत्र तत्र विजहार संपतन् अप्रमेयगतिना ककुद्गता ॥ २१ ॥

Translation:

Taking leave of Himavat, who was pained with grief at separation from his daughter, the Self-born Lord roamed from place to place, riding upon His humped bull whose swift movement was immeasurable.

Verse 22

मेरुम् एत्य मरुदाशुगोक्षकः पार्वतीस्तनपुरस्कृतान् कृती ।
हेमपल्लवविभङ्गसंस्तरान् अन्वभूत् सुरतमर्दनक्षमान् ॥ २२ ॥

Translation:

Reaching Mount Meru on His bull that moved faster than the wind, the adept Lord enjoyed beds of freshly broken golden sprouts, made soft by Pārvatī's breasts and suited to bear the rigors of passionate union.

Verse 23

पद्मनाभचरणाङ्किताश्मसु प्राप्तवत्स्व अमृतविप्रुषो नवाः ।
मन्दरस्य कटकेषु चावसत् पार्वतीवदनपद्मषट्पदः ॥ २३ ॥

Translation:

He dwelt on the ridges of Mount Mandara—where rocks bore the footprints of lotus-naveled Viṣṇu and fresh drops of nectar had settled—becoming a honeybee drawn to the lotus face of Pārvatī.

Verse 24

वारणध्वनितभीतया तया कण्ठसक्तघनबाहुबन्धनः ।
एकपिङ्गलगिरौ जगद्गुरुर् निर्विवेश विशदाः शशिप्रभाः ॥ २४ ॥

Translation:

On Mount Kailāsa (the hill of Kubera), clasped tightly around the neck by her arms when she was startled by the roaring of wild elephants, the Teacher of the World bathed in the spotless moonbeams.

Verse 25

तस्य जातु मलयस्थलीरते धूतचन्दनलतः प्रियाक्लमम् ।
आचचाम सलवङ्गकेसरश् चाटुकार इव दक्षिणानिलः ॥ २५ ॥

Translation:

Once, while resting on the slopes of the Malaya mountains, the southern wind—shaking the sandalwood creepers and bearing the pollen of clove blossoms—drank away His beloved's weariness like an attentive courtier

Verses 26–40**Verse 26**

हेमतामरसताडितप्रिया तत्कराम्बुविनिमीलितेक्षणा ।
खे व्यगाहत तरङ्गिणीम् उमा मीनपङ्क्तिपुनरुक्तमेखला ॥ २६ ॥

Translation:

Umā bathed in the heavenly river (Mandākinī), striking her beloved with golden lotuses while her eyes shut against the water splashed from His hands; there, lines of darting fish formed a second, living girdle around her waist.

Verse 27

तां पुलोमतनयालकोचितैः पारिजातकुसुमैः प्रसाधयन् ।
नन्दने चिरम् अयुगमलोचनः सस्पृहं सुरवधूभिर् ईक्षितः ॥ २७ ॥

Translation:

Adorning her hair in the Nandana grove with celestial Pārijāta flowers—blossoms normally fit only for Indra's queen (Śacī)—the Three-Eyed Lord was watched for a long time with longing envy by the wives of the gods.

Verse 28

इत्थं अभौमम् अनुभूय शङ्करः पार्थिवं च दयितासखः सुखम् ।
लोहितायति कदाचिद् आतपे गन्धमादनगिरिं व्यगाहत ॥ २८ ॥

Translation:

Having experienced in company with His beloved both heavenly and earthly pleasures in this manner, Shankara arrived one evening, just as the sunlight turned red, upon Mount Gandhamādana.

Verse 29

तत्र काञ्चनशिलातलाश्रयो नेत्रगम्यम् अवलोक्य भास्करम् ।
दक्षिणेतरभुजव्यपाश्रयां व्याजहार सहधर्मचारिणीम् ॥ २९ ॥

Translation:

Seated there on a golden slab of rock and gazing upon the sun, which had now softened enough to look upon directly, He addressed His wife, who rested against His left arm:

Verse 30

पद्मकान्तिम् अरुणत्रिभागयोः संक्रमय्य तव नेत्रयोर् इव ।
संक्षये जगद् इव प्रजेश्वरः संहरत्य् अहर् असाव् अहर्पतिः ॥ ३० ॥

Translation:

“Behold, my love: transferring the radiant glow of day lotuses into the reddish corners of your eyes, this Lord of Day withdraws the daylight, just as the Creator withdraws the world at universal dissolution.

