

सौन्दर्यलहरी

अरुणश्री सौन्दर्यलहरी Arunasri Saundarya Lahari

of Adi Shankaracharya

With English Translation, Notes, Glossary & Applications



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Arunasri Soundarya Lahari Devata

Aruṇa Śrī
Soundarya Lahari
(Devotional Liric by Ādi Śaṅkarāchārya)

(श्री सौन्दर्यलहरी मुख्यस्तोत्रम्)
आदिशङ्करविरचितम्
(Notes, Glossary, Translation)

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Foreword

Śrī Soundarya Lahari is the divine lyric of Mother Goddess Lalitha Tripura Sundari by Ādi Śaṅkarācārya of Kāladi, Kerala State, India. It consists of two parts: Ananda Lahari and Soundarya Lahari. This stotrakavya explains Kundalini power, mantra, tantra and yantra for achieving desired results by deserving devotees. The object is to educate on Sankaracharya's skill and his heights of mahat of Sridevi, Srividya Upasanas. Devi Upasana could be in thirteen and more forms as Sankarācārya himself suggested in the 27th sloka of his musical lyrical poem. The havana process, the parayana method and japa adoption done specially on Tuesday, Friday and on Poornima days would be very rewarding experience. Goddess lives in the Sri Chakra Palace and the worship done to Sri Chakra would be as good as worshipping Devi in her many forms.

In 1964, the Soundarya Lahari . śloka were adopted as Vedic mantras and the Soundaryalahari Yagñas were started. Āhūtis were given for each one of the Soundaryalahari śloka. At the completion, there would be concluding oblation called Poornāhuti followed by invocation for peace. The efficacy of reptition of Soundaryalahari śloka and performance of havana culminate into Mahapūja which is practiced every year at Nagpur.

Kundalini yoga is imminent in Soundarya Lahari. The Kundalini Śakti could be raised by repeating either Gāyatri mantra, Pañchadaśākṣarī (Om namah Sivaya) and Soundarya Lahari. The śloka No.9 describes in a nutshell the tattvas in each one of the 6 chakras, namely mūlādhāra to saharāra chakra. Śloka nos 36 to 41 describe the various forms of शिवशक्ति dormant in Āgna, Viśuddhi, Anahata, Swādhīsthāna, Manipūra and Mūlādhāra chakras. The Pañchadaśākṣarī is powerful as much as Gāyatri mantra. Therefore, the Kuṇḍalini energy could be activated through these media namely Gāyatri, Pañchadaśākṣarī and Soundarya Lahari.

The importance of Soundaryalahari grows, because the śloka are beaming with beautiful radiant words. Although waves exist in ocean as a part of the ocean, likewise this kāvya beautifies oneself both externally and internally. Śaṅkara covered the basic lakṣaṇas of worship, namely, Praṇāma, blessings, Śrī Vidya principles, valour effects and relevant prayers in the Soundarya Lahari. As stated earliar yantra, tantra and mantra formed a running thread in these stanzas of this kāvya.

Yantras are the vehicles for the mantra, while mantra is the embodiment of energies of devatas. On the otherhand, the tantra is the methodology to synchronise these aspects. Yantras in this kāvyā consist of triangles, pentagon, hexagon, square, circles and rectangles. Therefore, Śrī Chakra itself has good mathematical basis which will help for vibrating tremendous energy and comfort. The same, Kālidāsa has represented in the Śyāmaladandaka where in he has submitted his prayers to Śyāmalambica thus: सर्वयन्त्रात्मिका, सर्वतन्त्ररूप, सर्वमन्त्रस्वरूपिनि. This is to signify that Yantras which are diagrammatical representations, help to retain the energy levels charged by the repetition of the respective mantras.

It is described by H.H. Ādi Śaṅkarāchārya that the śloka of the Kāvya describe the beauty of Devi from head to foot, Śrī Chakra, Śrī Vidya, Kuṇḍalini power in 6 chakras, various methods of Upāsana, the mahima of the composition lies in converting negative tendencies also into positive qualities and lead the upāsaka to ultimate reality. The ślokas are affixed with Om, meaning the syllables 37, 34 became condensed word to remember the three basic qualities of God, namely Omnipresence, Omniscience and Spiritual Power. The mantras of this stotra work for self purification and resultant emancipation. The ślokas are written in शिखरिणि वृत्त consisting of 17 letters in each line. These 17 letters are understood to be combination of Śiva (9 letters) and Śakti (8 letters). The Śivaśakti Aikya is the unchangeable prakṛti tatva enjoyed by the ardhanaṛīśwara swarupa of Lord Śiva with which Śaṅkara began his work on goddess Tripurasundari.

I am happy that Dr. C.L. Prabhakar, who attended one of the Soundarya Lahari Havanas at my residence in Nagpur during Feb.2001, having been influenced by the havana deliberations, he was inspired to start and continue this form of worship to goddess Tripurasundari through the Soundaryalahari mantras in a ritualistic form. For the past 14 years, the havanas are being conducted in Vedādhyayana Kendra, Bangalore. Soundarya Lahari is Veda only and this stotra has status and identity with Vedas. Soundarya Lahari Havana, Pārāyaṇa etc. has proved self effective and fruitful to achieve legitimate and reasonable desires, like education, progress in life, marriage, healing and maintaining health and so on.

I am delighted to note that Dr. C.L. Prabhakar has extended his work on Soundaryalahari after his work by name Soundaryalahari Prayogayoga by bringing out a book with text, translation, notes,

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glossary, employment and other relevant details regarding the placement of the work in the stotra literature of Sanskrit.

I bless and wish all good luck to him, Vedādhyaana Kendra and its members in addition to congratulating my śisya Dr. C.L. Prabhakar. May Devi Tripurasundari bless him and everyone for all peace and prosperity.

लोकाः समस्ता सुखिनो भवन्तु

B.S. Krishnan Guruji

Founder President,
Soundarya Lahari Satsanga
Nagpur

Preface

(ॐ अरुणश्री कीर्तियुतायै नमः)

The book is titled as AruṇaŚrī Soundarya Lahari, since Āchārya Śaṅkara focussed on the aspect of अरुणत्व in the wholesome personality of Goddess Tripura Sundari. The term अरुण signifies many meanings like love, compassion, grace, influence, absence of fatigue and constant readiness to help devotees. Also the अरुणरूप of Devi indicates her exquisite beauty, power of grace and attraction, there are many expressions in Lalita texts suggesting this feature in her. For example, regarding her dress it is said, “अरुणारूप कौस्तुभं वस्त्रभास्वत् कटीतटी” referring to her boles flowing down from her waist. Her complexion in ruby and अरुणवर्ण. One of her dhyāna śloka begins thus : अरुणां करुणन्तरनिताक्षी, अरुणिम करुणा पूरम् and so on. When we study these, there are more expression where there is अरुण शब्द प्रयोग, thus we realise that she is basically kind but owing to the need and the demand by circumstances, she changes her rūpa to get the fame as Universal Protector (जगद्रक्षकी). Devi killed special rākṣasas like भण्डा, विषङ्गा, विशुक्रा, the three brothers who gave her tough fight. She is further described with the names such as अरुणा, अतिशयकरुणा, ताम्बूलपूरित मुखी, अरुणमाल्य भूषांबरा, जपाकुसुम भासुरा | and so on to show her concern and love to all her bhaktas, which Śaṅkara has capitalised in Soundarya Lahari. He pitched upon this aspect of Devi at a विश्रान्ति posture to become graceful, relaxing after vigorous awards and activities.

Soundarya Lahari śloka 100 in number abound in its contacts to indicate the devotional spirit and erotic appreciation. It is a लघुकाव्य, short poem in contrast to the महाकाव्य, court epic. At the outset Śaṅkara has described the best form of Devi by saying ताम्बूलपूरितमुखीं त्रिपुरां नमामि. Subsequently the śloka go with the वस्तु like the greatness of the feet of the Goddess, because they are free to bless the devotees in respect of the desires one by one which they exercised. There is meaning and significance in her eye, looks and speech, the forms of Devi are suitable for meditational activity, the दिव्यरूप of Devi is picturised by Śaṅkara. He speaks about the six chakras beginning from मूलाधारा indicating the form and function of Devi at the respective chakras. Also the स्वरूप and the functional excellence of Śiva and pārvati is shown to be the ideal couple to the world of love, friendship and amity. Explanations are provided for naming the 6 chakras in the human body. They go tuning to get

at the conclusion that Śiva and Śakti when established together become the कुण्डलिनी योग transiting the three ग्रन्थि's viz. Brahma, Rudra, Visnu.

It is advised that the Sādhaka can transcend these granthis in order to reach upto सहस्रारचक्र where the अमृतशक्ति remains stable and blissful. From Sahasrāra, she would revert back to Mūlādhāra to rest in peace. The upward and downward journeys both ways are described. This information is seen in the Kundalini dhyana śloka included separately in this book.

The computational model of श्रीचक्र is described in the stotra. After these technical details, the physical beauty of Devi Lalita is depicted evoking all admiration to glorify the brilliance and attractions that Devi sustained in her personality. In this connection details of such a picture, holistic, is always present in the the descriptions of the ślokas. The askance glances of Devi, the glory of regions of Sun, Moon, and Agni, find place in this काव्य. All these three वेदमूर्तीs converge unified in the physique of Devi who is Universal and eternal.

There are many material benefits promised owing to the application and practice of this good poetry. Good education, Good wealth, good materialistic pleasure, land acquisition etc are indicated. It is mentioned, owing to the Devi Prasāda, one would get mahima, rather healing power to overcome poisonous calamities known by the name गरुडप्रयोग. Not only material benefits are accrued, but also deep Vedānta jñāna, power of Dhyāna yoga, and entry into different levels उपासनमार्ग, so that the devotee would be ensured with liberation and unison with bliss.

In the 25th śloka, we see Śaṅkara making the three gods remain standing at the foot stool of Devi Lalitha to receive job postings in respect of their administration responsibilities in the universe. Goddess is known for high पातिव्रत्य महात्म्य that everybody wanted to follow to those heights in their own efforts. The माङ्गल्य शोभा to any Indian woman is well eulogised in ślokas and in particular the message found in the expression कामशेवद् सुत्रशोभित कन्धरा of LS. Śaṅkara has shown 13 methods in the pūjā krama aimed at getting the grace of Pārvati. It is indicated that भावना is enough need to please Parameśvari. Śiva and Pārvati mutually share their grace and power so that the devotees are ensured of सिद्धि in Devi efforts done in convenient tempo of worship.

There is reference to the 64 तन्त्राs and their explanation in the ślokas. There is reference to the core मन्त्रा of श्रीविद्या through the पञ्चदशाक्षरी महामन्त्र, मन्त्रमहिमा and non differentiation between Śiva

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and Pārvati The value of the stotra enhances still owing to the ध्यानश्लोकाs related to the ६ चक्राs namely, अग्न्या, विशुद्धी, स्वाधिष्ठान, अनाहत, मणिपूर, and मूलाधारा. Also we find description of the किरीटा (crown), head, crest, forehead, cheeks, eyes, earrings, noserings, lips and so on. These items may look physical but they have reference to inner and secret significations which the yogis and साधनापराs are able to visualise the imminent wave lengths.

The ślokaas of Soundarya Lahari further refer to the detailed parts of the body of Devi Tripurasundari and also the relevant ābharanaas fixed on them to increase the looks and beauty of goddess. It may be a śarīrak varṇana at base level but for sādhanakas and upāsakas they signify good difference, depending upon their levels of sādhanas and siddhi. There is discription of her facial lustre, colosure of the tongue, the colour showing while chewing of the betel leaves with other ingredients for taste and fragrance. There is description of the veena playing and the vocal chords and the throat, the three lines over it, her chin, her four hands, her necklaces, her waistlet, her feet, her nails, her fingers and thus many other parts of the body. There is the description of the seat on which she has seated and the luxury she is enjoining, power of pātivratya and so on. The Varṇanas by Śaṅkara are often amazing.

Actually Śaṅkarāchārya is prompted to Devi devotion because he came across an incident where dead body was kept across the way which he was to cross, the Āchārya told the people mouring to reove the body so that he can move. There, the people said "Sir, you tell the same thing to the corpse to give you way. Then Śaṅkara replied there is no chaitanya in the śarīra and so the body cannot move. People said chetanaśakti is parameśvari, if her anugraha is obtained, everything is possible. When he visited Kailāsa, he found Śiva reciting Soundarya Lahari śloka composed by Śaṅkara, in praise of Devi, the chaitanya rūpini. Śaṅkara got impressed with the ślokaas and asked Śiva to let him have them and take it to Bhūloka. Śiva agreed, but later Nandi objected and allowed only 41 ślokaas to be taken to the earth. Śaṅkara completed 100 ślokaas and made the mahātmya of them spread in the world. The ślokaas are the product of the concept of Śivaśakti Aikyata which is the suggestion given by Hayagrīva Maharshi to Agastya Maharshi in the context of initiating Lalita Sahasranāma. The Nāma is Śivaśakti rūpini Sree Lalitāmbika.

In this book, effort is made to give a fresh light on the ślokaas convenient for common understanding. Actually Soundarya Lahari is a beaten bush since many scholars, upāsakas and others

have put their heads and tried to understand the message of Soundarya Lahari, but however, that is remaining as a soil always to be cultivated. There are 36 commentaries on the Soundarya Lahari but the thirst to explore more in the Soundarya Lahari is not exhausted. There shines the poetry of Śaṅkara. The śloka look new and new like the veda mantras to which nobody can claim complete understanding of them. As said वेदो नित्यं, same way one could say this stotra is real.

In our Vedādhyaṇa Kendra, we have the culture of performing Soundarya Lahari Yagna being introduced and initiated by Sri B.S. Krishnan of Nagpur who is now a Shatāyushi, still engrossed in conducting pūjas and homas under the banner of Soundarya Lahari Satsangha situated at Nagpur. On a chaitra śuddha poornima day in 2001, this kāryakrama started and every month, the yagni is conducted. After 50 and more havanas, the goddess showed. Her mahima by manifesting in one form or the other after poornāhuti. The first appearance of the same, started with the form of Narasimha the lionhead in the vedi with unique lustre and brilliance. For some of the participants, at that time, that is a green memory even now. The eyes of the lionhead were looking like black cotton seeds, with unusual glow behind them. The whole face looked calm and unusual, highly peaceful and inspiring. Narasimha mantra japa was performed and after a few seconds, the form merged into the vibhūti of havana dravyas. From that day onwards, every now and then, one or the other forms are seen to beautify the minds and cause open fulfillment in many in them. One of the significant performances of the Saundarya Lahari Havana is when a devotee by name Arulalan, performed the same yards in Bangalore, to make it lokārpana, wherein a Sari of 9 years was offered into Vedi as a part of Poornāhuti, the goddess appeared to have accepted the same by showing the flames in the shape of the Sari which was caught by the camera. This is all to signify that the divinity exists and confirm its existence depending upon the need and necessity requisitioned by the bhaktas. A manual for performing the homa provided by the guru, approved by the achārya at Kanchi and Śrīṅgeri as added as Appendix to the book.

In conclusion it may be said that this Kāvya is Materia Medica of spiritualism and physical comfort. A total Pārāyana attends to the known and unknown needs of body, mind, spirit and beyond.

Acknowledgements

I should like to thank our Gururji Sri B.S. Krishnan who accorded the title **SoundaryalahariSri** from Vedādhyaana Kendra and WAVES, Bangalore Chapter. He had an opportunity to visit Bangalore and perform Soundarya Lahari Homa in the Kendra Venue. I register my praṇāms to him because the havana process took place on Chaitra Shuddha Poornima. Which has the continued Yoga.

I am thankful to all the scholars who have dealt with the topic on goddess Tripurasundari and Soundaryalahari stotra. I acknowledge with happiness Dr. Sita Devi, M.D., Gynaecologist and my brother-in-law, Sri T.S.N. Sharma, Senior Site Planning Engineer, Kalpakkam, the punya dampatis, who offered their house in Bangalore to conduct Havanas and all activities related to Goddess and gods and Veda and more. May goddess Tripurasundari bless them and their children all health and prosperity.

I register my thanks to my wife Dr. T. Seetharama lakshmi, Ph.D. (Music) who promotes and remains a strength to me always in persuing the studies on Goddess worship, I thank my children Smt. Lalita Jotsna Gundlapalli, Smt. Annapoorna Duvvuri and Chi. Anjaneya Prasad in whose houses, I had the opportunity of completing the work on Soundarya Lahari at USA. I thank my son-in-law Sri Rama Gundlapalli, Sri Ananth Duvvuri and daughter-in-law Smt. Surya Sudha for their continued support.

I thank Sri C.S. Vittal Rao, Student of the Kendra for his constant pains taken to go through the proof of the volume with all dexterity and patience.

I thank Sri Surendra Pujar who spared his time and effort in the progress of this work.

I thank Vagartha Printers, who have brought out the book in print form neatly.

I thank all the well wishers of Kendra, like Smt. Lalitha and Dr. Raghavendra, Smt. Rama and Sri Lakhminarayana, Smt. Uma and Sri Prakash, Smt. Shakunthala Vittal Rao and many others for their support and help the printing of the volume on Soundarya Lahari.

May Goddess Tripurasundari bless them all with health and prosperity.

Dr. C.L. Prabhakar
President
WAVES, Bangalore Chapter

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गुरुस्मृतिः

स्मृतिः पुण्यरनुत्तमः

व्यासः स्मरणे सुखं - त्यागराज (स्मरणे अस्ति सुखम्)

Introduction

Smaraṇa is remembrance. This is an acknowledgement of thanks and gratitude. If any individual is something, there is great deal of Gurukrupa behind it. No knowledge is possible without guidance from Guru. Therefore, we remember and offer salutations saying simply "तस्मै श्री गुरवे नमः." A Guru is supposed to be constant, not changing in affections. He remains a great inspiration and thought inspiring person always.

As for me, there are Gurus who helped me to be what I am. So I should acknowledge them taking their names. It is a pleasant duty.

It is acknowledged that mother HIT is the first Guru and next fr, the father. Later others who sit in the Gurupitha.

My mother, Smt. Pārvatamma by name devotee of Lalita Devi gave me an old edition of Lalita Sahasranāma when I was going for P.G. Studies at Dharwar. This had only three stotras of Goddess Lalita. I used to read that. My father Calyam Sri Lakshmi Narasimha Sharma taught me Aruṇa Praśṇa to some extent, and many other things for which I make मातापितृस्मरण and subsequently नमस्कार to them.

Next in school and college there were several Gurus who come to my memory of them. Sri Vittala Dasachar laid foundation of English Language and Grammar, Sri Venkatachalam laid the ground for Telugu Language. Dr. Dev taught me German Language Dr. Solankar taught me French Language. Dr. M.F. Kanga taught me Avesta Language, Dr. B.R. Modak initiated me into academic learning of R.V. Sanskrit Language was taught to me by Medavaram Subrahmanya Sastry. I passed all 5 Sanskrit examinations of SBP Sabha, Chittur under his guidance.

Besides that, he made mantropadesas to me. They are my life props. He instilled courage and enhanced mood balance with his timely advice. So I remember him bowing my head. He was a smārthasāhityavidwān.

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In college, Sri Surampudi Bhaskar Rao was Sanskrit Professor at the Government Arts College, Anantapur. He gave me admission into Sanskrit Class at B.Sc degree level, recommended my interest to the Principal of the College and got approval for my admission from the Registrar, SV University, Tirupati. I was purely a Telugu Student in PUC level also.

At Karnatak University, Dr. K. Krishna Murthy, HOD, Sanskrit, gave a solid footing into Sanskrit and therein the Alamkāra Śāstra. He taught us the syllabus and Abhijñāna Sākuntala and several other Sanskrit Lyrics. As I remembered, various Gurus at Ph.D level too who endowed knowledge and Research methodology in me. So there are several teachers who endowed me the knowhow of Sanskrit and Vedas. Also my other academic subjects like Mathematics, Economics, Statistics and more have given me the right guidance.

To all these great Gurus we enjoy smṛti. I offer several vandanas in honour of them. (नास्ति गुरुसमो देवः).

The chance to select Saundarya Lahari is fascinating. First I read all the hundred ślokaś when I was travelling by train to Madras. Hariharananda Swamiji inspired us with his discourses on Saundarya Lahari. I taught the importance of Saundarya Lahari in the context of classes in the history of Sanskrit Literature at degree level. Sri B.S. Krishnan, Guruji, of Nagapur, Founder President of Saundarya Lahari Satsanga at Nagpur, he initiated me into the homa culture of the Lyric called सौन्दर्यलहरीयज्ञ. The same is practiced in our Vedādhyaṇa Kendra every month on second/third Sundays. It is being successfully performed for the past several years and Devi Karuna is making the 45 happen without break. Here I am indebted to my pupils and members and others of our Vedādhyaṇa Kendra and World Association for Vedic Studies.

Now I got the suggestion that I should express my thoughts on this lyric. In this pursuit several authors, their commentary on Saundarya Lahari have given me enough encouragement and I am thankful to each one of them. To mention specifically I acknowledge Smt. V. Kamala Kumari's exposition of these hundred ślokaś in Telugu Language. It is hoped this present publication will benefit all the upāsakas, students and interested followers.

I should thank my वेदगुरुs, academic, at Poona beginning from Dr. R.N. Dandekar, Dr. N.J. Shende, Dr. G.V. Devasthali, Dr. C.G. Kashikar, Dr. K.P. Jog and many others who have bestowed in me the norms for vedic study, and understanding Research. I offer my praṇāms to all Gurus indirect and direct that their blessings are with me.

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Though specifically a few names are mentioned in this article, yet I have many ācāryas direct and indirect who enriched my learning and knowledge. With all humility I offer Praṇāms to them. I solicit their grace and compassion. I like to conclude with the Prayer to Śrī Dakṣiṇāmūṛthy the knowledge avatār of Lord Rudra by reciting the mantra given by Sri Subrahmanya Shastry thus :

ॐ नमो भगवते दक्षिणामूर्तये
मह्यं मेधां प्रज्ञां प्रयच्छस्वाहा ॥

Om Śāntih

My impressions about the this book 'Aruṇaśrī Saundaryalahari'

As a student of the Vedadhyana Kendra for the past 12 years, I was fortunate to assist in the physical completion of the book. Our guruji Dr. C.L. Prabhakar asked me to compare the proof print of the book with the manuscript and carry out any minor corrections. Having crossed the threshold of 80 years recently, I considered it as the blessings of Devi and of our guruji for giving me at this late stage in my life, an oppertunity to feel the divine power of Devi, while going through the print proof. My impression of the manuscript was that Devi was behind the mind (thought process) and the pen of guruji as throughout, the flow of thought in each śloka was so fast, that the pen had to make efforts to match the speed of thought, which is well reflected in the flow of sentences written for each śloka. It is as if some Divine, mystic power was behind his efforts in bringing out the meanings and glory of Devi Lalita for the benefit of readers. Āchārya Śaṅkara, too, has blessed our guruji, as lot of cross references have been made to Lalitha Sahasranāma, sooktas, and other literature revealing the erudite scholarly accomplishments of our Guruji. There is no doubt that our guruji Sri C.L. Prabhakar has been blessed with divine powers by Devi Lalitha to have brought out this book for the benefit of all devotees. Earlier he brought out four more books. Aruṇa Praśna with English Translation, Notes, Glossary is latest . I had also privilage to go through the book in proof reading stage. Errata was also done by me. Although I feel I am highly delighted at the style and method adopted in books to reach the need of all.

While reading through the manuscript and then the proof print. I was fortunate to feel the divine presence of Devi as if, the minor, corrections were made at Her bidding and consultation with guruji wherever appropriate, especially considering that I am a student and not a scholar.

I, on behalf of the students of Kendra, would like to state that our guruji is a great person, humble, great scholar, willing to help all to imbibe the spirit and meanings of Vedas and other scriptures, all for free. He is so compassionate that he takes the difficulties and problems of others present as his own during the Soundarya Lahari Homas conducted in the Kendra, and additional āhutis are done while reciting a particular śloka which would be beneficial and relief to the person and for other present. Despite his daily activities in the Kendra, he arranges lectures by learned scholars for the benefit of students and devotees, all with the divine intention of people to realise themselves. We have

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been fortunate to receive the lessons from our Guruji, whose family members are all spiritually oriented, despite being highly qualified engineers serving abroad. Mrs. Prabhakar, Dr. Seetarama Lakshmi is professor of Music and learned scholar on her own, is spreading knowledge of music to students.

We, the students of Vedādhyaana Kendra pray to Devi Lalitha, to bless our Guruji Dr. C.L. Prabhakar, so that we could continue to derive the benefits of his teachings and his family with good health, strenth, prosperity, and long life.

Ananta Pranams to Guruji

23-02-2014

Bangalore

C.S. Vittal Rao

Chief Engineer (Retd.), Railways Student, Vedādhyaana Kendra

Bangalore

Kundalini Dhyaana

Om

Om Mahaa kundalini shakti yeddu baaramma yeddu baaramma yeddu baaramma
yeddu bandu vikasatheya needamma Om Mahaa kundalini shakti yeddu baaramma (P)

1 Naalku dalada kamalada mooladaaradallee nee daivika sthira shakthiyagadagiruve
aa sthira shakthiya namage needamma Om Mahaa kundalini shakti yeddu baaramma

2 Aaru dalada kamalada swadhishtanadalli nee daivika chalanashakthiyagadagiruve
aa chalana shakthiya namage needamma Om Mahaa kundalini shakti yeddu baaramma

3 Hatthu dalada kamalada manipuraa chakradalli nee daivika shareera shakthiyagadagiruve
aa shareera shakthiya namage needamma Om Mahaa kundalini shakti yeddu baaramma

4 Hanneradu dalada kamalada anahatha chakradalli nee daivika bhavana shakthiyagadagiruve
aa bhavana shakthiya namage needamma Om Mahaa kundalini shakti yeddu baaramma

5 Hadinaaru dalada kamalada vishudha chakradalli nee daivika buddhi shakthiyagadagiruve
aa budhi shakthiya namage needamma Om Mahaa kundalini shakti yeddu baaramma

6 Yeradu dala Kamalada Agnaa chakradalli Nee daivikaa sukshma buddhiyaagadagiruve
aa sukshma budhiya namage needamma Om Mahaa kundalini shakti yeddu baaramma

7 Nee prakruthiyaa roopadalli minchinanthe sancharisee
sahasraaradalee shivasamyogadalli nalidaadidaagaa jagake aananda
aa paramaanandavaa namage needamma Om Mahaa kundalini shakti yeddu baaramma

8 Om mahaa kundalini shakti ilidu baaramma ilidu baaramma ilidu baaramma

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ilidu bandu vikasatheya needamma Om Mahaa kundalini shakti yeddu baaramma

Note: This is the Kundalini Dhyana revealed to Mrs. Chaya, a staunch siddha in the practice of this yoga. Here the latent energy (Devi) is awakened and lead upto sahasra and urged to descend down to Mooladhara. This exercise is a course of Bliss and provider of unknown powers. In Saundarya Lahari Kundalini Yoga is a subject matter related to Devi Upasana.

-T.S. Gopal, M.A., B.Sc.

श्री महाकुण्डली शक्तिध्यानम्

ॐ महाकुण्डलिनी शक्ति एहुबारम्मा..... एहु बारम्मा

एदु बन्दु विकसतेय नीडम्मा

ॐ महा कुण्डलिनी शक्ति एडुबारम्मा ।

नाल्कुदळ कमलदा मूलाधारदल्लि

नी दैविका स्थिरशक्तियागडगिरुवे ॥ १ ॥

आ स्थिरशक्तिया नमगे नीडम्मा

ॐ महाकुण्डलिनी शक्ति एडुबारम्मा

आरुदळ कमलदा स्वाधिष्ठानदलि

नी दैविका चलनशक्तियागडगिरुवे ॥ २ ॥

आ चलनशक्तिया नमगे नीडम्मा

ओं महाकुण्डलिनी शक्ति एडुबारम्मा ।

हत्तु दळ कमलदा मणिपूराचक्रदलि ॥ ३ ॥

नी दैविका शरीर शक्तियागडगिरुवे

आ चलना शक्तिया नमगे नीडम्मा ।

ॐ महाकुण्डलिनी शक्ति एहुबारम्मा ।

हन्नेरडुदळ कमलदा अनाहत चक्रदल्लि

नी दैविका भावना शक्तियागडगिरुवे ॥ ४ ॥

आ भावना शक्तिया नमगे नीडम्मा

ॐ महाकुण्डलिनी शक्ति एडुवारम्मा ।
हदिनारुदळकमलदा विशुद्धचक्रदलि ॥ ५ ॥

नी दैविका बुद्धिशक्तियागडगिरुवे
आ बुद्धिशक्तिया नमगे नीडम्मा
ॐ महाकुण्डलिनी शक्ति एहुबारम्मा ॥ ६ ॥

नी प्रकृतिया रूपदलि मिञ्चिनन्त सञ्चरिसि
सहस्रारदलि शिवसंयोगदलि
नलिनाडिदाग जगके आनन्द
आ परमानन्दवा नमगे नीडम्मा
ॐ महाकुण्डलिनी शक्ति इळिदुबारम्मा ॥ ७ ॥

एरडु दळ कमलदा आज्ञाचक्रदलि
नी दैविका सूक्ष्म बुद्धियागडगिरुवे
आ सूक्ष्मबुद्धिया नमगे नीडम्मा
ॐ महा कुण्डलिनी शक्ति एडु बारम्मा ॥ ८ ॥

इळिदु बारम्मा इळिदु बारम्मा
इळिदुबन्दू इळिदु बारम्मा
मूलाधारदलि सुप्तवागिरम्मा
ॐ महाकुण्डलिनी शक्तिसुप्तवागिरम्मा ॥ ९ ॥

This is the prayer for Maha Kundalini Shakti, which could be awakened. It is dormant in everybody but can be activated through Kundalini Shakti Yoga. In Ganapati Atharvashirsha Upanishad

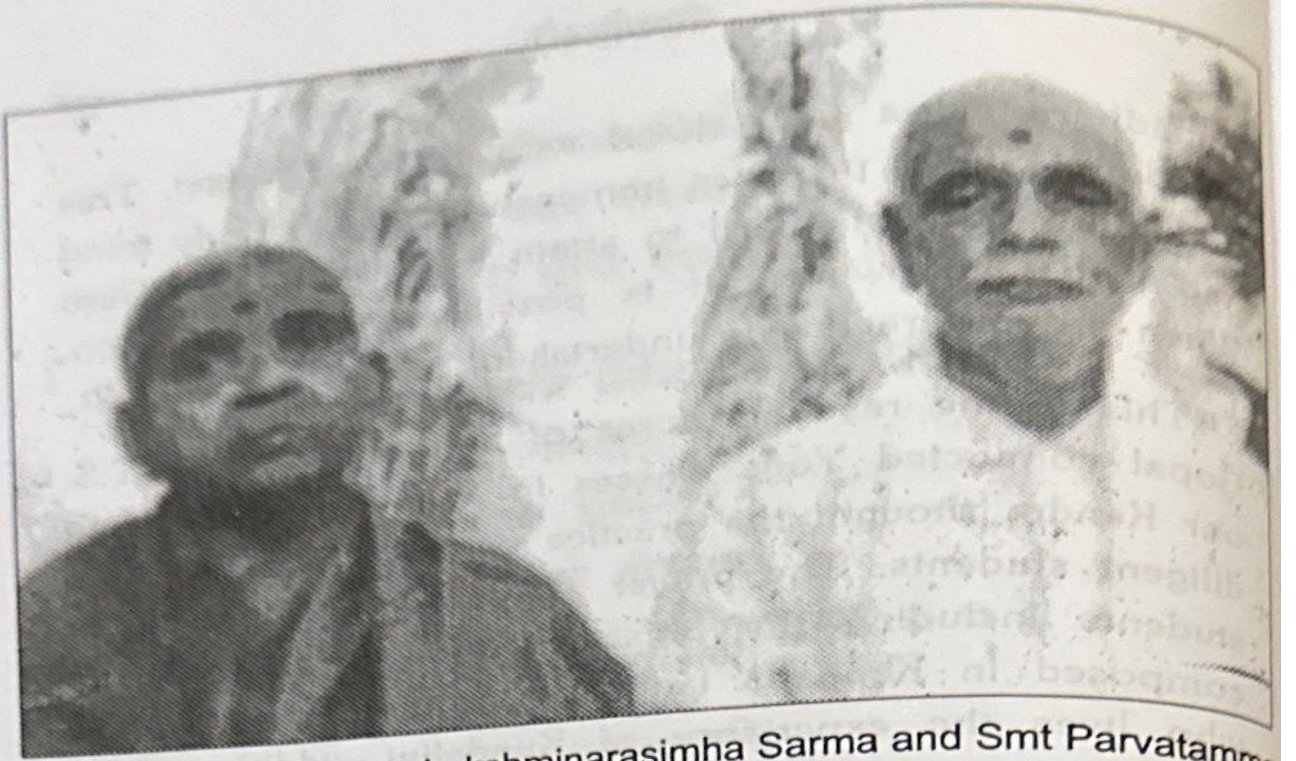
सौन्दर्यलहरी

we find reference that Ganapati constantly stays at मूलाधारचक्र. In Saundarya Lahari, Shankara re-establishes that Devi stays always at mūlādhara cakra (41 śloka) with the name समय्या. This Kundalini Shakti provides immense energy to Body mind and spirit but it is hard to attain siddhi. Through Guru and Sādana however, it is possible to get initiation. When ardent practice is undertaken, that is not difficult.

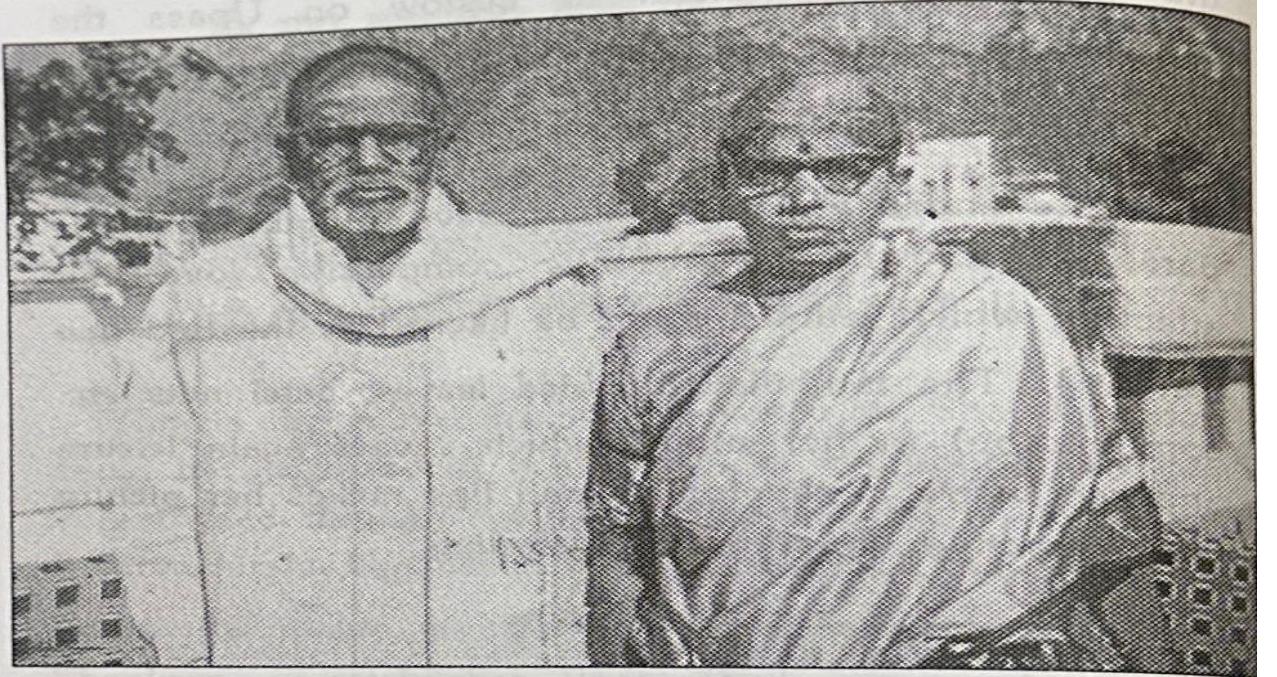
This is the resultant force of Śiva-Śakti union. T.S. Gopal conducted Yoga classes in VAK on kundalini in our Kendra thought the practice 3 years for a batch of diligent students. The prayer above was initiated to all students including the present author. It is originally composed in Kannada language by his student Chaya who lives the experience of Kundalini siddhi outside India.

In this prayer a request is submitted to the Goddess, the Mahakundalini Shakti to bestow on Upasa the benefits like विकाश or बुद्धि, दैविकास्थिरशक्ति, दैविक चलनाशक्ति, दैविक शरीरशक्ति, भावना शक्ति, बुद्धिशक्ति, सूक्ष्मबुद्धि and परमानन्दानुभव.

In the entire Saundaryalahari Devi is figuring as the parāśakti known for absolute compassion love and affection which feature could be likened to the Red hue (अरुणवर्ण). The tambūla (the bled leaves, betel nuts etc. combination) in her mouth which causes again leisure and red lustre in the tongue and lips makes her picture very attractive, worship worthy feeling.



Punyadampatis Calyam Lakshminarasimha Sarma and Smt Parvatamma



Punyadampatis Tumuluri Anjaneyulu and Smt Mahalakshmi.

सौन्दर्यलहरी

(आनन्दलहरी १-४१ श्लोक)

ध्यानश्लोकः

लौहित्यनिर्जित जपा कुसुमानुरागां
पाशाङ्कुशौ धनुरिषूनपि धारयन्तीम् ।
ताम्रेक्षणां अरुणमाल्यविशेषभूषां
ताम्बूलपूरितमुखीन्त्रिपुरां नमामि ॥

I salute Devi Tripura who has red complexion on which redness is far more superior than the redness of flower by name. Japākusuma, who holds axe, noose, bow and arrows in (her hands) who has lovable compassionate glances (at devotees), who is decked with many ornaments. Therein specially the garland of red flowers and who has her mouth filled full with (special fragrant) tāmbūla (betle leaves, nuts etc).

अथ श्री सौन्दर्यलहरी श्लोकाः

शिवश्शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
न चे देवं, देवो न खलु कुशलः स्पन्दितुमपि
अतस्त्वामाराध्यां हरिहर विरिञ्चिदिभिरपि
प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥ १ ॥

Śiva is capable to function in all respects if he is invited with Śakti (Pārvati). In case it is not so that Lord is not able to shake even a blade of grass. Therefore, Oh Devi! worthy of worship, it is true even to Hari, Hara and Virinchi, the Brahmadev the Trinities. Indeed, it is true one who has no luck and merit, he would not get mind either to salute you or even to praise you in several words in your honour.

Notes: Lord Śiva is "mangalaḥ" and capable of causing to the world and people, a great benefit and protection. He is able to create and annihilate the world. But if Śiva is not supported by his consort he is incapacitated. Therefore, the poet is complimenting the power of Devi that she is the chief energy behind Lord Śiva. Moreover, she is worthy to be revered by the Trimurtis- Hari, Hara and Brahmadeva. Āchārya Śaṅkara concludes addressing her that unless one is enough virtuous, he would not be able

to praise and get her grace. The expression: "Praṇantum stotum vā kathamakruta punyah prabhavati" means that Devi expects praṇāma and stotra from devotees and even to make that, the person should be destined. This idea is substantiated in several authoritative texts like Vāmakeśvara Tantra, Taittiriya Upaniṣad and so on. Observe the śloka :

परोऽपिशक्तिरहितश्शक्ययायुक्तो भवेद्यदि सृष्टिस्थिति लयानकर्तुम् । In Taittiriya Upaniṣad, it is said माता पूर्वरूपम् । पितोत्तर रूपम् । प्रजस्सन्धिः । प्रजननगुं सन्धानम् इत्यधि प्रजम्." Here we see the primary role of a Lady, the Śakti, who becomes mother. "Śrī Cakram śivayoḥ vapuh.' Wherein the design of Śrī Cakra consisted of four śivacakras, five śakti cakras and hence the śrī cakra contains 9 cakras.

Here it is suggested that the Trimurtis became all capable only owing to the anugraha of Devi Śrī Parameśvari. In Durga Saptāṣṭi of Mārkaṇḍeya Purāṇa, it is mentioned of the power of Devi Lalita as we see in this śloka thus:

सृष्टिस्थिति विनाशानां शक्तिभूते सनातनि ।

गुणाश्रये गुणमयि नारायणि नमोस्तुते ॥

Any one who has balance of good punya earned out of many previous Janmas, he would bow down his head and praise her in several words: 'Stu' to praise and the function done out of it is called (स्तोतुं योग्या अत्यन्त गुणमयी इति.) In nutshell Śaṅkara says पुण्य is necessary to turn our minds towards devotion to her. The word 'अकृत पुण्य' symbolizes that one need make work for merit to raise up to heights. This is true tattva of ज्ञानम्.

Glossary: शक्तः=becomes capable, स्पन्दितुमपि = even to shake a way, आराध्यां=worthy of reverence, प्रणतुं= go to salute, to bow down head in respect, स्तोतुं=to praise, to extol in several words highlighting. Her mahima, precious qualities and functions. अकृतपुण्यः = न कृतः +पुण्यः Here 'Punya means quality to uplift oneself positively "Kruta" means earned, performed before and capable. Here 'न' is negation that not open to that power to elevate oneself and be above the mire of sin and suffering. Śaṅkara stresses that Punya is कृत and अकृत ways. But he emphasises that past is essential to enjoy the present mode of devotional activity or otherwise. The expression कथं प्रभवति is an interrogative way to exclaim that it is hard to turn to Her and work for drawing Her grace and looks for happiness and peace in life.

Kālidāsa said

सतां सद्भिः सङ्गः क्वचिदपि च पुण्येन भवति ॥

Meaning सती for devotees who are Kruta punya, they would get associateship with good lucky people like Devi Herself who is the embodiment of Kruta punya par excellence. Śaṅkara too endorses the opinion of Kālidāsa at the outset which would be theme for the whole kāvya running to hundred ślokas. In this śloka the पञ्चदशाक्षरीमन्त्र is suggested, a Japa of which relieves one from obstructions to get desired results.

5

तनीयांसम् पांशुतवचरणपङ्केरुह भवम् ।
विरिञ्चिस्सञ्चिन्वन् विरचयति लोकानविकलम् ।
वहत्येनं शौरिः कथमपि सहस्रेण शिरसा
हरः संक्षुद्यैनं भजति भसितोज्ज्वलनविधिम् ॥ २ ॥

Oh Devi! Virinci, the Brahmadeva earned a little dust (pollen) from your lotus feet and with that he is creating all the lokas perfectly. In the same manner even Lord Viṣṇu having obtained it, is bearing over his head with his thousand heads (sahasrena śirasa). Lord Śiva has smeared that all over his body making it as sacred ashes. In this manner the three mūrtis are revering your dust in great honour.

Notes: Owing to the grace of Śrī Devi the three mūrtis are performing their respective functions having had the grace of the lotus foot Dust (pollen) of Paramēśvari. Here the supremacy of Goddess is established as a continuation of poets plea that Śakti is superior and immanent for the Jagadvyāpāra and Vyavahāra. There are seven lokas above and seven lokas below. Viṣṇu bears the weight of the ūrdhvalokas with the form of crocodile by name simśumāra. This is thus informed in the Vamakeśvaratantri Catusśati.

शिंशुमारात्मनाबिष्णुः भूरादीन् ऊर्ध्वतस्थितान्
दध्रे शेषतया लोकान् सप्तलोकान् अधस्थितान्

Regarding Hara his function: the same tantra informs with the ślokas thus:

तुर्यन्तवाम्बचरणं निरुपाधिबोधं
सन्द्रामृतं शिवपदे सततं नमामि ॥

In the following stanza there is the mention of powers which these Trimūrtis get owing to the grace of this deity, the mother (Śrīmata).

The Trinities use the dust with respect for their respective functions. Wearing 'ashes' has great effect to life which is electro-magnetic force in principle. By reciting this śloka more times, more power is added to one's prosperity.

Glossary : विरिञ्चिः=Brahmadeva, चरण=feet, पङ्केरुहं=lotus, पांशु=pollen, dust तनीयांसम् = a little, size of a particle, सञ्चिन्वन्=having earned, अविकलम्=without any mistake, विरचयति = creates, शौरिः = Visnu, शिरसां सहस्रेण=with thousand heads, कथमपिवहति=bears over, हरः = Lord Śiva the same bhasma संक्षुद्यः= making it powdered, भस्मोद्दहन्विधिं=applies to his body, भजति= practising. The 'trinity' are getting the grace of Devi and becoming capable for their functions for holding the universe in tact. Bhasma is the end of śarīra and eligible for mightyness.

This śloka is employed to get control over all worlds and the nature (प्रकृति).

अविद्यानामन्तस्तिमिर मिहिर द्वीपनगरी
जडानां चैतन्यस्तबक मकरन्दभृतिझरी ।
दरिद्राणां चिन्तामणि गुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपुवराहस्य भवति ॥ ३ ॥

Here the talk of the (foot dust) of Devi continues. It is again a metaphor regarding the 'padarenu' of Śrī Devi. This is seen in the translation. 'Oh mother' your 'padarenu' like the Land where sun, the brilliant light shines removing the darkness of ignorance and absence of knowledge upon you to those who have no śāstrajñāna (avidyas). For those who are dullards, inactive (jāda) that dhuti is the flow of honey of activity ozing out of the flower by name 'caitanya' (चैतन्यस्तबक). For poor people, the dust is like cintāmani that would fulfil all desires. For those sunk in the flow of river of births and deaths, to them the foot dust of Devi becomes the tooth of Lord Nārāyaṇa of Varāha avatāra. (Here Lord Nārāyaṇa is described as the enemy of the demon Mura. This refers to the "yajña varāha rūpa" of Viṣṇu in protecting the mother Earth owing to the grace of the चरणकमलरेणु (foot dust). This śloka is employed for begetting more wealth and learning.

Notes: Śankara highlights the mahima of the pollen of Her foot lotus. The parāga is able to dispel the darkness of avidya (ajñāna) which is the absence of adhyātma jñāna. At another place Śankara himself says that one should have continuity of Adhyātmajñā (adhyātmajñāna nityatvam) and sight of tattvajñāna (तत्त्वज्ञानार्थ दर्शन). To obtain this Devi's Karuna is a must. The words "avidya," 'antah timira' (ignorance within) are significant. This timira, darkness is obtained owing to the bad credits of the

many previous births (अनेकजन्मसञ्चित कर्मपरिपाकविशेषः). Mihiradwipa Nagari' is one place where sun shines highly bright and throws away darkness. Sūrya is an ātmakāraka and ज्ञानकारक. The positive source to remove sin (kalmaṣa) is the bright light. The same is the foot dust of devi which is eternally powerful. Iśa upaniṣad gets signified.

The term मिहिरद्वीपनगरी refers to the presence of twelve (12) सूर्यs. Owing to sunshine, the inactivity in people get removed and as a result, they become happy and enthused by hope and activity. The term 'cetana' refers to 'ātma śakti.' This is likened to a ' पुष्प stabaka' a bunch of flowers of the kalpavṛkṣa. This flower is emitting makaranda, the ambrosia, which will cause immense ānanda. It suggests that if 'krupa' of Devi falls on people, even a dunce becomes energetic and active. 'Cintāmaṇi' is a gem which will sanction all desires. She is like that चिन्तामणि gem which will remove poverty of poor people. In Lalitā Sahasranāma she is referred as giver of success in all desires (ipsitartha pradāyini). The same is hinted here. The incidence of जन्म is an ocean in size wherein details to know is hard and mystical. But still with her grace, in the form of Padarenu, she relieves the people of that sorrow and provide them upliftment and relief. As the purāṇa legend goes, Viṣṇumūrti uplifted earth with his damstra in Varāhavatāra. In like manner Parameśvari too shall release the earthly beings out into the experience of joy and relief. She with her पादरेणु helps devotees to get over the तापत्रयs which eclipse the joy and happiness. These refer to the planes of corporeal, mental and spiritual.

Glossary: अविद्यानां = न+विद्यानां those who do not have the positive spiritual knowledge तिमिर = darkness. अविद्या is तमस्. मिहिरः = सूर्यः, जडानां = of स्तब्धकाः viz. Frigid and stubborn people not loving agility चैतन्य स्तब्धक = a flower bunch by name चैतन्य the activator. चैतन्यपुष्प, चिन्तामणि is a special gem with special powers to help and electrify happiness of the mind.

जन्मजलधि = ocean of births and deaths. The number of these incidences is unaccountable; मुररिपुः = Viṣṇu, the enemy of मुर the Demon whom he killed. वराह = the Boar avatār of Lord Nārāyaṇa when he uplifted earth with his damstra, the tooth.

भवति = is definite verb to indicates freedom from doubt.

Here there is the mention of seekers of her grace, dumb, needy and those immersed in worldly worries and to all these Devi's dust particle (karuna) is a relief provider. Repetition of this śloka gives success in examination and relief in tension filled situations.

त्वदन्यः पाणिभ्यामभयवरदोदैवतगणः
त्वमेकानैवासि प्रकटितवशभीत्यभिनया ।
भयात्रातुं दातुं फलमपि च वौञ्छा समधिकं
शरण्ये लोकानां तव हि चरणावेवनिपुणौ ॥ ४ ॥

Here Śaṅkarāchārya addresses devi as 'śaraṇyā,' the ultimate refuge to all, in all worlds. Oh Devi! You are one eligible in whom all lokas seek shelter. All deities are showing the posture in hands that in one hand they indicate abhaya (fearlessness) and in the other वरद (ready to extend protection and granting desires fulfilment. But you are the only one goddess with unique gesture.

"You have not published out to grant 'abhiti'(freedom from fear) and vara with your hand gestures. It is so because your feet have the mahima to grant boons even more powerful than that desired in its limits by the devotees.

Probably in insignia of this, we see Devi Lalita bearing astras in hands keeping feet free to extend protection.

Notes: This śloka eulogises the extra effect of her feet more powerful than the hasta mudras viz. abhaya and varada mudras. Goddess Tripurasundari is unlike all other deities who only show 'abhaya' and 'varada'mudras. It is so because the goddess is enough strong to grant more things than ordinarily asked. This is true as we note from the names of Lalita sahasranāma 'mahasamvajya dāyini,' Acharya Śankara opens out the secret that Devi's feet is worthy for shelter (śaraṇya) to all. She provides fulfilment of wants more than the expectations.

The expression त्वमेका is sign of surity and confirmed individuality.

Here the expression तव हि चरणावेव निपुणौ is unique in the language of poet. It is to impress definiteness in understanding the capabilities of Śrīmātā. Kālidāsa, describes her thus "She is holding weapons in all her four hands while she kept her feet free to emit rays of fruition and fulfilment. The Śloka is a popular Dhyāna śloka thus :

चतुर्भुजे..... पुण्ड्रेक्षु पाशाङ्कुश
पुष्पबाण हस्ते नमस्ते जगदेकमातः ॥

Here the "mātru svarūpa'of Devi and Her "pāda mahima" are explained. In Durgā saptaśati, the prayer is या देवी सर्वभूतेषु मातृरूपेण संस्थिता नमस्तस्यै. This is Her first form to manifest in the world. In

this respect Tripurasundari is shelter-provider even for the other great number of divinities. The nāmāvalī of Devi begins :

श्रीमाता and all other namas is श्री ललितारूपः only. Devi Lalita remains defined.

Glossary: त्वत्+अन्यः = other than पाणिभ्यां=with hands, दैवतगणः =group of gods, Bevy/Galaxy of all you, gods and goddesses put together. प्रकटित=showing forth (proclaiming) तव = yours चरणौ + एव = only two feet of you. निपुणैः = skilled technically.

Here we recall her capability mentioned in the name: संसार पङ्क्तं निर्मग्न समुदूरण पण्डिता (skilled to uplift all fallen from the mire of samsāra) LS of चरणावेव is emphatic as much as त्वदन्यः, a sure singularized expression वञ्छासमधिकम्=more than all that desired. She is remembered as "वाञ्छितार्थप्रदायिनी, " वरदा and भयाऽपहा (remover of fears and rogas). The word भय has several meanings which indicate negativity which is impeding life's happiness. If negativity goes away reasonably, 'yes' gets filled and that is आनन्द.

लोकानां = to all the regions in the universe. She would endorse with blessings the wish: 'लाकास्समस्ताः सुखिनो भवन्तु.' She is the creator of all loka's and sustainer too at the same time. Usually, desires change with achievement but desires end when one merges with god. Fear is root of all miseries and that root is treated by Devi with her karuna.

This śloka when repeated removes samsaric fears and fills the heart with hope and happiness. This is for removal of poverty and diseases gripping one's life (रोगपरिहार).

हरिस्त्वामाराध्य प्रणतजन सौभाग्यजननीं
पुरा नारी भूत्वा पुररिपुमपिक्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येनवपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥ ५ ॥

Here Śankara extols the unique power of Devi. "You are one who bestows best fortunes upon those who bow down with respect to you. Hari assumed the form of a lady after worshipping you and caused a great commotion in the mind of Lord Śiva who is the enemy of Tripuras. Even the God of love Manmatha, having saluted you in politeness with his body that is well annointed attractive with the annointment, of the looks of Rati (is capable enough) makes even the inner minds of the great saints to get fascinated for love and infatuation for women and pressed by the mundane attractions.

सौन्दर्यलहरी

Notes: This is a compliment for the 'stritva' and extra power of Devi Pārvati. Basically the Goddess always grants saubhāgya to her devotees. She is showering always motherly affection on all to support the devotees. Hari and Manmatha are the two great gods who by the power of the grace of Goddess became capable to stir the strong mind of Lord Śiva. As Kālidāsa puts, Lord Śiva is beyond the sway of love attraction. (avishaya manasam yah parastat: in Mālavikāgnimitra). He stirs the inner minds of powerful sages to get into the net of moha and mahāmāya. Due to him even the great sages lose their control of Indriyas and become prey for temptations. Thus this śloka eulogises the result of sincere worship of Manmatha to goddess. The suggestion is that Devi helps the devotee, in achieving impossible things.

Glossary: आराध्य = having worshipped (Devi) प्रणतजन सौभाग्यजननी = She bestows good fortune for all those devotees who praise her; प्रकर्षेण नताः = (प्रणताः); पुररिपु = Lord Śiva, the enemy of Tripura city, क्षोभ = commotion, स्मरः + अपि = even Manmatha, महता = great मुनीनां = for sages अन्तः = inside, their minds मोहाय = for infatuation. Vāmakeśvara Tantra mentions that by worship to her, even Kāmadeva became 'सर्वसौभाग्य सुन्दरः' (कामदेवोऽपि देवेशीं देवी महात्रिपुरसुन्दरीं समाराध्याऽभवल्लोके सर्वसौभाग्य सुन्दरः Manmatha became lucky and handsome in appearance. Hari did meditate upon Devi with 'ई बीज' and obtained the grace of goddess. Hari became Mohini once again at the request of Lord Śiva and got into the purviews of love and enjoyed the bliss of being father of Ayyappa. It should be noted that there are twelve great devotees who are renowned Śrī Vidyopāsaka. They are Manu, Candra, Kubera, Agastya, Lopāmudra, Agni, Sūrya, Indra, Skanda, Shiva, Dūrvāsa otherwise known as Krodha Bhattaraka and Manmatha. Looking at this we are reminded of the names. Vaiṣṇavi, Viṣṇurūpiṇi, Viṣṇumaya, vilāsini in Lalita Sahasranāma. Here we see the associateship of Devi with Viṣṇusakti. Devi is capable to create prosperity to her devotees. The application of this śloka lies in attaining knowledge (ज्ञानार्जन). This śloka is recited for getting control over employees and people whom we want to help.

धनुः पौष्पं मौर्वामधुकरमयी पञ्चविशिखाः
बसन्तस्सामन्तो मलयमरुदायोधन रथः ।
तथाऽप्येकस्सर्व हिमगिरिसुते कामपि कृपां
अपाङ्गात्ते लब्धाजगदिदमनङ्गे विजयते ॥ ६ ॥

Oh! daughter of the Lord of Himalayas! the bow, the flower arrows, the chord, the five arrows, tainted with the rows of butterfly, the samanta, the friend of Manmatha Vasanta, the chariot used for

the warfare, the cool malayan breez and with all these (as retinue) Manmatha is able to overpower the whole world. It is only owing to your extra grace of this on the Manmatha.

Notes: Manmatha even though he has no corporeal body, still with his equipment like arrows, bow, the Malayan Breez, his associate Vasanta (season) and so on, he is able to win over the world to transform the minds of all people towards his favour. It is to get into the net of love and samsāra.

