

SAUNDARYA LAHARI

Of

ADI SANKARA



A TAMIL AND ENGLISH TRANSLATION

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**Rock carving depicting Guru Govinda and the pupil Sankara taming the
furious river Narmada.
Statue of Sri Sankara in the foreground.**

**Sri Govinda Bhagavatpada said
“sankara sa sankara eva sakshat”
Sankara ! He is verily Sankara !**

- Sri madhaviya sankara vijayam

This book is dedicated to

**Ubhayabharati Of Mahishmati
and**

the many other unknown Ubhayabharati's of Bharata khanda

AN INTRODUCTION TO THE SAUNDARYALAHARI

The Saundaryalahari (wave of beauty) is an unique lyrical composition. It combines the virtues of a devotional poem, a foundation text for saktisim (sakti worship) and a mantra sastra all in one. It consists of two parts : the first, called the Anandalahari (wave of bliss) consisting of forty one verses and the second called Saundaryalahari, composed of fifty nine verses. Notwithstanding this, the entire set of hundred verses are referred to as the Saundaryalahari. An additional three verses are accepted by some, bringing the number of verses to one hundred and three.

Traditionally the work is ascribed to Sri Sankara, but some dispute this. Their contention is that the master of advaita vedanta postulating the non duality of the self and the absolute, could not have composed a devotional work, glorifying the duality of Sakti and Siva. And that the intellectual purity of the paramahamsa parivrajaka acharya could not have concerned itself with tantra, yantra and mantra. Indeed they go so far as to claim that none of the other devotional poems attributed to him were authored by him.

While not wishing to get into a polemical debate with erudite scholars, one cannot but assert what is obvious to the meanest intellect. The first point is that Sankara, the supreme dialectician spent his life in an unceasing effort to analyze, criticize, edit and restate the best in Hindu spiritual traditions, discarding the unappealing, the immoral, the crude, the unthinking and illogical aspects that had crept into the religio spiritual fabric over time.

The shanmathas or six religious traditions (the worship of Siva, Sakti, Vishnu, Ganapathi and Kumara) were not invented by him, but were living traditions of Bharatavarsha. These were merely refined by Sankara emphasizing their upanishadic basis which had taken a back seat over time, allowing the more visible but intellectually and spiritually void

aspects to the forefront. Sankara, in the traditions set down by the divine author of the Gita, truly believed in the idiom “ to each, his own”.

Unlike many other religions of this troubled world, the Hindu way of life has never sought to destroy the many modes of religio spiritual life prevalent in India or indeed their followers by sword and fire. It has always been inclusive rather than exclusive, assimilating local ideas, beliefs, traditions etc, by bringing them in line with the esoteric upanishadic traditions of the absolute, which may not be comprehensible or indeed of any interest to the common man. The enlightened seers of sanatana dharma only saw the glory of unity in the charm of apparent multiplicity.

When looked at from this perspective, one is not surprised that the best of Saka tradition is contained in this composition. Indeed the conceptualizing of Sakti and Siva is not a matter of accepting duality of the absolute, but of emphasizing them as comprehensible points of reference for understanding the abstract absolute.

The second point is that the unbroken line of teachers of the four amnayas have handed this work down the generations as flowing from Sri Sankara himself. This cannot be brushed aside lightly. Does not nyaya or the science of logic accept the words of an apta (trustworthy individual) as a mode of proof ?

A critical reader will do well to eschew the illogical debate of authorship along the lines set out above and instead concentrate on the puzzle of the Saundaryalahari with it's two parts which are distinct in terms of content and style (shailee). It is true that the Anandalahari dealing with saktism has a degree of poetic elegance and felicity of language and phrase somewhat lacking in the latter half of the work.

The fifty one verses dealing with the divine beauty of the Universal Mother from the top of her gem studded crown to her sacred feet is couched in a style that is comparatively forced with only the occasional word or phrase or line reminiscent of the earlier style. The many metaphors contained in them seem repetitive and certainly do not always appeal to modern taste.

This clear and self evident dichotomy is explained traditionally : that the work was a divine composition, brought to Sankara's notice, during his sojourn in Mount Kailasa or alternatively from Mount Meru through the agency of Guru Gaudapada. Indeed this divine or quasi divine authorship bestows on the work the virtues of a mantrasastra. Each verse in fact is reputed to achieve certain specific purusharthas when chanted with absolute devotion. The appendix to this book summarizes this orthodox view point. This has been done in special deference to the wishes of His Holiness, the Sankaracharya of Kanchi.

To continue. The story is that the work was partially destroyed, perhaps by a natural disaster leaving the master with only forty one of the original verses, compelling him to complete the rest. In this task he was helped surely by what must have been an eidetic memory along with some inputs perhaps from his pupils. Hence there is certainly some merit to the argument that the entire work may not be Sankara's.

The Paramacharya of Kanchi is said to have held that the tragic loss of part of the original work does indeed have a silver lining, as it compelled the Master to communicate with us in his own words. An unusual view point indeed, reflecting his extraordinary devotion to the Guru !

Notwithstanding any of the above, the fact remains that the Saundaryalahari is an amazing lyric, in terms of providing a multitude of

insights for the modern and intellectually critical reader : religious, spiritual, literary, musical and historical. It is a work that carries the stamp of Sri Sankara, which is an ability to enchant all, regardless of race, religion or language, till the end of time.

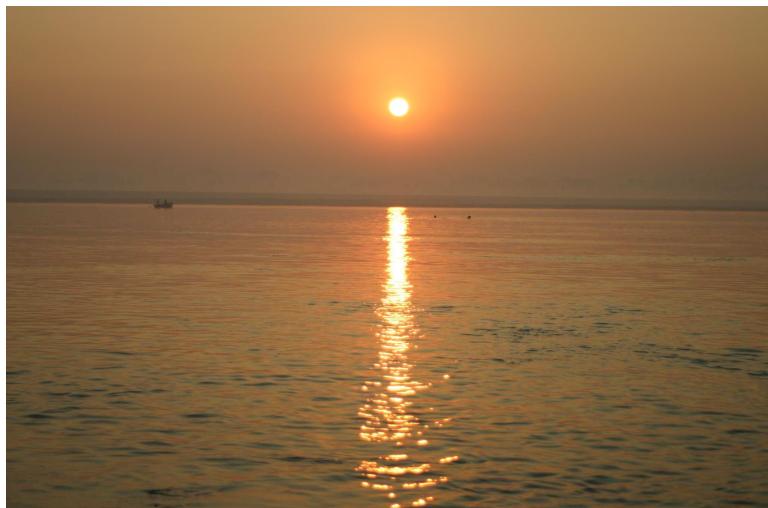
Dr Uma Krishnaswamy, 2009.



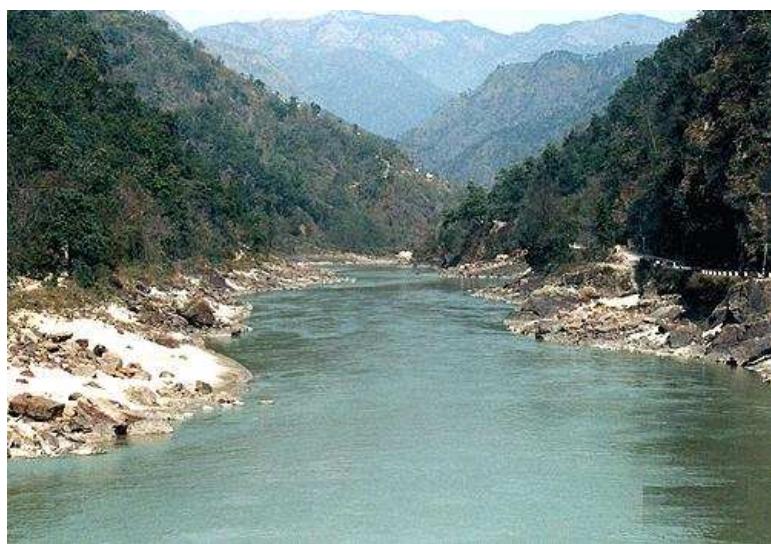
River Poorna



River Narmada



River Ganga



River Mandakini

THE SOUNDARYA LAHARI

STANZAS 1 TO 10

श्री गुरु पादुका वन्दनम्
ऐकार हींकार रहस्ययु
श्रीकार गूढार्थ महाविभूत्या ,
ओंकार मर्म प्रतिपादिनीभ्यां
नमो नमः श्री गुरु पादुकाभ्याम् .

मैं कुरु पातुका वन्तनम्
ज्ञम्कार लूर्हिम्कार रहस्ययु
स्वर्मिक्कार कृटार्त मल्लाविष्ट्या
ऋम्काळ मर्म प्रतिपातिनीप्याम्
नमेऽनमः मैं कुरु पातुकाप्याम्

श्रीशङ्कराचार्य विरचिता सौन्दर्यलहरी

प्रथमो भागः - आनन्दलहरी
प्रतमेऽपाकः - आनन्दलहरी
शिवः शत्या यु यदि भवति शः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ,
अतस्त्वामाराध्यां हरिहर विरचादिभिरपि

प्रणन्तुं स्तोतुं वा कथमकृत पुण्यः प्रभवति . 1 .

सरिवः सर्त्तया येऽ यति पवति सः प्रपवित्तुम्
न चेत्वाम् तेवो न कल्पु कुञ्जः स्पन्दतितुमपि
अतस्त्वामारात्याम् लहरिहर विरिञ्चातिपिरपि
प्ररणन्तुम् स्तोतुम् वा कथमकरुत पुण्यः प्रपवति - 1 -

शिवः - Siva

शक्त्या - with Sakti

युः यदि भवति - when enjoined

शः प्रभवितुं - empowered to create

न चेत् एवं देवः - if the lord is not thus

न खलु कुशलः - indeed unable

स्पन्दितुं अपि - to even move

अतः - hence

त्वां आराध्यां - you, who is worshipped

हरि हरि विरिञ्चादिभिः अपि - even by Hari (Vishnu), Hara (Siva), Virinchi (Brahma) and others

प्रणन्तुं - to salute

स्तोतुं वा - or praise

कथं - how

अकृत पुण्यः - one who has not performed meritorious deeds

प्रभवति - capable

When Siva is enjoined with Sakti, he is empowered to create. If the lord is not thus, he is indeed unable to even move. Hence how can one who has not performed meritorious deeds be capable of saluting or praising you, who is worshipped even by Hari, Hara, Virinchi and others ?

(Benedictory invocation to Siva and Sakti, beginning with the

word Siva. Cf Sivanandalahari (SVL) Verse 1 : Benedictory invocation to Siva and Sakti, beginning with the letter क, cryptically symbolising the word Siva.)

तनीयांसं पांसुं तव चरणं पङ्क्षेरुहभवं
 विरिञ्चिः सन्चिन्वन् विरचयति लोकानविकलम् ,
 वहत्येनं शौरिः कथमपि सहस्रेण शिरसां
 हरः संक्षुद्यैनं भजति भसितोद्धूलनं विधिम् . 2

தநீயாம்-ஸம் யாம்-ஸ-ாம் தவ சரண பங்கேருஹபவம்
 விரிம்சி: ஸந்சிநறந் சிரசயதி லோகாநவிகலம்
 வஹத்யேநம் செளரி: கதமபி மஹஸ்ரேண பரிஸாம்
 ஹர: ஸம்கஷ-ாத்யைவம் பஜதி பஸிதோத்துலந் விதிம் - 2 -

तनीयांसं पांसु - minute dust

तव - your

चरणं पङ्क्षेरुह - lotus feet

भवं - present in

विरिञ्चिः - Virinchi (Brahma)

सन्चिन्वन् - gathering

विरचयति - makes (Creation)

लोकान् अविकलम् - all the worlds

वहति एनं - carries this (Preservation)

शौरिः - Shouri (Vishnu)

कथं अपि - some how

सहस्रेण शिरसां - by a thousand heads (as the serpent Adisesha, the tamasic form of Vishnu, who supports the world with his thousand heads)

हरः - Hara (Siva)

संक्षुद्य एन् - having powdered this (Destruction)

भजति - observes

भसित उद्धूलन - sprinkling sacred ash

विधि - injunction

Virinchi gathering the minute dust present in your lotus feet makes all the worlds. Shouri somehow carries this by a thousand heads. Hara having powdered this observes the injunction for sprinkling sacred ash.

(The dust of Sakti's feet is the Universe. Cf SVL Verse 2 : Sivanandalahari washes away the dust of sin.)

अविद्यानामन्तस्तिमिर मिहिर द्वीपनगरी

जडानां चैतन्य स्तबक मकरन्द सुतिङ्गरी ,

दरिद्राणां चिन्तामणि गुणनिका जन्मजलधौ

निमग्नानां दंष्ट्रा मुररिपु वराहस्य भवति . 3 .

அவித்யாநாமந்தஸ்திமிர மிஹிர த்வீபநகரீ

ஐடசணாம் சைதந்ய ஸ்தபக மகரந்த ஸ்ருதிஜரீ

தரித்ராணா. சிந்தாமணி குணநிகா ஐந்மஜலதெள

நிமக்நாநாம் தம்ஷ்ட்ரா முரரிபு வராஹஸ்ய பவதி - 3 -

अविद्यानां - for the spiritually ignorant

अन्तः तिमिर - inner darkness

मिहिर द्वीप नगरी - the island city of the sun (a division of the terrestrial world from where the sun is said to rise)

जडानां - for the dull witted

चैतन्य - pure intelligence

स्तबक मकरन्द - honey of the (Kalpaka flower) cluster
(of the wish yeilding Kalpaka tree)

स्रुतिझरी - flowing stream

दरिद्राणां - for the impoverished

चिन्तामणि गुणनिका - necklace of the Cintamani (the wish
yeilding gem)

जन्म जलधौ - in the ocean of births

निमग्नानां - those immersed

दंशः - the tusks

मुर रिपु - the enemy of (the demon) Mura

वराहस्य - of the boar (an incarnation of Vishnu)

भवति - it (the dust in your lotus feet)

For the inner darkness of the spiritually ignorant, it (the dust
in your lotus feet) is the island city of the sun. For the dull
witted it is the flowing stream of honey of the (Kalpaka
flower) cluster of pure intelligence. For the impoverished it is
the necklace of the Cintamani. For those immersed in the
ocean of births, it is the tusks of the boar (Vishnu), the enemy
of Mura.

(Sakti is चैतन्यं. Cf SVL Verse 3 : Siva is the resort of चित्)

त्वदन्यः पाणिभ्यामभयवरदो दैवतगणः

त्वमेका नैवासि प्रकटित वराभीत्यभिनया ,

भयात् त्रातुं दातुं फलमपि च वाञ्छासमधिकं

शरण्ये लोकानां तव हि चरणावेव निपुणौ . 4 .

தவதந்ய: பணிப்யாமபயவரதோ தெவதகண:

த்வமேகா நெவாஸி ப்ரகடித வராபீத்யபிநயா
பயாத் த்ராதும் ஓபலமயி ச வாஞ்சாஸமதிகம்
ஸரண்யே லோகாநாம் தவ ஹி சரணாவேவ நிபுணை - 4 -

त्वत् अन्यः - other than you

पाणिभ्यां - by the hands (by empty gesture)

अभय वरदः - bestowers of protection from fear and boon

दैवत गणः - the assemblage of gods

त्वं एका - you alone

न एव असि - you do not thus

प्रकटित - display

वर अभीति - bestowing of boon and protection from fear

अभिनया - by gesture

भयात् त्रातुं - protecting from fear

दातुं फलं अपि च - and giving reward

वाञ्छा समधिकं - in excess of that desired

शरण्ये लोकानां - Oh refuge of the worlds! (Sakti)

तव - your

हि - indeed

चरणौ एव - even feet

निषुणौ - are expert

Other than you, the assemblage of gods are the bestowers of protection from fear and boon by the hands (by empty gesture). You alone do not thus display bestowing of boon and protection from fear by gesture. Oh refuge of the worlds! indeed even your feet are expert in protecting from fear and giving reward in excess of that desired.

(Assemblage of gods make empty promises. Cf SVL Verse 4 : Assemblage of gods bestow trivial boons).

हरिस्त्वामाराध्य प्रणत जन सौभाग्य जननीम्
 पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ,
 स्मरोऽपि त्वां नत्वा रति नयन लेद्येन वपुषा
 मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् .5 .

ऊरिस्त्वामारात्य प्रणत ज्ञन सौभाग्य जननीम्
 पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत्
 स्मरोऽपि त्वां नत्वा रति नयन लेद्येन वपुषा
 मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् - 5 -

हरि: - Hari (Vishnu)

त्वां आराध्य - having worshipped you

प्रणत जन - people who bow (to you)

सौभाग्य जननी - the creator of auspiciousness

पुरा - formerly

नारी भूत्वा - having become a woman (सारूप्यं or assimilation with Sakti, one of the four states of Mukti or Liberation)

पुर रिपुं अपि - even Puraripu (the enemy of the three cities of the demons or the three bodies of man), (Siva)

क्षोभं अनयत् - led to agitation

स्मरः अपि - Smara (Cupid) too

त्वां नत्वा - having bowed to you

रति नयन - the eyes of Rati

लेद्येन वपुषा - with a body like a lambative

मुनीनां अपि - even sages

अन्तः - within

प्रभवति हि - capable indeed

मोहाय - (of generating) delusion

महतां - of great

Hari having worshipped you, the creator of auspiciousness to people who bow to you, having become a woman formerly, led even Puraripu to agitation. Having bowed to you, Smara too with a body which is (like) a lambative to the eyes of Rati, is indeed capable (of generating) delusion within great sages.
(Celestials sought the grace of Sakti Cf SVL Verse 5 : Devotee seeks the grace of Siva)

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः

वसन्तः सामन्तो मलयमरदायोधन रथः ,

तथाप्येकः सर्वं हिमगिरिसुते कामपिकृपां

अपांगात्ते लब्ध्वा जगदिदमनङ्गो विजयते . 6 .

தநு: பெளவ்பழ் மெளர்வீ மதுகரமயீ பஞ்ச விஶிகா:

வஸந்த: ஸாமந்தோ மலயமரதாயோதந ரத:

ததாப்யேக: ஸர்வம் ஹிமகிரிஸுதே காமாபிக1பாழ்

அபழ்காத்தே லப்த்வா ஜகத்தமநட்கோ விஜயதே - 6 -

धनुः पौष्पं - the bow is flowery

मौर्वी मधुकरमयी - the bow string is made of bees

पञ्च विशिखाः - the five (flowers) are the arrows

वसन्तः - Vasanta (Spring personified)

सामन्तः - neighbouring king (the traditional ally of Cupid)

मलय मरुत् - breeze from the Malaya mountain (laden with the fragrance of sandal wood found there, by poetic convention)

आयोधन रथः - the war chariot

तथा अपि एकः - even thus and alone

सर्वं - all

हिम गिरि सुते - Oh daughter of the snowy mountain (Himalayas personified as Himavaan,)! (Sakti)

कां अपि कृपां - some sort (inexpressible) of compassion

अपांगात् ते - from the corner of your eye

लब्ध्वा - having obtained

जगत् इदं - this world

अनङ्गः - Ananga (the bodiless one), (Cupid)

विजयते - triumphs

The bow is flowery. The bow string is made of bees. The five (flowers) are the arrows. Vasanta is the neighbouring king (ally). The breeze from the Malaya mountain is the war chariot. Even thus and (all) alone, Oh daughter of the snowy mountain! having obtained some sort compassion from the corner of your eye, Ananga triumphs over all this world.

(The eyes of Sakti bestows triumph to Cupid. Cf SVL Verse 5 : The feet of Siva bestows bliss to the devotee)

क्वण्टकाञ्ची दामा करिकलभ कुंभस्तन नता

परिक्षीणा मध्ये परिणत शरच्चन्द्र वदना ,

धनुर्बाणान् पाशं सृणिमपि दधना करतलैः

पुरस्तादास्तां नः पुरमथितुराहो पुरुषिका . 7 .

कंवज्ञत्काञ्चुर्चै तामा करिकलप कुम्पस्तन नता

परिक्षीणा मत्येये परिज्ञत शरच्चन्द्र वदना

तनुर्पाणान्दं पाशम् ल्लग्निमपि तत्तना करतलैः

पुरस्तात्तास्ताम् नः पुरमथितुराहो पुरुषिका - 7 -

क्वणत् काञ्ची दामा - one who has a tinkling fillet girdle

करि कलभ - young elephant

कुंभ स्तन नता - one curved by a bosom like the frontal globes of a young elephant

परिक्षीणा मध्ये - one who is lean in the waist

परिणित - fully developed

शरच्चन्द्र वदना - one with a face like the autumnal moon

धनुः बाणान् - bow, arrows

पाशं सृणि अपि - noose and goad

दधाना कर तलैः - one who bears in the palm of her hands

पुरस्तात् - in front

आस्तां - let her dwell

नः - of us

पुरं मधितुः - of the destroyer of the three cities of the demons or the three bodies of man,, (Siva)

आहो पुरुषिका - "I" consciousness

Let her dwell in front of us, who has a tinkling fillet girdle, who is curved by a bosom like the frontal globes of a young elephant, who is lean in the waist, who has a face like the fully developed autumnal moon, who bears in the palm of her hands bow, arrows, noose and goad, and who is the ``I'' consciousness of Siva.

(Worshipping the body of Sakti. Cf SVL Verse 7 : Worshipping Siva by one's body).

सुधा सिन्धोर्मध्ये सुरविटपि वाटी परिवृते

मणिद्वीपे नीपोपवनवती चिन्तामणिगृहे ,

शिवाकारे मञ्जे परमशिव पर्यङ्क निलयां

भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् . ८ .

सर्वा लिङ्गोर्मत्तेये सर्वविटपि वाम परिवर्गुते
मणित्वैपे निपोपवनवत्ते चिन्तामणिकरुद्देश
श्रीवाकारे मनुचेपरमसीव पर्यन्तक निलयाम्
पञ्जन्ति त्वाम् तन्याः कथिचन चित्तानन्तललहरीम् - ८ -

सुधा - nectar

सिन्धोः मध्ये - in the midst of the ocean

सुर विटपि वाटी - park of divine trees

परिवृते - surrounded by

मणि द्वीपे - in a gem like island

नीप उपवनवती - possessed of a garden of Kadamba trees

चिन्तामणि गृहे - in a house made of the Cintamani (wish yeilding gem)

शिवा आकारे - shaped like Sivaa (the Sakti triangle of the Sricakra)

मञ्चे - in the bed stead

परम शिव - Parama Siva (the supremely auspicious one)

पर्यङ्क निलयां - dwelling in the couch

भजन्ति त्वां - worship you

धन्याः कतिचन - a few blessed ones

चित् आनन्द लहरीम् - the wave of intellect - bliss

A few blessed ones worship you, the wave of intellect - bliss, dwelling in the couch of Parama Siva (himself), in a bed stead shaped like the Sakti triangle, in a house made of the Cintamani, possessed of a garden of Kadamba trees, surrounded by a park of divine trees, in the midst of the ocean of nectar. (The blessed ones worship Sakti. Cf SVL Verse 8 : The ignorant do not worship Siva).

मही मूलाधारे कमपि मणिपूरे हुतवहं
 स्थितं स्वाधिष्ठाने हृदिमरुतमाकाशमपरि ,
 मनोऽपि भ्रूमध्ये सकलमपि भित्वा कुलपथं
 सहस्रारे पद्मे सह रहसि पत्या विहरसे . 9 .

मही मूलाधारे कमपि मणिपूरे हृतवहम्
 स्थितितम् स्वाधिष्ठाने हृतिमरुतमाकाशमपरि
 मनोऽपि पर्मुमत्येसकलमपि पित्वा कुलपतम्
 सहस्रस्त्रारे पत्तमेसह रहस्या पत्त्या विहरसे - 9 -

मही मूलाधारे - the earth element in the Muladhara,
 (the 4 petalled lotus yogic cakra, or the level of
 consciousness corresponding to Bhuloka)

कमपि मणिपूरे - and the water element in the Manipura,
 (the 10 petalled lotus yogic cakra or the level of
 consciousness corresponding to Suvarloka).

हुतवहं - the fire element

स्थितं स्वाधिष्ठाने - present in the Svadhishtana,
 (the 6 petalled lotus yogic cakra or the level of
 consciousness corresponding to Bhuvarloka).

हृदि मरुत - the air element in the heart,
 (the 12 petalled lotus yogic Anahata cakra or the
 level of consciousness corresponding to Maharloka).

आकाशं उपरि - above the space element
 (the 16 petalled lotus yogic Vishuddhi cakra or the
 level of consciousness corresponding to Taparloka).

मनः आपि - and the mind element,
 (the 2 petalled lotus yogic Aagnya cakra or the
 level of consciousness corresponding to Janarloka)

भ्रू मध्ये - between the brows

सकलं अपि भित्वा - having passed through all

कुल पथं- via the Kulapatha or Sushumna nadi (as the subtle Kundalini Sakti)

सहस्रे पद्मे - in the thousand petalled lotus,
(the level of consciousness corresponding to Satyaloka)

सह - with

रहसि - in secret

पत्या - with (your) husband (Sadasiva)

विहरसे - you sport

Having passed through all via the Kulapatha : the earth element in the Muladhara, the water element in the Manipura, the fire element present in the Svadhishtana, the air element in the heart, (going) above the space element, and the mind element between the brows, you sport in secret with your husband in the thousand petalled lotus. (The devotee leads Sakti to her lord Sadasiva in the thousand petalled lotus, via the six lotus cakras. Cf SVL Verse 9 : The devotee submits the lotus of the heart to the lord of Uma).

सुधाधारासारैश्वरण युगलान्तर्विगलितैः

प्रपञ्चं सिद्धन्ती पुनरपि रसाम्नाय महसः ,

अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं

स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि 10 .

ஸாதாதாராஸாரைச்வரண யுகலாந்தர்விகலிதெள:

ப்ரபஞ்சம் ஸிஞ்சந்தீ புநிரபி ரஸாம்நாய மஹஸ:

ஆவாப்ய த்வாம் பூமிம் புஜகநிபமத்யஷ்டவலயம்

ஸ்வமாத்மாநம் க்ருத்வா ஸ்வபிஷி குலகுண்டே குஹரினி

सुधा - nectar

धारा आसारैः - with a torrential stream

चरण युग्मान्त - from within (your) pair of feet

विगलितैः - trickling

प्रपञ्च - the body (made of the five elements)

सिञ्चन्ती - infusing

पुनः अपि - once again

रस आम्राय महसः - from the luminous collection of nectar
(the internal Moon of the Sahasrara or thousand petalled lotus
in the brain)

अवाप्य - having reached

स्वां भूमिं - your territory

भुजग निर्भं - similar to a serpent

अध्युष्ट वलयं - three and a half coils

स्वं आत्मानं कृत्वा - having made yourself

स्वपिषि - you (as the subtle Kundalini Sakti) sleep

कुलकुण्ड - in the Kulakunda or Muladhara cakra

कुहरिणि - possessed of a hole

You infusing the body with a torrential stream of nectar,
trickling from within (your) pair of feet, once again having
reached your territory, from the Moon of the Sahasrara, (and)
having made yourself into three and a half coils similar to a
serpent, you sleep in the Kulakunda (which is) possessed of a
hole.