Verse 31

सीकरव्यतिकरं मरीचिभिर् दूरयत्य् अवनते विवस्वति ।
इन्द्रचापपरिवेषशून्यतां निर्झरास् तव पितुर् व्रजन्त्य् अमी ॥ ३१ ॥

Translation:

As the sun sinks lower and its rays cease striking the rising mist, these cascading mountain torrents of your father lose the rainbow rings that encircled them.

Verse 32

दष्टतामरसकेसरस्रजोः क्रन्दतोर् विपरिवृत्तकण्ठयोः ।
निघ्नयोः सरसि चक्रवाकयोर् अल्पम् अन्तरम् अनल्पतां गतम् ॥ ३२ ॥

Translation:

In the mountain lake, the narrow gap between the helpless male and female Cakravāka birds—each dropping half-chewed lotus filaments and turning their necks to cry out in grief—now seems vast as dusk separates them.

Verse 33

स्थानम् आह्निकम् अपास्य दन्तिनः सल्लकीविटपभङ्गवासितम् ।
आविभातचरणाय गृह्णाते वारि वारिरुहबद्धषट्पदम् ॥ ३३ ॥

Translation:

Leaving their daytime haunts fragrant with crushed Sallakī branches, the wild elephants draw up cool water—in which bees remain trapped within closing lotuses—to refresh their limbs until daybreak.

Verse 34

पश्य पश्चिमदिगन्तलम्बिना निर्मितं मितकथे विवस्वता ।
दीर्घया प्रतिमया सरोऽम्भसां तापनीयम् इव सेतुबन्धनम् ॥ ३४ ॥

Translation:

O lady of measured words, see how the sun hanging on the western edge has cast its long reflection across the lake, laying out what looks like a bridge of molten gold over the water !

Verse 35

उत्तरन्ति विनिकीर्य पल्वलं गाढपङ्क्तम् अतिवाहितातपाः ।
दंष्ट्रिणो वनवराहयूथपा दष्टभङ्गुरबिसाङ्कुरा इव ॥ ३५ ॥

Translation:

Having waited out the day's heat, the tusked boars leading their herds emerge from the muddy pools, churning up deep mire, their white tusks appearing like broken, freshly chewed lotus sprouts.

Verse 36

एष वृक्षशिखरे कृतास्पदो जातरूपरसगौरमण्डलः ।
हीयमानम् अहर् अत्ययातपं पीवरोरु पिबतीव बर्हिणः ॥ ३६ ॥

Translation:

O maiden of shapely thighs, perched atop that tree, this peacock—its outspread tail gleaming yellow like molten gold—seems to be drinking the last fading warmth of the dying day.

Verse 37

पूर्वभागतिमिरप्रवृत्तिभिर् व्यक्तपङ्क्तम् इव जातम् एकतः ।
खं हतातपजलं विवस्वता भाति किञ्चिद् इव शेषवत् सरः ॥ ३७ ॥

Translation:

With darkness creeping in from the east like exposed black mud and its waters of sunlight drained by the sun, the sky resembles a shallow lake nearly emptied of its water.

Verse 38

आविशद्भिर् उटजाङ्गणं मृगैर् मूलसेकसरसैश् च वृक्षकैः ।
आश्रमाः प्रविशदग्निधेनवो बिभ्रति श्रियम् उदीरिताग्रयः ॥ ३८ ॥

Translation:

With deer entering the cottage courtyards, trees freshly watered at their roots, sacred cows returning home, and fires rekindled for evening oblations, the hermitages glow with serene grace.