Actually Manmatha is frail but he desired to hold control over all people. He should have war implements like śakti, ability, the weapons and other tools. But he does not have either of these hard ones. But owing to the power of grace Parameśvari, he is undefeated and remained always victor successful. He is called Manmatha, meaning capable to stir up one's mind (मनः प्रजानां मथयति संक्षोभयति यः सः मन्मथः). When we sit upon to consider Manmatha's position, we realise that his energies all owing to grace and kind looks of "Himagiri tanaya" (Pārvati) upon cupid. She is Śakti by Herself. When eulogised, śakti is imbibed into the personality traits of revering devotees.

Śaṅkarāchārya enlists the frail warfare equipment available with cupid and stresses that all that is no matter when Śrī Devi bestows enough Energy upon the devotee. The kind is no matter but energy acquired.

Glossary: हिमगिरिसुते = The daughter of Himālayas. पौष्पं मौर्वी=the chord of the bow decked with soft flowers. विशिखाः=arrows; वसन्तः सामन्तः Vasanta (the happy season personified) is his friend. आयोजन रथः=आयोजयितुं युद्धे प्रयोगितव्यम् रथः the chariot अनङ्गः=न अङ्गः यस्य सः मन्मथः इति. He is called 'ananga' because his body was burnt by the third of eye of Śiva when Pārvati was about to garland Śiva in Her usual routine of worship to Him. अपाङ्ग (दृष्टि)=askance glance of Śrī Devi Pārvati. The phrase "जगदिदं अनङ्गो विजयते" is a standing example to highlight the higher grace of the looks of Devi. She is Karuna Samudra and the same expressed with the epithet करुणारस सागराये (नमः). When Devi minds even frail people grow strong to beget big achievements symbolically the हिमगिरि सुध is the power born of mind which is cool and firm. If śloka is put to पारायण Devi helps to remove infertility and causes children for them (सन्तान).

कणत्काञ्चीदामाकरिकलभकुम्भस्तननता
परिक्षीणा मध्ये परिणत शरश्चन्द्रवदना ।
धनुर्बाणान् पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितु राहो पुरुषिका ॥ ७ ॥

सौन्दर्यलहरी

Here we find description of Devi and prayer to Her that she should stand at my forefront as leader. She is the "aho पुरुषिका, ' meaning "ahamkāra svarūpiṇī" of Lord Rudra providing Happiness to all.

The Goddess, the mother, has waistlet gingling with pleasant sound, she has sizable breasts, a little bent just like that of the temples of the Baby elephant, she is thin at the centre of Her waist, she has all the digits of Brilliance, lustre, light that of the Full Moon of the śarat season. She has in her hands the weapons: Bow, Arrows, noose and Trident (ankuṣa). She is the victor with pride and with male spirit over the Lord Śiva who is famous with the Kirti as Puramathitu the churning of पुरस.

Notes: Here Śaṅkara describes the physical beauty and structure of Goddess Tripura Sundari. Her ornaments are mentioned as well the items she held in her fourhands. Each one of them is symbolic and yogic in significance. She is able to hold the world on to Her Hand. Although she is perfect Female, still she has the pride in Man. Typically the same is seen in Lalita Sahasranama. She is described thus 'अतिगर्विता' but श्रीकण्ठार्धस्वरूपिणी. It is a characteristic of a beautiful feature. These powerful features as highlighted in the śloka by the poet Śaṅkara. Physical features form base proceed deep to unearth many suggestions in her complex of beautiful personality. When she moves, the waistlet (ornament) produces sounds which are sweet and pleasant. Her breasts and other bodily parts signify, mother's readiness to be a śrīmata in true sense. She is called 'shoḍaśī' and shoḍaśa kalamayi which signify the full lustre, eminence she emits with Her mere presence. The poet suggests that Goddess is 'mūrtitva' of the 'ahamkāra' of Lord Rudra who performed त्रिपुरासुर संहार. She is known as अतिगर्विती.

The term 'अहो पुरुषिका', is fascinating when 'puruṣatva' is attributed. It is a sign of vigour and its execution. This forms a "beautiful Dhyana śloka' as the poet visualised Her to be decked with manliness and at the same time comely features of a perfect woman of beauty. For sculptors this śloka is good hand book to depict beautiful Devi with all manliness (गाम्भीर्य) combined with feminine virtue.

Glossary: कणत् = ringing, gingling काञ्चीदामा = lustre of the golden waistlet परीक्षीणा = emaciated, slim मध्ये = at the waist शरत् चन्द्रवदना = face that of moon at śaratkāla rātri. Śruni-the guard which is used to control an elephant पुरमथितुः = of Lord Shiva the queller of Tripura, पुरस्तात् at my forefront आस्ता = seat comfortably before me. In order to get a vision of this Devi, one should meditate upon this form of Devi. Yogis. Here the magical mahima of the waist-let of Devi is described. This śloka has the effect of मन्युसूक्त which is employed for victory over enemies (शत्रूजय). Satru also mean the कामादि अरिवर्ग within us.

सुधासिन्धोर्मध्ये सुरविटपवादीपरिवृते
मणिद्वीपे नीपोपवनचिन्तामणिगृहे ।
शिवाकारेमञ्चे परमशिव पर्यङ्कनिलयां
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरी ॥ ८ ॥

Oh Goddess, you are the form of the Bliss of 'cit' viz. the very manifestation of spiritual knowledge. Only a few who are really blessed and lucky souls would devote themselves to you. You are seated at the centre of the ocean of the ambrosia, surrounded by many groves of celestial desire yielding trees at the island by name Manidvipa, surrounded by trees (grove) by name 'nipa.' You are living in a house, quarters built with the special gems by name cintāmani's. You are seated on a couch that is of the shape of "Śakti Trikona" and which belongs to the Lord Parama Śiva himself. (only 'dhanya's, (elevated beings) the blessed shall meditate on you.)

Notes: This śloka contains the location of goddess Tripura Sundari that our Prayers can reach there seated in Manidvipa. It is an island in the midst of 'amruta sāgara'(nectar ocean) surrounded by powerful gardens. Her seat is of the shape of Triangle which is Śricakra itself. Śaṅkara says "all people cannot reach her but those who have enough eligibility for that owing to deep devotion. They only can reach her. She is far away seated on the Śivaparyanka (Śiva's couch) with identity with Lord Śiva, her Lord."

Vāmakeśvara tantra explains here location of stay as an extension of the explanation of contents. The equation could be śudha sindhu which is the Bindusthāna. The sphuradrumah are the pancayonis. In middle there is a 'mandapa'. In it, there is the cintāmani house. In it, the temple, the ālaya of Devi is located. She is seated on the great couch of Maheśvara. In other words, these locations describe Śricakra which is 'viyatcakra.' It is called 'viyat' because it referred to the modes of worship of Devi. In this śloka, we note a few names referring to Her locations viz. manidvīpa, Nipopavana, cintāmaṇi gruha, śivakara manca and cidānanda lahari. These are technical terms whose explanations are found in Tantra texts. The same in nutshell appear to be referred to in the names शिवकामेश्वराङ्गस्था, सुमेरुशृङ्गमध्यस्था, बैन्दवासना, सधासागरमध्यस्था, शिवशक्ति एकस्वरूपिणी and पञ्चब्रह्मासनस्थिता (LS 55 to 61 names).

Ācārya Śaṅkara is "Śrī Vidyopasaka" and a blessed soul due to the looks and grace of Devi. Therefore, he is able to include the core location points where Śrī Devi, could be found with spiritual "ārādhana"s and meditation.

सौन्दर्यलहरी

Glossary : सुधासिन्धोः = genitive case of the ocean of Sudha, the amruta, सुरविटपि = with the celestial trees, vāti=garden or grove of those trees मणिद्वीपः=this is an island which is self luminous highly stimulating. It is surrounded by water all round. This water is necessary for creation. These gem-points on tejas and मेधाशक्ति present in our intelligence नीपोपवनवती = garden of the Nipa trees. These Nipa trees have link with rain and clouds. These help for the cause of creation in the world. Goddess likes most of these trees and so she prefers to remain surrounded by such a garden. It is like the Pārijāta trees loved by Viṣṇu, Ānjaneya and others. (पारिजाततरुमूलवासिनं).

Hanuman likes Banana groves. These likes and dislikes=(ishtāyīṣṭas) are revealed to munis and strong devotees. Same is true in respect of food items. All this is to indicate the goddesses are not away from likes and dislikes. चिन्तामणिगृहे= House built with gems by name चिन्तामणि. 'Cintāmani' is a special 'ratna' which will fulfil intended and expected desires. Kālidāsa in Vikramorvaśīyam used this maṇi as a dramatic and poetic tool (device) for developing his story and provide propriety.

These gems (maṇi) enable the possessor 'dānaguna variṣṭhatva' (knows for the mind to gift). Indeed this power is endowed to them by "karunyamayī śrīdevī" herself.

मञ्चे=a couch, which is शिवाकार in shape. This couch is highly sacred, pure and clean. This is seat combining Śivaśakti and Devī śakti. This shows the सहस्रारचक्र where there is unison of शिव and शक्ति merged. From this stage, Devī blesses all the devotees. It is the parākāṣṭha of the कुण्डलनियोग.

This signifies the name परम शिवपर्यङ्कनिलयां of Lalita sahasranama. चिदानन्दलहरी= Lhari is the wave of water. Waesr of the bliss of 'cit' when Devī Karuna becomes effective. Cidānanda is otherwise known as "ज्ञानानन्द." To attain uninterrupted bliss is a form of Yogasiddhi. Those who are 'antarmukha' (good at inward meditation) would experience the illimitable bliss as such. It is so since Hayagrīva gave a clue that Goddess is teneble also for higher meditation in the name 'अन्तर्मुखसमाराध्या.' The same guru Śaṅkara cautions बहिर्मुखसुदुर्लभा (hard to attain through outer dhyāna). It is hinted by the poet that the devotees enjoy "Cidānanda lahari" while devī "Saundaryalahari" and Śiva the Ānandalahari.

At another place, in this lyric the poet points out the devotees enjoy परमानन्दलहरी (highest levels of happiness).

The repetition of this śloka removes internal darkness and dirt. It leads to the ultimate happiness (तुरीयास्थिति) 'Turiya' is a state beyond the स्वप्न and at that she guards the devotee. She is supervisor at three states including turīya. The śloka removes fever and symptoms of illness. This is a powerful stanza for cure and healing, One can get released from ailment.

महींमूलाधारेकमपि मणिपूरेहुतवहं
स्थितं स्वाधिष्ठाने हृदिमरुतामाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपिभित्वाकुलपथम्
सहस्रारे पद्मे सहरहसि पत्याविहरसे ॥ ९ ॥

Acharya Śaṅkara again speaks of the location and delightfulness of Śrī Devi. Her desire is to move with her husband (सहरहसि पत्याविहरसे). Here on the six cakras of Human personality are mentioned, Oh Goddess! you fear Prthivi tattva in Mūlādhāra cakra Jalatattva in the manipura cakra, vāyutattva in the anāhata which is Hrudayākāśa Ākāśatattva in the Viśuddhi cakra which is a little above (the Anāhata) Ākāśatattva and manastattva in the ājñācakra. Oh Goddess! you overcede the entire "Kulapatha" viz. pathway through suṣumnā nadi (suṣumnāmarga) and finally, enter into the "sahasrāra padma" and remain with your consort Sadāśiva in a concealed manner with happiness.

Notes: Here we note the travel of the goddess. It is from mūlādhāra cakra and moving further upto the sahasrāra with different tattvas at each stage of the respective cakras. In the previous two stanzas the physical beauty of Devi is described to indicate the साकारसौन्दर्य of Śrī Devi. Here the poet ventures to describe Her form as Nirākāra, Nirguna. She is dynamic power moving through the cakras. This is called as "Kundalini yoga," a part of ŚrīVidyopāsana. She is mobile giving subsequent vibrations at the respective centres generating tremendous energy to the sādḥaka (see: dhyāna (prārthana) added in this volume).

Infact it is a great privelege that our Nāḍaveda Adhyayana Kendra and select students enjoyed lesson on Kundalini Yoga and Kundalini dhyāna. It was taught by a yoga master by name T.S. Gopal who got initiated into this yoga sādḥana. Still it is a green memory how Dhyāna of each cakra can be done. He brought the diagram sheet of the cakras and the mantra to be uttered enough to Vibrate the respective cakras and transit from one to another. There are some conditions and requirements for learning and practising this yoga. The students of yoga at that particular batch and period are lucky and one of them became a mendicant. It is the result of sādḥanasampat. The number of lotus petals vary at each cakra as Dhyāna proceeds. At sahasrārācakra there are 16 petals as indicated in the name

षोडशदलपद्मरूपा. She is all in all (सर्ववर्णोपसेविता).

Glossary: मूलाधारचक्र = the cakra which is at Gudasthāna, the seat to raise high. It is believed Lord Ganapati remains there and prayer to Him would help for rise of Ganapati Atharvaśīrṣa upaniṣat

mentions: 'त्वम् मूलाधारे. स्थितोऽसिनित्यम् ।। त्वं शक्तित्रयात्मकः त्वां योगिनो ध्यायन्ति नित्यं. So Mūlādhāracakra is the ādyacakra, where from energy rises and reverts back.

Meditation starts from that cakra. महीं=It is Prthivī tattva. मणिपूर चक्र. This is located near the नाभि, the navel. This regulates the Jalatattva of the body. In case, there is doṣa in this, the native would get exposed to discomfort owing to relevant vyādhis स्वाधिष्ठान= the spleen centre. This regulates the temperature and fire in the Body. In case of trouble here, there would be symptoms like indigestion, fever etc. Further its location is said thus : रुद्रग्रन्थि रयं चक्रे स्वाधिष्ठानाग्रसीमनि, मनोऽपि=even the mind, भ्रूमध्ये=at the centre of eye brow) (आज्ञाचक्र) सकल्पपि कुलपथं entire path way of सुषुम्नाडि, रहसि=all alone पत्यासह=together with her consort Lord Śiva, बिहरसे=enjoy the stay with delight विशुद्धि चक्र=is in the vocal chords (throat) आज्ञाचक्र=eye brow centre. This controls our mind. If there is any problem, people grow mad. It is felt, not only these six cakras are there still there is one more cakra at head-centre about the location on head and it is ब्रह्मरन्ध्रस्थान. This cakra is called सहस्रारचक्र. Anybody who goes through the Kundalini Dhyāna Yoga he becomes 'Jivanmukta' while living acquires unusual brilliance and extra powers. In Nutshell, the Vāmakeśvara tantra defines Kundalini thus :

भुजङ्गरूपेणमूलाधारं समाश्रिता ।

शक्तिः कुण्डलिनी नामबिसतन्तु निशा शुभा ॥

The Kundalini is of the brilliance of the lotus stock (बिसतन्तु). Here the बिसतन्तु निभा indicate how narrow is the passage and only yoga śakti of प्राणवायु would allow it pass through. It is तनीयसी very slim. The ascent of Kundalini power is depicted in this śloka. The intersection of Nadis is called cakra.' The application of this śloka of S.L. in ध्यान and जप yields quick marriage and removes obstacles any for that.

सुधाधारासारैः चरणयुगळान्तर्विगळितैः

प्रपञ्चं सिञ्चन्तो पुनरपि रसाम्नाय महसः ।

अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं

स्वमात्मानम् कृत्वा स्वपिषिकुलकुण्डे कुहरिणो ॥ १० ॥

This śloka is for 'रोगनिवारण'. Here Āchārya Śaṅkara describes the svātma rupa of Devi in which form she herself rests in Kulakunda, the ādhāra cakra.

Oh Mother! You are drenching the world with the flow of amruta flowing out from the centre of your lotus feet, You are again reaching your own site the bhūtattvarūpa, the mūlādhāra, getting from

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moon. Moon showers, the highest brilliance that of the ambrosia. You are attaining the coiling shape that of a serpent and entering into a state of rest in the Kulakunda, which has a lean bottom at the centre of the lotus. In simple Devi reaches Her place, the Earth, coiling round as serpent and sleeps secretly in the मूलाधार.

Notes: Āchārya Śaṅkara describes her activity of showering the whole world consisting of objects mobile and immobile (sthāvara jangamas) with the showers of nectar. Again owing to that mahat of that rasa she reaches her own original seat the 'Kuhara' the mūlādhāra and retires coiling herself like 'Sarpa' exhibiting her nature in the mūlādhāra cakra. It is hinted that the kind, gracious ambrosia flows forth from feet of Devi providing warmth and comfort to all people. She blesses the sādha with her graces and comforts. However, she never gives up original form of being seated in the मूलाधार which is her original resting place.

Glossary: सार = flow, rain, सुधाधारा = Amrutadhāra रस आमनायमहस = of moon who has the basic flow of nectar भुजगनिभं = like serpent, अध्युष्ट = seated on valayam = circular coiling round and round स्वं आत्मानं = Her own Nijarūpa कुहरिणि = the thin hole of soft piece of the lotus flower found at the centre of स्वपिषि = sleep relax to rest.

The Moon-region (Candra mandala) is found at the crest of all. But the 'samayacārins' deem that to be Śrī Cakra itself, the concept that there are "amruta dharas" flowing forth from the lotus feet of Devi Pārvati and the same in a different mode is described by Śaṅkarāchārya in Bhujanga Prayāta stotra thus :

जडाधार पङ्केरुहर्बिराजत्
सुषुम्नान्तराळेऽतितेजोलसन्तीं
सुधामण्डलं द्रावयन्तो प्लवन्तीं
सुधामूर्तिमीडे चिदानन्दरूप ॥

He describes Devi here as सुधामूर्ती and as the form of absolute bliss.

Also in Lalita Sahasranāma we come across the relevant expression सुधासाराभिवर्षिणी, सुधास्मृतिः Lalita Parameśvari is wholly a personality filled with sweetness and happiness termed into the object of 'amṛta' she provides total happiness. Here the descent of 'Kundalini' back to Earth is described.

Glossary : चरणयुगळ = two feet अन्तःविगच्छित = flowing forth from the middle of the feet सुधाधार = the flow of ambrosia आसारैः = by rains, प्रपञ्च = the world (72 nadis) सिञ्चन्ती = dampening रस+आमनाय+महसः

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= moon who gives forth amrutarasa स्वां = your भूमि = मूलाधार which is of भूतत्वं; अवाप्य = reaching भुजगनिभम् = like serpent अध्युष्टवलयं = having assumed circular shape स्वां आत्मानं = her own self कृत्वा = having formed so कुलकुण्ड कुहरिणी = in the ādhāra cakra which has thin passage like that of the lotus stalk, स्वपिषि = sleep. Here the original status of Devi is described. She rests after a good work of doing good to the world with her grace. She settles down in मूलाधारचक्र. The meaning is so suggestive that whatever ailment one suffers that would slowly vanish and make one feel strong with health. This śloka can be recited for japa to get cured of ailments of all kinds.

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिश्शम्भोर्नवभिरपि मूलप्रकृतिभिः ।
चतुश्चत्वारिंशत् वसुदळकलाश्रत्रिलय
त्रिरेखाभिस्सार्धं तवशरणकोणाः परिणताः ॥ ११ ॥

The architecture of Śrī Cakra is like this: Four Śivas, five other Śivas different from the primordial Śiva, with the consorts of Śiva who are individual śaktis, with the nine Mūlaprakṛuti that are cause for the onrise of the world the eight petalled lotus, with the sixteen petalled lotus with three waistlets, three geometrical lines (Bhu, पुरत्रय). Oh Devi! with such a number of lines subtending angles your Śrī Cakra has 44 angles.

Notes: Here is the description of Śrī Cakra, the residential quarters of Śrī Devi. In this it is described that Śrī Mūla is shining forth with four Śivas, Five Śivaśaktis, nine mūlaprakṛutis and combined with eight petalled, sixteen petalled (अर) and three mekhalas, encompassing her quarters the Śrīcakra.

The Cakras related to these details are hinted in the mathematics of Śrī Cakra construction. There are other ślokas which described Śrī Cakra, one of them popular is mentioned here :

बिन्दुत्रिकोण, वसुकोण, दशारयुग्म
मन्वस्त नागदळ षोडशपत्रयुक्तम् ।
वृत्तत्रयं च धरणी सदन त्रयं च
श्रीचक्रराज उदितः परदेवतायाः ॥

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It is said here the Śrī Cakraraja of Paradevata is born (created). It is hinted that every thing like ब्रह्माण्ड, पिण्डाण्ड, सृष्टि, प्रलय, विज्ञान etc. are included in this Śrī Cakra.

Śrī Cakra could be known in three divisions. 1. Bhūprastāra 2. Kailāsa prastārā (middle) 3. Meruprastāra (above). This is called "Sumeru" and in Lalita Sahasranāma. (LS) It is said Devi stays in this as we are in the same (सुमेरुशृङ्गमध्यस्था). The Bhū Prastāra is the quarters for goddesses Vāsini etc. For Sapta Mātrikas, the Kailāsa Prastāra is the resort and the meru prastāra is for the Shoḍaṣanītyas. The Śrī Cakra further could be in three segments belonging to Moon, Sun and Agni respectively.

In case Śrī Cakrarcana is done all gods and goddesses get pleased. To summarise, the konas in the build of Śrī Cakra, the account could be thus : Bindu= 1 Trikoṇas=3 Caturdaśa Trikona=14 Aṣṭakoṇa=8 Daśarayugma=20 and hence totally there are 46 Koṇas. (1+3+14+8+20). There are two modes of worship of Śrī Cakra.

1. Samayacara paddhati

This refers to creation. This is recommended and even goddess loves it as we see in the name : समयाचारतत्परा (she is interested in the mode of समयाचार worship which is practised by sāttvikas.

The other one is Kaulacārapaddhati (कौळचार). This is otherwise called as "samhāraka cakradhyana." This is in the form of inverted triangle. Mantrikas, Kapālikas who are Śiva Bhatas too resort to this mode of practice. This yields quick and negative results. L.S. says 'Kaula mārga tatpara sevītā. Goddess votes for this mode of worship to Her. The rules and regulations in this are rather more hard and hence mantrikas practise this Kaulapaddhati. Recently there are treatises refuting, rather discouraging this practice.

Glossary : श्री कण्ठैः = gracious neck referring to Lord Śiva (शम्भोः) प्रभिन्नायिः = separate different from शिवयुवतिभिः the five śaktis the women of Lord Śiva मूलप्रकृतिभिः. The prakṛti, the cause for the prapañca śrus ṣṭ, वसुदळ = The eight petalled Lotus कला+अश्र= Sixteen petalled lotus. Kala refers to षोडशकला of पूर्णचन्द्र. त्रिवलय = three circles (referring to Śrī Cakra composition) Sarana कोणा : = The angles at the build of Śrī Cakra which is shelter to all. चतुश्चत्वारिंशत् = These angles count go upto forty four however परिणता get fixed.

The stanza is prayer to Devi who is Śrī Cakra Vāsini. By repeating this śloka "pregnancy is retained with safe delivery. In Śrī Cakra 103, Devatas are invoked and their presence is felt by lucky sādhakas. The puja to this Śrī Cakra is called as नवावरणपूज (process to discard the forms of coverings

which bind the soul. There is a temple at Hebbur near Bangalore, built over Śrī Cakra shape and the Devi is powerful to restore health and happiness. She grants unconditional Mokṣa. Usually the Japamāla has 108 beads as each number is symbolic such as 1=God, 0=jīva and 8-अष्टप्रकृतिs. So Japamāla is a combination of all these, God, Jīva and eight prakrutis.

त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चि प्रभृतयः ।
यदालोकौत्सुकयादमरललनायान्ति मनसा
तपोभिर्दुष्प्रापामपिगिरिश सायुज्यपदवीम् ॥ १२ ॥

Oh! daughter of Himalayan Mountain. Thus she is addressed here which is highly suggestive. तुहिन is snow which can dissolve. Oh Devi, the lady of the Himalayan Mountain, the best poets like Brahmadeva somehow attempt to describe your beauty and compare the same with excellence. But he is not adequately satisfied. The celestial ladies having seen your beauty, aroused with curiosity want to obtain the placement of union with that of Īśvara mentally through their efforts of sincere austerities although that position is hard to attain.

Notes : Oh Goddess (Niharasaila ātmiya) Although Brahma and several other top poets put forth effort to describe your beauty with similies and comparisons they are not fully successful. The celestial nymphs and ladies like Ūrvaśī, Rambha, Tilottama and many others being very anxious to look at your exquisite beauty and with a view that their सौन्दर्य is no where near yours, they all desired to attain Śivasāyujya mentally by virtue of severe austerities unto that.

Parameśvari is incomparably beautiful. She is rather an aparūpa, amitha lāvanyavati. In LS the नाम to Her reads thus 'महातिशय लावण्यशरीरायै नमः'. This beauty is with reference to her form and grace it possesses. If at all many comparison is to be picked up there is none. Therefore, her 'lāvaṇya' is 'ananvaya' and 'apratirūpa' Āchārya Śaṅkara, like Kālidāsa described Her beauty to be unparalleled. Śiva was the only lucky person who held Her Hand. When the ladies desired to attain that beauty with penance only, they attained and the śivasāyujya padavi.

Glossary : तुहिनगिरि = The Himagiri meaning in consistence in size and open to be at variance. त्वदीयं = belonging to you. विरिञ्चि = Brahma कल्पन्ते = in any way not capable, यत्+आलोक्य औत्सुक्यात् = Saundarya didruṣṭa कुतूहलता (Curiosity) अमरललना = Devata women (Apsaras), तपोभिः = with penance

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दुष्प्रापां अपि = difficult to attain. A गिरिशसायुज्यपदी = the union with Lord Siva, मनसा = mentally यान्ति=attain in.

A contrast of Beauty in women is brought forth regarding the beauty of the Deva Vanita and the Beauty of Parādevata Śrī Rāja Rājesvari. Saundaryārādhana" is a mode of worship to get "tādātmyata" and that "tādātmyata" is the "śivasāyujya." Lord Rudra is the 'aśvādyā devata' of the सौन्दर्य in the creation after which He gets into the sphere of "amita ānanda" (High Joy) and experiences the same as much as He vibrates too to beatify the minds of corresponding upāsakas and ārādhakas. In this aspect, "pārambika" remains undoubtedly superior in the layers of Saundarya 'bhāva' and 'anubhāva.' Hence āchārya Śaṅkara simply says, the bards fail to conceive the limits of Her beauty but just admit (say) "Devi you are simply beautiful and great." The suggestion in the expression is त्वदीयं सौन्दर्यं and the compliment to her 'तुहिनगिरिकन्ये' (Oh daughter of Lord of Hima Mountain signifies, the Hima is not variable but constant. Summarily beauty is beyond the words like "vācāmagocari." Owing to the devotion to her there are four अनुभावs viz. 1) to be in field of Divine Grace, 2) to be near to Him, 3) to have similar form and 4) merging wholly into Him. One attains poetical power when this śloka is recited.

नरं वर्षीयांसं नयनविरसं नर्मसुजडं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणी बन्धाः कुचकलशविस्त्रस्तसिचया
हठात् तृट्यत्काञ्च्यो विगळितदुकूलायुवतयः ॥ १३ ॥

This śloka at first glance, appears to be highly śrungārātmaka but there is good esoteric sense couched in this stanza.

Oh Devi! by virtue of your askance, glances of karuṇa, Ladies in hundreds having their tuft of hair, loosened, having the mantle of their sarees slipped down showing in the area of their breasts, having suddenly their gingling waistlets dripping and with loosened knots of attires over them, would run after a man, may be senior in age, who is even ugly to look at, who is frigid unmindful of erotic activity (नरं वर्षीयांसं).

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Notes: Devi's anugraha can work wonders. Her looks of grace and kindness can make any man, irrespective of different status and condition of physical body, become attracted by women in a state being overwhelmed by infatuation to him.

The ladies are symbolic here. They represent material happiness viz. viṣaya sukha and viṣaya lobha which a man seeks for at any condition he is placed. He may be old in age, unattractive to eyes, stubborn to respond to erotic gestures and so on, still that man would be followed in hundred fold by women unmindful of their physical status either of dress or ornaments. This kind of tremendous attraction is owing to the karuṇa dr̥ṣṭi of Devi Parvati. Here the suggestion is that everything is possible through her Karuṇa. Material comfort can also be obtained.

Śrī Devi is samruddha (complete in Herself) and hence she desires to make her devotees also "samruddha" (स्वयं समृद्धः परान् समृद्धान् करोति)

The vocabulary found in this stanza looks very direct related to 'nama śṛṅgāra' yet behind each word, there is enough inner meaning and suggestion. It needs our samskāra to see real meaning from the words and feel happy at the poetic excellance shown forth by the poet in the phraseology he employed spontaneously in the stanza.

Usually the desires are likened to the hair in the head. Hairs grow and fall off. Similarly the desires. The sannyāsis remove hair on head with a sense that there need not be scope for rise and fall of hair. It is desire that make us to perform actions good and bad and so the "Karma bandha mochana" is like the removing of the hair. Single constant desire is to attain the grace of Devi.' She knows how and when she should grant. However we say now only the same is to be granted. The expressions: galad veni bandhāḥ, नरं वर्षीयांसं, अनुधावन्ति युक्तयः, कुचकलशविस्रस्तसिचयाः and अनुधावन्ति युवतयः (Ladies in youth run after) and the person may be 'नर्मसु जडम्' non responsive for love tricks lead us to construe that all these do not matter on us. It when the "matṛukṛpa" relevantly fall on us It could be too that the श्रीविद्योपासक is eligible for मोक्ष if he resists these transitory temptations and hindrances. Devi tests before granting the finale of goal.

Glossary : वर्षीयां सं = old in age नयन विरस = not fine (ugly) looking नर्मसु = passionate talk regarding love and sex जडं = stabledha, inactive and non-vibrant अपाङ्गेन आलोक = askance looks गळत् वेणीबन्धाः = loosening of their light hair knots काव्यः = golden waist bands/ of women to fasten their saree tight to waist) विगळित = slipping दुकूलाः = attire dress saree, अनुधावन्ति = go after fast, chase in great haste and speed. It is a caution that Āchārya Śaṅkara gives to upāsakas that upāsaka must

continue in his upāsana uninterrupted resisting attractions. This śloka is kept for upāsana for controlling the desires on सुखs; also to attract the desired girl for a noble purpose of marriage and lead samsāric life with a tinge of spirituality.

क्षितौ षट्पञ्चाशत् द्विसमधिकपञ्चाशदधिके
हुताशे द्वा षष्टिश्चतुरधिक पञ्चाशदनिले ।
दिवि द्विषट्त्रिंशन्मनसि च चतुष्षष्टिरितिये
मयूखास्तेषामप्युपरितव पादाम्बुजयुगम् ॥ १४ ॥

Here the poet is pointing out the lotus feet of goddess Tripura Sundari that stays at top of the षट् चक्रs which is called बिन्दुस्थान. Oh Mother! there are 56 rays (mayūkhas) over the Mūlādhāra Cakra which is Pṛthivi tattva. There are 72 rays of you at Maṇipura चक्र (udake) which is जलतत्त्व. There are sixty two rays at "svādhiṣṭhāna," the Agni tattva. There are 56 rays (mayūkhas) at Anāhata cakra which is known for Vāyutattva. There are 72 rays of you at the "Vīśuddha cakra" which is of आकाशतत्त्व. There are 64 Kīraṇas at आज्ञाचक्र which has the मनस्तत्त्व, But at the sahasrāra where flow forth your amruta kiranas and where remains the nectar (sudhābindu), over there that cakra the lotus feet of Matha stand still and constant.

Notes: Infact the Śrī Cakra is of the rays (influence) of the deities Sūrya, Candra and Agni. Śrīdevi resides at this.

There is Sahasrārasthāna in our body. At the centre, there would be "bindu sthāna." At that juncture Mother resides. These are technical terms. Here in this stanza we get good information on 'Śrī Vidya' and 'Śrī Cakra' concepts. Another name for Śrī Vidya is चन्द्रकळाविद्या since Śrī Vidya has fifteen "tithi kīraṇas" and it is pleasant and cool. There is lot of symbolic, yogic and esoteric meaning in this stanza. Ācharya specifies that Devi's lotus feet (Padambuja's) remains at the top and from which source the whole Jagat is brought into existence. She is making the respective lokas to shine forth with light and splendour.

Glossary: Kṣitau = upon earth i.e. the मूलाधारचक्र; ये मयूखाः = why rays, उदके जलतत्त्व (मणिपूरकचक्र) हुताश = Agni हुतं अशनं (आहारं) यस्य स हव्यवाहन इति; स्वाधिष्ठान अनिल = the wind tattva (अनाहतचक्र) दिवि = आकाशतत्त्व which is विशुद्धिचक्र, मनसि च = that has मनस्तत्त्व (आज्ञाचक्र) तेषां अपि उपरि = over these six cakras,

there is Bindu sthāna and over that rest the feet of Goddess Devi. In our Veda Kendra we had a seminar on Mathematics of Śrī Cakra.

This is another sloka where Ācārya Saṅkara gives the description and mathematics of Śrī Cakra. This śloka describes how high are placed. Her lotus feet in the universe and in the Man embodies with six cakras, the Energy points. Kuṇḍalini sādhanā shall reward the sādhanaka. He would imbibe extra power that he becomes stronger added with surplus energy and be under the grace of the Divine mother. In Kuṇḍalini yoga the effulgence of Ātma (आत्मकान्ति) is seen. This śloka reminds the features of 'पञ्चदशाक्षरीमहामन्त्र' (Śrī Vidya). This śloka is employed to control untoward calamities and enemies.

शरत् ज्योत्स्नाशुद्धां शशियुतजटाजूटमकुटां
परित्रास त्राण स्फटिक घटिकापुस्तककराम् ।
सकृन्नत्वा नत्वा कथमिव सतां संनिददधते
मधुक्षीर द्राक्षामधुरिम धुरीणाः (फ) भणितयः ॥ १५ ॥

Śaṅkarāchārya described the power of the feet of 'Saubhāgya vidyesvari' and now he is giving us the mahima of meditation the (sāttvika dhyāna) on her. She is here the Vidyādevi to bless the devotees with पदुत्वं in कवित्वशक्ति and पदविन्यासनैपुण्य चतुरता. These are to occur in their prayers and compositions.

This is another mode of Dhyāna śloka of Mother Lalita. She is pure and perfect, white with brilliance that of the splendour of the moon of śarat season. She has the crown fitted with moon over her head rich with dark hair. She has "Varadamudra" to be able to grant the fulfilment of desires of note. She has rosary containing crystal stones sphatika maṇis and a book in her two hands respectively. By saluting her at least once by the satpuruṣas, they are able to get poetic compositions which are sweet and attractive that of sweetness of taste of honey, milk and grapes juices admixed.

Goddess is so much kind (karuṇāmayi) that a casual salute by Kavis was enough that they become famous with their utterances (bhaniti) the mode of literary compositions.

Notes : In this and in next seven ślokas Āchārya Śaṅkara is providing the picture (appearance) of Śrī Devi with her exquisite beauty, complexion and the ornament the crown over Her crest. The Sarasvati dhyāna of Goddess is suggested.

By Upāsana of this śloka, one attains "vāk śuddhi" and "vāci vijayam" in public councils. She is described to be perfectly pure and white. She has crown and tuft of rich and thick hair. She is attached to the work of protecting the devotees. She has a rosary and a Book in her hand, If such a murti of Devi is meditated upon, she would make the flow of speech of poets to be sweet attractive and long lasting. In other words, Śaṅkara defined a Kāvya in this stanza. We find the mention of śarat jyostna, the moon light on the pūrṇima of śarat season and this brilliance is comparable to the facial beauty and complexion of the goddess.

Here, she is looked upon in the form of goddess Sarasvati. The crescent moon on her crest symbolises the flow of delightful thoughts in the writings of writers. Here Jatājūta symbolises the pada bandha in the compositional styles. The crystal rosary in her hand signifies the alphabet (वर्णा) which is basis for any book writing (grantharacana). More than this, the four hands of Devi signify the four aims of Man viz. धर्म, अर्थ, काम and मोक्ष. The pañcadaśāksari of Lalita Devi contains three Kūtas (groups) and the first part ऐं क ए ईल ह्रीं is called वाग्भवकूट. If this part is meditated upon one becomes adept in the skill of good compositions.

So the poet seems to suggest that Devi revered with this Dhyāna mode would make the upāsaka a great poet- Kālidāsa, Bhāravi and such others are the patrons for Devi anugraha. We see in their kāvya the meaning of the expressions "मधुक्षीरद्राक्षा रसास्वाद" exemplified.

Glossary : शुद्धां = She is pure, मकुटां = having the crown, (the Kirita) वरत्रास सत्राण = able to grant protection and grant of expected desires सकृत् = at least once नत्वा = salute सतां = for poets of higher order भणितयः = the expressions of speech of standardised levels. In all respects, Lalita Devi is looked upon as the Vāgdevi capable of bestowing वाक् शक्ति, धीशक्ति and कवितारचना पटुत्वं. The sweetness in the poems is compared to the sweet items like मधु (honey) kśīra (milk), and द्राक्षा (grapes), पाक (the mature flow) is the technical term to judge the nature of poetry. In other words, it is described as द्राक्षापाक and so on. Drākṣāpāka has some lakṣaṇas to make the कविता look attractive. The japamāla she holds is a symbol to inspire the sādḥaka to get out of the cycle of जन्म and मरण. We recite this śloka for getting writing skills.

कवीन्द्राणां चेतः कमलवनबालातपरुचिम्
 भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
 विरिञ्चिः प्रेयस्यास्तरुणतर शृङ्गारलहरी
 गभीराभिर्वाग्भिः विदधति सतां रञ्जनममी ॥ १६ ॥

Poet Sankara has employed the word 'santah.' In other stanza 'satām' is employed. The word 'sat' is the significator the सत् स्वभाव and अपरा paropakarādhi śakti. 'Santah' is nominative case plural. The meaning is विबुधजनाः. (gods wise and intelligent people).

In this sloka the 'aruna varnabha' Devi Lalita is meditated upon. One of the Dhyana sloka of Devi runs thus:

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'arunām karunāntarangita akshim.... Bhavānim bhavaye.' The same is put forth by Acharya describing as 'कतिचिदेव अरुणामेव भवर्ती.' Aruna is a name of Surya Bhagavān. He is found right after uṣah kāla on the horizon. Even Lord Rudra is called as 'Arunah' (अरुण उत बभ्रुः सुमङ्गलः) in the 'नमक. अध्याय.' The Aruna rupa of Devi when meditated upon blesses ability for wonderful speech filled with love and spirituality. Now we see meaning: A few poets are praising this Devi by name Aruna. She is like the Aruna Sūrya with बालातप (morning rays of sun) bringing happiness to the lotuses of the lotus grove. This book is titled with अरुणश्री epithet.

The mind of the Best poets is the grove of lotuses. These desire for the rays of the Sun right in morning. Here the brilliance of morning sun (Balatapa ruci) is Aruna in colour and that is the form of Goddess as visualised by santas.

Just like the ocean rises with its waves happily at the appearance of moon. so the minds of the poets rise with happiness meditating upon Devi as 'Arunāmūrthy.' Here it is suggested that those who meditate upon the goddess as Mother with tawny complexion, they will become deep scholars with noble knowledge. They will be successful while

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participating in the big learned councils. They do make compositions filled with happy thoughts śringāra rasa. Bhāmaha said शृङ्गार एवमधुरः मनः प्रह्लादको रसः and शृङ्गारः शुचिरुज्ज्वलः. Śringara is pure. It is said न कामावस्यो शृङ्गारः Śringāra is free from passion level. There is a special flair when compositions with Śringāra rasa. Anandavardhana says: शृङ्गारो चेत् कविः जातं रसमयं (काव्य) जगत् (If the poet is śrngāra-āvan, the whole kavya would be lovable and beautiful. Here poet Sankara hints that 'śrngāralahari' is Arunarūpa saubhagya vidyesvari Lalita iti.' Even to get hold of such compositions filled

with rāsa, the grace and Karuna of Aruna rūpa for Devi is necessary. It is suggested that if Mother (Mātā) is conceived as 'Aruna varna' then she blesses good skills ('Vidwat') to the incumbent. He would have good felicity to make best poetry.

Glossary : चेतः=the decisive activated mind. बाल+ आतपरुचि=the light thin sunshine of just rising sun भवती=you कतिचित् = a few poets of note अमी=these वाग्भिः = with utterances of love and emotions अरुण= name of goddess. It indicates Her Heart filled with the flow of love and grace. शृङ्गार लहरी=the wave of love and eroticism. The word शृङ्गार लहरी is of tune with "आह्लादलहरी,
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आनन्दलहरी, सौन्दर्यलहरी" and more in course of the contents of Saundaryalahari रञ्जनममो = a great joy and delight.

The viniyoga is to redeem पितृऋण (indebtedness to parents).

सवित्रीभिर्वाचां शशिमणि शिलाभङ्गरुचिभिः
वशिन्याद्याभिस्त्वां सहजननि संचिन्तयति यः ।
स कर्ता काव्यानां भवति महतां भङ्गि रुचिभिः
वचोभिर्वाग्देवी वदन कमलामोद मधुरैः ॥ १७ ॥

This sloka is again Devi Dhyana in Her aspect as Vāgdevi, the Sarasvati. It is assured that anyone who devotes himself to Her, he would be author of many excellent literary compositions full Kāvyaḡunas like vakrokti, dhvani, alamkāra and other many kāvyagunas which would be eternal in its content and value. Infact the poet Sankara gives out a standard kavya and this characteristic. (Kāvya laksanas) which would enhance the beauty of the composition. In other words acharya Sankara gives the definition of poetry. (काव्यशोभा करान् अलङ्कारान् गुणान् च कविः व्याचक्षते.) He is a Rhetorician too in true sense besides being a poet saint and Vedantin of top order. Śrī Devi Lalita is the कथावस्तु for his lyric. The Karunyamayī devatā has blessing ability for best poetry. The words वाचां, भङ्गा, रुचि भङ्गि रुचिभिः, वचोभिः वदनकमलामोदमधुरैः, Signify the connection to the science of poetry. In fact later Alamkarikas like Bhamaha, Dandin Ananda vardhana, Mammata Kuntaka and several others are indebted to Acārya Sankara to have given inspiration to them to build the science of poetry with their various poetic theories and making लक्षण ग्रन्थs in rhetorics. Kavi and Kavya becomes best subject matter in the realm

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of praising Devi as the Best. Śrī Devi is Kavi and Kāvya in true forms. To explore this aspect of Devi is a veritable research application.

"Anyone who thinks of you with speeches through compositions full of Dhvani and clear meanings, then he will become the author of perfect kavyas." It is the grace of Śrī Devi in the form of Goddess Sarasvati.

Notes: Oh mother! You are supported by the eight vāsini devas who create fine composition and who have bodily brilliance that of moonstones who are śaktis, the 12 yoginis, the four śaktis like gandhakarshini, mantrakarshini, with these energies (18 of them) they would become famous like Kalidasa and such other great poets with their compositions and skills in them. With the रूपध्यान of the Bhagavati, the devotee would be a good poet Unless there is lot of carry over of punya to an individual, an individual could not become a Kavi and further Mahākavi. Ability to compose good poetry is possible through the grace of goddess Parvati who is Sarasvati too.

The expressions : मातृकावर्णरूपिणी and पञ्चाशत्पीठरूपिणी describe Her basic form and the other multiple forms which Lalita assumed in 40 sakti pithas. The number could be variable too.

Glossary : वाचां सवित्रीभिः=generative of poetic speech and expressions शशिमणिशिला= moon stone bhanga like रुचिभिः=by brilliance taste vāsinyādi-the eight vāg devis known as 'vāsini' who were urged to compose Lalita stotra. Goddess is always surrounded by eight vāsinis (वशिन्यादिभिरावृता), सहजननि with mother सचिन्तयति=meditates काव्यानां=composer of literary compositions भनि कर्तारुचिभिः- filled with alamkara gunas like Dhvani defined by rhetoricians at later stage in a larger more as laid down and वचोभिः= with the compositions वदनकमल+ आमोद-happiness at the lotus face of Devi vakrokti, prasāda and way. मधुरैः =sweet, attractive and स=he everlasting. The compositions spread the fragrance of the Beauty (सौन्दर्य) of परमेश्वरी. Sankara is blessed by Devi and therefore his compositions have all terseness in the काव्यरचनाकौशलम्. The 'mātrumūrti पदबन्ध' of a svarupa' is described in Durga saptaśati by says यादेवी सर्वभूतेषु Markandeya Maharshi. He मातृकारूपेण संस्थिता नमः तस्यै नमः तस्यै ।

Basically Śrī Devi is mother, the nursing feature and in that form. She is present in all beings to feed and make beings grow and turn prosperous. This śloka is recited to get the आकर्षणशक्ति and ability to write good poetry. The Sādhaka would be a source to inspire rightful things.

तनु छायाभिस्ते तरुणा तरणि श्री सरणिभिः
दिवं सर्वा मुर्वी अरुणिम निमग्रांस्मरति यः ।
भवन्त्यस्य त्र्यस्यद्वनहरिणशालीन नयनाः
सहोर्वश्या वश्याः कतिकति न गीर्वाणगणिकाः ॥ १८ ॥

Here the mahātmya of Devi is eulogised. Anybody who meditates upon Devi who is अरुणिनिमग्न, him the celestial ladies like गीर्वाण गणिताः वश्याः भवन्ति. It is in a sense that pleasures and life fulfilment goes after the Devi upāsaka because the goddess is filled with compassion. Arunā, Karunāntarangitakshi (eye showing kindness).

Oh Devi, any Devotee who meditates on you as one bestowing love (Aruna) upon the Heaven and Earth with the brilliance emitted from your own personality which is that of the shining of the rising sun, the beautiful divine celestial damsel like tising and others women who have beautiful eyes that of the eyes of the deers startled owing to feat would like the sadhaka. They would be under control of attraction unto him like the sādha.

Notes: The Divine celestial women like Ūrvaśī who have beautiful eyes that of the eyes of the fear stricken deer would get attracted to such people who worship Devi. Devi has the physical Brilliance that of the rising Sun in the morning and who filled with Karuna (redness) protect the lokas earth and Heaven and other lokas. This śloka yields the वशीकरण effect owing to the grace of Devi, who has the brilliance of the rising Sun. There is an all pervasive reward granted to those beautiful Divine women created by Brahmadeva. Ūrvaśī who was created by sage Nārāyana from thigh would get attracted, (नारायणस्य ऊरुसम्भवा उर्वशी). The following stanza signifies

यावताब्धौ निमग्रायो दिवं भूमिं विचिन्तयेत् ।
तस्य सर्वं वशं याताः त्रैलोक्य वनिता धृतम् ॥

The वशीकरण शक्ति flows from the grace of Devi Parvati, All women in the three worlds would get attracted to the upasaka of Devi if he minds for that. In other words it is suggested that the upāsaka gets the revelation of आत्मसौन्दर्य owing to the grace of the Parāśakti. He has to get hold of a view that

Devi fills the world मातृमयं जगत्. The world with caring temperament. The sloka indicates the method of Tantra by which sādḥaka attracts all.

Glossary : तरुण तरणि=the rising sun; श्रीसरणि=the flow of bright rays; तनुच्छाया=the brilliance of the Body, अरुणिम निमग्नां=sunk in the complexion of red colour स्मरति= remember (meditate) अस्य त्रस्यत् = startled (to such type of sādḥaka) वनहरिण=the forest deers शालीन=quite beautiful गीर्वाणगणिका= the celestial ladies (the Apsaras) free to entertain ऊर्वश्या सह including Ūrvaśī who is created by sage Nārāyana. The other गणिकाs of heaven were created by Brahmadeva. Here the suggestion is that not only the ladies of Rūpajivin nature created by Brahma, even the Rūpajivins like Urvasi created by Narayana would come under the net of attraction to the Sadhaka of Devi in deep sense कतिकति=many many such. The śloka is employed to get material attractions. This is the power of Devi śakti to make one who prays with Bhakti rewarding. But a strong caution that the sadhaka be not enamoured of such attractions. A Devi Bhakta is prone to have comfort and luxury. The suggestion that the sādḥaka would be rewarded with आत्मसौन्दर्य.

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्यतदधो
हरार्धं ध्यायेद्यो हरमहिपि ते मन्मथकलाम् ।
स सद्यस्संक्षोभम् नयति वनिता इत्यतिलघु
त्रिलोकीमप्यासु भ्रमयति रवीन्दुस्तनयुगाम् ॥ १९ ॥

यो ध्यायेत ते मन्मथकलां वनिता संक्षोभं भ्रमयति । The sadhaka will cause agitation in the mind of ladies and get them attracted to him.

Oh! the consort of Hara if a Sādḥaka making the face as centre, fixing looks at the lower part of the breasts then further concentrate on the yoni which is triangular in shape were to meditate on you then he would instantaneously bring about commotion in the minds of ladies fond of love and desire. It is so because with this he would stimulate the mind of any woman belonging to any region (loka, heaven, earth and netherland) and turn Her mind unto him.

Notes Proper puja and fixed Dhyana of physical parts of Devi would empower the devotee to cause an agitation in mind disturbing its balance. Any woman living in any other loka would get into the net of desire and attraction of the upāsaka. This is the "Sakti dhyana" for the subsequent derivation

of attractive powers to experience and get control of pleasures in the material world. Imagine the plight of Menaka and Urvasi as described in Yv.

This śloka is a mantra for स्त्रीवशीकरण irrespective of region and lokas. This sloka contains "klim" by akshara which is to result in captivation of the mind of woman स्त्रीमोहनप्रयोग. This is, in other words, called as "Kāmarāja bījam" and belonging to the realm of Kāmakāla (erotics). There is 'japavidhāna' of this mantra which can be got initiated by a right Guru if siddhi is desired. The Dhyana and Japa would be rewarding if Atma, मनः and the creation of physical body (in the womb of a lady after union) are understood आत्मा is sun, Atma is the world, मनः is the moon. विन्दु is the centre of desire (also called yoni). Veda says 'चन्द्रमा मनसो जातः' Moon is related to mind. Satapatha Brahmana tells that our body has three lokas in the structure. Neck and above is चुल्लोकः down upto stomach (Nabhis), it is martyaloka and below Navel is पाताळ लोक. Anybody who practices this will be succesful to him. मुक्तिकान्त would become closer to the sādha. The "madana prayogas" are found in tantra granthas as well in Durga Saptasati, Sanatkumāra Samhita and more.

It is imminent that the Upasana of this sloka singularly too, should be done with pure mind (निर्मलमनः) giving up what is unnecessary. By making prayer to Goddess that she should grant what he/she deserved as a reward. Infact in Lalita Sahasranama (LS) the capacity of Devi is said thus : महासाम्राज्य दायिनी, Any ordinary person may not need महा साम्राज्य. It is enough if he gets what is upto his level and living circumstances. Rewards et indescribable. However Dhyana and sadhana are important.

Glossary : हरमहिषि =The consort of Hara, the Śiva, मुग्वं बिन्दुं कृत्वा making the face as centre of focus (in meditation) तस्य अधः=down below that breasts हरार्ध = the half of Hara viz. कुचयुगं=the two (sakti) मन्मथकलां=yoni, वनिताः=ladies संक्षोभः=चित्तविकारः (change in mind) नयति = obtain, turn into, रवीन्दु स्तनयुगां=Devi having sun and moon as her two breasts. आशु=quickly भ्रमयति = revolves around to remain unstable. This represents the form of Devi together with Hara as combination of which makes Devi or Śiva filled with high energy. In this stanza, Sankara gives application formula females. It is for स्त्रीवशीकरण. 'Klim,' the Manmathāya helps in this endeavour. This mantra is employed to attract the kings, demons, animals and more to endure the material output. to attract

किरन्तोमङ्गेभ्यः किरणनिकुरम्बामृतरसं
हृदि त्वामाधत्ते हिमकरशिलामूर्तिमिवयः ।

स सर्पाणां दर्षं शमयति शकुन्ताधिय इव
ज्वरप्लुष्टान् दृष्ट्या सुखयति सुदाधारसिरया ॥ २० ॥

यः त्वां हृदि आधत्ते सः सर्पाणां दर्षं शमयति, ज्वरप्लुष्टान् दृष्ट्या सुखयति. The avatarika is that any one who is fixed in Dhyana of the Devi's form, he would remove the pride of serpents. If he looks at those stricken with fever, he would comfort him by removal of fever and such poisonous symptom. Even when the disease is deadly still, that is cured.

Oh Mother! any body who reveres you showering the Amrtarasa from the rays of your parts of body and meditates upon you with an image of you having the lustrous form built of the moon stone gem, then he would be powerful to subdue the pride of even venomous serpents. It is just like that of Garutman cowing down the fear from the serpents. Also with his looks he would be reducing and removing the severe fever of a suffering person. He bestows in him the relief and comfort. The sādhaaka acquires healing touch.

Notes: This is a powerful Mantra since an upāsana of this results into powers of healing and curing even poisonous diseases like cancer, TB and so on. An upāsana of this cures chronic infections and provides comfort to the diseased. Any body who meditates on this mantra for good time, he would cause health to all. He would be equal to garutman who is a 'Visaharah' Touch and his looks attain healing powers owing to the gracious Karuna of Devi Bhagavati, the Saundaryalahari Devi. These two divya śaktis blessed by goddess are bestowed to devoted upasaka. In other words, the Karuna of Devi helps to get rid of the materialistic and worldly bondages. He elevates his mind upto spiritual pathways approved by the vedas. The same is vouchsafed in several other stotras. In Amba stava, it is mentioned that 'amyteśvarim tvam ye cintayati te anghaniyam langhayanti' (Anyone who dedicates himself to Dhyana of mother who is the Amyteśvari, he would conquer even unconquerable things). In catussati stotra' it is explained thus :

षण्मासध्यानयोगेन जायते गरुडोपमः
दृष्ट्या कर्पयते लोकं, दृष्ट्यैव कुरुतेवशं
दृष्ट्यसंक्षोभयेन्नारीं दृष्ट्यैव हरते विषम्
दृष्ट्या चातुर्थिकादींश्च ज्वरान् नाशयते क्षणात् ॥

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From गरुड ध्यानयोगेन स्मरणान्नाशयेत् विषम् । Poison never fails but the Devi Karuna is exclusive.

These application, envisage the mantraśakti couched in the 'japa' of this sloka where the mahima of Devi is explained. Those who worship her would be freed from Ajñānaveśan and as a result would have his mind peaceful and equipoised.

Glossary : अङ्गैः = from hands, legs etc. किरणनिकुरं बामृतरसं amṛta coming out with physical brilliance of that Devi. किरन्तो=showering हिमकर शिलामूर्ति=like an idol made of Candrakanti mani (cool as they are) अथेत्त= ध्यानं करोति, दर्पम्=pride and force of energy शकुन्त+अधिपः= the king of Birds, the Garudadeva ज्वरप्लष्टन्-stricken with fever. सुधा+धार=flow of medicinal ambrosia fluid दृष्ट्या=by mere sight सुखयति=soothens the heat. This sloka is meant for healing and redressing the ताप and अज्ञान. Devi makes, the upāsaka highly comfortable. Sādhaka did Japa of this and after सौन्दर्य लहरिहोम, the फल was submitted to the good of all.

तटिल्लेखा तन्वीं तपनशशि वैश्वानरमयीं
निषण्णां षण्णामुपरिकमलानां तवकलां
महापदमाटव्यां मृदितमलमायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लादलहरीम् ॥ २१ ॥

Great devotees looking at you feel great with joy.

Oh mother! you have slim body (structure) that of the brightness of lightning. You are the total embodiment of Energies viz., Agni, Moon and Sun you are seated above the six cakra-lotuses: You sit yet above in the deep of lotuses (sahasracakra). The yogiśvara would look at the sadakyakāla when they themselves wash off their sins (mala) and the negative energies (माया's) like worldly desires which deter their progress for higher planes. They finally enjoy the best joy (parama ahlada lahari) which is the incessant flow of Amruta and ananda in their minds.

Notes : The physical beauty of Devi is described with several epithets. Further her location in the higher spiritual layers of Individuals who are yogiśvaras are indicated. It is possible to experience the highest bliss due to the Karuna of Devi for the great devotees (Mahantah) when they have shed off all kinds of sins and the "maya pāśa" with which they are basically bound, they visualise Her. Devi enjoys a special mahima of brilliance called सादायकळ which can be rejoiced by yogiśvaras due to their

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Dhyana upon Devi. This will enable them to be free from sins and attachments. The same idea is significantly put by the poet as 'मृदितमलमायो त्यक्तपापैः मायेन च'. Maya is the cloud and the Devi is beyond it and so visible when Maya vanishes.