(The body of the devotee is drenched by the nectar of Sakti's feet.
Cf SVL Verse 10 :The devotee is engrossed in the bliss of
remembering Siva's feet.

THE SOUNDARYA LAHARI

STANZAS 11 TO 20

प्रथमो भागः - आनन्दलहरी

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरपि मूलप्रकृतिभिः ,
चतुश्चत्वारिंशत् वसुदल कलाश त्रिवलय
त्रिरेखाभिः सार्ध तव शरणकोणाः परिणताः . 11

சதுர்பிஃ மூஞ்கண்டை� ஸிவயுவதிபிஃ பஞ்சபிரபி
ப்ரபிந்நாபிஃ ஸம்போர்நவபிரபி மூலப்ரக்ருதிபிஃ
சதுஶ்சத்வாரிம் ஸத் வஸாதல கலாஶ்ர த்ரிவலய
த்ரிரேகாபிஃ ஸார்தம் தவ ஸரணகோணா� பரிணதா� - 11 -

.

चतुर्भिः श्रीकण्ठैः - with the four Srikanta (Siva) cakras

शिव युवतिभिः - Sivayuvati (Sakti) cakras

पञ्चभिः आपि - and with five

प्रभिन्नाभिः - seperate from

शंभोः - from those of Sambhu (the Siva) cakras

नवभिः आपि - and with nine

मूल प्रकृतिभिः - source materials of the universe

चतुश्चत्वारिंशत् - forty four

वसु दल - eight petalled (lotus)

कला अश - sixteen edged (lotus)

त्रि वल्य - three circles

त्रि रेखाभिः - with three lines

साध॑ - with

तव शरण कोणाः - the angles of your abode

परिणताः - come to a close

The angles of your abode come to a close with forty four with four Srikantha (cakras) and five Sivayuvati (cakras), separate from the Sambhu (Siva) cakras and (hence) with the nine source materials of the universe, along with the eight petalled (lotus), the sixteen edged (lotus), the three circles (and) with three lines.

(The abode of Sakti is the thousand petalled lotus in the brain.

Cf SVL Verse 11 : The devotee worships Siva with the lotus of the heart).

Note : The twelve petalled Anahata cakra, is at the level of the heart, with Rudra as the presiding deity.

त्वदीयं सौन्दर्यं तुहिनगिरि कन्ये तुलयितुं

कवीन्द्राः कल्पन्ते कथमपि विरिञ्चि प्रभृतयः ,

यदालोकौत्सुक्यादमरल्लना यान्ति मनसा

तपोभिर्दुष्प्रापामपि गिरिश सायुज्यं पदवीम् . 12 .

த் வகீயம் ஸௌந்தர்யம் துஹிநகிரி கந்யே துலயிதும்

கவிந்த்ரா : கல்பந்தே கதமபி விரிஞ்சி ப்ரப்ருதய :

யதாலோகெளத்ஸக்யாதமரல்லநா யாந்தி மநஸா

தபோபிரதுஷ்ப்ராபாமபி கிரிஶ ஸாயுஜ்ய பதவீம் - 12 -

त्वदीयं - your

सौन्दर्यं - beauty

तुहिन गिरि कन्ये - Oh daughter of the snowy mountain (Himalayas, personified as Himavaan)! (Sakti)

तुलयितुं - to compare

कवीन्द्राः - the best of poets

कल्पन्ते - are able

कथं अपि - somehow or other

विरिञ्चि प्रभृतयः - Virinchi (Brahma) and others

यत् आलोक औत्सुक्यात् - out of ardent desire to see which (your beauty)

अमर लल्नाः - celestial women

यान्ति मनसा - attain through the mind (by imagination)

तपोभिः दुष्प्रापां अपि - though difficult to obtain by penance

गिरिश - Girisa (Lord of the mountains, (Siva)

सायुज्य पदवी - the position of absorption into the deity (one of the states of Mukti or Liberation)

Oh daughter of the snowy mountain! the best of poets (such as) Virinchi and others are able to compare your beauty somehow or other. Out of ardent desire to see which celestial women attain through the mind the position of absorption into Girisa though (it be) difficult to obtain by penance.

(Absorption into Siva by the mind (by imagination).

Cf SVL Verse 12 : The yogin mind is absorbed in meditation of Siva)

नरं वर्षीयांसं नयनविरसं नर्मसु जडं

तवापांगालोके पतितमनुधावन्ति शतशः ।

गलद्वेणी बन्धाः कुचकलश विश्वस्त सिच्या

हठात् त्रुट्यत्कांच्यो विगलित दुकूला युवतयः . 13 .

நரம் வர்ஷீயாம்ஸம் நயநவிரஸம் நர்மஸூ ஜடம்
தவாபாம்காலோகே பதிதமநுதாவந்தி ஸதஸ: .
கலத் வேண் பந்தா: குசகலஸ விஸ்ரஸ்த ஸிசயா
ஹடாத் த்ருடயத்காம்சயோ விகலித துகூலா யவதய: - 13

-

நர் - a man

வர்ஷீயாம்ஸ - very old

நயன விரஸ - unpleasant to the eye

நர்மஸு ஜட் - apathetic in amorous sport

தவ அபங் - the corner of your eye

ஆலோகே - within range of sight

பதிதம் - falls

அனு஧ாவந்தி - pursue

ஶதஶ: - by the hundreds

கலத் வேணி ஬ந்தா: - with braided hair loosened

குஞ் கலஸ - the pitcher like breasts (shapely bosom)

விஷஸ்த ஸிசயா - with cloth slipping

ஹடாத் - suddenly

துடியத் காஞ்சு: - waist ornaments snapping

வி஗லித டுகூலா: - with silk garments dropping down

யுவதய: - young women (personifications of Fame, Wealth, Speech, Intellect, Firmness, Patience etc.)

When a man falls within range of sight of the corner of your eye, (though) very old, unpleasant to the eye, and apathetic in amorous sport, young women pursue him by the hundreds, with braided hair loosened, with cloth slipping from the shapely bosom, with waist ornaments snapping suddenly and with silk garments dropping down.

(The devotee is old, unpleasant, apathetic - unattractive by worldly norms.

Cf SVL Verse 13 : The devotee is dull witted, blind, poor - unattractive by worldly norms).

क्षितौ षट्पञ्चाशत् द्विसमधिक पञ्चाशतुदके
हुताशे द्वाषष्टशत्रुरधिक पञ्चाशतनिले ,
दिवि द्विःषट्त्रिंशत् मनसि च चतुःषष्ठिरिति ये
मयूखास्तेषामप्युपरि तवपदाम्बुज युगम् . 14 .

கஷ்ணதெள ஷட்பஞ்சாபாத் த்விலைமதிக பஞ்சாபாதுதகே
ஹாதாஸே த்வாஷஷ்டிபஶ்சதுரதிக பஞ்சாபாதநிலே
திவி த்விஃஷட்த்ரிம்பாந் மநலி ச சதःஷ்டிரிதி யே
மழுகாஸ்தேஷாமப்யுபரி தவபதாம்புஜ யுகம் - 14 -

क्षितौ - in the earth element (of the Muladhara cakra)

षट्पञ्चाशत् - fifty six

द्विसमधिक पञ्चाशत् - fifty two

उदके - in the water element (of the Manipura cakra)

हुताशे - in the fire element (of the Svadhishtana cakra)

द्वाषष्टि - sixty two

चतुरधिक पञ्चाशत् - fifty four

अनिले - in the air element (of the Anahata cakra)

दिवि - in the space element (of the Vishuddhi cakra)

द्विः षट्त्रिंशत् - twice thirty six

मनसि च - and in the mind element (of the Aangya cakra)

चतुः षष्ठि - sixty four

इति ये मयूखाः - those rays that are thus (disposed)

तेषां अपि उपरि - even above those

तव - your

पाद अम्बुज युग्म - pair of lotus feet

Your pair of lotus feet are even above those rays that are thus (disposed) : fifty six in the earth element, fifty two in the water element, sixty two in the fire element, fifty four in the air element, twice thirty six in the space element, and sixty four in the mind element.

(Sakti is both immanent and transcendent. Cf SVL Verse 14 : Siva visualised as the relative of the devotee is immanent).

शरज्ज्योत्सा शुद्धां शशियुत जटाजूट मकुटां

वर त्रास त्राण स्फटिक धुटिका पुस्तक कराम् ,

सकून्न त्वा नत्वा कथमिव सतां सन्निदधते

मधु क्षीर द्राक्षा मधुरिम धुरिणाः फणितयः . 15 .

ஸரஜ்ஜ्योத्सनா ஸத்தாம் ஸஸியத ஜடாஜாட மகுடாம்

வர த்ராஸ த்ராண ஸஃப்யதிக குடிகா புஸ்தக கராம்

ஸக்ருந்ந த்வா நத்வா கதமிவ ஸதாம் ஸந்நிதததே

மது கஷ்ர த்ராக்ஷா மதுரிம துரிநா: ஓபணிதய: - 15 -

शरत् ज्योत्सा - autumnal moonlight

शुद्धां - who is pure

शशियुत - endowed with the moon

जटा जूट मकुटां - who has a tiara on the mass of twisted hair

वर - (gesticulate) granting of boon

त्रास त्राण - protection from fear

स्फटिक धुटिका - crystal beads

पुस्तक करां - whose hand (holds) the book

सकृत् - once

न - not

त्वा नत्वा - having bowed to you

कथं इव - how is it

सतां सन्निदधते - present for good people

मधु - honey

क्षीर - milk

द्राक्षा - grape

मधुरिम धुरिणाः - charged with sweetness

फणीतयः - words

How cannot words charged with the sweetness of honey, milk and grape not be present in the words, for good people who have bowed once to you, who is pure as the autumnal moonlight, who has a tiara on the mass of twisted hair endowed with the moon, and whose hands (gesticulate) the granting of boon (and) protection from fear, (and hold) the crystal beads and book.

(Worship of Sakti bestows the grace of Saraswati.

Cf SVL, Verse 15 : Worship of Siva changes the writings of Brahma, the husband of Saraswati).

कवीन्द्राणां चेतः कमलवन बालातप रुचिं

भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ,

विरिञ्चि प्रेयस्यास्तरुणतर शृङ्गार लहरी

गभीराभिवाग्भिर्विदधति सतां रञ्जनममी . 16 .

कवैन्नंत्तराण्णाम् चेतः कमलवन् पा॒ला॒तप् रुचि॒म्
प॒ज्ञन्ते॒ ये॒ सन्तः॒ कृति॒चित्‌रुण्णाम॒व॒ पव॒ती॒म्
विरिञ्चि॒ प्रे॒यस्या॒ल्ला॒स्तरुण्णतरा॒ सर्वरुण्णका॒र लहरी॒
कपीरा॒पि॒र्वा॒क्पि॒र्वि॒त्तति॒ ल॒ता॒म् रुञ्जन्मम॒ - 16 -

कवीन्द्राणां चेतः - the minds of the best of poets

कमल वन - lotus cluster

बाल आतप रुचि - light of the morning sun

भजन्ते - (they) worship

ये सन्तः कृतिचित् - those few good men

अरुणां एव भवतीम् - you as the red dawn itself

विरिञ्चि प्रेयस्याः - of the beloved of Virinchi (Saraswati)

तरुणतर - fresher (ever fresh)

शृङ्गार लहरी - wave of the (poetic) sentiment of love

गभीराभिः वाग्भिः - by profound words

विदधति - (they) give

सतां - to good men

रञ्जनं - (aesthetic) pleasure

अमी - they

To the lotus cluster like minds of the best of poets, you are the light of the morning sun. Those few good men who worship you as the red dawn itself, they give (aesthetic) pleasure to good men, by profound words (like) the fresher wave of the sentiment of love (emanating) from the beloved of Virinchi (herself).

(The poetry of the devotee compares with that of the wife of Virinchi. Cf SVL Verse 16 : May the heads of Virinchi be protected by Siva).

सवित्रीभिर्वाचां शशिमणि शिलाभङ्ग रुचिभिः
वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति यः ,
स कर्ता काव्यानां भवति महतां भङ्गिरुचिभिः
वचोभिर्वाञ्छेवी वदनकमलामोद मधुरैः . 17 .
ஸவித்ரீபிரவாசாம் ஸஸி மணி ஸிலா பட்க ரிசிபி:
வஸிந்யாத்யாபிஸ்த்வாம் ஸஹ ஐநநி ஸம்சிந்தயதி ய:
ஸ கர்தா காவ்யாநாம் பவதி மஹதாம் பட்கிருசிபி:
வசோபிரவாக்தேவீ வதநகமலாமோத மதுரை: - 17 -

सवित्रीभिः वाचां - with the generators of speech (Vagdevatas)

शशिमणि शिला - moon stone gem

भङ्ग रुचिभिः - lustre of the broken

वशिनी आद्याभिः - with Vasini and others (the 18 Vagdevatas)

त्वां सह - together with you

जननि - Oh Mother! (Sakti)

संचिन्तयति यः - he who reflects

सः कर्ता काव्यानां भवति - he is the author of poetic composition

महतां - great (poets)

भङ्गि रुचिभिः - with the beauty of wit

वचोभिः - with words

वाक् देवी वदन कमल - the lotus face of the goddess of speech

आमोद मधुरैः - sweetly fragrant

Oh Mother! he who reflects on you together with Vasini and others, who are the generators of speech, and who have the lustre of the broken moon stone gem, he is the author of poetic composition with the beauty of wit of the great (poets) and with words that are sweetly fragrant as the lotus face of the goddess of speech.

(Sakti is surrounded by the celestials, the Vagdevatas.

Cf SVL Verse 17 : Siva is surrounded by the worshipping celestials).

तनुच्छायाभिस्ते तरुण तरणि श्रीसरणिभिः

दिवं सर्वामुर्वीमरुणिमन्मां स्मरति यः ,

भवन्त्यस्य त्रस्यद्वनहरिण शालीन नयनाः

सहोर्वश्या वश्याः कति कति न गीर्वाण गणिकाः . 18 .

தனுச்சாயாபிஸ்தே தருண தரணி ஸ்ரீஸரணிபி:

ர்தவம் ஸர்வாமுர்வீமருணிமநிமக்ஞாம் ஸ்மரதி யः

பவந்த்யஸ்ய த்ரஸ்யத்வநஹரிண ஸாலீந நயநா:

ஸஹோர்வஸ்யா வஸ்யா: கதி கத ந கீர்வாண கணிகா: -

18 -

तनुच्छायाभिः - by the lustre of body

ते - your

तरुण तरणि श्रीः - the lustre of the newly risen sun

सरणिभिः - with arrangement

दिवं - heaven

सर्वा॑ उर्वी॑ - all the earth

अरुणिमनि॒ मग्ना॑ - immersed in redness

स्मरति॒ यः॑ - he who thinks

भवन्ति॒ अस्य॑ - to him

त्रस्यत्॒ वन्॑ हरिण॑ - frightened forest deer

शालीन॑ नयनाः॑ - eyes resembling

सह॑ ऊर्वश्याः॑ - along with Urvasi (the most beautiful of the celestial maidens)

वश्याः॑ - (are) submissive

कति॑ कति॑ - how many

न॑ - not

गीर्वाण॑ गणिकाः॑ - celestial courtesans

He who thinks all heaven and earth as immersed in redeness by the lustre of your body, with an arrangement like the lustre of the newly risen sun, to him, how many celestial courtesans along with Urvasi, with eyes resembling frightened forest deer are not submissive ? (Indeed all are submissive)

(The celestials submit to Sakti's devotee.

Cf SVL Verse 18 : The celestials worship Siva).

मुखं॑ बिन्दुं॑ कृत्वा॑ कुचयुगमधस्तस्य॑ तदघो॑
हरार्ध॑ ध्यायेदो॑ हरमहिषि॑ ते॑ मन्मथकलाम्॑ ,
स॑ सद्यः॑ संक्षोभं॑ नयति॑ वनिता॑ इत्यति॑ लघु॑
त्रिलोकीमप्याशु॑ भ्रमयति॑ रवीन्दु॑ स्तनयुगाम्॑ . 19 .

मुकम्॑ पीन्तुम्॑ करुत्वा॑ कुचयुगमतस्तस्य॑ तत्तेऽ
हरार्थम्॑ त्यायेत्येऽयो॑ हरमहिषि॑ ते॑ मन्मथकलाम्॑

ஸ ஸத்ய: ஸம்கோப நயதி வநிதா இத்யதி லகு
த்ரிலோகமப்யாஸா ப்ரமயதி ரவீந்து ஸ்தநயுகாம் - 19 -

முख் - face

பிந்து - the central circle of the Sricakra (representing Siva
and Sakti in the causal stage of creation)

குத்வா - having regarded

குச யுங் - the pair of breasts

அ஧: தஸ்ய - below that

தது அ஧: - below that

ஹராஈ - the lower half of Siva (Yoni or the female organs of
generation)

ஷ்யாயேது ய: - he who will meditate

ஹரமஹிஷி - Oh queen of Hara (Siva)! (Sakti)

தே மன்மதகலா - your manifestation of creative will

ஸ: ஸத்ய: - he immediately

ஸங்கோம் நயதி - reduces (them) to a state of agitation

வனிதா - women

இதி அதி லघு - as for this, it is very easy

த்ரிலோகி அபி - even the maiden of the three worlds (personified as a woman)

ஆஶு ப்ரமயதி - quickly deludes

ரவி இந்து ஸ்தன யுங் - with the sun and moon for the pair of breasts

Oh queen of Hara! he who meditates on your manifestation of creative will, having regarded the Bindu as (your) face, the bosom (as) below that, and the female organs of generation (as) below that, he immediately reduces women to a state of agitation. As for this, it is very easy. He even deludes quickly, the maiden of the three worlds with the sun and moon for the pair of breasts.

(The devotee of Sakti overcomes the world with ease.
Cf SVL Verse 19 : The devotee seeks Siva's grace to
overcome worldly life).

किरन्तीमङ्गेभ्यः किरण निकुरुम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिला मूर्तिमिव यः ,
स सर्पाणां दर्प शमयति शकुन्ताधिप इव
ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधा धारसिरया . 20 .
किरन्तीमट्टकेप्यः किरणे निकुरुम्पामृतरसम्
उरुति त्वामात्तत्त्वे उमिकिरप्पिला उरुतिमिव यः
से लर्पाणाम् तर्पम् शमयति शकुन्तात्तिप इव
ज्वरप्लुष्टान् त्रुष्ट्या लक्षयति लक्षा तारसिरया -

20 -

किरन्ती - scattering

अङ्गेभ्यः - from the body parts

किरण निकुरुम्ब - multitude of rays

अमृत रसं - the essence of nectar

हृदि - in the heart

त्वां - you

आधत्ते - he fixes

हिमकर शिला - moon stone

मूर्ति इव - like an idol

यः सः - he, who

सर्पाणां दर्प - the pride of serpents (poison)

शमयति - he destroys

शकुन्ताधिपः इव - like the lord of birds (Garuda)

ज्वर प्लुष्टन् - those scorched by fever

दृष्ट्या - by a look

सुखयति - he comforts

सुधा धार सिरया - endowed with a (blood) vessel (nadi) streaming
nectar (and not blood)

He who fixes you in the heart scattering from the body parts,
the essence of nectar like the multitude of rays from an idol
of moonstone, he destroys the pride of serpents like the lord of
birds, (and) comforts those scorched by fever by a (mere) look,
endowed (as he is) with the vessel streaming nectar.

(The devotee of Sakti subdues the pride of serpents

Cf SVL Verse 20 : The monkey of the heart is subdued by
devotion to Siva).

THE SOUNDARYA LAHARI

STANZAS 21 TO 30

प्रथमो भागः - आनन्दलहरी

तटिल्लेख्वा तन्वीं तपन शशि वैश्वानरमयीं
निषणां षण्णामप्युपरि कमलानां तव कलां ,
महापञ्चाटव्यां मृदितमलमायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लाद लहरिम् . 21 .

தடில்லேகா தந்வீஂ தபன ஶசி வைஶ்வானரமயீஂ
நிஷணாஂ ஷண்ணாமப்யுபரி கமலாநாஂ தவ கலாஂ ,
மஹாபஞ்சாடவ்யாஂ மூடிதமலமாயேன மனஸா
மஹாந்த: பஶ்யந்தோ ஦஧தி பரமாஹ்லாட லஹரிம்

நிஷந்நாம் ஷந்நாமப்யுபரி கமலாநாம் தவ
கலாம்

மஹாபத்மாடவ்யாம் ம்ருதிதமலமாயேந
மநஸா

மஹாந்தः பஸ்யந்தோ ததாதி பரமஹ்லாத
லஹரீம1 - 21 -

तटिल्लेखा तन्वी - slender as a streak of lightning (Kundalini or coiled up energy or aspect of Sakti within the individual, having evolved the twenty five categories within, corresponding to the macrocosm without).

तपन - sun

शशि - moon

वैश्वानरमयी - of the nature of fire

निषणां - seated

षणां - the six

अष्टि - and (the three granthis or knots - Brahma, Vishnu and Rudra, separating the cakras)

उपरि - above

कमलानां - the lotuses (yogic cakras)

तव कलां - your aspect (as Sadakhya, from the union of the Kundalini with the Sadasiva tattva and which is the source of the twenty five categories of the universe.

महा पद्माटव्यां - in the great lotus forest (the Sahasrara)

मृदित मल मायेन - free from sin and illusion

मनसा - by a mind

महान्तः - greatmen

पश्यन्तः - those who perceive

दधति - possess

परं आहाद लहरी - the wave of supreme joy

Great men who perceive by a mind free from sin and illusion, your aspect (as the Sadakhyā kala), seated in the great lotus forest (the Sahasrara), above the six lotuses (yogic cakras) and (the granthis or knots), slender as a streak of lightning, of the nature of the sun, moon and fire, possess the wave of supreme joy.

(The mind of the devotee, free from sin and illusion, perceives Siva - Sakti in the great lotus forest.

Cf SVL, Verse 21 : Siva - Sakti reach the pure, lotus like heart of the devotee).

भवानि त्वं दासे मयि वितर दृष्टि सकरुणां

इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ,

तदैव त्वं तस्मै दिशसि निजसायुज्य पदवी

मुकुन्द ब्रह्मेन्द्र स्फुट मकुट नीराजितपदाम् . 22 .

பவாநி த்வம் தாலே மயி விதர த்ருஷ்டம்
ஸகருணாம்

இதி ஸ்தோதும் வாஞ்சந் கயதி பவாநி
த்வமிதி யः

ததைவ த்வம் தஸ்மை திசாஸி நிஜஸாயுஜ்ய
பதவீம்

మకున్త ప్రాహ్ మెన్తర స్పంప్యు మక్త ంరాజీతపతామ - 22

భవాని - Oh Bhavani! (Sakti)

త్వ దసే మయి - on me your slave

వితర - you bestow

దృష్టి - look

సకరుణా - endowed with compassion

ఇతి - thus

స్తాతుం వాజ్ఞన్ - desiring to praise

కథయతి - says

భవాని త్వ ఇతి - may I become you, thus (by treating the word "Bhavani" as a verbal declension, one elevates the meaning to that of the aphoristic declaration : अहं ब्रह्मास्मि).

యः - he

తదా ఏవ - at that moment itself

త్వ - you

తస్మै దిశాసి - you grant to him

నిజ సాయుజ్య పదవీ - the state of perpetual absorption of the self into the deity (one of the four states of Mukti or Liberation)

ముకుండ - Mukunda (Hari)

బ్రహ్మ - Brahma

ఇంద్ర - Indra

స్కుట మకుట - bright diadems

నీరాజిత పదాం - feet which receive the oblation of lights

"Oh Bhavani! bestow on me your slave, (your) look endowed with compassion". He who desiring to praise you thus, (and)

says thus : "May I become you". At that moment itself, you, whose feet receive the oblation of lights from the bright diadems of Mukunda, Brahma, and Indra, grant to him the state of perpetual absorption into the deity.

(The devotee entreats Sakti to bestow compassion.
Cf SVL Verse 22 : The devotee entreats Siva to bestow compassion).

त्वया हृत्वा वामं वपुरपरितुतेन मनसा
शरीरार्धं शंभोरपरमपि शंके हृतमभूत् ,
यदेतत् त्वद्रूपं सकलमरुणाभं त्रिनयनं
कुचाभ्यामानम्रं कुटिल शशि चूडाल मकुटम् . 23 .
त्वया हृत्वात् वामम् वपुरपरित्वप्तेन
मनसा
सर्वरार्थम् सम्पोरपरमपि सम्केत
हृतमप्तुत
यतेतत् त्वत्त्वपम् सकलमरुणापम्
तरिनयनम्
कुचालाप्यामानम्रम् कुटिल सम्पादि
कुटाल मकुटम् - 23 -

त्वया - by you

हृत्वा - having taken over

वामं वपुः - the left half of the body

अपरितुसेन मनसा - with a dissatisfied mind

शरीरार्ध - half of the body

शंभोः - of Sambhu (Siva)

अपरं अपि - the other (half) also

शके - I think

हृतं अभूत् - was taken

यत् - because

एतत् त्वत् रूपं - this your form

सकलं अरुणार्भ - entirely red

त्रि नयनं - has three eyes

कुचाभ्यां आनशं - curved by the bosom

कुटिल शशि - the crescent moon

चूडाल मकुटम् - crown crested

I think having taken over the left half of the body of Sambhu, with a (still) dissatisfied mind, the other (half) of the body was also taken over by you. Because, this form of your's is entirely red, has three eyes, is curved by the bosom (and) has a crown crested by the crescent moon.

(Sakti is dissatisfied by anything less than total identity with Siva. Cf SVL, Verse 23 : The devotee is dissatisfied by anything less than seeing Siva).

जगत्सूते धाता हरिवति रुद्रः क्षपयते

तिरस्कुर्वन् एतत् स्वयमपि वपुरीशस्तरयति ,

सदा पूर्वः सर्वं तदिदमनुगृह्णाति च शिव

स्तवाज्ञामालम्ब्य क्षणचलितयोः भ्रूलितिकयोः . 24 .