Verse 39

बद्धकोशम् अपि तिष्ठति क्षणं सावशेषविवरं कुशेशयम् ।
षट्पदाय वसतिं ग्रहीष्यते प्रीतिपूर्वम् इव दातुम् अन्तरम् ॥ ३९ ॥

Translation:

Though closing its petals, the lotus keeps a tiny opening a moment longer, as if out of affection to let the eager honeybee slip inside for its night shelter.

Verse 40

दूरमग्रपरिमेयरश्मिना वारुणी दिग् अरुणेन भानुना ।
भाति केसरवतेव मण्डिता बन्धुजीवतिलकेन कन्यका ॥ ४० ॥

Translation:

Decorated by the crimson sun whose rays now touch only distant peaks, the western quarter shines like a young maiden adorned with a red Bandhujīva mark dusted with pollen

Verse 41

सामभिः सहचराः सहस्रशः स्पन्दनाश्वहृदयङ्गमस्वरैः ।
भानुम् अग्निपरिकीर्णतेजसं संस्तुवन्ति किरणोष्मपायिनः ॥ ४१ ॥

Translation:

Thousands of his attendants (the Vālikhilyas and solar sages), who drink only the warmth of rays, chant praise to the sun—whose radiance is now diffused like evening fire—singing Sāman hymns with tones dear to the chariot horses.

Verse 42

सो ऽयम् आनतशिरोधरैर् हयैः कर्णचामरविघट्टितेक्षणैः ।
अस्तम् एति युगभुग्नकेसरैः संनिधाय दिवसं महोदधौ ॥ ४२ ॥

Translation:

Depositing the light of day into the vast ocean, the sun sinks to the setting mountain with steeds whose necks are bowed low, their eyes brushing against the chowries on their ears, and their manes bent beneath the yoke.

Verse 43

खं प्रसुप्तम् इव संस्थिते रवौ तेजसो महत ईदृशी गतिः ।
तत् प्रकाशयति यावद् उद्गतं मीलनाय खलु तावतश् च्युतम् ॥ ४३ ॥

Translation:

With the sun gone to rest, the sky seems to have fallen into slumber; such indeed is the course of mighty splendor: while risen it illuminates all, yet falling, it plunges everything into closure.

Verse 44

संध्ययाप्स् अनुगतं रवेर् वपुर् वन्द्यम् अस्तशिखरे समर्पितम् ।
येन पूर्वम् उदये पुरस्कृता नानुयास्यति कथं तम् आपदि ॥ ४४ ॥

Translation:

Followed closely by Twilight, the venerable form of the sun rests upon the western crest; for how could she, whom he honored first at dawn upon his rise, fail to accompany him in his decline ?

Verse 45

रक्तपीतकपिशाः पयोमुचां कोटयः कुटिलकेशि भान्त्य् अमूः ।
द्रक्ष्यसि त्वम् इति संध्ययानया वर्तिकाभिर् इव साधुमण्डिताः ॥ ४५ ॥

Translation:

O lady of curling locks, look how the edges of these clouds shine red, yellow, and tawny, beautifully painted by Twilight as if with brush strokes, that you might gaze upon them.

Verse 46

सिंहकेसरसटासु भूभृतां पल्लवप्रसविषु द्रुमेषु च ।
पश्य धातुशिखरेषु भानुना संविभक्तम् इव सांध्यम् आतपम् ॥ ४६ ॥

Translation:

Behold: the evening glow appears distributed by the sun among the manes of mountain lions, the young sprout-bearing branches of trees, and the mineral-rich peaks of rock.

Verse 47

अद्रिराजतनये तपस्विनः पावनाम्बुविहिताञ्जलिक्रियाः ।
ब्रह्म गूढम् अभिसंध्यम् आदृताः शुद्धये विधिविदो गृणन्त्य् अमी ॥ ४७ ॥

Translation:

O daughter of the king of mountains, these ascetics, offering oblation cups of pure water and well versed in sacred rites, chant the secret Gayatri prayer reverently at twilight for their inner purification.