This sloka contains information on pañcadaśa sthānas, Śrī Vidya pañcadaśākṣari nyāsa, the antardhyāna and more. Also the फलश्रुति for rigorous meditation upon Devi related to the Kundalini and transiting from cakra to cakra. This is in order to get on to the forest viz. padmavati location. The Sahasraracakra is located at the crest of the head. The Dhyana leads them upto that. Devi is constantly present seated on the lotus beyond the six cakras (षण्णमुपरिकमलानां निषण्णाम्) The invoking (āvahana) mantra of Devi reads thus :

महापदमबनान्तस्थेकारणानन्दविग्रहे ।

सर्व भूतहिते मातर्येह्येहि परमेश्वरि ॥

Here invitation (एहि एहि) to parameśvari is extended as she is engrossed in blessing good to one and all.

This śloka throws light on the contents and structure of Śrī Cakra yantra. The expression : तपन (sun) शशि (moon) वैश्वानर (Agni) मर्या is describing the svarupa of Devi. Secondly 'mahanta's are those who have got their मल and माया burn out, due to their intense sādhanas (मृदितमलमायेन). These Mahantas get their mind cleared. They would be able to identify and rejoice with the highest bliss of happiness. It is in a sense that the ananda they experience is immeasurably great. It is 'स्वानुभव' (personal experience) and cannot be common with any other. The yogins are able to sight the location of Devi and rejoice in the subsequent 'anubhava.' The poet Sankara himself puts forth the same in several words and phrases. This shows the "परानुभवतादात्म्य" (identity with highest experience) which Acharya Sankara himself experienced. He is great because he came out to describe the taste of that experience to the people. Yoga can make the anubhāva, a personal achievement. In other words, Sankara gives tool to the sadhana way to realise the goal of such yogānubhūti. The epithets each of them signify the characteristic features of Devi perfectly visualised.

Glossary : तन्वी=slim waist a characteristic of a beautiful woman, तटित+लेखा = the thin line of the lightening; तपन शशि वैश्वानरमम्. Sūrya, Candra and Agnirūpa, मर्या=of the form, कमलानां = lotuses

अपि उपरि=yet above that level महापद्माटवी = thick grove of lotuses. तव कलां = सादाग्यकला (समय मृदित) मृदित (मल मायेन) = destroy of मल=sin कामादि (kāma krodha), माय, अविद्या, अस्मिन्, अहंकार more); मनसा = through mind. महान्तः = those whose antahkaranas disciplined; पश्यन्त=visualising seeing परम= extreme are well आह्लाद ecstatic joy (आ समन्तात् ह्लादः सन्तोषः) in other words निरतिशय सुखविशेषरूपः आह्लादः; दधाति=bestows. Here Sankara opens an outlet to win the grace of Devi and experience highest bliss. This is possible if only the devotees are क्षीणकल्मषाः and धूतपापाः Sankara lures the devotees to visualise Devi with features of extraordinary attraction and get into the pool of great joy as a result. This kāvya is a tool given by Sankara for realising Devi's Karuna and the rewards of that पापसंक्षय occurs and Devi Darśana takes place. This sloka is employed to conquer enemies.

भवानि त्वं दासे मयिवितर दृष्टिं सकरुणा
मितिस्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ।
तदैवत्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्र स्फुटमकुट नीराजित पदाम् ॥ २२ ॥

Here the poet puts an appeal to Devi that she should cast graceful glances upon him, the devotee. The word "Bhavāni" is significant which is defined by Sankara himself in the subsequent śloka.

"Oh Bhavani! you please cast glance upon me, a servant, a devotee to you." Thus if any submits prayer to you then, to him, you will grant placement identified with you with the grace of your feet revered by, deities Mukunda, Brahma and Indra. lustrous crown bearing. Owing to the brilliance of the crowns your feet, are illumined further.

Notes : Bhavani as her name is well liked by Devi Lalita Herself. If anybody were to utter the name Bhavani and with a petition that: Oh Mother! you please bestow upon me your graceful, kindly yours. Then she will grant 'Sayujya padavi' to him respectful that the prime deities Her feed, Brahma, Indra and other deities bend in feet are so respect before the feet of goddess when the brilliance of their gems studded crowns, electrify with beaming lustre the lotus feet of the Goddess. That would be a form of नीराजन सेवा to her feet (नीराजितपदां) पादाभिवन्दन is a mark of upacara bhakti specially performed with Karpūra hārati. Since the goddess has all her hands engaged in holding weapons, only

her feet are free to emit power and influence. This is the speciality of Devi when one surrenders to her feet in devotion.

The poet Sankaracharya is offering a secret formula "भवानित्वां दास्ये" which brings delight to the goddess and grace to the devotees. When this is said so, the emphasis on 'nāma Mahima' is laid. In Lalita Sahasranama Hayagriva said : भवानी । भावना गम्या and conclusively as 'नामपारायणप्रीतो' (She remains satisfied if her name is just taken for recitation.) The poet is reemphasising that liking of goddess once again. She is known as 'सुलभा' and सुखाराध्या meaning she could be revered with ease comfort, not with difficulty.

Here the expression "Bhavani dase tvam" just means that "may I be you." There is absolute identity (तादात्म्यता) and beauty in the expression. It will give quick results. This quickness is a characteristic of Devi Lalita. Likewise in Bhagavata the mahima of deities is mentioned; there in specifically Narayana mahima is eulogised. 'नारायणेति म्रियमाणमुपैति मुक्तिः' if one leaves body uttering Narayana, he gets Mukti.

Mukti is of four kinds as mentioned in Upaniṣads and elsewhere. We have these four kinds of Mukti, thus: 1) 'सालोक्यमुक्ति' to merge into paramatma. 2) सामीप्यमुक्ति= It is to reach the portals of the paramātma. 3) सारूप्यमुक्ति= to attain equal rank (समानरूप) with the God. 4) सायुज्यमुक्ति=to become one with the God.

In Nārāyanopaniṣad mentioned as a terms are these too result of Japa of Nārāyana aṣṭakṣari mantra' (स नारायणसायुज्यमवाप्नोति). In this strain, here also Acharya Sankara hints the same in the expression "तदैवत्वं तस्मै दिशसि निजसायुज्यपदवीं" highlighting Devi and power. In case one were to do the japa of the formula 'भवानि त्वं दासे' Devi remains fully pleased.

In Sivanandalahari in 28th sloka Sankaracharya mentioned all these forms of Emancipation viz Salokya, Samipya, sarūpya and sayujya. The sloka reads.

सालोक्यं तवपूजने शिवमहादेवेति संकीर्तने
सामीप्यं, शिवभक्ति धुर्यजनता साङ्गत्य सम्भाषणे ।
सारूप्यं च चराचरात्मक तनुध्याने भवानीपते
सायुज्यं मम चित्रमत्र भवति स्वामिन् कृतोर्थोऽस्म्यहम् ॥

Note: The expression शिवमहादेवेति पूजनेन for all benefits. Here we see both, the couple let scope for quick mukti.

The sacred feet of Śrī Devi is illumined by the light and lustre of the gemstudded crown of Viṣṇu, Brahma Indra and other deities. She blesses that super status of identity with her.

Glossary : त्वं = you, दासे मयि = serving in me स करुणां=with compassion स्तोतुं=to praise "भवानित्वं इति" = it is the formula for betterment कथयति=recite/ repeat तस्मै = to him तदा+एव = immediately नीराजित offering हरति, निज सायुज्य पदवी = own status of तादात्म्य दिशसि=grant direct Nija-Her a state of togetherness and thus enjoying the equal own सहयुज्य= सहयोग, it is placement. Goddess (ammavaru) too aspires that her Devotee to become closer to her and there in the सायुज्य in a higher identity. There are other Vedantic terms like सालोक्य, सारूप्य and समानता and more. These terms are found in the Rv. itself.

This would reveal Her closer attention to Devotees who simply repeat the mantra "Bhavani dase mayi vitāra drustim sakarunām." Sankara gives the clue of application (viniyoga) of that as स्तोतुं वाञ्छन् (desire to praise and pray). The word 'तदैव' (तदा+एव) meaning immediately then would indicate the 'fast response.' The highest reward is the grant, of 'निजसायुज्यपदवी.' Sankara is a practical guide to change the mode of life to spirituality. although people are permitted to pursue their individual interest for profession and livelihood. The Goddess kept her feet free to receive prayers salutes and submissions. They become source to provide enough energies for spiritual growth and material prosperity. In Lalita stotra it is hinted that Goddess is the provider of both enjoyment and Emancipation (Bhoga and Moksa). The word नीराजिन is significant because the camphor on ignition it passes to vaporous state without passing through an intermeditate state of liquid. In like manner prayer to her has instantaneous effect to bless the devotee who utters her name as "Bhavani." It is a form of Nyāsa (super imposition) of his own self on Devi to become one with her. This sloka is employed to get Job, promotion, increase in wealth. The author recites the mantra 'जै भवानी' meaning victory to Her and to the Devotee subsequently.

त्वया हत्वा वामं वपुरपरितृप्तेन मनसा
शरीरार्थं शम्भोरपरमपि शङ्के हतमभूत् ।
यदैतत् त्वरूपं सकलमरुणाभं त्रिनयनम्
कुचाभ्यानम्रं कुटिलशशि चूडालमकुटम् ॥ २३ ॥

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Mother's (Devi's) activity, encroachment and total identity with the Lord Śiva is beautifully portrayed by Śaṅkarāchārya in this stanza.

"Oh Mother! I doubt you have occupied the left side portion of the physique of Lord Śiva, but not being satisfied with that, mentally you have encompassed the other half of his body. I doubted so because your red brilliance is found in the entire two portions of the body of Śiva. More so the Body picture bears the अरुणवर्ण (red-hue) that of the globe of Sun visible in the early morning (Aruna) besides the three eyes, breasts a little bent (owing to weight) the crown over your curly thick hair on head.

Notes : The अर्धनारीरूप of Devi is extolled. Here the poet says that there is no difference in Siva and Sakti as Parvati filled full. Herein the poet portrays in her figure the शिवतत्त्व and the शक्तितत्त्व combined at one place. Infact not to be biased, this rupa of Devi is worth our worship and Meditation. Hayagrīvamuni repeats the Vāgdevi's praise to Lalita in Lalita Sahasranama thus :

शिवशक्ति एक स्वरूपिणी. Her form is a combination of Śaktis, Kālidāsa put it as : वागथविवसंपृक्तौ (They are together like word and sense). When a united power thus manifests it is termed as Lalita.

As in a Kāvya, Śabdas and artha are together so Parvati and Paramēśvara remain together. They represent energy unified of the positive and Negative phases.

There is symbolism in the expressions. For example, the Śivas three eyes indicate the three tenses of times (past present and future). The स्तनयुग्म as the sustenance to support the three worlds (जगत्पोषण कारकत्वम्) the अरुणवर्ण (red hue) for love and affection किरीट the crown is the symbol of universal authority (सर्वेश्वरत्वम्) while the crescent moon (कुटिलशशि) is the symbol for Joy and Happiness.

Glossary : शम्भोः वामं = the left side of body of Śiva हत्वा = encompassed अभूत = became; शङ्के = I doubt त्वत् रूपं = your form अरुणाभां Red brilliance (like that of the brilliance of अरुणबिम्बरूपो सूर्यः), मकुटं = the crown (the Kirita) on the head.

It is an imagination (sambhāvana) of the poet. He imagines the total compassionate appearance of Devi joined with male energy, the Lord Siva and her own. The message is that Siva Swarupa is over powered by Devi's form and colour. This sloka, in Upasana mode clears all debts and happiness is attained. By this sloka, there would be freedom from debt and redressal to difficulties.

जगत्सूते धाता हरिरवतिरुद्रः क्षपयते
तिरस्कुर्वन्नेतत्स्वमपि वपुरीशस्तिरयति ।
सदापूर्वं स्सर्वं तदिदमनुगृह्णाति च शिव
तवाज्ञामालम्ब्य क्षणचलितयोर्भूलतिकयो ॥ २४ ॥

Āchārya Sankara describes the creation, the process of annihilation and regeneration of the universe. All these are taking place owing to the orders by Devi Lalita. It is said in Lalita Sahasranama, thus "सृष्टिस्थिति तिरोधानसंकल्पायै नमः" meaning creation, maintenance disappearance and desire to repeat creation are happening owing to the wish of Sri Devi. She is the impeller for all this. Also it is described that even the ten avatars of Lord Visnu came into being at the twitch of the thumb of Goddess Lalita (कराङ्गुलिनखोत्पन्न नारायण दशाकृतिः). That fact is portrayed poetically here.

"Dhata creates the world (जगत्). Hari sustains that creations (avati). Rudra annihilates all that. Isa, possessing the Maheśvaratattva makes all these three deities withdrawn from functioning respectively. He even makes his own to disappear (vanish). Īsa imbibing these three tattvas within him. He remains dormant in the personality known as the सदाशिवतत्त्व. After deluge Sadāśiva recreates all these forces owing to the orders of Devi impelled by the movement of Her eye brows of Devi assenting the action to return.

Notes : Here it is hinted that Sadāśiva is super tattva of Īśvara who at the bid of Devi through the vibrant curved eyebrows of Goddess Tripura Sundari moving for a while. That is the meaning of the "Bhruviksepa" which Goddess does significantly and which is understood by Īsa, the Lord, the Embodiment of Sadāśiva tattva. The vibrant movement of the beautiful eyebrows of Devi was enough signal to Sadāśiva to spring into action.

Kālidāsa and other poets have signified the "Bhruviksepa" of ladies that signify many things. It is said, भ्रूविक्षेप कटाक्षवीक्षणायै नमः refers to the fact that how her askance glances and the eyebrow gestures emit activity in the capable intended persons. Ladies hardly speak but work wonders with gestures and looks, a fact capitalised in description by the poets, saints and philosophers who enter into the arena of poetry. In Meghasandesa, Kālidāsa hinted such features. (cf. स्त्रीणां आद्यं वचनम् विभ्रम एव.)

It is interesting observation that though these trimurtis can sanction सायुज्यपदवी to anyone but they can not extend that benefit to devi because she is परा (above) all. In Lalita Sahasranama we find the 'परापश्यन्ती परदेवता' indicating her superiority. Further Devi is referred to as स्वतन्त्रा सर्वतन्त्रेशी and then later Her form to be merged into the name personality of Śiva as Dakṣiṇā Murthy, (दक्षिणामूर्तिरूपिणी). So the सदाशिवत्व and दक्षिणामूर्तिरूप are fascinating features in conceiving Her rūpa and Mahima. Moreover, she bears the relation to Sadāśiva as a manager and authority for the family of Sadāśiva (cf Sadāśiva Kutumbini). Therefore, there is no surprise that Śiva takes the Sankalpa desired by Devi and executes the same. This is seen in the expression 'तवाज्ञामालम्ब्य' where the word आलम्ब्य stands suggestive and significant. The rupaka that eye-brows (Bhrus) are compared to thin creeper (लतिका) is fascinating. This śloka employed to cancel bad effects (दुःखोपशमन).

Glossary : जगत्सूते = brings the world into existence. It refers to creation. The word जगत् has several meanings. The contents of the whole world implied is are that word अवति=protects sustains क्षपयते=नाशयति destroys Rudra manages to withdraw the existence of the universe created when time lag is over, ईशः=the Supreme controller and executive powers, स्व वपुः=His own Body तिरयति=makes it disappear सदा पूर्व शिवः = It is a compliment to Lord Śiva, the causer for विश्वकल्याण enjoys the prefix सदा (always) This is to suggest that although only different functions are there to Rudra still he remains always (mangalakāri). Provider of good. Rudra is a combination of both energies. The five Rudra's 11 number is accounted thus : five prānas, five Upaprāna's and Jiva. If these 11 leaves the body, it makes others weep. In Rudraprasna of YV. he is described as "Babhruh sumangalah." This is the tattva of 'सदाशिव' क्षण चलितयो=became vibrant only for a while, आज्ञा= ordering the event to occur अनुगृह्णाति=blesses showing his grace.

Acharya Sankara hints that whatever Sadāśiva does has the back up of Devi's intention and the occurrence, however is the "anugraha" the grace of both who are inseparable holistic identities. Rudra dispells sins also and Rudra is for bestowing good and sorrow. The functions of Siva are indicated thus as:

सृष्टिस्थिति संहार तिरोधानुग्रहात्मकम्
कृत्यं पञ्चविधं यस्मात्तं नमः शाश्वतं शिवं ।।

Devi is described as 'पञ्चकृत्यपरायणा.' Maheśvara is one who absorbs the whole universe into his own self. (तिरोधानशक्ति). There is no starting and ending continuous and rotating to सृष्टि and प्रलय.

They like a wheel which does not end. It is called कालचक्र and this 'Kalacakra' is revolving and the base for that is Goddess Lalita Tripura Sundari. So the sloka informs that Devi promotes the duties of the respective representative forces. It is all Her will and urge for the happenings in the Nature. Sankara, a vedāntin reiterates the same here. Devi is supreme. Other deities depend on her. Sūrya is attributed a trait in Veda thus : कालयक्रप्रणेता.

Glossary : जगत्सूते = creates the world, धाता=ब्रह्मदेवः, बपु-शरीर body सूते=creates; अवति=protects क्षपयते= destroys तिरपति=disappear सदा पूर्व='sada' sabda is before the word शिवः, क्षणचलितयोः भूलतिकयोः = the throb eyebrows just for of the a moment आज्ञां = आलम्ब्य = taking support of the orders through world. It is in a sense that Sadāśiva has compliance for the birth of universe again. In this sloka Sadāśiva Sakti and his tattva is explored. The prefix "sada" is important since Śiva performs activity being Sadāśiva. This aspect of Siva is fruitful too. This sloka is employed for relief from ills like diseases, fear from ghosts and such negative elements.

त्रयाणां देवानां त्रिगुणजनितानां तव शिवे
भवेत्पूजा तवचरणयोर्या विरचिता ।
तथा हि त्वत्पादोद्वहनमणिपीठस्य निळटे
स्थिताह्येते शश्वन्मुकुलित करोत्तं समकुटाः ॥ २५ ॥

This śloka is employed in getting success in Government jobs and uplift in career-rise.

Oh Śiva! Oh Bhavani! that worship offered by the three deities (Brahma, Visnu and Maheśvara) who are born out of the three Gunas: sattva, rajas and tamo gunas, to your two lotus feet, and that alone becomes true worship to you. That is indeed appropriate because these trimurtis stand near your foot-stool with folded hands over their crest which form the gem studded crown to them.

What Puja done to her feet is puja done to all deities. It is so she is all in all in forms and attributes.

Notes : Whatever puja done by the three deities Brahma, Visnu and Rudra would indeed become true pūja to your sacred lotus feet. These are standing in honour closeby to your foot stool in attendance to follow the instructions of Devi for execution of their respective jobs. When Puja is done to Devi, it is pūja done to all gods. Worship done to goddess is Supreme. Here the word 'pūja' occurred

twice to signify जप and नामस्मरण. It includes worship to all other gods. The same is stated in Devi Bhagavata for authority thus

विष्णुपूजासहस्राणि शिवपूजाशतानि च ।
अम्बिका चरणार्चायाः कालं नर्हन्ति षोडशम् ॥

It is believed that the chief source for all activity in the world is Devi's orders only. But her executive forces are several. It is like there is single body but many parts of the singular body help its varied functions. The three deities, only on the gestures of the Devi, they would be going through the various functions like सृष्टि स्थिति and लय in the world. This śloka emphasises that Devi's compassion (Karuna) is SO appropriate that postings for conducting the material management emanate from Goddess Parvati only. All gods are administrators of different needs in world. As a result the Divine administration is unfailing.

Glossary : त्रिगुण जनितानां=Born qualities तवचरणयोः चापूजाविरचित I that pūja performed to your feet. एते = these three deities स्थिता=are standing. (with मुकुळितकरा = folded hands उत्तंश= ornaments मकुटाः = the crowns. एते = these three स्थिताः =stand in waiting त्वत् = your, पादोदहन मणिपीठ=foot stool that bears your feet resting. The foot stool is studded with gems and it is pretty lucky. This sloka is employed to get jobs and promotion to higher assignments with commensurate rewards and awards.

विरिञ्चः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
विनाशं कीनाशो भजति धनदो चातिनिधनम् ।
वितन्द्रीमाहेन्द्री विततिरपि संमीलित इशा
महासंसारेऽस्मिन् विहरतिसति त्वत्पतिरसौ ॥ २६ ॥

Here the ultimate of all gods and the universe is indicated by the poet. Because of the immeasurable power of Devi, the husband of Devi, Lord Siva alone is existing in the great world (महासंसार). The creator (virinchi) dies mixed with the pañcabhūtas. Hari also gets tranquility freed from activity. He becomes frigid at rest freed from activity. Yama (Kināsa) also perishes (dies). Kubera, the Banker of riches, becomes removed of riches and life (निधनं). The fourteen manus belonging to Indra (Mahendra) and others reduced totally to sleep (death) with closed eyes. Oh devoted women. Goddess Parvati in this world! when the world is undergoing deluge and total annihilation, your husband Sadāśiva

is delightfully enjoying the stay upon the thousand petalled lotus. It is in a sense that all though change is affecting everybody, only Sadāśiva would remain firm to rejoice his stay in the lotus remasrara kamala). That changelessness in him is only due to the mahima of Devi Parvati. Steadiness is a mark of happiness.

Notes: Acharya Sankara is partial to Sadāśiva to declare him only permanent deity owing to the mahima of Devi Parvati. Kālā, the time is unsurpassable. Everybody is subjected to change but Sadāśiva alone remains the same standing as witness. It is all so because of the Pativratya mahima of jyotijjanani Pārvati Śankara indirectly echoes his theme of vedanta tattva that जगन्मिथ्य and ब्रह्मसत्यं. The philosopher suggests here that this entire nature and world is identified with Jagati Janani, Lalita Parameśvari herself. This sloka is recited to win in court cases and litigations. It fetches शत्रुजय.

Glossary : विरिञ्चि:-creator पञ्चत्वं merges into Pañcabhūtas meaning death. विरतिम्=dis interested- ness and gets into detachment. Kināsa-yama, Dhanadah the giver of wealth the Banker Kubera माहेन्द्रो=all the retinue belonging to Indra विततिः अपि=the entire society, the retinue वितन्द्रो = gets into sleep महासंहारे=in the occurrence deluge असौ त्वत्पतिः = your this husband Sadāśiva विहरति=plays sportfully. Nothing remains permanent. Change is immanent to all born, It could be gods, men, animals and more. But Devi alone is final and permanent with her Lord Siva. It is hinted here that to remove enemy means, to kill enmity by befriending the enemy. Pralaya is a time, as Bhagavata says, when the Parjanya showers rain of the size of elephants trunk constantly for hundred years to fill universe with water.

जपोजल्पः शिल्पं सकलमपिमुद्राविरचना
गतिः प्रादिक्षिण्याक्रमणं मशनाद्याहुतिविधिः ।
प्रणामस्संवेशस्सुखमखिलमात्मार्पणाद्दशा
सपर्यापर्यायस्तवं भवतु यन्मेविलसितम् ॥ २७ ॥

The devotees prayer to Goddess that whatever form of activity in worship (विलसितम्) that he takes, may that become a part of Pūja and honour to the feet of Devi. The form of worship could be in 13 and more modes. These are enumerated by the poet here.

Oh Devi Lalita! with a strong feeling I am submitting my total self to the feet of you. All that Jalpa (to talk freely and utter Her name) Jalpah silpam, drawing, all kindly guestures of mudra form, movement to circumambulate. to remain restrained of food (upavāsa), to perform oblation into the

Vedi of Agnideva, saluting, sitting before you the goddess concentrating on her figure and the other things of comfort derived from śabda, sparsa, rupa, rasa and gandha and more. All these constitute to be a form of worship that need be offered to you.

Notes: A mind of self surrendering (Atmarpanabuddhi) is recommended to win the grace of the goddess. Here Sankarāchārya suggests that with a sense of self surrender, all that activity done by oneself would be submitted as a part of service and worship to Devi. This is expounding Śrī Kṛṣṇa's advise in Bhagavadgita that :

यत्करोषि यदश्रासि यज्जुहोषि यदासितितत्
यत्तपस्यसि कौन्तेय तत्कुरुष्वमदर्पणम् ।।

also the advice :

मन्मना भव मद्भक्तो मद्याजीमां नमस्कुरु ।
ममेवैष्यसिकौन्तेय प्रतिजाने प्रियोसिमे ।।

Here the enlisting is thus करोषि (whatever is performed) अतश्नासि (eaten) जुहोति (offered to deity as ahuti or Bali) तपस्यसि (did meditation) Oh Kaunteya submit all that to me. So we say always: "श्रीकृष्णार्पणम्". In the next stanza Sri Kṛṣṇa continues to say : dedicate your mind to me (मन्मनाभव) be my devotee (मद्भक्तः), salute me n(mamnamaskuru). Then Kṛṣṇa promises that such devotee would become merged in him. Acharya Sankara reiterates the same discipline in this sloka. So here we should observe the poet's counsel that act need be with ātmarpanadhiya meaning the devotee must not keep any thing for himself. He should surrender aham. It should be noted that the preceptor is emphasising that self neednot be separate but be one with the Devi Herself. This śloka is kept for Vinīyoga to get आत्मज्ञान and सर्वार्थसिद्धि. Sankara says : स्वात्मना स्थीयतां (be yourself surrendering the attractions.)

Glossary : आत्मार्पणधिया=दृशा with an outlook of surrender one's own self, utter freely without fear, जल्प=to जपः=repetition of the formule उपांसु=making lip movement of the mantra शिल्प=dance and other related meaningful gestures मुद्ररचना=the bhangimas done with hands (hasta vinyasah). मुद्र and related are samskṣobha, drāvana, unmadana, mahankuṣa, ākarśana, vāsyā, khechārī, bija, yoni, trikhanda and many more such mukhya mudras. गतिः=gait अशनादि=food आहुतिविधिः=offering in the fire, संवेशः = sitting before, अखिलम् = all related the panca: Sectivity सपर्यापर्यायः=pujas offered in all

pañca senses, गान्ध's śabda sparsa etc.; विलसित= separately. It is said śloka one respects, together or is bija, the sloka 8th is sakti and the sloka 27th viz. this sloka is keelakam for upāsana of Saundaryalahari. It is tantric need.

सुधामप्यास्वाद्य प्रतिभयजरामृत्युहरिणीं
विपद्यन्ते विश्वेविधि शतमखादिविषदः ।
कराळं यत्स्वेळं कबलितवतः कालकलनो
न शम्भोस्तन्मूलं तवजननिताटङ्कमहिमा ॥ २८ ॥

Śaṅkarāchārya describes the influence and power of the ताटङ्क, the ear studs of Devi. This mahima is beyond limits. Oh Mother! Brahma, Indra and all such heavenly dwellers become victims to the sway of the power of time although, they drank amruta, the nectar, that would destroy the fear of jada (oldage) mrtyu (death). But Lord shambu does not perish although he drank the poison which is deadly and dangerous enough to get killed spontaneously. The reason behind the whole difference is the power of the ताटङ्क's, the Karnabharanas which you have on your ears.

Notes: There are five (nose ring, kum kum, earrings, mangalya, bangles, waist let) and more muttāida dravyas to a devoted woman (married lady). Among them the earrings are important. The pass of time and other eternal factors have to obey the mahima of ताटङ्क's of Devi as the poet puts it following the suggestion from Hayagrīva in Lalita Sahasranama. Goddess Tripurasundari is the guardian of Time and triumphant over that time (kala) also. She is कालातीत and Kālānthita. The word ताटङ्क is also construed as the auspicious string (माङ्गल्य) which women wear after marriage throughout. The mangala dravyas emit unknown energy of shield and protection to them and her people. This is the power generative and protective shield.

Glossary : सुधा = Amruta (Nectar) अस्वाद्य=tasted प्रतिभय=remedy for विश्वेदिविषदः = all those who live in the 'Heaven,' शतमख = Indra विधि=the creator कबलितवतः=eating, शम्भोः = of Íśvara. कालकलना=at the conclusion time (प्रलय) तन्मूलं = the root cause ताटङ्क महिमा=the prabhāva of ear rings and its influence,

Here the poet suggest the difference between consuming the amruta and विष. Gods drank amrta, but though Siva drank poison, nothing happened to him.

In Lalita Sahasranama there is the reference telling that sun and moon stay in her ताटङ्क earrings (ताटङ्क युगळोभूत तपनोडुपमण्डला) in LS which is indicating the capacity of ताटङ्क at one stretch. When

this sloka is recited, the health is maintained. Chronic complaints get improved and relief is established. The joint pains, accident injuries and more are helped to get quick healing. The ear ring of Devi is in the form of Śrī Cakra and so it emits power. A suggestion that attractions are controlled to grow. This śloka when used for Japa relieves one from fears and ailments.

किरीटं वैरिञ्चं हरिहरपुरः कटभभिदः
कठोरे कोटीरे स्खलसिजहि जम्भारिमकुटम् ।
प्रणम्रेष्वेतेषु प्रसभमुपयातस्य भवनं
भवस्याभ्युत्थाने तवपरिजनोक्तिर्विजयते ॥ २९ ॥

Here are found the victorious, caution filled utterances by her retinue. In order to suggest her way to receive her husband Bhava approaching, his wife and house are described. On as he was the way the crowns of deities like Brahma, Viṣṇu, Indra might be hit by the foot of Devi as She walked towards since they are all present there to prostrate to the feet of Bhavani who relaxes for family time. A caution is given to her that she go safe not hitting the crowns when she rushed to welcome Lord Siva.

Oh mother! when your husband Bhava is coming to your palace you are in hurry to go to greet Him with welcome words. But at that time on the pathway there would be the deities like Brahma, Viṣṇu, Indra and others prostrating to your feet with their Kiratas down. Your feet might touch the hard fringes of their crowns and become hurt and hence the paricārikas of Devi caution her to avoid that kind of contingency as she walks upto Bhāva to receive him. This is attained mark of culture wife going to welcome. The same is true when husband goes out for work. In case of Sītā, Vālmiki said that Sita went upto gate to bid farewell to Rama. (आदूरमनुवब्राज).

This concept signifies the सौकुमार्यता of Devi and the cultural etiquette not to hit the crowns (heads) of the devotees of high order who reached Her place to show their regard to Her. Here the name Bhava to Śiva is specific since that signifies the samsaric attachment of Siva (संसारो अस्य अस्तीति भवः). Here the suggestion is that to attain Siva Sāyujya one has to be careful. This sloka is employed for easy delivery (सुखप्रसव).

Glossary : विरिञ्चिम् of Brahma कैटभभिद=the queller of a demon by name Kaitabha, कठोरे कोटीरे=the hard tips of kiritas स्खलसि=you might slip जम्भारि=Viṣṇu the enemy of the demon by name Jambhavi. Indra जहि=walk away from them एतेषु=these people प्रणम्रेषु

सत्सु=as they prostrate with anxiety उपयातस्य भवनं=visiting of your palace bhavasya Siva your husband
प्रसभं=quickly अभ्युत्थाने = getting up quickly and walking towards परिजन+उक्ति=the utterances of your
retinue विजयेत= are shining forth in praise. When Devi gets up to proceed to greet Bhava, her husband
the retinue there at praise her and give instructions of caution as she might hit the hard kiritas of
deities prostrating before her. This śloka is employed to control wicked.

स्व देहोद्भूताभिघृणिभिरणिमाद्याभिरभितो
निषेव्ये नित्ये त्वामहंमिति सदाभावयतियः ।
किमाश्चर्यं तस्य त्रिनयनसमृद्धिं तृणयतः
महासंवर्ताग्निरिविरचयति नीराजनविधिम् ॥ ३० ॥

The poet is providing clue that if any devotee deeply meditates on her with a feeling of identity that "I am you," then he would get the wealth as high as that which would be more than the wealth (aiśvarya) of the Lord Siva who is three eyed God and his aiśvarya would be insignificant as much as a blade of grass. Oh Devi Nitya! well revered by all and emitting rays of compassion from your feet. when whoever were to meditate on you with a feeling of identity with you (त्वं अहं इति) then he would be blessed with such an amount of plentitude of wealth that even the great riches of Isvara would be worth blade of grass. To such strong devotee even the Fire at the Deluge shall turn out to be cool. It would be servitude to you without the enormous heat that Agni contains. There is no wonder, howsoever in such an effect.

Notes: Here Acharya Sankara prompts that the worship devotion to Devi with a feeling that "he is Devi himself and no difference is seen between Devi and the devotee himself. If Devi minds even the hottest fire of the deluge shall turn out to be cool and comfortable to him. In other words the Karuna of Devi is so revealing that to a Bhakta she grants wealth so magnificiently that it would be insignifying the wealth of Lord Siva to a blade of grass. Secondly even the प्रलयकाल अग्नि turns to be a fire salutation. All this is possible to one when he Identifies himself with Devi.

Glossary : नित्ये is vocative. Devi is addressed with this name. Already this name is found in LS and elsewhere she is discribed there in as : नित्या षोडशिका रूपा and श्रीकण्ठार्ध शरीरिणी. These linked up names glorify permanance of Her personality and power. Nitya is surrounded by 16 other Nityas. Worship to these forms is special and all influential. It matters more.

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स्वदेहोद्भूताभिः=born out of Her own body (person) घृणिभिः with the rays अणिमा+आदिभिः the eight sidhis so on. अभितः = all beginning from Anima manima and over त्वामहमिति=thus, "You are I" (rather I am you) सदाभावयति=always feels and thinks := that sādḥaka त्रिनयनसमृद्धिः=the riches of Lord Siva तृणयतः=looked down as similar to a blade of grass तस्य = to him महासंवर्ताग्निः=the fierceful fire at the time of deluge नीराजनविधिः=the worship with Karpūra Harati to cool down. किं आश्चर्यम्=what surprise is there in it. There is no match to Her grace. When Nitya devi is meditated upon with feeling of identity with her, then that sādḥaka gets benefits of all problems solved. Infact the highest Agni of deluge known for great heat would turn a cool harati to the sādḥaka. The devi's mahima is indescribably powerful that sampada is matchless and more covetable than the riches of Sadāśiva himself.

In nutshell, this idea is portrayed well, in swagita a work on Lord Siva. There expression is

"कर्ता अपि सर्वलोकानामक्षयैश्वर्यवानपि ।

शिवः शिवोहमस्मीति वादनिम् यं च कञ्चन ।

आत्मना सहतादात्म्यभागिनं कुरुतेदृशम् ॥

Here Siva's Karunya mahima is mentioned with a note that either Devi Parvati or Bhagavan Siva when worshipped with 'tādātmya bhāvana,' the worshipper gets all happiness of great heights.

An upāsana of Devi with the following śloka, helps to be master of परकायप्रवेश. अणिमादि सिद्धिः.

चतुष्पष्ट्या तन्त्रैः सकलमतिसन्धायभुवनं

स्थितस्तत्तत्सिद्धिं प्रसव परतन्त्रैः पशुपतिः ।

पुनस्त्वन्निर्बन्धादखिल पुरुषार्थैकघटना

स्वतन्त्रं ते तन्त्रं क्षितितलमवातीतरमिदम् ॥ ३१ ॥

In this, Acharya Sankara eulogises the apara vatsalya bhāva (great affection to that of one's own child) of Parvati unto her Devotees which has no second thought since she is always independent (स्वतन्त्रन्ते तन्त्रं)

Sankaracharya suggests that Saundaryalahari is a book on श्रीविद्या तन्त्रं. Infact this text even though a stotramālā, it could be Prakarana grantha, a śāstric text. Actually Sankara is an author for many Sāstragranthas. Lord Siva is stable after granting the fruits of all the sixty four tantras like Parahamaya tantra, sambaratantra etc. and making all people get captivated for the attachments to

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these tantras. Oh Devil your mode to grant the fulfilment of all the four aims (पुरुषार्थs) of human life is independent and to inculcate the same trend you have descended as a pratyaksa devata upon the land.

Notes : Śiva is not influenced although he has kept people upon the earth engaged with the various tantra vidhānas. The same is said earlier by Kālidāsa in his play Mālavikāgni Mitra thus एकैश्वर्येस्थितोऽपि प्रणत बहुफलेऽपि यः स्वयं कृत्तिवासाः : meaning Lord Śiva is placed in absolute wealth by himself but he, for himself lived a simple life wearing hide-garment not a silken garment and holding all what others do not want on him. Owing to the influence, with the urge (force) done by Lalitadevi, Lord Śiva has promulgated the 'Śrī Vidya" and Śrī Vidyopāśana Vidhāna to open an outlet for obtaining emancipation. The same is said thus as : ते तन्त्रं क्षितितलं अवातोतरं.' Śrī Vidya is explained to be one graced by Sadāśiva upon the earth to enable them to please Goddess Lalita. In a work called चतुश्शृति the names of 64 tantras are given. A few may be said here from the source महामाया तन्त्र, शम्बरम्, योगिनो, जाल शम्बरम्, तत्वशम्बरकम् भैरवाष्टकम्, बहुरूपाष्टकम्, यमळाष्टकम्, चन्द्रज्ञानं, मालिनी, महा संमोहनम् etc. All these tantras are referred relating to connection to Goddess Parvati. These tantra sadhanas are taking the Sadhaka away from Vaidik practices and hence become resultant for temporary success and happiness: Śrī Vidyā is सौभाग्यविद्या i.e. Siva and Lalita is ईश्वरी for that.

Usually it is felt tantramarga is hard and encourages one to detrimental behaviour. But the Tantri Tradition is also much practised in India. There is a very interesting book by name 'Tantric Tradition in India' by Agehananda Swamiji. This explains many secrets and practices in Tantra tradition. As we know we have rich Vedic tradition. Before the powers of this, the तन्त्रविधानं is less attractive and rather quite hard. These tantras are like snacks and other eatables and not regular meal. If one takes to these tantras they will deter the upāsaka to grow higher, but Śrī Vidyopāśana is exclusive which shall ensure attainment of Mokṣa. Among dasa mahāvidyas, Śrī Vidya is important. It is mild and effective पञ्चदशाक्षरी is Śrī Vidya mantra.

Glossary : तत् तत् सिद्धि = the fruits of that and other accordingly प्रसवपरतन्त्रैः = provide corresponding siddhis to the upasakas. चतुष्पष्ट्या तन्त्रैः the 64 tantras अतिसन्धाय = gracing them to arrest their attention and get attracted पशुपति = शिवः पश्यन्तीति इति : meaning they visualise objects with scenting capacity. The adage is : गावः पश्यन्ति गन्धेन indicate the svabhāva of animals Dogs, tigers and more animals have sharp powers of scenting. The animals get on guided by instinct while humans guided by intelligence स्थितः =Śiva remained stable fixed not influenced पुनः = again तन्त्रम् = the method, the mode which will fulfil अखिलपुरुषार्थैकघटना=that makes all the puruṣārthas happen for a

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sucess. ते तन्त्रं ते तन्त्रं=your mode of worship (namely श्रीविद्या) is individualised and free from bondage, क्षितितल upon the earth अवतीतरत्=descended and popular for the benefit of all. Here it is hinted that owing to the grace of Śiva, śrīvidya vidhāna came on to land to provide quickly the मोक्षपुरुषार्थ for the respective साधकs. मोक्ष is freedom from cycle of birth and rebirth, a state of bliss.

This mantra is for getting allround luck The siddhis are side attractions. Sri Vidyopāsana is the right approach to redeem oneself from bondages and other strings.

शिवः शक्तिः कामः क्षितिः रविः शशीतकिरणः

स्मरो हंसः शक्रस्तदनु च परामारहरयः ।

अमी हल्लेखाभिस्तिसृभिरवसानेषु घटिताः

भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥ ३२ ॥

This mantra is used to remove obstacles to Business and allied efforts.

Oh Mother! (Janani)! these letters are forming the parts of your name Śrī Lalita Tripura Sundari, Śiva, Śakti, Kāma, Kṣiti, Ravi, Candra, Manmatha, Sūrya (Swan), Indra (Sakra), Parāśakti, Mara, Haris. These twelve deities representing 12 bījākṣaras and added with three hrim karākṣaras and divided into three kūtas grouped totally into fifteen letters (पञ्चदशाक्षरी) which are the bījākṣaras for Śrī Vidya's mūla mantra. Known as श्रीमत् पञ्चदशाक्षरी.

Notes: Śiva Sakti manmatha and Bhūmi stand for the letters Ka, e, i and la' (I part), Sūrya, candra, manmatha, and Indra stand for the letters, Ha स क ह ल (II part). Then parāśakti, manmatha and Hari represent सकल letters (III part). ह्रीं कार is added three times to these three sets. The format then is : कए ईल ह्रीं क्लीं ह स क हल ह्रीं सकल ह्रीं Agni, Sūrya and Sakti Kundas are signified with these three sets. These three Kūtas refer to the concrete form (स्थूल विग्रह) of Sri Lalita wholly. In other words, these are known as वाग्भवकूट, मध्यकूट and शक्तिकूट covering her total personality. This upasana is Devi's sampuma āradhana (worship). In get the corresponding Lalita Sahasranama we names thus श्रीमत् वाग्भवकूटेकस्वरूप मुख पङ्कजा, कण्ठाधः केटिपर्यन्त मध्यकूट स्वरूपिणी । शक्ति कूटेक तापन्नकट्यधो भागधारिणी.

Hayagriva gives the respective locations in Devi's personality. In nutshell the avayavas (parts of body) of Devi are the different deities only. This is one outlook at the interpretational level. The suggestion is that Devi is an embodiment of all powers (gods) concentrated in her to constitute the पञ्चदशाक्षरी शरीर. This sloka reveals सौभाग्यपञ्चदशी. Sodasi is covered and not revealed here. Only the सौः बीज is added to make it.

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Glossary : ते वर्णाः=Those syllables तै=your नाम+ अवयवाः=meaning the components of the त्रिपुरसुन्दरी मन्त्रम्. Repetition of this sloka would be equal to "पञ्चदशाक्षरीमन्त्र जप." There can be the benefits correspondingly owing to the upasana of the same.

It is hinted here also that पञ्चदशाक्षरीजप shall be beneficial for the practitioners of समयाचारमार्ग and results into महाभोग अनुभव and they परमयोगीश्वर by definition. These are called as महाभोग are just रसिकs. The erect letter 'l' if bent becomes श्री which is the Sri Vidya tattva "Sreem" is the षोडशाक्षर बीज अवयव.

ते तब जननि नामावयवाः वर्णाः भजन्ते ते here refers to all the deities in the first three lines of stanza and many others Indulge in performing the japa of the बीजाक्षरs that constitute the पञ्चदशाक्षरी. Devi manifests certainly to those who dedicate to the upasana with this Śrī Vidya mantra. It is said three times recitation of Gayatri is equivalent to utterance of पञ्चदशी once. This equation is on emphasis on श्री विद्या.

स्मरं योनिं लक्ष्मीं त्रितयमिदमादौ तव मनोः
निधायैकेनित्ये निरवधिमहाभोगरसिकाः ।
भजन्ति त्वां चिन्तामणिगुणनिबद्धाक्षवल्याः
शिवान्द्रौ जुह्वन्तस्सुरभिघृतधाराहुति शतैः ॥ ३३ ॥

Devi is exquisitely beautiful (अपारसौन्दर्यराशि). She loves (अपरिमितकरुणामोदरसिका). So Oh Goddess! you are known for everlasting form of beauty with no beginning and ending! There are highly devoted upasakas reciting your mantra. They worship you and get full satisfaction. Some samayacarins keep smara (klim bija) as yoni (Bhuvaneśvari bija क्लीं) Laksmi (Śrī bija) and unite these together and recite your mūlamantra. A few others who have transcended the limits of happiness and blissful experience (i.e parama yogiśvaras) use the rosary (अश्वत्थ) that is strung with beads in the form of your good qualities that of cintamani beads and meditate upon your śrī yantra (in other words) 'शिवान्द्रौ.' Those bhaktas meditate which is called as on you in their hearts and offer the ghee drawn from Surabhi cow into that Śivāgni and attain full happiness and satisfaction.

Note : Here Acharya Sankara wants to suggest that Devi is worshipped by different upāsakas. If we were to construe this sloka it could be like Kutai Vidya signification. In 32 sloka it is Hadi vidya

arrangement in respect of Śrī Vidya. The difference is in the order of बीजाक्षरs. Here the key thought 'तवमनो' meaning your 'mantra' and त्वाम् निबद्धाक्षवल्याः महाभोगरसिकाः भजन्ति signifying the same.

Secondly निरवधिमहाभोग रसिकाः सुरभिघृतधाराहुतिशतैः त्वां जुह्वन्तः भजन्ति. Here the two modes of approach to Devi are suggested.

A few उपासकs offering ghee in the शिवाग्नि, enjoy your favours. This is to suggest that, however is the approach of worship to the Goddess Lalita, she is always kind and compassionate.

Notes: "Oh Nitya Svarūpini Devi! the rasajñās, samayacharins perform Japa of making it an astādasākṣari. Here we see mention of your mantra saubhagya vidya Laksmi. For good ऐश्वर्य sloka 33, 71, 84, 87 and 99 could be set for upāsana since goddess of wealth is praised.

Further they offer ghee into the "svadhisthāna agni which is also called as 'swagni.' These satiate you adequately and rejoice with great pleasures. Ghee is praised: घृते लोकाः प्रतिष्ठिताः.

This sloka suggests that Sri Devi when appeased shall bless material comfort and mental satisfaction. Further Acharya Sankara Vidyopāsana' is provider of भोगानन्द as says that 'Śrī well as मोक्षानन्द, In other words Devi gets pleased and that could be achieved either through good Japa, or Havana. Both could be practiced.

By reciting this one gets धनलाभ and कार्यसिद्धि.

Glossary: स्मर= the god of love, cupid. It is kāmārāja bija viz. कीं, योनि = is भुवनेश्वरी and the योनिबीज is ह्रीं, लक्ष्मी = Śrī Devi. It is श्री बीज. अक्षवल्याः the rosaries having चिन्तामणि as the stringing beads. शिवा+अग्नौ=in the fire Śiva also supports and stand for Trikona and therein the Svādhsthāna Cakra. In Lalita Sahasranama we come across the name to Devi as स्वाधिष्ठानाम्बुजगता means she is present in the स्वाधिष्ठानचक्र the seat of Devi. शतैः=hundred offerings repeatedly. जुह्वन्तः = perform offerings (Homa) and get satisfaction. आहुति=offerings into Fire (Agni) in the लक्ष्मी stuti too where by not much altar. This is a differentiation is seen between the forms of primordial śakti and accrued benefits.

शरीरं त्वं शम्भो शशिमिहिर वक्षोरुहयुगं
तवात्मानं मन्ये भगवति नवात्मानमनघम् ।
अतश्शेषशेषीत्ययमुभयसाधारणतया
स्थितःसम्बन्धो समरस परानन्दपरयोः ॥ ३४ ॥

Oh mother! you having (body with) moon and sun as breasts and belonging to Lord Sambhu, I think oh Bhagavati! your body identified with Sambhu is new, fresh and free from short coming.

Therefore, you are the sesha, the residue and Śiva is the śeṣa (primary and principle in forms). Thus both of you bear identical equal forms and status. Hence you both look striking a balance with the highest happiness.

Notes : Here Sankara addresses Devi as Bhagavati suggesting she is rich in many. She has nine yoga's within her. By definition, a Bhagavati is one who knows all about उत्पत्ति (creation) विनाश (destruction) भूतानां आगतिं गतिं (knows the future of all beings) and has the knowledge of distinction of विद्या and अविद्या.

It is construed that the Surya and candra metaphorically become the breasts of Devi, the eyes of Devi and the ear rings of Devi. The same is re-echoed in the śruti thus :

सूर्य चन्द्रौ स्तने (breast) देव्याः
तावेव नयने (eyes) स्मृतौ ।
उभौ ताटङ्गयुगलं (two earstuds) च
इत्येषा वैदिकी श्रुतिः ॥

With this enunciation, Devi becomes sesa while Siva becomes Seshi (the original, the Holder). Here the concepts of Ananda Bhairava and Ananda Bhairavi is introduced. As a couple they signify the meeting point of परानन्द and अपर आनन्द. We have अष्टभैरव and भैरवीs. This मूर्तिभेद is remarkable.

Sankara goes to deep suggest that this common primordial couple filled with total Bliss becomes a cause for creation with a difference of प्रधानशक्ति and अप्रधान शक्ति. When Sankarāchārya said : 'समरस' in the sloka 33, there is the note of importance between Devi and Sambhu. Without the a successful Sakti Sarira, Sambhu cannot be प्रलयान्तक (Anhilator) or even a creator. Devi is in principle, the core caitanya Rupini. So they hold the respective names sesa and sesi.

Glossary : शशिमिहिर = moon and sun शरीरम् = the body शेषः=the residue (non principle) शेषि=the core form the Lord Siva himself. समरस=with enough need परानन्दपरयोः Bliss essential of Degrees experienced by both the couple शम्भु and शाम्भवी. Here the author strikes the note that Devi and Mahadeva both put together enjoy a balance of Happiness for the purpose of ऐश्वर्य in the form of creation and sustenance. Here the अर्धनारीश्वरतत्त्व is suggested. Here both are to each other in equal . This sloka is employed for Japa for getting seat in Medicine , educational success and cure for diseases of undiagnosed nature even. Also for rise in knowledge and removal of doubts.

मनस्त्वं व्योमत्वं मरुदसिं मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम् ।
त्वमेव स्वात्मानं परिणमयितुं विश्वपुष्पा
चिदानन्दाकारं शिवयुवति भावेन बिभृषे । ३५ ।

The Viswaroopa, the power and occupancy into all important things in Nature of Devi is portrayed . She is the mind, the space, the sky, the wind, the charioteer of the mind, water and the earth. There is nothing superior to you. You are in all. You only change into the universal form. But remain happily as the lady of Siva bearing in you the form of cit, the seat of Bliss and Elegance in any personality , human, divine or otherwise . She is basically 'avyaya' (changeless) in form.

Notes: It is all the sankalpa of the deity overwhelmed by Karuna into the world and creation. She takes the human form and assumes the role of being the wife to Lord Siva शिवयुवती but in the form of mental bliss, an important factor of happiness. She is the form of adhyatmika and adibautika (forms) of nature and otherwise, so is listed in the sikshavalli of Taittiriya Upanisad (YV) She being the lover of Siva, she is the manastattva of the ajñā cakra, at the visuddhi cakra, vayutattva at the anahata chakra, agnitattva at the svadhistha chakra, Jalatattva at Manipuri chakra, Bhūtattva at the Muladhara chakra. Then she represents the प्रकृति in the cakras. So she is thus seated in every being, in the form of various cakras forming the dormant Kundalini Sakti latent in every body. Through Sadhana Kundalini is to be awakened. The physical and spiritual benefits are supreme. It is a powerful sadhana.

Here there is reference to the six cakras and the tattvas qualifying them and portrayed by the author. She is the very identity of manastattva at Ajnachakra, the ākāśa tattva at the viśudhi cakra, vayutattva at the Anahata chakra, Agni tattva at स्वाधिष्ठानचक्र, Jalatattva at the Manipura cakra and the bhūtattva at the Muladhara cakra . In other words she is the very identity of the five natural elements. पञ्चभूत As a result there is nothing exterior to her. She is all that and beyond. She is a changeless paramatmika rupa (राजराजेश्वरी).

Glossary : मनः त्वमेवासि=you only are the mind form, vyoma=the sky मरुत्सारथि = Agni, he is the driving force of Vayu आपः = the water force, सत्यां=you are manifesting into these, but न हि परं=there is nothing superior to you and beyond you. आत्मानं= your own self विश्वपुष्पा=in an universal form चिदानन्दाकारं = you are Brahma having the form of cidānanda, the Supreme bliss of your own manifestation. शिवयुवति=As the wife (woman) of Lord Siva also as a benign form of a lady. It is so since

she is the very embodiment of compassion in total, to rule, to protect and to sustain the entire objects of Nature and universe. Absoluteness is attributed to this lady by Acharya Sankara as a part of his conceiving the स्वस्वरूप of Devi Bhavani. Our surprise remains provoked at the expression चिदानन्दाकारं शिवयुवति भावेन बिभृषे. The word 'बिभृषे' signifies that she opts to take a concrete form to explain Herself to the seekers of Devi. She is all in all undoubtedly. In "Lalita Sahasranama stotra" we come across the expression ""भवानी भावनागम्या and भवारण्यकुटारिका to signify the exclusive functions of Devi Tripuramba related to कुटारिका birth on Earth. In the book 'चतुरशति' and elsewhere it is described that the Goddess is 'तत्त्वग्राम स्वरूपिणी यस्यां परिणतायां तू न किञ्चित् परमिष्यते । Devi in the form of all tattvas like विष्णु and in view of that there is never a tattva higher than Hers. This sloka is employed for relief from chronic diseases like T.B., Cancer etc.

Actually the poetry of Sankara, in description of Devi is so great that language is not enough to express explanations. One just feels enthralled in his own self. These slokas have magical output. When attempt is done to explain them the full spirit is not brought out in expressions. Best is to enjoy the sounds of the sloka recitation and feel the bliss.

तवाज्ञाचक्रस्थं तपनशशिकोटि द्युतिधरं
परं शम्भुम् वन्दे परिमिळित पार्श्व परचिता ।
यमाराध्यन् भक्त्या रविशशिशुचीनामविषये
निरालोकेऽलोके निवसति हि भालोक भुवने ॥ ३६ ॥

There is certainty of the truth that Devi exists and she is not an imagination. She is with Lord Siva to cause the Ardhanārīśvara Rupa tattva of Lord Siva. Infact Siva shines forth in the Ajna Cakra of Devi. We salute that great Lord Siva who made his presence a living, at that centre granting the unique reward of togetherness "Sayujya" to all the uniques. There are subtle thoughts couched in the seekers ennobling the personality traits of Lord this slot he opening expression refers to the Aja Cakra occupied by Her primarily. The poet Sankara salutes Lord Siva too as close associate with Devi and also as the Lord taking seat at the Ajna Cakra holding for himself the Brilliance that of one crore Suns and Moons. Siva has his sides supported by the paracita, the supreme cit śakti. Any Bhakta who is able to win the grace of that Siva through sincere Bhakti and with worship would be practically getting the reward of experiencing the living joy at a lonely world where there would be absolute light and brilliance that is not visible for Sun, Moon and Agni. In nutshell, such an upāsaka of Śrī Devi and Śīva would be rewarded

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with the benefit of 'Sāyujya' with the divine. Among spiritual ranks of attainments सायुज्य is covetable reward for Jiva. It is to get union with Devi Herself.

Notes: Śiva's brilliance is described in this sloka as well his location at the centre of the eye brows where Ajñā cakra is located and where with immense resplendent brilliance that of multiple suns and moons shine forth. At that level Śiva Deva enjoys the supreme paratva state (cit śakti). Any sadhaka would live in the sahasracakra attaining Siva sāyujya. It is a place where there is splendid light unique, cool and which can not be visible to any other physical eye.

The beauty and the content of the location in and around the area of Ajñā Cakra is well described in the tantra texts. It is in other words, an experiencing of Kaivalyanubhava where being single undergo the bliss of unique loneliness. It is suggested that a 'jiva' bound by 16 kalas (10+5+1) is all alone but owing to a number of Karmic and other reasons he gets entangled with strings called 'samsara' the world. When the bandhas (bonds) break, he would be alone and lonely which is a state of great bliss. It is true when saints like Vivekananda, Arobindo preach to get into loneliness where at you would know who you are' and 'what would be bliss like.' It is like the upanisad saying (kevalado bhavati kelvalado bhavati) meaning that all alone the jiva would be enjoyer and would remain unique as experienter. It is all owing to the 'Vandana,' (worship) done to the Lord Siva who is capable of granting such a reward. At the Ajna cakra there is the seat of Ardhanarisvara couple and then she would be knowledge. In Kalahasti of Andhra Pradesh the called (Jnanaprasunamba) the provider of super Devi is called by that name. She would control the movements of the Mind of individuals (manastattva and manovikāras). Therefore, Acharya Sankara educates the world of Bhaktas that Lord Siva and Parvati joined together would electrify the thinking process in the path way of spirituality for all jivas who turn to the उपासन vidhāna of them.

Glossary : आज्ञाचक्रस्थं=located at the Ajnacakra which is in between the eyebrows. It is an exercise of the कुण्डलिनीशक्ति. When sādha reaches this level he falls unconscious to reach up and attain Devi ananda. It is said if he does not return from that level within say 21 days, he would die and merge with goddess. It is hard to hold the body long.

तपन शशिकोटिघृति धरम् =Śiva is holding in himself the brilliance of that of sun and moon in multiples. Vande=I salute, भक्त्या आराध्यन्=the clue is : regard them with devotion निरालोके=not comprehensible from the outer looks; अलोके=free from crowd of people. भालोक भुवने=in the world full of light, cool as it is; निवसति हि=dwells indeed.