ज्ञकत्सर्वते ताता उरीरवति रुत्तरः कृपयते
तिरस्त्वं कुर्वन्न एतत् स्वयमपि
वपुर्प्रसस्तिरयति
सेता पूर्ववः सर्वम् तत्तितमनुकरुत्तराति स
परिव

स्तवाज्ञामालम्ब्यम् कृष्णसलितयोः
प्रलतिकयोः - 24

जगत् सूते - begets the world

धाता - Dhata (Brahma)

हरिः अवति - Hari (Vishnu) protects

रुद्रः क्षपयते - Rudra destroys

तिरस्कुर्वन् - withdrawing

एतत् - this (Dhata, Hari and Rudra)

स्वयं अपि वपुः - even his own body

ईशः - Isa

तिरयति - obscures (Isa withdraws into Sadasiva. ie universal dissolution)

सदा पूर्वः - preceeded by the word "Sada" (perpetual)

सर्वं तत् इदं - in all this

अनुगृहाति - obliges

च - indeed

शिवः - Siva (Sadasiva, who is passive and in eternal union

with Sakti)

तव आज्ञां आलम्य - stayed by your order

क्षणं चलितयोः - exhibiting momentary movement

भ्रू लतिकयोः - of the eyebrows

Dhata begets the world. Hari protects (it). Rudra destroys (it). Isa withdrawing this (Dhata, Hari and Rudra), obscures even his own body (by withdrawing into Sadasiva). Indeed Siva (whose name) is preceded by (the word) Sada, obliges in all this, stayed by your order, exhibited by the momentary movement of (your) eyebrows.

(The cycles of creation are at the behest of Sakti.

Cf SVL, Verse 24 : The devotee wishes to spend the cycles of creation worshipping Siva).

त्रयाणां देवानां त्रिगुणं जनितानां तव शिवे
भवेत् पूजा पूजा तव चरणयोर्या विरचिता ,
तथा हि त्वत्पादोद्धृहन मणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलित करोत्तंस मकुटाः . 25 .
त्तरयाण्णाम् तेवानाम् त्तरिकुण्ण ऐन्तितानाम्
तव शीर्वे
प्रवेत् पूज्ञापूज्ञा तव सरण्योर्या
विरचिता
तता हरि त्वत्पात्रोत्तवर्हन मणिपीटस्य
निकटे

ஸ்திதா ஹ்யேதே பரப்வந்முகுலித

கரீத்திம்ஸ மகுடா: - 25

त्रयाणां देवानां - of the three gods (Brahma, Vishnu and Rudra)

त्रि गुण जनितानां - born of the three properties (Sattva, Rajas and Tamas)

तव - your

शिवे - Oh Sivaa ! (Sakti)

भवेत् पूजा - becomes homage

पूजा - homage

तव चरणयोः - to your feet

या विरचिता - that made

तथा हि - this is appropriate

त्वत् पाद - your feet

उद्धृहन - supporting

मणि पीठस्य - of the gem (studded) pedestal

निकटे - in proximity

स्थिताः - (they) stand

हि एते - indeed these (gods)

शश्वत् - eternally

मुकुलित करः - hands held together in the shape of a bud

उत्तंस मकुटाः - cresting (their) crowns

Oh Sivaa ! that homage made to your feet becomes homage to the three gods born of your three properties. This is appropriate (for) indeed these stand in proximity to the gem (studded) pedestal, supporting your feet, with hands held together in the form of a bud, cresting (their) crowns eternally.

(Sakti is worshipped by Brahma and others.

Cf SVL Verse 25 : Siva is worshipped by Brahma and others).

विरिञ्चिः पञ्चत्वं ब्रजति हरिरामोति विरतिं
विनाशं कीनाशो भजति धनदो याति निधनम् ,
वितन्द्री माहेन्द्री विततिरपि संमीलित दृशा
महासंहारेऽस्मिन् विहरति सति त्वत्पतिरसौ . 26 .
विरिञ्चिः पञ्चतंवम् वंरज्जति हरिराप्नेनाति
विरतिम्
विनाशम् ज्ञेनाशेषा पज्जति तन्त्रेषा याति
नितनम्
वितन्तर्तरै माहेन्तरै वितत्तिरपि सम्मैलित
तंरुषाम्
महासम्महारोऽस्मिन् विहरति सति
तंवत्पतिरसेषा - 26 -

विरिञ्चिः - Virinchi (Brahma)

पञ्चत्वं ब्रजति - proceeds to death (dissolution into the five elements)

हरिः - Hari (Vishnu)

आमोति विरतिं - meets an end

विनाशं - destruction

कीनाशः - Kinaasa (Yama, the lord of death)

भजति - obtains

धनदः - Dhanada (Kubera, the lord of wealth)

याति निधनं - proceeds to death

वितन्द्री - are in deep sleep (of death)

माहेन्द्री विततिः अपि - the group of Mahendras (Indra the lord of gods) also

संमीलित दृशा - with eyes closed

महा संहारे अस्मिन् - in this the great universal destruction

विहरति - he sports

सति - Oh Sati! (chaste wife) (Sakti)

त्वत् पतिः असौ - this your husband (Sadasiva)

Virinchi proceeds to death. Hari meets an end. Kinaasa obtains destruction. Dhanada proceeds to death. The group of Indras are also in deep sleep (death) with eyes closed. Oh Sati! in this great universal destruction, this (Sadasiva) your husband sports.

(Brahma and others perish at the end of the creative cycle
Cf SVL, verse 26 : The devotee seeks the joy not vouchsafed to Brahma and others).

जपो जल्पः शिल्पं सकलमपि मुद्रा विरचना

गतिः प्रादक्षिण्य क्रमणमशनाद्याहुति विधिः ,

प्रणामः संवेशः सुखमस्तिष्ठानात्मार्पण दृशा

सपर्या पर्यायस्तव भवतु यन्मे विलसितम् . 27 .

ஜயೋ ஜல்ப: ஶில்பம் ஸகலமபி முத்ரா விரசநா

கதி: ப்ராதக்ஷிண்ய க்ராமணமஸாநாத்யஹதி விதி:

ப்ரணாம: ஸம்வேஸ: ஸகமகிலமாத்மார்பண த்ருஸா

ஸபர்யா பர்யாயஸ்தவ பவது யந்மே விலஸிதம் - 27 -

जपः - muttered prayers

जत्पः - speech

शिल्पं - manual tasks

सकलं अपि - and all

मुद्रा विरचना - the symbolic arrangement of fingers in worship

गतिः - the gait

प्रादक्षिण्य क्रमणं - the steps of circambulation of the deity

अशनादि - food etc.

आहृति विधिः - the method of offering oblations

प्रणामः - salutation

संवेशः - sleep

सुखं अखिलं - all that is facile

आत्मार्पण दृशा - from the point of view of offering the self

सपर्या पर्यायः - synonymous with worship

तव भवतु - let it be to you

यत् मे विलसितम् - that which is manifested in me

Let speech be muttered prayers, and all manual tasks the symbolic arrangement of fingers in worship, let gait be the steps of circambulation of the deity, let food etc. be the method of offering oblations, let sleep be salutation, let all that is facilely manifested in me be synonymous with worship to you from the point of view of offering the self (in worship).

(The devotee offers all bodily functions to Sakti.
Cf SVL, verse 27 : The devotee offers his mind to Siva).

सुधामप्यास्वाद्य प्रतिभय जरा मृत्यु हरिणी

विपद्यन्ते विश्वे विधि शतमखाद्या दिविषदः ,
 करालं यत् ध्वेलं कबलितवतः कालकलना
 न शंभोस्तन्मूलं तव जननि ताटङ्क महिमा . 28 .
 स-थामप्यास्वात्य प्रतीपय ज्ञरा मंरुत्य
 ऊरीणीम्
 वीपत्यन्तेऽते वीस्वे वीति शतमकात्या
 तिविषतः:
 करालम् यत् कृष्णेवेलम् कपालितवतः
 कालकलना
 न शम्पेपोस्तन्मूलम् तव ज्ञनि ताटनंक
 मतीमा - 28 -

सुधां अपि - even ambrosia
 आस्वाद्य - having eaten
 प्रतिभय - the fearful
 जरा मृत्यु - old age (and) death
 हरिणी - that which removes
 विपद्यन्ते - they die
 विश्वे - all
 विधि - Vidhi (Brahma)
 शतमखः आद्याः - Satamkha (Indra) and others

दिविषदः - inhabitants of heaven

करालं - dreadful

यत् - because

क्षवेलं - poison

कबलितवतः - one who has swallowed a mouthful

काल कलना - subject to time (does not succumb to death)

न - not

शंभोः - for Sambhu (Siva)

तत् मूलं - because of it

तव जननि - your Oh Mother! (Sakti)

ताट्क्ष महिमा - the greatness of the earring (the Sricakra)

Having eaten even ambrosia, which removes the fearful old age (and) death, Vidhi, Satamakha and all other inhabitants of heaven die. (But if) Sambhu, who has swallowed a mouthful of the dreadful poison is not subject to time because of it, (it is) because of the greatness of your earring Oh Mother!

(Siva is freed from death by Sakti

Cf SVL, verse 28 : The devotee is freed from the cycle of birth and death by worship of Siva).

किरिटं वैरिच्चं परहरं पुरः कैटमाभिदः

कठोरे कोटीरे स्वलसि जहि जंभारे मकुटम् ,

प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं

भवस्याभ्युत्थाने तव परिजनोर्विजयते . 29 .

கிரிடம் வைரிஞ்சிம் பரிஹர புர: கைடபபித:

கடோரே கோமேரே ஸ்கலஸி ஜஹி
 ஜம்பாரி மகுடம்
 ப்ரணம் ரேஷ் வேதேஷ் ப்ரஸபமுபாயதஸ்ய
 பவநம்
 பவஸ்யாப்யத்தானே தவ
 பரிஜ்ஞார்விஜயதே - 29 -

கிரீட் - the crown

வைஞ் - of Virinchi (Brahma)

பரிஹர் - you avoid

பூர் - in front

கைதம் மி஦் - the destroyer of (the demon) Kaitabha (Vishnu)

க஠ை கோடை - the hard crown

ஸ்வல்ஸி - you (will) trip

ஜஹி - avoid

ஜம்பாரி மகுடம் - the crown of the enemy of Jambha (Indra)

ப்ரணங்ரேஷு ஏதேஷு - when these (gods) are paying obeissance

ப்ரஸம் - impetuously

உபயாதஸ்ய ஭வன் - who approaches (your) abode

஭வஸ்ய - of Bhava (Siva)

அம்யுத்஥ானே - when you rise in honour

தவ - your

பரிஜனோः - the words of the retinue

விஜயதே - may it triumph

"Avoid the crown of Virinchi in front! You (will) trip on the hard crown of Kaitabhabhida! Avoid the crown of Jambhari!" May (such) words of your retinue triumph, when you impetuously rise in honour of Bhava, who approaches (your) abode, when these (gods) are paying obeissance.

(The celestials pray to Sakti.
Cf SVL, verse 29 : The celestials pray to Siva).

स्वदेहोदभूताभिघूणिभिरणिमाद्याभिरभितो
निषेव्ये नित्ये त्वामहमिति सदा भावयति यः ,
किमाश्वर्यं तस्य त्रिनयन समृद्धिं तुण्यतो
महासंवर्तान्निर्विरचयति नीराजन विधिम् . 30 .
ஸ்வதேஹோத்பூதாபிக்ராணிபிரணிமாத்யாபிர
பிதோ
நிஷேவ்யே நித்யே த்வாமஹமிதி ஸதா
பாவயதி யः:
கிமாஸ்சர்யம் தஸ்ய த்ரிநயந ஸம்ருத்திம்
த்ருணயதோ
மஹாஸம்வர்தாக்நிர்விரசயதி நீராஜந
விதிம் - 30 -

स्वदेहोदभूताभिः - generated from (your) own body
घूणिभिः - by the light rays

अणिमाद्याभिः - Anima (capacity for atomic reduction) and others
(the eight superhuman powers or Siddhis, personified as goddesses)

अभितः - surrounded by

निषेव्ये - Oh one worthy of adoration! (Sakti)

नित्ये - Oh eternal one! (Sakti)

त्वां अहं इति - you as the self (the aphoristic declaration

अहं ब्रह्मास्मि)

सदा - always

भावयति - meditates

यः - he who

किं आश्र्वय - Oh how wonderful!

तस्य - to him

त्रिनयन समृद्धिं - the wealth of absorption into the three eyed
one (Siva)

तृणयतः - as equivalent to (but a piece of) straw

महा संवर्तीन्निः - the great fire of dissolution

विरचयति - performs

नीराजन विधिं - the ceremony of waving lights (as an act of
adoration to the deity)

**Oh one worthy of adoration! Oh eternal one! he who
constantly meditates**

on you, who is surrounded by the light rays of Anima and
others generated from your own body, as the self, to him (the
devotee) who considers the wealth of absorption into Siva as
equivalent to (but) a piece of straw, the great fire of
dissolution performs the ceremony of waving lights. Oh how
wonderful!

(The devotee of Sakti considers himself superior to Siva.
Cf SVL, verse 30 : The devotee of Siva considers himself
inferior to the celestial devotees).

THE SOUNDARYA LAHARI

STANZAS 31 TO 41

प्रथमो भागः - आनन्दलहरि

चतुः षष्ठ्या तत्रैः सकलमतिसंधाय भुवनं
स्थितस्तत्तत् सिद्धि प्रसव परतत्रैः पशुपतिः ,
पुनस्त्वन्निर्बन्धादस्त्रिल पुरुषार्थैक घटना
स्वतत्रं ते तत्रं क्षितितलमवातीतरदिदम् . 31 .

चतुः षष्ठ्या तत्रैः सकलमतिसंधाय भुवनं
स्थितस्तत्तत् सिद्धि प्रसव परतत्रैः पशुपतिः ,
पुनस्त्वन्निर्बन्धादस्त्रिल पुरुषार्थैक घटना
स्वतत्रं ते तत्रं क्षितितलमवातीतरदिदम् - 31 -

चतुः षष्ठ्या तत्रैः - with the sixty four spiritual disciplines
(which do not follow the Vedic path and aim at Artha and Kama only)

सकलं - all

अतिसंधाय - having deceived

भुवनं - the world

स्थितः - desisted

तत् तत् - that, that (to each individually)

सिद्धि प्रसव - capable of generating a result

पर तत्रैः - restricted to

पशुपतिः - Pasupati (Siva)

पुनः - but

त्वत् निर्बन्धात् - importuned by you

अखिल पुरुषार्थ - all the principal objects of life (Dharma, Artha, Kama and Moksha)

एक घटना - brings together as one

स्वतन्त्र - independently

ते तन्त्रं - your spiritual discipline (the SriVidya expounded in the Subhagamapancakam, following the Vedic path and aiming at Moksha)

क्षितितलं - the surface of the earth

अवातीतरत् - caused to descend

इदम् - this

Pasupati desisted, having deceived all the world, with the sixty four spiritual disciplines, which are capable of generating a result, restricted to each individually. But, importuned by you, he caused this, your spiritual discipline which independently brings together as one, all the principal objects of human life, to descend to the surface of the earth.

(Pasupati deceived all the world.

Cf SVL, verse 31 : Pasupati rendered the greatest of help to the world).

शिवः शाः कामः क्षितिरथ रविः शीतकिरणः

स्मरो हंसः शक्स्तदनु च परा मार हरयः ,

अमी हृलेखाभिस्तसृभिरवसानेषु घटिता

भजन्ते वर्णास्ते तव जननि नामावयवताम् . 32 .

परिव परिपरिः कामः कृषितीरत रविः पर्युक्तिः

स्मरो हृष्टस्तदनु च परा मार हरयः

अमी हृलेखाभिस्तसृभिरवसानेषु कृषिता

पर्जन्ते वर्णास्ते तव जननि नामावयवताम् - 32 -

शिवः - the word Siva standing for the syllable 'ka'

शाः - the word Sakti standing for the syllable 'e'

कामः - the word Kama (Cupid) standing for the syllable 'i'

क्षितिः - the word Kshiti (Earth) standing for the syllable 'la'

अथः - then

रविः - the word Ravi (Sun) standing for the syllable 'ha'

शीतकिरणः - the word Sitakirana (Moon) standing for the syllable 'sa'

स्मरः - the word Smara (Cupid) standing for the syllable 'ka'

हंसः - the word Hamsa standing for the syllable 'ha'

शक्रः - the word Shakra (Indra) standing for the syllable 'la'

तत् अनु च - and following that

परा - the word Paraa standing for the syllable 'sa'

मारः - the word Maara (Cupid) standing for the syllable 'ka'

हरयः - the word Hari standing for the syllable 'la'

अमी - these

हूल्लेखाभिः तिसृभिः - with the three Hrimkaras

अवसाणेषु घटिताः - joined at the end

भजन्ते - they become

वर्णाः ते - your syllables

तव जननि - your Oh Mother! (Sakti)

नाम अवयवतां - parts of (your) name

Siva, Sakti, Kama, Kshiti (the words standing for the syllables 'ka', 'e', 'i', 'la'), then Ravi, Sitakirana, Smara, Hamsa, Sakra (the words standing for the syllables 'ha', 'sa', 'ka', 'ha', 'la'), and following that Paraa, Maara, Hari (the words standing for the syllables 'sa', 'ka', 'la'). Oh Mother! with the three Hrimkaras joined to the ends of these your syllables, they

become parts of your name (the fifteen syllabled mantra with the sixteenth secret syllable 'Srim' becomes the SriVidya mantra)

(The SriVidya containing the syllable 'Sri' and the most sacred mantra for worship of Sakti.

Cf SVL, verse 32 : Siva's consumption of poison or 'Sri', and the time of it's incident the most sacred for worship of Siva).

स्मरं योनिं लक्ष्मीं त्रितयमिदमादौ तव मनो
निधायैके नित्ये निरवधि महाभोग रसिकाः ,
भजन्ति त्वां चिन्तामणि गुणनिबद्धाक्ष वलयाः
शिवामौ जुह्वन्तः सुरभिघृत धाराहुति शतैः . 33 .
स्मरम् योनिम् लक्ष्मीम् त्रितयमिदमादौ तव मनो
निरतायैके नित्ये निरवधि महाभोग रसिकाः
पञ्चन्ति त्वाम् चिन्तामणि गुणनिबद्धाक्ष वलयाः
शिवामौ जुह्वन्तः सुरभिघृत धाराहुति शतैः . 33 .

33 -

स्मरं - the word Smara (Cupid) standing for the syllable 'klim'

योनिं - the word Yoni standing for the syllable 'hrim'

लक्ष्मी - the word Lakshmi standing for the syllable 'Srim'

त्रितय इदं - these three

आदौ - in the beginning

तव मनोः निधाय - having placed in your mantra

एके - a few

नित्ये - Oh Eternal one! (Sakti)

निरवधि - endless

महाभोग - great sacrifice (food offered to God)

रसिकाः - connoisseurs

भजन्ति त्वां - they worship you

चिन्तामणि - the wish yeilding gem

गुण निबद्ध अक्ष वलयाः - the circles of the rosary tied by thread

शिवामौ - in the fire of Sivaa (Sakti)

जुहन्तः - pouring oblations into the sacrificial fire

सुरभि घृत - fragrant clarified butter

धारा - stream

आहुति शतैः - with hundreds of oblations

Having placed these three : Smara, Yoni, Lakshmi (standing for the syllables 'klim', 'hrim' and 'srim') in the beginning of your mantra, Oh Eternal one !, a few connoisseurs of endless great sacrifice worship you with the circles of the rosary with Cintamani gems tied by thread (and) by pouring oblations into the fire of Sivaa, with hundreds of oblations of fragrant streams of clarified butter.

(The devotees of Sakti perform endless sacrifice.

Cf SVL, verse 33 : The devotee of Siva worships only once).

शरीरं त्वं शंभोः शशि मिहिर वक्षोरुह युगं

तवात्मानं मन्ये भगवति नवात्मानमनधम् ,

अतः शेषः शेषीत्ययमुभय साधारणतया

स्थितः संबन्धो वां समरस परानन्दपरयोः . 34 .

ஸரீரம் த்வம் ஸம்போ: ஸஸி மிஹிர வகேஷாருஹ யுகம்

தவாத்மாநம் மந்யே பகவதி நவாத்மாநமநகம்

அ�: பேசுஷ: பேசுஷ்தத்யயமுபய ஸாதாரணதயா

ஸ்தித: ஸம்பந்தோ வாம் ஸமரஸ பராநந்தபரயோ: - 34 -

शरीरं - the body

त्वं - you (Sakti as Paraā at the time of Creation)

शंभोः - of Sambhu (Siva as Parananda at the time of Creation)

शशि मिहिर - moon, sun

वक्षो रुह - the bosom

युगं - endowed with

तव आत्मानं - your body

मन्ये - I consider

भगवति - Oh Bhagavati! (Oh glorious one!) (Sakti)

नव आत्मानं - one having nine parts (Kala, Kula,Naman, Jnana Citta, Nada, Bindu, Kalaa and Jiva) (Siva)

अनघं - sinless

अतः - therefore

शेषः शेषी - the Accessory - Principal

इति - of the nature of

अयं - this

उभय साधारणतया - being common to both

स्थितः - exists

संबन्धः - relationship

वां - in you (two)

समरस - who are equipoised

परानन्द - Parananda (transcendent bliss or Siva)

परयोः - Paraā (consciousness or Sakti)

Oh Bhagavati! you are the body of Sambhu, endowed with the sun - moon for the bosom. (Sakti is Accessory to Siva the Principal at the time of dissolution). I consider the sinless one with nine parts (Siva) as your body. (Siva is Accessory to Sakti the Principal at the time of creation). Therefore, this relationship of the nature of Accessory - Principal exists being common to both, who are Parananda and Paraa equipoised.

Note : This is the view of the Purvakaulas : the relative dominance of Sakti.

(At the time of dissolution Siva is the Principal and Sakti is the Accessory and vice versa at creation.
Cf SVL, verse 34 : Sambhu rejoices at the time of dissolution).

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ,
त्वमेव स्वात्मानं परिणमयितुं विश्व वपुषा
चिदानन्दाकारं शिवयुवति भावेन विभृषे . 35 .
मनस्त्वं व्योम मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम्
त्वमेव स्वात्मानं परिणमयितुं विश्व वपुषा
चिदानन्दाकारं शिवयुवति भावेन विभृषे - 35 -

मनः त्वं - you are the mind (element in the Angya cakra)

व्योम त्वं - you are the space (element in the Vishuddhi cakra)

मरुत् असि - you are the air (element in the Anahata cakra)

मरुत् सारथः असि - you are the fire (element in the Svadhishtana cakra)

त्वं आपः - you are the water (element in the Manipura cakra)

त्वं भूमिः - you are the earth (element in the Muladhara cakra)

त्वयि परिणयतां - when you have transformed (thus)

न हि परम् - there is nothing else indeed

त्वं एव - you yourself

स्व आत्मानं - own self

परिणमयितुं - to transform

विश्व वपुषा - the universe

चित् आनन्द आकारं - the form of consciousness and bliss

(Cit Sakti and Ananda Bhairava or the form of Brahman preceding creation)

शिवयुवति - Oh wife of Siva! (Sakti)

भावेन - by intention

बिभृषे - you bear

You are mind, you are space, you are air, you are fire, you are water (and) you are earth. When you have transformed (thus), there is nothing else indeed. You yourself to transform your own self into the universe, bear the form of consciousness - bliss by intention, Oh wife of Siva!

Note : This is the view of the Uttarakaulas : the absolute dominance of Sakti.

(Sakti is the micro and macrocosmic universe.

Cf SVL, verse 35 : Siva is all pervasive, within and without).

तवाज्ञाचक्रस्थं तपन शशि कोटि द्युतिघरं

परं शंभुं वन्दे परिमिलित पार्श्वं परचिता ,

यमाराध्यन् भक्त्या रवि शशि शुचीनामविषये

ନିରାଲୋକେଽଲୋକେ ନିଵସତି ହି ଭାଲୋକ ଭୁବନେ . 36 .

ତଵାଞ୍ଜନ୍ମାଚକରଳ୍ପତମ୍ ତପନ ଶାଶ୍ଵି କୋଟି ତ୍ୟତିତରମ୍
ପରମ୍ ଶମ୍ଭୁମ୍ ବନ୍ଦେ ପରିମିଲିତ ପାରଷ୍ଠଵମ୍ ପରଶିତା
ଯମାରାତ୍ୟନ୍ ପତ୍ତଯା ରବି ଶାଶ୍ଵି ଶଶୀନାମଵିଭୂଷ୍ୟେ
ନିରାଲୋକେଽଲୋକେ ନିଵସତି ହରି ପାଲୋକେ ପୁରନେ - 36 -

ତବ - your

ଆଙ୍ଗ୍ୟାଚକସ୍ଥୀ - who is present in the Angya cakra (of the devotee or alternatively the four Siva cakras in the internal Sricakra in between the brows)

ତପନ ଶଶୀ କୌଟି - ten million suns and moons

ଦୃତି ଧରି - who bears the lustre of

ପରମଭୂତ - Sambhu called Para (Supreme bliss, Siva)

ବନ୍ଦେ - I salute

ପରିମିଲିତ ପାର୍ଶ୍ଵ - who is touched on both sides

ପରଚିତା - by Para Cit (Supreme consciousness, Sakti)

ଯଂ ଆରାଧ୍ୟନ୍ - worshipping whom (Para Sambhu)

ଭତ୍ତ୍ୟା - with devotion

ରବି ଶଶୀ ଶୁଚୀନାଂ ଅଵିଷ୍ୟେ - that is beyond the sun, moon and fire

ନିରାଲୋକେ - in the invisible

ଅଲୋକେ - unlike the (visible) world

ନିଵସତି ହି - he indeed lives

ଭାଲୋକ ଭୁବନେ - in the luminous plane (the Sahasrara cakra)

I salute the Para Sambhu who is present in your Angya cakra, who bears the lustre of ten million suns and moons, (and) who is touched on both sides by Para Cit. He, worshipping whom (Para Sambhu) with devotion, certainly lives in the luminous plane, that is beyond the sun, moon and fire,

which is invisible and unlike the (visible) world.

Note : The arrangement of the verses 36 - 41 is according to the order of origin of the five elements, one from the other : mind, space, air, fire, water and earth and corresponds to the respective cakras mentioned in verses 36 - 41.

(The devotee worships Siva and Sakti in the Sricakra within the body.

Cf SVL, verse 36 :The devotee worships Siva within the body).

विशुद्धौ ते शुद्धस्फटिक विशदं व्योम जनकम्
शिवं सेवे देवीमपि शिवसमान व्यवसिताम् ,
ययोः कान्त्या यान्त्याः शशिकिरण सारूप्य सरणे:
विघूतान्तर्धर्वान्ता विलसति चकोरीव जगती . 37 .

विशुद्धौ ते ते शुद्धस्फटिक विशदं व्योम जनकम्
शिवं सेवे देवीमपि शिवसमान व्यवसिताम्
ययोः कान्त्या यान्त्याः शशिकिरण सारूप्य सरणे:
विघूतान्तर्धर्वान्ता विलसति चकोरीव जगती . 37 .