Verse 48

तन् मुहूर्त्तम् अनुमन्तुम् अर्हसि प्रस्तुताय नियमाय माम् अपि ।
त्वां विनोदनिपुणः सखीजनो बल्गुवादिनि विनोदयिष्यति ॥ ४८ ॥

Translation:

Therefore, O sweet-speaking one, permit me for a brief moment to perform my appointed evening observance; in the meantime, your companion, adept at diversion, will keep you amused.

Verse 49

निर्विभुज्य दशनच्छदं ततो वाचि भर्तुर् अवधीरणापरा ।
शैलराजतनया समीपगाम् आललाप विजयाम् अहेतुकम् ॥ ४९ ॥

Translation:

Twisting her lower lip and feigning indifference to her husband's words, the mountain king's daughter turned aside and spoke aimlessly to Vijayā, who stood beside her.

Verse 50

ईश्वरो ऽपि दिवसात्ययोचितं मन्त्रपूर्वम् अनुतस्थिवान् विधिम् ।
पार्वतीम् अवचनाम् असूयया प्रत्युपेत्य पुनर् आह सस्मितम् ॥ ५० ॥

Translation:

The Lord, having duly performed with Vedic mantras the rites appropriate for the close of day, returned smiling to Pārvatī, who remained silent out of playful pique, and said to her:

Verse 51

मुञ्च कोपम् अनिमित्तकोपने संध्यया प्रणमितो ऽस्मि नान्यया ।
किं न वेत्सि सहधर्मचारिणं चक्रवाकसमवृत्तिम् आत्मनः ॥ ५१ ॥

Translation:

"Cast aside your anger, O lady angry without cause! It was only to the Sandhyā (twilight) that I bowed, not to another woman. Do you not know that your wedded partner is as devotedly bound to you as the Cakravāka bird to its mate?"

Verse 52

निर्मितेषु पितृषु स्वयंभुवा या तनुः सुतनु पूर्वम् उज्झिता ।
सेयम् अस्तम् उदयं च सेवते तेन मानिनि ममात्र गौरवम् ॥ ५२ ॥

Translation:

"O slender one, that form of the Self-born Creator which was discarded long ago when the Pitṛs (ancestral fathers) were fashioned—that very form now attends upon the morning and evening twilights; hence, proud lady, I accord it reverence."

Verse 53

ताम् इमां तिमिरवृद्धिपीडितां शैलराजतनये ऽधुना स्थिताम् ।
एकतस् तटतमालमालिनीं पश्य धातुरसनिम्नगाम् इव ॥ ५३ ॥

Translation:

“O mountain king's daughter, look now at that twilight line compressed by the swelling dark: fringed on one side by dark Tamāla trees, it appears like a mountain river dyed red with liquid mineral ore.”

Verse 54

सान्ध्यम् अस्तमितशेषम् आतपं रक्तलेखम् अपरा बिभर्ति दिक् ।
सांपरायवसुधा सशोणितं मण्डलाग्रम् इव तिर्यगुज्झितम् ॥ ५४ ॥

Translation:

“The western quarter bears the remaining streak of evening light like a bloodstained, curved scimitar dropped sideways upon the soil of a battlefield.”

Verse 55

यामिनीदिवससन्धिसम्भवे तेजसि व्यवहिते सुमेरुणा ।
एतद् अन्धतमसं निरङ्कुशं दिक्षु दीर्घनयने विजृम्भते ॥ ५५ ॥

Translation:

“O long-eyed beauty, now that the twilight radiance born of the meeting of day and night is blocked behind Mount Sumeru, this unbridled, blinding pitch-darkness rolls out across all the quarters.”

Verses 56–70

Verse 56

नोर्ध्वम् ईक्षणगतिर् न चाप्य् अधो नाभितो न पुरतो न पृष्ठतः ।
लोक एष तिमिरौघवेष्टितो गर्भवास इव वर्तते निशि ॥ ५६ ॥

Translation:

“The eye cannot look upward or downward, to neither flank, nor forward, nor behind; wrapped in this ocean of dark, the world at night dwells as though shut inside the womb.”