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Here the words : भक्त्या आराध्यन्, अलोके, निरालोके भुवने भालोकभुवने etc. deserve our attention and study to understand that कैवल्य is the aspired goal, ultimately for jivas on earth. In other words, Sri Devi aradhana rather Śri Cakraradhana leads to Kaivalya Siddhi" which is also in other words known as 'Naiskarmya siddhi.' Generally people would not orient to that level. But it is true indeed pathway. She is so since she holds the Kirti thus : that Devi lifts the mind of suitable bhaktas into that संसारपङ्कनिर्मग्नसमुद्धरणपण्डिता' as seen in the words of are sunk in wordly engagements, but it is Devi who gives opening that they should sage Hayagriva in Lalita Sahasranamastotra, Jivas some how consciously rise high and catch up layers of Bliss. From now on the six cakra varnana begins. The expression is परं शम्भुं वन्दे where 'vandana bhakti' begins. The popular sloka 'वन्देशम्भु' doing Japa of this sloka and charge water with its śakti, many serious health complaints vanish. One has drunk water sanctified with divine mantras.

This śloka is employed to get right knowledge and become free from worries.

विशुद्धौते शुद्ध रूपटिक विशदं व्योमजनकं
शिवं शेवे देवीमपि शिवसमान व्यवसिताम् ।
ययोः कन्या यान्त्याश्शशिकिरणसारूप्य सरणेः
विधुतान्तर्ध्वान्ता विलसति चकोरीवजगतो ॥ ३७ ॥

Now विशुद्धिचक्र - here Sankara is talking to Devi Lalita that I too shall devote myself to you having equal sakti that of Lord Siva and abilities for matching functions that of Lord Siva. Further he likens Devi to a female Cakora Bird (चकारी) which likenes known for equal love and ability that of Her consort Cakora. Here the Cakora (bird) couple stand unique example for describing the couple Stand and Parvati who long fondly each other. It is only कविसमय, Cakora Birds, as known in poetic convention, are two love Birds but possess the परस्परज्ञान of love and affection although they turn blind when darkness falls. They do not feel separated mentally even though they cannot see at night. They remain together resting on the same branch of tree or elsewhere. So there is औचित्य when the poet said 'विलसति चकोरीव जगतो.' The tādātmatya bhāva in all respects in the couple Śiva and Śiva is a mark of great excellance in the combination of Parvati and Paramēśvara. Kālidāsa is right when he said: 'वागर्थाविवसंपृक्तौ' as the Nandi śloka in his Raghuvamśa mahākāvya discribing togetherness of Śivā Pārvati. Darkness, the time of difficulty is no matter for loving couple.

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I worship Śiva who stays Oh Goddess! at your Viṣuddhi cakra quite pure with brilliance of crystals who evinces the "ākāśa tattva" rather the entire expanse of sky. Also he says, "I worship one who is equal to that of Śiva tattva and at whose cause the entire Jagat is emerging and which 'Jagat' is shining forth like female cakori bird whose ignorance and fearfulness is shattered owing to the grace of the Dampatis Siva and Parvati inspite of darkness, that ignorance that hovers over them.

Notes: Here Siva is described. Also it is mentioned that Parvati is equal to the capacities hat of Lord isvara. The devotee is saying that is devotes himself to that Siva who remains bright at the Visudhi cakra and the same way to Goddess who is simply equal to Śiva. Both put together are satisfying the upāsakas with bliss and complacency that of the cakori bird which remains with bliss by drinking the चन्द्रपभामय अमृतकिरण. (the rays of moon sweet like nectar). In Lalita Astottara is mentioned चन्द्रशेखर भक्तार्ति भञ्जना.

In this sloka, the purpose how the 'viṣuddha cakra' is meditated upon for the removal of ignorance, fear to connected the samsāric conditions is suggested. This sloka indicates the inseparable identity of Parvati and Parameśvara unless there is common approval of both, the This feature is stressed in the skandapurana thus : devotee might not hope for sayujya and salokya. केवलं त्वामनादृत्य मां भजन्तो विचेतनाः नार्हन्ति मम सायुज्यं ब्रह्मकल्प शतैरपि" meaning however long be the time without the approval of Devi, it is difficult to get शिवसायुज्य, But it is possible if Devi approves the same. She is all in all. पार्वतीपरमेश्वरदाम्पत्य is ideal for togetherness.

It may be noted that when a sadhaka takes to meditation on 'विशुद्धिचक्र' he has to refer his concentration to 'vyomeśvara' and 'vyomeśvari' the presiding deities at that level. This śloka gives a clue about viṣuddhi cakra. Lalita is complimented as व्योमकेशो and विमानस्था ।

Glossary : विशुद्धौ=at the Viṣuddhi cakra (saptami vibhakti); शुद्ध स्पटिक विशदं=as bright as the pure crystal stone, vyoma janakam-the creator of the vyoma, the ākāśa, शिवं = the Ívara the janaka of Ākāśa; शिवसमान व्यवसितां = in the activity goddess is equally potential to that of Lord Siva ययोः = the couple Śiva and Parvati यान्त्याः = Emerging out, शशिकिरण सारूप्यसरणेः = The way, similar to that of cool moon's rays कन्त्याः = of splendour जगतो=all the lokas.

विधूत अन्तध्वान्त चकोरी like the female cakora bird which feels totally blissful at the light of moon and owing to which the gloom in it became dispelled. There is the individualised brilliance and energies, generative and potential at the cakras lying in our body. The anubhava is owing to the grace of Devi. In the Viṣuddhi cakra sixteen vowels are embeded. These vowels are in the mantra to awaken. The is employed to get rid of evil influences.

समुन्मीलत्संवित्कमलमकरन्दैकरसिकम्
भजेहंसद्वन्द्वम् किमपिमहतां मानसचरम् ।
यदालापादष्टादश गुणित विद्यापरिणतिः
यदादत्ते दोषाद्गुणमखिलमदभ्यः पयः इव ॥ ३८ ॥

In this sloka the poet depicts Śiva and Parvati as the couple of Royal swans who remain grasping only the nectar found in the Samvit Kamala and who rejoice in the lake of mind of yogisvaras. These converse with each other to give rise for 18 mahavidyas, avoiding the bad knowledge like the milk being separated from the water.

I meditate upon the Royal swan couple who in dhyana close their eyes and exercise desire only to drink the makaranda of the samvit Kamala who enjoy moving in the mind lake of great devotees who out of their dialogue sounds the eighteen vidyas of note and qualitative ones have come forth, removed of dosas (blemishes) like the milk being separated from the waters.

Note: The samvit kamala is jñāna kamala found In the Anahata cakra where pure knowledge reigns. The swans are the Siva Parvatis with name Hamsesvara and Hamsesvari because of whom all vidyas have come into being owing to their vidyogues. Always Parvati is disciple and Siva the preceptor. They nurture the गुरुशिष्यभाव very much to benefit the devotee with knowledge. The 18 vidyas comprise of four vedas, 6 vedāngas, nyaya, पुराणs, धर्मशास्त्र, आयुर्वेद, गान्धर्ववेद, धनुर्वेद, अर्थशास्त्र, मीमांसा, and न्याय. All these śāstras rather vidyas are free from blemish and each one is a pure science having significant application. The example milk from water indicate the process of elimination from Hard things which remain mixed. Skill should be exerted to pick up good only. The same is said in the expression 'कमलमकरन्दैकरसिकम्,' the nature of such elevated souls is to dwell in the mind of great people (महतां मानसचरं). Their desire is to give rise to astādaśa and more vidyas (गुणित) as a result of their sankalpa, virtuous conversations.

This is a Dhyana sloka to get hold of the understanding of the various vidyas numbering to eighteen and more. It is relevant to mention about the temple at Haridwar for Dasa Mahavidyas.

To meditate at the Anahata cakra which is a 'samvit kamala' is the practice known as समयाचार practice. Here Sankara dwells in the ज्योतिस्वरूप (अग्निज्वाल) and Parvati in the form of Agni ज्वालारूपिणी. Here Śiva and Sive indulge in dialogue to Impart different kinds of सद्विद्याs. Mahānārāyaṇa Upanisad,

Taittiriya Upanisad suggest that ईश्वर and इंकी dwell in the heart of all Jivas and that Lord should be revered without any grief (विशोकः तस्मिन् यत् तदुपासितव्यम्). In the case of description of cakras, the Anahata is appraised. In Lalita Sahasranama we come across the name 'अनाहतपद्ममन्दिरा' for Lalita as a resident of the अनाहत which is पद्ममन्दिरा, a lotus palace for her and her husband's stay.

Glossary : समुन्मीलत्=blossoming संवित् कमल=the knowledge lotus मकरन्द=nectar, the पुष्परस, एकरसिकम् = desire to grasp the juice (the essence) महतौ=saints and great men मानसचरं = moving in the mind-lake of such devotees किमपि=undefined हंसद्वन्द्वम्=the royal couple भजे = I devote myself यत्+आलपात्=of whose dialogue sounds अष्टादशगुणित= 18 times enhanced विद्यापरिणिति=the awakening of Vidyas यत्=from which Couple दोषात्=from dirt अखिलं=all, अद्भ्यः = from water एष एव=milk आद्यते = separates. There is Hamsa Gayatri in Veda thus 'Hamsa Hamsaya vidmahe Parama hamsaya dhimahi tanno hamsah pracodayāt.' As an explanation it is said हंस हंसति यो ब्रूयात् हंसो नाम सदाशिवः"

Therefore हंसमिथुनम् could mean the "Siva and Parvati, Manasa lake is the primordial develling lake of Hamsas and so the poet has employed metaphor for Sadāśiva and Sadasiva rani and their dialogue as source book for complete knowledge. 'Soham' meditation which is well known goes as Gayatri meditation and the said deities remain in that svarupa also. Guru śiṣyas also refer themselves to "Hamsa dvandva" since knowledge alone is picked up removing away unwanted stuff in it. In Mahanyasa it is mentioned हंसनामसदाशिवः.

तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरतं
तमीडे संवर्तम् जननि महर्ती तां च समयाम् ।
यदालोके लोकान् दहति महति क्रोधकलिते
दयाद्रा या द्रुष्टिः शिशिरमुपचार रचयति ॥ ३९ ॥

In Lalita Sahasranama, the Devi bears, the name स्वाधिष्ठानाम्बुजगता refering to the स्वाधिष्ठान चक्र (अम्बु) which is close to the stomach and the stomach power as such. The stomach accepts the food offerings and maintains the body (lokas). All that is owing to Karuna drusti of Goddess Parvati.

Here it is referred that Siva and Devi get different names as Samavarteśvara and Samayamba.

Oh mother! I salute that great Lord Siva who with the name Samvarta, a form of Agni, who is seated as Agni in the Svādhīsthāna cakra always. Also I praise you, Oh Devi! as samaya who is again the manifestation of that Agni only by name Mahati. With great anger Siva in the form of Samvartagni was causing the anihilation of the world, with looks, but simultaneous to that, Devi is extending

coolness and peace to the worlds with her looks. Here the compassionate glances of Devi that cause peace to the world troubled by the angry looks of Śiva causing annihilation is the subject matter of description.

Note: This śloka is to cool the vigorous activity of Śiva on earth.

Svādhīsthāna is the genesis for Agni, the highrated fire. One has to imagine that Devi remains in that form of Samvartagni (rūpa) being favourable to the world and creation thereon. Svādhīsthāna is the seat in which Śiva and Sakti both exist. In spite of the destructive activity, further, her looks are soothing. This we notice in the last line of the stanza या दयार्दा दुष्टिः शिशिर (cool) This we note also when we come across the name give rise for the ground to reactivate the creation. मुनार रचयति. The compassion filled looks of Devi out of her sport. (लीलाकल्पित ब्रह्माण्डमण्डला देवि ललिता). It is pleasure of activity to Goddess.

This śloka is employed for get rid of bad dreams (दुःस्वप्न) rather to nullify their effect.

Glossary : स्वाधिष्ठाने=Agnitattva taking seat in स्वाधिष्ठान चक्र. हुतवहं=Agni who conveys all that is offered to Him. निरतं=always संवर्तम् = A form of Agni by name संवर्त; इडे=praise a vedic verb praise' on the part of Devi the description goes thus ; समयां महतां both are the names of Goddess महति क्रोधकलिते =together with high anger. यत् आलोके =by which looks, दहति=burn forth; या दयार्दा = wet with the sense of compassion; शिशिरं उपचारम् = cool treatment bestow- ing stability and tranquility रचयति=carves out. This verb is significant as it means careful, beautiful and sensible remaking of the world and creation in it. Looks are enough to work for havoc and restructure. They are more effective in respect of higher powers like Śiva and Sivāni. This śloka refers to Kundalini descent also. It is said at the end of every two cakras there are granthis (knot) which have very thin passage. One has to overcome that. The granthis are by name ब्रह्म विष्णुः रुद्रः granthis.

तटित्वन्तं शत्यातिमिरपरिपन्थि स्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
तव श्यामं मेधं कमपि मणिपूरैकशरणम्
निषेवे वर्णन्तं हरमिहिरतप्तत्रिभुवनम् ॥ ४० ॥

Here Śiva is described as the dark cloud (syaman megham) and Devi as the lightening in it. Siva in the form of dark cloud is giving rain protection providing life sustenance. Therefore, we salute

the Siva and His consort Devi with deep devotion. Śiva is conceived as the cloud, as we find in this sloka at सिद्धघटिकस्तव

“मणिपूरैक वसतिः प्रावृषेण्यस्सदाशिवः ।
अम्बुदात्मतयाभाति स्थिरसौदामिनो शिवाः ॥”

There is more and more metaphorical, expressions in this śloka not easy for comprehension. Goddess has the Manipura Cakra as the chief residence. There is darkness in it. In view of her, own brilliance there is brightness therein.

The three worlds are troubled by Agni which is Samvartagni. Some cloud (कमपि) that is Lord Śiva s showering rain to bestow happiness in the three worlds, Manipura Cakra, that is located at the avel, is jalatattva. The presiding deities that remain are Vigneśvara and Saudāmini. Also they are known as Amruteśvara and Amruteśvari. This sloka is employed to get desires fulfilled. For marriage this sloka is employed.

Glossary: मणिपूर+एक+शरणम्=Manipura the resort for Her in principle; alone is तिमिर = Darkness light इन्द्रधनुषम् = the celestial bow with different colours but here metaphorically decked with different gem studded ornaments, paripanthi=enemy (lightening) is the enemy of Dark cloud (the darkness) तटित्वन्तं=shining forth with lightening श्यामं=dark वर्षन्तं=raining indradhanus is unique which does not have the chord. Aruna Praśna of Yajurveda attests the same in its formula thus :-

‘इन्द्र धनुरित्यज्यम् अभ्रवर्णेषुचक्षते’

The bow has no chord but found in sky. Śiva and Śakti mainly contribute to turn the lands into green lands with plants herbs and enough vegetation.

निषेवे = 1 devote very much to the deities for benefits. Here there is the mention of Rainbow lightening. Rainbow exists so long as the moisture exists. The moisture is maya and when maya disappears the Bhagavata tattva is understood.

मणिपूरैकशरणम् =Devi has this मणिपूरचक्र=as her residence; तिमिर= the darkness in the cakra परिपन्थि= enemy: स्फुरणया = owing to shining light शक्त्या = by Sakti, तटित्वन्तं = lightning; तदित् also known ‘सौदामिनी’ स्फुरत्= shining नानारत्नाभरण = different studded ornaments: as gem परिणेन्द्र इन्द्रधनुषम् = the Indra-Bow fastened with all these (giving an impression of lusion) श्यामं=dark हरमिहिर तप्तं = heated by the sunshine of Hara who is संवताग्नि, त्रिभुवनम् = the three worlds मेघ= Śiva in form of cloud निषेवे = 1 devote myself.

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In this sloka, Acharya Sankara has extolled the power of Devi seated in the Manipura cakra. She is like lightening where darkness prevailed Lord Śiva is the dark cloud causing darkness and he is likened to Sūrya who burns lokas with his heat rays. Devi shows glow of brightness in it. It is there Devi is 'सौदामिनी देवी' providing happiness in all the three worlds. Astrologers get power to predict future. All would get clues in Dream to know their future.

तवाधारे मूले सहस्रमयया लास्यपरया
नवात्मानं मन्ये नवरस महाताण्डव नटम् ।
उभाभ्यामेताभ्यां मुदयविधिमुद्दिश्यदयया
सनाथाभ्यां जज्ञे जनकजननी मज्जगदिदम् ॥ ४१ ॥

After describing the character at Manipura Cakra, the poet Sankara described the मूलाधारचक्र. Here both lasya of Devi, the tandava nrtya by Nataraja. Siva are mentioned to be also at the मूलाधारपीठ. They get engrossed in performance of Dance containing the nine rasas with srungara rasa being the prime rasa. These two deities filled with compassion, are providing shelter and perform the role of a mother and father for nursing and protection of the world. Here it is mentioned that world is having Janani and Janaka like combination necessary to remake saps in the world after being burnt to nothing owing to the occurrence of Pralaya. The expression जनक जननी मत् इदं जगत् सनाथाभ्यां जज्ञे meaning 'I come to understand (जज्ञे) that these two forms of Śiva as Ananda Bhairava and Ananda Bhairavi taking the role of parenting the universe. Rightly Kālidāsa said : 'जगतः पितरौ बन्दे पार्वती परमेश्वरौ ॥' assigning the function of parenting the universe.

At the मूलाधारचक्र Devi is known with the name 'समयाम्ब' fond of Lasya Nrtya and Lord Siva as Ananda Bhairava fond of Tandava form of Dance consisting of Dance scheme with the nine rasas namely srṅgāra, hāsyā, karuna and more.

As the Sri Vidya tradition goes, the first 41 slokas became known as 'Ananda bhairavi' and the remaining 59 as "Saundarya Lahari." Some also consider this lyric poem to be known into two Divisions पूर्वभाग and उत्तरभाग. It is called Anandalahari for certain reasons. 1. These are the Slokas basically composed by Lord Siva in praise of his wife Parvati whom he loved greatly. He became known as ardhanārīśvara imbibing her in Him. 2. These 41 slokas comprise Devi's status, beauty and the universal functions of Parvati along with Lord Siva. The patronising for the world became 50 complete that Both of them took the role of being parents to resurrect the greenery and life activity in the three worlds

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which were hacked with trouble by the प्रळयाग्नि who is again Lord Siva only. Owing to the great compassion that Devi possessed as Śrī and Māta, the worlds are calmed cooled down. The activity is infused once again as her lila display. Here Lord Śiva became the Dark Rain giving cloud while she became the Sakti, the Lightening in it, a combination suitable for rain and sap in the world. Moreover, Devi and Devah Siva became parents (Janani Janakas) to the worlds, a role necessary create to and organise the orderliness of the worlds again with lustre and eminence.

3. The षट्चक्रs in Human Body are the seats of Devi and Bhagavan Sambhu Deva. The details and Importance of them are very well portrayed by the staunch Devi Upāsaka Acharya Sankara. None other than Sankara could have depicted this kind of subject matter full of mysticism and spirituality. Man is not simply a sack of flesh, blood and bones. He is more and more than all that. This fact is unravelled to some extent. Therefore, a great philosophical wisdom rose up in the mankind. Sages, saints, deep devotees of Devi can only see through the tattva, personality features and other excellences of Śiva-Parvati. By knowing this we are transported into a region of Bliss, Hope and Happiness. These emotions drive the upāsaka to the realms of greater spirituality.

In a way, in retrospect, the descriptions that ran upto 41 ślokas could be like this. We realise that 8th śloka is pointing out चिदानन्दलहरी, the 21st is परमाह्लाद लहरी; the 34th is समरस परानन्दपरयो भावना; the 35th is the चिदानन्दाकार of devi and 41st is Śiva as नवरसमहा ताण्डवनट (म्), explaining the नाट्य faculty of both Śiva and Parvati covering all the 9 rasas.

The probable reason for calling the 1st part 1 to 41 slokas as आनन्द लहरी being that 'ananda' śabda is found also at different levels of gradations. In Taittiriya Upaniṣad, Brahmanandavalli there is a section on in the mimamsa" (investigation into the layers and equation of bliss Supreme in true sense). Sankara here reinstates the 'Ananda' with qualifying epithets like चिदानन्द (bliss of cit mind), परमानन्द (supreme bliss) परानन्दपरयोः समरसत्वम् and so on. (balancing of the bliss at higher and highest levels.) But at extreme level for realistic picturisation, we have the configuration that Devi is the Female. She is also the very form of Lord Siva representing the Abstract Experience as चिदानन्द. She is the very manifestation (ākāra) of the Cidananda svarūpa. She is born in the Cidāgni Kunda and there in, she enjoys her emergence in it. Later she took the form of दहराकाश. (चिदग्निकुण्डसम्भूता). On the other hand, Lord Śiva is the नट (actor) showing forth the Histrionics of the ताण्डव dance depicting all nine rasas: śrīngāra, vīra, karuna, hāsyā, bhayānaka, bibhatsa, adbhuta and santa rasas. He is the promoter of life of bliss and emancipation as the proverb goes: "small opportunities are often the beginning of great enterprises and its outcome is like the plant from seed growing into a Banyan Tree with roots many,

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tending downwards." So in all respects the first 41 slokas hover around the experience of Ananda which is the mantra effect when upasana is done. The real purport of these slokas lies in अनुभव (स्वानुभववेद्यम्).

The next part of the lyric runs to describe the physical beauty of Devi, the ornaments, the varied functional excellences of Devi the Goddess. The 42nd śloka begins with the description of the (किरीट on head) of Devi and in crown a way completes the same at 90th stanza covering Her padavarnana (description of feet in regard). In poetry it is a convention to describe Divine Beings (आमस्तकपादान्तवर्णनम्) which the poet from top to toe Acharya Sankara has done adopting the Kavyaguna sampradaya. From śloka 92 and upto 97 सौन्दर्यशोभ (the Beauty form) of Devi is touched together with a reference to her Mahima and influence on the activity of the world.

In 98th stanza of Soundarya Lahari the poet submits his prayer questioning her when she would practically bless him (कदाकाले मातः कथय.... मुखताम्बूल- रसतां). It is a mode of Demand for favour by a diligent devotee. In 99th stanza there is फलप्राप्ति a sure reward and a surity that emerges due to high devotion (सरस्वत्या लक्ष्म्या परानन्दाभिग्रै रसयति रसं त्वद्भजनवान्).

फलप्राप्ति is a happy ending. It is like in Aditya Hrudaya of Ramayana at 105 canto Ayodyākānda, Ravi, the Sun god appears and gives assent for final war by Rama with Ravana saying 'yes' fire (अथ रविरवदत् निरीक्ष्य रामं मुदितमनाः परमं प्रहृष्यमाणः त्वस्व इति) for his endeavour. It was a fight with a Brahmin by a ksatriya. However, by devoting oneself to this Kāvya as a mantra śāstra, the फल is परानन्दरस. रस is the अनुभूति. an anubhāva totally individualised. Finally परानन्द is supreme bliss filled with extraordinary mystical ecstasy. The 100th sloka is the indicator of निरंकार in one's self which is the only solution to fill the whole grace of God within. Sankara earlier in मनीषापञ्चकस्तोत्र advised 'अहरहर्वा गर्व परित्यज्यतां and concludes स्वात्मना स्थीयतां meaning advice every day that you attempt to get rid of pride in you and try to be your own self which gets revealed subsequently. The sense is that any individual is a seat of Divine grace.

It is said in the word सौन्दर्यलहरी, we find the inclusion of syllables सौ, लह and हीं which are by themselves generative of the बीजाक्षरs of Sri Vidya. These produce through upāsana the experience of beauty, bliss and happiness. The term is defined severally by alamkarikas. For example, सुन्दरताया भावः सौन्दर्यम् । सौन्दर्यानाम पूर्णत्वं निसर्गस्थितिः स्वर्ग एक इति. Also सौन्दर्यमलङ्कारः ॥ as said by Bhamaha. After all birth is accepted to reach the perfect round (heaven) viz the Saundarya. Upanisad 'स वै पूर्णः स पुरुष विध एव' (He is complete and that is the aim of a Purusa in form and content).

Of the षट्चक्रs the मूलाधारचक्र is very important Much is talked by many devotees to explain the प्राशस्त्य of मूलाधार स्थान in every personality. Infact Ganapati Atharva Sirsa upanisad points out Ganapati

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to be constantly seated at that centre (त्वं मूलाधारे स्थितोऽसि नित्यम्). Here Sankara explains the षट्चक्रs are the seat for Siva and Sakti and they govern all relating to जगत् which is 'कल्पितब्रह्माण्ड मण्डल.' There is identity between Parvati and Parameshvara. Even the Śrī Cakra is defined to be śarīra of Śiva and Sivāni. (श्री चक्रं शिवयोः वपुः). In Yoga Vasistha this मूलाधार चक्र is defined to be chief support, ādhāra for body and its physical features control of breath. Here वातरोध takes place owing to which everything functions. The same is seen in the mantra found in 'Yoga Vasistha' thus owing to the control of breath at ādhāra nilaya. Physical calmness is achieved. Ganapati is extolled मूलाधारे स्थितोऽसि नित्यम् ॥

शरीरं कम्पते, योगो नृत्यति सर्वदा विश्वं तत्रैव दृश्यते, संवीदेवताः तत्रैव तिष्ठन्ति and finally it concludes आधारे सर्व वेदाश्च तस्मादाधार माश्रयेत् । meaning all knowledge lies in आधारचक्र and therefore this seat is to be meditated upon.

In the same strain, the advantages of other cakras are described. It is really an exciting feeling In the same strain, the advantages of other and experience to get the knowledge of Devi in her physical form and this is being done from now onwards called truly सौन्दर्यलहरी. The Upāsaka with yoga phala rejoices greatly.

गतैर्माणिक्यत्वं गगनमणिभिस्सान्द्रघटितं
किरीटं ते हैमं हिमगिरि सुते कीर्तयति यः ।
सनीडेय च्छायाच्छुरंण शबल चन्द्रशकलम्
धनुस्तौनासीरं किमिति ननिबध्नाति धिषणाम् ॥ ४२ ॥

The crown decorating the head of Sri Devi is described here. Also a reward is indicated that any devotee who extols the Kanti and beauty of Kiralata he would get a correct righteous mind. (धिषणां ननिबध्नाति). For Female deities āmastaka पादान्तवर्णन is done.

Oh daughter of Himavan! When any devotee praises your Kirita which is studded with the gems and which is revered by the celestial gems the twelve Adityas who shine forth in the sky and who are close by to you to worship, then all those would get a feeling that kirita to be Indra's bow which is circular (Nida), which is spreading its Brilliance in all places in its motley form and giving out a thought that it was the segment of Moon.

Notes: Here there are threeddeas (bhavanas) projected. Here Kirata is global and hence rounded with dyumanis. exuberantly shining. Looking at the segment of exuberanter her crest, bhaktas conceive it to be the Moonus Indra's Bow. Whoever meditates on Devi with such configuration of

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personality with Kirita on crest, he would be rewarded. The 12 Adityas who exist in the sky are bright and hence they are celestial gems (Dyumanis). The names of "Dwādaśa ādityas" are Indra, Dhatri, Parjanya, tvatr, Bhaga, Pūsan, Aryama, Vivasvan, Visnu, Amṣumān, Varuna and Mitra. These are lokadhipas bright in their respective regions with notable eminence. When Devi is shining forth with विश्ववपुः, then Her Kirita would be at the top (higher) of regions of the universe only. The Indra Dhanu's is at first mentioned in the Arunapraśna of the Yajurveda. The probable reason too why it is named so since it is found in the sky (abhravarveśu cakṣate). All this imagination is to extol basically the segment of moon (Candrasakala) decorating Her crest. Śrī Devi is ever fresh with the brilliance and hence she is worthy of honour right from first day and upto pūrṇima and Amāvāsyā respectively because there is no dearth of light when she is present. Lalita Sahasranama makes mention of the days she is worshipped. (प्रतिपन्मुख्य राकान्त तिथिमण्डलपूजिता).

Every part and every thing of Sri Devi is worth a praise and regard in any stotra mode of worship. Hence we see the Kirita, taking its primacy in this sloka to begin with. Dhyānaśloka are varied and the content in them depends the ideas (Bhāvana) which the Devata impels in the mind of a bhakta. In that way, in this lyric, each śloka on deserves to be regarded as Dhyāna śloka helping of concentration of for meditation.

Glossary : हिमगिरिसुते=Daughter of Himalaya mountain. The vocative is significant suiting enough to the content of the sloka or description. माणिक्यत्वम्=a bhāvana describing the kirita studded with precious stones गगनमणिभिः=sky gems. In Sūrya Sahasranama occurring in the Bhaviśya Mahāpurāṇa Vyasa describes Sun to be गगनरो and with many relevant terms to signify sūryas to be manis the kantis खद्योतः जगत्प्रदीपः in the sky. Sūrya is described with the terms सन्द्रघटित = strongly fixed. हैमं=modeup of gold कीर्तयति extols, sings in praise नीडेय (किरीटं)= Global in shape छाया=Bright light, चन्द्र शकलं=the crescent moon धिषणा=बुद्धि or righteous mind. the imagination and

न निवन्नाति=get that fixed in praise in his mind. This sloka is independent in thought and reward. In Saundaryalahari, the śloka are independent and complete like veda mantras which turn out to be sacrificial formulas that of Yajurveda. So a tradition is in vogue to perform Havana to Devi to appease and keep Her happy with the offerings accompanied with slokas of Saundarya lahari. The sloka has reference to healing sadhanas like Mani, Mantra ośadhi on one hand and on the other to the Mantra sāstra, Tantra śāstra, Yoga Śāstra and more. The meanings of the śloka get revealed to the उपासक depending upon the scholarship and outlook the Upāsaka professes. But under general discipline for a devotee the śloka yield desired Benefit even though he does not know the depths of the

significations contained in the respective ślokas. Parameśvari's interference however, is the chief consideration. She is a living goddess in all beings like blood, the caitanya flow. In spite of certain dosas in the blood, the circulation does not stop, life does not cease. Like that Caitanyamayi Devi is alive in all making loka vyāpāra (activity of world) set in constant flow. The slokas are in शिखरिणी chandas having 17 letters. There is good symbolism in the number 17 (8+9). This sloka is recited to get rid of skin diseases like leprosy other chronic ailments. It adds to get rid of शरीरदोषs. (महोदर रोगनिवारण).

धुनोतुध्वान्तं न स्तुलित दळितेन्दीवरवनं
घनं स्निग्धं उलष्णं चिकुरनिकुरम्बं तवशिवे ।
यदीयं सौरभ्यं सहजमुपपलब्धं सुमनसो
वसन्त्यस्मिन् मन्ये वल्मथनवाटीवितपिनाम् ॥ ४३ ॥

In this sloka Acharya Sankara turns to describe the rich shining hair of Devi. Her hair is dark comparable to the dark colour of the darkness itself. A stotra, it is believed referring to her hair, would remove one's difficulties. The projects and other endeavours become light. The hair by itself has the power to destroy darkness (ignorance) and hence the prayer 'Dhunotu Dhvantam' with praise of the letter घ.

Oh Devi! oh Śive! your thick hair which is well trimmed, looking like the grove of black lotuses, also as thick as the dark cloud also quite fragrant and highly soft (slakshnam), destroy our internal darkness of ignorance. I think (मन्ये) in order to beget natural fragrance, the flower of the trees in the garden of Indra, the queller of the Demon Valabha, are decorated on Her thick hair (बलमधनवाटी वितपिनां सौरभ्यं निकुरम्बं वसति).

Notes: We lose sight of prime thought that Devi's hair is thick, soft and fragrant decorated with flowers and the fragrance of the trees of Indra's garden. The flowers are lucky to beget the fragrance on Her hair to them. The flowers are from the Nandana garden of Indra. Siva killed the demon by name Bala. In simple words the beauty of the hair of Goddess Tripurasundari is described here. Flowers are lucky to have found place in soft, dark, thick tresses of her hair. It is believed at the sight of the hair of Goddess, all our Karma bandhas get diminished and we turn free and pure. The force of the description (varkana) with the terms: 'Dhunotu, Dhvantam, tava cikura nikurumba śive' is fascinating with good significance.

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In our rich Indian tradition the faith is that every part of the anthropomorphic form of the goddess/ Gods would be a part of power generative enough to yield the fulfilment of desires and more. Following this trend of poetic technique the author Kalya Laksmi Narasimha of the poem 'Kavi Kaumudi' (poetic Moonlight) edited by Dr. K. Krishna Murthy a Karnatak University Publication made the 'Nandi Śloka' with a theme that Lord Laksmi Narasimha's wild Laughter (Vikatāttahāsa) will to destroy sins and bestow purity and happiness on devotees. This is to indicate that laughter of Deities too produces Atharvanic effect upon devotees to a positive end. The lustre of the row of teeth (दन्तरुचि) is enough powerful to grant peace. At karmabandhas the sight of Devi's hair, disappear and we become happy at heart and get our work fruitful. Our Peace, At the sight of Devi's hair, our karmabandhas disappear and we become happy at heart and get our work fruitful.

This śloka is employed to get the benefit of health and get our work fruitful.

Glossary : तुलित=comparable, दलित=blossomed इन्दीवरवनं=the grove of lotuses घनसिग्धं=dark pregnant cloud श्लष्णं = मृदु soft चिकुरनिकरम्ब=the tresses of Hair, मौरभ्यम् = सुरभेः भावः सौरभ्यं, सहजं=Natural सुमनसो=of gods (flower) वसन्ति= dwell वाटी=garden विटपिनां=of the trees मन्ये=I think, imagine it to be; न=ours ध्वान्तं= internal darkness i.e. the ignorance धुनोतु=destroy पदीयं = these tresses of hair उपलब्धु = to obtain. Here the import is that may the Hair of Devi drive away our ignorance and make our life shine with knowledge.

तनोतु क्षेमं न स्तववदनसौन्दर्यलहरी

परीवाह स्रोतस्सरणिरिव सीमन्त सरणिः ।

वहन्ती सिंधूरम् प्रबलकवरीभारतिमिर-

द्विषां वृन्दैर्वन्दीकृतमिव नवीनार्ककिरणम् ॥ ४४ ॥

Here we notice the activity of Devi on us with the expression तनोतु क्षेमं. In the previous we notice धुनोतु ध्वान्तं (Destroy internal darkness the Ignorance) Her face is described here under with a beautiful expression 'वदन सौन्दर्यलहरी' depicting the exquisite beauty and brilliance with beaming face. The face is continuously beautiful like a river flow. 'Oh mother! your face is exquisitely beautiful with waves of bliss you have the simanta rekha, the line dividing hair on the 'hairlocks is like the straight flow that of a flowing river. Your hair looks in which the groups of enemies bearing the character of darkness deep (ignorance) are imprisoned. You bear saffron dust (sindhura) over the line giving a look that of a new

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ray of sun. May such face decked with sindhura sarani cause us safety and security. Sindhura is the red vermillion, a mangala dravya used by ladies.

Notes : Here the white dividing line, straight as it is, at the hair of Devi is described to be shining forth like the sun's ray. Both sides of that line in the hair look like the darkness. They are groups of enemies seemingly to have been tied down. Let such a line decked with 'sindhura dust' cause us safety and security to our lives and activity. Here we have assumption (अप्रेक्षा) to the simanta rekha and the sindhura imagined to be flow of water and the fresh light ray of Lord Sun. This is a sign of auspiciousness. For a lady of fortune (सौभाग्यवती) thick dark hair and the dividing live in between and the sindhura applications at that would be a sign of luck and prosperity, she is described as मुत्तैदुव or सुमङ्गली.

In Lalita Sahasranama too We find the her description of सिन्धुरतिलक, सीमन्त. There the sense of metaphor is different (ef. श्रुति सीमन्तसिन्धुरो कृतमुखाम्बुजा). In this śloka, Sankarāchārya shows a different turn of his own imagination. Poets and devotees enjoy freedom to refer to Devi from their levels of poetic ability and imagination. But viewed from tantra and mantra ways, the objects described look yet more significant. In our Hindu culture a pious devoted woman emits influence when she bears these 'mangalya' features over her personality. We have noted already Goddess is young wife of Lord Siva. Which is signified with the expression 'शिवयुवति भावेन बिभृषे'. Sankarāchārya construes Devi to be 'परब्रह्महिषा' also. In this case, whatever she wears on Her person is a matter of great influence and significance. Sankarāchārya highlights in future slokas the 'ताटङ्गमहिमा देवी'. By mentioning the term नवीनार्ककिरणम्, the अरुणत्व contained is the light ray moves upward to show out ज्ञानकान्ति to all yogis of higher level. Acharya Sankara provided us a vision of this Devi for dhyana purposes specially referring वदनसौन्दर्य, सीमन्तसरणि looking like नवीनार्क किरणम्. The hair has imprisoned the enemies, (द्विषांवृन्द) in the form of negativity and ignorances. For a Devi Darshan to occur, the timira cheda is a prerequisite and the emergence for ज्ञानरेखा. It is of spreading rays of Sun which dispell ajñāna (darkness). As a Jnanabodhaka, Acharya and Guru, Sankara is instructing that 'Shatter the ignorance and you will see the gracious light of the face of Devi decked with thick hair with a sindhura tainted. 'Simanta' over the head. The vision to imagine is simply spectacular. By looking at Devi with deep dark hair possessing the streak of light dividing and decked with sindhura, the mangala dravya, all our sins would disappear leaving our mind free and clean. This sloka is employed to get married with a nice match.

Glossary : परीवाहस्रोतसरणि=the flow of water of a river सीमन्त=the dividing line at the hair प्रबल=thick deep कबरीभार the rich heavy hair (tresses) तिमिर=darkness नवीन+अक=the ray of Sun in the

morning नः क्षेमं = Security तनोतु=bestow spreading for long. The शिरोज वर्णन is a on his necessary in poetry. Śri Harsha Mahakavi has feature discribed the beauty, toughness and richness of the hair of Damayanti in a length of six stanzas. Here Acharya Sankara's description in such aspect is quite brief and full of eminence. Soundarya Lahari वर्णनs. In erotic lyrics the features would be yet is a devotional Lyric and hence we have moderate more free and elaborate. Gita Govinda by Jaya Deva is both devotional and erotic lyric. The poet has freedom to depict the Goddess upto his free will filled with devotion unto her.

Another feature of good poetry is to define the rewards (फल श्रुति) at the outset itself like here and in previous stanzas 'dhunotu dhvantam' (43) and तनोतु क्षेमम् (44) etc are a good sequence that dosas (sin) should be removed and security be ensured to continue for long time. These two ślokas (43 & 44) show a significant mark of the standards of poetry.

मुखवर्णन, केशवर्णन, दन्तवर्णन

आरालैः स्वाभव्यादळिकल्भस श्रीभिरलैकः

परीतं ते वक्त्रम् परिहति पङ्केरुहरुचिम् ।

दरस्मेरे यस्मिन् दशनरुचिकिश्चल्करुचिरे

सुगन्धे माद्यन्ति स्मरदहन चक्षुर्मधुलिहः ॥ ४५ ॥

The शिरोजवर्णन of Devi continues here also. Lord Siva is enjoying the beauty of the tresses of Goddess Tripurasundari. Here the idea is to highlight the face (वक्त्र) of Devi to be far superior to lotus. Generally the poets would compare the beauty of face to lotus (Padma) but here Acharya Sankara hints that Padma Saundarya is nowhere comparable to the facial beauty of Devi since there is lot more features of permanence in her face than that in a lotus. It is a beautiful piece of poetry suggesting the far reaching level of devotion of Acharya Sankara to the facial excellence of Devi मुखलावण्य. Each stanza is a paint-picture stored in the mind of Author which he is able to share in praise and devotion with likeminded devotees.

'Oh Mother! your beautiful face decorated with, on the head, the soft tresses of hair with curliness is laughing at the beauty of the lotuses. The reason being that Lord Siva with his eyes which

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once burnt the god of love, the manmatha, got attracted and enjoying bliss looking at the beauty of your face.

Notes: Oh mother! your face having curly stresses of hair dark in complexion is insulting the beauty of lotus as your face is incomparably far more superior in beauty. Your face has the smile with the white teeth and which is like the pollen upon the lotus. Your face is further shining forth with natural fragrance. Lord Siva who burnt Manmatha to ashes is unable to resist but fix his gaze constantly upon your fragrant. attractive face.

The beauty of her face and the rich hair over her head formed a mark of beauty. It is a poetic convention to compare the beautiful face of person to the lotus. The smile to the pollen in the lotus. The fragrance of the lotus to the fragrance a face. eyes to Here Acharya Sankara extolling her face and its beauty is superior that it is discrediting the lotus in its attraction levels. To be more clear a picture of contrast could be drawn between Goddess's beauty and lotus.

1. Her face is spreading lustrous beauty. Lotus too is the same.

2. The pollen at the centre of lotus is beauty to the flower. Here there is immense beauty realised when the mother laughs showing forth light and lustre of her teeth. 3. A lotus has fragrance but it lades away. But the fragrance is natural to Devi and it shall not vanish like in lotus. The मुखसौम्य of goddess is indescribably constant. 4. It is said there is nectar (मकरन्द) in the lotus and here the honey is there on her lips. 5. There would be humming sound making black bees hovering over lotuses. Here the eyes of Lord Siva comparable to black bees texture is fixed on the face of Parvati to enjoy the मुखसौन्दर्य of Devi. When the honey in the lotus is exhausted the bees go away from the lotus in general, But here the eyes of Lord Siva do not shift away from his looks of her lotus face since there is adharamruta constantly in her. 6. The beauty in Goddess is natural, not artificial unlike in a lotus. There at Acharya Sankara is right when he extols the beauty of face of Devi, with curly hair, fragrance, teeth lustre and makarānada at the lips of Devi do deserve to be likened to padma but Her face remains far superior. It is more valid when eyes of Rudra do not swerve away from her beautiful face. This śloka reveals the deep devotion which the bhakta shows to goddess.

Glossary : स्वाभाव्यात्= owing to Nature अरालैः = curly अळि कलभसश्रीभिः = Having lustre just like that of the proud group of bees. अलकैः=by Hair locks परीतं = decorated beautiful वक्तं = face पङ्केरुहरुचिम्=the brilliance of the mire-bore flower, the lotus परिहसति=laughs at showing the sense of Superiority. दरस्मेरे = a little beautiful smile दशनरूपि=the brilliance of the row of teeth of her किञ्चलकरुचिरे=beautiful with the fragrance of the pollen on the Lotus सुगन्ध=lotus-fragrance स्मरदहन

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चक्षुः-eyes (of Siva) which burnt Manmatha into ashes मधुलिहः = the bees. मधुलिह् means those which suck (lick) honey from flowers माद्यन्ति fully live in pleasure at it.

This poem is truly a poetic piece with metaphors and comparisons. A devout repetition of this sloka would prove beneficial for face-care and health in principle. A thought of this mode, is worth more than money since lot of healing process in a thagical way is couched in this sloka. Devi is so cool and generative because of her gracious personality since she is able to win love from the eyes of Seva which contains Agni that buthe Manmatha. (ef. हरनेत्राग्निसंदधकामसञ्जीवनौषधिः). Due to this there would be 'Vāksiddhi.'

ललाटवर्णन

ललाटं लावण्यद्युति विमलमाभाति तव यत्
द्वितीयं तन्मन्ये मुकुटघटितं चन्द्रशकलम् ।
विपर्यसिन्यासादुभयमपि सम्भूयचमिथः
सुधालेपस्यूतिः परिणमति राकाहिमकरः ॥ ४६ ॥

The poet is looking at the glory of fullness of the moon (राकाहिमकरः). He describes the forehead of Devi by saying 'तव ललाटम् लावण्यद्युति विमलं आभाति' (shines pure with great lustre).

Oh mother! I suppose your forehead shining forth, as it, as second moon fixed into the crown studded with precious gems. There is another Natural segment of Moon on your crown-head which is shedding forth exuburence of cool moonlight when these two moons joined, then that becomes the shape of Purnacandra (Raka candra) giving forth double kanti over head. That would be jyotsna of Pūrṇacandra in total. Here, in imagination, there is the doubling of mukhakānti in her, namely one beauty of Her forehead in the shape of crescent moon and the other segment of moon over the gemstudded crown (kirita) into which her forehead (lalāta) is inserted. A togetherness in that manner in imagination would be the fullness of cool light and brilliance like that of पूर्णचन्द्र, the fullmoon. If anybody makes worship ārādhana of Devi with this śloka, he/she would be parent of lustrons prosperous child. This is the phalaśruti which goddess sanctions since she is अपारकरुणामयि, कान्तिमती, नन्दिनी and विघ्ननाशनी.

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Glossary : ललाटं = the फालभाग in the face (forehead). Lalāta is the white paper in the body over which beauty and calender of events of life are sketched out.

लावण्यद्युतिः = The lustre of the forehead principle brilliance ललनेषु लावण्यम् ललाटप्रग्व्यं the word लावण्यं is from लवण the salt. Salt is the factor to decide the taste of a pudding and its brilliance. Ananda-vardhana says लावण्य is the pratiyamanartha some- thing indefinable sense lustre and beauty of object Every woman and man looks different due to intrinsic लावण्य प्रभा.

Salt has quality to enhance the taste in any pudding so too is the grace in beings to enhance beauty and power of attraction विमल=clear, speckless आभाति = wholly shining forth आ समन्तात् भाति प्रकाशयति आभाति इति. Here 'आ' उपसर्ग, stands to mean 'alround' 'all over.' मकुटघटितं=fixed on the crown (the किरीट) चन्द्रशकलम्= the segment of the moon, उन्दरेख=beautiful to look at, विपर्यासन्यासात्=owing to fixture or joining them together, उभयमपि=the ललाट+चन्द्रशकल मिथः = each other with in them सम्भूय=added up together (of the चन्द्रशकलs) सुधालेपः=nectar tainted. स्यूतिः = emergence (रससान्द्रत) एका=fullmoon हिमकरः =moon on पूर्णिम day परिणमति alternate turns out to be.

The poet describes that the beauty of forehead (ललाट लावण्यकान्ति) added up with basic चन्द्रशकलकान्ति at her crest over kirita, also gives out पूर्णचन्द्रकान्ति. It is symbolically joining both in mind to give चन्द्रकान्त ultimately. The reward of this sloka is to attract a good spouse and beget a good son.

Kālidāsa in a different context supposes that like Siva in meditation even the अर्धचन्द्र at the crest of Siva is following his Guru in Tapas with a desire to become full moon (पूर्णचन्द्र) over the crest of Śiva. The Paradox is that neither Siva stops his penance, or candra and hence they remain the same since tapas has no end to it. It is said तपः नित्यं तद्धितपः. Penance is everlasting. But it keeps on depositing Punya to the sādha (avyajatapasvi). Also it is said अकारणेन वेदो ज्ञेयः तथा तपः च अकारणेन चरितव्यम् (श्रुतिः). It is so since it is मोक्षहेतुः. It is so since 'अ' is the first letter of वर्णमाला to reach upto 'क्ष' a hope. Lalāta forehead is a powerful part. Untapped energies lie in the forehead. If Kumkum or vibhūti is applied on forehead, the negative effects are stopped all happy and good events occur. Devi Lalita is unimaginably a great power. She loves 'atishaya' plentude.

भ्रूवर्णन (eye-brows) of Devi

भ्रुवौभुग्रे किञ्चित्भुवनभयभङ्गव्यसनिनि
त्वदीये नेत्राभ्यां मधुकररुचिभ्यां धृतगुणम् ।

धनुर्मन्ये सव्येतरकर गृहीतं रतिपतेः
प्रकोष्ठं मुष्टौ च स्थगयति निगूढान्तरमुमे ॥ ४७ ॥

Here Acharya Sankara addresses Devi with Her name 'उमे!' Uma is the erstwhile name of Parvati attested originally in the Veda. Uma, Sati, Parvati, Katyayani etc. are the sequence of names which are accrued due to her mahat and contextual demands for execution of Her powers. She takes birth of her choice to do लोककल्याण, In Lalita Sahasranama, Hayagriva 'देवकार्यसमुद्भवा' as one describes her as born to fulfil the promise to Gods. She has taken birth in the Cidāgni, as विनिकुण्ड सम्भूता. It is said she is अग्निसम्भवा. It is all Uma's endeavours either for दृष्टदूरण or दुराचारशमन. In all forms she is pure दोषवर्जिता. She is known to give forth worthy progeny as Durga is extolled as सत्सन्तान प्रदायिनी in the Durga Sahasranama stotra.

This is a beautiful worthy ध्यानश्लोक to visualise the eyebrows, a little curved nicely of Devi that has purpose to protect the world and infuse sense of love and friendship basically upon people on land and elsewhere.

Oh Mother! strong in your quality to remove and protect from the calamities that strike to all the worlds, I think (suppose) your eye brows with a little gap in between to be the like the bow of Manmatha whose grip of fist is seen at the mid region and your eyes looking like black bees. They appear like the chord of the bow of Rati's husband Wiz.. Manmatha.

Notes: Her eye brows are dark and a little bent to add to beauty. This gap in between the eyebrows is supposed to be the first grip of Manmatha holding the bow. The row of two black lustrous eyes of Devi appear to form the chord for the Bow. It is to indicate that the face remains ever attractive to protect and sustain the land and people for ever removing the calamities. Here the term 'व्यसनिनी' employed by the poet is really appropriate. Devi is equally agog devotees and the world. There is to a protect beautiful utpreksa alamkara refering to Her eye brows, eyes and the gap in between Her two eye brows () and all is a matter of beauty.

Glossary उमे=Oh Parvati (Kāvya Kantha : Ganapati of Pondy has written a beautiful poem called 'उमासहस्रं' inspired by the grace and admiration of Umadevi. This is her Vedic name.

भुवनभयभङ्गव्यसनिनी=Desirous/anxious to remove the fear (calamities) in the worlds त्वदीये=of you only किञ्चित् भुग्रा= a little bent भूवे=the two eye brows मधुकर रुचिभ्यां=which have the brilliance that of bees those which have hands to suck of the honey) नेत्राभ्यां=by two eyes घृतगुणं=held the chord (of Bow) रतिपते:=of Manmatha the consort of Rati Devi सव्येतर=the left hand (सव्य+इतर) कर=by hand

गृहीतं=grasped held प्रकोष्ठे=wrists मुष्टौ च = fist स्थगयतिसति = making a coverage (hiding) निगूढ + अन्तर = hidden gap in between धनुः = bow =| suppose. When ever term 'मन्ये' भावयामि etc. verbs occur, that sloka would be example for 'Utpreksha.' उत्प्रेक्षा means to suppose something more than looking at the basics. Here, for example, Devi's eyes are supposed to be मधुकर's as dark as the two bees lustrous as they are.

To conceive the eyebrows in that beautiful fashion is the rightful Bhavana of the poet. Anybody who recites this as a Dhyana śloka and mantra he would be freed from anxieties and fear. There is more 'Fear' than comfort in the world and so Devi is व्यसनिनो enough to remove fear in the world. It is her proverbial quality to protect for which we all worship Devi Bhagavati. Uma śakti lies in between eyebrows and so a repetition of Her name removes worldly fears. Her Sakti is at ājñā śakti. This sloka is employed to get higher spiritual powers and be under good looks of deities.

Description of eyes (नयन)

अहः स्सूते सव्यं तवनयन मर्कटिकतया
त्रियामां वामं ते सृजति रजनी नायकतया ।
तृतीया ते दृष्टिर्दर दलित हेमाम्बुज रुचिः
समाधत्ते सन्ध्यां दिवसनिशयोरन्तरचरीम् ॥ ४८ ॥

Here Acharya Sankara informs how Devi is the time keeper with her eyes and looks. Her right eye is the Sun that causes the Day. Her left eye is moon, the lord of night, who causes Night having three units of it. Her third eye glances (दृष्टि) creates the Sandhya which moves in between the transition of Day and Night, Night and Day. Thus Goddess is the supreme time keeper of time keepers.

Devi is of three eyes. The तृतीयनेत्रम् is Agni Netram. So Madhyanhika is representative of the worship for the Agni Netra of Devi.

In other words the three eyes are Sandhyāvandanas. This view is indicated.

Tr.: Oh Bhagavati Uma! Your right eye being the form of Sun causes the day, your left eye being the form of the moon, the lord of the night gives rise for the night. Your third eye and looks which has golden brilliance that of red lotus slightly blossomed creates Sandhya which moves in between day and night (दिवस and निश's अन्तरचरिणे.)

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Notes Sūryopaniṣad prescribes that Surya Bhagavan is the time keeper systematically (कालचक्रप्रणेतां श्री सूर्यनारायणं भजे). Suryah is also called as अहस्करः. Here Devi is that Sūryaśakti Herself. Likewise moon. He is known as निशाकरः This Devi the transitions of day and night is again Goddess is the Moon Herself. The Sandhya that conjoins Herself. Sandhya is defined by the Acharya Sankara as the दृष्टि of Devi which has the colour, brightness and attraction that of slightly blossomed red lotus. So we call it as 'Sandhyā Rāga' the love, karuna of time, the Sandhya Devi. We respect that particular transits of time and hence it is called technically as 'Sandhyāvandana Sūrya Bhagavan, the Devi Rupah is described by Vyasa Maharshi as सन्ध्यावन्दनवन्दितः in the text on सूर्यसहस्रनामा and also as सन्दयारागकरः. It is therefore suggested by Acharya that Sandhya is the special look of Devi Tripura Sundari only. We are therefore, automatically ordained to revere such sandhya (Druṣṭi) and win the grace and kindness of Śrī Devi Lalitā. Infact, knowledge and application of Sandhya is the EYE OF DESIRE and can become the PILOT OF THE SOUL. Devi's eyes are enough powerful to place us In time and on the movement of time. Therefore the Kalopaniṣad hints : 'कालो हि निरवधिः, कालाय (ज्योतिरुपाय) नमः.

Glossary : सव्यं नयनं=the right eye अर्कात्मकतया=Sun lom अहः = Day सूते=gives rise (creates) वामं नयने=left १९ त्रियामां=Night with three Units. Pratapa Rudra, a Sanskrit poet refers : रात्रिः याम त्रयपरिवृता....' saying a night has three divisions while each division lasts for three hours. (6 pm-9pm, 9 pm-12 pm and 12 pm-3 am). After 3 a.m. it is उषःकालः, सन्ध्याकाल प्रातःकाल and later सूर्योदय (sun rise) So (ratri) night is only of 9 hours duration. These are limbs (avayava) of time. Aruna Praśna of YV. accounts for the division of time. (निमिषाः श्रृतिभिः सह कालावयानामितः प्रतीज्या....); सृजति = creates दरदळितहेमाम्बुज रुचि = the Kanti, (light) that of slightly blossomed Red Lotus तृतीयादृष्टिः=the third looks of eyes दिवसश्चनिशयोः दिवसनिशयोः=Day and night अन्तरचरा=passing by in between Both Sandhyas (प्रातः सायं). मध्याह्नसन्ध्या is also there, but Sankara refers to only two Sandhyas with the dual number in the expression दिवसनिशयोः. Probably upto Sankara's times only two times Sandhyavandana Kriya was practised by Brahmana, Ksatriya and Vyśya communities. Later after Sankara, probably the माध्याह्निकसन्ध्या was added into the event of सन्ध्योपासन. Of late, several thousands of people drop माध्याह्निक and perform Sandhya only two times However it is ordained that Sandhya (दृष्टिसेवन of देवी) should be performed (अहर्हर्वा सन्ध्यामुपासीत.) Sandhyopasana soothe the happiness of Gods.

Probably अहः न अहः च सन्ध्या. We may justify that noon day. This might be the urge and reason to अहः is two times and न अहः (रात्रिः) one time at take up the practice of त्रिकालसन्ध्यावन्दन. In a lighter vein it may be said these days who ever marries a girl with name 'सन्ध्या' he would regularly perform सन्ध्यावन्दन (to be obedient to her to keep up amity and peace in family) समाधत्ते = holds on herself very

well. Thus this sloka is important after reciting the सूर्यचन्द्रकरुणदृष्टि are revered and through them Devi gets pleased to grant fulfillment of material desires and spiritual pursuits. This sloka is employed to get relief from नवग्रहदोषs.

विजयवर्धिनीदेवी ललिता

विशालाकल्याणी स्फुटरुचिरयोध्या कुवल्यै
कृपाधाराऽऽकिमपि मधुराभोगवतिका ।
अवन्ती सृष्टी (दृष्टि) स्ते बहुनगरविस्तारविजया
ध्रुवं तत्तन्नाम व्यवहरण योग्या विजयते ॥ ४९ ॥

In this sloka we have the terms विजया and विजयते refering to victory and for attaining success (with ellorts). So this sloka, if practised with devotion as a matter of Japaviniva. Devi would grant success in all our endeavours.