विशुद्धौ ते - in your Vishuddhi cakra

शुद्ध स्फटिक - flawless crystal

विशदं - pure

व्योम जनकम् - the originator of the space element

शिवं सेवे - I worship Siva

देवी अपि - along with Devi (Sakti)

शिव समान व्यवसितां - whose functions are equal to Siva

ययोः कान्त्याः - whose (Siva and Sakti) lustre

यान्त्याः - emerging

शशि किरण - moon beams

सारूप्य सरणे: - arranged similar to

विघूत - dispelled

अन्तः ध्वन्ता - inner darkness

विलसति - shines

चकोरी इव - like the Cakora bird (a mythological bird which subsists on moon beams, and hence rejoices, as per poetic convention)

जगती - the worlds (heaven, earth and the nether worlds)

I worship Siva, in your Vishuddhi cakra, who is pure as flawless crystal, who is the originator of the space element, along with Devi, whose functions are equal to Siva; by whose emerging lustre arranged similar to moon beams, the worlds shine like the Cakora bird, with the inner darkness dispelled.

(The devotee worshipping Siva and Sakti, rejoices with his ignorance dispelled.

Cf SVL, verse 37 : The wise devotees of Siva obtain the joy of Siva who is with Uma).

समुन्मीलत् संवित्कमल मकरन्दैक रसिकं

भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ,

यदालापादष्टाश गुणित विद्या परिणतिः

यदादत्ते दोषाद् गुणमखिलमद्भयः पय इव . 38 .

ஸமுந்மீலத் ஸம்வித்கமல மகரந்தைக ரஸிகம்

பஜே ஹம்ஸத்வந்தவம் கிமபி மஹதாம் மாநஸசரம்

யதாலாபாதஷ்டாஸ குணித வித்யா பரிணதி:

ஸமுந்மீலித् - fully bloomed

ஸ்வித् கமல் - lotus of knowledge

மகரந்஦: ஏக ரஸிக் - which relish only the honey

भजे - I adore

हंस द्वन्द्वः - the pair of swans, Ham (Siva) and Sa (Sakti)

किं अपि - which are indescribable

महतां - of great men

मानस चरं - which move in the Manasa lake of the heart
(swans permanently reside in the Manasa lake as per poetic convention)

यत् आलापात् - from whose conversation

अष्टादश गुणित - enumerated as eighteen (Vedas, Vedangas etc)

विद्याः - systems of knowledge

परिणितिः - developed

यत् आदत्ते - which accept

दोषात् - from sin

गुणं अखिलं - all virtue

अद्वयः पय इव - like milk from water (as per poetic convention
swans can separate milk from water)

I adore the indescribable pair of swans (Siva and Sakti), which relish only the honey of the fully bloomed lotus of knowledge, which move in the Manasa lake of the hearts of great men, from whose conversation the systems of knowledge enumerated as eighteen developed (and) which accept all virtue from sin, like (separating) milk from water.

(Siva and Sakti are in the Manasa lake of the heart.
Cf SVL, verse 38 : Siva and Sakti are in the lake
of the heart).

तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं
 तमीडे संवर्तं जननि महती तां च समयाम् ,
 यदालोके लोकान् दहति महति क्रोध कलिते
 दयारुद्रा या दृष्टिः शिशिरमुपचारं रचयति . 39 .

तव लेवात्तिष्ठाने उत्तवहमतिष्ठाय निरतम्
 तमेते सम्वर्तम् ज्ञनं महतीम् ताम् स समयाम्
 यतालोके लोकान् तहति महति करोत कलिते
 तयारत्तरा या तंरुष्टिः परिपूर्णपचारम् रचयति - 39 -

तव स्वाधिष्ठाने - in your Svadhishthana cakra

तवहं - the fire element

अधिष्ठाय - having stationed

निरतं - uninterruptedly

तं इडे - I praise

संवर्तं - fire of dissolution (Siva as Rudra, the lord of dissolution or Sakti conceived as the fire of dissolution)

जननि - Oh Mother! (Sakti)

महती तां च समयां - and that great Samayaa (Sakti)

यत् आलोके - the sight of which (the fire)

लोकान् दहति - burns the worlds

महति - great

क्रोध कलिते - impelled by anger (of Rudra)

दया आरुद्रा - tender with compassion

या दृष्टिः - that look

शिशिरं उपचारं - cooling remedy

रचयति - effects

Oh Mother! having stationed the fire element in your Svadhishthana cakra, I praise uninterruptedly that fire of dissolution (Siva as Rudra) and that great Samayaa. The sight of which, (the fire) impelled by the great anger (of Rudra) burns the worlds, (while) that look (of your's), tender with compassion effects a cooling remedy.

(Sakti's look effects a cooling remedy.

Cf SVL, verse 39 : Siva causes the sovereign remedy of knowledge - bliss to fructify).

तटित्वन्तं शक्त्या तिमिर परिपनूथि स्फुरण्या

स्फुरन्नाना रत्नाभरणं परिणद्वेन्द्रधनुषम् ,

तव श्यामं मेघं कमपि मणिपूरैक शरणं

निषेवे वर्षन्तं हरमिहिर तसं त्रिभुवनम् . 40 .

தடித்வந்தம் ஶக்த்யா திமிர பரிபந்தி ஸ்ளீப்யுரணயா

ஸ்ளீப்யுரந்நாநா ரத்நாபரண பரினத்தேந்த்ரதநுஷம்

தவ ஶ்யாமம் மேகம் கமபி மணிபூரைக ஶரணம்

நிஷேவ வர்ஷந்தம் ஹரமிஹிர தப்தம் த்ரிபவநம் - 40 -

तटित्वन्तं - as lightning

शक्त्या - with Sakti

तिमिर परिपनूथि - foe of darkness

रण्या - flashing

रन् - shining

नाना रत्न आभरण - variegated gem studded ornaments

परिणद्ध - formed

इन्द्र धनुष - rainbow

तव - your

श्याम मेघ - dark cloud

कं अपि - indescribable

मणिपूर - the Manipura cakra

एक शरण - sole resort

निषेदे - I worship

वर्षन्त - which showers

हर मिहिरः - the fire of dissolution

तसं त्रिभुवनं - the burnt three worlds (heaven, earth and nether worlds)

I worship that indescribable dark cloud which showers on the three worlds burnt by the fire of dissolution, which has your Manipura cakra as the sole resort, with Sakti as lightning flashing as the foe of darkness, (and) with a rainbow formed by (your) shining variegated gem studded ornaments.

(The rain water of Sakti as the cloud cools the burnt worlds. Cf SVL, verse 40 : The nectarean water of Siva's tale causes the crop of devotion to fructify).

तवाधारे मूले सह समयया लास्यपरया

नवात्मानं मन्ये नवरस महाताण्डव नटं ,

उभाभ्यामेताभ्यामुदय विधिमुद्दिश्य दयया

सनाथाभ्यां जज्ञे जनक जननीमत् जगदिदम् . 41 .

தவாதாரே மூலே ஸஹ ஸமயயா லாஸ்யபரயா

நவாத்மஸநம் மந்யே நவரஸ மஹாதாண்டவ நடம்

உபாப்யாமேதாப்யாமுதய விதிமுத்திஶ்ய தயயா

ஸநாதாப்யாம் ஜஜ்ஞே ஜநக ஜநநீமத் ஜகதிதம் - 41 -

तव आधारे मूले - in your Muladhara cakra

सह समया - with Samayaa (Sakti)

लास्य परया - intent on the Lasya dance (dance of women)

नव आत्मानं - one having nine parts (Siva)

मन्ये - I worship

नव रस - the nine sentiments (of poetics)

महा ताण्डव - the wonderful Tandava dance (dance of men)

नट - dancing

उभाभ्यां एताभ्यां - in these two

उदय विधिं उद्दिश्य - having creation as the object

दयया सनाथाभ्यां - who are endowed with compassion

जज्ञे - acquired

जनक जननीमत् - a father and mother

जगत् इदम् - this world

In your Muladhara cakra, I worship Samayaa (Sakti) intent on the Lasya dance, with Navatman (Siva) dancing the wonderful Tandava dance (with it's) nine sentiments. This world has acquired a father and mother in these two, having creation as the object, (and) who are endowed with compassion.

(Worship of Samayaa, the name of Sakti assigned by the Samayacarins who worship mentally and Navatman, the name of Siva assigned by the Kaulas who worship externally. Cf SVL, verse 41 : The mind (for internal worship) and the sense and motor organs (for external worship) engage in the worship of Siva).

इति श्रीसौन्दर्यलहर्यां आनन्दलहर्यारव्यः प्रथमोभागः समाप्तः
Here ends Anandalahari, the first part of Soundaryalahari.

THE SOUNDARYA LAHARI

STANZAS 42 TO 50

द्वितीयो भागः - सौन्दर्यलहरी :
गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ,
स नीडेयच्छायाच्छुरणशबलं चन्द्र शकलं
धनुः शौनासीरं किमिति न निबध्नाति धिषणाम् . 42 .
कठेतर्माणीक्यत्वम् ककन्मणीपिः लोन्तरकृष्टतम्
कीर्तम् ते लेहमम् लृमकिरिस-ते कीर्तयति यः
स नीडेयसंसायासंसरणशबलम् सन्तर शकलम्
तनः लेपान्नासीरम् किमिति न निपत्नाति तीष्णाम् - 42 -

गतैः माणिक्यत्वं - which have become gems

गगन मणिभिः - with the twelve Adityas (suns)

सान्द्र घटितं - densely combined

किरीटं ते - your crown

हैमं - golden

हिम गिरि सुते - Oh daughter of the snowy mountain! (Sakti)

कीर्तयति यः - he who narrates

नीडेयच्छाया - lustre of the celestial orbs

छुरण शबलं - enveloped by variegated colour

चन्द्र शकलं - the fragment of the moon (crescent moon)

धनुः शौनासीरं - bow of Indra (rainbow)

किं इति - is it?

न निबन्धाति - will he not compose?

धिषणाम् - in the hymn

Oh daughter of the snowy mountain! he who narrates of your golden crown with the twelve suns which have become gems that are densely combined, will he not compose in the hymn that the fragment of the moon is the rainbow, enveloped as it is by variegated colour from the lustre of the celestial orbs (the suns)?

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवर वनं
घनस्त्रिग्ध श्लक्षणं चिकुर निकुरुंबं तव शिवे ,
यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन् मन्ये वलमथन वाटी विटपिनाम् . 43 .

துநோது த்வாந்தம் நஸ்துலிததலிதேந்தீவர வநம்

கநஸ்நிக்த பஸ்ளகஷ்ண. சிகுர நிகுரும்பம் தவ ஶிவே
யதீயம் ஸெளரப்யம் ஸஹஜமுபலப்தும் ஸமநஸோ

வஸந்த்யஸ்மிந் மந்யே வலமதந வாட வடபினாம் - 43 -

धुनोतु - let it remove

ध्वान्तं नः - our darkness (ignorance)

त्रुलित - resembles

दलित इन्दीवर वनं - the full bloomed blue lotus cluster

घन स्त्रिग्ध - which is dense, glossy

शूक्रं - soft

चिकुर निकुर्खं - mass of hair

तव शिवे - your Oh Sivaa! (Sakti)

यत् इयं - of which (this hair)

सौरम्यं - fragrance

सहजं - natural

उपलब्धुं - to obtain

सुमनसः - the flowers

वसन्ति - dwell

अस्मिन् - in this (it)

मन्ये - I think

वल मथन - the enemy of Vala (Indra)

वाटी विटपिनाम् - the trees of the garden

Oh Sivaa! let your mass of hair which is dense, glossy (and) soft, which resembles the full bloomed blue lotus cluster remove our darkness. I think, to obtain the natural fragrance of which, the flowers of the trees of the garden of Indra dwell in it.

तनोतु क्षेमं नस्तव वदनसौन्दर्यं लहरी

परीवाहस्त्रोतः सरणिरिव सीमन्तसरणिः ,

वहन्ती सिन्दूरं प्रबलकवरी भार तिमिर

द्विषां बृन्दैर्बन्दीकृतमिव नवीनार्कं किरणम् . 44 .

तनोतु - let it grant

क्षेमं नः - our well being

तव - your

वदन सौन्दर्य लहरी - wave of facial beauty

परीवाह स्रोतः - overflowing stream

सरणिः इव - like the path

सीमन्त सरणिः - the line of hair parting

वहन्ती - which bears

सिन्दूरं - vermillion powder (worn by married women as an auspicious symbol)

प्रबल - the very great

कबरी भार - mass of hair

तिमिर - darkness

द्विषां बृन्दैः - multitude of foes

बन्दी कृतं इव - as if captured by

नवीन - newly (risen)

अर्क किरणं - ray of the sun

Let (your) line of hair parting, which is like the path of an overflowing stream from the wave of your facial beauty, which bears the vermillion powder, (like) the ray of the newly (risen) sun, (and) which is as if captured by the very great mass of hair, like the multitude of foes (in the form of) darkness,
grant our well being.

अरालैः स्वभाव्यादलि कलभ सश्रीभिरलकैः

परीतं ते वक्रं परिहसति पङ्केरुह रुचिम् ,

दरस्मेरे यस्मिन् दशनरुचि किञ्चलक रुचिरे

सुगन्धौ माद्यन्ति स्मर दहन चक्षुर्मधुलिहः . 45 .

அராலை: ஸ்வபாவ்யாதலி கலப ஸ்ரீபரலகை:

பர்தம் தே வக்த்ரம் பரிஹஸதி பங்கேருஹ ருசிம்
தரஸ்மேரே யஸ்மிந் தஸாநருசி கிஞ்ஜல்க ருசிரே
ஸகந்தெள மாத்யந்தி ஸ்மர தஹந சகஷர்மதுலிஹ: - 45 -

அராலை: - curly

ஸ்வமாந்தாத् - naturally

அலி கலம் - young bees

ஸ்த்ரீமி: - with the beauty

அலகை: - by hair

பரைத் - surrounded

தே வகை - your face

பரிஹஸதி - ridicules

பங்கேருஹ ருचி - the beauty of the lotus

தரஸ்மேரே - slight smile

யஸ்மிந் - in which (your face)

தஶன ருचி - the lustrous teeth

கிஞ்ஜல்க ருசிரே - the beautiful lotus filaments

ஙந்தை - which is fragrant

மாத்யந்தி - they rejoice

ஸ்மர ஦ஹன - the scorcher of Cupid (Siva)

சக்ஷு: - the eyes

ம஘ுலிஹ: - the bees

Your face surrounded by naturally curly hair with the beauty of young bees, ridicules the beauty of the lotus. In which (face), there is a slight smile, the lustrous teeth are the beautiful lotus filaments, which is fragrant, and in which the

honey bees of the eyes of Siva rejoice.

ललाटं लावण्य द्युति विमलमाभाति तव यत्
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम् ,
विपर्यासं न्यासादुभयमपि संभूय च मिथः
सुधालेपस्यूतिः परिणमति राका हिमकरः . 46 .

லலाटम் ലാവണ്യ ദ്യുതി വിമലമാപാതി തവ യത്
ത്വിതീയമ് തന്മന്ദ്യേ മകുടക്കാടിതമ് ചന്ത്രശകലമ്
വിപര്യാസ ന്യാസാതുപയമപി സമ്പ്ല്യ ച മിത:
ശാതാശാലേപശ്യൂതി: പരിണമതി രാകാ ഹ്രിമകര: - 46 -

ललाटं - forehead

लावण्य द्युति - lustrous beauty

विमलं - pure

आभाति - shines

तव - of your's

यत् - that

द्वितीयं - the second

तत् मन्ये - I think, it

മകുട ഘടിതം - enjoined to the crown

चന്ദ्र ശകലം - fragment of moon (crescent moon)

विपर्यासं न्यासात् - on placing in reverse

उभयं - the two

अपि - and

संभूय च मിതः - and combined mutually

सुधा लेप स्यूतिः - with the seam plastered by nectar

परिणमति - transforms

राका हिमकरः - the moon on a full moon night

That forehead of yours which shines with pure lustrous beauty, I think it to be the second fragment of moon, enjoined to (your) crown. And the two on placing in reverse, and combined mutually, with the seam plastered by nectar, transforms into the moon on a full moon night.

भृवौ भुग्ने किंचिद् भुवन भय भङ्ग व्यसनिनि

त्वदीये नेत्राभ्यां मधुकर रुचिभ्यां धृतगुणम् ,

धनुर्मन्ये सव्येतरकर गृहीतं रतिपते:

प्रकोष्ठे मुष्ठौ च स्थगयति निगृढान्तरमुमे . 47 .

पंगुबेळा पुक्केने कीम्पचित् पुवन पय पांक व्यसनिनि

त्ववत्तेये नेत्रराराप्याम् मतुकर रुचिप्याम् त्वरुतकुण्णाम्
तनुर्मन्ये लव्येतरकर कंगुल्हैतम् रथिपतेः

प्रकोष्ठे मुष्ठौ च स्थगयति निगृढान्तरमुमे - 47 -

भृवौ - eyebrows

भुग्ने किंचित् - slightly curved

भुवन भय भङ्ग व्यसनिनि - Oh one devoted to defeating fear of the world! (Sakti)

त्वदीये - your

नेत्राभ्यां - with (your) eyes

मधुकर रुचिभ्यां - beautiful as bees

धृत गुणं धनुः - the bow with (bow) string fixed

मन्ये - I think

सव्येतरकर गृहीतं - grasped by the left hand

रति पते: - of the husband of Rati (Cupid)

प्रकोष्ठे मुष्ठै च - the elbows and fist

स्थगयति - conceals

निगूढान्तरं - hidden middle

उमे - Oh Uma! (Sakti)

Oh Uma! Oh one devoted to destroying fear of the world !
I think your slightly curved eyebrows are (like) the bow of Cupid, with (your eyes), beautiful as bees, the fixed bow string, grasped by the left hand, with the middle hidden by the elbow and the fist which conceals (it).

Note : For a description of the bow of Cupid, see verse 6.

अहः सूते सव्य तव नयनमर्कात्मकतया

त्रियामं वामं ते सृजति रजनीनायकतया ,

तृतीया ते दृष्टिरदलित हेमाम्बुज रुचिः

समाधत्ते सन्ध्यां दिवस निशयोरन्तरचरीम् . 48 .

அஹ: ஸாதே ஸவ்ய தவ நயநமர்காத்மகதயா

த்ரியாமம் வாமம் தே ஸ்ருஜதி ரஜநீநாயகதயா

த்ருதீயா தே த்ருஷ்டிரதாதலித ஹெமாம்புஜ ருசிஃ

ஸமாதத்தே ஸந்த்யாம் திவஸ நிஶயோரந்தரசரீம் - 48 -

अहः - the day

सूते - begets

सव्य तव नयनं - your right eye

अर्कात्मकतया - being of the nature of the sun

त्रियामं - night

वामं ते - your left

सृजति - creates

रजनी नायकतया - being of the nature of the moon

तृतीया - third

ते दृष्टिः - your eye

दर दलित - slightly blossomed

हेमाम्बुज - golden lotus

रुचिः - lustre

समाधते - produces well

सन्ध्यां - twilight

दिवस निशयोः - day and night

अन्तर चरीम् - abiding in between

Your right eye being of the nature of the sun, begets the day, your left (eye) being of the nature of the moon creates the night. Your third eye with the lustre of a slightly blossomed golden lotus produces well the twilight, abiding inbetween the day and night.

विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयैः

कृपाधाराधारा किमपि मधुराभोगवतिका ,

अवन्ती दृष्टिस्ते बहुनगर विस्तार विजया

ध्रुवं तत्तन्नाम व्यवहरण योग्या विजयते . 49 .

விசாலா கல்யாணீ ஸ்஫ுடருசிரயோத்யா குவலை:

க்ருபாதாராதாரா கிமபி மதுரபோகவயிகா

அ�ந்தீ த்ருஷ்டிஸ்தே பஹாநகர விஸ்தாள விஜயா
த்ருவம் தத்தந்நாம வ்யவஹரண யோக்யா விஜயதே - 49 -

விஶாலா - wide

கல்யாணி - auspicious

ஸ்குட ருचிஃ - full bloomed beauty

அயோத்யா - unassailable (in beauty)

குவல்லை: - by blue water lilies

குபா ஧ாரா - stream of compassion

ஆ஧ாரா - reservoir

கிஂ அபி மதுரா - indescribably sweet

அமோகவதிகா - long

அவந்தி - protecting

ஈடிஃ தே - your eyes

बहु नगर - many cities

विस्तार विजया - surpassing the expanse

द्युवं - certainly

तत् तत् नाम - by their respective names (the cities named Visala, Kalyani, Ayodhya, Dhara, Madhura, Bhogavati, Avanti and Vijaya)

व्यवहरण योग्या - deserving of usage

विजयते - victorious

Wide, auspicious, of full bloomed beauty, unassailable by blue water lilies, the reservoir of a stream of compassion, indescribably sweet, long, protecting, surpassing the expanse of many cities and deserving of usage by their respective names (Visala, Kalyani etc.), your eyes are certainly victorious.

कवीनां सन्दर्भ स्तबक मकरन्दैक रसिकं

कटाक्ष व्याक्षेप भ्रमरकलभौ कर्णयुगलम् ,
 अमुच्चन्तौ दृष्ट्वा तव नवरसास्वाद तरलौ
 असूया संसर्गादलिक नयनं किञ्चिदरुणम् . 50.
 कर्वीना म् लन्धनरप संतपक मकरन्तेतक रसिकम्
 कटाक्ष व्याक्षेप प्रमारकलपेण कर्णयुकलम्
 अमुच्चन्तौ तेण तं रुचिं वा तव नवरसास्वाद तरलेण
 असूया लम्बन्ति लर्कातलिक नयनम् किञ्चित्तरुणम् - 50 -

कवीनां - of poets

सन्दर्भः - composition

स्तबक - flower cluster

मकरन्द - honey (of flowers)

एक रसिक - solely relishing

कटाक्ष व्याक्षेप - distracted glance

भ्रमर कलभौ - young bees

कर्ण युगलं - pair of ears (listening to the composition)

अमुच्चन्तौ - not releasing

दृष्ट्वा - having seen

तव - your

नव रस - nine (poetic) sentiments (Sringara, Raudra, Vira, Bhayanaka, Hasya, Karuna, Adbhuta, Bibhatsa and Santa)

आस्वाद तरलौ - wanton in the relish

असूया - envy

संसर्गाद् - by contact with

अलिक नयनं - the eye on the forehead

किञ्चित् अरुणम् - is a little red

Having seen your distracted glance (resembling) young bees solely relishing the honey of the flower cluster of the composition of poets, wanton in the relish of the nine sentiments (Sringara etc.) not releasing (your) pair of ears, the eye on (your) forehead is a little red by contact with envy.

THE SOUNDARYA LAHARI

STANZAS 51 TO 60

द्वितीय भागः - सौन्दर्यलहरी :

शिवे शृङ्गारारदा तदितरजने कृत्स्नपरा
सरोषा गंगायां गिरिशचरिते विस्मयवती ,
हराहिम्यो भीता सरसिरुह सौभाग्य जननी
सखीषु स्मेरा ते मयि जननि दृष्टिः सकरुणा . 51 .

శివే శంగ్రంంకారార్తర్రా తత్తితరజ్జనే కుర్తుంస్నపరా
సరీషా కమ్కాయామ్ కిరిశచరితో విసుంమయవతీ
ఊరాహిప్పయో పేతా సరణిగుహ లెంపాకయ జైనం
సెకీష్టా సెంమోరా తో మయి జైనం తంగుష్టిః సెకగుణా - 51

शिवे - upon Siva

शृङ्गार आरदा - melts with love (Sringara)

तद् इतर जने - upon other men

कृत्स्नपरा - exceedingly contemptuous (Bibhatsa)

सरोषा - with anger (Raudra)

गंगायां - upon Ganga

गिरिश चरिते - at the story of Girisa (Siva)

विस्मयवती - astonished (Adbhuta)

हर अहिभ्यो - upon the serpents of Hara (Siva)

भीता - frightened (Bhayanaika)

सरसिरुह - lotuses

सौभाग्य जननी - producer of beauty (redness), (Vira)

सखीषु - upon friends

स्मेरा - smiling

ते - your

मयि जननि - on me Oh Mother!

दृष्टिः - eye

सकरुणा - with compassion (Karuna)

Oh Mother! your eye melts with love (looking) upon Siva, is exceedingly contemptuous (while looking) on other men, is with anger (when looking) upon Ganga, is astonished at the story of Girisa, is frightened (when looking) upon the serpents of Hara, (it) is the producer of beauty in lotuses, smiling (when) looking upon friends and is with compassion (when looking) upon me.

गते कर्णान्यर्ण गरुत इव पक्षमाणि दघती
पुरां भेत्तुश्वित्प्रशम रस विद्रावण फले ,
इमे नेत्रे गोत्राधरपति कुलोत्तंस कलिके
तवाकर्णाकृष्ट स्मरशर विलासं कलयतः . 52 .

கதே கர்ணாப்யர்னம் கருத இவ பக்மாணி தத்தீ
புராம் பேத்துப்சித்தப்ரஸம ரஸ வித்ராநண ஃபலே
இமே நேத்ரே கோத்ராதரபதி குலோத்தம்ஸ கலிகே

गते - which have approached

कर्ण अभ्यर्ण - the proximity of the ear

गरुत इव - like feathers

पक्षमाणि - eyelashes

दधती - which bear

पुरां भेरुः - the destroyer of the bodies (physical, causal and astral), (Siva)

चित्त - the mind

प्रशम रस - the sentiment of quietism

विद्रावण - the defeat

फले - which have as the object

इमे नेत्रे - these two eyes

गोत्राधरपति - the lord of the mountains (Himavan)

कुल उत्तंस कलिके - Oh bud on the family crest! (Sakti)

तव आकर्ण आकृष्ट - drawn upto your ear

स्मर शर - the arrow of Cupid

विलासं कलयतः - they possess the grace

Oh bud on the family crest of Himavan! these eyes of yours, which have approached the proximity of the ear, which bear eyelashes like feathers, which have the defeat of the sentiment of quietism of the mind of Siva as the object, drawn upto the ear, they possess the grace of the arrow of Cupid.

विभ त्रैवर्ण्यं व्यतिकरित लीलाञ्जनतया

विभाति त्वन्नेत्र त्रितयमिदमिशान दयिते ,

पुनः स्थृं देवान् द्रुहिणहरिरुद्रानुपरतान्

रजः सत्वं विभ्रत् तम इति गुणानां त्रयमिव . 53 .