Verse 57

शुद्धम् आविलम् अवस्थितं चलं वक्रम् आर्जवगुणान्वितं च यत् ।
सर्वम् एव तमसा समीकृतं धिङ् महत्त्वम् असतां हतान्तरम् ॥ ५७ ॥

Translation:

“The pure and the foul, the steadfast and the unsteady, the crooked and the upright—all alike are made indistinguishable by darkness. Fie upon the power of evil beings that wipes out all distinction !”

Verse 58

नूनम् उन्नमति यज्वनां पतिः शार्वरस्य तमसो निषिद्धये ।
पुण्डरीकमुखि पूर्वदिङ्मुखं कैतकैर् इव रजोभिर् आवृतम् ॥ ५८ ॥

Translation:

“Surely the moon, the lord of sacrificers, is now rising to dispel the night's gloom; O lotus-faced one, the visage of the eastern quarter appears dusted over as if with yellow pollen of Ketaka blossoms.”

Verse 59

मन्दरान्तरितमूर्तिना निशा लक्ष्यते शशभृता सतारका ।
त्वं मया प्रियसखीसमागता श्रोष्यते वचनानि पृष्ठतः ॥ ५९ ॥

Translation:

“With the moon concealed behind Mount Mandara, the star-filled night resembles you yourself: reunited with your dear friends, listening from behind while I speak to you.”

Verse 60

रुद्धनिर्गमनम् आ दिनक्षयात् पूर्वदृष्टतनुचन्द्रिकास्मितम् ।
एतद् उद्गिरति चन्द्रमण्डलं दिग्रहस्यम् इव रात्रिचोदितम् ॥ ६० ॥

Translation:

“Its release held back until the day's decline, smiling with slender moonlight first glimpsed earlier, the eastern quarter—prompted by night—now pours forth the moon's orb like a long-kept secret.”

Verse 61

पश्य पक्वफलिनीफलत्विषा बिम्बलाञ्छितवियत्सरो ऽम्भसा ।
विप्रकृष्टविवरं हिमांशुना चक्रवाकमिथुनं विडम्ब्यते ॥ ६१ ॥

Translation:

“Look how the pair of Cakravāka birds, held far apart, are mocked by the cold-rayed moon, which gleams like a ripe Priyaṅgu berry and imprints its reflection upon the water of the sky's lake.”

Verse 62

शक्यम् ओषधिपतेर् नवोदयाः कर्णपूररचनाकृते तव ।
अप्रगल्भयवसूचिकोमलाश् छेत्तुम् अग्रनखसंपुटैः कराः ॥ ६२ ॥

Translation:

“These newly risen rays of the lord of plants, tender like immature barley sprouts, could almost be plucked by the tips of your fingernails to fashion ear ornaments for you.”

Verse 63

अङ्गुलीभिर् इव केशसंचयं सन्निगृह्य तिमिरं मरीचिभिः ।
कुङ्मलीकृतसरोजलोचनं चुम्बतीव रजनीमुखं शशी ॥ ६३ ॥

Translation:

"Gathering up the dark mass like tresses of hair with fingers of moonlight, the moon appears to kiss the face of night, whose lotus eyes have closed like buds."

Verse 64

पश्य पार्वति नवेन्दुरश्मिभिः सामिभिन्नतिमिरं नभस्तलम् ।
लक्ष्यते द्विरदभोगदूषितं संप्रसीदद् इव मानसन सरः ॥ ६४ ॥

Translation:

"See, Pārvatī! Cleaved half through its gloom by the fresh moonbeams, the vault of the sky looks like Lake Mānasa, muddied by the gambols of wild elephants, slowly regaining its crystal clarity."

Verse 65

रक्तभावम् अपहाय चन्द्रमा जात एष परिशुद्धमण्डलः ।
विक्रिया न खलु कालदोषजा निर्मलप्रकृतिषु स्थिरोदया ॥ ६५ ॥

Translation:

"Shedding its reddish tinge, the moon's orb has become completely pure; for aberrations brought on by temporary flaws never endure long in those whose nature is inherently spotless."