Oh Devi Lalita! your looks are wide, auspicious highly clear brilliant, not possible to win over by you are the black lotuses is beauty, invincible, source and support for compassion. Somehow indescribably undefinable sweet, gracious, protective victorious spreading fame into many cities and are recognised by the names of different sacred cities. Your looks are excessively great and highly influencing.

Notes: Here the looks of Devi are described with the names of eight cities which are highly sacred and known as pilgrim centres even today. The names of the cities are विशाला (present Badarinath) People call it as Badri visal. Actually there are five Badrinaths. Of them Viśāla Badri is visited mostly by the people.

Kalyāni is worthy to provide peace and happiness, Ayodhya (not possible for attack but always remains victorious. In Upanisad Ayodhya is described as the city of Gods. (देवानां पूरयोध्या), Dhārā is the city resourceful for Krupa and piyūṣarasa. Even today Dhārā city exists. There are tales of many kings who lived in Dhara! Bhoja was the King of Dhara Nagara), Madhura is a City, in the present sportful place of Radha and Krishna where Krishna brundavan is located. It is a pilgrim centre. Brunda is another name to तुलसी plant. Sri Krishna is fond of तुलसी plant and तुलसी groves. He is specially praised as

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वृन्दावन संचारी, Bhogavati City, Avanti city, the present Ujjaini City in Madhyapradesh which is a Mahākālā Śiva Ksetra. Mahākālī also exists with name गदकाळी. Looks of Devi appeared in eight forms and these are brought into picture of poetry of Saundarya Lahari. In nutshell, we name the dristi of Devi by names.

विशालदृष्टि कल्याणी दृष्टि (slow concentrated looks) मधुरा दृष्टि rather it is वलयित (bent) दृष्टि, भोगवती दृष्टि known for beautiful and friendly looks. अवन्तीदृष्टि is मुग्धमोहनयुत दृष्टि which young woman has. And विजया दृष्टि the askance glances that works wonder in minds and cause influential changes more effectively.

These eight kinds of looks are ākarṣaṇa drustis listed in Devi Khadyamāla Stotra. They are active in acts like : सक्षोभणम्, आकर्षणम्, द्रावणं, उन्मादनं, वश्य, व्वाटन, विद्वेषण and मारण drstis. Infact the marana drusti is shown in the eyes of Anjaneya. In Aruna Prasna, the Aruna Rushi mentions eight Sūryas the प्रमविताs. They are named as 'Aroga, bhraja, patarah, patangah, svarnaro, jyotishiman, vibhasah, etc. Lord Rudra is known for अष्टमूर्तिस which are named by Kalidasa in the Nandi śloka of the play अभिज्ञानशाकुन्तलम्, gives clue that सन्मार्ग, स्थिरभक्तियोग ads to the अष्टमूर्तिसाक्षात्कार of Lord Siva. In like manner the eight looks of Devi have eight kinds of maintain the balancing of benefic effects to happiness in this world.

Glossary : ते दृष्टिः ध्रुवं तत्तन्नामा व्यवहरणयोग्या विजयते. Here ध्रुवं (certainly) makes our faith and belief in Devi that her looks work gracious upon the devotees. विशाला = quite far and wide, कल्याणी = auspicious स्फुटरुचिः=excessively bright कुवलयः=by black lotuses (comparable to refer to Her नयनसौन्दर्य, अयोध्या=invincible, not defeated, कृपाधारा + आधारा धारा = continuous flow of कृप and support (आधारा) to that Krupārasa किमपि=something unknown मधुरा = Beautiful आभोगवती= complete (known for area of inner expansion) अवन्ती = protective बहुनगर=many described with cities. Her looks deserve to be corresponding activity with which they can perform.

Mother Goddess is known to rule the world with her looks only. It is said या वै दृष्टिः सा वै सृष्टिः. Life is, generated owing to the angles of Her vision. Here Devi's looks are in eight angles to create and sustain the world.

In this sloka the poet mentions the eight cities and eight suggestive qualities and eight powers of Devi Lalita. The eight qualities of Devi symbolised to be broad, favourable, unconquerable, flow of grace, enchanting, awesome, venerable and victorious. In like manner her eight powers are to (1) attract (2) delude (3) drive away (4) make (5) control (6) fear (7) standstill and (8) kill the negative

thoughts. All this is possible in Devi as she is the source for Krupa which means do things to get benefit to self and others connected. There are 10 slokas which the author Acharya Sankare devoted to describe the नयन of Devi and hence upasana of these would result in getting perfect eye-health. Devi Khadgamāla stotra enumerates the 18 ākarśana śaktis of Devi. There is specific reward from each of these aspects of Devi.

अरुणरूपा भगवती: (नेत्रवर्णन)

कवीनां सन्दर्भस्तबक मकरन्दैकरसिकं
कटाक्ष व्याक्षेप भ्रमरकलभौ कर्णयुगळम् ।
अमुञ्चन्तौ दुष्ट्या तवनयन रसास्वादतरला
वसूया संसर्गादळितनयनं किञ्चिदरुणम् ॥ ५० ॥

Here Sankaracharya describes her eyes, hair looks and the ears of Śrī Lalita. It is a fancy to poets to imagine more and more of features and Batol the Devi. Usually the two eyes of Devi are tark, black but stretched upto the proximity of ears. She has third eye on her forehead (ललाटनेत्र) but it is a little reddish in colour (अरुण). Generally the poets who are dedicated to describe her beauty reason out in a poetic manner. Here the poet has a different bouquet description metaphorically refering to a flower.

Oh Devil your ears are engrossed to enjoy the beauty and taste of the flower-bouquet in the form of sounds of the poetic descriptions depicting the various rasas by poets, on one hand and on the other your eyes which are like male bees interested in sucking the honey of the flowers of the bouquet of description. But the third eye at the ललाट oppressed by jealous feeling at the two eyes has turned a little reddish exhibiting its ire. It is so because it cannot reach the ears as early as the regular two eyes of Devi which remain in line with the ears. This is a beautiful poetic imagination signifying that poets words would be like flowers carrying pollen grains.

Notes : Here her two eyes, as black as male bees, stretched upto the vicinity of her ears, her two ears engrossed in listening to sapful poetry end and the third eye on forehead of Devi are magnificiently described. It is only a poet like Sankara who can describe so with a deep stretch. This sloka also is to be regarded as Dhyana śloka.

This śloka signifies 'klim bija' and employed to attract people.

Glossary: सदर्थ = poetic occasions स्तबक flower bunch मकरन्द = honey, एकरसिकं=union engrossed in enjoying the sweetness of good poetry, कर्णयुगळम् = wo ears, कटाक्ष =askance glances भ्रमर कलमौ =male bees नवरस = the nine rasas beginning from śrngāra, ifa etc. तरळा = deeply interested दृष्ट्या=look असूया- संसर्गात् owing to the catch of असूया (jealous) किञ्चिदरुणम् =It is slightly red in hue.

Actually the eyes, looks and ears are same but poet puts some meaning relating to the poetic excellences depicting the exuberance of beauty of Devi Lalita. This stanza is employed to get cure from serious health problems and hazards.

Nine Rasasa are filled in Devi's Eyes

शिवे शृङ्गारार्दा तदितरजने कुत्सनपरा
सरोषा गङ्गायां गिरिश चरिते विस्मयवती ।
हराहिभ्यो भीता सरसिरुह सौभाग्यजननी
सखीषु स्मेरा ते मयिजननि दष्टिस्सकरुणा ॥ ५१ ॥

Appeal is made to Devi. Whatever be your शिवे जननि responses to objects but be kind to me. मावि दष्टिः सकरुणा वितर" (Oh Parvati! Oh Mother, atleast on me please bestow your looks filled with grace and compassion).

Oh Mother! you are filled with śrngāra (love) unto Śiva, in others Kutsana (Bibhatsa) rasa, in Ganga jealous (Rushata) (Roudra), wonder at the exploits of गिरिश, the Śiva, Astonishment at the third eye of Śiva, Bhayanakatva (fear) at the serpents on the body of Śiva, the bestower of light and lustre upon the lotuses, smiling and friendship at her friends and devotees, However, oh Devi! kindly bestow looks of compassion for certain.

Notes: Here the eight rasas in the personality features of Goddess Tripura sundari are portrayed. An appeal is registered that Karuna (looks of compassion) be constantly bestowed upon her devotee (myself). Here Sankara mentioned eight rasas (sentiments). Śānta rasa is not listed as Śānta

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rasa generative of all other rasas. That sentiment, however is present in Devi always. It is said there is Santa rasa as angirasa in Mahābhārata. That is a sampūrṇa kāvya.

For poets, this kind of attributive descriptions are common. They arise out of various moods of their mind. For change, the following slokas would be of interest.

एकं ध्याननिमीलनान्मुकुलितम् चक्षुद्वितीयं पुनः
पार्वत्यावदनाम्बुज स्तनतटी शृङ्गारभारानलम् ।
अन्यत् दूरविकृष्टं चापमदनक्रोधानलो दीपित
शम्भोर्भिन्नरसं समाधिसमये नेत्रत्रयम् पातुनः ।।

(May the three eyes of Sambhu protect us. The eyes are nurtured to show different sentiments)

At another place the sentiments are represented dearly in understandable way thus :

शृङ्गारि गिरिजानने सकरुणोरस्यां प्रवीरः स्मरे
बीभत्सोऽस्थिरत्फणो च भयकृन्मूर्तादभुतस्तुङ्गया
रौद्रौ दक्ष विमर्दने च हसकृन्नग्नः प्रशान्तश्चिरात्
इत्थं सर्वरसात्मकः पशुपति भूतात् त्युक्तां भूतये ।

(शृङ्गारतिलक)

Sankara shows his admiration to Parvati's Eminence. He has described various differences in outlooks. These are possessing various sentiments. An appeal is registered that Devi be Karunāmayi in looks on himself when he says:

(वितर) ते मयि जननि दृष्टिस्सकरुणा

(Oh Mother! May your caring looks on me be led with (Karuna) compassion wholly (so that all my sins disappear, thus turning me into purity status. It is always felt that gods are also vested with moods and situations but an appeal to them is made symbolically that they should shower looks of support always, however variant are their personal contexts. These slokas of Saundarya lahari, each

one is known for employment for obtaining material gains. An enlisting of each of these gains (benefits) is made separately at the end as Appendix. The poet consistently addresses Devi as 'Janani' 'Matah' and so on. Such that the goddess showers motherly care. There is no higher relation other than that of Mother, since she has the quality of help and love to her children. Even if she grows angry, it is to help the child only (कुपुत्रो जायेत कचिदपि च कुमाता नभवति).

Glossary : दृष्टिः = looks शिवे = in Śiva शृङ्गार+आर्द्रा dampened with love तत्+इतर+जने=others belonging to Shiva कुत्सनपरा=Bibhatsa (disgust) गङ्गायां सरोजा=over Ganga her husbands step wife (Roudra rasa), गिरीश चरिते=in the activity of गिरिशशिव विस्मयवतो=filled with Astonishment, हर+अहिभ्यः = at the snakes of Siva; भीता=afraid of सरसिरुह = at lotus सौभाग्य जननी=provider of lustre and life in them; सखीषु = in her friends स्मेरा=smiling मयि=in me सकरुणा=filled with kindness. The character of a lady free from fear. All the eight rasas are listed in the sloka to signify her as mentioned. रसमयादेवी and 'Motherhood' upon her devotees. This sloka is for betterment in honour and get favours from relevant people.

Nava rasa Bhāva in her eyes is portrayed in this śloka.

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
पुरां भेत्तुश्चित्तं प्रशमरस विद्रावणपले ।
इमे नेत्रे गोत्राधरपतिकुलोत्तं सकलिके
तवाकर्णकृष्ट स्मरशर विलासं कलयतः ॥ ५२ ॥

Here the poet describes the पक्ष्माणि (Eye lashes) of Devi Lalita.

Oh Devi! you are the flower bud to be decked on the crest of Himavan, the lord of mountain (by name गोत्र), I suppose your Eye lashes with beauty have spread upto your ears flanked by eyes lashes like the feathers of Eagle. When such looks from such eye lashes spread unto Rudra, then Śiva would turn active giving up his peaceful frigidity and laxity. (She is caitanya śakti to Śiva too.)

Notes : In this sloka, there is the description of her beautiful eyes and eyelashes. Her eyes are wide having stretched their length upto her two ears. When she forgo at Siva, Śiva would forgo inactivity mood and become inspired filled with love and activity. The eyes and eye lashes of Devi look like

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strong Arrow. The looks of Parvati towards Śiva served as sixth strong arrow of Manmatha, the God of Love.

Here we have beautiful utpreksha Alankara high lighting the power of the Eyes, Eyelashes and looks of Devi never failing on Lord Siva. ENT care and healing by recitation of this stanza is promised.

Glossary: गोत्राधारपति = हिमवान् (the lord mountains) उत्तंस कलिके = flower bud to be ornament over the crest (of Himavan) नेत्र = the two eyes कर्ण + अभ्यर्ण = (कर्णाभ्यर्ण) = near (upto) ears पक्ष्माणि = two eyelashes गरुत इव = like the feathers of eagle tied at the either side of Arrow (eye lashes are there to lower and upper eyelids) विद्रावणफले love that drives away inactivity आकर्ण + आकृष्ट = आकर्णाकृष्ट drawn upto the ears स्मरशर = the manmatha's arrow विलासं सौभाग्यं कलयतः = activising. Acharya Sankara after talking about the mere looks (askance) turns to describe the eyes and eyelashes and ears, the seat of looks and hearing. It is a poetic convention (कविसमय) to imagine the eye length to be long enough, viśāla, (stretched) as long Viśāla as reaching upto the position of the ears. Actually the poets know the beauty measures. It is said, therefore, thus शृङ्गारि चेत् कविः जातं रसमयं जगत् स एव वीतरागश्चेत् जातं नीरसं तत्
॥

If a poet is śrngāri, the composition would be full of love.

Although Sankara is a deep Vedantin known for Vairagya, still for glorifying. Mother Goddess, he assumed all that knowledge of Srigara and with a sense of identity made Srngārik situation. He is evoking the sentiment of love and happiness in the stanza. If the poet is happy, the work inspires happiness to all. Acharya sees so much beauty in the eyes and eye lashes of Devi keeping Siva as a referral to be patron for all that.

This sloka employed to get relief and cure from Ear, Eyes, Nose diseases.

नेत्रत्रयीवर्णन :

विभक्तं त्रैवर्ण्यं व्यतिकलितं लीलाञ्जनतया
विभाति त्वन्नेत्रं त्रितयमिदमीशानदयिते

पुनस्स्रष्टुं देवान् द्रुहिण हरिरुद्रानुपरतान् ।
रजस्सत्वं बिभ्रत्तम इव गुणानां त्रयमिव ॥ ५३ ॥

Description of the three eyes of Devi is continued. She is addressed here as the consort of Isana another name to Lord Shiva. "Your three eyes, oh consort of Isāna Śiva, bent a little low in order to get annointed with collyrium for enhancing beauty but still they remain with gap in order to bear the three colours (white, black and red). In order to project repeatedly to activity, the three deities Brahma, Visnu and Rudras and this entire universe, the eyes look as though they contain the three gunas namely Sattva (soft, white colour) Rāja (Red colour) and tamah (the dark colour) (in her person).

इदं त्वन्नेत्र त्रयम् गुणानां त्रयं विभाति

Identity with Devi's eyes and so she is त्रिगुणात्मिका.

Notes: Another version of creation is that Devi withdrew the three murtis, Brahma Visnu and Rudra who end up at the time of Deluge and they are reprojected into the world when creation process starts. These three deities are withdrawn, in to her eyes and so she bears three colours who signify the three gunas sattva, rajas and tamas. Devi, owing to the annointment with dark collyrium to her eyes look beautiful having dark lining to show out beauty of eyes. In view of these deities only, the colours appear and otherwise eyes look, free from black colour. Generally for great saints and rich men and women there would be red lines in the eyes while eyeball ('aksa') is white and caksu is dark. So Devi's eyes bear these three colours only to create the three murtis once again.

This imagination of Sankara is true as we find some corresponding names Sahasranama cf. supporting in Lalita

लीलाकल्पित ब्रह्माण्डमण्डलायै नमः
कराङ्गुळिनखोत्पन्न नारयण दशाकृत्यै (नमः)
उन्मेवनिमिषोत्पन्नविपन्न भुवनावळ्यै नमः

and so on. Although the wife of Isana (Isanadayita) bears different colours in her but they are one and one energy only. The whole activity and dissolution of the universe is controlled by her three eyes

which bear three colours representing the sattva, rajas and Tamogunas. These, attributes represent qualities of प्रकृति, viz. creative, active and slumber.

Glossary : विभक्तं=Different त्रैवर्णम् of three colours त्वत्+नेत्र+त्रितयं = your three eyes, ईशानदयित= with of Lord Isana, the Supreme; व्यतिकलित=done in semi circular way. लीला = for sport अञ्जनतया wearing the annointment उपरतान् = dead or concluded of their existence द्रुहिण हरि रुद्रान् = Brahma, Visnu and Rudra देवान् = the Brilliant personalities रजः सत्त्वं तम -bearing the red, white and dark complexion colours (in the eyes) विभ्रत=bearing inspite of these, Dent has the compliment that she is beyond these and stable.

Many slokas contain the utpreksa alamkaras. Alamkaras add beauty to expression (अलङ्कियते अनेन इति अलङ्कारः). The alamkara of the eyes of the isānadayita is eulogised in the strain of a prayer to them. It is a perfect Dhyānaśloka This is employed for सुखप्रयाण (safe travel) and successful completion of projects.

पवित्रोक्तुम् नः पशुपतिपराधीन हृदये
दयामित्रैर्नैत्रैररुण धवळश्यामरुचिभिः ।
नदश्शोणो गङ्गातपनतनयेति ध्रुवमयं
त्रयाणां तीर्थानामुपनयसि सम्भेदमनघम् ॥ ५४ ॥

Here we have the activity of Devi signified in the word पवित्रोक्तुम् meaning to purify impure people and turn them free from sins. She is enabling them to higher levels of happiness. In Aruna prasna it is indicated that those who are pure become eligible to get more and more benefits (पवित्रवन्तः परिवाजमासते.... अभिरक्षतिव्रतं). She is addressed as benefits पशुपतिपराधीन हृदये as one whose mind is devoted to the Lord of पशुs, the Siva himself. Pura is the animal which is liable to be tied to some object pole and never independent. Isvara being lord of pasus would help पशु to elevate themselves and get freed from such mind (Buddhi). So Devi is liking such a lord who is committed to hopeful activity of untying बन्धs. So she is addressed as पशुपतिपराधीन- दृष्ट्ये. But as a mother she is filled with kindness tad friendship. The same is seen in her eyes they bear three kinds of Brilliance (Ruci) namely Aruna (red) Dhavala (white) and śyāma (dark) unto Devotees. This situation of flow of sentiment of love is likened to three Rivers Sona or Sona Bhadra river which flows in Benaras, which has red hue waters, the river

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Ganga or the Ganges, having white colour and Yamuna, known as तपनतनय, the daughter of Sun bearing the dark colour for its water. These three tirthas are brought at one place for confluence with name Triveni (Allahabad). Thus they bear a touch of purity with all these aspects to the devotees involved in them.

It is suggested that though she bears three colours in her eyes related to the three gunas, they get combined into one Karunarasa and purify all devotees. It is like Sona Nadi (Sarasvati) Ganga and Yamuna rivers confluencing with a name Triveni. It is 'Sambheda' in order to purify one and freed from Dosas. This sloka is employed for नर्म व्याधि नाशन, (HIV). Also to get relief from kidney Problems.

Notes: Ganga and Yamuna are the two eyes ?The space between the eyes, the 'Bhru Madhyabha' is the seat of river Sona (Nadi). So in the forehead (phala bhaga) of Devi, the sangama of all these three rivers is visualised owing to which there is the effect of पवित्रीकरण to devotees. Right eye of Devi is with Rajoguna, left eye of Devi is of Sattvaguna and the phalanetra is of तमोगुण. But for the purpose of creation the character of all these three gunas join to manifest into the forms of Brahma, Visnu, and Maheśvara. But in unison, however, they merge which is the sentiment of Karunā and love (mitrata). It looks, after Sankara's clue, Bhavabhūti, a great Sanskrit Dramatist, is correct when he postulated a thesis 'एको रसः करुण एव निमित्तभेदात् पृथक् पृथक् भवति.' There is only one sentiment 'karuna' but it varies as per context. Karuna is the seat of productivity for other rasas.

Glossary : पशुपतिपराधीन हृदये=Having the mind in favour of Siva the Lord of animals; नः=us पवित्रीकर्त= in order to sanctify दयामित्रैः=kindness and friendly अरुण धवळा यामरुचिभिः= with red, white and black brilliance नेत्रैः= with eyes शोणनमः = a river by name 'sona' (a nadi which flows right towards west direction) ganga, the Ganges daughter Yamuna river or also called as काळन्दी नदी (the water colour being black), त्रयाणां तीर्थानां all the three sacred rivers अनघम् (न+अघम) Pure and capable to remove sins अम सम्भेदम् = this place of their confluence उपनयसि leading us closer, ध्रुवं=that is really certain.

It looks among rivers the gender (पुं and स्त्री) distinction is marked. नद is one which flows to west and Nadi is one which flows into the East. This is the distinction between rivers. कोकनदम्, गङ्गानदी distinguish themselves in their direction of flow.

The Drsti of Devi is likened to river flow (धाम) a continuity. The colours in the eyes suggest the ways of the world. Kālidāsa in his Mālavikāgnimitra points out that the लोकव्यवहार (ways of world) to take place only owing to त्रिगुण (cf. त्रैगुण्योदभवमत्र लोकचरितम् नाना रसं सेवते.' in the world, the activity

refers to the three Gunas and various sentiments/ feelings). That is, it is hard to find people of one mind (एकमति). It is all Devi's sport (लीला) to see the world in a motley form. The words in the loka, have suggestive flair for the Viniyoga. Ladies when they turn to cross the menstrual cycle might face problems. A parayana of this helps to bear and get rid of the problems of complaint. For relief for all gyneic problems, this sloka recitation is advised. For men relief from genital problems.

निमेषोन्मेषाभ्याम् प्रळयमुदययाति जगतो
तवेत्याहुस्सन्तो धरणिधरराजन्यतनये ।
तदुन्मेषाज्जातं जगदिदमशेषं प्रळयतः
परित्रातुं शङ्के परिहृत निमेषास्तवद्दशः ॥ ५५ ॥

Here the animishatva (non fluttering of eyes) of that Devi is described by the poet. The existence of the world and the change, the world undergoes are referred to. But goddess has no winking of the eyelids of the eyes and it is to safeguard the world and keep constant watch on the world.

"Oh daughter of the Mountain King! owing to fluttering of your eyes in the world, the deluge and creation are taking place. (Rather the world is undergoing change like this). This is how the sages explain. In order to protect the world that came into existence you have stopped the fluttering of eyeids. So I suspect (शङ्के).

Notes : It is a convention that all beings including humans perform the deed of opening and closing of eyes and winking with the eye lids, a necessary natural phenomena in body. Therefore, the beings are called निमेष लोचनाः, Gods donot have this activity. They keep their eyes constantly open. So they are known as अनिमिष लोचनाः. It is supposed therefore, the creation and destruction is taking place, owing to the Goddess. But her "animishatva" is interpreted to suggest that she is wakeful to guard the world and beings when they are surviving. In Lalita Sahasranama, we come across this idea in the expression : उन्मेषनिमिषोत्पन्न विपन्न भुवनावळिः. The Bhuvanāvali (many lokas) undergoes changes thus उत्पन्न (life created) and विपन्न (life withdrawn). She does all this because she is known as अव्याज करुणामूर्तिः. There is no explanation for Her kindness. The reason for this involuntary action is her Karuna only. The mechanism seen here in Devis eyes is the world disappears and comes back into being again.

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Glossary : धरणिधरराजन्यतनये=Oh daughter of the Mountain King तव निमेषोन्मेषाभ्यां = with your eyelids opened and closed जगती=the world प्रलयं=annihilation उदयम्-rise याति=undergoes. Thus santah-wise men आह=proclaim; तदुन्मेषत् = due to opening of eyes जातम्=born अशेषं इदं जगत्=this entire world परित्रातुं प्रलयतः=save from the ensuing devastation तवद्दशः your eyes परिहृतनिमेषाः = are devoid of act of fluttering इति=this, शङ्के=I suspect.

Here the nature of Female fish in the water and the opening and closing of the petals of कुवलय are described attributing their nature to be owing to the beauty of eyes, ears of tripurasundari. It is a unique imagination of Sankara. Each poet is स्वतन्त्रः. Sankara is foremost in that. So we make the prayer.

सर्वतन्त्र स्वतन्त्राय सदात्माद्वैतवेदिने
श्रीमते शङ्कराचार्य वेदान्तगुरवेनमः ।

Sankara was coronated on सर्वज्ञपीठ, a unique honour extended only to Sankara. He is Devi upasaka and so. When Devi is स्वतन्त्रा; सर्वतन्त्रेशी; दस्तिणामूर्तिरूपिणी; her Bhakta should have a (अंश) of it. Which Sankara has.

I suspect in essence Devi has stopped the movement of eyelids to protect the world always. The attribution to the looks and the eye lids movement urge the activity in the world positive and negative. They add to the balancing of both happenings in an effective manner. मातृकरुणादृष्टि is constant and uninterrupted. This sloka is employed for relief of Diabetics and success over enemies.

तवापर्णे कर्णे जपनयनपैशुन्यचकिताः
निलीयन्तेतोये नियतमनिमेषाश्शफरिकाः ।
इयं च श्रीः बद्धच्छदपुटकवाटं कुवलयम्
जहाति प्रत्यूषे निशिच विघटय्य प्रविशति ॥ ५६ ॥

Here Sankara addresses Devi 'अपर्णे' appropriately. In this Soundarya Lahari, Sankaracharya is composing his own list of Devi Nāmāvali. Infact. such Namavali is prepared and published earlier by the Vedadhyayana Kendra in its publication 'सौन्दर्यलहरी प्रयोगयोगः'. We see in earlier slokas the addressal to Devi thus :

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१. धरणि धरराजन्य तनये (तनयायै नमोनमः) २. पशुपतिपराधीनहृदये (...हृदयायै नमोनमः) ३. ईशान दयिते (दयितायै नमोनमः) ४. गोत्राधर पत्नि उत्तंशकलिके (ॐ कलिकाय नामः) ५. शिवे (शिवायै नमः) ६. जननी (जनन्यै नमः) ७. हिमगिरिसुते (हिमगिरिसुतायै नमः) ८. महतिक्रोध कलिते (...क्रोधकलितायै नमः) ९. भगवति (भगवत्यै नमः) १०. भवानि (ॐ भवान्यै नमः) ११. आहो पुरुषिका (ॐ आहो पुरुषिकायै नमः अहं कारस्वरूपाय इति) १२. तुहिनगिरिकन्ये (ॐ तुहिनगिरिकन्यकायै नमः) १३. हिमगिरिसुते (ॐ हिमगिरिसुतायै नमः) १४. शरण्ये (ॐ शरण्याय नमः) and so on. All such line up the important compliments to Devi is attributed as praise from her staunch Devotee, the Adi Sankarāchārya. There is no limit for the गुणगणन of Devi. She is called as अनन्तवीर्या.

Oh, Aparna! the sapharikas (the female fish) are hiding within the water having no fluttering of eyes being afraid of the secret messages which your eyes get being close to your ears. This seems definite (नियतं). The black lotuses also letting their petals open right in the morning which remained whole night closed owing to your eyes closed but opened in the morning.

Notes : It is natural for the female fish to remain in water with no flutterings of eyes. It is natural for the lotuses to open and close the petals. But this phenomena is described to be owing to the beauty of eyes, ears and the facial beauty of Devi, Parameśvari. These objects seem to feel that they are nowhere close by to the सौभाग्य of the eyes of Devi. The Lotuses are showing their blossoming only during nights.

Here we have atīśayokti alamkāra employed by Sankara. This kind of attribution is unique, not common in descriptions by the other poets hither to. Here the address to Parvati is 'अपर्णा.' It is significant. न पर्णानिशयने अपि इति अपर्णा पार्वती. Kālidāsa in the fifth canto of his महाकाव्य by name कुमारसम्भव describes Parvati's "Tapas mode" to please and win the love of Śiva. She makes him to marry her. This stage of अपर्णत्व to Parvati brought laurels in the hard procedure of Tapas undertaken by her. Tapas is individualistic but the beauty in it is, that the Goddess likes all that form of penance though hard. Even Sankara attested the 13 modes of ārādhana in the sloka 27. जपोजल्पश्शिल्पं..... यन्मेविलसितं which is optional but generative of sure result.

Glossary : हे = अपर्ण=Oh Parvati, तव कर्ण जप=near your ear producing sound नयन = by eyes शफरिका:= female fish पैशुन्य चकिता: = afraid of the whispering अनिमेषा = not having the winking of eyes तोय = inside waters निलीयन्ते = hide themselves: नियत = this is certain इयं च श्री: = this beauty of your eyes, बद्धच्छट्पुट = closed petals कुवार्त = doors कुवलयम् = black lotus प्रत्यूष = at dawn महाति=leaving out निशिच=in the night also तत् विघटय्य =opening the petals प्रविशति=in entering.

द्रुशाद्राधीयस्य दरदलित नीलोत्पलरुचा
दवीयांसं दीनं स्रपयकृपयामामपि शिवे
अनेनायं धन्योभवति न च ते हानिरियता
वने व हर्म्य वा समकरनिपातो हिनकरः ॥ ५७ ॥

Here the poet is evoking the Karuna to flow on the devotee in a conversational saying that oh Śiva! please give bath to me with your kind looks through which I turn fortunate and by this mercy looks there would not be any loss or hurting to you and to your personality. Look at Moon. With his cool soft, nectar rays, he is showering light at places either in the forest or at the palaces (towns) and by this, the moon is not at a loss. Parvati's looks flow upto any long distances drenching all with love and mercy so that they grow prosperous.

Oh Parvati! with your (eyes) glances which can flow upto long distances, which have the lustre and are like the black lotuses half blossomed, please make me staying at a far off coolness, which place from you, wet with kindness so that I become lucky and by this there is no loss, howsoever to you. It is indeed true, full moon spreads his cool rays every where, either on the forests or on beautiful palaces equally.

Here the poet is quoting Candra's work free from partiality. He is urging the goddess Śivani to shed her compassion filled looks from her lotus eyes upon the devotee who is unfortunate (दीन) and located far away from her (दवीयांसं).

Notes : Here Sankara continues to describe the नेत्रशोभा of Devi and the दृक्s of Her. When the looks are wet with kindness, then the person who gets in touch with it also becomes kind (स्रपय). That is a matter of sheer fortune. Looks of Devi speak worlds of lucky thoughts and ideas. The word 'द्राधीयस्य' is very significant. The emphasis here is great here.

In Himalayas, there are several mountains with believed Devi Lalita is located upon the Gauri Sankara Sikha. The poet was born in down south in Kerala State. But the poet is ruling out a feeling that the distances barrier between (mother) and devotee need not be a matter. So he employs the epithet 'द्रुशाद्राधीयस्य' to signify that the devotee is never far away from mother Devi. Rather he is in the her lap only. But out of अज्ञान one feels he is far away. This is not true. Even vedas and Upanisads

describe the closeness between deity and devotee. Mahā Nārāyaṇa Upaniṣad opens with a hope : 'अम्भस्य पारे भुवनस्य मध्ये..... आत्मागुहायां निहितोऽस्य जन्तोः । तमक्रतुं पश्यति वीतशोको धातुः प्रसादात्महिमानमीशम्,' Here it is hinted 'धातुः प्रसादात् ईशं पश्यति' meaning owing to the grace of Devi, the creator, one shall see her, the Īśvara-Īśvarī rūpā.

Here the words 'दीनम्,' 'दवीयांसम्' refer to Bhakta while मां स्रपयशिवे दृशा द्वाधीयस्या refers to the function of Devi solicited. There is very good link and way for flow of compassion (Karuna). Candra is regarded as the very left eye of Devi. Left eye to woman is cool and right eye is hot, sun like when looked with both eyes it turns out to be cool. Here the left eye of Devi which is Candrakanti is appealed that like Candra she should spread Her Karuna. Blessed be the devotee by that. She is thus 'Sankarsanamūrthi. She has the power of spreading happiness. She is also the Hrsikesa rupini which signifies that she is in Her 'इन्द्रियातीत.' Thus impartiality reigns personality. As a result, her Karunakataksa can flow incessantly on devotee indifferent to placement and locations. Rudra is also sankarshanamurti when he is remembered for prayer.

Glossary : हे शिवे=Oh Parvati द्वाधीयस्या= long enough दरदळित = a little wide opened रुचा=kanti lustre; दृशा = looks दवीयांसम् = located afar. दीनम् = pathetic, poor स्रपय = get me drenched. धन्यः= fortunate भवति; इयता = with this much हानि=harm, loss, न च = not at all. तथा हि = that is true, indeed हिमकरः =moon वने=forest हर्येवा = राजप्रासादः royal palaces समकर निपातः = makes fall of rays in equal proportions, कर=rays the brilliance illustration. This is employed to get prosperity. Here there is (दृष्टान्त) cited and the object of description is ennobled. The poem is highly symbolic and effective enough to urge the grace of Devi and her mercy to fall on all whether rich or poor and in forest or towns when prayed sincerely with devotion. Here Devi, is described to be 'dvandvatīta. This is set for application to get wealth and prosperity.

Here the following stanza gives the description of पाळीयुगळ of Devi.

अराळंते पाळीयुगळभगराजन्यतनये
न केषामाधत्ते कुसुमशरकोदण्ड कुतकम् ।
तिरश्चीनो यत्र श्रवण पथमुल्लङ्घ्यविलसन्
अपाङ्गव्यासङ्गो दिशति शरसन्धानधिषणाम् ॥ ५८ ॥

Here Sankara turns to see the beauty of the upper lobe of the cheeks of Devi that lies inbetween the eyes and ears on parallel. It is looking rather like the शरकोदण्ड of Manmatha (bow fixed with arrow). "Oh Daughter of the Lord of the Mountains! who does not get the feeling that your curved (beautiful अराळ) upper portion of your two cheeks are showing forth the beauty of the bow of Manmatha who has 5 flower arrows. It is so since they are causing the feeling that they are shining and gone upto the extent of ear signifying that the bow is stretching upto the length of the ear.

Notes: The sight of her beautiful Pāliyugala (cheeks) is giving rise for the thought that it is like the bow of Manmatha where with, the flower arrows are kept and stretched upto the length of ears (of Devi) Pāli Yugalam refers to her sides just below फालभाग, (forehead).

In other words the beauty of her cheeks and her askance glances are shaking the mind of Siva. Siva gets attracted to the beauty of cheeks and looks of Parameśvari. Her looks are like the flower arrows and her cheeks are like the bow of Manmatha owing to the bend, the bow has. It is summarily suggested that beauty of her cheeks give rise for sugemagination and corresponding illusion. It is a poetic fancy which Acharya Sankara too got subsisted in imagination.

Glossary: अगरान्यतनय = Parvati daughter of Agarāja (king of Mountains). पाळीयुगळ = the two cheeks (upper lobes) अराळ = curved, beautiful कुशुमशर = flower arrow कोदण्ड कुतुकम् = of the beauty that of bow आधत्ते = causes तिरश्चनः = across विलसन् = shining forth श्रवणपथं = the path of ear उल्लङ्घच = superceding दिशति points out. This is employed for cure of all diseases (सर्वव्याधिप्रशमन). Quest for finding beauty urges the poet to describe everything of Devi shining and beautiful. Here the poet suggests that boundaries of sense organs to be crossed rather superceded, to enjoy the spiritual presence of Devi in oneself. So this sloka is employed for sense control and spiritual happiness, also for the cure of physical ailments.

स्फुरत् गण्डाभोग प्रति फलित ताटङ्गयुगळं
चतुश्चक्रं मन्ये तवमुखमिदं मन्मथरथं
यमारुह्यद्रुहयत्यवनिरथमर्केन्दुचरणं
महावीरो मारः प्रमथपतयेसज्जितवते ॥ ५९ ॥

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Here the description of the beauty of her face (मुखमिद), and two ताटङ्ग's (ear studs) and the relation to Manmatha, the Mara the God of Love and the ताटङ्गयुगळ of Devi to be मन्मथरथ.

"Oh Mother! I think there is the reflection of the two ear studs on the mirror like (wide area) over your two cheeks and that to be the chariot of the god of Love, Manmatha. The great heroic hero Manmatha climbing which seems to be doing an offense of distracting the attention of Lord Siva, the lord of Pramathaganas to fall upon the beauty of Parvati.

Notes: Here the poet is describing the cheeks of Devi to be shining out with beauty with smoothness over it that of a mirror. Moreover, her two ear ornaments have their reflection over her cheeks. That looks like the chariot of Manmatha with four wheels. Like a highly valourous hero Manmatha who, with Earth as Chariot having four wheels viz the two ears studs of Devi and the sun and moon as two more wheels looks coming to light with Siva. Here the suggestion is that although Manmatha is nobody before the heights of Siva owing to the supportive grace of Parvati which greatness of Siva still he gathered courage to attack he attained due to his being a strong devotee of Devi Lalita.

Here the imagination projected is that, the chariot strength of Manmatha is a little more superior to the chariot of Siva who did use it to kill Tripura demon (Tripurasura Samhāra). Infact, as Puranas say the Ratha of Siva was Earth itself. Surya and Chandra as its wheels the Manthara mountain was the Bow and Visnu himself turned into an arrow to shoot at the Demon Tripura. In Lalita Sahasranama, Devi has the stuti by Vāgdevīs transmitted by Hayagriva thus :

ताटङ्गयुगळो भूत तपनोडुप मण्डलायै (नमः).

She is known for having the उडुप and तपन मण्डल forms of the entire cosmos. Bhakti urges to see meaning in the abharana of gods.

Glossary : स्फुरत् = shining forth गण्डाशाभोग = the area of the cheeks प्रतिफलित = reflection ताटङ्गयुगळम् = two ear studs some explain ताटङ्ग to be mangalya belt, that has no propriety to the thought here. चतुश्चक्रम् = four wheels मन्मथरथः = the chariot of Manmatha who stirs the mind to pick up attraction (मनः मथयति यः सः मन्मथः); आरुह्य = ascending which chariot, मारः = Cupid (मदनो मन्मथा मारः प्रद्युम्नो मीनकेतनः is अमरकोश giving out पर्यायशब्दs for Manmatha.) अवनिरर्थ = Earth as the chariot and which has अर्केन्दचरणम् = Sun and Moon as wheels सज्जितवते = got ready प्रमथपत्ति for Siva द्रह्यति =

committing an offense (द्रोहं अपराधं करोति इति) Poet Sankara simply describes Pârvati's cheeks smooth as they are, like mirror. Parvati's ear ornaments are lustrous and emitting reflexion over cheeks. Manmatha using her face as chariot was trying to committ offense to Lord Siva, the over- lords of all प्रमथगणs. Here words in the expression:

महावीरो मारः सज्जितवते
प्रमथपतये तवमुखमिदं
मन्मथरथं आरुह्य द्रुह्यति.

are fascinating for imagination.

The chariots of Manmatha and Śiva are mentioned with reference to the boldness advanced by Manmatha taking the support of his deep devotion to Devi Pârvati, the Jagan Mohini. Here Lord Siva himself is the Jagat, the causer for all activity, progress, prosperity and anihilation in the Jagat. There is reference to the description of Kundalini yoga in this sloka suggestively. Pranayama helps to raise the Kundalini power. This sloka is employed to get good servants and to establish amity between man and woman.

सरस्वत्या सूक्तीरमृतलहरी कौशलहरीः
पिबन्त्याश्शर्वाणी श्रवणचुलुकाभ्यामविरलम् ।
चमत्कारश्लाघाचलितशिरसः कुण्डलगणो
झणत्कारैस्तारैः प्रतिवचनमाचष्ट इव ते ॥ ६० ॥

Here is the mention of the activity of Goddess Parvati and the time utility she employs by listening to the words of praise made by वाग्देवी. Not only she is enjoying her beauty of Suktis with her ears, also the earrings on the ears. They are assent of vibrating owing to the gesture of appreciation by her. It is with nodding of the head overwhelmed by the melody of sounds (nāda saurabha). Though the ears could not respond 'yes, good, but the (earrings) are generating झङ्कारपूर्वकं ॐ (assent) 'nada' in praise of the propriety in the sūkti sung by vāgdevi's (Sarasvati).

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Here Sankara reminds the context of how Devi Lalita's thousand names have emerged. She requested the eight Vāgdevīs to compose stuti on her Vaibhava. The Vāgdevīs sang the vaibhava of Devi in an open court of Lalita, the Rajarajeśvari where all had assembled. She is a सहृदया, a poetic expression indicative of the response suitable to the dignity and beauty of the content of the words of praise. If mother does not speak in response, with the nods of her head, yet her earrings vibrate and making assent झणत्कार which is प्रणवनाद only. Since long 'ॐ' is signifying 'assent.' It is a mark of approval and the same is resonating from the earrings of Devi. It is a beautiful imagination, a novelty expressed by Adi Sankara, the deep devotee of Devi.

Goddess Parvati (Sarvāni) appreciates listening to the speech (praise) of Goddess Vāgdevi (Sarasvati which is filled with the sounds of Sweet singing and which would give rise for (saubhagya) great auspiciousness. She nodded her head in praise when her hanging ear rings vibrated producing high gingling sounds. That appeared as though she is providing her response to all that music, full of praise.

Notes : Goddess Sarasvati is singing such compositions that contained the sweetness and pleasantness. Pārvati that consort of Sarvadeva, got filled with ecstatic joy when she listens to those songs with her ears. She nodded in assent and appreciation. Her earrings produced resonant sound of assent when the Devi nodded her head in supreme appreciation to the beautiful singing by Sarasvatidevi. Here in this sloka the sūktis of note and sweetness, the act of singing in praise by Vāgdevi, 'Lalita Devi's nodding head in assent of approval of the beauty of the song and singing. The earstuds of Devi are beautifully represented.

One gets success in Education and Examination due to the upāsana of this song.

Glossary: Sarvāni : wife of Lord Sarva सरस्वत्याः = of goddess Sarasvati अमृतलहरी = waves of nectar. Here Sankara used another word with attribute unlike other. It is अमृतलहरी melodious singing; कौशल लहरी = which indicate the Kausala सु+उक्तिः=सूक्तिः wisdomful same (poetic skills) in the utterances of note श्रवण चुलुकाभ्यां=ear-cups अविरल= constantly पिबन्त्या = enjoying, experiencing, चमत्कार- इलाघा=the content in them praiseworthy full of wisdom शिरः head तारैः =high sound झणत्कारैः= producing sound; झणकू etc. characteristic of it. प्रतिवचन = response आचष्ट इव=as though to speak back in response of the 'Music' (praise). This refers to the episode referred to in Lalitopākhyāna of Brahmanda Purana, where Lalita Parameśvari gave an occasion for Vāgdevi to compose stotra of

thousand names on her and render them in her open court (Darbar) when so many gods, saints and other were present. In sloka 66, there is the reference to the level of music to move the heart of Devi.

This is employed to pass in examinations with distinction.

असौनासावंशस्तुहिनगिरिवंशध्वजपटी
त्वदीयो नेदीयः फलतुफलमस्माकमुचितम् ।
वहत्यन्तर्मुक्ताशिशिरकरनिश्वासगलितं
समृद्धा यत्तासाबहिरपि च मुक्तमणिधरः ॥ ६१ ॥

Here Parvati is addressed as ध्वजपटी (banner) fixed to the post of the row of Himalaya Mountain, full of snow. In Lalita astottara the complimentain her is हिमाचलमहावंशपावन (नायै). The terms तुहिनगिरि, वंश ध्वजपटी and हिमाचल महावंश (highly tall) पावन are highly suggestive. This is referring to beauty of her nose (nāsa). Earlier it was refered regarding her nose thus : 'Nāsadanda virājita' in Lalita Sahasranama her nose is straight. Śrī Sankara describes her nose not going off strangely from the sketches of compliments already given to her. Here we notice another pointful thought फलतुफलमस्माकं meaning Devi need to fulfil all that desired by a devotee. (इष्टार्थसिद्धि). The मुक्तामणि nose ornament, she was wearing and her out breath which is too cool gives an impression that she wears मुक्तामणि outside too :

'Oh Parvati! you are indeed the Banner (of victory) to the range of snow mountains. May your straight beautiful nose. (straight like that of a desires. That 'Nasa danda" is containing many bamboo stick) bestow on us the fulfilment of our Mukta phalas (pearls) within owing to the fullness of those pearls, her out breath too would be cool as that of the rays of moon (Idanadi janita) and owing to which there is a imaginary look that she is wearing the mukta mani, outside her nose.

Notes : Here the expression शिशिरमुपचारं वहति signifies : she is cool and inspiring. By nature, the मुक्तमणिs omit coolness and comfort. Goddess had decorated herself with nose ornament studded with pearls at the further edge down her nose.

The 'Nasagra mauktika' is a special ornament worn by Divine persons. Even while describing Krsna it is said 'कस्तूरी तिलकं ललाटपलके नासाग्रेनव मौक्तिकं.... Here नव मौक्तिक at tip of the nose. नासाभरण

is common whether male or female enhancing the prominence and beauty of the nose. The word वंश the bamboo stick is brought into composition. It is a belief that inside the Bamboo logs there would be pearls. Physically, it may be hard but a traditional convention is well known to that extent. Kālidāsa in Meghasandēśa gives rise for another thought that the Bamboos from their grove produce 'kicaka' sounds (कीचकैः पूर्यमाणाः). In poetry Bamboo trees are employed differently. Here Sankara brought वंशध्वज to be comparable to नास of Devi. In Lalita Sahasra- nama too we come across कुसुमनासादण्डविरजिता Straight I माण्डवा mark of नासादण्डविरचिता शरच्चाम्पेय- beauty, more so for ladies of attraction and luck.

Glossary : नाशा वंश= Nose stick तुहिनगिरि=snow mountain पटी=the banner cloth नेदीय : =good फलं= desire fulfilment फलतु fructify fulfil मुक्ताः = pearls तासां=those pearls निश्वास=exhale (idanadi) गलितं = dropped sent out बहिः अपि च=wearing the pearls. This is employed to remove the effect of bad omens and untoward incidents. There is suggestion as to the mode of pranayama to arouse Kundalini. This is employed to maintain friendship between wife and husband and fulfil all desires.

The row of teeth and lips of Devi.

प्रकृत्याऽरक्तायास्तवस्तुदति दन्तछदरुचेः
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ।
न बिम्बं त्वद्विम्ब प्रतिफलनरागादरुणितम्
तुलामध्यारोढुं कथमिव न लज्जेतकलया ॥ ६२ ॥

Here the row of teeth and her lips, मुखकान्ति are described.

Oh Mother! having perfect row of teeth and deeply red glow of lips, how can any comparison could be made to them. However, lustre of your lips is comparable to the beauty of the red fruit of the vidruma plant the creeper विद्रुमs. The brilliance of your lip is nowhere near to the Bimbaphala that is reddish inside, and (when the fruit vertically cut the redness is out spoken). The redness that shines on your lips is the true redness and hence the bimba fruit feels ashamed becomes shy as it has noway near, the beauty of redness of your lips.

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This sloka suggests that Goddess Sarasvati becomes pleased when hurting harsh speech is avoided by Upāsaka.

Notes: Here the beautiful lower lips of Devi is described. Here the poet says प्रवक्ष्ये सादृश्यं ॥ pronounce similarity with the fruit of Vidrumala. Likewise the बिम्बफल too gets defeated in comparison. This śloka is employed to get deep sleep. Devi's speech is exuberantly great.

Glossary : हे सुदती= Oh Devi having beautiful row of teeth प्रकृत्या=by nature आस्कायाः =althrough all over reddish दन्तच्छदरुचेः = the brightness of upper lips सादृश्यम् = comparison प्रवक्ष्येः = describe विद्रुमलता=the creeper फल=fruit जनयतु = could be compared with तुलां साम्यम्; अधारोढुं=to ascend, to attain कथं इव न लज्जेत=feel not stricken with shyness.

Here the usual उपमानs viz. the बिम्बाफल and विद्रुम फल are degraded in their beauty before her lips The out coming reddish brilliance of her lips is excelling the kanti of the aforesaid fruits.

In Lalita Sahasranama we come across the expression of praise thus, her teeth-lustre is spurning the brilliance of vidruma and bimba fruits संच विद्रुम विम्ब श्रीन्यक्कारिदनछदा. Normally the विम्ब fruits are food of the parrots. Parrots are the vahakas to the chariot of Manmatha. Many poets have ascribed the beauty of Devi's row of teeth and her two lips in respect of reddish hue and brilliance. Aruna and Rakta varnas are described. They basically represent valour and love. In other words the two parts suggest the fullness of Sun and Moon (dvādaśa and sixteen kālas). This is employed to get sound sleep and remove obstacle for the same.

Smile of Devi

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबतां
चकोराणामासीदतिरसतया चञ्चुजडिमा
अतस्तेशीतांसोरमृतलहरीराम्लरुचयः
पिबन्ती स्वच्छन्दं निशि निशि भृशं काञ्चिकधिया ॥ ६३ ॥

The cakora birds got their tongue dull owing to their drinking the moon light which is extremely sweet which is the light of the smiling, beautiful face of Sri Devi. Therefore they became

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interested with sour taste for their tongues. They turned to the drinking of the moonlight every night freely as per their desire. with a mind that the moon light is the upper water of the cooked rice.

Notes : Here the smile of Devi is compared to the abundance of brilliance of moonlight. This is constantly enjoyed by the cakora birds. But owing to the excessive sweetness of that, their tongues (beauty) turned dull. Therefore, they turned to the habit of drinking the bright moon-light every night with a feeling that the moon's brilliance is like the water of the cooked rice quite sour in taste and free from much sweetness. Usually people turn to drink kancika ambali as a most ordinary food to satisfy the need of sour taste of the tongue. It happens when excessive sweet stuff is eaten. The poets have expressed the same in several ways. Kālidāsa shows the comparison in the words of Vidusaka thus 'khanda kharjurake khayamane tintrinyam abhilashah' addressed to the emperor Dushyanta. When he is fond of khandha kharjura eating, in the forest gets desire to have the taste of tamarind i.e. love to Sakuntala.

The poet reasons out that the chakora birds have resorted to live upon the moonlight. In this śloka there is reference (mādhuryate) in the smile of Bhagavati. She is so sweet the described in LS as दरहासोज्ज्वलमुखी having her face beaming with smile. Her smile has much power. It is capable of removing the karmabandhas. Different poets describe variously the smile of Devi. Here the poet hints that her smile is sweet as nectar, the tongue got a desire to have change and hence the cakora birds got habituated to live upon sour moonlight compared to that sweetness. Everything of Devi is of great importance and significance.

Glossary : वदनचन्द्रस्य=metaphor: the face-moon ज्योत्स्नाजालं the plentitude of brilliance of moon light चकोर=the special birds which are available in poetry but the race is extinct now चुञ्चजडिमा=the frigidity of the beak (tongue) अतः = therefore शीतांशो:=of moon known for cool-rays आम्लरुचयः = sour taste स्वच्छन्द=as per their desire पिबति = drinks काश्चिक=the cooked rice water, निशिनशि=every night भृशं=much धिया=with a feeling liking meaning desire.

Here the smile effect is more beneficial. But the cakora birds for a change resorted to moon rays every night for food.

Every night the moon's rays are drunk by chakora as if it is rice gruel. Rice gruel is sour to taste.

Taking every night a lemon with the recitation of this sloka would cure diabetes.
Here the जिह्वावर्णन of Devi.

अविश्रान्तं पत्युर्गुणगणकथाम्रेडनजपा
जपापुष्पच्छाया तवजननिजिह्वाजयति सा ।
यदग्रासीनायास्फटिकदृषदच्छविमयी
सरस्वत्या मूर्तिः परिणमतिमाणिक्यवपुषा ॥ ६४ ॥

Mother Goddess is a Pativrata of true order. She is devoted to her husband and takes delight in telling the exploits, the good qualities of Her Lord Śiva. It is not once telling but repeatedly. The whole tongue got filled with redness as that of Japapuspa kanti (जपकुसुम in LS). Moreover at the tip of brilliant tongue of Devi Goddess Sarasvati, who is of the lustre and brilliance that of spatikas, got seated. So Sarasvati too gets mixed up with the Raktacharya as a shade for the जिह्वाच्छाया of Devi Pârvati. This combination is to suggest the devotion, love and appreciation to Lord Śiva, Her husband. The same is coordinated by Goddess Sarasvati such that the repetition (amredana) that Parvati does would have double effect and perfection. Repetition of this sloka could cure stammering speech.

Note: Oh Mother! your tongue has turned red owing to your repeatedly talking about the excellent exploits of your husband. Over that tongue at the tip. Goddess Sarasvati rests and so the combination would be a special lustre produced on the tongue. Tongue is the sign of health and expression. Here we get the suggestion that how a devoted woman would be appearing to पति. She is fond of praising her husband once and again. It is a mark of a good woman. In Ramayana, Sita was introduced to the पातिव्रत्यमहिमा and धर्म by Sati Anasuya in forest. She got prepared to sacrifice in Ravana's place remembering the stories of victory and excellence of the qualities in Rama. So inspite of stress, she was put to, she enjoyed in speaking good things about Rama boldly. She opted to listen to the praise of Rama, her husband only. So here Sankara puts Devi Parvati under the same pedestal as a pativrata of a mark. Parvati used her tongue to the गुणगान of her husband being partial to him. There is Rakti अनुरक्ति in Parvati unto her husband. For ladies, pativratya is Agni like protecting them most from hurdles.

Glossary : जिह्वा=tongue स=that अविश्रान्तम्=without stopping for fatigue and पत्यु=of husband; गुणगण = counting number of qualities (good) कथा=exploits the brilliance of the colour (red) of the flower अमेडन = repeat जपा=repeated Variety called Japa which is red in colour. The redness is comparable to this flower. Usually for description of Devi the flowers like Japa Kusuma and Campaka Kusuma, कमलपुष्पs etc. come into picture of comparisons यत्+अग्रे+आसीनायाः = she (Sarasvati) sitting at the tip of the tongue सरस्वत्याः of the Goddess of speech; स्फटिक=crystal gems; हटन् अच्छ=white colour that of the crystal gem वच्छवि कान्ति; मूर्ति:=form One picks up good speech nice talk with this sloka. माणिक्य वपुषा=पद्मरागमणि कान्त्या परिणमति प्रकाशति. Here Devi's देहकान्ति is compared to the Manikyas, the precious stones its brilliance. Earlier her body was likened to the brilliance of Full Moon (राकाहिमकरः) Here see the pure white colour of goodess Vāṇi turn into Ruby form.

Tâmbûla Varnana

रणेजित्वा दैत्यानपहतशिरस्त्रैः कवचिभिः
निवृत्तैश्चण्डाशुं त्रिपुरहरनिर्माल्यविमुखैः ।
विशाखेन्द्रोपेन्द्रैश्शशिविशदकर्पूरशकलाः
विलीयन्ते मातस्तववदन ताम्बूलकवलाः ॥ ६५ ॥

Here we have the ताम्बूलवर्णन and the portion of the same being consumed by Kumārasvami, Indra and Upendra. This was given out of joy and grace to them who have reached to her vicinity after victory over demons, who have removed their head dress out of respect to Devi, who have left off the Siva nirmalya on the way to the pramathagana Lord Candiśvara. The tradition tells that Candi who is one of प्रमथगणs of Siva was given a boon by Siva himself that the निर्माल्य (used flowers and bila would go to him only, not to anyone else. In Mahānyāsa Vidhi, we come across a rite when Nirmalya is taken out from Siva with mantra 'om bhūrbhuva svah om' Candiśvarāyanamah इति निर्माल्यं विसृज्य. The sparing of Nirmalya in entirety goes to Candi Deva only. So these deities gave the kind of desire sanction when with deep regard they approached mother. She gave the bits of Tambûla (betel leaves) (ताम्बूलशकल) admixed with the pieces pure comphor (शशिविशदकर्पूरशकल) to Devotees. They consumed the same and it was a matter of great fortune. For an experience of enjoyments in life, this śloka is useful.

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It is a poetic convention to describe the face of Devi decked with ताम्बूल (betel leaf+nuts+other fragrances digestion aid components+camphor etc.) They are made into convenient gulpable size by munching in the mouth. 'Tambūla sevana' is a luxury, a relaxing event. It is done after food usually. It has medicinal effect too that heaviness of eating helps through good digestion

Translation : Oh Mother! the three deities Kumara, Indra and Visnu have attained victory over the Rakshas in war. Removing their head dress but with armour attached still to chest, giving up the Siva nirmalya for Candi, the members of pramathaganas on the way, reached Devi in order to announce their victory to her. As a grace, she took out some tambūla sakalas and given the same was accepted by them as a prasad of happiness from her. The employment of this stanza in all endeavours for victory.