विप त्तरवर्ण्यम् व्यथिकरित लैला गुणं जनतया

विपाति त्वं नेत्रं त्रितयमितमिशान तयिते

पुनः सरष्टुम् तेवान् त्रुहिण्णेहरिरुद्रानुपरतान्

रजः सत्वं पीपरत् तम इति कुणानाम् त्रयमिव - 53 -

विम - seperate

त्रैवर्ण्य - three colours (red, white and blue)

व्यतिकरित - in combination

लीलाञ्जनतया - with beautifying collyrium

विभाति - shines

त्वत् नेत्र त्रितयं - your three eyes

इदं - this (these eyes)

ईशान दयिते - Oh beloved of Isana (Siva)

पुनः स्थृं - to recreate

देवान् - the gods

द्रुहीण हरि रुद्रान् - Druhina (Brahma), Hari (Vishnu) and Rudra (arising from rajas, satva and tamas respectively)

उपरतान् - who have ceased to exist (in universal dissolution)

रजः - the property of rajas (red as per poetic convention)

सत्वं - the property of satvam (white as per poetic convention)

विभ्रत् - bearing

तम - the property of tamas (blue as per poetic convention)

इति गुणानां - the properties which are

त्रयं इव - the three, as if

Oh beloved of Isana ! these your three eyes shine with the three seperate colours (red, white and blue) in combination with beautifying collyrium, as if bearing the three properties which are : rajas, satva and tamas, to recreate the gods Druhina, Hari and Rudra, who have ceased to exist.

पवित्रीकर्तुं नः पशुपति पराधीन हृदये
दया मित्रैनैत्ररुण धवल श्याम रुचिभिः ,
नदः शोणो गङ्गा तपनतनयेति ध्रुवमसुम्
त्रयाणां तीर्थानासुपनयसि संभेदमनघम् . 54 .

पवित्रीकर्तुम् नः पशुपति परात्मेन ऋग्रुहये
तया मित्तररेनेत्तरररुणे तवल स्याम रुचिपिः
नतः शोणो कन्का तपनतनयेति त्तरुवममुम
त्रयाणाम् नीरतानामुपनयसि सम्पेतमनकम - 54 -

पवित्री कर्तु - in order to purify

नः - us

पशुपति पराधीन हृदये - Oh one with a heart subservient to Pasupati (Siva)!

दया मित्रैः नैत्रैः - with eyes allied to compassion

अरुण - red

धवल - white

श्याम रुचिभिः - (and) dark blue colours

नदः शोणो - the river Sona (red in colour)

गङ्गा - the river Ganga (white in colour)

तपन तनया इति - the river Kalindi or Yamuna (dark in

colour), which are

ध्रुवं - it is certain

असुं - this

त्रयाणां तीर्थानां - the three holy rivers

उपनयसि - you bring near

संमेदं अनघम् - pure confluence

Oh one with a heart subservient to Pasupati! with eyes allied to compassion, (and) with red, white and dark blue colours, it is certain that you bring near (us) this pure confluence of the three holy rivers which are : the river Sona, the Ganga and the Yamuna in order to purify us.

निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती

तवेत्याहुः सन्तो धरणिधर राजन्यतनये ,

त्वदुन्मेषाजातं जगदिदमशेषं प्रलयतः

परित्रातुं शङ्के परिहृत निमेषास्तव दृशः . 55 .

நிமிஷாந்மேஷாப்யாம் ப்ரலயமுதயம் யாதி ஐகத்

தவேத்யாஹா: ஸந்தோ தரணிதர ராஜந்யதநயே

த்வதுந்மேஷாஜ்ஜாததம் ஐகதிதமஸேஷம் ப்ரலயதः

பரித்ராது ஸங்கே பரிஹ்ருத நிமேஷாஸ்தவ த்ருஸः - 55 -

निमेष - closing of the eye lids

उन्मेषाभ्यां - opening of the eye lids

प्रलयं उदयं - annihilation (and) creation

याति जगती - the world proceeds to

तव - your

इति आहुः सन्तः - thus say good men

धरणिधर राजन्य तनये - Oh daughter of the royal mountain! (Sakti)

त्वत् उन्मेषात् जातं - born of the opening of your eye lids

जगत् इदं - this world

अशेषं - entire

प्रलयतः - from annihilation

परित्रातुं - to protect

शङ्के - I think

परिहृत - abandoned

निमेषाः - closing the eye lids

तव दृशः - your eye

Oh daughter of the royal mountain! good men say thus:
"the world proceeds to annihilation (and) creation on the closing
and opening of your eye lids". I suspect that your eye has
abandoned closing the eye lids to protect this entire world
born of the opening of your eye lids, from annihilation.

तवापर्णे कर्णे जपनयन पैशुन्य चकिता

निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ,

इयं च श्रीरुद्रच्छद् पुटकवाटं कुवलयं

जहाति प्रत्यूषे निशि च विघट्य्य प्रविशति . 56 .

தவாபர்னே கர்னே ஜபநயந பைசாந்ய சகிதா

நிலீயயந்தே தோயே நியதமநி மேஷா: ஸஃபரிகா:

இயம் ச ஸுர்பத்தச்சத புடகவாடம் குவலயம்

ஜஹாதி ப்ரத்யூஷே நிஶி ச வகடய்ய ப்ரவிஶதி - 56 -

तव - your

अपर्णे - Oh Aparna! (Sakti)

कर्णे - in the ear

जप नयन - whispering eyes

पैशुन्य चकिताः -afraid of slander

निलीयन्ते - they hide

तोये - in the water

नियतं - it is certain

अनिमेषाः - with unblinking (eyes)

शफरिकाः - glittering female fish

इयं च श्रीः - and this, the goddess of beauty

बद्ध छदः - closed petal

पुटकवाटः - fastened like a door

कुवलर्य - blue water lily

जहाति - abandons

प्रत्यूषे - at dawn

निशि च - and at night

विघटय्य - having opened

प्रविशति - enters

Oh Aparna! it is certain that the glittering female fish hide in the water with unblinking (eyes) afraid of slander by your eyes whispering in (your) ear. And this, the goddess of beauty abandons the blue water lily with closed petal(s) fastened like a door at dawn, and enters having opened (it) at night (so as to reside in Sakti's eyes during the day and in the lily at night).

दृशा द्राघीयस्या दरदलित नीलोत्पल रुचा

दवीयांसं दीनं स्नपय कृपया मामपि शिवे ,

अनेनायं धन्यो भवति न च ते हानिरियता

वने वा हृम्ये वा समकर निपातो हिमकरः . 57 .

तंरुशा तंराकीस्या तरतलित नैलेलोत्पल रुचा
तवीयाम्बलम्भ तीनम्भ स्नपय करुपया मामपि शिवे
अनेनायम्भ तन्येया पवति न च तेऽहानिरियता
वनेवा उर्मम्येवा समकर निपातेऽहिमकरः - 57 -

दृश्या - by (your) look

द्राधीयस्या - which is farsighted

दर दलित - slightly blossomed

नीलोत्पल रुचा - with the beauty of the blue lotus

दवीयांसं - the far removed one

दीनं - the poor one

स्नपय - you bathe (me)

कृपया - compassion

मां अपि - me also

शिवे - Oh Sivaa! (Sakti)

अनेन अयं - by this, this one (the devotee)

धन्यः भवति - becomes blessed

न च - and no

ते - to you

हानिः इयता - loss by this

वने वा हृम्ये वा - on the forest as well as the palace

समकर निपातः - falls equally

हिमकरः - the moon

Oh Sivaa! bathe me also the far removed, poor one with compassion by (your) look which is far sighted and is with the beauty of a slightly blossomed blue lotus. By this (look), this

one (the devotee) becomes blessed, and there is no loss by this to you. The moon falls (shines) equally on the forest as well as the palace.

अरालं ते पालीयुगलमगराजन्य तनये
न केषामाधत्ते कुसुमशर कोदण्डकुतुकम् ,
तिरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलसन्
अपांग व्यासंगो दिशति शरसन्धान धिषणाम् . 58 .

அராலம் தே பாலீயுகலமகராஜந்ய தநயே
ந கேஷாமாதத்தே குஸுமசர கோதண்டகுதுகம்
திரபச்சீநோ யத்ர பரவணபதமுல்லங்க்ய விலஸந்
அபாழ்கம் வ்யாஸம்கோ திசதி ஸரஸந்தாந திஷ்ணாம் - 58

அரால் - curved

தே பாலீயுகல் - the margins of your pair of ears

அம ராஜந்ய தனயே - Oh daughter of the royal mountain ! (Sakti)

ந கேஷா ஆ஧த்தே - in whom will it not create

குஸும ஶர - one with the flower arrow (Cupid)

கோடண்ட - the bow

குதுகுக் - the vehement (belief)

திரஶ்சீன: - oblique

யத்ர - wherein

ஶ்ரவணபத் - the reach of the ear

உல்லங்஘்ய - having passed through

விலஸன் - glittering

अपांग - the corner of the eye

व्यासंगः - the attention

दिशति - produces

शर सन्धान - fixed arrow

धिषणां - the understanding

Oh daughter of the royal mountain! the curved margins of your pair of ears, in whom will it not create the vehement (belief of being) the bow of Cupid? Wherein the attention of the corner of the eye, having passed through the reach of the ear, glittering, produces the understanding of (being) an arrow fixed (to the bow string).

स्फुरदृण्डाभोग प्रतिफलित ताटङ्क्युगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथ रथम् ,
यमारूह्य द्रुह्यत्यवनिरथमर्केन्दु चरणं
महावीरो मारः प्रमथपतये सज्जितवते . 59 .
सं०प्युरत्कण्णटापेऋक प्रती०पलित ताटन्कयुकलम्
सतस्सक्करम् मन्येत तव मकमितम् मन्मत रथम्
यमारुह्य तरुह्यत्यवनिरथमर्केन्दु चरणम्
महावीरो मारः प्रमथपतये सज्जितवते -59 -

स्फुरत् - shining

गण्डाभोग - cheeks

प्रतिफलित - reflectd

ताटङ्क्युगलं - pair of ear rings

चतुश्चक्रं - four wheeled

मन्ये - I think

तव मुखं इदं - this your face

मन्मथं स्थं - the chariot of Cupid

यम् आरुह्य - having mounted which

द्रुष्ट्वा - seeks to assail

अवनि स्थं - the earth as a chariot

अर्कं इन्दुं चरणं - with the sun and moon for wheels

महावीरः मारः - the great warrior Mara (Cupid)

प्रमथपतये - the lord of the Pramathas (attendants of Siva),

सज्जितवते - armed with

I think this face of yours with the pair of ear rings reflected on the shining cheeks is the four wheeled chariot of Cupid. Having mounted which, the great warrior Cupid, seeks to assail Siva armed with the earth as a chariot with the sun and moon for wheels.

सरस्वत्याः सूरिमृतलहरी कौशलहरीः

पिबन्त्याः शर्वाणि श्रवणं चुलुकाभ्यामविरलम् ,

चमत्कारं श्लाघाचलितं शिरसः कुण्डलं गणो

झण्टकारैस्तरैः प्रतिवचनमाचष्ट इव ते . 60 .

ஸரஸ்வத்யா: ஸுரிம் ருதலஹரி கெளப்பலஹரி:

பிபந்த்யா: ஸர்வாணி பரவண சுகுகாப்யாமவிரலம்

சமத்கார பல்லாகா சலித பரிஸ: குண்டல கணோ

ஜனத்காரைஸ்தாரை: ப்ரதிவசநமாசஷ்ட இவ தே - 60 -

सरस्वत्याः - of Saraswati

सूः - excellent speech

अमृत लहरी - the wave of nectar

कौशलहरीः - capable of depriving the felicity

पिबन्त्याः - while drinking

शर्वाणि - Oh Sarvani! (Sakti)

श्रवण चुलुकाभ्यां - by the cups of the ears

अविरलं - continuously

चमत्कार - poetical charm

श्लाघा - in praise

चलित शिरसः - nodding the head

कुण्डल गणः - collection of ear rings

झण्टकौरैः तौरैः - by loud jingling

प्रतिवचनं - reply

आचष्ट इव - as if endeavouring

ते - your

Oh Sarvani!, while continuously drinking by the cups of the ears your excellent speech, capable of depriving the felicity of the wave of nectar (and) nodding the head in praise of (it's) poetical charm, the collection of ear rings of Saraswati are as if endeavouring to reply by (their) loud jingling.

THE SOUNDARYA LAHARI

STANZAS 61 TO 70

द्वितीयो भागः - सौन्दर्यलहरी :

असौ नासावंशस्तुहिन गिरि वंश ध्वजपटि

त्वदीयो नेदीयः फलतु फलमस्माकमुचितम् ,
 वहत्यन्तर्मुः शिशिरकर निश्वास गलितं
 समृद्धया यत्तासां बहिरपि च मुमणिधरः . 61 .

अलेला नासावम्भूतस्तु अहिन किरी वम्भूत त्वज्जपति
 त्वज्जेयो नेत्रेयः ओपलतु ओपलमस्तमाकमुचितम्
 वहत्यन्तर्मुः शिशिरकर निश्वास कलितम्
 समृद्धया यत्तासां बहिरपि च मुमणिधरः - 61 -

असौ - this

नासावंशः - the bamboo like bridge of the nose

तुहिन गिरि - the snowy mountain (Himavan)

वंश ध्वज पटि - the banner of the race! (Sakti)

त्वदीयः - your

नेदीयः - which is imminent

फलतु फलं - let the reward fructify

अस्माकं - for us

उचितं - appropriate

वहति - bears

अन्तः मुः - the pearls within (Bamboo bears pearls within by poetic convention)

शिशिरकर निश्वासः - the cool exhalation (out of the left nostril controlled by the moon, and hence cool)

गलितं - flowing

समृद्धया यत् - from the profusion of which

तासां बहिः अपि च - and on the outside also

मु मणि धरः - bears the pearl (nose ornament)

Oh banner of the race of the snowy mountain! let this bamboo like bridge of your nose, fructify for us the reward which is imminent and appropriate. It (the nose) bears pearls within, and flowing from the profusion of which, by the cool exhalation (through the nostril), it bears the pearl (nose ornament) on the outside also.

प्रकृत्याऽरायास्तव सुदति दन्तच्छदरुचे:
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ,
न बिंबं तद्विं प्रतिफलन रागादरुणितं
तुलामध्यारोदुं कथमिव विलज्जेत कलया . 62 .

प्रकंरुत्याऽरायास्तव सुदति दन्तच्छदरुचे:
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता
न पिम्पम् तत्विम्पप प्रतिपलन राकातरुणितम्
तुलामध्यारोदुम् कथमिव विलज्जेत कलया - 62 -

प्रकृत्या - naturally

आरायाः - which is red

तव - your

सुदति - Oh one with beautiful teeth! (Sakti)

दन्त छ रुचे: - to the beauty of the lips

प्रवक्ष्ये - I speak

सादृश्यं - of that which is similar

जनयतु फलं - let it bear fruit

विद्रुम लता - the coral creeper

न - not

बिंबं - the Bimba fruit (which is red is commonly

used by poets for comparing with a woman's lips)

तत् बिंब - that image (the red lips)

प्रति फलन रागात् - out of desire to reflect

अरुणितं - is red

तुलां - the balance

अध्यारोहृं - to ascend

कथं इव - how will it (not be)

विलज्जेत - bashful

कलया - by a little bit

Oh one with beautiful teeth! I speak of that which is similar to the beauty of your lips, which is naturally red. Let the coral creeper bear fruit! The Bimba fruit out of desire to reflect that image (the red lips) is red. (Hence) how will it not be bashful to ascend the balance (for being weighed against the red lips) by even a little bit?

Note: The Bimba fruit compared to red lips by poets is inadequate in this case. Hence an imaginary fruit, namely the coral fruit is suggested as a possible standard of comparison.

स्मितज्योत्स्ना जालं तव वदन चन्द्रस्य पिबतां

चकोराणामासीदति रसतया चञ्चु जडिमा ,

अतस्ते शीतांशौरमृत लहरीमाम्ल रुचयः

पिबन्ति स्वच्छन्दं निशि निशि भृशं काञ्जिकधिया . 63 .

ஸ்மிதஜ்‌यோத்ஸ்நா ஜாலம் தவ வதந சந்தரஸ்ய பிபதாமம்

சகோராணாமாஸீததி ரஸதயா சஞ்ச ஜடிமா

அதஸ்தே ஸீதாம் ஸோரம்ருத லஹரீமாமல ருசய:

பவந்தி ஸ்வச்சந்தம் நிஶி நிஶி ப்ருஸம் காஞ்ஜிகதியா - 63

स्मित - smile

ज्योत्स्ना जालं - mass of moon light

तव वदन चन्द्रस्य - of the moon of your face

पिबतां -drinking

चकोराणां - for the Cakora birds (the Greek partridge by poetic convention feeds on moon beams)

आसीत् - became

अति रसतया - from excessive (sweet) taste

चश्चु जडिमा - dull in the beak

अतः ते - therefore they

शीतांशोः - of the moon

अमृत लहरी - the wave of nectar

आम्ल रुचयः - desiring sour taste

पिबन्ति - they drink

स्वच्छन्दं - of their own free will

निशि निशि - every night

भृशां - excessively

काञ्जिक धिया - thinking it to be sour gruel

The Cakora birds drinking the mass of moonlight of (your) smile, of the moon of your face became dull in the beak, from excessive (sweet) taste. Desiring sour taste, therefore, they drink of their own free will, excessively every night, the wave of nectar of the moon, thinking it to be sour gruel.

अविश्रान्तं पत्युर्गुणगण कथाम्रेडनजपा

जपापुष्पच्छाया तव जननि जिह्वा जयति सा ,

यद्यासीनायाः स्फटिक दृष्टच्छविमयी

सरस्वत्या मूर्तिः परिणमति माणिक्य वपुषा . 64 .

अविश्वरान्तम् पत्युर्कुणकणे कथाम् रेतनज्जपा
ज्ञपापुष्पं पच्चाया तव ज्ञनं ज्ञिह्वं वा ज्ञयति लो
यतकरास्त्रीनायाः सं० प्रयतिक तं रुष्टत्तच्चस्त्रवीमयौ
लरस्वत्या लुर्तिः परिणमति माणिक्य वपुषा - 64 -

अविश्वान्तं - unceasingly

पत्युः - of the husband (Siva)

गुण गण कथा - stories enumerating the virtues

आम्रेडन जपा - by repeated prayer

जपा पुष्प छाया - the colour of the hibiscus flower (red)

तव जननि - your Oh Mother! (Sakti)

जिह्वा - tongue

जयति सा - that (tongue) is victorious

यत् - of which

अग्र आसीनायाः - seated on the tip

स्फटिकदृष्ट - crystal stone

अच्छ छविमयी - clearly brilliant

सरस्वत्याः - of Saraswati

मूर्तिः - form

परिणमति - is transformed

माणिक्य - ruby

वपुषा - appearance

**Oh Mother! that tongue of your's (which) is the colour of
the hibiscus flower, by unceasingly repeated prayer of stories**

enumerating the virtues of (your) husband, is victorious. Seated on the tip of which the crystal stone (like) clearly brilliant form of Saraswati is transformed into a ruby (like) appearance.

रणे जित्वा दैत्यानपहृत शिरस्त्रैः कवचिभिः
निवृत्तैश्चण्डांश त्रिपुरहर निर्माल्य विमुखैः ,
विशाखेन्द्रोपेन्द्रैः शशिविशद कर्पूरशकला
विलीयन्ते मातस्तव वदन ताम्बूल कबलाः . 65 .

ர�ே ஜித்வா கைத்தயாபஹ்ருத ஸிரஸ்த்ரை: கவசிபிஃ
நிவருத்தைப்பச்சண்டாம்ஸ த்ரிபுரஹர நிர்மால்ய விமுகை:
விசாகேந்த்ரோபேந்த்ரை: ஸாஸிவிசத கர்பூரஸிகலா
விலீயந்தே மாதஸ்தவ வதந தாம்பூல கபலா: - 65 -

रणे - in battle

जित्वा - having won

दैत्यान् - the Daityas (the demons)

अपहृत - who have removed

शिरस्त्रैः - with helmets

कवचिभिः - with armours

निवृत्तैः - who have returned

चण्डांश - the share of Chanda (a demi god attendant of Siva)

त्रिपुरहर निर्माल्य - the remnants of offerings to the Destroyer
of the three bodies (physical, causal and astral), (Siva)

विमुखैः - who are averse to

विशाख - Kartikeya (son of Siva and Sakti, and the
commander of the gods in battle)

इन्द्र - Indra (the lord of the gods)

उपेन्द्रैः - by Vishnu (the elder brother of Indra)

शशि विशद् - white as the moon

कर्पूर शकला - fragments of camphor

विलीयन्ते - they are dissolved (by chewing)

मातः - Oh Mother! (Sakti)

तव वदन - your mouth

ताम्बूल - the betel leaf and areca nut (chewed after a meal)

कबलाः - mouthfuls

Oh Mother! the mouthfuls of betel leaf and areca nut with fragments of camphor white as the moon, from your mouth, are dissolved (by chewing) by Visakha, Indra and Upendra, who have returned, having won the Daityas in battle, who have removed the helmets and armour and who are averse to the remnants of offerings to Siva, which is the share of Chanda (alone).

विपञ्च्या गायन्ती विविधमपदानं पशुपते
स्त्वयारब्धे वुं चलितशिरसा साधुवचने ,
तदीयैर्माधुर्यैरपलपित तन्त्रीकलरवां
निजां वीणां वाणी निचुलयति चोलेन निभृतम् . 66 .

விபம்ச்யா காயந்தீ விவிதமபதாநம் பஸபதே
ஸ்த்வயாரபதே ஏம் சலிதசிரஸா ஸாதுவசநே
ததீயெர்மாதுர்யெளரபலபித தந்த்ரீகலரவாம்
நிஜாம் வீணாம் வாணீ நிசுலயதி சோலேந நிப்ருதம் - 66 -

विपञ्च्या - with the lute

गायन्ती - singing

विविध - varied

अपदानं - noble work

पशुपतेः - of Pasupati (Siva)

त्वया आरब्धे - when you began

बुँ - to speak

चलित शिरसा - with the nodding of the head (in appreciation)

साधु वचने - words of approbation

तदीयैः - by their

माधुर्यैः - sweetness (of the words)

अपलपित - detracted

तञ्ची कल रवां - the low sweet tones of the strings (of the lute)

निजां वीणां - own lute

वाणी - Saraswati (the goddess of speech, learning, music etc)

निचुलयति - covers

चोलेन - by the wrapper

निभृतम् - out of sight

When Saraswati was singing with the lute of the varied noble work(s) of Pasupati, (and) when you began to speak words of approbation with the nodding of (your) head, (thinking) the low sweet tones of the strings of her own lute as detracted by their sweetness, she covers (it) out of sight with the wrapper.

कराग्रेण स्पृष्टं तु हिनगिरिणा वत्सलतया

गिरिशेनोदस्तं मुहुरधरपानाकुलतया ,

करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते

कथंकारं ब्रूमस्तव चुबुकमौपम्य रहितम् . 67 .

कराक्तरेण ल्पंगुष्टम् तुल्लिनकीरिणा वत्सलतया
किरिशेनोत्तर्ष्टम् मुहूर्तरपानाकुलतया
करकराहृयाम् सम्पोर्मुकमुकुरवंगुन्तम् किरिशेते
कथम्कारम् पंगुमस्तव सपुकमेषपम्य रहितम् - 67 -

कराग्नेण - by the tips of the hand

स्पृष्टं - touched

तुहिन गिरिणा - by the snowy mountain (Himavan, the father)

वत्सलतया - with paternal affection

गिरिशेन - by Girisa (Siva)

उदस्तं - raised

मुहुः - repeatedly

अधर पान आकुलतया - intent on kissing

कर ग्राह्यं - worthy of being held by the hand

शंभोः - of Sambhu (Siva)

मुख मुकुर वृन्तं - the handle for the mirror of the face

गिरि सुते - Oh daughter of the mountain! (Sakti)

कथंकारं ब्रूमः - in what manner will we speak

तव - of your

चुबुकं - chin

औपम्य रहितम् - beyond compare

Oh daughter of the mountain! in what manner will we speak of your chin touched by the tips of the hand by Himavan with paternal affection, which was repeatedly raised by Girisa intent on kissing, which is worthy of being held by the hand of Sambhu, which is the handle for the mirror of the face and which

is beyond compare?

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धते मुखकमलनाल श्रियमियम् ,
स्वतः श्वेता कालागरु बहुल जम्बालमलिना
मृणालीलालित्यं वहति यदधो हारलतिका .68 .

पूज्ञापर्चलेषान्नित्यम् पुरतमयितुः कण्टकवती
तव कर्रीवा तत्त्वेऽमुककमलनाल सर्रियमियम्
स्वतः पर्चवेत्ता कालाकरु पहुँच झम्पालमलिना
मंगुणालैलालित्यम् वहति यत्तेऽव्वारलतिका - 68 -

भुज आश्लेषात् - from the embrace of the arms

नित्यं - always

पुरदमयितुः - of the subduer of the (three) bodies (Siva)

कण्टकवती - with horripilation

तव ग्रीवा - your throat

धते - bears

मुख कमल - the lotus of the face

नाल श्रियम् - the beauty of the stalk

इयं - this

स्वतः - innately

श्वेता - white

काल अगरु - black sandal

बहुल - copious

जम्बाल मलिना - mud soiled

मृणाली - root of the lotus

लालित्यं - loveliness

वहति - bears

यत् अधः - below which

हार लतिका - the necklace of pearls

This your throat which is with horripilation always from the embrace of the arms of Siva, bears the beauty of the stalk of the lotus of the face. Below which the necklace of pearls, innately white (and) soiled by the copious mud of the black sandal bears the loveliness of the root of the lotus.

गले रेखास्त्रिसो गति गमक गीतैक निपुणे

विवाह व्यानद्ध प्रगुणगुण संख्या प्रतिभुवः ,

विराजन्ते नानाविध मधुर रागाकर भुवां

त्रयाणां ग्रामाणां स्थिति नियम सीमान इव ते . 69 .

கலே ரேகாஸ்திஸ்ரோ கதி கமக கீதைக நிபுணே

விவாஹ வ்யாநத்த ப்ரகுணகுண ஸம்க்யா ப்ரதிபுவ:

விராஜங்கே நாநாவித மதுர ராகாகர புவாம்

த்ரயாணாம் க்ராமாணாம் ஸ்திதி நியம ஸீமாந இவ கே -

69 -

गले - in the neck

रेखाः तिसः - three lines

गति - musical modes

गमक - musical modulations

गीत - songs

एक निपुणे - Oh sole expert!

विवाह व्यानद्ध - tied well at the wedding

प्रगुण गुण संख्या - the number of the many stranded thread

प्रतिभुवः - a reminder

विराजन्ते - they shine

नाना विध - many varieties

मधुर राग - sweet musical modes

आकार - the forms of

भुवां - produced from

त्रयाणां - the three

ग्रामाणां - scales of music

स्थिति - fixity

नियम - restricting

सीमान - boundary

इव - like

ते - your

Oh sole expert of musical modes, musical modulations and songs! The three lines in your neck which are like a reminder of the number of the many stranded thread tied well at the wedding, which are like the boundary restricting the fixity of the three scales of music, from which the forms of many varieties of sweet musical modes are produced, shine.