Verse 66

उन्नतेषु शशिनः प्रभा स्थिता निम्नसंश्रयपरं निशातमः ।
नूनम् आत्मसदृशी प्रकल्पिता वेधसेह गुणदोषयोर् गतिः ॥ ६६ ॥

Translation:

"The moonlight rests upon lofty mountain crests, while nocturnal dark clings to hollow depths; truly, the Creator has ordained that virtues and vices follow their own natural affinities."

Verse 67

चन्द्रपादजनितप्रवृत्तिभिश्च चन्द्रकान्तजलबिन्दुभिर् गिरिः ।
मेखलातरुषु निद्रितान् अमून् बोधयत्य् असमये शिखण्डिनः ॥ ६७ ॥

Translation:

"Made to flow by touch of moonbeams, water drops dripping from the moonstone gems (candrakānta) on this mountain awaken untimely the peacocks sleeping among the trees on the slopes."**

Verse 68

कल्पवृक्षशिखरेषु संप्रति प्रस्फुरद्भिर् इव पश्य सुन्दरि ।
हारयष्टिगणनाम् इवांशुभिः कर्तुम् आगतकुतूहलः शशी ॥ ६८ ॥

Translation:

“Behold, beautiful one: with rays now shimmering through the tops of wish-granting trees, the moon seems curious to count the pearl necklaces hung there.”

Verse 69

उन्नतावनतभाववत्तया चन्द्रिका सतिमिरा गिरेर् इयम् ।
भक्तिभिर् बहुविधाभिर् अर्पिता भाति भूतिर् इव मत्तदन्तिनः ॥ ६९ ॥

Translation:

“Broken by ridges and valleys into light and shadow, the moonlight falling on this mountain shines like sacred ash painted in ornate patterns across the hide of a rutting elephant.”

Verse 70

एतद् उच्छ्वसितपीतम् ऐन्दवं वोढुम् अक्षमम् इव प्रभारसम् ।
मुक्तषट्पदविरावम् अञ्जसा भिद्यते कुमुदम् आ निबन्धनात् ॥ ७० ॥

Translation:

“Having eagerly drunk the lunar light as if unable to bear the weight of that nectar of brilliance, this night lotus bursts open right to its stem, sending forth the hum of escaping bees.”

Verses 71–91

Verse 71

पश्य कल्पतरुलम्बि शुद्धया ज्योत्स्नया जनितरूपसंशयम् ।
मारुते चलति चण्डि केवलं व्यज्यते विपरिवृत्तम् अंशुकम् ॥ ७१ ॥

Translation:

“Look, O passionate lady! Rendered indistinguishable from the spotless moonlight, that fine silk cloth hanging from the wish-granting tree reveals itself only when it flutters and turns in the breeze.”

Verse 72

शक्यम् अङ्गुलिभिर् उद्धृतैर् अधः शाखिनां पतितपुष्पपेशलैः ।
पत्रजर्जरशशिप्रभालवैर् एभिर् उत्कचयितुं तवालकान् ॥ ७२ ॥

Translation:

“Fallen beneath the trees soft as shed blossoms, these flecks of moonlight filtered through leaves could almost be gathered with the fingers to decorate your tresses.”

Verse 73

एष चारुमुखि योगतारया युज्यते तरलबिम्बया शशी ।
साध्वसाद् उपगतप्रकम्पया कन्ययेव नवदीक्षया वरः ॥ ७३ ॥

Translation:

“O lovely-faced one, the moon joins with the junction star whose orb trembles gently, just as a bridegroom unites with a maiden trembling from bashful fear on the first night of union.”

Verse 74

पाकभिन्नशरकाण्डगौरयोर् उल्लसत्प्रतिकृतिप्रसन्नयोः ।
रोहतीव तव गण्डलेखयोश् चन्द्रबिम्बनिहिताक्षिण चन्द्रिका ॥ ७४ ॥

Translation:

“O lady whose eyes are fixed upon the lunar disk! The moonlight seems to take root and bloom upon your cheeks, which are fair as ripe reed stalks and bright with reflecting luster.”