Notes : The deities Kumara, Indra and Upendra got the grace of Devi as an appreciation for their victory over surapadma and the other demons. The idea expressed by the poet is हे मातः । तव वदन ताम्बूल कर्पूरशकलाः विलीयन्ते । The tambula is admixed with cool-camphor.

Glossary : रणे = in the battle जित्वा =defeating निवृत्तैः =returning out from the battle ground. Candāmsa= share of Sivas devotee Canda त्रिपुरहरः शिवः निर्माल्यं= the flowers turn pale after worship offered to deities; विशाख=Kumaraswamy विलीयन्ते=get into their mouth being well munched symbolically as mother she kissed them. The supremacy of Devi is referred to in this verse. The culture here is to remove head dress as a mark of regard when going to meet respectful people. It is an arsha sampradaya. for mother, all the time her people are like her children and can relax at the vicinity of mother The victory of deities is owing to the grace of goddess only. Sakti, the mother (tolerates mistakes and blesses the devotees. But the same is hard with Siva many times. For expertise in Music, this śloka is employed.

विपञ्चागायन्ती विविधमपदानं पशुपतेः
त्वयारब्धेवक्तुं चलित शिरसा साधुवचने ।
त्वदीयैर्माधुर्यैरपलपिततन्त्रौकलरवां
निजां वीणां वाणी निचुळ्यति चोळेन निभृतम् ॥ ६६ ॥

Here the poet is talking about Devis sweet voice more enchanting than the voice of veena played by goddess Sarasvati. She being shy of it, covers the veena up with the veena covering cloth.

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Sarasvati was playing the exploits and heroic stories of Lord Rudra, listening to which Devi became overwhelmed with joy and so she expressed her appreciation with rightful comments. Goddess Sarasvati recognised the sweetness of great order in her talk and as a mark of respect and appreciation, she stopped.

Tr: Goddess Sarasvati, set herself to play Singing over her veena by name विपञ्ची, the great heroic deeds (apadanam) of the Lord of Animals (Siva). Then, Oh! goddess! when you started to nod your head on assent and speak a few words of appreciation for that, then goddess realising the excellencing sweetness in the voice of Devi, stopped the sounds of the strings of the veena (तन्त्रीकलख) and covered veena with the cloth out of shyness and regard, so that the instrument would not be visible.

Notes : It is the feeling of the poet that the utterance 'good' by Devi for the playing on veena the songs of exploits of heroism of Pasupati by Sarasvati. She urged in response to cover up veena stopping the sounds of the string of veena with a feeling that melody of veena, playing is less sweet than just voice of Devi. It is all a sign of appreciation to each other. If Saundaryalahari Havana vibhūti is applied to forehead there will be cure for physical ailments to ladies. There would be expertise in the Music for all, if Music practice is done with this śloka.

Glossary : पशुपतेः = of Lord Rudra who is the protector of all Pasus. Pasus are those who breathe life and who are attached to dvandvas (moha and soka). विविधम् = different; अपदानं = achievements heroic exploits; विपञ्चा= name of Sarasvati's veena; vāni: goddess Sarasvati वक्तुं=to utter चलितशिरसा=moved her head out of happiness त्वया= by you साधुवचन = words of appreciation आरब्धा+इति तदीयः = of that mocked at; तन्त्री = strings कल= beautiful खां = sounds निजांवीणां=her own musical instrument viṇa चोलेन= with a covering cloth चेल=upper garment) निभृतं = fully well not very visible; निचुळयति= covers, hides.

The same idea is expressed in the Lalita Sahasranama thus :

निज सल्लाप माधुर्यं विनिर्भसित कच्छपी. Kacchapi is the name of veena of vagdevi 'mahati' also is another name.

निजसल्लाप is the self utterance. Sarasvati felt Devi's speech is sweeter than her viṇa sounds. Those who recite and repeat this śloka as mantra would be proficient in music besides developing

taste to learn music. सल्लाप साधुवचन refer to vocal music, while कच्छपी नाद, तन्त्रीकलरवा refer to the melody sounds of the veena (venagam madhurya). The suggestion here is that Sarasvati could evoke direct response from goddess. Even Siva gets pleased as 'आशुतोष' Ravana earned boons from he is called as Siva by music melodies.

चुबुक वर्णन

कराग्रेणस्पृष्टं तुहिनगिरिणावत्सलतया
गिरीशोनोदस्तं मुहुरधरपानाकुलतया ।
करग्राह्यं शम्भोर्मुख मुकुरवृन्तं गिरिसुते
कथं कारम् ब्रूमस्तवचुबुकमौपम्यरहितम् ॥ ६७ ॥

Here the poet describes the beauty of chin of Devi by saying तव चुबुकमौपम्यरहितम्. (it is beyond any comparison) Here is the चुबुकवर्णन of Devi Lalita "Oh Devi, daughter of Mountain, your chin is touched by the tip of fingers by your father Himavan out of daughterly affection. The Lord of Mountain (Śiva) has held your chin up with a desire to kiss and suck the lip nectar. Oh daughter of the Mountain! your chin became the handle for your beautiful face to hold. How do we compare your chin which is beyond any comparison. It remains unique unsurpassing and incomparable.

The methods of worship are suggestive here. वात्सल्यभावन and माधुर्यभावना are imbibed here. Love unto child in affection and sweetness about it.

Notes : Her chin is imagined to serve as handle of a mirror face) and this is the unique metaphor from the pen of Sankara Infact we come cross several poetic descriptions and comparisons of the (chin) चुबुक of a beautiful woman, but here in this regard he strikes a note of novelty and uniqueness true to himself. In Lalita Sahasranama Vāgdevīs describe her chin thus :

अनाकलितसादृश्य चुबुकश्री विराजिता ।

She is shining forth with such beauty of chin (cubakasri) of her own which is without any similarity at all. That is the picture of beauty of chin unique and this draws the attraction to Girisa who is Kamarahita and Kamajata and finally Kāmeśvara. Such Lord who is yati of yatis took delight in Parvati

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and rejoiced in the sport of love with her. She is in alround beauty (महातिशयसान्दर्यलावण्यमण्डिता). Those who recite this śloka for japa, she gives them fine family comfort (samsārasukha) and dāmpatya saukya. (amity in marriage relations). Kalidasa has a touch to describe the beauty of chin of a lady. He described chin of Sakuntala lifted up by Dusyanta. He expresses 'उन्नमितमं न तु चुम्बितम्.'

Glossary : तुहिनगिरिणा =Himavān Lord of snow to mountains (the father) वत्सलतया=as a way of daughterly affection स्पर्श=touch. Touch is the mother of all feelings and senses: गिरीशेन=by the Lord of Mountain Lord Siva अघरपान आकुलतया=owing amxiety to drink the nectar of lowerlip. मुहः = again and again उतस्त lifting up करग्राह्य = मुखमुकरवृन्तं = the vrunta (handle) for the mirror face of the Devi औपम्यरहितं = absence of any comparison कथंकार = in what way चूमः=describe. Here the terms Mukuram, vruntam आकुलतया etc in the sloka draws a special attention गिरिसुते = Oh! daughter of the mountain. Here there is beautiful grouping connected to the 'giri' (mountain) गिरिसुते, तुहिनगिरिणा गिरीशं are significant terms. The words reveal magic about them.

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तवग्रीवाधत्ते मुखकमलनाल श्रियमियम् ।
स्वतश्चेता कालागरु बहुलजम्बालमलिना
मृणाळी लालित्यं वहति यदधोहार लतिका ॥ ६८ ॥

Here the subject of description in the 'griva' (the neck) of Devi Lalita that it possesses the softness, tenderness that of a lotus stalk (मृणाळी लालित्यं वहति).

Oh Mother! your neck line is like the stem to -your lotus face. Due to horripulation you experienced leisure owing to the tight embrace of Lord Siva, the queller of the Tripuras. Down below the neck which is pure by nature, it looks like the paste at stem of the lotus. The suspended ornament, a necklace, looked like the lotus stalk and thus the neck Kanta) and about area of Sri Devi is all in all like lotus and its parts, lotus black dust paste, stem, lotus stalk.

Notes: Her face is like lotus. Her neck is the stem of the lotus. The experience felt at the Sembrace by Lord Siva looked like the horripulatibe (kaulakas). The dark fragrant paste smeared around her neck which is naturally pure is imagined to be the mud of the stem of lotus. The pearl necklace. She wore looks like the lotus stalk. The neck stem of Devi is like stem of the Lotus.

With this description, it is suggested that her neck is simply beautiful and amazingly attractive owing for its style and shape. In other words, the neck is described with epithets like Kambūkān̥thi, Kambugrīva, Kandhara and so on in poetry. Each poet has uniqueness in describing the beauty. But Sankara strikes a note of importance in comparing her neck (griva) to lotus and the horripulation, a beautiful event experienced in the life of Devi. We recapitulate the expression कामेशबद्धमाङ्गल्य सूत्रशोभित कन्धरा...." Her neck being decked with mangalasutra tied around her neck by Kameśa.

In Devata prasaktis everything of them is of very apt to describe the romantic scene. Devi gets great beauty and significance. The simile of lotus is her hair-raising thrill at the embrace of Śiva.

Glossary: इयं ग्रीवा=This your neck पुरदमपितुः=of the destroyer of the Tripuras भुजाश्लेषात् = embrace कण्टकवती= (hair-raise) horripulated नालश्री = the beauty of stem दत्त = bearing स्वतः श्वेता=white by nature; काल+अगरु=black sandal paste (agaru gandha) जम्बालमलिना stricken with mire-din, हारलतिका=the pearl necklace (ornament) मृणाळी the lotus stalk; लालित्यं=its softness and delicateness वहति=attains; this sloka is employed to get name and fame for ladies, they get better marital life with love and affection. They can get work in Govt. fulfilled.

Reference to Music and description of her throat (गळ).

गळवर्णन

गळरेखास्तिस्रो गतिगमकगीतैक निपुणे
विवाहव्यानद्धा प्रगुणगुणसङ्ख्याप्रतिभुवः ।
विराजन्ते नानाविध मधुररागाकरभुवां
त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥ ६९ ॥

She is addressed as the goodess, who is expert in the Music and of its features गति, गमक and Gita. She is specialist in these exclusively. He describes the three lines over her throat which is a mark of सुन्दरस्त्री.

Trans.: Oh Mother! Expert in the Gati Gamaka and Gita! the three lines found on your neck represent the number of threads of the mangalya that was tied (by Lord Siva) at the time of your

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marriage. They remain the source for several various ragas and also for the three voice levels sadja, madhyama and gandhara. They appear to be the shining boundary lines of the music gramas.

Notes: Here her throat and the three lines appear over them are described. Poets fancy to describe the Kandhara and the lines therein differently. Throat is the seat of voice. When the voice is musical, it is yet more gracious. The neck lines are reminding the mangala sūtra with threads tied at the time of her marriage with Śiva. They appear as the productive seat for different rāgas, gramas and confirm as upper limits for these aspects of Music.

Here the नादमयीत्व of Devi is portrayed. For "Nadam Sandhana" the ragas, the gramas etc. are Warranted. The three lines found on her throat are Imagined variously. Moreover, if there are three lines over fore head, throats and around Navel on the stomach, then they seem to be signs of high fortune and marks of devoted women. The fortune character is signified by Sankara in this sloka. Gati Bimbolises marga sangita and Desi sangita, the modes of Music.

There are three gramas (collections of svara samuhas) Among these, Sadja, Madhyam gramas are in vogue upon earth and the gandhāra is in the heaven. Gandharvas and such higher class of beings practice the gandhāra level. Goddess Parvati alone is capable to synchronise all the three gramas and strike a Balance (sthiti) laying down limitation (sima) to them. Here we have reference to 'Gita' too. Gita is known into 'dhātu' and 'matu' namely the music part and the literary part (साहित्य) in a composition. It is defined as : वाङ्मातुरुच्यते geyam dhātu rucyate. They authors for them are vāggeyakāras. They are eminent musicians who balance both these factors in their compositional skills. They render them too with various rāgas. So Tyāgarāja openly says that Devi anugraha and 'dhatuh prasāda' need be there for good Music. (धरसंगीतज्ञानमु धात नुदुट ब्रायवयेरा)

It is hard to render these kirtanas of the music, but Devi is clever and skilled enough in these. She inspired humans to sing them. This is the appreciation by the poet, regarding the extra Karuna of Devi related to Music talent too. It is said the three lines add to luck. ललाटे गळे एव.....

Glossary : गळे=upon neck रेखास्तिस्रो=three lines; गतिगमक=the music concepts viz. Gati (मार्ग and देश) गमक = (स्वरकम्पन) the vibrant voice एक=their congruency निपुणे = skills: त= your तिस्रः रेखाः = three lucky lines विवाह व्यानद्ध-tied at time of marriage, अगुणगुण=many strands of the thread (of माङ्गल्य); सङ्ख्या=number प्रतिभुवः = the seat representative, rather the ground for them, रागरागाकर भुवां=source

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for the rāgas त्रयाणां ग्रामाणां=three gramas viz., षड्ज, मध्यम and गान्धारः स्थिति = the sustinence and source
नियम=limit control सीमा goal विराजन्ते = shining forth.

The poet is expressing Devi's connection with reference to Music while being Herself a great singer. It is known that all sounds emanate from the neck region by the wind blowing through the vocal chords. Here the poet explains the mode of नादोपासन. This sloka is employed to attain excellence in the field of one's profession plus music. Projects undertaken become a success.

भुज लतानां सौन्दर्यम्

Brahma is praising her shoulders.

मृणाळीमृद्वीनां तवभुजलतानां चतसृणां
चतुर्भिस्सौन्दर्यं सरसिजभजवः स्तौतिवदनैः ।
नखेभ्यः सन्त्रस्यन् प्रथममथदन्धकरिपोः
चतुर्णां शीर्षानां सममभयहस्तार्पण धिया ॥ ७० ॥

Here is the description of the soft, delicate and beautiful shoulders of Devi. Brahmadeva seeking Her grace, praises Her with his four mouths.

Oh Mother! Brahma the lotus-born with his four faces praises for want of your grace and compassion, the beauty and tenderness of your (lotus) creeper like. Shoulders being threatened with nails of fingers by the Lord Siva, the enemy of a demon by name Andhaka and who clipped the first head of him. (Devi put all four hands on the respecting heads of Brahma to protect the heads of Brahma).

Notes : Here Śiva is praised. The instance of Brahma's loss of his first head due to Śiva is mentioned. The unison of voice concurrently of the four heads of Brahma to praise the beauty of tender shoulders of Devi is also referred. Śiva's glory is extolled as the deity who killed the wicked demon by name Andhaka and who made Brahma to be afraid of the power of the nails of Śiva as they were strong enough to cut off the first head grown on his shoulders as a result of which Brahma became known with only four heads although he was known for five heads when he was born from lotus. It is the pride and uttering a lie that brought punishment to him. He constantly desires the

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protection from Devi from the fear of of the nails of Siva so that his peace is kept up and restored. Sankara, the poet summarily gives the puranic details of the eminence of Lord Siva the Brahma and the powers of Devi and yet the tenderness and beauty of the shoulders Devi. Mahidhara in yakhyata says that gods get prosperous owing to stuti and that formula is seen in application (stutye vaivardhanta devah). In Badrinath we have a location by name Brahmakapala where 21 pindas to pits in total are offered. Since prajapati is creator, the people who die here need to go to him only.

In Lalita Sahasranama Bhagavan Hayagrīva requotes the beauty of the shoulders (भुजसौन्दर्य) of Devi Lalita. The expression रमणीय चतुर्बाहु समन्वितायै नमः Her shoulders are constantly beautiful.

Kālidāsa in Śyāmaladanala described Devi giving foremost prominence to Devi's four shoulders as 'चतुर्भुजे चन्द्रकलावतंशे..... हस्ते नमस्ते जगदेक मातः. Here Sankara extols the stamina, tenderness beauty and gracious powers of Devi's shoulders (hands). All the four hands are extended to remove fear in the Devotees.

Puranas tell that original Brahma had five heads. Suddenly he became proud that his five heads are bright and learned and. He was gripped by Ahamkara. Śiva in order to was gripped by COW down the shamkara in him, he clipped off the first head over the shoulders of Brahma with his strong nails. That was the mark of 'ahamkara nāśa' in Brahma However, Brahma has not learnt permanent lesson that egoness is not good. In Bhagavata also we come across Brahma showing अहङ्कार and desire to belittle Lord Krishna. There also Brahma had 'garvabhanga.' In any case, Brahma had the controls for his ahamkara both from Lord Visnu and Śiva although he earned a place among the concept of त्रिमूर्ति of Puranas. Here Devi's Karuna is highlighted in the poetic grip of words of praise by the Acharya Sankara. Today at Badrinath we have a place : 'ब्रह्मकपाल' where at 'pinda pradana' is done to Manes, the departed Fathers (pitrs) that act is so powerful that even if in future if śrādhā is not done for pitrs by some contingency that will get updated. 21 pindas are offered for all pitrs. The kapāla of Brahma is emitting grace for the departed souls giving permanent place in Brahmaloka. In Simple, the hands and shoulders of Devi is to extend "abhaya" to the devotees freed from ego (ahamkara). She extends protection from future dangers further in life. In other words, Devi is praised by all the four vedas.

Any body who recites the sloka, he would be getting the protection from Devi from fears even of the rank of threats from Lord Siva. Another story is that Brahma uttered a lie with one head to Siva

and Visnu. Śiva punished Brahma by clipping off prayers to Devi. She protected him with her hands that head that uttered lie. Brahma submitted placing them on four heads of Brahma.

Glossary : मृणाळीमृद्धी=as soft as that of lotus stalk भुजलतानां सौन्दर्य = beauty of the creeper like shoulders (of devi) सरसिज भवः = Brahma, the lotus born: प्रथम- मथनात्=removed his first face (head) नखेभ्यः सन्त्रस्यन् = threatened by the nails (of Siva) समम्=simul- taneously; अभय हस्त = hand of protection removing fear; चतसृणा = four स्तौति = praises extols शीर्षाणां=heads हस्तार्पणधिया by placing her protective hands over the heads. Devi is known 'अभयदायिनी.' This is as employed to enjoy दाम्पत्यसुख (friendship between wife and husband). Also owing to this success is achieved.

नखानामुद्योतैर्नव नळिनरागं विहसतां
कराणां ते कान्तिं कथय कथयामः कथमुमे ।
कयाचदूसाम्यं भजतु कलयाहन्तकमलं
यदि क्रीडल्लक्ष्मोचरणतललाक्षारस चणम् ॥ ७१ ॥

Here the poet Sankara explains how at all is that possible and in what way the lustous beauty of Devi's smile, nails and the brilliance of her hands be described. Here he addresses Her as 'Uma' referring to her ageless existence. Uma is the first name of Parvati attested in the Vedas. Her Brilliance (Kanti) is of reddish hue adding beauty to her nails, fingers and feet. 'Oh Uma!' How at all can we endeavour to describe the brilliance of your finger, nails, reddish that is mocking at the brilliance of the red lotus (flower) that has blossomed just then. Oh Mother! you only tell us that. It is simply amazing! However, let the reddish lustre of the lotus attain some similarity to that of the brilliance of your finger nails. Moreover, the reddish brilliance can bear the similarity to that red lac dye of the feet of Lakshmi Devi playing in sport graciously.

Notes : Here Goddess Uma and Goddess Lakshmi are brought into common context in respect of the similarity between the 'Padakānti' tainted by the red lac dye of Goddess Lakshmi and Uma's healthy reddish brilliance of Her finger nails.

In this śloka, Āchārya is describing the beauty of the nails, its kānti ennobled with red brilliance. Any lotus just then blossomed would have the red kanti, but that lustre is nowhere near to the exuberant brilliance of redness of her nails lustre. The poet, in his ecstasy to extol her says, that she

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should herself educate him how best her beautiful nails of fingers be described. Goddess Lakshmi is born out of lotus grove Kamalalave rather she is adored thus :

त्या प्रिये पद्मिनि पद्महस्ते पद्मालये पद्मदब्बायतानि । (श्रीसूक्त) RV.

and hence her feet would bear padma kanti over herself although her feet is annointed with lac dye. (आलककरस)

If this sloka is recited for pārayana there would be prosperity to the devotee's children. Rather it could be employed for getting children (santana prāpti). It could be a lady shinning when she has child on her lap and dandles the babe with ease. There is no other better happiness to woman than being a mother with a babe in her lap filled with smile and cry. Here it is suggested that she is unique in her beauty and power and she is simply gracious too.

Glossary: Ume! oh Uma! Among several names to Goddess Parvati 'Uma' is typical and significant. She is associated with Lord Siva who becomes famous as Maheśvara (उमा महेश्वर concept) नखानां= linger-nails उद्योतैः=highly shining (उत् द्योत) नव नल्लिन =the red brilliance of that lotus just then Blossomed कराणां कान्तिम्=the brilliance of her hands रुपय=please tell कथम्=manner how साम्यं = (sadrusyata) similarity क्रीडत्=playing rather sportful लक्ष्मी=goddess Lakshmi is (लक्ष्म अस्तीति लक्ष्मी) कथं चित्-somehow क्रीडत्=sportful is not stable and moving लाक्षारसचर्णं=feet with lacdye annointed कल्या= the sixteen digits may stand comparison for that. The नखकान्ति, करकान्ति and चरणतल कान्ति find place of importance in physical sense in the description here. There are ten ślokas showing Uma identity with Lakshmi, the goddess of wealth and the stotra is to generate word pwer and the धनप्राप्ति. the would be लक्ष्मीप्रसूति there the houses owing to the Upasana of this śloka exclusively.

Moreover knowledge flows from her finger tips. In Lalita Stotra it is said owing to flow of power the ten avatars of Vishnu come into being.

समं देवि स्कन्द द्विपवदनपीतं स्तनयुगं
तवेदं नः खेदं हरतु सततं प्रस्रुतमुखं
यदालोकयाशङ्काकुलितहृदयो हासर्जनकः
स्वकुम्भे हेरम्भः परिमृशति हस्ते न झटिति ॥ ७२ ॥

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In Śiva sankalpa of yajurveda we come across mantra thus :

भूतं भुवनं परिगृहीत ममृतेन सर्व येन यज्ञास्त्रयते सप्तहोता तन्मे मनरिशव सङ्कल्पमस्तु ।

Where the entire world, the time and many more are covered up by Amruta, that Amruta is Devi Raja Rājeśvavri Uma only. She is described as 'amṛta' and amrutodbhava and amrutavarsini.

Oh Goddess! May your breasts from which Kumāra and Ganeśa were suckling milk simultaneously, relieve us from our distress. Ganesa looking at your breasts mistaking whether his temples have been stolen, showed in his face a sort of worry and causing laughter at the childhood prank of his own by touching the breasts with his trunks.

Notes: Kumāra and the elephant faced boy Vigneśvara suckled milk from their mother's breasts simultaneously. She with love to her sons got her breasts flow forth with milk nectar like. Here in Ganesa, with a worry that his temples, (गण्डस्थल) were removed, was grazing at the breasts of mother with his trunk creating laughter. Now the prayer is that "Oh Goddess may your breasts remove our sorrows which have become source of anxiety to Ganesa as he was sucking milk from his mother. Here the 'expression हासजनकः हेरम्भः आकूलित हृदयः झटिति हस्तेन परिमृशति' is the source of childish prank and humour which the poet showed forth in the description. Looking at such sport of Ganeśa, Parvati and Parameśvara were struck with laughter and joy a relief of stress. The Divine couple enjoyed and got relieved due to the event. The devotee too hopes to experience joy, freed from anxieties and worries.

Here the greatness (luck) Parameśvara, as of Pārvati primordial divine parents is portrayed by the poet. Kālidāsa put the joy of parents in his expression when they get foiled with the dirt stricken to their body. Taking about parents, he complimented thus : 'धन्याः तदङ्गरजसा मलिना भवन्ति the seventh act of Abhijñāna Śākuntala in a different manner. It was a sorrow of Duśyanta, the childless at that juncture bringing in him the feeling of jealous and worry at the sight of children, their sport and prank right from birth. Bhavabhūti described child as the आनन्दग्रन्थि to parents. आनन्दग्रन्थिरेकोऽयं अपत्यमिति कथ्यते ।

Anyone who keeps this sloka for recitation pārayana would get the reward of सत्सन्तान. (prosperous and healthy children). The power of this sloka is that it provides fearlessness to move about in nights and at lonely places. Devi protects This is the second stanza in which the word 'Laksmi'

occurs. This word power gives rise of 'sampath' of one's like. This and next stanzas relate to Laksmi Stuti.

Glossary : देवि=oh brightly shining Parvati चमम्=simultaneously स्कन्द=Kumāra दिपवदन = विनायक with the head of elephant पीतं = drunk प्रसृतमुखं = having the nipples with milk oozing out स्तनयुगं=two breasts खेद दुःखं sorrow हरतु नाशयतु आलोक्य = seeing which breasts आशङ्का= stricken with doubt आकुलित्= anxious mind हेरम्बः=बलिनां श्रेष्ठः = another name of Vignesa refering to his trunk soft and smooth. He is foremost among strong people हासजनकः =a cause to evoke laughter (to parents) that how innocent that he was स्वकुम्भौ = his own temples हस्तेन=with hand (trunk) झटिति = quickly परामृशति=touching, checking fascinating it is the idea that हेरम्ब गणपति while suckling his mother's breasts became anxious whether his temples have been stolen away and so kept checking in a manner which evoked laughter in Parvati. True the mother's joy while suckling the babies is of immeasurable bounds. In other words, Sankara suggests that child-bearing mothers must rejoice at the various gestures that infants do when they are drinking milk from their breasts. The importance of breastmilk (स्तन्य) is mentioned here.

The sloka is in praise of the breasts which are Poshakas to the child. Any suckling mother who recites the sloka would get their child healthy and prosperous, more so if a milk feeding mother were to recite this, she will get enough milk that the child becomes satisfied each time. This looks a sign of happiness to the child-loving mother. Here the words पीतः स्तनयुगं, हासजनकः हस्तेन झटिति परिमृशति draw our attention. The फलश्रुति of this sloka is 'इदं नः खेदम् हरतु सततं प्रसृतमुखम् (may this flowing forth with milk of kindness remove our griefs and sorrows). Here the humour is seen in the thought that Geneśa touches his head quickly to verify about his two humps. (स्व कुम्भौ हेरम्बः परिमृशति हस्तेन झटिति). This is employed to get rid of all fears (भयनाशकः) and to get confidence to move at nights.

अमू ते वक्षोजावमृतरसमाणिक्यकुतुपौ
न सन्देहस्पन्दो नगपति पताकेमनसि नः ।
पिबन्तौ तौ यस्मादविदितवधू संगरसिकौ
कुमारावद्यापि द्विरदवदन क्रौञ्चदळनौ ॥ ७३ ॥

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Here Parvati is addressed as : 'Nagapati Patake.' she is the banner for the king of mountains. She brought forth fame to the clan of Himarāja. (of हिमाचलमहावंशपावना).

Oh Mother! the banner of the king of Mountains! these your two breasts are like gemstudded containers of Amṛta. Regarding this there is not any iota of doubt. Your sons Kumaraswamy and Ganesa the elephant headed child are even today remain babies like drinking your milk although they have high exploits. Kumara and Ganesa have cut open the Krauncaparvata although later they have not the joy of unknown singarika experience have to their contact with their respective spouses (अविदित वधूसङ्गरसिकौ)

Notes: Here the poet compared the breasts of Śrī Devi to be two gem studded vessels (māṅkya kutupau) containing nectar (amṛta, the sweet juice which is of immeasurable influence and permanent happiness and strength. There is no doubt in that. By drinking such breast milk of Devi although the Kumāras viz. Kartikeya and Ganeśa have great exploits of achievements, they still rejoice with srigārica (erotic) joy due to their respective wives (vadhusangarasikan).

Here the discription of breasts (stana varnana) symbolically is done and the benefit derived by the boys who drank mother's breast milk. They had nice life experience of eroticism due to their association with their wives in samsari way but were able to break the Kraunca mountain.

Kālidāsa in his Meghasandesa refered to Kartikeya and his achievement over Krauncha mountain. Kumaraswamy likes to sport, over mountain and so even today we have temples of Kumāra (Muruga) over mountains and mountainous areas. In Tamilnadu and Malasiya we have temples on mountains to Kumaraswamy. In otherwords, Sankara is pointing out the importance of sucking by babes the mother's milk flowing forth from her breasts. स्तन्यपानम् to babies is a boon and health providers even upto the last breath of life.

As for application, anyone who recites this śloka for a number of times would win the grace of Devi to be known for great attainments feats and achievements. The child bearing mothers would have enough milk for their babies when they recite this śloka. Also the lady in want of children (Santana) would become a mother due to the grace of Lalita Devi.

In Lalita Sahasranama, Parvati has her fame expressed in the names in like :

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कुमारगणनाथाम्बा and महाविघ्नेश निर्भिन्नविघ्न यन्त्रतोषिता and so on. The Puranic fame of these two boys and daughter Bala of Devi is owing to Devi's Karuna only. (बाला विक्रम चन्दिता) Goddess Lalita got the name Nandita owing to her children, more so daughter Gajamukha defeated गजासुर.

The words पताके, माणिक्य कुतुपौ, विदितवधूसंगरसिकौ are poetic and suggestive. The content Amruta is more important than the container. Devi supports the beings born with happiness. There would be good हीरोत्पत्ति in women enough for their kids. The child too turns strong and healthy. It is said : 'मातुस्तन्यं न अन्यतः शुद्धिमर्हति'.

Glossary : अमू=these ते=yours बक्षजौ=breasts (cup of the bosom) अमृतरस = ambrosia माणिक्य gemstudded कुनुषौ=cups, the containers नः मनसि=in our minds नसन्देहस्पन्दः = not even small doubt यस्मात् = because =those containers (your breasts) पिबन्ते = drinking अविदित=unknown experience वधूसङ्गरसिकौ = connoisseur of joy owing to union with their respective spouses द्विरदवदन = elephant faced Lord Ganesha क्रौञ्चदलते = in the act of Kumāra who broke the kraunca mountains अद्यापि=even to day कुमारौ = remain young only strong.

Ganapati : Any upāsaka of Sakti Ganapati would beget the siddhi called 'Rutumbhara Sakti' with which a Sadhaka would overthrow the impending forces and helps to attain Moksa. Here Buddhi and Siddhi the (symbolic) names of wives of Ganapati would help to proceed on the Moksamarga. The sadhaka would get 'moksa siddhi.' Sūrya is the मोक्षमार्ग Devi Lalita is Siddhi.

Kumāra (Subrahmanya): He has two wives वल्ली and देवसेन by name. Valli means out going creeper. This is, in other words, the Kundalini (serpent) power. Owing to this, the upasaka would get good Dotivised energy. Subramanya is the over lord of Kundalini Sakti. Therefore symbolically Kartikeya is termed as Vallesa, the controller of the serpent power. He is a Para Brahma. The Sukanādi reveals a mantra with "सौः" बीज to कार्तिकेय as "ॐ सौः देवसेनाय श्री सुब्रह्मण्याय नमः" is the मूलमन्त्र for Siddhi from this पार्वती पुत्र.

Devasena is a name in respect of appointment to him as the commander in chief of divine army to over throw Tārakāsura. So it came true that Devasena became his consort. The Dampatya of Kumāra with Devasena is well eulogised in Purāṇas. We have separately two Purāṇas viz. Ganeśa Purāṇa, and Skanda Purana. where in the mahat and 'anugrahaphala' of these deities are narrated.

Because of the power of Milk from breasts of Mother Parvati, however, great her sons grew, still they remain only Kumāras the 'boy-babies' only of Devi Paramesvari. This śloka is employed to get name and fame. Life after birth is registered in the annals of fame and name.

वहत्यम्बस्तम्बेरमदनुजकुम्भप्रकृतिभिः
समारब्धां मुक्तामणिभिरमलां हारलतिकाम्
कुचाभोगो विम्बाधररुचिभिरन्तः शबलताम्
प्रतापव्यामिश्राम् पुरदमयितुः कीर्तिमिवते ॥ ७४ ॥

"हे अम्ब/प्रतापव्यामिश्राम् पुरदमयितुः कीर्ति ते कुचाभोगः वहति ज्ञ।" Could be the tatparya here. Oh Mother! your chest area is shining forth with the thin necklace made of the pearls given by Lord Siva which he collected after his fight and defeat of Gajasura who was also a great bhakta though being in enmity. Mother! the necklace at your chest region is strewn with the pearls that are natural gathered from the temples of Gajāśura who was killed by Lord Siva in a fight. They bear brilliance reddish within owing to the reflection therein that of the red hue of the natural Kanti of lower and upper lips of Devi Lalita. That area is reflecting the marks of fame of Lord Siva over the Demon Gajāśura.

Notes: The whole body and different parts of the body of Devi are brilliant and beautiful by nature. The ornaments that Devi wears on her self added extra beauty and brilliance. Devotee Sanikara describes the wide region of Devi chest area, a mark of mahā suvasini laksana and the pearl of reference to the victory of Lord Siva over neclace she sports on her chest stands in insignia Gajasura. His temples have had natural pearls and which Siva presented to Parvati after killing him. The pearls were used to make fine and thin neclace that was worn by her. With all love, this beautifies the mind of Siva, who cast His glances over her chest and neck around mixed up with the Kanti of the arunatva of her lips. It is a reflection.

It is fascinating to note the places where pearls are available. As per Kavi Samaya they are found in highly rusty elephants (2) They are found in the bamboo trees. Here the pearls would be of a hue white and red. (3) It is believed they are also found on the hood of Vasuki the serpent king. Here the pearls would be blue in hue. (4) They are begotten from the clouds during rainy season. They are of jyotirvarna, the hue as found in the lightening. On Swati Naksatra, in the ocean, pearl- shells are

formed where from pearls are gathered. Proverbially they are obtained due to rains. They call it as 'Swati' rain. These pearls would be of white hue (श्वेतवर्णाः भवन्ति). (5) Also the pearls are obtained from the Sugarcanes. Those pearls which are found here would be of yellowish hue.

These pearls need culture and refinement. But as Sankara suggests those got from गजासुर are natural and do not require any more culture which we note in the expression 'मुक्तामणिभिरमलां प्रकृतिभिः समारब्धाम्, They are fresh and natural. They may be mythical.

In nutshell the poet seems to impress that Siva's lame is well rooted in the heart of Devi. Devi Lalita wears the pure neclace as a token of victory over गजासुर. This śloka is an example for utprekṣālamkāra.

Glossary कुचाभोगः:chest : area स्तम्भेरमदनुजकुम्भः the rusty temple of the elephant demon गजासुर by प्रकृतिभिः मुक्तमणिभिरमलां=by nature, nature pure pearls (stones) which do not need any culture for refine- ment. By nature it is refined समारब्धां=got ready (prepared) अमलां=free from dirt बिम्ब अघररुचिः=Bimba fruit colour at lower lip (रुचिः=Brilliance) अन्तः शबलतां=reddish within owing to the reflection of the brilliance of the lower lip (adhara Aruna Kānti) पुरदमयितुः of Siva who destroyed, Tripuras कीर्ति इव=like fame वहति=bearing.

This sloka is employed to get the reward of name and fame. It is to get rid of obstacles towards that attainments. Mother also is very happy at the victory of Siva and Ganapati. She wore the मुक्तमणिहार around her neck.

तव स्तन्यं मन्ये धरणिधरकन्येहृदयतः
पयः पारावारः परिवहति सारस्वतमिव ।
दयावत्यादत्तं द्रविड शिशुरास्वाद्यतवयत्
कवीनां प्रौढानामजनिकमनीयः कवयिता ।।॥ ७५ ॥

Here it is alluded that Sankara styles himself as 'द्रविडशिशु,' the child of the South India. He became a famous poet too after having been suckled of the milk from breasts of Mother Goddess. She makes her devotees grow great on the earth and so she is specially addressed 'धरणिधरकन्ये the daughter of as mountain Himalaya. He called धरणिधर, a simple mountain 'Oh daughter of Parvata, I

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think the milk from your breast is flowing forth like the milk ocean, a seat of learning and a form of all Mahavidyas. It is so since the child of the South (India) Kerala after drinking such milk (of kindness) became strong poet among the skilled poets with beautiful compositions.

Notes : स्तन्यं पयः पारावारः सारस्वतमिवपरिवहति milk out from your breasts flows out into the form of great literacy and wisdom. You being possessed of absolute kindness (dayāvatya) the dravida sisu (south Indian baby) suckling the same becomes the best among the best poets with the composition quite beautiful.

Goddess Tripura Sundari the daughter of Himavan who is firm and eternal on earth who is filled with immense kindness and grace causes the babes (devotees) to become wise and talented as to give forth beautiful poetry and thus become best among the best poets. Sahitya is knowledge and wisdom who ever recites this śloka shall be comfortable in the field of knowledge and would be capable to write poetry of Supreme elegance. He would be a good writer. The direction of Devi anugraha is multiple in mode. Acharya Sankara is the devotee getting 'Devi anugraha' of that order. आस्वाद्य refers to the luck of experiencing the taste of it to the brim of satisfaction. All is symbolic and suggestive.

Actually it is hard to bring the spirit and import of the communication found in the poem in Sanskrit in writing. Yet here it is attempted to explain the message of the poet. My Guru Dr. K. Krishnamurthy was telling "सहस्रं वद एकं मालिख" meaning orally it can be explained, but to pendown all that is a matter of great effort. That formula applies to the composition by great poets who are also great devotees of Devi. However, the message is that Devi as Mother shall bestow साहित्य प्रभा to her devotees as she is दयावती. This sloka gives a note that experience is easy, but owing to the grace of Devi. When child Sankara was explaining it is difficult. But this subtlety vanishes left alone on the banks of river. Mother Goddess Even now met some who got such grace from suckled and he turned out to be best among poets. Mother Goddess. There is no limit for devotion.

Glossary : तव=yours मन्ये=imagine, think धरणीधर mountain कन्ये = daughter हृदयतः = out from your chest पारावरः = ocean स्तन्यं = milk from breasts पयः = milk (vastness) परिवहति=flows greatly सारस्वतम् = belonging knowledge (Sarasvati) इव=like दयावती, दयावत्या (तृतीयाविभक्ति) by you being highly compassionate, दत्त=given द्रविड शिशुः = South Indian baby आस्वाद्य = tasting, तव यत् = that of yours कवीनां=of poets प्रौढानाम् =skilled highly कमनीयः = quote pleasant and beautiful कवचिता being a poet अजनि = turned into.

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The secret of one becoming a true poet is owing to the "apāra karuna" of Devi. Vāgdevi could compose "Devi Stuti" owing to Her order and anugraha. Here for a work of that order Sankara became capable poet. Here Goddess Lalita is eulogised in the rupa of Goddess Sarasvati Herself. She is described to be quite white and glowful in appearance that of snow (तुषारहार धवळा) and Her Kṣīra Pravāha (milk flow) too be of the same hue and texture. Infact, what makes a good poet is a quest to find out कविहृदयं.

Rgveda is a Kavya. Atharvaveda (Av.) is a Kavya. Scholars have attempted to get message from the mantras of Veda in that direction what makes a poet? Dr. N.J. Shinde, Prof. H.D. Velankar etc. great Vedic scholars of yester years have written works with titles 'Kavi and Kavya in Atharvaveda' and 'Kavi and Kavya in Rgveda' respectively. They pointed out the grace of Goddess and Parameśvara remains a factor. It is believed that for that mother Goddess Parvati suckled the baby Sankara with her breast milk as a result of which he became a poet philosopher and a scientist of high order. He is a famous poet and Mahājñāni. He is praised in the Vedantic a tradition thus :

सर्वतन्त्रस्वतन्त्राय सदात्मादृत वेदिने ।

श्रीमते शङ्करार्याय वेदान्तगुरवे नमः ।

Since Devi Lalita "स्वतन्त्रा सर्वतन्त्रेशी श्री दक्षिणामूर्ति रूपिणी. These words are tallying to both her closest bhaktas. Śankara too because the same. "As is the mother, so is the child." This is true! in Sankara at spiritual level. It is the order of the tradition. We have even today great devotees of Devi who continue to enjoy this privilege of वात्सल्यता and अनुग्रह of Devi Tripura Sundari Bhavani. Sankara lived four eight years only, but turned out good work.

There are many anecdotes to cover the incident of which one is this. Actually the anecdote goes thus : Sankara's mother gave cup of milk and asked him to offer it to Devi. When Devi did not accept, as a small boy he cried. She drank all Later he again cried that she did not leave any for him. Then, baffled and over powered by मातृवात्सल्य, she gave him her breast milk. Hence he is at the top of all intelligent people with his writings though his span of life, it was quite short. This śloka is employed for succuss in poetry and literary excellences. Who is poet He is ?

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शुचिर्दक्षः शान्तः सुजनविनुतः सुश्रुतरतः कलावेदीविद्वान् कल- मृदुपदः काव्यचतुरः । कृतज्ञो देवज्ञः सदयहृदयः
सत्कल्भुवः । शुभाचारच्छन्दो गुणगणविवेकी सहि कविः । Around 15 qualities listed here.

हरक्रोधज्वालावळिभिरवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गो मनसिजः
समुत्तस्थौतस्मादचलतनये धूमलतिका
जनस्तां जानीते तवजननि रोमावळिरिति ॥ ७६ ॥

Here Sankara describes the नाभि (navel) of Devi as a lake (सरसि) and the सोमावळि the hair grown above vertically at naved looking like a streak of smoke (धूमलतिका) It is laksana of महा सीमन्तिनी a कल्याणवति. It is fascinating. He addresses her here "अचलतनये" the daughter of mountain which is fixed, un-moving (अचल) suggestive that she is as constant in her grace.

Here is again the उत्प्रेक्ष अलङ्कार in the sloka, since the natural hair line is described as the धूमलतिका. (smoke line thin like the creeper)

Tr.: Oh daughter of Mountain (stable)! the mind born Manmatha entered into your deep navel lake with his body dripped with fire of the flames of anger of Lord Hara. Therefrom there sprangout the thin columns of smoke and people think that, that is only the columns of hairs appearing over your navel.

Notes : When Manmatha entered with force with the burning body into cool deep lake like Nabhi of Devi, because of the fire being put off there comeout cool streaks of smoke (Dhuma) above her navel and this the on lookers imagine to be the thin line of hair romavali, painted there at.

The imagination of Sankara at the thin hair-line appearing over the नाभि of Devi is very innovative. It is unlike that of to anybody. Each poet is specialised in the art of descriptions of his own skill. The Nabhi and the Romavali at that place takes fanciful description. In Lalitasahasranama the expression नाभ्यालवाल रोमावळि.... describes the hair column over the Nabhi as the creeper while her breasts at the top are fruits.

By this Śloka, it is hinted that Bhagavati can alone cool the burns of the Lord Hara and none else. Symbolically it is also suggested that when anybody takes into the spree of deep Japa, by keeping

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the mind at the bhūmadhya, then the desires and fickleness drop down. He becomes silent at the nabhi level of Devi. Only Parvati was able to cause the Manmatha to get back to life, heeding the prayers of Rati, the wife of Manmatha. It is certain that Devi shall attend to the heat force owing to love cowed down with desired fulfilment. She grants the fulfilment of love between seekers.

Glossary : अचलतनये = daughter of Mountain मनसिजः=one born out of mind i.e. Kamadeva, हर=of Śiva, क्रोधज्वाला=the flames of fire. आवलिः = the cluster or group, the collectivity अवलोढ = enveloped, वपुषा=By body ते गभीरे=yours deep नाभीसरसि = into the lake of Navel. (it is a रूपक = metaphor here) कृतसङ्गः = came into contact (got immersed) तस्मात् = from that lake up navel धूमलतिका=smoke twig सम्+उत्त+तस्थौ=rose upwards जननी=Oh mother! तां=that smoke creeper जनः=on lookers (people) तव रोमावलिः= the hair column जानीते=know, realise.

It is all the praise of the navel and the hair found above the navel to add to सौन्दर्य of Devi. Navel, if deep is a sign of महासुवासिनी and a mark of beauty likewise the hair above. In poetry the खीवर्णन would have this also a course of Description. Acharya Sankara is exploring this characteristic also in respect of the exquisite beauty of Devi Lalita.

By reciting this sloka one would get freed from problems around abdomen and more. They obtain success in projects planned.

The smoke rings that emanated at the cooling done to Manmatha is viewed as only hair around her Navel. One can take refuge in Devi to escape Siva aparādha. She is Sakti supreme. The energy and sound emanates from nabhi, a seat for attraction and a resource to get cooled from heat. The viniyoga of this sloka is सकलजनवशीकरण and Kāryajaya.

यदेतत्कालिन्दीतनुतर तरङ्गाकृतिशिवे
कृशेमध्ये किञ्चजननितवयद्भातिसुधियाम् ।
विमर्दादन्योन्यं कुचकलशयोरन्तरगतं
तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम् ॥ ७७ ॥

Sankara continues to describe the beauty of Devi's nabhi, her slim waist, Her two shapely breasts and the small thin column of hair, dark as it is, present above Her navel. How all this appear in

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reverence to the learned vidwans who are deeply devoted to Devi, oriented deep into the looks and into the yoga and philosophy. The physical beauty is given up and the plan of the cosmos and creation mode is acquired and purport. attributed. It is highly srungarik in Actually śrīgara rasa is defined to be one quite bright, pure and brilliant (शृङ्गारः शुचि रुज्वलः) also. It is 'न कामावस्था शृङ्गारः' meaning śrīgara is above the passion level. By this sloka Sankara takes the wise devotees into planes of great spiritual delight and experience.

Tr. Oh Śive, the Divine Mother! what your thin (slim) waist that is visible is as thin as the wave of the Yamuna River (whose water is dark in colour) and the column of hair above and beneath breast area looks like the cosmos (sky) dropped down into a thin line owing to the quite closeness of your two breasts reaching down to your navel which is like a cave (kuharini).

Notes: Once again the bright hair above the navel of devi is described. The poet is not only describing the external physical beauty of Devi but also conveying a good deal of knowledge relating to the yoga marga practiced by the sadhakas for attaining elevation of happiness and consummation. The noble thoughts at the appearance of the रोमावलि of Devi would occur to real upāsakas oriented to ascend the heights of spiritual journey.

कालिन्दीतनुतरङ्ग आकृति is the comparison (upamana) for the thin waist (krushi madhya), of Devi. The colour of the water of the river yamuna is likened to the colour of the hair. The whole description is comparable to a 'jatulata nyasa' in Sanskrit. This 'nyāsa' talks of the behaviour of lac when burnt and drawn, a small red thin line oozes out from it and the red line would be quite thin like the wave of the water of the river.

Glossary : शिवे=Oh Parvati, consort of Śiva शिव is Masculine Gender शिवे in feminine. जननी=Oh mother कृशेमध्ये = at your emaciated waist कालिन्दी Yamuna river तनुतर =highly lean तरङ्ग = wave आकृति=form किञ्चित् यद् भाति = a little hairline that shines forth सुधियां=to learned and intelligent भाति = shines forth (appearing) कुचकलशयो=metaphorically your Breasts of the shape of pitcher विमर्दा=grazing each other तनूभूतम् व्योम=the space in between them become highly thin.

कुहरिणीं नाभिं=Navel which is deep like the cave प्रविशत् इव=as though entering into.

It is a beautiful description of the नाभिमण्डल and Kucabhoga saurabha of Devi physically but it has suggestions for the yoga marga (spiritual path) and the नदीमार्ग and नाडीमार्गs in us. Ida, Pingala

and Susumna nadi path ways too are pointed out for an esoteric level. In stanza 77. Brahmacarya marga is hinted and in this गृहस्थाश्रममार्ग is also indicated. The viniyoga is for projects success and obtain rewards for the enterprises.

Here in the stanza below reference to the flow of Ganga.

स्थिरो गङ्गावर्तः स्तनमुकुळरोमाळिलता
कलावालं कुण्डं कुसुमशरतेजोहुतभुजः ।
रतेर्लीलागारं किमपि तव नाभिर्गिरिसुते
बिलद्वारं सिद्धेर्गिरिशयनानां विजयते ॥ ७८ ॥

Description of रोमाळि, नाभि and स्तनमुकुळ of Devi is done by the poet with a different note in this śloka. Here he addresses 'गिरिसुते' as the daughter of Mountain. He conclusively says 'हे गिरिसुते तव नाभिः गिरिशयनानां सिद्धेः किमपि विजयते. All the while utpreksha alamkāra in this śloka.

Oh mother, the daughter of Mountain, your navel is like the stable whirl of the Ganga River. Also your breast looks like the two buds of flowers for the creeper alone found above the navel. It appeared like the Yajnavedi to on your stomach the top brilliant heat of Manmatha, also as the sport ground for the Rati Devi the wife of Manmatha. Also for the eyes of Lord Siva (the navel) looks like the accomplishment for his austerities and a great entry into a cave of success in the act of penance.

In this manner the beauty of navel of Devi beyond the purview of high वर्णतः shaped from the pen of a intelligent poet. The नाभि is the centre for around prosperity in तपोसाधना. It is point of equi distance in anybody.

In this śloka the attributes relating to the description of Nābhi by Sankara are amazing. At first, he described : the nabhi is like the steady whirlpool of the river Ganga which is known for constant flow with speed. Ganga river is sacred and dignified. Likewise the goddess is sacred and dignified. Secondly the poet described the breasts of Devi to be like the two flower buds appearing on the top of the twig in the form of thin hair column grown over Nābhi and reaching upto chest region. This is in a way a 'sadhana rahasya' for true devotees of Devi. Thirdly the Nabhi is metaphorically described as the मन्मथ

तेजोहुत यज्ञवेदि turned into circular shape to worship fire of desire for creation. Fourthly the Nabhi is referred to as the sport location of Rati Devi.

In Lalita Sahasranāma we got the clue to नाभ्यालरोमावळि लताफलकुच दूयी. It is in other words referred as the vilāsagruha of Rati devi the consort of Manmatha who entered into the lake to silence the heat of his body caused by the angry fire (क्रोधाग्नि) and such looks of Lord Siva (Hara krodhāgni).

Nabhi is referred to as the विलद्वार to suggest that बिल, the cave, is the place for तपसिद्धि. A mention is made that sādhas became by doing penance siddhas in caves. Caves are dark houses in mountains. Mahātmās did penance deep inside such बिलs and obtained तपसिद्धि. Śiva and Parvati got together owing to परस्पर तपश्चर्य ('deep longing.') Sankara reiterates this feature in his Śivananda Lahari as we see in the expression 'कलाभ्यां चूडालङ्कृतशशिकलाभ्यां निजतपः फलाभ्यां.....' Thus the beauty of the नाभि of Devi has undefinable lustre and importance in poetic words also. Sankara suggests that a deep longing is a success like in शिवे, Parvati.

All these are indicative of best features of a पतिव्रता and a best woman with all justifying meanings.

Glossary : गिरिसुते=Oh Parvati, the daughter of Mountain गङ्गावतः=the whirlpool of sacred Ganga river quite deep (fickle it is) but स्थिरं=stable स्तनमुकुळ=metaphor for breast that it is a flower bud रोमावळिलता = creeper like the column of hair कलावाल = source as arrow. He कुशुमशरः = manmatha who has flowers is called पुष्पबाणः. अमरसिंहः in Amarakośa names the five flowers arrows.

अरविन्दमशोकं च चूतं च नीलोत्पलं च नवमल्लिक पञ्चैते पञ्चबाणस्य सायकाः meaning the flowers by name. Aravinda अशोक, चूतं नवमल्लिका etc are the arrows (शिरःs) of Manmatha तेज हुतभुजः=Agnihotra who has heat in Him. कुण्डं=fire altar रतेः=of Rati the consort of cupid the god of love लीलागार = sports ground गिरिशनयनां = for the eyes of Śiva सिद्धेः=success बिलद्वारं=the entrance door of cave किमपि=some beyond description विजयते = shines forth. Here the word 'kimapi' suggests something undefined. These three and more ways signify how the नाभि of Devi could be supremely great (सर्वोत्कृष्टः). It is at first said as the stable whirl of Ganga river (2). A source of the twig that gave forth to two flower buds. 3. It is an enterprise (Yajña) vedi for cooling the heat and flames of Manmatha. 4. It is like the sport ground for Rati Devi (Rati Vilāsa gruha). 5. It is revealing the secret for the तपः सिद्धि of Lord Siva. Śiva is the very wealth of Goddess Parvati in a sense she made Siva to be her consort after her deep तपस्या unmatched. The union of Siva and Parvati is परस्पर तपः सिद्धि ।।

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Kālidāsa in his Kāvya by name Kumara sandhavam describes the exquisite beauty of the Goddess when he says :

'सर्वोपमाद्रव्यसमुच्चयेन....' meaning that she is created making all upamadravyas brought forth at one place. Brahmadeva desired to see the Beauty of a woman focussed at one place all upama dravyas; then uniquely Goddess Parvati suited to that outlook. In that manner, Goddess Parvati in the eyes of Devotees, is of unparalleled beauty and eminence. Her physical features take off in the run of spiritual attainments. It is So because her features surpass all examples and similies.

The word sthira is stop and the गङ्गावर्त gives transfer goddess is both निग्रह and अनुग्रह in powers.

This sloka is recited to get chance to visit foreign land and stay there with job opportunities.

निसर्गक्षीणस्य स्तनतटभरेणक्लमजुपो
नमन्मूर्तेर्नारीतिलक शनेकैस्त्वृत्यत इव ।
चिरं ते मध्यस्य त्रुटित तटिनीतीरतरुणा
समावस्थास्थेमो भवतु कुशलं शैलतनये ॥ ७९ ॥

Here Sankara makes a prayer to the waist of Parvati thus 'हे शैलतनये ते मध्यस्य चिरम् कुशलं भवतु' Oh daughter of Mountains full of strong rocks! May there be safety and strength to your waist. She is ornament to the class of women itself and complemented as नारीतिलक, तिलक is the caste Mark on the forehead. When face is beautiful, the तिलक over भूमध्य, yet enhances the beauty of face and entire person as such. It is a sparkling thought नारीणां तिलक अलङ्कारभूता सौन्दर्ये इति नारीतिलक. Best among women and Devi is an ornament by herself to the class of ladies.

'Oh daughter of Mountain! Oh best among ladies! May your waist which is slim by nature and with the weight of two breasts got tired a little and bent like the tree on the bank of a river, shine forth safe.

Notes : Here her waist is described. The Kati bhoga of Devi is severally described by many. But here Sankara has a novel thought to describe Devi's breasts as heavy and the thin waist is a little bent owing to its weight. It looked like tree on the bank of a river whose bank is grazed off bit by bit and

hence in risk. Such waist be safe. Here the key terms are क्लमजुषः=got fatigued and त्रुट्यत=breaking down.

It is a kind of fear expressed by the poet that the waist may be at risk. It is like a tree which is close by a river and when the current of the water were to graze off the bank, the tree would be at risk. So such contingency would not happen to her waist even though a little bent.

This is a Dhyānaśloka. When Sankara was under meditation, he saw Devi with her waist thin. Then he metaphorically expressed his fears and prayer that her waist be firm. In fact मूलविराट्. Devi at Kanchi is known to be with slim waist. The tree at the bank of river stands risk being grazed by the flow of water and wish that her waist be for long safe for long. The mud would be washed away.

शैलतनये=Oh Parvati! daughter of mountain (shaila) नारीतिलक=the mark on women. forehead is best among So she is important among women. निसर्गक्षीणस्य = naturally quite slim, स्तनतटभरेण=weight of her shapely breasts क्लमजुट (षो) fatigued; नमन्मूर्तेः = bent a little, शनकैः = little त्रुट्यत इव=breaking like तटिनी=the bank of a river तीरतरुणा=close by tree समावस्था=equal status स्थेम्नो (मः) = firm कुशलं=safe well being चिरं=for long भवतु=Happen.

It is a prayer and best wish that Her waist be strong and safe (कुशलं भवतु). This is employed for विद्यासिद्धि pass in the examination and success in project enterprises. The addressal to Devi as शैलतनये is significant.

कुचौ सद्यस्स्वयत्तटघटितकूर्पासिभिदुरौ
कपन्तौ दोर्मूले कनक कलशाभौ कलयता ।
तवत्रातुं भग्नादलमिति बलग्नं तनुभुवा
त्रिधानद्वं देवीत्रिवळि लवलीवल्लभिरिव ॥ ८० ॥

त्रिवळी It is utpreksa again. Here there is the description of the three lines found on the waist above navel of Devi. It is in a beautiful metaphorical manner. Oh Mother! with a feeling that your blouse is pierced by sharp nipple getting wet with sweat at your sides (armpits) and might get torn and which is quite grazing at the shoulders. It is to protect the thin slim waist not to get broken.