मृणाली मृद्दीनां तव भुजलतानां चतसृणां

चतुर्भिः सौन्दर्यं सरसिजभवः स्तौति वदनैः ,

नखेभ्यः सन्त्रस्यन् प्रथम मथनादन्धकरिपोः

चतुर्ण शीषणां सममभय हस्तार्पण धिया . 70 .

मंगुणालै मंगुत्वैनोम् तव बुकलतानोम् चतुर्णगुणाम्
चतुर्प्रपि: लेणान्तर्यम् लरसिल्लपवः लंतेणति वत्तेनः:
नकेप्यः लन्तरस्यन्त प्रतम मतनातन्तकरिपोः:
चतुर्णगुणम् शेरव्षाणगुणम् लममपय लृसंतार्पण तिया - 70 -

मृणाली - lotus stalk

मृद्धीनां - soft as

तव भुज लतानां - your creeper like hands

चतसृणां - four (hands)

चतुर्भिः - with the four (mouths)

सौन्दर्य - beauty

सरसिज भवः - the lotus born (Brahma)

स्तौति - praises

वदनैः - with (his) mouths (in the four remaining heads out of the original five)

नखेभ्यः - of the nails

सत्त्रस्यन् - being afraid

प्रथम मथनात् - from the destruction of the first (head)

अन्धक रिपोः - of the enemy of (the demon) Andhaka, (Siva)

चतुर्ण - the four (heads)

शीषणां - (remaining) heads

समं - simultaneous

अभय हस्त - the hand offering refuge from fear

अर्पण धिया - with the mind to placing

Brahma praises the beauty of your four creeper like hands, soft as the lotus stalk with (his) four (remaining) mouths, being afraid of the nails of Siva from the destruction of the first (head, by them), with the mind to the simultaneous placing of the four (remaining) heads in the hand offering refuge from fear.

THE SOUNDARYA LAHARI

STANZAS 71 TO 80

द्वितीयो भागः - सौन्दर्यलहरि

नखानामुद्योतैर्नवनलिन रागं विहसतां
कराणां ते कान्तिं कथय कथयामः कथमुमे ,
क्याचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडलक्ष्मी चरण तललाक्षारस चणम् . 71 .

நகாநாமுத்யோதைர்நவநலிந ராகம் விழஸதாம்
கராணாம் தே காந்திம் கதய கதயஅம: கதமுமே
கயாசித்வா ஸாம்யம் பஜது கலயா ஹந்த கமலம்
யதி க்ரீடல்லகஷ்மீ சரண தலலாக்ஷாரஸ சணம் - 71 -

நகாநா - of the nails

உத்யோதை: - which shine with

நவ நலிந ராக - the redness of the new lotus

விழஸதா - which detract

கராணாं தே your hands

कान्ति - beauty

कथय - you tell

कथयामः कथं - how will we speak

उमे - Oh Uma! (Sakti)

क्याचित् वा - somehow

साम्यं भजतु - let it obtain similarity

कलया - a little

हन्त - alas

कमलं - the lotus

यदि - if

क्रीडल्लक्ष्मी - Lakshmi (the goddess of wealth who resides in the lotus) who plays

चरण तल - the sole of the foot

लाक्षा रस चण्म् - acquires the (decorative) red dye

Oh Uma! you tell (us), how will we speak of the beauty of your hands, which detract (your) nails which shine with the redness of the new lotus? Alas, let the lotus some how obtain a little similarity (for becoming an object of comparison). (This will be possible only) if it acquires the red dye from the sole of the foot of Lakshmi who plays (on it).

समं देवि स्कन्द द्विपवदन पीतं स्तनयुगं

तदेवं नः खेदं हरतु सततं प्रस्तुतमुखम् ,

यदालोक्याशङ्काकुलित हृदयो हासजनकः

स्व कुम्भौ हेरम्बः परिमृशति हस्तेन झटिति . 72 .

ஸமம் தேவி ஸ்கந்த த்விபவதந பதிம் ஸ்தநயுகம்

ததேவம் நः கேதம் ஹரது ஸததம் ப்ரஸ்நுதமுகம்

யதாலோக்யா ஸங்காகுலித ஹ்ருதயோ ஹாஸஜநக:

ஸ்வ கும்பெள ஹேரம்ப: பரிம்ருஸதி ஹஸ்தேந ஜடி - 72

-
समं - simultaneously

देवि - Oh Devi! (Sakti)

स्कन्द - Skanda (Kartikeya, the son of Siva and Sakti)

द्विपदन - the elephant faced one (Ganesa who is treated as a son by Siva and Sakti)

पीतं क्लच ॥उसळधस ॥॥घङ्गदङ् ॥जिछङ्गे ॥स ॥॥तळख ॥॥his own frontal globes
(on the forehead of the elephant)

हेरम्बः - Ganesa

परिमृशति - touches

हस्तेन - by the hand

ज्ञायिति - quickly

Oh Devi! let this your pair of breasts, pouring forth from the tip, (milk) drunk simultaneously by Skanda and Ganesa remove our pain always. Having seen which (the bosom), Heramba with a heart confounded by doubt, quickly touches by the hand his own frontal globes (on his elephant face) (and) causes laughter (in the divine couple).

अमू ते वक्षोजावमृतरस माणिक्य कुतुपौ

न सन्देहस्पन्दो नगपति पताके मनसि ,

पिबन्तौ तौ यस्मादविदित वधूसङ्ग रसिकौ

कुमारावद्यापि द्विरदवदन क्रौञ्चदलनौ . 73 .

அமு கே வகேஷாஜாவம்ருதரஸ மாணிக்ய குதுபெள

ந ஸந்தேஹஸ்பந்தோ நகபதி பதாகெ மநலி
பிபந்தெள தெள யஸ்மாதவிதித வதாஸங்க ரஸிகெள
சுமாராவத்யாபி த்விரதவதந க்ரெளஞ்சதலினெள - 73 -

அமூ தே - these your

வக்ஷோஜை - breasts

அமுத ரஸ - the essence of ambrosia

மாணிக்ய குதுபை - two ruby containers

ந ஸந்஦ேஹ ஸ்பந்த: - not a quiver of doubt

நா பதி பதாகே - Oh banner of the Lord of mountains (Himavaan)!
(Sakti)

மனसி ந: - in our minds

பிக்ன்தை தௌ - those two who drink

யஸ்மாத் - from it

அவி஦ித - are unknowing

வ஧ு ஸஜ் ரஸிகை - the pleasure of union with spouse

குமாரை - young boys

அய அபி - even today

த்விரத வதந - one with an elephant face (Ganesa)

கைஞ் தலனை - the breaker of the Krauncha mountain (Kartikeya)

Oh banner of the lord of mountains! These your breasts are the ruby containers of the essence of ambrosia. There is not a quiver of doubt in our minds (in this matter). Those two who drink from it, (namely), Ganesa and Kartikeya are young boys even today, unknowing of the pleasure of union with the spouse.

வஹ்த்யம்஬ ஸ்தம்வேரமதநுஜ கும்஭ப்ரகृதி஭ி:

समारब्धां मुामणिभिरमलां हारलतिकाम् ,
 कुचाभेगो बिम्बाधररुचिभिरन्तः शबलितां
 प्रतापव्यामिश्रां पुरदमयितुः कीर्तिमिव ते . 74 .
 वहृत्यम्प स्तम्पेरमतनुज्जु कुमप्रकरुतिपि:
 समारपत्ताम् मुमण्णिपिरमलाम् उरारलतिकाम्
 कशापोकेका प्रिम्पातररुचिपिरन्त शवलिताम्
 प्रतापव्यामिश्चराम् पुरतमयितुः कीर्तिमिव ते - 74 -

वहृति - bears

अम्ब - Oh Mother!

स्तम्बेरम दनुज - the elephant demon (Gajasura, vanquished by Siva)

कुम्भ प्रकृतिभिः - sourced from the frontal globes (on the face of Gajasura)

समारब्धां - commenced (made) with

मुामणिभिः - with pearls (from elephants are whitish grey in colour by poetic convention)

अमलां - spotless

हार लतिकाम् - the necklace of pearls

कुच आभेगः - the expanse of the bosom

बिम्ब अधर रुचिभिः - by the colour of the Bimba (a red fruit) like lips

अन्तः शबलितां - variegated internally

प्रताप - valour (the colour red by poetic convention)

व्यामिश्रां - mingled with

रदमयितुः - of the subduer of the (three) cities (of the demons) or bodies (of man), (Siva)

कीर्ति इव - like the fame (the colour white by poetic convention)

ते - your

Oh Mother! the expanse of your bosom bears the spotless necklace of pearls, made with the pearls sourced from the frontal globes of Gajasura (and whitish grey in colour). Variegated internally by the colour of (your) Bimba like (red) lips, it is like the fame (white) mingled with the valour (red) of Siva.

तव स्तन्यं मन्ये धरणिघरकन्ये हृदयतः
पयः पारावारः परिवहति सारस्वतमिव ,
दयावत्या दत्तं द्रविडशिशुरास्वाद्य तव यत्
कवीनां प्रौढानामजनि कमनीयः कवयिता . 75 .

தவ ஸ்தந்யம் ம்யே தரணிதரகந்யே ஹ்ருதயதः
பயः பாராவாரः பரிவஹதி ஸாரஸ்வதமிவ
தயாவத்யா தத்தம் த்ரவிடசிஶாராஸ்வாத்ய தவ யத்
கவீநாம் ப்ரெளடாநாமஜநி கமநீயः கவயிதா - 75 -

तव स्तन्यं - your breast milk

मन्ये - I think

धरणिघर कन्ये - Oh daughter of the mountain (Himavaan)! (Sakti)

हृदयतः - from the heart

पयः पारावारः - the ocean of milk

परिवहति - flows

सारस्वतं इव - as the nature of Saraswati (the goddess of learning)

दयावत्या - by one possessed of compassion (for the hungry child)

दत्तं - was given

द्रविड शिशु - the Dravidian child

आस्वाद्य - having tasted

तव - your

यत् - which

कवीनां - among poets

प्रौढानां - among mighty

अजनि - became

कमनीयः - charming

कवयिता - composer

Oh daughter of the mountain!, I think your breast milk is the ocean of milk which flows from the heart as the nature of Saraswati. Having tasted your (milk) which was given by (you) possessed of compassion, the Dravidian child became a charming composer amongst mighty poets.

Note : The identity of the Dravidian child is controversial. Reputed to be Sri Sankara, or a Siddha who had composed the Anandalahari, or the Saint Tirugnanasambandhar.

हरकोध ज्वालावलिभिरवलीढेन वपुषा

गभीरे ते नाभीसरसि कृतसङ्गे मनसिजः ,

समुत्स्थौ तस्मादचल तनये धूमलतिका

जनस्तां जानीते तव जननि रोमावलिरिति . 76 .

ஹரக்ரோத ஜ்வாலாவலிபிரவலீடேந வபுஷா

கபீரே தே நாபீஸரஸி க்ருதஸங்கோ மநஸிஜः

ஸமுத்தஸ்தெள தஸ்மாதசல தநயே துமலதிகா

ஜநஸ்தாம் ஜாநீதே தவ ஜநநஜ ரோமாவலிரிதி - 76 -

हर क्रोध - the fury of Hara (Siva)

ज्वालावलिभिः - by the series of flames

अवलीढेन - devoured by

वपुषा - with a body

गमीरे - in the deep

ते - your

नाभी सरसि - in the pool of the navel

कृत सङ्घः - became immersed

मनसिजः - Cupid

समुत्तस्थौ - arose

तस्मात् - from it

अचल तनये - Oh daughter of the mountain (Himavaan)! (Sakti)

धूम लतिका - tendril of smoke

जनः - people

तां - it

जानीते - think

तव जननि - your Oh Mother!

रोम आवलिः इति - as the line of hair (above the navel found in high class women as per poetic convention)

Oh daughter of the mountain! with a body devoured by the series of flames of the fury of Hara, Cupid became immersed in the deep pool of your navel. A tendril of smoke arose from it. Oh Mother! people think of it as your line of hair (above the navel).

यदेतत्कालिन्दी तनुतरतरञ्जाकृति शिवे

कृशे मध्ये किञ्जिज्जननि तव यद्धाति सुधियाम् ,

विमर्दादन्योन्यं कुचकलशयोरन्तरगतं

तनू भूतं व्योम प्रविशदिव नामिं कुहरिणीम् . 77 .

यतेतत्कालिन्ते तन्त्रतरन्त्रकाकरुति परिवेश
करुणेषु मत्येषु किञ्जिञ्जिन्नन्ति तव यत्पाति सात्त्वियाम्
विमर्त्तातन्यन्यम् कुचकलशयोरन्तरगतम्
तनु पृथम् व्योमम् प्रविशत्वा नामिम् कुहरिणीम् - 77 -

यत् एतत् - this which

कालिन्दी - the river Kalindi (Yamuna, with dark blue water
as per poetic convention)

तनुतर तरङ्ग - very small wave

आकृति - shaped

शिवे - Oh Sivaa! (Sakti)

कृशो मध्ये - in your lean waist

किञ्चित् - the something (the line of hair above the navel)

जननि तव Oh Mother!, your

यत् भाति - which manifests

धियाम् - to wise men

विमर्दात् - from the friction

अन्योन्यं - mutual

कुच कलशयोः - of the pitcher like (shapely) breasts

अन्तर गतं - which is inbetween (the line of hair)

तनू भूतं - has become slim

व्योम - the sky (dark blue in colour)

प्रविशत् इव - as if entering

नाभिं - the navel

कुहरणीम् - the cave

Oh Sivaa! Oh Mother! this something which is shaped like a very small wave of the river Kalindi, in your lean waist, which manifests (itself only) to wise men, is like the sky, which is in between the pitcher like breasts, (and) has become slim from (their) mutual friction, (and) which is entering the cave of the navel.

स्थिरो गङ्गावर्तः स्तन मुकुलरोमावलिलता
कलावालं कुण्डं कुसुमशरतेजोहुतभुजः ,
रतेलीलागारं किमपि तव नाभिर्गिरिसुते
बिलद्वारं सिद्धेगिरिश नयनानां विजयते . 78 .

ஸ்திரோ கங்காவர்த: ஸ்தந முகுலரோமாவலிலதா
கலாவாலம் குண்டம் குஸுமஶரதேஜோஹுதபுஜ:
ரதேரலீலாகாரம் கிமபி தவ நாபிர்கிரிஸைதே
பிலத்வாரம் ஸித்தேர்கிரிசு நயநாநாம் விஜயதே - 78 -

स्थिरः - steady

गङ्गा आवर्तः - whirlpool of the river Ganga (Ganges)

स्तन मुकुल - the breasts for (flower) buds

रोम आवलि लता - the creeper like line of hair (above the navel)

कला आवालं - basin (for water) for the part (of the creeper)

कुण्डं - hollow (for the sacrificial fire)

कुसुमशर तेजः - the lustre of one with the flower arrow (Cupid)

त भुजः - (one whose arms receive oblations), fire

रतेः - of Rati

लीलागारं - pleasure house

किं अपि - indescribable

तव नाभिः - your navel

गिरि सुते - Oh daughter of the mountain (Himavaan)!, (Sakti)

बिलद्वारं - the opening of the cave

सिद्धेः - of (sacrificial) fulfilment

गिरिश - of Girisa (Siva)

नयनानां - to the eyes

विजयते - let it be victorious

Oh daughter of the mountain! let your navel which is a steady whirlpool of the river Ganga, which is a basin for the part of the creeper like line of hair with the breasts for (flower) buds, which is the hollow for the (sacrificial) fire of the lustre of Cupid, which is the pleasure house of Rati, which is like the opening of the cave of (sacrificial) fulfilment to the eyes of Girisa, (and) which is indescribable, be victorious.

निसर्ग क्षीणस्य स्तनतटभरेण क्षमजुषो

नमन्मूरुतेर्नरी तिलक शनकैखुटयत इव ,

चिरं ते मध्यस्य त्रुटित तटिनी तीर तरुणा

समावस्था स्थेम्भो भवतु कुशलं शैलतनये . 79 .

நிலைர்க் கஷ்ணஸ்ய ஸ்தநதட்பரேண க்லமஜாஷோ

நமந்மூருதேர்நாரீ திலக ஶநகைஸ்த்ருட்யத இவ

சிரம் தே மத்யஸ்ய த்ருடித தடிந தீர தருணா

ஸமாவவஸ்தா ஸ்தேம்னோ பவது குஸலம் ஸைலதநயே -

निसर्ग - naturally

क्षीणस्य - slim

स्तन तट - the bosom

भरेण - by the weight

क्लम जुषः - suffering fatigue

नमन् मूरते: - curved in shape

नारी तिलक - Oh best of women!(Sakti)

शनकैः - slowly

त्रुट्यत इव - as if breaking

चिरं - for a long time

ते मध्यस्य - your waist

त्रुटित तटिनी तीर - breached river bank

तरुणा - with the tree

सम अवस्था - similar to the state

स्थेनः - with the stability

भवतु कुशलं - let it be happy

शैल तनये - Oh daughter of the mountain (Himavaan)! (Sakti)

Oh best of women! Oh daughter of the mountain! let your naturally slim waist, suffering fatigue by the weight of the bosom, curved in shape, (and) is as if breaking, with the stability similar to the state of a tree in the breached river bank, be happy for a long time.

कुचौ सद्यः स्विद्यतट्यटित कूर्पसमिदुरौ

कषन्तौ दोर्मूले कनककलशाभौ कलयता ,

तव त्रातुं भजादलमिति वलम्बं तनुभुवा

त्रिधा नद्वं देवि त्रिवलि लवलोवलिलभिरिव . 80 .

कुचेण सत्यः एवित्यत्तटकाट्यत कुर्पासपितुरेण
कश्चन्तेण तेऽर्थ्मले कनकवलसापेण कलयता
तव त्रातुम् पन्कातलमिति वलक्नम् तनुपुवा
त्रिता नद्वम् तेवी त्रवली लवलोवलपिरिव - 80 -

कुचौ - the breasts

सद्यः - immediately

स्विद्यत् - perspiring

तट घटित - in contact with the sloping sides

कूपास - the bodice

भिदुरौ - which split

कषन्तौ - which rub

दोर्मूले - at the under arms

कनक कलश - golden pots

आभौ - which have the lustre

कलयता - who made

तव त्रातुं - to protect you

भजात् - from breaking

अलं इति - it is enough

वलम्बं - the waist

तनुभुवा - by Cupid

त्रिधा - thrice

नद्वं - was tied

देवि - Oh Devi! (Oh effulgent one, Sakti)

त्रिवलि - the three folds of skin in the upper belly

लवली ललिभिः इव - as if by the lavali (a yellow) creeper
(with white flowers)

Oh Devi! (Thinking that) it is enough to protect you from breaking (from the burden of your) breasts which on perspiring immediately split the bodice in contact with the sloping sides, which rub at the underarms, (and) which have the lustre of golden pots, (your) waist was tied thrice, as if by the lavali creeper of the three folds of skin in (your) upper belly by Cupid who made it.

THE SOUNDARYA LAHARI

STANZAS 81 TO 90

द्वितीयो भागः - सौन्दर्यलहरि

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजात्

नितम्बादाच्छ्वय त्वयि हुरणरूपेण निदधे ,

अतस्ते विस्तीर्णे गुरुरयमशेषां वसुमतीं

नितम्ब प्राग्भारः स्थगयति लघुत्वं नयति च . 81 .

कुतुत्वम् विस्तारम् क्षितिधरपतिः पार्वति निजात्

निपम्पाताच्चित्य त्वयि हुरणरूपेण नितदेहे

अतस्ते विस्तीर्णा कुरुरयमशेषाम् वसुमतीम्

नितम्प प्राग्भारः स्थगयति लघुत्वं नयति च - 81 -

गुरुत्वं - heaviness

विस्तारं - vastness

क्षिति धरपतिः - the lord of mountains (Himavaan, the father of Parvati)

पार्वति - Oh Parvati! (daughter of the mountain) (Sakti)

निजात् - from his own

नितम्बात् - flanks (of the mountain)

आच्छिद्य - having cut

त्वयि - to you

हरण रूपेण - in the form of a (wedding) gift

निदधे - presented

अतः ते - therefore your

विस्तीर्णः - vast

गुरुः - heavy

अयं - this

अशेषां - the entire

वसुमती - the earth

नितम्ब - the hips and loins

प्राणभारः - mass behind

स्थगयति - conceals

लघुत्वं नयति च - and reduces to lightness

Oh Parvati! the lord of the mountains presented to you in the form of a (wedding) gift, heaviness and vastness having cut (them) from his own flanks. Therefore this your vast, heavy mass of the hips and loins behind conceals the entire earth and reduces (it) to lightness (in comparison).

करीन्द्राणां शुण्डान् कनककदली काण्डपटली

उभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवति ,
 सुवृत्ताभ्यां पत्युः प्रणति कठिनाभ्यां गिरिसुते
 विधिज्ञे जानुभ्यां विकुध करिकुंभ द्वयमसि . 82 .

கர்ந்த்ராணாம் ஸாண்டாந் கநககதலீ காணடபடலீம்
 உபாப்யாழுப்யாழுபயமபி நிரஜித்ய பவதி
 ஸாவ்ருத்தாப்யாம் பத்யுः ப்ரணதி கடிநாப்யாம் கிரிஸாதே
 விதிஜ்ஞே ஜாநுப்யாம் விபுத கரிகும்ப த்வயமஸி - 82 -

करीन्द्रणां - of elephants

शृण्डान् - trunks (of elephants)

कनक कदली - golden plantain tree

काण्ड पटली - the stalk portion

उभाभ्यां - both

ऊरुभ्यां - by the thighs

उभयं अपि - and both (the elephant trunks and the stalk of the golden plantain which are standards of comparison by poetic convention to a woman's thighs), and

निर्जित्य - having vanquished

भवति - Oh You! (Sakti)

सुवृत्ताभ्यां - well rounded

पत्युः प्रणति - from prostrations to the husband (Siva)

कठिनाभ्यां - which are hard

गिरि सुते - Oh daughter of the mountain ! (Sakti)

विधिज्ञे - Oh knower of Vedic injunction! (Sakti)

जानुभ्यां - by the two knees

विबुध करि - the elephant of Indra (named Airavata)

कुम्भ - the frontal globe on the forehead of an elephant

द्वयं - both

असि - you exist

Oh You! Oh daughter of the mountain! Oh knower of Vedic injunction! you exist having vanquished both : the trunks of elephants and the stalk portion of the golden plantain tree, by both thighs, (and) both frontal globes on the fore head of the elephant of Indra, by the two knees which are well rounded and hard from prostrations to the husband (Siva).

पराजेतुं रुद्रं द्विगुणशरग्रभौ गिरिसुते
निषङ्गौ जड्ये ते विषमविशिखो बाढमकृत ,
यद्ये दृश्यन्ते दशशरफलाः पादयुगली
नखाग्रच्छव्यानः सुरमकुट शाणैक निशिताः . 83 .

பராஜேதும் ருத்ரம் த்விகுணசரகர்பெள கிரிலைதே
நிஷங்கெள ஐங்கே தே விஷமவிசிகோ பாடமக்ருத
யதக்ஞே த்ருஸ்யந்தே தசாஸரங்பலா: பாதயுகலீ
நகாக்ரச்சத்மாந: ஸரமகுட ஸாணைக நிசிதா: - 83 -

पराजेतुं - to defeat

रुद्रं - Rudra (Siva)

द्विगुण - double (the usual number of five arrows of Cupid)

शर ग्रभौ - arrows within

गिरि सुते - Oh daughter of the mountain! (Sakti)

निषङ्गौ - the quiver

जड़धे - the two shanks

ते - your

विषम विशिखः - Cupid

बाढं अकृत - assuredly made

यत् अये - in front of which (shanks)

दृश्यन्ते - are seen

दश शर फलाः - the heads of ten arrows

पाद युगली - of the pair of feet

नख अग्र छद्मानः - in the guise of nail tips

सुर मकुट - the crowns of celestials

शाणैक - whetstone

निशिताः - sharpened

Oh daughter of the mountain! to defeat Rudra, Cupid assuredly made your two shanks into a quiver with double (the usual number of) arrows within. In front of which are seen the heads of ten arrows in the guise of nail tips of the pair of feet, sharpened on the whetstones of the crowns of the celestials (bowing at your feet).

श्रुतीनां मूर्धनो दधति तव यौ शेखरतया
ममाप्येतौ मातः शिरसि दयया धेहि चरणौ ,
ययोः पाद्यं पाथः पशुपति जटाजूट तटिनी
ययोर्लक्षा लक्ष्मीरुण हरिचूडामणि रुचिः . 84 .

संरुत्तीनाम् लुर्त्तानेऽ तत्त्वि तव येऽ सेकरतया
ममाप्येतेऽ मातः सरसि तयया तेऽहि सरजेण
ययोः पात्यम् पातः पशुपतु तटाज्जूट तटिन्

ശ്രൂതീനാം - of the Vedas (that which was heard by revelation)

മൂർധനഃ - the head (the Upanishads are the head of the Vedas as they ascertain the true meaning of the Vedas)

ദധതി - are borne

തവ യൈ - your (feet) which

ശേഖരതയാ - as a diadem

മമ അപി - on my too

എത്തോ - these two

മാതഃ - Oh Mother! (Sakti)

ശിരസി - on the head

ദയ്യാ ധേഹി - place with compassion

ചരണൌ - the two feet

യ്യോ: പാദ്യം - the water used for washing which (the feet)

പാത്ഥഃ - water

പശുപതി - Pasupati (Siva who bows at Sakti's feet)

ജടാ ജൂട്ട തടിനി - the river (Ganga) in the mass of the matted hair

യ്യോ: - of which

ലാക്ഷാ ലക്ഷ്മി: - the lustre of the lac (red) dye (used as a cosmetic on the feet)

അരുණ - red

ഹരി ചൂഡാ മണി - the gem on the diadem of Hari (who bows at Devi's feet)

രുചി: - colour

Oh Mother! these two feet which are borne by the Upanishads as a diadem, place (them) with compassion on my head too. The water used for washing which (the feet) is the

Ganga in the mass of the matted hair of Pasupati, (and) the lustre of the lac dye of which, is the red colour of the gem on the diadem of Hari.

नमो वाकं ब्रूमो नयनरमणीयाय पदयोः
तवास्मै द्वन्द्वाय स्फुटरुचिरसालकवते ,
असूयत्यत्यन्तं यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केलितरवे . 85 .