Verse 75

लोहितार्कमणिभाजनार्पितं कल्पवृक्षमधु बिभ्रती स्वयम् ।
त्वाम् इयं स्थितिमतीम् उपस्थिता गन्धमादनवनाधिदेवता ॥ ७५ ॥

Translation:

“Carrying in her hands the wine of the wish-granting tree held in a goblet of crimson sun-gem (sūryakānta), the presiding goddess of Mount Gandhamādana approaches you, who are established in dignity.”**

Verse 76

आर्द्रकेसरसुगन्धि ते मुखं मत्तरक्तनयनं स्वभावतः ।
अत्र लब्धवसतिर् गुणान्तरं किं विलासिनि मदः करिष्यति ॥ ७६ ॥

Translation:

“O graceful one, your mouth naturally wafts the fragrance of fresh lotus filaments, and your eyes are already softly flushed with intoxication. Finding a home here, what new charm could wine possibly add ?”

Verse 77

मान्यभक्तिर् अथवा सखीजनः सेव्यताम् इदम् अनङ्गदीपनम् ।
इत्य् उदारम् अभिधाय शङ्करस् ताम् अपाययत पानम् अम्बिकाम् ॥ ७७ ॥

Translation:

*“Yet let this passion-kindling draught be enjoyed, if only out of regard for the devotion of your friend.”
Saying these generous words, Shankara made Ambikā drink the cup.*

Verse 78

पार्वती तदुपयोगसम्भवां विक्रियाम् अपि सतां मनोहराम् ।
अप्रतर्क्यविधियोगनिर्मिताम् आम्रतेव सहकारतां ययौ ॥ ७८ ॥

Translation:

Under the influence of that drink, Pārvatī underwent a transformation charming even to the noble, passing—by an inconceivable touch of fate—from the sweetness of a common mango tree to the fragrant perfection of a blossoming garden mango (*sahakāra*).

Verse 79

तत्क्षणं विपरिवर्तितह्रियोर् नेष्यतोः शयनम् इन्द्ररागयोः ।
सा बभूव वशवर्तिनी द्वयोः शूलिनः सुवदना मदस्य च ॥ ७९ ॥

Translation:

In that moment, with bashfulness cast aside and blazing passion leading them toward the couch, the lovely-faced goddess yielded completely to two masters: the Trident-bearing Lord and sweet intoxication.

Verse 80

घूर्णमाननयनं स्खलत्कथं स्वेदिबिन्दुमद् अकारणस्मितम् ।
आननेन न तु तावद् ईश्वरश् चक्षुषा चिरम् उमामुखं पपौ ॥ ८० ॥

Translation:

With rolling eyes, faltering speech, beads of perspiration, and unprompted smiles, the Lord drank in Umā's face with His gaze for a long time before ever touching it with His lips.

Verse 81

तां विलम्बितपनीयमेखलाम् उद्वहञ् जघनभारदुर्वहाम् ।
ध्यानसंभृतविभूतिर् ईश्वरः प्राविशन् मणिशिलागृहं रहः ॥ ८१ ॥

Translation:

Lifting her whose golden girdle hung loose and who was weighted down by the fullness of her hips, the Lord, whose glory is stored in deep contemplation, entered the secluded jewel-stone chamber.

Verse 82

तत्र हंसधवलोत्तरच्छदं जाह्नवीपुलिनचारुदर्शनम् ।
अध्यशेत शयनं प्रियासखः शारदाभ्रम् इव रोहिणीपतिः ॥ ८२ ॥

Translation:

There, in company with His beloved, He reclined upon a bed whose coverlet was white as a swan and lovely as the sandbanks of the Ganges, appearing like the moon (husband of Rohiṇī) resting upon an autumn cloud.

Verse 83

क्लिष्टकेशम् अवलुप्तचन्दनं व्यत्ययार्पितनखं समत्सरम् ।
तस्य तच्च छिदुरमेखलागुणं पार्वतीरतम् अभून् न तृप्तये ॥ ८३ ॥

Translation:

With disheveled hair, wiped-off sandalwood paste, feverish nail marks exchanged in rivalry, and broken strings of waist-girdles, that passionate sport with Pārvatī brought Him no satiety.