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Manmatha, in order to protect, has tied the waist with the three Laval creeper (Lavali vallis) in three rounds (to hold the waist safe).

Notes: Here the thin waist of Devi with marks of three lines and her shapely breasts heavy enough that they might break her thin waist, three lines over it and shapely breasts stand as good characteristic for beautiful women. Here Manmatha god of love is described to have protected the chest portion of Devi by tying with Laval creepers. Normally Brahma is the creator but here Manmatha has taken hold of that work from Brahma in order that eroticism is shown forth. In that Manmatha looking at the heavy breasts, tight jacket that she wore and the sweat which makes the jacket get pierced through by nipple where after the breasts of Devi might cause Her waist to bend down greatly. Here he seems to have tried to stop that by tying down with Laval. Creepers in three strands around the waist. These stand as three lines over her waist. Manmatha is called तनुभवः meaning a resident constituent in the body of any body. In order to secure safety to the body he did protect Devi's thin waist.

We should remember Manmatha is one of the great Sri Vidyopāsakas. He has won the grace and approval of Devi's grace. Here the poet is showing forth the vision of Devi which he saw in his upāsanavidhi. The thoughts couched in the sloka need be taken as a Śrngāra bhāva. They suggest the propriety and heights of Bhakti unto Devi. The sense portrayed here is filled with feelings of great Bhakti and adoration to the saundarya of Saundarya Lalita. Infact Devi's saundarya passes off like wave although Goddess is a picture with sampūrnatā supreme.

Glossary : हे देवी=Oh mother, Bright सद्यः=just then, स्विद्यत्-seating तटघटित कूर्पासभिदुरौ=with a fear that the Kancuka (Blouse) around her sides might get torn due to wetting of the jacket (owing to sweat) दोर्मूले=at the (arm pits) shoulders corners कर्षन्ती=grazing कनककलशाभौ=resembling the size of golden pitchers कुचौ=breasts कलयिता=1 creating, forming the structure तनुभू (वा) =Manmatha who resides in body (तनुषुभवः) भङ्गात् त्रातुं = in order to save the waist not being broken owing to weight of her breasts त्रिवळि = three lines three rounds (over her waist, above navel) लवलीवल्लिभिः = by the creepers of Laval plant. त्रिधा=in three parts (folds) Laval is a soft & strong लता तव वलग्न = the waist नद्धं इव=as though the same is tied up.

Poet is सर्वतन्त्रस्वतन्त्र. He is free to describe Devi as he visualises in his Meditation. Here he points out that the waist of Devi, the heavy breasts the Jacket (Kurpasa) she wore to cover sides and

her sweat making the jacket get wet and become pierced by nipples. It becomes weak to get torn. The three lines are the Lavalī valli (Lavalī twig) tied around the waist to make the waist firm that it can stand to contain the weight of her breasts.

It is all the singarika bhavana of top propriety in the eyes of a staunch श्रीविद्योपासक to secure the safety of Devi bound by his own fears. Manmatha the श्रीविद्योपासक has the care so much bestowed on the safety of the person of Devi Lalita. Among 12 thell known श्रीविद्योपासकs Manmatha ranks noble too.

This is employed to get सिद्धि in the इन्द्रजालविद्या.

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजात्
नितम्बादाच्छिद्यत्वयिहरणरूपेण निदधौ ।
अतस्तेविस्तीर्णागुरुरयमशेषां वसुमतीं
नितम्बप्राग्भारः स्थगयति लघुत्वं नयति च ॥ ८१ ॥

Here there is the description of the नितम्ब, the hind part (buttocks) of Devi in a neat śrngārika mode. Here the poet says

ते विस्तीर्णो गुरुः नितम्बभारः
अशेषां वसुमतीं लघुत्वं नयति स्थगयति च ।

It is in a sense that भूविस्तार is small as she is occupying the whole land as her seat with her stout buttocks.

Kālidāsa in Abhijñana Śākuntala describes Śākuntala's नितम्ब in a different manner. Likewise many other poets. But Sankara describes in another form and it is all upto the poet's fancy. It is all how they like to describe the objects beautifully. Anandarvardhana points out. शृङ्गारीचेत् कविः काव्यं रसमयं जगत् । स एव वीतरागश्चेत् नीरस तत् ।

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Here we see Sankara Sadhaka and SO emerges out to be a śrngāri and a great the Saundarya Lahari kavya a creation of his feelings in veneration to her (Devi) filled with devotion. "Oh Parvati, the Lord of Mountains (your father) bestowed in you as dowry (कन्याधन) at the time of marriage, his features of waist, heavyness width (in you). Hence your buttocks are making the Earth, quite light over powering by covering the whole of rea your area upon the earth.

Here Devi has imbibed from father heavyness in breasts and expansiveness in buttocks. The same is carried lightly and easily.

Notes : Here the subject of description is नितम्बभारः of Devi which is so wide beautiful and stout that the wide girth of Bhū Devi is belittled. नितम्ब is a characteristic beauty to a beautiful woman. In stree varnana, this part of Body is a source of Śrngāra and worth a great praise. Naturally the girth area of Himavan is large and she has inherited her father's feature, as Harana. Her nitamba is covering up the whole area of Earth. The reason for this is the gift given by father at the time of her Marriage as dowry. It is 'Harana' (taking away from her parental house). Kanya is as Kālidāsa put it as परकीय, belonging to other and so she needs to be protected and honoured. Kanya is vittam to any man who owns her and to a father daughter is a wealth life long to win her affection constantly.

(अर्थो हि कन्या परकीय एव तामद्य संप्रेष्य परिग्रहीतः जातो ममायं विशदं प्रकामं प्रत्यर्षितः न्यास इवान्तरात्मा).

Daughter is the wealth of others to whose house she goes. Therefore, parents give as much as they could and please her. This concept is reminded by Sankara when he employed the word 'Harana' When describing her buttocks, the entire Bhū bhāga is enveloped by her and it is suggested that Srimata is प्रकृति स्वरूपिणी. All that śobha (lustre and wealth) available on earth belongs to her, rather she is all that. Bhūdevi might think she only possesses such wide girth but Lalita devi excels her in her 'viśvarūpa.' All gods and goddesses are made to work owing to the intentions and authority of Parameśvari. In Lalita Sahasranama we can note the names 'लीलाकल्पितब्रह्माण्डमण्डला and कराङ्गुलिनखोत्पन्न-नारायण दशकृतिः where the supreme authority of Devi is vouchsafed. Hayagriva muni inform this to the world. So Sankara is right to describe Devi in all respects of Her physical features. They are highly excelling to substantiate her ability to protect the world. More so the thought is symbolic and esoteric.

Glossary : क्षितिधरपतिः = The lord of Mountains (नगाधिराजः) Himavan; गुरुत्वम् =Heavyness owing to weight (a mark of beauty) विस्तार = width निजातु = his नितम्बात् = from buttocks आच्छिद्य=covering,

making up. त्वपि=in you हरणरूपेण=in the form of gift (dowry) own which she can take away (विवाहादौ देयं कन्यायै हरणमित्युच्यते) निधे=bestowed अयं नितम्बप्राग्भारः therefore this heavyness of the buttocks (hind portion) विस्तीर्णस्सन्= being wide occupying enough area अशेषां वस्तुमतीं=illimitable width of Devi Earth, the possessor of wealth स्थगयति=covering up. लघुत्व=belittling नयति makes (she is making the Earth (Bhūdevi) to be feeling shy at the beauty of Devi compared to hers. Devi is Viśvarūpini and her features are unique and remain beyond comparisons.

This śloka is employed to control fire calamity and such arises. The sloka refers to her control over aṣṭasiddhis.

करीन्द्राणां शुण्डान् कनककदलीकाण्ड पटलीं
मुभाभ्यामूरुभ्यामुभयमपि निर्जित्यभवति ।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
विधिज्ञे जानुभ्यां विबुधकरिकुम्भदूयमपि ॥ ८२ ॥

Now Sankara praises the thighs (ऊरु) and knees (janus) of Devi. He addresses Her with vocatives. विधिज्ञे, भवति, गिरिसुते which speak characteristically of her features, her personality and functions. Vidhijne knower of duties, a good feature. "Oh daughter of Mountain! Oh! you know the Dharmas explained in Vedas, Oh! Madam your thighs are so soft and strong excelling the lustre and softness of trunks of elephants and the trunks of the golden Banana tree. When you prostrate to your husband Lord Śiva in order to revere him, by bending your knees, then your knees too have become rough resembling the roughness upon the temples of the Divine elephant 'एरावत.'

Notes : Here her thighs are compared to the shapely trunks of the elephant and to the softness and brightness to that of the golden stems of the Banana plant. When her knee joints concerned, they have picked up roughness that of the temples of the Divine elephant owing to her prostration done to Her husband Lord Śiva repeatedly in honour and respect..

The thighs, the knee caps of Devi Lalita are described by the poet and expressed also that they excelled in beauty even to them. It is a poetic convention to address a lady as करभोरु referring to trunk of Banana plant. Sankara is on the path of poets to make his poetry beautiful. In Sanskrit Literature Saundaryalahari is reckoned as a लघुकाव्य in contrast to महाकाव्य. This is a devotional lyric.

सौन्दर्यलहरी

It is definite that Devi is Sarvasaubhagyavati having her physique beautiful and attractive. She has all the लक्षणs of a 'Mahāpativrata' who loves to be worshipped by Pativratas also. Here Sankara wants to convey His vision that the 'Uru,' 'januni of Devi are beyond any comparisons although they are names as a poetic convention. Every limb of Her body is her excellant fortune, unique to Herself. (सौभाग्यजात शृङ्गार मध्यमा) and the same compliment is true to other parts of Her personality. Thus she is सौभाग्यललिता. Her knees are strong and rough enough comparable to the roughness of the Airavata elephant's Kumbhasthala. This is a rare comparison.

Glossary : गिरिसुते = पर्वतराजपुत्री, विधिज्ञे = Knows Vedas, बेदं विदे भवति=Oh noble Lady करीन्द्राणां of elephants गुण्डान् = the trunks कनक कदली = golden Banana plant काण्डपटली=the wide stem of the plant; उभयमपि=both निर्जित्य = victorious सुवृत्ताभ्या= perfectly circular पत्युः = of your husband प्रणति=bending to revere him कठिनाभ्यां -strong owing to the knees touching the ground विबुधकरि=celestial elephant viz. एरावत कुम्भद्वयं=two temples असि=overpowering them.

Devi has knowledge of rules and procedures. She follows them well. This is employed for success in the knowledge of machines and material. It provides Sakti to walk on water and siddhi in it.

पराजेतुं रुद्रं द्विगुणशरगर्भो गिरिसुते
निपङ्गौ जङ्घेते विपमविशिखो बाढमकृत ।
यदग्रेद्दृश्यन्ते दशशरफलाः पादयुगळे
नखाग्रच्छद्मानः स्सुरमकुटशाणैक निशिताः ॥ ८३ ॥

Here Sankara describes with propriety the 'ते जवे' (knees), the fingers of her two feet and the nails of the fingers of Devi Lalita with great felicity and novelty in thought process.

Oh Parvati! the daughter of Parvatarāja! Manmatha the five arrowed God, in order that his five arrows are not enough to overcome Rudra (in deep penance) desired to enhance his strength by tens of arrows. He made your ankles (knees) as the quiver, the ten toes of your feet as ten arrows and your ten nails of the toes as iron tipped arrows which are well sharpened owing to the friction exerted by the gem studded crowns of various gods and goddesses when they bowed to your feet in honour all the time.

सौन्दर्यलहरी

Notes: This is another singarik thought to win Siva in favour of Parvati. The God of Love Manmatha got his strength and skill increased with the ankles of Devi as his quiver, her toes with additional ten arrows and nails of her toes as the iron tips (covers) to his arrows such that he would be influenced to love and be a sincere devotee (vidheya) to Parvati Devi.

This is a beautiful idea which Sankara alone can imagine realising the powers rested in those parts of her body convenient as war equipment to challenge the Supreme Power, Lord Rudra under meditation. Kālidāsa in Kumāra Sambhava Mahā- kavya (V Canto) explains how Rudra became (dasa) to Parvati owing to her tapas and exquisite beauty.

The sloka : 'तथा समक्षं दहता मनोभवं भग्न मनोरथा सति' and the description of victory तवा स्मि दासः कीतः तपोभिः are two folds in it.

Here Kālidāsa mentions that Śiva announced that he is slave to her. However in between these two stages, namely Manmatha's primary effort and Pārvati's power of penance, there is the overwhelming तपोग्रता and पराक्रमपराकाष्ठा of Lord Rudra.

Here Sankara views Devi's knees, toes and toe nails as means to attack Śiva and infuse the sense of love unto Parvati since she willed that Manmatha should do it for her.

It is astonishing and unique that Sankara has this direction of imagination for the description of physique of Devi Pārvati.

Glossary arrows : गिरिसुते=Oh daughter of Lord of Mountain, विषम= odd विशिखः = arrows, रुद्रं = Siva पराजेतुं= to defeat, to overpower द्विगुण=to double up शर= गर्मी = sheath निषङ्गौ=two quivers जवे=two knees अकृत=done बाढ=truly यत्+अग्रे=at the tip (forefront) पायुगळी=the two feet नख+अग्र= tips of the Nails छद्मानः=covers सुर=gods मकुट=crown एकनिशिताः=highly sharp शाण=sharpened शर=of arrows फलाः = arrows done with iron tips दृश्यन्ते = are appearing look like This sloka is employed to win victory over cavalry and more in war.

The word दृश्यन्ते is a matter of appeal to confirm the direction of imagination of Āchārya Sankara.

शृतीनां मूर्धनो दधति तव यौ शेखरतया
ममाप्येतौ मातश्शिरसिदययाधेहिचरणौ ।
ययोः पाद्यं पाथः पशुपति जटाजूट तटिनी
ययोर्लाक्षा लक्ष्मीररुण हरि चूडामणिरुचिः ॥ ८४ ॥

Sankara's Bhakti vaiśistya goes to heights of nobility. Like a Veda Rishi who got श्रीसूक्त of Rig Veda where the Rṣi said त्वत् पाद पद्मं मयिसन्निधस्व." Here also the poet Sankara submitting his prayer : मातः मम शिरसि दयया ते चरणौ निधेहि ।' (please put your feet over my head) What more, a Bhakta could expect and desire than this. Balichakravarti won the heart of Visnu and wanted Lord Visnu be the protector of his palace to which Lord agreed and even today the Lord is guarding the palace with his Sudarshana Chakra. In Bhagavata we come across the episode that when Krishna visited Bali's palace, the exuberance of honour, love and dedicated Bhakti are explained and shown by the Balimahārāja. So in Bhakti portals, to wish for the Pada Nidheham is a great conception and achievement. Looking at such thoughts of Sankara, Saundaryalahari is adjudged as the भक्ति भरित शृङ्गार लघुकाव्य in Sanskrit literature.

Oh mother! your feet are the sources and important for all vedic scriptures. Oh Mother! you kindly rest your two feet over my head. Your feet are worthy of the honour that the water of Ganga on the crest of Pasupati could be padya, the lac dye brilliance of your feet is that of the brilliance of the crown over the head of Lord Visnu.

Notes : The poet described Devi's two feet are the scriptures, the waters of the Ganges on the crest of of Siva form waters for washing Devi's feet which has the lustre of the lac dye, red, well annointed which resemble, the redness, bright of the gems stuck on the crown of Lord Visnu. Kindly keep such feet over my head with all grace and compassion.

Here the importance of the feet of Mother Parvati is indicated. A prayer is extended to her to place her feet on the devotee to signify sanctification and elevate the birth and eminence of her to the spiritual heights of peace and attainments. The greatness of Devi is well marked in scriptures. The Durgasūkta of Devi (praise), the Śrisūkta, the Vāgambhrani Sūkta and more are examples where Her

Mahima is well recognised. Even Sankara has addressed Devi in 'Amba Sūkta' as 'amba sambhavi....'

The same is mentioned in this sloka thus :

नमो देव्यै महालक्ष्म्यै श्रियै सिद्धयै नमो नमः
ब्रह्म विष्णु महेशान वेदकैः पूजिताङ्घ्रये ।।

In Lalita Sahasranama too we come across names of Lalita in praise of Her lotus feet. When Sankara praises Devi to keep her feet over the head of bhakta, the docility and temper of surrender are suggested. After all Bhakta is nobody before Devi.

A story goes Parvati had a love quarrel with Siva and in order to appease her, Siva bent his head over the feet of Devi when few drops of Ganga water fell on her feet and became padya as a result of which she got pleased, she became normal with Lord Pasupati: If such feet were to touch the head of top bhakta what more to him in the birth.

It is said Visnu too would be revering the feet of Devi in his प्रातस्सन्ध्या time. Then her feet shone forth with Arunavarna enhancing the brightness of the lacdye annointed to her feet.

Sankara suggests that dampatis are the two wheels of the संसाररथ (chariot of family life) and so both would have equal importance so if the wife and husband respect each other, there is no difficulty since they are equals in all respects and there cannot be imbalance. Pârvati Paramesvara Dampatya is ideal and it is matchless.

Her feet are sacred that they can sanctify all and provide all that the devotees pray for when they deserved.

Glossary : श्रुतीनां scriptures मूर्धनि:=foremost चरणौ = two feet, शेखरतया=like flower decked on the head.

दधति=bears एतौ these feet मम शिरसि=over my head दयया=with compassion धेहि=install keep ययोः= which two feet पार्थ:-waters पाद्यम्=to wash feet जटाजूट तटिनी=residing at the tip of the Hairlocks of Śiva लाक्षालक्ष्मी = the Brilliance of the lacdye annointed to her feet अरुण=Red hue हरि=Lord Visnu चूडामणिय crest jewel रुचि:=Brilliance.

सौन्दर्यलहरी

In this sloka the supreme eminence of Devi's feet is described. A request is forwarded that Devi should kindly bestow that feet on bhakta of her choice (स मे भक्तः अतीवप्रियः as Krsna said in Bhagavadgita.) This śloka is employed for परकायप्रवेशसिद्धि.

नमो वाकं ब्रूमो नयनरमणीयायपदयोः
तवास्मै द्वन्द्वाय स्फुटरुचिरसाल्ककवते ।
असूयत्यन्तम् यदभिहननाय स्पृहयते
पशूनामीशानः प्रमदवनकङ्केळितरवे ॥ ८५ ॥

Sankara is employing the epithet पशुपति to Lord Íśvara many times with a purpose and propriety. Pasupati concept of Lord Rudra is significant when employed here.

Sankara at first as an acknowledgment to Her grace simply submits with prayer 'नमोवाकं ब्रूमः तव पदयोः' नमस्कार अर्पण as the ultimate and powerful in principle. This is a practice of gesture of Vinaya derived from Vedas. In Rv. the seer utters नमः अग्निदेव for all the help, grace and powers of the deity. The mantra reads : 'अग्ने नय सुपथाराये अस्मान्... भूयिष्ठां ते नम उक्तिं विधेम.' (May I offer my utterance नमः). Here Sankara says and urging us to say 'नमोवाकं' which is नम उक्ति of Veda.

Oh Universal Mother! we just utter the word of नमः to your beautiful feet that give delight to our eyes, which are annointed well, with the lacdye, which feet paśupati desired to touch being jealous of the Ashoka tree in a garden.

Note: There is a poetic convention that the Ashoka tree blooms when kicked gently by any woman who is exquisitely beautiful. When Ashoka tree enjoys such a hard touch how not I have the pleasure of similar feeling was the wish of Paśupati. Here Parvatis two feet are described referring to the feet of beauty owing to the lacdye that she applied.

In Bhakti पराकाष्ठ level, नमोवाकं to the feet of Goddess is supreme which the poet is showing forth in this śloka.

Ashoka vrksa is the Kankelita rava desired to be touched with the foot of beautiful woman. Pasupati compares himself that saubhagya which the tree enjoys, I am jealous I am not getting. It is

said पादाहतः प्रमदया विकसति अशोकः. This Kriya is called Dohadakriya. Kālidāsa has shown instances to this . In Malavikagnimitram play he makes Malavika the heroine to perform this.

Ashoka means वीतशोकः freed from sorrow meaning filled with eternal happiness. Pasupati too is the same. He is called बभ्रुः सुमङ्गलः in Veda. He is free from Pasabandhas and can help devotees to be free from that. It is distinguished between जीव and पशुपति thus :

पाश बन्धः तथा जीवः पाश मुक्तः सदाशिवः
पाश बद्धः पशुप्रोक्तः पाश मुक्तः पशुपतिः ।।

पाश is the noose which entices and to get rid of the holds of पाश is hard endeavour. But तपस्य is the right remedy to become पाशविमुक्त. This is well portrayed in the Mrutyunjaya mantra when uttered त्र्यम्बकं यजामहे..... बन्धनात् मृत्योर्मुक्षीय the bandhana is पाश बन्धन hard to get relieved. Pasupati is right deity to relieve us from this bandhana.

Glossary : नमोवाकं =नम उक्ति=the utterance 'I salute you.' ब्रूमः=utter नयनरमणीयाया=beautiful to look at (for eyes) पदयोः=two feet तव=your द्वन्द्वाय=two (couple effect) स्फुटरुचि=crystal clear brilliance, रस आलक्तक वते=wet with the lac dye पशूनां इशानः = Lord Rudra the overlord of all beings that breath life यत्=which अभिहननाय = being hit (by which foot) स्पृह्यते = desires प्रमदवन्-pleasure garden के केळितरवे = अशोकवृक्ष, अत्यन्तम्- very much असूयति feels jealous.

Here the purport is highly imaginative. Śiva also desires the Padatadam of Devi being jealous of the केळित plant in a dohada celebration. The poet simply submits to Devi with the utterance नमः.

मृषा कृत्वा गोत्रस्खलनमथवैलक्ष्य नमितं
ललाटे भर्तारम् चरणकमले ताडयति ते ।
चिरादन्तश्शल्यं दहनकृतमुन्मूलितवता
तुलाकोटिकाणैः किलिकिलितमीशान रिपुणा ।। ८६ ।।

Oh Mother! out of hurry, as a slip of the mouth, Śiva uttered the name of his step wife (Ganga), then Śiva at that time not to do anything different, simply started pressing your legs. Then you kicked

the phala bhāga of Śiva with your lotus feet out of anger. Then Manmatha, the enemy of Śiva, felt relieved from the pain at the heart of the looks of third eye of Śiva (which burnt him to ashes). The happiness looked as though he is laughing in the form of the gurgling sounds of the anklets which she wore on her ankles.

Notes: Sankara uses poetic beauty to highlight the sounds of anklets which could be the happy feeling of Manmatha, the enemy of Siva. Secondly the slips any husband would make, in uttering wrong name when he has two wives causes anger out of jealousy in women. Siva's love to Parvath made him to make पादसंवाहन to her. But he received the effect of kick on his forehead owing to her anger. The gingly anklets outburst in sonorous sounds that signified the happy laughter of cupid who felt relieved at the vengence against Śiva, he had as he was burnt to ashes by the तृतीयनेत्राग्नि of Śiva. All this situation is beautifully and poetically por-trayed by the poet. It is a great imagination to make Parvati, Ganga, Manmatha, Śiva involved in a situation resulting in happiness to Manmatha, the God of Love.

The context arose out of Śiva spending time with Gangadevi and came to Parvati Devi with not much time lag probably and Śiva was prone to गोत्राभिधात, uttering Ganga's name before Parvati while in love sport. It is the status of Śiva to cover up the situation and get Parvati his wife pleased by पाद संवाहन which is one of the methods how wives can be solaced and silenced to turn back into normal love context.

It is delightful to note the gingly sounds of anklets of Devi to be likened to the happy smile of Manmatha.

This physical meaning might appear a Samsaric situation between Dampatis but, viewed from yogic angle we do see great significance. The touch of the leg of Parvati at the ललाट, the seat of Ajnacakra of the feet of Kundalini is of great coincidence and energising the latent powers of happiness at that level.

When we elevate ourself from the physical plane, the sense covered by Vedantin Sankara would be immeasurably suggestive and significant. It is better if we understand this śloka from Yogic sense. At the level of esoteric meaning we are comfortable with Sankara. Even the poet Viśākha Datta, the author of play Mudrārākṣasana makes his Dhyana śloka where the constant Meditation of Śiva was commented. Parvati doubts which woman he is meditating closing eyes other than she and hence

Parvati gets disturbed at that posture of Śiva. It is all the fancy of the poets and nearness to deal with the situations even private ones and make their composition to attain a great remark in the realm of good poetry. Anandavardhana, the well known poetician, says that Mahākavis have something noble in their minds when they come out in their writings certain such śrngarika situations. Sankara belongs to that range and he is much appreciated by the connoisseurs at that level also.

Glossary : Oh Mother मृषा=make believe (fake) गोत्रस्खलन = to mis spell or say other name for another person वैलक्ष्यनमितं = not splashed with alternate way भर्तारं = husband ते = you चरण कमले=two lotus feet ललाटे=over forehead ताड्यति सति = hits thus इशानरिपुणा=by the enemy of Siva i.e. Manmatha चिरात्=since long दहनकृत done in burning him down with fire of his third eye अन्तः शल्यं = the arrow within his heart (paining stuck) उन्मूलितवता=root out तुलाकोटि anklets काणैः= with gingling sounds किलकिलितं=laughter with onomatopoeiac sound किल किल indicating the victory of Manmatha over Śiva symbolically. This śloka is employed for relief from evil spirits.

हिमानीहन्तव्यम् हिमगिरिनिवासैक चतुरौ
निशायां निद्राणां निशिचरमभागेच विशदौ ।
परं लक्ष्मीपात्रं श्रियमति सृजन्तौ समयनाम्
सरोजं त्वत्पादौ जननि जयतश्चित्र मिह किम् ॥ ८७ ॥

Oh Mother! what wonder is there in saying your two feet are glorious and victorious providing immense wealth of Happiness to the samayacara upāsakas although your feet got used to be touched by snow. The lotuses have the nature of sleeping during night but wakeful during day. However, indifferent to this, Her charanakamalas are capable to grant riches to Devotees always. There is no surprise in this. Her lotus feet remain always victorious.

Oh mother! your feet are used to move about in the snow-mountain, remain quite bright even while at the end yama (duration) of night. They provide great wealth, peace and happiness to devotees specially to the Samaya upasakas. They are now victorious over the regular lotuses which could be dulled by the snow touch, sleep while it is night, worthy to be a seat for Goddess Lakshmi. Here there is no wonder for such success (of your feet).

सौन्दर्यलहरी

Notes : Parvati being daughter of Lord of Himalayas (हिमाचलमहावंशपावना), got her lotus feet skilled well to move on snow. They have many unusual features compared to that of regular lotus. But there is no wonder that with extra features, her feet excel the lotuses which have the nature of sleeping during night, to be the chosen as seat of Devi Lakshmi and remain dull with the touch of snow and so on.

Here Sankara is glorifying the extra ability of Devi's feet which are like lotuses which by themselves have some brilliant characteristics. The feet are Divine capable of granting great rewards to Devotees who are upāsakas of Samayachara mode. There are so many modes of worship of Devi but she votes her liking for samayacara (cf. समयाचारतत्परा). Looking at such eminence of Her feet, the poet seems not satisfied to compare them with lotuses which is a normal poetic practice. It's a great compliment to the two feet of Goddess Parvati. In Lalita Sahasranama we see her feet to be compared to अब्ज. (पादाब्ज पदद्वयपराकृत पादाब्ज धूलिकी.) Sankara as a true devotee of Mother, glorifies the feet of Devi (पादमाहात्म्य). At other stutis of Devi too the same idea is expressed by Sankara.

In the Rajarajeśvari stava, annapūrṇa stava. Śrīśaila Bhramarāmba stava, etc., Sankara highlighted the functional excellences. Here in Saundaryalahari which is also basically a stotra, Sankara had focused on the physique, beauty, influence and eminence of Devi Lalita in a very poetic manner. He is a Bhakta and so saw sense and sensibility in the Build and achievements of Devi Pārvati. She figures here as the daughter of Himavan, the Lord of snow mountain, as the consort of Lord Siva as sister of Ganga Devi. But exclusively her ability to meet the fulfilment of wants and desires of her Bhaktas some of whom specialise in the Kundalini yoga. She is the adhisthāna Devata of the great serpent power. When united with Siva, she becomes Lalita soft, happy, bright and full of compassion and beauty. She is then known as 'Saundarya Lalita' enjoining many waves of bliss (चहरीs).

Glossary : हिमगिरिनिवास = dwell upon the Himalayan mountains एकचतुरौ = unique in skill (practice) निशि= while in night चरमभागे=the concluding time duration of night (3 a.m.-6 a.m.). rest is said to be Day only. The concluding (चरम) part of the Night is 3 a.m. onwards which go by divisions उषः काल, प्रातः काल अरुण उदय and सूर्योदय and so on.

विशदे=blossomed (attaining snow a great brilliance shining) समयिनां = Devotees following the समयाचारमार्ग (a benefic way of worship mode) श्रियं = wealth (संपदs) अतिसृजन्तौ = granting in excels त्वत्पादौ = your feet हिमानी हन्तव्यम् =dulled by the निशायां=in Darkness (night) निद्राणां = sleeping

(मुकुळितानि) वरं लक्ष्मीपात्रं=well liked by Goddess Laksmi (शोभा भरितः) सरोजं=lotus (born in waters) जयतः = defeating and hence victorious over इह=in this consideration किं चित्रं (अस्ति) = what astonishment (is there) poets are स्वतन्त्रः and so is Sankara here. This śloka is employed to get power control over poisonous serpent and reptiles.

पदं ते कीर्तिनां प्रपद मपदं देवि विपदां
कथं नीतं सद्भिः कठिन कमठी कर्परतुलाम् ।
कथं वा पाणिभ्यामुप यमनकाले पुरभिदा
यदादायन्यस्तं दृषदि दयमानेन वपुषा ॥ ८८ ॥

Here the upper portion of the feet of Goddess is being described. The poet says that the comparisons made by the Sajjanas to that portion of feet is no good. How at all they did it is the question of Sankara since he feels the softness of compassion is vested on that part of Her feet too. Poets compare her feet's upper portion to the hard back of a female Tortoise. (कठिन कमठीकर्पर).

Oh Mother! How at all the poets (good people) compared your feet's upper portion with the hard back of a female tortoise when it is a source for relieving many kinds of difficulties. Also how at all Śiva known for good compassionate mind placed your foot with his hand upon a hard surface of a stone?

Notes: Here the poet is criticising the views of sajjanas when Devi's feet's portion is compared to the upper back of a female tortoise which is hard surface. Actually Her feet are powerful enough to remove difficulties of devotees and capable enough to provide fame to the upasakas. Not only that even Lord Siva at the time of marriage has placed with his hands her feet upon hard stone. These are the two things viz. comparing her feet with re back of tortoise and Siva placing her foot on a stone with his hand mentioned by sajjanas are not appreciated by devotee Sankara who objected to the prapada's of Devi Lalita being compared and referred to as an event during marriage of placing her feet on a hard surface of a stone. She is a सुकुमारि and capable of granting fame and relief from difficulties, which feet by themselves not open for any calamity (अपदं). This sloka is employed for getting people under his control.

Glossary : कीर्तीनां=for achievements पदं=source विपदां अपदां=not source for difficulties प्रपदं=the upper portion of the feet सद्भिः = good poets कठिनकमठी = strong female tortoise कर्पर=back तुलं=equalising (comparing) दद्यमानेनमनसा = with kind mind पुरभिदा=the destroyer of Tripuras Lord Siva उपयमनकाले=at the time of marriage पाणिभ्यां=with his both hands, आदाय =holding न्यस्तं=placed कथं वा=how at all.

नखैर्नाक स्त्रीणां करकमलसंकोचशशिभिः
तरुणाम् दिव्यानां सहत इव ते चण्डिचरणौ ।
फलानि स्वस्थेभ्यः किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमहाय ददतौ ॥ ८९ ॥

Here for the first time Sankara addresses Pârvati with the name candi. Goddess got the name and fame after putting down in war the two demons by name canda and मुण्ड who were wicked, causing troubles to all good people. Durgasaptasati says: यस्मात् चण्डं च मुण्डं च आहनत् युद्धे तस्तात् चण्डी इति लोके रण्यता.

The poet continues to describe the sacred feet of Devi and the nails of her feet in a quite imaginative way.

Oh mother! Candi Devi the celestial trees (Kalpa Vrukshas) in the heaven are providing the fulfilment of the desires of the Gods, the residents of heaven. But you, looking at the poverty stricken people in the three worlds, are kind enough to provide beneficial wealth to all of them. Many Goddesses like Sucidevi, Indra's wife, are folding their hands and revering your feet. The bright nails of your feet seem to laugh at the Kanti of the hands of such celestial women.

Also, Oh Mother Durga! The Divine Trees (in the heaven) are providing all kinds of wealth to the deities dwelling in the heaven with their hands in the form of tender leaves quickly. Your feet are providing good wealth to all people in want of wealth and the celestial women are folding their hands in honour to you. The nails of your feet have the brilliance that of the moon, cool, look mocking at the brilliance of the folded hands.

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Notes : The celestial trees with their hands viz. in the form of tender leaves fulfil quickly the wants of deities living in the heaven. But Her divine feet with nails shining like the brilliance of the Moon are providing wealth to the poor in all the three worlds quickly.

Here Sankara seems to impress that Devi's feet and nails have such Mahima more rewarding than that of Divine Trees in the heaven which provide wish fulfilment to all.

Glossary : किसलय = tender leaves कराग्रेण=tip of the fingers स्वस्थेभ्यः = happy people, divine people फलानि =desire fulfilment ददता = granting दिव्यानां तरुणां=divine celestial trees. दरिद्रेभ्यो = people in want भद्रां = auspicious श्रियं = wealth fortune अनिशं=always चण्डी= Parvati (Durga Svarūpini) अह्नाय = quickly ददत्तौ=giving (dual) ते चरणौ = your two feet नाकस्त्रीणां=the women dwelling in the नाक (स्वर्ग) लोक; शशिभिः = like moon light नखैः -nails हसतः इव=as though smiling at.

Here the poet means to say that Devi is doing more benefit to people with the Mahima of Her feet and nails compared to the Divine Trees growing in Heaven. The celestial women simply good their hands to respect the feet of Devi and whose brilliance is excelling that of the brilliance of their hands folded. Employment of this stanza for relief from all ailments.

ददानेदीनेभ्यः श्रियमनिश माशानुसदृशी
ममन्दं सौन्दर्यं प्रकरमरविन्दं विकिरती ।
तवास्मिन् मन्दारस्तम्बक सुभगे यातुचरणे
निमज्जन्मज्जीवः करणचरणैः षट्चरणताम् ॥ ९० ॥

The poet is describing Devi's feet further more as a matter to provide luck to all needy devotees.

Oh Mother! Your feet are powerful enough to grant always wealth and happiness to all your seekers and also provide fulfilment of their wants suitably. Also your feet are giving forth the honey of blessings more and more (amandam). Also they are as brilliant and kind like that of the mandara flowers. Oh Devi! may I have the privilege of being a bee with six feet keeping in my mind as another feet to hover around your feet incessantly.

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Notes: The poet brings in the picture of Mandara flowers (fragrance) and the concept that devotee be a bee with six feet to move about in devotion to the sacred feet of Devi which have the powers enough to grant all desires suitably to the sincere seekers. They are dina's deserving kindness from Devi. Here, in this sloka, the terms 'आशानु सद्दशी, compatible to their desires (hopes), 'śriyam anisam,' Luck's wealth is always fascinating. Here the पादवर्णन of Devi is simply enchanting Her feet have the beauty that of the flowers of Mandara tree (celestial tree).

The desire of a devotee as the poet suggests is मज्जीवः करणचरणैः षट् चरणतां यातु । मन्दारस्तबक चरणे निमज्जतु । May my life turn into a Butterfly with six feet in the form of my Pañchedriyas and manas and may they get surrendered totally to your feet. Śrī Devi provides wealth and prosperity to all and she shines forth with never dulled beauty. So let me be a butterfly to submit before the mandāra kalike feet of Devi with all my senses surrendered.

Glossary : हे सुभगे=Oh fortunate Goddess Devi Parvati! दीनेभ्यः = for devotees highly dedicated श्रियं= wealth and prosperity अनिशं = always आशा+अनु+सद्दीं=suitable to their desire and expectations ददाने = granting अमन्दं=more (not less) beautiful सौन्दर्यमकरन्द =Honey of the flowers in collectivity. प्रकर=group, समूहः, विकिरति=gives, spreads, spills सुभगे तवचरणे=lucky as it is your two feet करण चरणmind, the base of antahkaranas (मनो बुद्धि अहङ्कार and चित्त). Sankara calls probably the mind as the चरण wherefrom the other three become activated. If manas is suddha automatically the other three antahkaranas are suddha. Indeed the पदप्रयोग is appropriate and there is good propriety therein (within) मत् जीवः=the jiva the living (within) निमज्जन्= getting well engrossed form of bee, षट्चरणता=(with six feet) यातु=go, obtain. षट्चरणतां=referring to the six feet of Bee. This is employed for quick marriage and removes of hurdles if any.

पदन्यासक्रीडा परिचयमिवारब्धु मनसः
स्खलन्तस्ते खेलं भवनकलहं सा न जहाति ।
अतस्तेषां शिक्षां सुभगमणिमञ्जीररणित
च्छलादाच क्षाणाम् चरणकमलं चारुचरिते ॥ ९१ ॥

Here the poet addresses Devi with the name चारुचरिते well known for good behaviour. It is so since she is kind to all whether wicked or noble. In L.S. it is said दुष्टदानवभञ्जनी ।

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Oh mother! known for good conduct, the royal swans with their fickle gait are imitating the stylish gait of your own with your lotus feet. The gingling anklets you wore on your feet look as though (ललात) they are out to give instruction in walking style to the swans.

Notes : Here Sankara, the poet devotee is describing the beautiful gait of Devi known for ideal conduct and behaviour. The obedient swans which are pets to her in her palace desired to practice the beautiful gait style of your own and hence even they practice the slow stylish walk-modes. The anklets with gingling sounds as she walks gayfully look as though they are providing style modes to the royal swans.

Infact, the convention is that the gait of the beautiful woman is compared to swan's walking mode (हंसगमन). But here the poet has reversed the role by describing that swans are following the style of walk which 'Devi does. It is a beautiful idea to ennoble the beauty of Devi Pārvati.

Lalita is described in L.S. also as मराळो (Swan) and मन्दगमना (slow in walk imitating the swans the क्रीडविलास in putting the steps by the feet. Walk itself is a part of dance probably in view of this in Natakas the direction 'नाट्येन गृहीत्वा' is provided before dialogue of characters.

The message here could be that hamsa is a symbol of Vedantic achievement and so men who attained height of dedication and vairagya are termed as hamsa. Hamsa are free from the mind to harm others.

Another prominent expression is 'पदन्यास क्रीडा परिचय' It speaks how diligent and enthusiastic be a sisya to learn from guru and the learning should be taken as a sport. The service to the feet of Guru is a magical influence and it generates a great knowledge of comfort in him.

Glossary : हे चारुचरिते=Devi is known for beautiful conduct पदन्यास=the gait style क्रीडामनसः = mind to sport भवनकलहंसा:=the royal swans स्खल खेल Vilāsah न जहति=not give up चरणकमलं = lotus feet सुभग=beautiful मणिमञ्जी = studded with gems and generating gingling sounds रणित = resonant छलात्=as though (cheating) आचक्षाणां इव = as though instructing (उपदिशति इव.)

गतास्ते मञ्चत्वं द्रुहिण हरिरुद्रेश्वरभृतः
शिवः स्वच्छाया कपटघटितप्रच्छदपटः ।

त्वदीयानाम् भासां प्रतिफलनरागरुणतया
शरीरी शृङ्गारोरस इव दृशां दोग्धिकुतुकम् ॥ ९२ ॥

Sankara describes Devi's seat and the wrap over it in this sloka. He attributes even Lord Siva gets the red colour of Devi on his person and he looks a person then as having śrngararasa.

Oh Mother! Druhin (Brahma) Hari, Rudra and Isa have become the four legs of support to your cot (seat). Lord Siva became the pseudo white blanket to you. But owing to the arunakanti of your beauty. Lord Siva also turned reddish in complexion. Then Siva looked at her attractive looks providing happiness to himself.

Notes : This sloka has also inner meaning referring to the kundalini śakti.

Glossary : मञ्च त्वं=the form of a seat (cot) द्रुहिण=Brahmadeva, हरि= Visnu रुद्र=Rudra Isa=another form of Rudra भूतः= bearing holding शिव=the Sadāśiva tattva स्वच्छ छाया=pure light प्रच्छद पटः=the enwrapping cloth घटित कपट=not real but make- believe त्वदीयानां भासां=your brilliance शरीरी=physical appearance शृङ्गाररस इव= like the sentiment of love दृशां=to looks कुतुक=happiness दोग्धि=providing.

In fact this is the Dhyanaśloka of Devi's form seated on the couch with four deities as the legs (supports) of the couch and Siva to be the blanket over it. This feature is special since Parvati Devi is able to press the services of these deities who desired to be close and be at service to her as staunch devotees. Lord Siva being Her Lord experiences the resultant happiness of Devi and looks at bearing the body, full of love sentiment.

In Lalita Sahastranama, Hayagriva described her as पञ्चकृत्यपरायणा meaning engrossed in discharging the needed five functions viz. creation, maintenance annihilation, Being Indirect and extending tender grace i.e. सृष्टिस्थिति लय तिरोधान सङ्कल्प अनुग्रहफल.,

For these functions, the said deities help her as kimkaras and thereby the highest supremacy of Devi Lalita becomes established.

In this sloka Śiva's exclusive distinction in the eyes of Devi is described and it refers to the other nama of her 'सहस्रोरेपने सहरहसि पत्या विहरसे ॥ viz. that she moves about in bliss in Sahasrara cakra of the thousand petals together with her husband Lord Śiva.

This sloka further suggests the union of Parvati and Parameshvara, the representation of the प्रकृति (Devi) and पुरुष (Lord Siva) and out of whom, the whole world is formed, working and maintained.

अराळा केशेषु प्रकृति सरळा मन्दहसिते
शिरीषा भा चित्ते, दृषदुपलशोभाकुचतटे ।
भृशं तन्वीमध्ये पृथुरुरसिचारोहविषये
जगत् त्रातुं शम्भोर्जयति करुणा काचिदरुणाम् ॥ ९३ ॥

'Aruna Sabda' indicative of love, affection, attachment and rāga sentiment. This is profusely attributed to Devi. So the dhyana sloka of Lalita which is approved universally and practised is in vogue as seen in the sloka "अरुणा करुणान्तरङ्गीताक्षी अहमित्येव विभावये महेशीं" ।

Here in the Aruna Sakti, the Karunya Bhavana of Devi is highly effective and the same is portrayed well. The poet once again dips into the description of the beautiful structure of body of Devi and the arunasakti provided by Lord Siva for the जगद्रक्ष is supplied here. It is the form which he realised that the Goddess is the embodiment of the Aruna Sakti, the Energy of high compassion. She is shining forth with this in this world in order to protect the same. She is having curls of beauty over her hair locks. She has beautiful graceful smile. She has rightful concerned behaviour, she has graceful feelings in her mind as bright and as soft as Sirisa flower, in her breast area, the śobha of hardness like that of stone, has the strength and hardness at the chest and thighs, and much slimness around her waist.

Notes : Parvati is some unknown great power of Aruna Sakti full of Karuna (compassion) to protect the Land on Earth. So, she is pictured as Arunā Karunyamūrti.

Although Sankara has described the beauty of Parvati and impressed the world of bhaktas that Goddess is sarvāṅga sundari, still he reviews her physical features in nutshell and establishes that physics a representative Energy of Sambhu who is Devimitted to restore peace and happiness in the world. Goddess with all fitness of symmetry in Her body and its features remains to be a दिव्यमङ्गल विग्रह causing happiness to devotees and never terror and fear in them. So in this form Goddess Parvati concentrates on using the Aruna Sakti in her as derived from Lord Śiva.

She is the epitome of Arunaśakti and we offer our salutation to her.

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Sankara, points out that there is some power packed with kindness which protect the world always. That protective identified and activated power is Goddess Tripura Sundari only.

Glossary: केशेषु=in her tresses of Hair आराळा = curly beautiful मन्दहसिते = smile attractive. Bharata points out 12 kinds of हास and this state of मन्दहास is primary and graceful to signify kindness and concern प्रकृति सरळा = Natural to her personality trait. She is righteous in her activity. Usually all are good but by not following the standards, they deviate. But Devi is a balanced, equipoised personality. So the variations ordinarily do not occur in her.

चित्ते=in Her heart शिरीषाभा=the brightness that of शिरिषा flower. Sirisha Puspa is a standard comparison for पेलवत्व (softness) and कान्ति (white Brilliance). Kalidasa describes at one place referring to Parvatis decision to do hard penance this पदं सहेत् शिरोघपेशलम् भ्रमरस्य पदम् । न पुनः पतत्रिणः ।।

A Sirisha flower can stand the weight (touch) of Bhramara and never of an eagle. Citta is seat for krupa and Devi enjoins it as the Aruna Sakti कुचतटे=at the breasts, दृषत्+उपल+शोभा= the beauty that of small stone उरसिच = breast आरोह=the thighs y:=width and strength मध्ये = at waist भृशं=very much तन्वी=slimness शम्भोः = of Sambhu काचित्+अरुणा =some Aruna śakti जगत् = the world, त्रातुं=protect जयति=be effective and influencing. To knowledge of state Administration this śloka is employed.

कळङ्कः कस्तूरी रजनिकरबिम्बं जलमयं
कळाभिः कपूरैर्मरकत करण्डं निबिडितम् ।
अतस्त्वदभोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयो भूयो निबिडयति नूनं तवकृते ॥ ९४ ॥

Here is a beautiful utprekṣa and novel imagination referring to Moon.

Oh Mother! the black speck that we see in the moon is the small container wherein you place your cosmetic stuff like musk, collysium fragrance etc and which is studded with precious gems. The watery content of the moon is the fragrant water use for bath. The moon's bright digits yeandrakalas) are the scented camphor pills. As you use these materials per day, the creator, the Brahma is filling it up every day with his creation skill.

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Notes: Here the expression : भूयो (भूयो) विधिः नूनं तव कृते रिक्तकुहरं मरकत करण्डं रजनिकरबिम्बं प्रतिदिनम् इदं त्वद्भोगेन निबड्यति.

Again and again for your consumption Brahma, is filling up the emptying gem studded container placed at the mid of the moon, the causer of night.

This is another expression newly applied by the poet Sankara. It is a impressive thought of imagination.

In Yajurveda, our Veda Rsis say the black speck in the moon is the portion of Land deposited by gods as a safety measure to grow stronger again after performing sacrifice there. Gods become capable only due to Yajña bala and phala. This is an emergency measure that in case the asuras occupy the Land depriving Gods to find a place to conduct sacrifice. It is a safety measure.

Some poets say that the Black speck on moon is the deer and so give the name to moon as मृगाडकः. Some others describe the Black speck as 'Sasaka' (rabbit) and call him 'Sasankah' Poet Vidyadhara, the author of प्रतापरुद्रीय काव्य (अलङ्कारशास्त्रग्रन्थ) describes the black speck of Moon to be a 'pig' as pig was the picture found printed in the विजयपताक of the king प्रतापरुद्र.

Here Sankaracharya describes in spiritual compliment that the black speck of Moon is the cosmetic gem studded box (रजनिकरबिम्बम् is the मरकतकरण्डम्) wherein cosmetic things are placed by Devi for daily use. Moreover all beauty in moon like ardrata (जलमयत्व) and Kalanka, Kalas etc. are likened with a thought provoking imagination.

This is a powerful sloka where the Karuna, the lustrous beauty of Devi flows forth with the rays of Moon upon the Land to benefit people. Moreover Sankara points out the character in Moon (रजनिकरबिम्बम्) to be जलमयं (watery) Kalas (digits of rays) and these features are variable due to the waxing and waning features. But the status quo is well maintained by Brahmadeva by filling it up with cosmetic things for the sake of Devi, the chief controller of world and world order.

Glossary : कळङ्कः=Black speck रजनिकरबिम्बं जलमयम्=" the image of Moon filled with (fragrant, radiant) water, कळाभि = with digits of bright rays कर्पूरैः = comphor bits मरकत करण्डम् = the box studded with Marakata stones निविडितम्=filled, अतः = therefore. इदं= this moon land (चन्द्रमण्डल) प्रतिदिनं = every day त्वत्=for your भोगेन=for your enjoyment and use स्वि कुहरम् = emptied for your use

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विधि:=Brahma, the creator भूयः भूयः = again and again तवकृता=for your use नूनम्=no doubt and it is true.

Here the fact according to Sankara, the Candramandata, Candrakalanka, the Candrakiranas are all referred to be the cosmetic stuff kept in a gem studded box by the Goddess. The material being the Kasturi the musk of the Kasturi Mrga (which is extinct now). The Candrakalas are the pieces of special camphor.

Oh Mother! the speck found in the moon is the box filled with Kasturi, (the fragrance that would be) found in the नाभि of Kasturi mrga which is extinct now. The moon that causes night is watery. The rays (Kala) of Moon are the bits of special camphor fragrant. Therefore the moon's disc every day becomes reduced of fullness. as you use them each day. So Brahma, the creator is filling the casket (करण्डम्) again and again with those substances.

Notes: The cosmetic substances like Kasturi (musk), collyrium, fragrant water and more are found in a gemstudded casket of Devi and the same seem to be deposited in Moons region. But these things are used during bath and so get emptied. But Brahmadeva is ordained by Devi to keep the casket full with the dravyas.

This is the peculiar imagination of Sankara, the poet using moon as a refrigerator where Goddess could keep her cosmetic content in a casket causing an observation to onlookers that it is so. Brahma keeps refilling the same by maintaining "Candra Kanti" constant.

In other words Sankara reasons out for the waxings and waning phases of Moon owing to Devis associateship with the use of dravyas

Hayagrīva Risi suggests पौर्णमास्यां चन्द्रबिम्बे पश्येत् श्रीमत् ललिताम्बिकां and as a contrast it is also said

सूर्यबिम्बे दिवा पश्येत् श्रीमददुर्गाम्बिका । It means Candra is Lalita tattva and Durga Surya tattva.

Note: For more elaboration glossary is extended for emphasis.

Glossary : कळङ्कः=the Black speck (in moon) कस्तुरी=the musk generated at the nabhi of Kasturi Mrga रजनिकर= Moon the causer of Night बिम्ब = the Disc the region, जलमयं=filled with water enveloped by watery substance कळाभि=rays निबिडितम्=filled मरकत करण्डम् = casket कर्पूरै=camphor

studded with Marakatas अतः=Hence इदं=this moon's region प्रतिदिनं =each day त्वत् भोगेन=by your use
रिक्तकुहरं = emptied inside विधिः=Brahma भूयः भूयः = again and again तवकृते = for your sake भरति=fills
नूनम= indeed true fragrant.

पुरारातेरन्तः पुरमसि ततस्त्वच्चरणयो
स्सपर्यामर्यादातरळ करणानामसुलभा ।
तथाह्येते नीतेशशतमखमुखा सिद्धिमतुलां
तवद्वारोपान्तस्थितिभिरणिमाद्याभिरमराः ॥ ९५ ॥

Oh Mother! you are the most inner quarters of Śiva the enemy of Tripuras. It is not easy for those whose minds are fickle to serve, honour and worship to you. Still these Gods lead by Indra the performer of hundred sacrifices having waited upon you in worship at your doors, have obtained unmatched wealth together with the siddhis like anima, garima and more.

Note: This is a beautiful thought presented by Acharya Sankara to impress that Devi is placed at a high rank. But still the seekers, may be Indra and other Gods, were able to get her grace and sanction of wealth just remaining at her doors. The suggestion is that Devi's Karuna and grace goes to any stretch. However far the Devi, the istarthadayini is situated, Mother is always a दयार्द्रहृदया undoubtedly.

Parvati is the very Energy of Siva who is Tripurahara, a highly valouress person. Here the term अन्तः पुर signifies the state which is attainable when all बाह्यभावs are abandoned and get the Mind filled with Vedanta Bhavas. It is said our senses are external, get attracted to the things outside. But mind is within and if it is managed with controls safety and happiness are secured. This is possible through the त्रैलोकमोहन चक्र शाराधन and that sakti is Goddess Tripura Sundari only. Only those who have controls as 'Dhira's, they can only attain the grace of Devi.

Kālidāsa defines a Dhira to be one who does not succumb to attractions although there are things which detract him : विकारहेतौ सति न विक्रीयन्ते येषां हि चेतांसि त एव धीराः ।

Glossary : पुरा+अराते = त्रिपुरारातेः = Siva, the Enemy of Tripuras अन्तःपुरम्=the inner quarters (the inner indriyas) the पट्टमहिषि, the queen she is त्वत् चरणयोः= your two feet सपर्या=service मर्यादा=luck to

serve, तरळ- करणानां चपलचित्तः lean, weak minded. We have four inner Karanas like manah, बुद्धि, अहङ्कार and citta. These four speak the regions of mind only to activate the on the earth while he breaths life. Death man (जीव) is a mystery and one is safe until that mystery doesnot strike any one. If the Karanas are not 'तरळ,' he would attain the desired accomplishments.

असुलभा (न+सुलभा) not easy. तथा हि=that is true एते=these, शतमखमुखाः=इन्द्र and others who have performed 100 sacrifices अमरा=not dying, immortal (gods) द्वार+उपान्तस्थिताः = remaining near doors of antahpurāṣ aणिमादिभिः सह=the siddhis like :

अणिमा महिमा चैव गरिमा लघिमा तथा
प्राप्तिः प्राकम्यमीशत्वं वशित्वं च अष्टभूतयः

as said in Amarakośa by Amarasimha Kavi. अतुला = un weighable सिद्धि=success of getting the wishes fulfilled नीताः = lead into success.

In a nut shell, access to Devi Lalita is hard as she is the very Sakti of powerful Śiva. But dedicated Bhaktas even when they stay at the doors of Devi's quarters, they obtain fulfilment of their wishes (इष्टार्थसिद्धिं लभन्ते) इति. In Lalita Sahasranama we find her praised as "वाञ्छितार्थफलदायिनी."

कळत्रं वैधात्रं कति कति न भजन्ते न कवयः
श्रियोदेव्याः को वा न भवति पतिः कैरपि धनैः
महादेवं हित्वा तव सति सतीनामविषये (चरमे)
कुचाभ्यामासङ्गः कुरवकतरोरप्यसुलभः ॥ ९६ ॥

The superceding integrity of Devi Parvati is portrayed here by Acharya Sankara in a very subtle manner. No one can become पार्वतीपति, but others can be सरस्वतीपति and लक्ष्मीपति. There are poets like Kālidāsa, Bana and others who said Vani is my queen.

There is an anecdote in Sanskrit thus : कविर्दण्डी कविर्दण्डी भारविस्तु पण्डितः कोऽहं रण्डे त्वमेवाहं त्वमेवाहं न संशयः ॥

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When Kālidāsa asked Sarasvati who he was, Sarasvati, the Goddess replied "I am you only" (twice). Here we see the poet describing the unsurpassable distinction in the Pativrata Mahimā in Parvati "Oh Parvati! the best devoted woman! Several poets are dedicated to the Goddess Sarasvati the Kalatram of Brahma Deva and the Lords of Sarasvati. becoming famous as Likewise with some of more wealth, all men get the distinction as Lords of wealth (श्रियः पतिः). But Oh Goddess, foremost among satis, except that Siva who enjoys embrace with your (breasts) even the Kuravaka tree also (in the context of Dohada Kruja) cannot get access to the fortune of being called by the above words.

Notes: The Kuravaka tree is known to have three varieties One which is with red flowers, one which is with yellow flowers, and the other with blue flowers. These are known as शक्त, हरित and नील कुरवक तरुs. They enjoy the 'दोहद' क्रिय each year when best lady would embrace the tree to activate life in the plant. This tree is not getting that Saubhagya due to Parvati, the best Pativrata woman; since, if at all she embraces, it is only touch of the half of her body, since the other half belongs to Śiva, her Lord. So thus the tree would not have the sampurna आलिङ्गना सौख्य and Lordship owing to Pārvasī. Those who have capacity to compose good poetry such scholars are called as Vanipatis and those who have some wealth, they are called 'Laksmipatis, but Devi Parvati being the consort of Śiva, is exclusive, since no one can take her name and be called Parvatipati whereafter the पातिव्रत्य सुभगता is exclusive to Parvati only.