நமோ வாகம் ப்ருமோ நயநரமணீயாய பதயோ
தவாஸ்மை த்வந்த்வாய ஸ்புடருசிரஸாலகவதே
அஸுத்யத்யந்தம் யதபிழஹநநாய ஸ்ப்ருஹயதே
பஶுநாமீஸாநः ப்ரமதவநகங்கேலிதரவே - 85 -

नमो वाकं - uttering the word नमस् (obeissance)
ब्रूमः - we tell
नयन रमणीयाय - to that which is delightful to the eye
पदयोः - to the feet
तव - your
अस्मै द्वन्द्वाय - this pair
स्फुट रुचि - brightly lustrous
रसालकवते - which has liquid lac dye
असूयति अत्यन्तं - envies greatly
यत् अभिहननाय - to be struck by which
स्पृहयते - desires
पशूनां ईशानः - the lord of the souls (Siva)
प्रमद वन - the pleasure garden

कङ्गेलि तरवे - the Asoka tree (which by poetic convention flowers if struck by the feet of noble women)

We tell the word 'obeissance' to this your pair of feet, to that (pair) which is delightful to the eye, which is brightly lustrous (and) which has liquid lac dye, by which (feet) Siva desires to be struck, (and hence) envies greatly the Asoka tree of the pleasure garden.

मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्य नमितं
ललाटे भर्तारं चरणकमले ताडयति ते ,
चिरादन्तः शल्यं दहनकृतमुन्मूलितवता
तुलाकोटिकाणैः किलिकिलितमीशानरिपुणा . 86 .
मंग्रुषा कंग्रुत्वा केऽत्तरस्त्वलनमथ वैवलक्ष्य नमितम्
ललाटे परत्तारम् सरणकमले ताटयति ते
चिरातन्तः शल्यम् तहनकृतमुन्मूलितवता
तुलाकेऽतिक्काणैः किलिकिलितमीशानरिपुणा - 86 -

मृषा कृत्वा - having falsely (teasingly) committed

गोत्र स्खलनं - the blunder of calling by a wrong name

अथ - after

वैलक्ष्य नमितं - bowing in shame (to appease the wife)

ललाटे - on the forehead

भर्तारं - the husband (Siva)

चरण कमले - the two lotus feet

ताडयति ते - your (feet) hit

चिरात् - after a long time

अन्तः शल्यं - the thorn (of hostility) within

दहन कृतं - was burnt

उन्मूलितवता - by one who has had (the thorn) plucked out

तुला कोटि क्राणैः - by the jingling of the anklet

किलिकिलितं - a sound of joy is made

ईशान रिपुणा - by the enemy of Isana (Siva), (by Cupid)

Your two lotus feet hit on the forehead of the husband, bowing in shame after having falsely (teasingly) committed the blunder of calling (you) by a wrong name. A sound of joy is made (then) by the jingling of (your) anklet, by Cupid, who was burnt, and who has had the thorn (of hostility) from within plucked out after a long time.

हिमानी हन्तव्यं हिमगिरि निवासैकचतुरौ
निशायां निद्राणं निशि चरमभागे च विशदौ ,
वरं लक्ष्मी पात्रं श्रियमतिसृजन्तौ समयिनं
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् . 87 .

ஹிமாநீ ஹந்தவ்யம் ஹிமகிரி விநவாஸைகசதுரெள

நிஶாயாம் நித்ராணாம் நிஶி சரமபாகே ச விஶதெள
வரம் லக்ஷ்மீ பாத்ரம் ஸரியமதிஸ்ருஜந்தெள ஸமயிநாம்
ஸரோஜம் த்வபாதெள ஜநநி ஜயதஸ்சித்ரமிஹ கிம் - 87 -

हिमानी - mass of snow

हन्तव्यं - which is destroyed

हिम गिरि - snowy mountain

निवासैकचतुरौ - which are beautiful even when residing

निशायां - at night

निद्राणं - which sleeps (closed)

निशि - at night

चरम भगे च - as well as in the last part of (the night) (at dawn)

विशदौ - which are manifest (open)

वरं - which wishes to be

लक्ष्मी पात्रं - the abode of Lakshmi (to be passively occupied by Lakshmi, the goddess of wealth)

श्रियं अति सृजन्तौ - which bestows wealth

समयिनां - for the followers of the Samaya school (wherein Siva and Sakti are held to be equal)

सरोजं - the lotus

त्वत् पादौ - your two feet (which are compared to a lotus in normal poetic convention)

जननि - Oh Mother! (Sakti)

जयतः - they triumph (over)

चित्रं इह किम् - what is the wonder here?

Oh Mother! your two feet which are beautiful even when residing in the snowy mountain, which are manifest (open) at night as well as in the last part of (the night), (and) which bestows wealth (on) the followers of the Samaya school, triumph over the lotus, which is destroyed by a mass of snow, which sleeps at night (and) which wishes to be the (passive) abode of Lakshmi. What is the wonder here?

पदं ते कीर्तिनां प्रपदमपदं देवि विपदां

कथं नीतं सद्धिः कठिन कमठी कर्पर तुलां ,

कथं वा बाहुभ्यामुपयमनकाले पुरभिदा

यदादाय न्यस्तं हृषदि दयमानेन मनसा . 88 .

பதம் தே கீர்த்தாம் ப்ரபதமபதம் தேவி விபதாம்
கதம் நீதம் ஸத்பி: கடிந கமால கர்பர துலாம்
கதம் வா பாஹ்யாமுபயமநகாலே பரபிதா
யதாதாய ந்யஸ்தம் த்ருஷ்டி தயாமநேந மநஸா - 88 -

பद் - the abode

தே கிர்த்தீநாம் - your fame

பிபட் - forefoot

அப்பட் - no resort

தேவி - Oh Devi (effulgent one)! (Sakti)

விபதா - of calamity

கதம் நீதீ - how was it decided

ஸாத்திஃ: - by the wise (poets)

காதின - hard

கமாலி கர்பர துலா - to be equal to the tortoise skull (shell)
(in accordance to poetic convention)

கதம் வா - How was it possibly

஬ாஹ்யா - by the two arms

உபயமன காலே - at the time of marriage

பூர் மிடி - by the destroyer of the three cities of the demons
or the three bodies of man (Siva)

யது ஆடாய - having taken which

ந்யஸ்த் வஷதி - was placed on the mill stone (a ritual symbolic
of being steadfast as a rock)

தயமானென மனஸா - with a loving heart

Oh Devi, how was your forefoot, the abode of fame (and)
no resort of calamity, decided by the wise (poets) to be equal
to the hard tortoise skull? Having taken which (the forefoot) by

the two arms, at the time of marriage, how was it possibly placed on the mill stone by Purabhida, with (apparently) a loving heart ?

नखैर्नाकस्त्रीणां करकमल सङ्कोच शशिभिः
तरुणां दिव्यानां हसत इव ते चण्डि चरणौ ,
फलानि स्वस्थेभ्यः किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमहाय ददतौ . 89 .

நகைர்நாகஸ்த்ரீணாம் கரகமல ஸங்கஞச பாபிபி:

தருணாம் திவ்யாநாம் ஹஸத இவ தே சண்டி சரணை
ஓபலாநி ஸ்வ:ஸ்தேப்ய: கிஸலயகராக்ரேண தததாம் ம்
தரித்ரேப்யோ பத்ராம் ஸ்ரியயமநிஸமஹ்நாய தததெள - 89 -

नखैः - with nails

नाक स्त्रीणां - of the celestial maidens

कर कमल सङ्कोच - the closing of the lotus like hands

शशिभिः - with the moons (moon like)

तरुणां - of the trees

दिव्यानां - the celestial

हसत इव - as if, laugh(ing)

ते चण्डि चरणौ - your feet Oh Candi! (the fierce one), (Sakti)

फलानि - fruits

स्वः स्थेभ्यः - to those who live in one's own abode (to the celestials)

किसलय - tender shoots

कर अग्रेण - by the tips of the hands

ददतां - which (the celestial trees) give

दरिद्रेभ्यः - to the poor

भद्रां - auspicious

श्रियं अनिशं - riches incessantly

अहाय ददतौ - which (the feet) give instantly

Oh Candi! your feet with the moon like nails (which cause) the closing of the lotus like hands of the celestial maidens, which instantly give to the poor auspicious riches incessantly are as if laughing at the celestial trees which give fruits (only) to (other) celestials by the tender shoots of the tips of the(ir) hands.

ददाने दीनेभ्यः श्रियमनिशमाशानुसद्वशी

अमन्दं सौन्दर्यं प्रकरमकरन्दं विकिरति ,

तवास्मिन्मन्दार स्तवकसुभगे यातु चरणे

निमज्जन्मज्जीवः करणचरणः षट् चरणताम् . 90 .

ததாநே தீநேப்ய: ஸ்ரியமநிஸமாஸாநுஸத்ருஸ்தி

அமந்தம் ஸெளந்தர்ய ப்ரகரமகரந்தம் விகிரதி
தவாஸ்மிந்மந்தார ஸ்தபகஸபகெ யாது சரணே

நிமஜ்ஜன்மஜ்ஜீவ: கரணசரண: ஸட் சரதாம் - 90 -

ददाने - which give

दीनेभ्यः - to the poor

श्रियं - wealth

अनिशं - incessantly

आशा अनुसद्वशी - according to desire

अमन्दं - great

सौन्दर्य प्रकर - the bunch of flowers of beauty

मकरन्दं - the honey (of flowers)

विकिरति - scatters

तव अस्मिन् - this, your

मन्दार स्तबक - the bunch of flowers of the (celestial) coral tree

सुभगे - auspicious

यातु - may it proceed to

चरणे - into the foot

निमज्जन् - plunging

मत् जीवः - my life

करण चरणः - sense organs as feet

षट् चरणताम् - the state of being a six (five sense organs plus mind) legged one (a bee)

May my life with the (five) sense organs (plus the mind) as feet proceed to the state of being a six legged one (a bee), plunging into this your (lotus) foot, auspicious like the bunch of flowers of the coral tree, which scatters the honey of the bunch of flowers of great beauty, which give to the poor wealth according to desire incessantly.

THE SOUNDARYA LAHARI

STANZAS 91 TO 100

द्वितीयो भागः - सौन्दर्यलहरी :

पदन्यास क्रीडा परिचयमिवारब्धुमनसः:

स्वलन्तस्ते खेलं भवनकलहंसा न जहति ,

अतस्तेषां शिक्षां सुभगमणिमञ्जीररणित

च्छलादाचक्षाणं चरणकमलं चारुचरिते . 91 .

पठन्यासै कर्त्ता परिचयमिवारपंतुमनसः

संकलन्तस्तस्तेषै तेषै केलम् पवनकलहम् सौ न इल्लति
अतस्तेषै शोम् शिक्षाम् सपकमणिमञ्जीररणित
संसाराताचक्षणाम् सरणकमलम् सारुचरिते - 91 -

पद न्यास - of placement of the steps

क्रीडा - the sport

परिचय - the practice

इव - perhaps

आरब्धुमनसः - with a mind to commence

स्खलन्तः ते - they trip

खेलं - play (of mimicking the graceful walk of Sakti)

भवन कलहंसाः - the resident swans

न जहाति - do not abandon

अतः तेषां - therefore, for their

शिक्षां - instruction

सुभग - auspicious

मणि मञ्जीर रणित - jingling of the gem (studded) anklet

छलात् - under the pretext of

आचक्षाण - teach (how to walk)

चरण कमलं - lotus feet

चारु चरिते - Oh one possessed of a beautiful life! (Sakti)

**Oh one possessed of a beautiful life! the resident swans
with a mind to commence the practice of the sport of**

placement of the steps, (though) they trip, do not abandon play. Therefore for their instruction, the auspicious gem (studded) anklet of the lotus feet, under the pretext of jingling, perhaps teach (them).

गतास्ते मञ्चत्वं द्रुहिणहरिद्रेश्वरभृतः

शिवः स्वच्छच्छाया घटित कपट प्रच्छदपटः ,

त्वदीयानां भासां प्रतिफलनरागारुणतया

शरीरी शृङ्गारो रस इव दृशां दोग्धि कुतुकम् . 92 .

कथास्ते मञ्चत्वं त्वदीयानां भासां प्रतिफलनरागारुणतया

शिवः स्वच्छच्छाया घटित कपट प्रच्छदपटः

त्वदीयानां भासां प्रतिफलनरागारुणतया

सर्वैः शृङ्गारो रस इव दृशां दोग्धि कुतुकम् -

92 -

गताः - have become

ते मञ्चत्वं -your bed

द्रुहिण - Druhina (Brahma)

हरि - Hari (Vishnu)

रुद्र - Rudra

ईश्वर - Iswara (Maheswara)

भृतः - servitors (with authority to create, preserve and destroy)

शिवः - Siva (Sadaasiva tattva, the subtlest of the twenty five categories representing Siva and Sakti in the evolved state)

स्वच्छच्छाया - white lustre

घटित - made of

कपट - disguised as

प्रच्छद् पटः - the coverlet

त्वदीयानां - of your

भासां - of the lustre

प्रति फलन राग - reflected colour

अरुणतया - by the red

शरीरी - embodied

शृङ्गारः रस इव - seems like, the (poetic) sentiment of love

दृशां - for (your) eyes

दोग्धि कुतुकम् - yeilds joy

The servitors, Druhina, Hari, Rudra (and) Iswara have become your bed. Paramasiva, disguised as the coverlet made of (his) white lustre, by the reflected red colour of your lustre, seems like the sentiment of love embodied (and) yeilds joy for your eyes.

अराला केशेषु प्रकृति सरला मन्दहसिते

शिरीषाभा चित्ते दृषदुपलशोभा कुचतटे ,

भृशं तन्वी मध्ये पृथुरुरसिजारोहविषये

जगत्त्रातुं शम्भोर्जयति करुणा काचिदरुणा . 93 .

அராலா கேஸேஷு ப்ரக்ருதி ஸரலா மந்தலைதே

ஸிரிஷாபா சித்தே த்ருஷ்டுபதலஸோபா குசடதே

ப்ருஶம் தந்வீ மத்யே ப்ருதுரஸிஜாரோஹவிஷயே

ஜகத்த்ராதும் ஸம்போர்ஜயதி கருணா காசிதருணா - 93 -

அராலா - curliness

केशेषु - in the hair
प्रकृति - natural
सरला - straight forwardness
मन्द हसिते - in the gentle smile
शिरीष आभा - (delicate) as the Sirisa (flower)
चित्ते - in the mind
दृष्ट उपल शोभा - the lustre of a gem in a (hard) rock
कुच तटे - in the slope of the bosom
भृशं - excessive
तन्वी मध्ये - slenderness in the waist
पृथु - wideness
उरसिज आरोह विषये - in the matter of the bosom and hip
जगत् त्रातुं - in order to protect the world
शम्भोः - of Sambhu (Siva)
जयति - excels
करूणा - compassion
काचित् - indescribable
अरुणा - (called) Arunaa (the red form of Sakti)

The indescribable compassion of Sambhu, (called) Arunaa in order to protect the world, excels as curliness in the hair, natural straight forwardness in the gentle smile, as the (delicate) Sirisa (flower) in the mind, as the lustre of a gem in a (hard) rock in the slope of the bosom, as excessive slenderness in the waist, (and) as wideness in the matter of the bosom and hip.

कलङ्कः कस्तूरी रजनिकरविम्बं जलमयं

कलाभिः कपौर्मरकतकरण्डं निविडितम् ,

अतस्त्वद्घोगेन प्रतिदिनमिदं रिकुहरं

विधिभूयो भूयो निबिड्यति नूनं तव कृते . 94 .

कलन्ङकः कस्तुरार्ह रज्जनिकरपीम्पपम् ज्ञलमयम्

कलापीः कपुररमरकतकरण्टम् निपिटितम्

अतस्त्वत्वत्पोकेन पत्ततितिनमितम् रिकल्लरम्

वित्तिरप्तयेऽप्तयेऽनिपिटयति नूनम् तव करुते - 94 -

कलङ्कः - the stain (on the face of the moon)

कस्तुरी - is musk (or musk deer shaped stain on the face of the moon)

रजनिकर विम्बं - the orb of the moon

जलमयं - full of water

कलाभिः कपूरैः - with bits (ormoon rays) of camphor

मरकत करण्डं - an emerald container

निबिडितम् - filled

अतः - therefore

त्वत् भोगेन - by your utilisation

प्रतिदिनं इदं - every day, this

रि कुहरं - the empty hollow (of the container)

विधिः - Vidhi (Brahma)

भूयः भूयः - again and again

निबिड्यति नूनं - indeed fills

तव कृते - for your sake

This orb of the moon is an emerald container full of water, filled with bits of camphor; the stain is musk. The empty hollow (of the container), by (virtue of) your utilisation every day, is indeed filled again and again by Vidhi for your sake.

पुरारातेरन्तः पुरमसि ततस्त्वच्चरणयोः
 सपर्या मर्यादा तरलकरणानामसुलभा ,
 तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
 तव द्वारोपान्तस्थितिभिरणिमाद्याभिरमराः . 95 .

पुरारातेरन्तः पुरमसि ततस्त्वच्चरणयोः
 सपर्या मर्यादा तरलकरणानामसुलभा
 तता ऊँ येते नैताः शतमकमुकाः सित्तिमतुलाम्
 तव त्वार्पान्तस्थितिपिरणिमात्यापिरमराः - 95 -

पुर अरातेः - of Pura arati (the enemy of the cities of demons or the bodies of man) (Siva)
 अन्तः पुरं आसि - you are in the inner apartments (set aside for women)
 ततः - therefore
 त्वत् चरणयोः - of your two feet
 सपर्या मर्यादा - the rules of propriety in worship
 तरल करणानां - those with fickle senses
 असुलभा - not easy
 तथा हि एते - thus surely, these
 नीताः - take away
 शतमख मुखाः - those with Satamakha (Indra) as the chief
 सिद्धिं अतुलां - the matchless superhuman powers
 तव - your
 द्वारोपान्तः - in proximity to the door

स्थितिभिः - stationed

अणिमा आद्याभिः - Anima (capacity for atomic reduction) and others (the eight superhuman powers or Siddhis personified as goddesses)
अमराः - the celestials (who have not mastered the senses)

You are in the inner apartments of Siva. Therefore, the rules of propriety in the worship of your two feet is not not easy for those with fickle senses. Thus surely, these celestials with Satamkha as the chief (forbidden from entering the inner apartments) take away (only) the matchless superhuman powers of Anima and others (Siddhis) stationed in proximity to your door.

कलत्रं वैधात्रं कतिकति भजन्ते न कवयः

श्रियो देव्याः को वा न भवति पतिः कैरपि धनैः ,

महादेवं हित्वा तव सति सतीनामचरमे

कुचाभ्यामासञ्जः कुरवकतरोरप्यसुलभः . 96 .

கலத்ரம் வைதாதத்ரம் கதிகதி பஜந்தே ந கவயः

ஸ்ரியோ தேவ்யா: கோ வா ந பவதி பதி: ககைரபி தனை:
மஹாதேவம் ஹித்வா தவ ஸதி ஸதீநாமசரமே

குசாப்யாமாஸங்க: குரவகதரோரப்யஸலப: - 96 -

कलत्रं वैधात्रं - the wife of Vidhata (Brahma) (Saraswati, the goddess of learning)

कति कति - several

भजन्ते न - do not serve

कवयः - poets

श्रियो देव्याः - of the goddess of wealth (Lakshmi)

कः वा न भवति - who does not become

पतिः - the lord

कैः अपि धनैः - with wealth of some sort (or other)

महादेवं - Mahadeva (Siva)

हित्वा - except

तव सति - your Oh chaste one! (Sakti)

सतीनां अचरमे - Oh first among chaste women! (Sakti)

कुचाभ्यां आसङ्गः - contact with the bosom

कुरवक तरोः अपि - even for the Kuravaka (a species of the Amaranth) tree (which by poetic convention longs for the embrace of noble women prior to flowering)

असुलभः - it is not easy

Do not several poets serve the wife of Vidhata ? With wealth of some sort, who does not become the lord of the goddess of wealth ? Oh Sati! Oh first among chaste women! except Mahadeva, contact with your bosom is not easy even for the (inanimate) Kuravaka tree.

गिरामाहुरुदेवीं द्रुहिणगृहिणीमागमविदो

हरे: पत्नीं पद्मां हरसहचरीमद्रितनयाम् ,

तुरीया कापि त्वं दुराधिगमनिःसीममहिमा

महामाया विश्वं भ्रमयसि परब्रह्ममहिषि . 97 .

கிராமாஹருதேவீம் த்ருஹிணக்ருஹிணீமாகவிதோ

ஹரே: பத்நீம் பத்மாம் ஹரஸஹசரீமத்ரிதநயாம்

துரீயா காபி த்வம் துரதிகநநிஃஸீமமஹிமா

மஹாமாயா விச்வம் ப்ரமயஸி பரப்ரஹ்மமஹிஷி - 97 -

गिरां आहुः देवी - they call as the goddess of speech (Saraswati)

द्रुहिण गृहिणी - the wife of Druhina (Brahma)

आगम विदुः - the knowers of the Agamas (the sacred scriptures)

हरे: पत्नी - the wife of Hari (Vishnu)

पद्मा - as Padma (one dwelling in the lotus) (Lakshmi)

हर सहचरी - the wife of Hara (Siva)

अद्रि तनयाम् - as the daughter of the mountain (Parvati)

तुरीया का अपि - indescribable fourth one

त्वं - you

दुरधिगम - unattainable (by the senses)

निःसीम महिमा - boundlessly glorious one

महामाया - Mahamaya tattva (one of the twenty five categories representing Siva and Sakti in the evolved state)

विश्वं भ्रमयसि - you cause the universe to revolve

परब्रह्म महिषि - Oh Queen consort of the Parabrahman (the Supreme)

Oh Queen consort of the Parabrahman, the knowers of the Agamas call (you) as the goddess of speech, the wife of Druhina, as Padma the wife of Hari (and) as Adri tanaya, the wife of Hara. (But) you are the indescribable fourth one, the unattainable, the boundlessly glorious Mahamaya, (and) you cause the universe to revolve.

कदा काले मातः कथय कलितालकरसं

पिबेयं विद्यार्थी तव चरण निर्णजनजलम् ,

प्रकृत्या मूकानामपि च कविताकारणतया

कदा धत्ते वाणीमुखकमलताम्बूलरसताम् . 98 .

कथा काले मातः कथय कलितालकरसम्

पिपेयम् वित्त्यार्थं तव चरणे निर्णजनजलम्

ப்ரக்ருத்யா முகாநாமபி ச கவிதாகாரணதயா
கதா தத்தே வாணீமுகமலதாம்பூலரஸதாம் - 98 -

கடா காலே - at what time

மாத: கथய - Oh Mother! (Sakti), tell

கலித அலக ரஸ் - bearing (mixed with) the (red) lac dye
used as a cosmetic on the feet)

பிகேய் - I will drink

வி஦்யார்தி - seeker of knowledge

தவ சரண - your feet

னிர்ஜன ஜலம் - the water used for ablution

பிரகृத்யா - naturally

மூகாநாம் அபி ச - even of the dumb

கவிதா - poetry

காரணதயா - the cause

கடா ஧த்தே - when will it be bestowed

வாணி முக கமல் - the lotus face of Vani (Saraswati)

தாம்பூல ரஸதாம் - similar to the (red) betel leaf and areca nut
juice (from the mouth of Saraswati which by poetic convention is said
to
bestow poetic genius on one who tastes it)

Oh Mother! tell, at what time will I drink the water bearing
the lac dye, used for ablution of your feet? Being the cause of
poetry even of the naturally dumb (and hence) similar to the
betel and areca nut juice of the lotus face of Vani, when will it
be bestowed?

सरस्वत्या लक्ष्म्या विघिहरिसपलो विहरते
रतेः पातिक्रत्यं शिथिलयति रम्येण वपुषा ,

चिरं जीवन्नेव क्षापितपशुपाशाव्यतिकरः

परानन्दाभिरूद्यं रसयति रसं त्वद्भजनवान् . 99 .

सरल्लवत्या लक्ष्म्या वित्तिहरिसपत्नेनो विहरते

रतेः पतिवर्त्यम् शितिलयति रम्येण वपुषा

क्षिरम् जीवन्देव खण्डितपशापाशव्यतिकरः

परानन्दतापिक्यम् रसयति रसम् त्वत्पञ्जनवान् - 99 -

सरस्वत्या - with Saraswati

लक्ष्म्या - and Lakshmi

विधि हरि - Vidhi (Brahma) (and) Hari (Vishnu)

सपत्रः - rival

विहरते - sports

रतेः पातिक्त्वय - the chastity of Rati (wife of Cupid)

शिथिलयति - he lessens

रम्येण वपुषा - with a beautiful body

चिरं जीवन् एव - living eternally (as a Jivan Mukta, one liberated while alive)

क्षापित - casting off

पशु - the soul bound by spiritual ignorance

पाश - the bond of spiritual ignorance

व्यतिकरः - contact with

पर आनन्द अभिरूद्यं - called supreme bliss

रसयति रसं - relishes the joy

त्वत् भजनवान् - he who worships you

He who worships you sports with Saraswati and Lakshmi, (and is a) rival to Vidhi and Hari. With a beautiful body, he lessens the chastity of Rati. Living eternally and casting off

contact with the soul bound by spiritual ignorance and the bond of spiritual ignorance, he relishes the joy called supreme bliss.

प्रदीपज्वालाभिर्दिवसकर नीराजनविधिः

सुधासूतेश्वन्दोपलजललवैरुद्ध्य रचना ,
स्वकीयैरम्भोभिः सलिलनिधि सौहित्यकरणं
त्वदीयाभिर्वाग्भिस्त्व जननि वाचां स्तुतिरियम् . 100 .