Verse 84

केवलं प्रियतमादयालुना ज्योतिषाम् अवनतासु पङ्क्तिषु ।
तेन तत्परिगृहीतवक्षसा नेत्रमीलनकुतूहलम् कृतम् ॥ ८४ ॥

Translation:

Only out of tenderness for His beloved, as the rows of stars began to set, did He—His chest clasped in her embrace—feign an inclination to close His eyes in sleep.

Verse 85

स व्यबुध्यत बुधस्तवोचितः शतकुम्भकमलाकरैः समम् ।
मूर्च्छनापरिगृहीतकैशिकैः किन्नरैर् उषसि गीतमङ्गलः ॥ ८५ ॥

Translation:

Worthy of praise by the wise, He awoke at dawn alongside golden lotus pools as Kinnaras sang auspicious morning melodies adorned with the Kaisika musical mode.

Verse 86

तौ क्षणं शिथिलितोपगूहनौ दम्पती चलितमानसोर् मयः ।
पद्मभेदपिशुनाः सिषेविरे गन्धमादनवनान्तमारुताः ॥ ८६ ॥

Translation:

As the married couple momentarily loosened their embrace, mountain breezes from the woods of Gandhamādana—bringing ripples to Lake Mānasa and announcing the opening of lotus blossoms—gently waited upon them.

Verse 87

ऊरुमूलनखमार्गराजिभिस् तत्क्षणं हतविलोचनो हरः ।
वाससः प्रशिथिलस्य संयमं कुर्वतीं प्रियतमाम् अवारयत् ॥ ८७ ॥

Translation:

His eyes immediately arrested by the lines of nail marks traced upon the base of her thighs, Hara stayed the hand of His beloved as she attempted to fasten her loosened garment.

Verse 88

स प्रजागरकषायलोचनं गाढदन्तपदताडिताधरम् ।
आकुलालकम् अरंस्त रागवान् प्रेक्ष्य भिन्नतिलकं प्रियामुखम् ॥ ८८ ॥

Translation:

Passionate with love, He found renewed delight in gazing upon His beloved's face: her eyes reddened from staying awake all night, her lower lip marked with deep impressions of teeth, her hair unruly, and the forehead mark (*tilaka*) wiped away.

Verse 89

तेन भङ्गिविषमोत्तरच्छदं मध्यपिण्डितविसूत्रमेखलम् ।
निर्मले ऽपि शयनं निशात्यये नोज्झितं चरणरागलाञ्छितम् ॥ ८९ ॥

Translation:

Even when the night had ended and bright day had broken, He would not leave the couch, which was rumpled with twisted sheets, bearing broken cords of girdles clustered in the middle, and stamped with the red lac dye of her feet.

Verse 90

स प्रियामुखरसं दिवानिशं हर्षवृद्धिजननं सिषेविषुः ।
दर्शनप्रणयिनाम् अदृश्यताम् आजगाम विजयानिवेदनात् ॥ ९० ॥

Translation:

Desiring day and night to taste the sweetness of His beloved's lips, which yielded ever-growing ecstasy, He became invisible to all who sought an audience with Him, having the doorkeeper Vijayā turn them away.

Verse 91

समदिवसनिशीथं सङ्गिनस् तत्र शम्भोः
शतम् अगमद् ऋतूनां साग्रम् एका निशेव ।
न तु सुरतसुखेषु छिन्नतृष्णो बभूव
ज्वलन इव समुद्रान्तर्गतस् तज्जलेषु ॥ ९१ ॥

*sama-divasa-niśīthaṃ saṅginas tatra śambhoḥ
śatam agamad ṛtūnām sāgram ekā niśeva |
na tu surata-sukheṣu chinna-tṛṣṇo babhūva
jvalana iva samudrāntargatas taj-jaleṣu || 91 ||*

Translation:

Living in unbroken union where day and night merged into one, more than a hundred seasons passed for Śambhu as if they were a single night; yet His thirst for the joys of love was never quenched, just as the submarine fire (Vaḍavānala) burning inside the ocean is never sated by its waters.**

This completes the entire **8th Canto (Verses 1–91)** of Kālidāsa's *Kumārasambhava*.