प्रथै पञ्चवालापिर्तीवसकर नीराजनविधिः
स-आस-उत्तेचस-सन्त्ते रोपलज्जलवेररक्ष्य रचना
स-रक्ष्य-रम्पेोपीः सलिलनिधि सेला-हीत्यकरणम्
त्वदीयापिर्वाक्षिल्तव जननि वाचाम् संतुतिरियम् - 100 -

प्रदीप ज्वालाभिः - with the flame of a lamp

दिवसकर - for the sun

नीराजन विधिः - the performance of the oblation of lights

सुधासूतेः - for the moon

चन्द्रोपल - moon stone

जललवैः - with drops of water (oozing from the moon stone)

अरुद्ध्य रचना - performance of oblation

स्वकीयैः - with his own

अम्भोभिः - waters

सलिलनिधि - to the ocean

सौहित्यकरणं - giving satisfaction

त्वदीयाभिः - by your own

वाग्भिः - words

तव - your

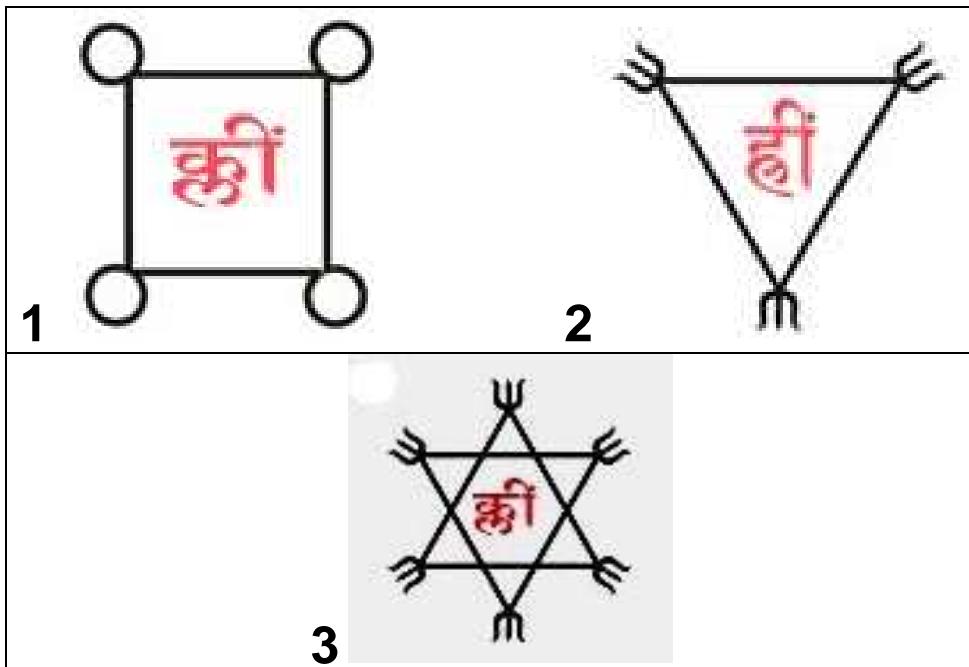
जननि वाचं - Oh generator of words! (Sakti)

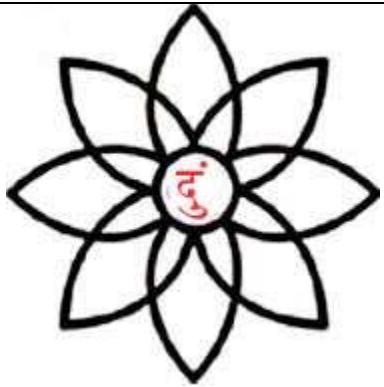
स्तुतिः इयम् - this hymn of praise

Oh generator of words, this your hymn of praise, by your own words (is like) the performance of the oblation of lights with the flame of the lamp for the sun; the performance of oblation with drops of water (oozing from) the moon stone, for the moon (and) giving satisfaction to the ocean with his own waters.

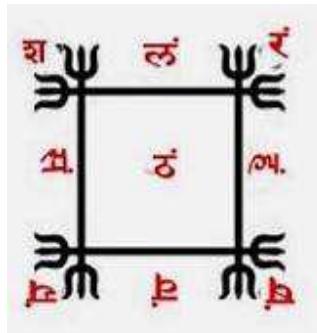
इति श्रीशंकराचार्य विरचिता सौन्दर्यलहरी समाप्ता

YANTRAS WITH CORRESPONDING SLOKA NUMBERS





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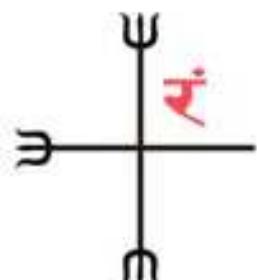
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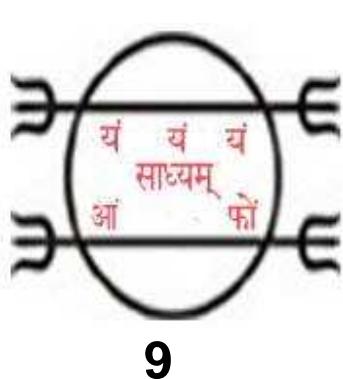
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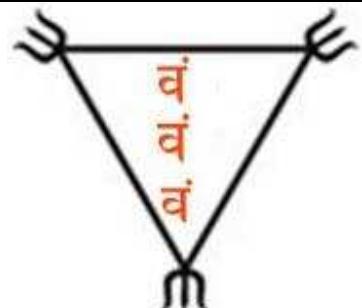
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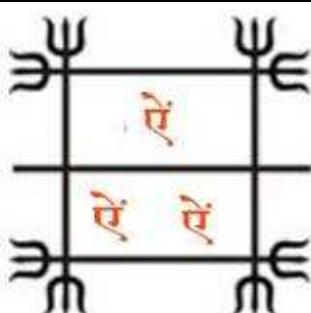
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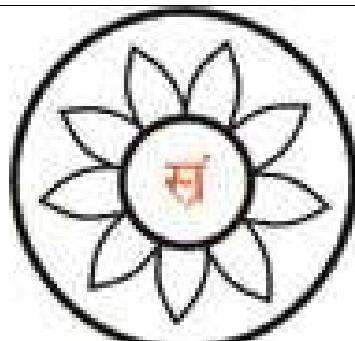
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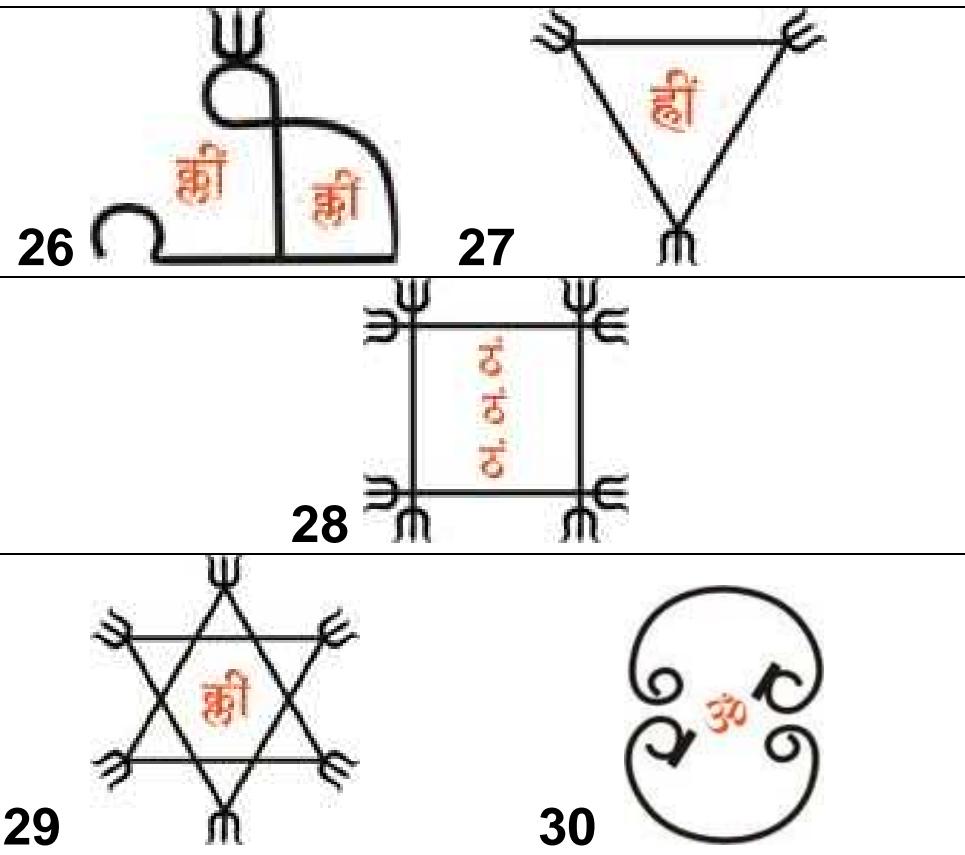


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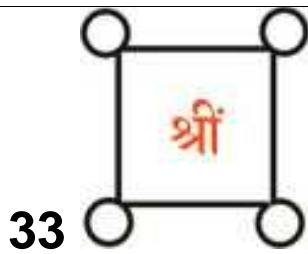




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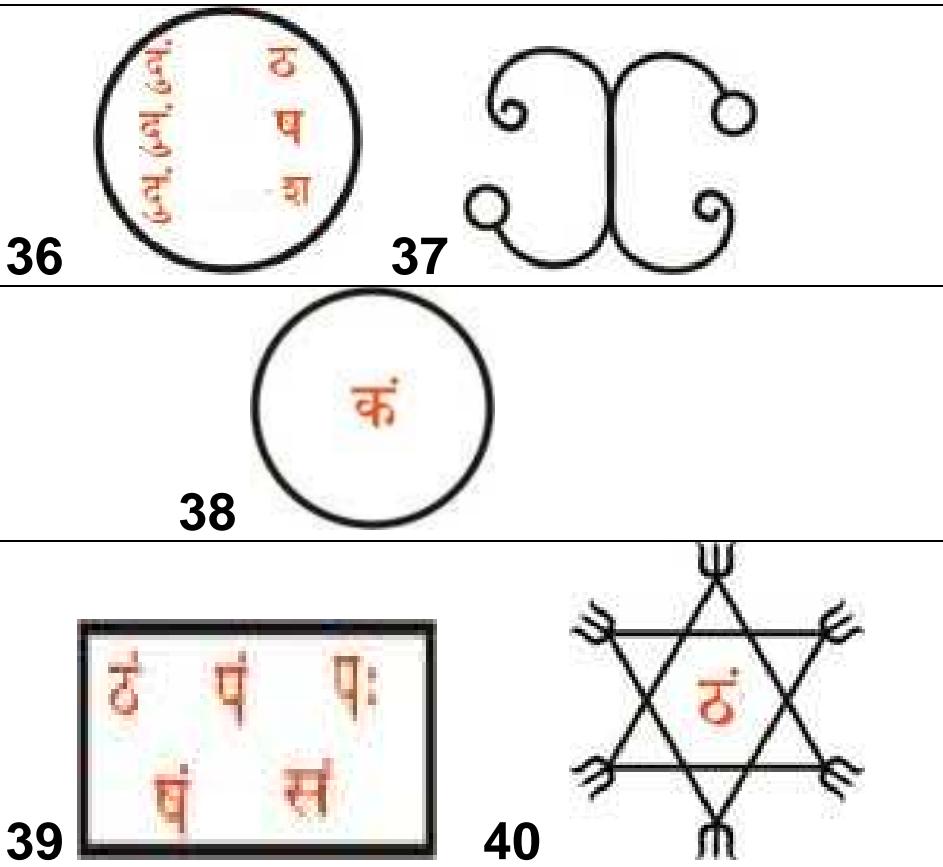
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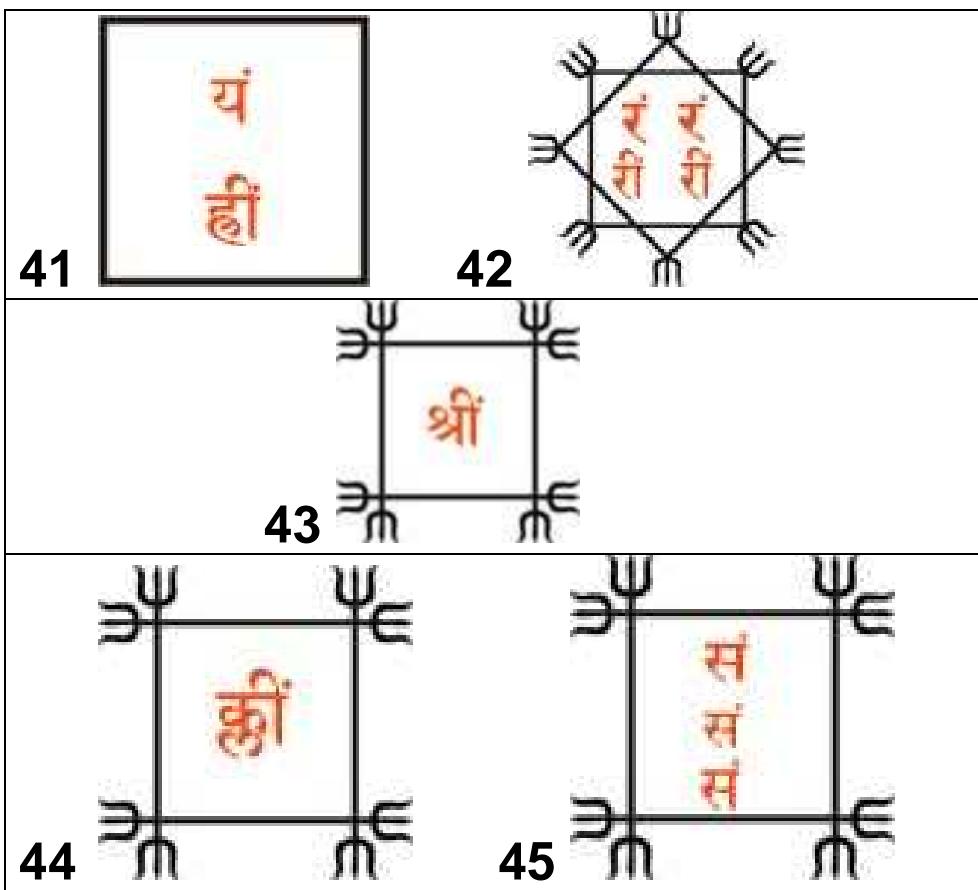


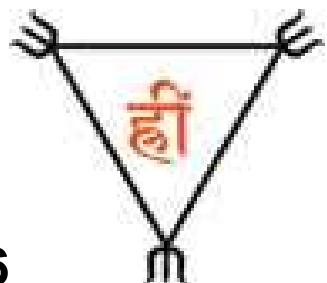
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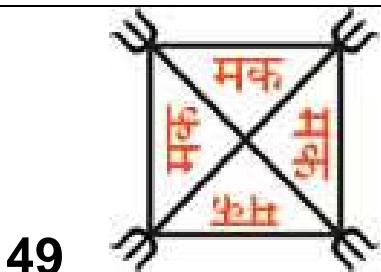


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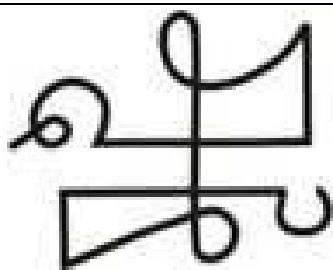
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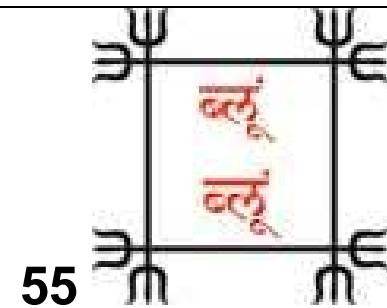
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YANTRAS WITH CORRESPONDING SLOKA NUMBERS



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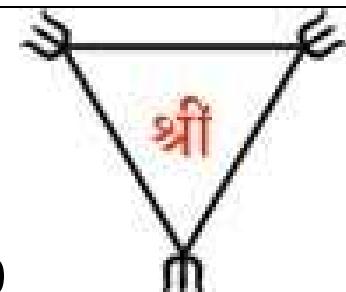
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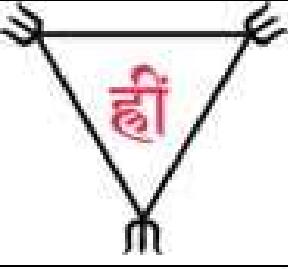
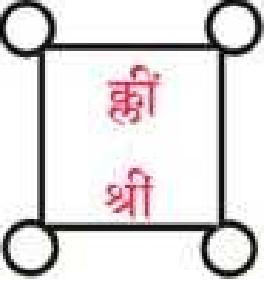


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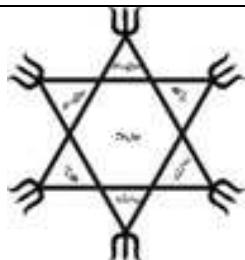
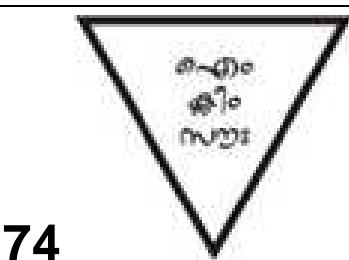
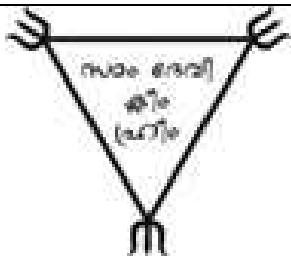
YANTRAS WITH CORRESPONDING SLOKA NUMBERS

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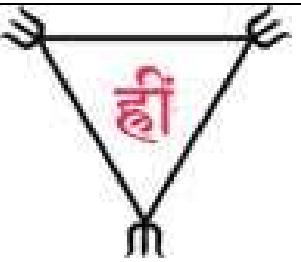
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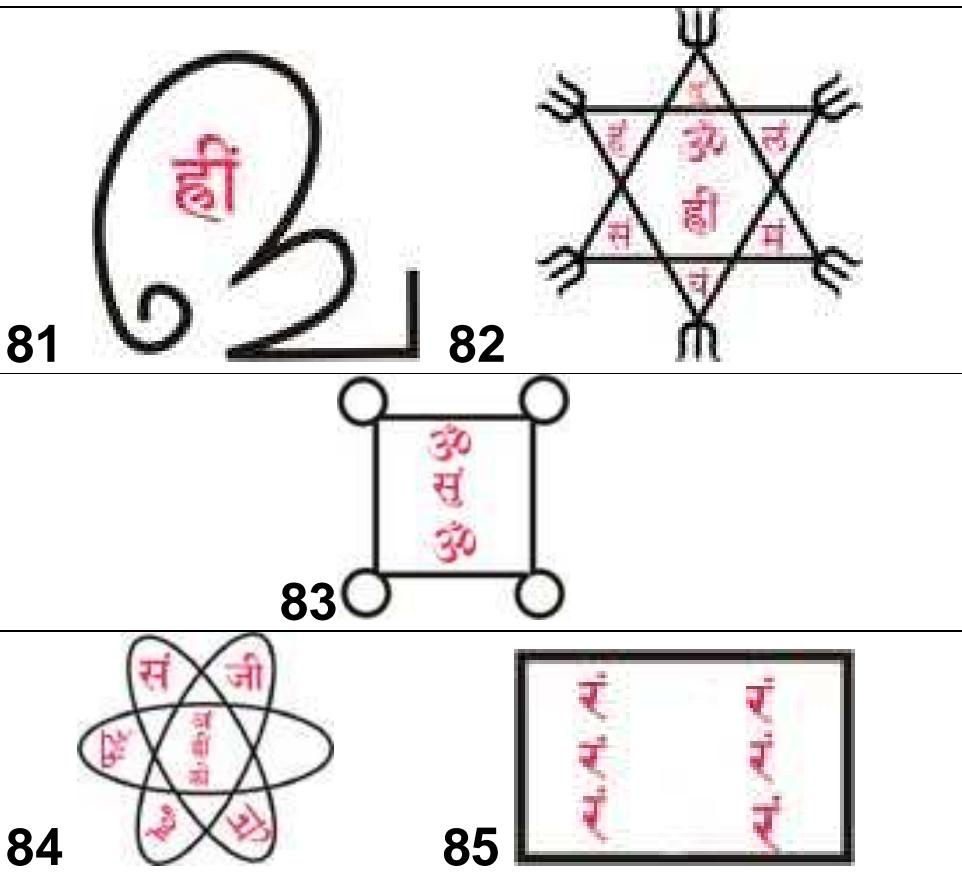
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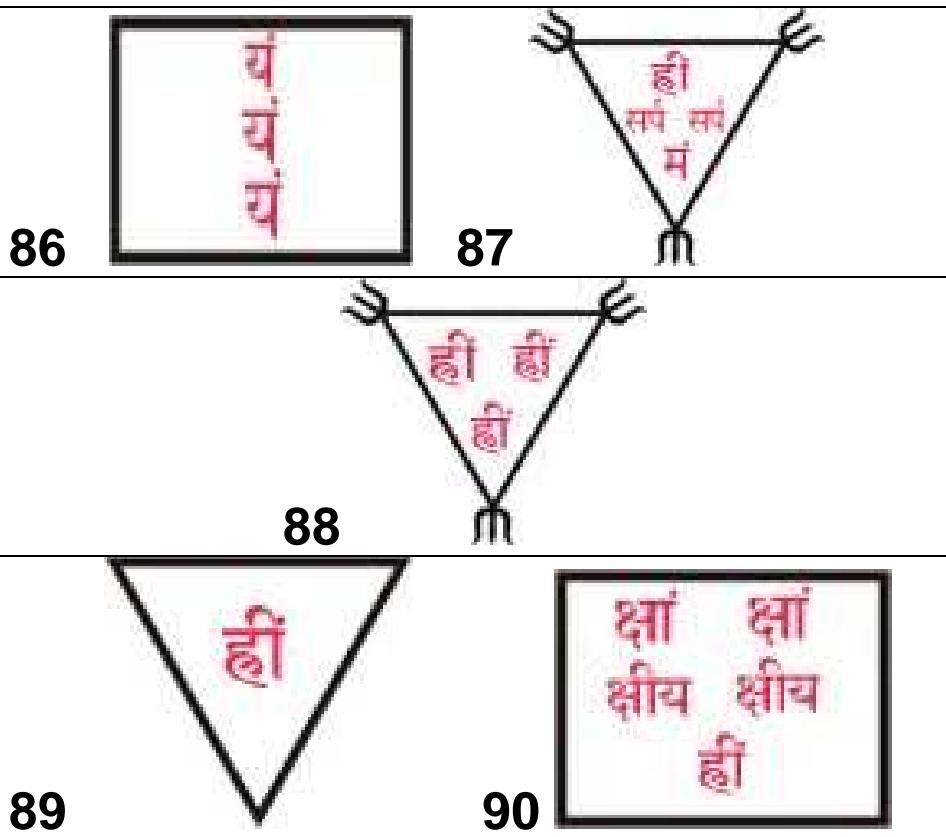
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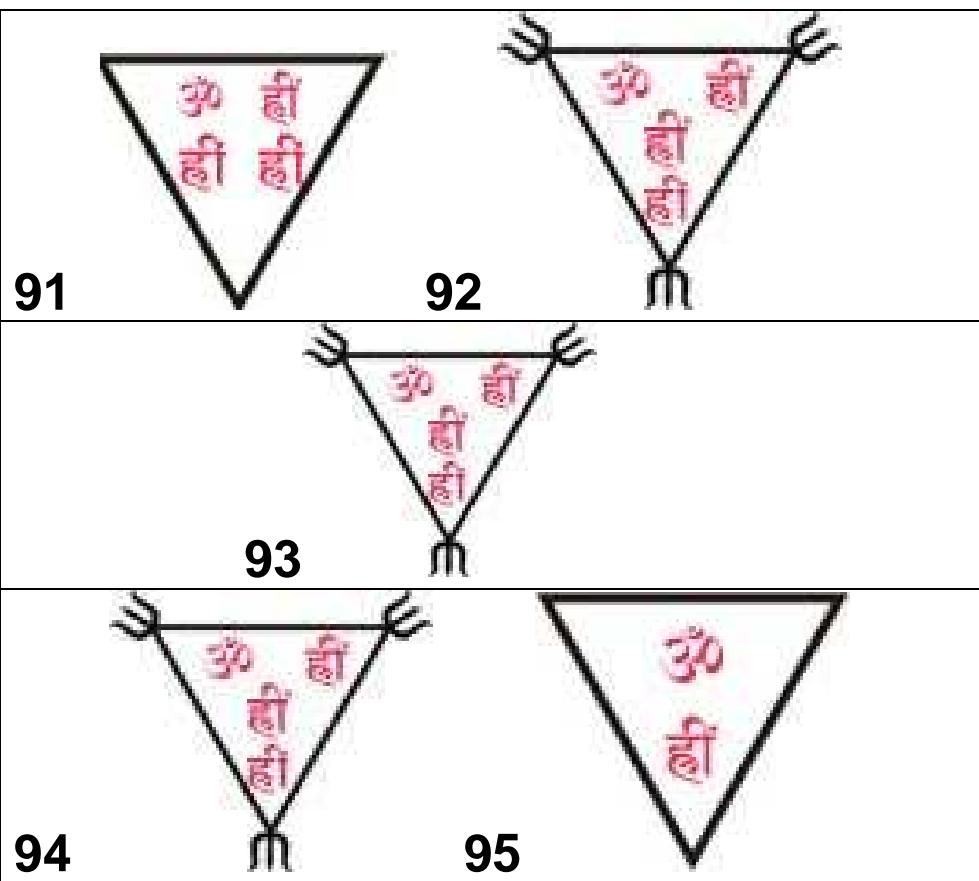


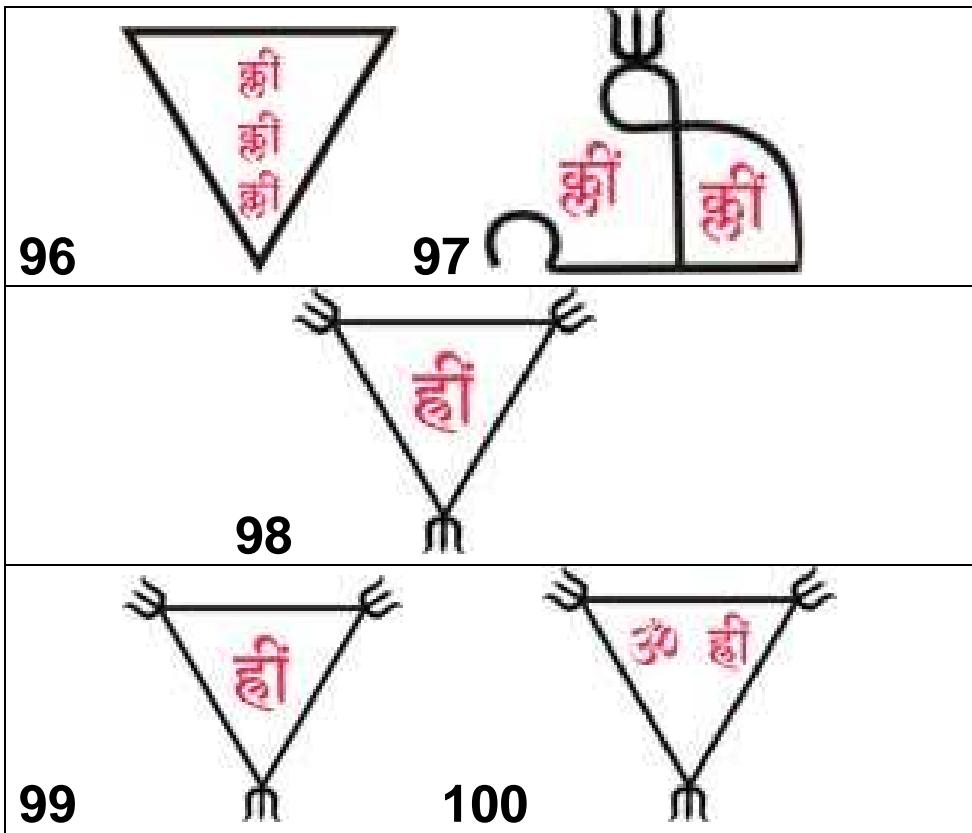
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