Here we have to consider in a symbolic sense in an etymological way, the word Kuravāka means those who indulge in negative criticism (कु=bad रख=utterances). In them the inner energy of positive vibrations do not get normally awakened and so however they address, the right spirit does not shine forth. Moreover the term कळत्रम्=means that protects one from 'Kaśmala' the hell (नरक). In true sense, spouse (कळत्रम्) protects each other in the combination of a couple. The touch or 'anugraha' of Devi is a way out for emancipation. So summarily the poet suggests that love of mother Parvati is a way showing the 'Siva sāyujya prapti.' Goddess Lalita enjoys the fame thus 'अनध्यकैवल्यप्रदायिनी. :

Glossary : सती=Devoted woman sincere to her husband वैधात्रम् = belonging to Vidhata the Brahma कळत्रम् = spouse कवयः = scholars, poets and wise न भजन्ते=not able to obtain श्रियः देव्याः = of Goddess Lakshmi कैः अपि जनैः= with some wealth कोवि=which (ever) person पतिः = over lord (भर्ता) न भवति=is not becoming सतीनामचरमे = Oh Devi! foremost among the महादेवं =Śiva हित्वा=excepting him Devoted women तवकुचाभ्यां=your chest आसङ्ग=embrace कुरवकतरोः=a cosmetic tree whose leaves and

flowers provide colour of beauty to women (those who are fond of adverse criticism) असुलभ := not accessible at ease (न= सुलभः स्यात् इति).

It is only because of the highest praise to Parvati that she stands in distinction as Pativrata Par excellence.

गिरामाहुदेवीम् द्रुहिणगृहिणीमागम विदो
हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम् ।
तुरीया कापि त्वं दुरधिगमनिस्सीममहिमा
महामाया विश्वं भ्रमयसि परब्रह्म महिषी ॥ ९७ ॥

Here Sankara compliments Devi Parvati as परब्रह्म महिषी (the consort of Parabrahma, the Siva) and responsible to revolve the world (universe) filled with great illusion which goads the activity in the world consisting of (stable) स्थावरस and जङ्गम (mobile).

Oh Devi, the consort of Sadāśiva, the Vedas and the seers who know vedas, describe you as Vāgdevi, the wife of Druhina, the creator. Some vedas describe you as the spouse of Hari, the Mahāviṣṇu, Padma by name. Also they extol you, the daughter of Himavan, as the companion of Hara, the Śiva. Also you are the Mahāmāya the great illimitable illusion not possible to be described or understood and causing the activity of the Universe working and revolving.

Notes : Parvati is the unique manifestation of Goddess Sarasvati, the consort of Brahma, the Goddess Lakshmi, the consort of Visnu and as the Sahachari of Siva. But yet more than these forms, you are somebody beyond indefinable and hard to comprehend truly but being the pure Mahāmāya.

In a mood of great happiness, Sankara praises her as Parabrahma Mahisi to indicate that even parabrahma needs control, guidance and solace. That status is accrued to Goddess Parvati alone. This is a usual trend which is vedic, to praise the deity under description as Supreme and super controller. Even in Purushasūkta we have the reference 'विश्वतो वृत्वा, अत्यतिष्ठत् दशाङ्गुलम्,' Purusha encompassed Universe and stood ten inches above.

Glossary : परब्रह्म महिषी=the crowned queen of Parabrahma, the Lord Śiva, आगमविदः=the scholars in Vedas who are aware of the secrets of Vedas बामेव = you only द्रुहिणगृहिणी=the wife of

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Brahma who looks after her husband गिरां दूर्वी=the Goddess of speech (वाग्देवी) आहुः=described त्वां एवं हरेः पत्नीं=लक्ष्मी the wife of Hari पद्मां=born in Lotus, Goddess Laksmi हर सहचरो=the companion of Hara, the Lord Śiva.

अद्रितनया=the daughter of the mountain (Himalaya) त्वम् = you, तुरीया=the final, the ultimate काऽपि=some- body undefinable दुः+अधिगम (दुरधिगम) = difficult to comprehend निस्सीम = illimitable, highly expansive महिमा=प्रभावा, Endowed with super powers महामाया = High power of illusion and energy विश्वं=the world भ्रमयसि=make it revolve and work.

Here the chief activity of Parvati is defined and that being : 'महामाया विश्वं भ्रमयति' and herself being Parabrahma mahishi. This sloka contains the core tattva of Parameśvari that she is the Energy behind all śakti and activity in the world.

Goddess has in Her the characteristic of all the three Devis yet she is above all to hold a higher responsibility that the motley world order gets revolving ॐ कार is परब्रह्मवाचकः, is सरस्वती बीज श्रीं is Mahālaksmi बीज and 'Hrim' is Parvati बीज and so addition of all these is ॐ ऐं ह्रीं श्रीं are the form of Śri Vidya mantra.

Śri Vidya is परमविद्या and highly generative of benefics, nullifying all other negative energies. बीज अक्षरs are the generative sources.

कदा काले मातः कथयकलितालत्ककरसं
पिबेयं विद्यार्थी तवचरणनिर्णेजन जलम् ।
प्रकृत्यामूकानामपि च कविता कारणतया
कदा धत्ते वाणीमुखकमल ताम्बूलरसताम् ॥ ९८ ॥

Poet is tired of praising and so comes out with a demand. Oh Mother! when can I enjoy the fruits of my devotion to you?

Oh Mother! please tell me in order to attain knowledge and Brahma, when can I drink the water that washed your feet decked with lac dye and which has hue of the tumbula chewed by Goddess of speech (Sarasvati). That great water by nature has the enough power to activate (with caitanya śakti) the deaf and dumb and cause them to be poets.

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Notes: Here, there is the Pada varna of Devi Pârvati, the Mother and the mahima that can make the ordinary students effective even with the knowledge of experience. Acharya Sankara is wanting to know when is such time and expresses that he has not much time to wait upto Her sanction of his desire. He means that time should click quick that he would get hold of Brahma vidya. The thing is possible when the padajala (तीर्थ) of Devi is drunk. तीर्थ is the Karuna śakti of Devi that can bestow any amount of siddhi in the highest of compositional skills.

The Jala is Arunavarna that of the colour of the lac dye that she has in her feet and that of the juice of betal nut and leaves etc chewed together by Goddess Sarasvati, the adhidevata of knowledge. Sankara calls himself as a विद्यार्थी in quest of Brahma vidya which can make even the deaf and deaf वाचालः.

Here Sankara is making a prayer to Devi to bestow on him highest knowledge and that too not with much delay. It is natural for staunch devotees to pray to their aradhyadevatas to bless them knowledge and emancipation.

Earlier find similar thirst (desire for we knowledge) was seen in Kalidasa. At the end of Abhijñāna Śākuntala, a Sanskrit play which he wrote last, prays to Lord Sadāśiva to accord him liberation, freedom from rebirth (पुनर्भवं क्षपयतु नीललोहितः शिवः). The great poets desire मोक्ष to themselves and to the devotees who read their compositions and worship goddess Tripura Sundari, the Saundarya Lahari Devata.

It is said if the 'tirtha sevana' would cleanse all the 24 tattvas in one's own self. It is said 'तीर्थोदकं पावनं शुभम्'. Here the 'tirtha' (पादजलं) is reddish in hue as it is all red. Mother's feet is of red hue (रागारुणित). Mokṣa is a status (मुदं स्थानं) when happiness (मुदं) is stable. The annointed lac dye on her feet is red and so the water that washes her feet also turns red. How many lucky people get such sanctified consecrated Padajala, (तीर्थ) of Devi Pârvati.

That is possible, probably to those who are deep Śrī Vidyopasakas' and 'Brahmajñānis.' Actually Sankara said the feet are resting on the sahasrakamala cakra where Amruta flows forth and when drops of nectar fall on the devotee, he is elevated to the मोक्षपदवी definitely.

Sankara in one of his stotras, praised and asked Devi to grant him what he deserved. Here he says 'कदाकालं मातः कथय तव निर्णेजन जलं पिबेयम्'. He described her Nature in this poem itself elsewhere

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as that she dampens the whole 'viśvam' with the rain of nectar (सुधाधारासरैः प्रपञ्चं सिञ्चन्ती) If Karuna flows, a dumb would get speech, a deaf would listen to the speech and any miracle can happen. We have the episodes of several poets who have had truthful excellent experiences and benefits from Devi's grace Mukakavi with his आर्यसप्तशति, Bhattatiri with his नारायणीयम्, Mayura Kavi with his सूर्यशतकम् and so on became healthy yet. By grace of Devi, one would be sharp to come out with wonderful poetic talent and vyutpatti and pratibha.

This śloka when kept for upāsana, the upāsaka gets unusual poetic talent and so the prayer 'नमो देव्यै कारुण्यरसस्यन्दिन्यै ललितायै नमः' could be a formula especially to win the grace of सौन्दर्यलहरीलक्ष्मी.

Glossary : हे मातः = Oh Mother कलित आलक्तक =annointed with the lacdye तब=you चरण निर्णेजन जल=water washing your feet (तीर्थ) विद्यार्थी=student in want of knowledge (ब्रह्मविद्या) कदाकाले=when (in time) पिवेयं = accept drink कथय=please speak out तच्च = that water प्रकृत्या by nature मूकानां अपि=even for dumb who have no speech or slow in speech कविता कारणतया=cause for writing compositions वाणी = the goddess of speech मुखकमलं=the lotus face ताम्बूलरसतां =the juice of ताम्बूल, the author experienced a dream that the great river Ganga came in the form of Kulya (small stream) and blessed and that is remembered as the tirtha Jala washing the feet of Devi Lalita. It is hard to put it in writing.

सरस्वत्या लक्ष्या विधिहरिसपत्नो विहरते
रतेः पातिव्रत्यं शिथिलयति रम्येण वपुषा ।
चिरं जीवन्नेव क्षपित पशुपाश व्यतिकरः
परानन्दाभिरव्यं रसयति रसं त्वद्भजनवान् ॥ ९९ ॥

When kavitva siddhi and Brahmajñāprāpti dawn, then the incumbent would have the परानन्द, supreme happiness, a state beyond the differences and variations. It is a promise that the उपासकs of Devi enjoy the परानन्दरससौख्यं.

When I visited first time my Saundarya Lahari Guru Sri B.S. Krishnan at Nagpur he recited this stanza and explained elaborately connecting to Hrim bija and referring to the essence of Atharvaveda. He said later when he saw me he got this sloka in mind to explain. In other words, Sankara's Saundarya Lahari can also be traced back to the various messages which each Veda gives. RV is known for invocation. Yajurveda for guest worship, meaning the various forms of seva in worship of Devi who is

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Atithi, Samaveda is song indicating happiness at Her grace and Atharva Veda is flow and practicality, causing healing and spiritualisation par excellence. This Śrī Vidya which is marked in these slokas is Vedavidya since the upāsana began from Śrī Sukta (10-90) of Rgveda. The word Śrī occurs here (श्रियं देवीं उपह्वये). 'Vidya' means 'Śruti Vidya' while 'Śruti' itself is the form and emanation of Srimat tripurasundari. Uma upāsana is Śrī Vidyopāsana and Kundalini yoga is one of the means of getting established with Saundarya Lahari vision. She is praised as : 'श्रुतिसीमन्तसिन्धूरीकृत पादाब्जधूलिका expressing the Vedajñāna as an ornament to Devi to enhance her mahima and personality.

Here Sankara is showing the promise that what Devi could do to Her upāsaka. It is a vision and expression of phalaśruti due to the upāsana of Devi with this text. So the poet refers to the devotee who dedicates himself to Her (त्वत् भजनवान्).

Oh Mother! the devotee who worships you would be a competitive Bhakta with blessings of Sarasvati, Laksmi, Brahma and Hari. It is a joy for him. He would have a handsome physique (body) enough to shake the pativratya (devotedness to husband) of even the Rati Devi (the consort of Manmatha). He would surpass the 'avidya,' the knowledge of ignorance common to the animals. He would be getting into the portals of spiritual happiness (ecstatic joy). He would rejoice the same with immense satisfaction and bliss of undefinable heights.

Notes: The phalaśruti is that any devotee of Devi would be (1) a blessed candidate to vie with Sarasvati, Laksmi, Brahmadeva and Viṣṇu who are the strong devotees to Her in principle. The word 'सपत्नः सन् विहरते' is fascinating सपत्नः means enemy who entertains jealousy and hence acts to vie with the other who is positive in devotion. In other words, the poet says that the devotee could be elevated to such great heights of importance (2) The devotee turns very handsome in physique and personality so that even Ratidevi might falter in her dedication to her husband Manmatha and might fall prey to the handsome attractions of the devotee. This imagination might be true as we have the Vedic episode where Ahalya fell prey to the desire of Indra. The elaboration of this instance is seen in Ramayana. Indra is described as the paramour. (अहल्यायैजार) in Y.V. Physically the expression might look seductive but scope is, however, not totally denied. Poets run in heights of their imagination to polarise the importance of their आराध्यदेवतसु in the context of poetry. So goes the saying निरङ्कुशाः कवयः.

3) The devotee would extinguish the normal पशुपाश, the knowledge of ignorance and unhappiness within himself and raise upto the higher levels of परानन्दरसानुभूति to which he alone would

be an example. So Devi when desires, what luck does not fall on the devotee? This the poet is ensuring the same in this stanza. It is owing to the blessings of Devi the devotee would enjoy the शिवतत्त्वज्ञान. This only is identified as the परानन्दाभि-व्यरसं. The word रसयति refers to the anubhava, the experience which is goal of worship and effort in that direction.

A devotee to Devi would be a tejasvi, varcasvi besides being the patron for ऐश्वर्य and scholarship in all vidyas. Life's fulfilment free from jealousy would befall to the devotee. Even in earlier śloka, Sankara made ground saying Devi upāsana is unmatched. It is the provider of immense gifts of Divine nature.

The opening prayer in चमकाध्याय of YV is : अग्नाविष्णू मां वर्धन्तु वां गिरः दिव्यै meaning the speech related to Agni and Vishnu enhance our prosperity.

Here Sankara would say पशु is the जीव and पाश is the avidya. If any one surpasses this, he would attain the bliss which is the सदाशिवतत्त्व and such ज्ञान is सौम्य (सुखानुभव) to every one.

In Lalita Sahasranama we note Hayagriva describing Devi as, महासाम्राज्यदायिनी, सर्गापवर्गदा and निर्वाणसुखदायिनी.

Glossary : सरस्वत्या=with Sarasvati Devi लक्ष्म्या=with Lakshmi Devi विद्या = Brahmadeva, Hari=Viṣṇu सपत्नी (ऋः) = Competitor / enemy with jealousy विहरते = rejoices with joy all over रम्येण वपुषा = with handsome body (personality) रतेः = of Rati Devi the consort of Manmatha, the God of love पातिव्रत्यम्=the vow of devotedness to her husband शिथिलयति = shakes and grows fickle. क्षपित=shaken off (removed) पशु= ordinary beings (animals) अविद्यामूर्ति. व्यतिकरः = unattached परानन्द+अभिरव्य = a state by name Supreme Bliss रसम् = the experience of it, रसयति = obtains in full sentiment त्वत् = you भजनवान् = devoted to you. Summarily Sankara says that Devi Bhakta's get elevation of their status equal and vying with other devotees of Devi like Sarasvati Lakshmi, Brahmadeva and Visnu. He would further become so attractive in his features that even the Rati Devi, of exquisite beauty and wife of Madana would be tempted to shake her dedicatedness to her Lord Manmatha himself. Yet more could be that the devotee would experience the happiness of highest level which is in other words the attainment of Salvation only. Infact Devi is eligible to grant मोक्षानन्दसुख. (She is described as मोक्षप्रदा and one could grant the fulfilment of पुरुषार्थs (पुरुषार्थप्रदा). She is मृडानी and मृडप्रिया (closely associated with the परब्रह्म सदाशिव.

प्रदीपज्वालाभिर्दिवसकर नीराजन विधिः
सुधासूतेश्चन्द्रोपलजललवैरर्घ्यरचन ।
स्वकीयैरम्भोभिस्सलिलनिधिसाहित्यकरणं
त्वदीयाभिर्वाग्भिस्तवजननि वाचां स्तुतिरियम् ॥ १०० ॥

Śaṅkara describes Devi as वाचां जननि, the Mother of speech. This śloka is the essence of अर्पणभक्ति, Devi gives and with that only we offer our worship to her. It is like आत्मनि आत्मानं अर्पयन्त इव. Purandaradāsa saying. "We offer arghya to Sūrya in a lake with the waters of the same lake" (६७ ७ ६६ 3) where of there is nothing but the blessing given by Her only. This sense is communicated in the expression of Sankara :

त्वदीयाभिर्वाग्भिः तव जननि वाचां स्तुतिरियम् ।।

This is the best formula of getting freed of responsibility, because the whole activity is from Devi, for Devi and about Lalita only.

Oh! mother of speech! Just like the cooling done with camphor of rays of light of Surya to Surya Bhagavan himself, just like offering arghya with the nectar drawn out from the moonstones present in the moon and which are uniquely of Moon only; just like offering worship to Samudra (deva) with his own waters drawn out and which is a matter of rejoining the same what is taken out from the respective sources, Oh Devi in the same manner with the urge, speech and inspiration provided by you, I am herewith offering in return the same words of praise.

Notes : Here we have examples (drustantas) mentioned by the poet that there is nothing of our own in the world. Every thing is belonging to God and what we get from him we give back to him only. Purandaradāsa has made a kirtana saying that "ನಮ್ಮದು ಎಂದು ಯಾವುದೂ ಇಲ್ಲ" and courses everything is 'Harivāstu.'

Goddess Lalita is the originator of all speech in all and hence we offer our worship to Devi with the words of poetic delight in praise of Her to win her continuous grace. The examples mentioned here are :

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1) With the rays of light having candles of light on hand, the same is offered as नीराजन vidhi (form of worship) to Surya Bhagavan (2) with the cool waters of the moon stones, arghya is offered to moon. (3) with his own waters from Samudra, the rejoining of same waters with him is done. In like manner the blessed speech that Devi bestowed in us the same is submitted to the feet of Goddess in praise and appreciation of Her Mahat.

Here the sense of 'आत्मार्पणधिया' explained by Kālidāsa is remembered 'आत्मा' is owing to several factors of Nature. With no reservations everything is offered back to the sources as a part of worship and acknowledgement.

Moreover 'Sankara who is also responsible for laying out the 'Vidhāna' for the mode of 'worship of Gods' (देवतार्चनविधि) points out in this sloka the upacāras viz. नीराजनविधि (the offering of दीप आरति) अर्घ्यरचना (offering of water which is styled as 'अर्घ्य'), सौहित्यकरण making togetherness of the inseparable objects and finally the 'stuti' with words of praise, a most important factor for pleasing the 'परमात्मा.' It is said: 'स्तुत्या वै वर्धन्ते देवाः' the gods grow more and more strong owing to the prayers and words of praise by Bhakta.

The stotrasahitya thus begins as the continuous thread to put together the God and devotee connected right from the mantras of Rgveda. The stotra sahitya, however, got the fortune of being patronised by several poets, philosophers saints, sādhus and acharyas. The clue to that integrity is shown by Sankara when he says : 'वाचां स्तुतिरियं.'

In other words Saundaryalahari is defined as the 'वाचां स्तुति' of Devi by the words that Goddess herself blessed the devotee from whom she desired to be worshipped. Here the nullification of गर्व is seen because real Bhakti and grace of Deity, shines when 'garva,' the pride is minimised and reduced to zero. Sankara in Manisa pañcaka advises अहरहर्वागर्वं परित्यज्यतां (every day please give up pride bit by a bit such that you would be void of pride in you).

Glossary : वाचाञ्जननी = Mother of the speech (यथा) प्रदीपज्वालाभिः with the flames of well burning rays of light (of) दिवसकर Sun, the maker of Day नीराजनविधि = the worship by offering नीराजन (camphor light for the purpose of tranquilising the spirit of the Deity, Sūrya) सुधा=nectar सूते=flows out चन्द्रोपलजललवैः=the waters from the moon stones (Actually when we look at the moon through Telescope, we see stones craters and more). The author saw moon through a telescope अर्घ्य=offering of water अहते अनेन इति अर्घ्य meaning the thing with which the deity deserved to be honoured.

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Mallinātha) स्वकीये = of his own; अम्भोभिः = waters. 'अम्भः' is नित्यबहुवचन. सलिल= ocean (water) विधि=worship by name सौहित्य-करण=to join with and making it one only. If it is a matter of देवतार्चन. The offerings go by the name सौहित्यकरण and if it is पितृक्रिया it goes with 'स पिण्डीकरण' the language changes but the act of worship is same, त्वदीयाभिः = of that belonged to you वाग्भिः = words of utterances (simply speech) तव = of you जननि=mother (the source for) वाचां = of words and speech स्तुतिरियं = this praise, (this poetry) इयं is this 'demonstrative pronoun and a definite article like 'the.'

Here we find the words वाग्भिः and वाचां referring to the fund of words and utterances which are offered back in honour to the feet of Devi Śrī Saundarya Lahari devata.

Om Śrī Devi Pādārpanamastu

Śrī Kṛṣṇārpanamastu

At the end of this stotra parayana, we have the tradition that the following slokas need be recited.

भूमौ स्खलितपादानां भूमिरेवावलम्बनम् ।

त्रै जातापराधानां त्वमेव शरणं शिवे ॥ १ ॥

(Those who slip on the ground while walking, to them the ground, the earth is the only support and protection. Oh Parvati, the consort of Siva you are the only refuge to all those who commit sins owing to the three gunas present in them. सत्त्व (good) रजस् (authority) and तमस् (ignorance) are the three gunas (qualities) common to all beings born any where in the Universe. They are source for activity referring to good, bad and different sins which emanate from them only and so one exposed to such would be redeemed of sins only due to the Karuna of Devi Śrī Lalita.

सौन्दर्यलहरी मुख्यस्तोत्रं सर्वार्थदायकम् ।

भगवत्पाद संक्लृप्तं पठेत् मुक्तो भवेन्नरः ॥ २ ॥

The important Saundarya Lahari stotra which provides all kinds of rewards and awards is written by Bhagavatpāda (Bhakta) Sankara. He who ever recites / reads this Devi strotra would become relieved of all sins and attains the feet of Devi Lalita (the arādhya devata of this stotra).

Appendix-1

Annotation

The hundred slokas on the Saundarya of Devi are hundred ratnas forming a clean beaming Neclace. Every expression is filled with immense sense and significance. It is hard to choose passages. Still a few are selected for convenience, also to get a grasp of the beauty of the stotra in brief.

Passages which are worth Annotation and posses the consideration as Subhashita.

१. शिवः शक्यायुक्तोयति भवति शक्तः प्रभवितुम् ॥ १ ॥

Śiva when united with Sakti, he would become capable to control.

२. प्रणन्तुं स्तोतुं वा कथमकृतपुण्यः प्रभवति ॥ १ ॥

How can one, who never did पुण्य be capable either to salute or praise Devi.

३. शरण्ये लोकानां तवहि चरणावेव निपुणौ ॥ ४ ॥

Oh Devil you are refuge to all, only your feet are enough capable.

४. परमशिवपर्यङ्कनिलयां भजन्ति त्वाधन्याः कतिचन चिदानन्द- लहरीम् ॥ ८ ॥

Only a few lucky people devote to you, oh Devi, परमानन्दलहरी.

५. सहस्रारे पद्मसह रहसिपत्या विहरसे ॥ ९ ॥

Oh Mother! you dwell in the Sahasrāra cakra with your Lord Śiva.

६. गभीराभिर्वाग्भिविदधति सतां रञ्जनममुम् ॥ १६ ॥

She is praised with such speech that provides an experience of great joy.

७. त्रिलोकी मप्यासु भ्रमयति रवीन्दुस्तनयुगाम् ॥ १९ ॥

Mother Goddess blesses all fortune, enviable always.

८. ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधाधारसिरया ॥ २० ॥

Goddess Parvati comforts and relieves the pain in those stricken with illness.

९. महान्तः पश्यन्तो दधति परमाह्लाद लहरीम् ॥ २१ ॥

Great people looking at her attain highest bliss.

१०. भवानि त्वं दासे मयि वितर दृष्टिं सकरुणाम् ॥ २२ ॥

Oh Bhavani, I am subservient to you. Please extend looks of compassion over me.

११. तदैव तस्मै दिशसि निजसायुज्यपदवीम् ॥ २२ ॥

Then only you would bestow on him the bliss of the togetherness at your feet.

१२. तवाज्ञामालम्ब्य क्षणचलितयोः भूलतिकयोः ॥ २४ ॥

Śiva is blessing all honouring your wish shown with your eyes.

१३. त्वत्पादो दूहन मणिपीठस्य निकटे स्थिताहते शश्वन्मुकुळित करोत्तं स मकुटाः ॥ २५ ॥

Gods are at our foot stool awaiting your orders for jobs (activity) with folded hands.

१४. आत्मार्पणदृशा सपर्यापर्यायतव भवतु यन्मेविलसितुम् ॥ २७ ॥

Oh mother! Whatever I do be it a submission of service to your feet. I totally surrender to you.

१५. न शम्भोत्तन्मूलं तव जननि ताटङ्क महिमा ॥ २८ ॥

Oh mother! the great influence of your ear rings protected Lord Śiva.

१६. किमाश्चर्यं तस्यत्रिनयन समृद्धिं तृणयतः

महासवार्ताग्निरिविरचयति नीराजन विधिम् ॥ ३० ॥

Your Mahima is immeasurably great. Difficulties are warded off.

१७. स्वतन्त्रं ते तन्नं क्षितितलमवातीतरमिदम् ॥ ३१ ॥

All your doings are purely independent.

१८. शिवाग्रौ जुहन्तस्सुरभिघृत धाराहति शतैः ॥ ३३ ॥

Devotees really enjoy the Supreme bliss by offering oblations of Ghee in Agni.

१९. चिदानन्दाकारं शिवयुवति भावेन विभूषे ॥ ३५ ॥

Oh mother, you assume the form of being the lady of Śiva to show the true form of bliss.

२०. दयाद्धा या दृष्टिश्शिशिर मुपचारं रचयति ॥ ३९ ॥

Oh mother! Your looks are filled with sentiment of compassion causing peace in mind.

२१. तनोतु क्षेमं नः स्तव वदन सौन्दर्यलहरी ॥ ४४ ॥

May your beauty of face spread protection to all of us.

२२. वहन्ती सिन्धूरं प्रबल कबरीभार तिमिर ॥ ४४ ॥

Oh mother! you look highly graceful decked with Sindhūra over your crest.

२३. समाधत्ते सन्ध्यां दिवस निशयोरन्तरचरीम् ॥ ४८ ॥

Oh mother! your third eye is managing the Sandhya occurrence and identifying herself with Sandhyadevi. The third eye is Agni. That is revered.

२४. रजस्सत्वं विभ्रतम इव गुणानां त्रयमिव ॥ ५३ ॥

You look as though you are containing the three gunas together at your person singularised.

२५. वने वा हर्म्य वा समकरनिपातो हिमकरः ॥ ५७ ॥

The moon is equal and unbiased in shedding his rays whether it be a forest or a city mansion.

२६. सरस्वत्या मूर्तिं परिणमयति माणिक्यवपुषा ॥ ६४ ॥

She turns out to be identical with Goddess Sarasvati. Capable to grant all desires. She is Tridevi Rūpini.

२७. पिबन्तौ तौ यस्मादविदित वधूसङ्गरसिकौ

कुमारावद्यापि द्विरवदन क्रौञ्च दळ्णौ ॥ ७३ ॥

Kumaras Ganesha and Kumara having suckled your breast still remain indifferent to love happiness. They remain yours in activity.

२८. समावस्था स्थेम्नो भवतु कुशलं शैलतनये ॥ ७९ ॥

May firmness continue to your waist! Oh! daughter of mountain, waist power is influential.

२९. दरिद्रेभ्यो भद्रां श्रियमनिश मह्नाय ददतौ ॥ ८९ ॥

Oh Goddess! you are bestowing safety and happiness to all devotees who are in want of you grace.

३०. विधि भूयो भूयो निबिडयति नूनं तव कृते ॥ ९४ ॥

The cosmetic stuff that Devi uses for bath remains filled by crator in moon perceivable. Thus moon is like a cosmetic Box.

३१. महामाया विश्वं भ्रमयसि पर ब्रह्म महिषि ॥ ९७ ॥

Devi, the consort of Parabrahma is causing the wheel of universal strength keep rotating.

३२. परानन्दाभियं रसयति रसं तद्भजनवान् ॥ ९९ ॥

Goddess shall bestow the benefit of Supreme Bliss to her devotees.

३३. त्वदीयाभिर्वाग्भिः स्तव जननि वाचां स्तुतिरियम् ॥ १०० ॥

Oh mother! with the speech you bestowed in me. I submit this praise in poetry to your feet. And so I am totally free. Kindly bless me.

सौन्दर्यलहरी

कवीनां प्रौढानां मजनि कमनीयः कवयिता ।

Owing to the grace of Devi the poetry of the known poets turned simply super.

Appendix 2

Manual for यज्ञविधि

Preamble

It is said by Sankara himself, Devi can be worshipped in the known forms, although nobody knows how she should be worshipped truly. (cf. sloka 27 जपोजल्पः) Among the forms of worship the Havana vidhi is one and Sankara promoted that for the employment of his composition as formulas. The pithadhipatis of Sringeri and Kanci have approved the यज्ञविधि formulated here under. Sri B.S. Krishnan is the Guru for the havana part of worship of Devi. Once a year he does 'परमपूजा' to Lalita and its 'विधान' would be included separately. He sent me the manual a few years back that I could start on Caitraśuddha pūrṇima, a Sunday and the Muhurta seemed to be appropriate that even today in our Veda Adhyayana Kendra every month on one Sunday, the सौन्दर्यलहरी यज्ञ is taking place from 11 a.m. It is a 2 hour programme when all bhaktas meet and join the worship of Devi through the Havana विधि. Devi is 'अभीष्टसिद्धिदायिनी' and मोक्षप्रदा and hence the bhaktas are getting their desires fulfilled and stand constantly devoted to her. It is convenient that if people adopt also this Havana विधि as a frequent event in their respective homes also.

'The formulas for performing Homavidhi through सौन्दर्यलहरी' are given separately. The format of the यज्ञ consists of :-

1. Acamana: Sipping the water with three mantras three times. Acamana is mini Bath for purification and eligibility to proceed with Devi pūja. The water is regarded as 'अमृत' and hence it is taken as उपस्तरण (seat basis) later पिधान (closure : cover to the same) and this would fetch the benefit being 'Satyam' besides wealth (श्रीः) यशः (fame) to the upāsakas. The word 'svāha' suggests the sipping and accepting water with in and hence to worship the अमृतमय अमृतस्वरूपिणी देवी, the upāsaka instals and fills up his body with Amruta (अमृतं वै आपः) and it is all in all 'amrtamaya क्रिया.'

2. Angasparsa: अङ्ग (limbs of body) स्पर्श (touch) sparsa (touch) is the mother of all senses and healing infusing the needed spirit to proceed with worship. So with formulas six in number the respective parts of the body are touched and the touch is by itself magical and Atharvani. The participant parts of the body are 1. आस्य (face) 2. प्राण (the vital airs) नस (nose) is the window of life

3. कर्ण ears, a seat for hearing 4. बाहु the shoulders the source for strength (बलम्) 5. ऊरु the thighs the seat of ojas (extra strength and bearing stamina) and finally 6. अङ्गानि (the other parts of body) तन् (body known for growth) to get open for strong growth and activity. The prayer is अरिष्टानि सन्तु meaning to turn pure. Not being attacked by disease and dismay but remain cooperating for the progress of puja for which the upāsaka set himself.

3. गणेश स्मरणम् : Prayer to Lord Ganesa, the remover of all obstacles and impediments. The mantra employed here is from Rgveda but highly popular and employed in all worships at first. गणानां त्वा गणपतिगुं हवामहे..... आनः शृण्वन् ऊतिभिः सीद सादनम् ।

We pray to Ganapati who is the lord of all groups, wise among the wisest, Best among the patient listeners, foremost in brilliance and who is the Vedamantra personified and lord of Veda. We pray to him to come to venue and get seated holding gifts in his hands till the end of worship patiently remain attentive listening to the prayers and action at worship.

4. Sankalpa (Form of address to the deities and other details)

It is necessary to announce to all including to deities when, why addressed, and to whom the worship was being organised. The mantra couched with these details is known as 'सङ्कल्पः'. However the Sanskrit word just means 'Desire.' All worships are Kāmyakarmas for 'istārtha siddhi.' The ultimate purpose of puja is इष्टार्थ सिद्धि and 'अरिष्टनाशन.' So every rite is preambled with सङ्कल्प which include the mention of प्रयोजन (benefit) for undertaking the ritual.

Also this includes mention of मुहूर्त (time) and the 'Viśiṣṭa Dina' (Special day) and for whose sake the ritual' is undertaken etc.

5. Lighting the Vedi with fire is done with Vyahrtis and placing the fire into the Vedi, offering prayers are to Agni with the mantra उद्धोध्यस्वान्ने. wherein the deities come and be present as witness for the performance.

6. समिदधानम्

Here 'with three different mantras addressed to Agni three 'samits dipped in ghee are offered in Agni (samits).

7. पञ्च आहुतयः = (five offerings of ghee is offered to Agni in the Veda. Only one mantra 'अयं त इध्म आत्मा... समर्थयस्वाहा' repeated five times.

Repetition of Mantra and the offering bear Atharvanic touch to the whole event.

8. जलसेचनम्

The Kalasajala is spread with mantras around the four sides of Veda for protection and security involving the care of four deities.

Aditi : The mother of all gods.

A. **Anumati Devi**

B. **Sarasvati** : The goddess of sacrifice whose grace is essential. She is the Goddess of flow and activity providing needed concentration, success and fulfilment.

C. **Savitr**: The impelling energy of the deity Sūrya. It is said: 'सविता प्रयोदयति केतुना.' He urges and impels one into enthusiastic devotion filled mind and work.

D. **Vācaspati** The Lord of speech. He is to purify the speech and make it strong that the utterance made shall be magical and productive. So we pray:

'वाचस्पतिः वाचं न स्वदतु.' Here the verb स्वदतु is a request that utterance of Mantras वाक् be sweet and fruitful.

9. आघारौ आज्याहुती (करोति) The Agni in the Veda the fire Altar, becomes Aghara Agni. In to this Agni, the oblations of ghee are offered.

Here 'ghee' is offered at the four quarters starting from North, South and in the middle of the veda. Here we offer them to Agni at the South, Soma at the North Prajapati and Indra at the centre of Veda.

Agni is the guardian at दक्षिणदिक्, Soma the Moon at the North while Prajapati, the Lord of creation and Indra, the chief of gods are involved to accept the preliminary offerings and bless the whole procedure and proceedings. In Yajña, soon after Ahuti, the expression.

सौन्दर्यलहरी

'इदं न मम' would be uttered that the Yajamāna loses all ownership of the offering on that and unless otherwise the respective deities do not accept it. It is the culture and gesture from the world of Veda.

10. सौन्दर्यलहरी हवनम्

(Recitation singly or in group)

Here is the occasion when exact Saundarya Lahari Havana occurs. Here each śloka of the stotra is repeated prefixing 'Om' and suffixing स्वाहा and offer the clarified butter (ghee), Havana Samagri, pāyasa, and more to Devi. There can be four and worship of आहुति more Rtviks (participants) to do this Devi श्री सौन्दर्यलहरी अधिदेवता श्री to ललितापरमेश्वरी. Here the slokas are the यजुः (the sacrificial) formulas

Post Homa Rites

11. प्रातः कालीनाः

The offerings to be done at first after the आहुतिसमर्पण. Here are 12 ahutis with ghee to be made into Vēdi where there is the आहवनीयाग्नि who would later become स्विष्टकृदग्नि.

The offerings are made to the deities.

Sūrya, who is the repository of brilliance by names ज्योति, वचः, savitr, usas. Also āhutis for the vital airs : प्राण, अपाना and व्यान which are controlled by Agni, Vayu and आदित्य. Also the āhuti is made for आपो देवताः. Offering is made to मेधा अग्नि who is capable to bestow 'Intelligence,' a needed force in all beings. The prayer to Agni here is 'मेधाविनं अग्ने कुरु.'

Again the RV. mantra addressed to Savitr is a formula requesting him to remove all sins assign to the sacrificer (and people around) all that good and safety to run smooth life always. The prayer 'यत् भद्रं तन्न आसुव' 'what is best please impel that to us.

Acutally this mantra is significant and popular everyday to be recited by all at the conclusion of सन्ध्यावन्दन and removing the āsana sitting over which the upāsaka did 'सन्ध्या.'

Then the प्रातः कालीना आहुतिस are concluded with this popular prayer to Agni 'अग्ने नय सुपथा राये अस्मान् विश्वानि देव वयुनाति विद्वान् । युयोध्यस्म जुहुराण मेनो भूयिष्ठां ते नम उक्तिं विधेम । (स्वाहा).

सौन्दर्यलहरी

Here Agnideva is requested to lead us all in a righteous path that we attain wealth and life fulfilment since he knows the destiny of each. Also He should provide enough energy that the devotee would be able to fight his own serious sins. They may be like जन्म, दुःख, जरा, दुःख and more Upāsaka would be free to reach upto higher heights of spiritual happiness.

12. गायत्रीमन्त्रः (अष्टकृत्यः) Uttering the Gayatri mantra (Rv.3.62-10) the sacrificer should offer eight āhutis. Each time he need to utter Gayatri mantra. The message in the mantra is that Lord Savitr known for choicest brilliance need direct the intelligence of the upāsaka with that 'वरेण्यं भर्गः.' Much is spoken on the power, influence and importance of this great mantra. The utterance of this mantra is heat-generative and so intelligence is activated better and offering to Gayatri Devi who is the Goddess Lalita herself would go a long way to acquire health and prosperity and longevity. Gayatri is सन्धाविद्य.

13. महामृत्युञ्जयमन्त्रः (पञ्चकृत्वा) :

Mahāmṛtyunjaya is Lord Siva only. Mrtyunjaya is the aspect of Rudra who has Victory of Death. Rudra is greatest in this power and hence is known as Maha Mrtyunjaya. Homa and Japa would add for cooling, peace and removal of fears of untimely death and disease. This mantra for Mrtyunjaya is highly popular :

त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम् ।
उर्वारुकमिव बन्धनात् मृत्योर्मुक्षीयमाऽमृतात् स्वाहा ।

"Let us worship Tryambaka Śiva the fragrant and bestower of prosperity. Oh Mrtyo! kindly relieve me from bondages which are like the stalk (glued) to the brinjal and not from the state of immortality."

Here the Lord Mrtyunjaya the lonely capable God is requested to bestow the state of जन्मराहित्य and while living, freedom from the pressure of attachments and other strings which bind and deter progress.

14. महाव्याहृतयः (Great mystical utterances)

Five formulas are there with which the āhutis are offered. Here Agni, Vāyu and Aditya are remembered and offerings are made to them. Here we have the utterance 'स्वाहा' and statement disowning the ahutidravya thus: 'इदं न मम.'

15. स्विष्टकृदाहुतिः

Homa is a medico-magical process wherein the gods become pleased and enthuse to give rewards, (यज्ञफल) to the 'arcaka.' सु+इष्ट+कृत्+अग्नि is स्विष्टकृदग्नि meaning Agni becomes the agent, ready to sanction the fulfilment of Sankalpa with which the Yajña Kriyā is started. Here Agni being appeased becomes pleased to grant what is desired.

Here we apologise to Agni to pardon the mistakes if any crept in, while performance of Yagna and provide the fulfilment of all desires of everybody gathered at the ceremony. The mantra (prayer) reads :

सर्व कामानां समर्थयित्रे ।
सर्वान् कामान् समर्थय स्वाहा ॥

16. दैनिका आहुतयः (दश) (Regular offerings ten in Number)

Here we make offerings to (a) Agni (b) Soma (c) Agni-Soma (d) Visvedevas (e) Dhanvantri (f) Kuhu (g) Anumati (h) Prajapati (1) Dyaparthivi and (J) Sviṣṭakrudāgni.

Thus there are ten deities to whom usual offerings are made. Here special we have offering to deities including Dhanvantari, Kuhu, Anumati deities who are guardians of health and removers of impediments to body, mind and spirit. Dhanvantari is Mahā Visnu who emerged during churning out of Milk ocean having 'Amrtakalāśas' in both hands. Laksmi Goddess of wealth came out thus from Milk ocean after churning.

17. निर्दोषीकरण आहुतयः (त्रयः)

सौन्दर्यलहरी

This event expiates mistakes and shortcomings if any and makes the performance clean flawless and Atharvana Homa is an item of worship belonging to white Magic that is beneficial to one and all. As a contrast we have Black magic causing harm and disease.

Here Agni is submitted prayers with 'Mantra' from Yajurveda

हे अग्ने दिवेदिवे वयम् दोषावस्तर्धिया नमो भरन्तः त्वां उप एमसि ।

We come every time near you to worship with offerings with a mind to get rid of the effects of mistakes.

18. पूर्णाहुति: (Concluding oblation) : पूर्ण+आहुति is the final offering made to Devi Lalita. The Dravyas included in that count are many. Gold, Silver, Silken garment, Ghee and such items form the kit of the पूर्ण आहुति. There are two mantras which contain prayer that owing to the performance of Yagna the sacrificer must get इष and ऊर्ज, the sustenance. The mantra, is addressed to 'Indra,' the 'satakratu' (who performed hundred yajñas).

19. सार्वजनीन आहुति:

It is a common offering when all people gathered there would share the joy of performance and benefits by offering हवनसामग्नि with a prayer 'ॐ सर्वं वै पूर्णं स्वाहा' (all is complete and full).

20. वसोर्धराहुती:

Here Ghee is allowed to flow into Agni of the Vedi, through the 'sruk, śruva' (the wooden ladles). Besides that mantra the two mantras (शंचमे...) of the चमक passages are recited and it is highly Divine and mind-booster.

21. प्रार्थना (Prayer) to Agni requesting Him to protect body, grant Ayur (longlife) वर्चस् (Brilliance), तेज, वीर्य, बलम्, ओजः, मन्यु, सहः which are the prominent factors in each for strong and long life here and hereafter

22. आशीर्वादः

सौन्दर्यलहरी

Here a samidh (sacred fuel) is taken dipped in Ghee and offered into Agni. Here we remember again Adityas Rudras, Vasus, Brahma that they would constantly guard and make the speech and activity permanent. The ultimate wish here is

'सत्यास्सन्तु यजमानस्यकामा '

(May all the Desires of Yajamāna be true)

23. Conclusion with Santi Mantras wishing good to all, gods, universe and more.

Harati is offered to Agni Deva and Prasāda is shared by all.

The Homa is thus concluded.

श्री कृष्णार्पणमस्तु

Appendix III

सौन्दर्यलहरीहवनम् (प्रयोगः)

(अथ मन्त्राः कल्पम् च)

१. आचमनम् (sip water)

ॐ अमृतोपस्तरणमसि स्वाहा

ॐ अमृतोपिधानमसि स्वाहा ।

ॐ सत्यं यशः श्रीर्मयि श्रीः श्रयतां स्वाहा ॥

२. अङ्गस्पर्शः (touch the respective limbs)

ॐ वाङ् मे आस्येऽस्तु ।

ॐ नसोर्मे प्राणोऽस्तु

ॐ अक्षणोर्मे चक्षुरस्तु

ॐ कर्णयोर्मे श्रोत्रमस्तु ।

ॐ बाह्वोर्मे बलमस्तु

ॐ ऊर्वोर्मे ओजोऽस्तु ।

ॐ अरिष्टानि मेऽङ्गानि तन्स्तन्वा मे सह सन्तु ॥

३. गणेशस्मरणम् (prayer to Lord Ganesha)

ॐ गणाननो त्वा गणपतिं हवामहे कृविं कवीनामुपवश्रमस्तममूं ।

ज्येष्ठराजं ब्रह्मणा ब्रह्मर्षस्पत

आ नः शृण्वन्नूतिभिः सीद सादनम् ।

ॐ महागणपतये नमः ।

४. सङ्कल्पः (Desire announcement also 'from' address)

ॐ अस्य श्री... नाम संवत्सरे... अयने... ऋतौ... मासे... पक्षे... तिथौ... नक्षत्रे...

वासरयुक्तायां शुभयोगशुभकरण एवं गुण विशेषणविशिष्टायामस्यां शुभतिथौ श्रीपरमेश्वरप्रीत्यर्थं

श्रीमहात्रिपुरसुन्दरीप्रीत्यर्थं सौन्दर्य लहरीयज्ञं कर्तुं प्रारभे ।।

५. अग्न्याधानम् (lighting to activate fire in the Vedi and revere him)

1. By uttering (भूर्भुवस्वः) (light the camphor)

2. By uttering भूर्भुवस्वः । द्यौ वंि भूमा पृथिवीव वरिम्णा तस्यास्ते पृथिवी! देव यजनी पृष्ठे

अग्निमन्नादम् अन्नाद्यायादधे । (put the lit camphor into vedi altar)

3. Revere अग्नि thus : ॐ उद्बुध्यस्ववाग्ने प्रतिजागृहि त्वमिष्टापूर्ते संस्तृजेथा मयं च । अस्मिन् सधस्थे
अद्युत्तरस्मिन् विश्वेदेवा यजमानश्च सीदत ।।

६. समिदाधानम् । (Placing in Vedi the three samidhs the fuel sticks, dipped in ghee separately.)

ॐ अयं तं इध्म आत्मा जातवेदस्तेनेधस्व वर्धस्व चेद्ध वर्धय चास्मान् प्रजया पशुभिर्ब्रह्मवर्चसेनाद्येन
समेधय, स्वाहा ।।

इदमग्नये जातवेदसे, इदं न मम ।।

ॐ समिधाग्निं दुवस्यत घृतैर्बोधयतातिथिम् । अस्मिन् हव्या जुहोतन ।।

ॐ सुसमिद्धाय शोचिषै घृतं तीत्रं जुहोतन । अग्नये जातवेदसे, स्वाहा ।।

इदमग्नये जातवेदसे, इदं न मम ।।

ॐ तं त्वा समिद्धिरङ्गिरो घृतेन वर्धयामसि ।

बृहच्छोचा यविष्ठ्य स्वाहा ।।

इदमग्नयेऽङ्गिरसे, इदं न मम ।।

७ . पञ्च घृताहुतयः (five offerings with ghee)

ॐ अयं तं इध्म आत्मा जातवेदस्तेनेधस्व वर्धस्व चेद्ध वर्धय चास्मान् प्रजया

पशुभिर्ब्रह्मवर्चसेनान्नाद्येन समेधय, स्वाहा ।। इदमग्नये जातवेदसे, इदं न मम । (इति पञ्चकृत्वः)

८. जलप्रसेचनम् (sprinkling water on the four sides of the Vedi uttering each mantra)

ॐ अदितेऽनुमन्यस्व । (to right)

ॐ अनुमतेऽनुमन्यस्व । (to yourside)

ॐ सरस्वत्येऽनुमन्यस्व । (to leftside)

ॐ देव सवितः प्रसुव यज्ञं प्रसुव यज्ञपतिं भगाय (towards opposite side) दिव्यो गन्धर्वः

केतपूः केतं नः पुनातु वाचस्पतिर्वाचं नः स्वदतु ॥

९. आघारौ आज्याहुती (offering the ghee)

ॐ अग्नये स्वाहा । इदमग्नये, इदं न मम । (offer ghee at North side of the vedi)

ॐ सोमाय स्वाहा । इदं सोमाय, इदं न मम ॥ (offer ghee at south)

ॐ प्रजापतये स्वाहा । इदं प्रजापतये, इदं न मम ॥ (offer ghee at middle)

ॐ इन्द्राय स्वाहा । इदमिन्द्राय इदं न मम ॥

१०. सौन्दर्यलहरीहवनम्

Here repeat each śloka of Soundaryalahari by prefixing 'Om' and suffixing 'Svāha' at end time and offer ghee and havan samagri in the fire.

After 100 ahutis with slokas of Saundarya lahari at the end, add two more offering with the ślokas. (This is part of sloka be the opening offering)

१. सौन्दर्यलहरीमुख्यस्तोत्रं सर्वार्थदायकं भगवत्पादसंकुलुप्तम् पठेत्युक्तो भवेन्नरः (स्वाहा) ॥

२. भूमौ स्थलितपादानां भूमिरेवावलम्बनम् । त्रै जातापराधानां त्वमेव शरणं शिवे स्वाहा ॥

Continue with ślokas 1 to 100. Guruji Sri B.S. Krishnan permitted to go with offerings reciting Lalita namas any deity of choice also. Likewise āhutis to any deity of choice.

११. प्रातः कालीनाः (offer ghee)

ॐ सूर्यो ज्योतिर्धोतिः सूर्यः, स्वाहा ॥

ॐ सूर्यो वर्षो ज्योतिर्वर्चः, स्वाहा

ॐ ज्योतिः सूर्यः सूर्यो ज्योतिः, स्वाहा ॥

ॐ सजूर्देवेन सवित्रा सजूरुषसेन्द्रवत्या जषाणः सूर्यो वेत्तु स्वाहा ।

ॐ भूरग्नये प्राणाय स्वाहा इदमग्नये प्राणाय, इदं न मम ॥

ॐ भुवर्वायवेऽपानाय स्वाहा । इदं वायवेऽपानाय, इदं न मम ॥

ॐ स्वरादित्याय व्यानाय स्वाहा । इदमादित्याय व्यानाय इदं न मम ॥

ॐ भूर्भुवः स्वरग्निवाखादित्येभ्यः प्राणापानव्यानेभ्यः स्वाहा । इदमग्निवाखादित्येभ्यः

प्राणापानव्यानेभ्यः इदं न मम ।

ॐ आपो ज्योति रसोऽमृतं ब्रह्म भूर्भुवः स्वरोम् स्वाहा ॥

ॐ यां मेधां देवगणाः पितरश्चौपासते ।

तया मामद्य मेधयाग्ने मेधाविनं कुरु, स्वाहा ॥

ॐ विश्वानि देव सवितर् दुरितानि परा सुव ॥ यद् भद्रं तन्न आसुव, स्वाहा ॥

ॐ अग्ने नय सुपथां राये अस्मान् विश्वानि देव वयुनान् विद्वान् ।

यूरोध्यस्मज्जुहुराणमेवो भूयिष्ठां ते नम उक्तिं विधेम स्वाहा ॥

१२. गायत्रीमन्त्रः (अष्टकृत्वः) (offering eight in number repeat Gayatri eight times)

ॐ भूर्भुवः स्वः । तत्सवितुर्वरेण्यं भिर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् स्वाहा ॥

१३. महामृत्युञ्जयमन्त्रः (पञ्च) आहुतिः (five offerings with this mantra)

ॐ त्रयम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम् । उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय माऽमृतात् ॥

स्वाहा ।

१४. महाव्याहृत्याहुतयः (important offering) with ghee etc.

ॐ भूरग्रये स्वाहा । इदमग्रये, इदं न मम ॥

ॐ भुवर्वायवे स्वाहा ॥ इदं वायव, इदं न मम ॥

ॐ स्वरादित्याय स्वाहा । इदमादित्याय, इदं न मम ॥

ॐ भूर्भवः स्वरन्निवाद्यादित्येभ्यः स्वाहा । इदमग्निवाद्यादित्येभ्यः इदं न मम ॥

१५. स्विष्टकृदाहुतिः (Naivedya of ghee+payasa and offering the same into vedi)

ॐ यदस्य कर्मणोऽयमरीरिचं यद्वा न्यूनमिहाकरम् ।

अग्निष्वित् स्विष्टकृद् विद्यात् सर्वं स्विष्टं सुहुतं करोतु मे

ॐ अग्रये स्विष्टकृते सुहुतहुते सर्वप्रायश्चित्ताहुतीनां कामानां समर्थयित्रे सर्वान्नः कामान्त्समर्थय,

स्वाहा ॥

इदमग्रये स्विष्टकृते, इदं न मम ॥

१६. दैनिका आहुतयः (दश) (ten, routine offerings)

ॐ अग्रये स्वाहा । ॐ सोमाय स्वाहा ।

ॐ अग्नीवोमाभ्यां स्वाहा । ॐ विश्वेभ्यो देवेभ्यः स्वाहा ।

ॐ धन्वन्तरये स्वाहा । ॐ कुक्ष्यै स्वाहा ।

ॐ अनुमतये स्वाहा । ॐ प्रजापतये स्वाहा ।

ॐ सह द्यावापृथिवीभ्यां स्वाहा । ॐ स्वष्टकृते स्वाहा ।

१७. निर्दोषीकरणार्थ आहुतयः (तिस्रः) (three expiatory offerings)

ॐ उपं त्वाऽग्ने दिवे दिवे दोषपावस्तर्धिया वृयम् ।

नमो भरन्त एमसि, स्वाहा ॥ (Rv.1.17)

१८. पूर्णाहुतिः (concluding offering with cloth, dry coconut mixed with ghee and payasa and other dravyas)

ॐ पूर्णा देर्वि परांपत सुपूर्णा पुनरांपत । वस्त्रेव विक्रीणावहा । इषमूर्जा शतक्रतो, स्वाहा ॥

ॐ पूर्णमदः पूर्णमिदं पूर्णातु पूर्णमुदच्यते । पूर्णस्य पूर्णमादाय पूर्णमेवाऽवशिष्यते, स्वाहा ॥

ॐ पूर्णाहुतिं जुहोमि (place it in Agnihotra)

ॐ पूर्णाहुति मुहूर्तः सुमुहूर्तोस्तु ।

१९. सार्वजनीना आहुतिः (all people offer some amount of havanadravya with this into Agni symbolic gesture of Regard and active collective participation)

ॐ सर्वं वै पूर्णम् स्वाहा ।

२०. सहस्रधाराहुतिः (allow ghee to flow onto Agni in Vedi). It is also called वसोर्धारा rite.

ॐ वसोः पवित्रमसि शतधरिं वयोः पवित्रमसि महस्रधरिम् देवस्त्वा संविता पुनातु । वसोः पवित्रेण शतधारेण सुप्त्वा कामधुक्षः ॥

२१. प्रार्थना (prayer to Agni requesting him to protect the Yajamāna and his body; all.in chorus)

ॐ तनूपाऽग्नेऽसि तन्वं मे पाहि । आर्युदाऽग्नेऽस्यायुर्मे देहि

ॐ वर्चेदाऽग्नेऽसि वर्चे मे देहि ।

ॐ अग्ने यन्मे तन्वाऽऊनं तन्म आपृण ।

ॐ तेजोऽसि तेजो मयि धेहि । ॐ वीर्यमसि वीर्यं मयि धेहि ।

ॐ बलमसि बलं मयि धेहि । ॐ ओजोऽस्योजो मयि धेहि ।

ॐ मन्युरसि मन्युं मयि धेहि । ॐ सहोऽसि सहो मयि धेहि ॥

ॐ स्तुता मया वरदा वेदमाता प्रचोदयन्ती पावमानी द्विजानाम् ।

आयुः प्राणं प्रजां पशुं कीर्तिं द्रविणं ब्रह्मवर्चसम् मह्यं दत्त्वा व्रजत ब्रह्मलोकम् ।

२२. आशीर्वादः (Blessings) Here is a wish that the desires of the Yajamāna turn true.

ॐ पुनस्त्वादित्या रुद्रा वसवः संमिन्धतां पुनर्ब्रह्ममाणो वसुनीथ युज्ञैः ।

घृतेन त्वं तृणं वर्धयस्व

सत्याः सन्तु यजमानस्य कामाः स्वाहा ॥

(dip a samidh in ghee and offer)

२३. शान्तिः (Peace to all) Prayer in chorus.

ॐ सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः ।

सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखभाग् भवेत् ॥

ॐ असतो मा सद्गमय ।

ॐ तमसो मा ज्योतिर्गमय ।

ॐ मृत्योर्मा अमृतं गमय ॥

ॐ शान्तिः ॥ (3 times)

२४. (हारति) (with suvasinis, mix kumkum in water and wave the same plate to with a song Agnideva of prayer), however, much practised song in Hindi while hāratī.

२५. यज्ञ प्रार्थना

यज्ञरूप प्रभो हमारे भाव उज्ज्वल कीजिये।छोड देवे छल कपट को मानसिक बल दीजिये ॥ १ ॥

जट की बोलें ऋचाये सत्य को धारण करे । हर्ष मे हों मग्न सारे शोक सागर से तरे ॥ २ ॥

अश्वमेधादिक रचाये यज्ञ पर उपकार को । धर्म मर्यादा चला कर लाभ दे संसार को ॥ ३ ॥

नित्य श्रद्धा भक्ति से यज्ञादि हम करते रहे । रोग पीडित विश्व के सन्ताप सब हरते रहे ॥ ४ ॥

कामता मिट जाय मन से पाप अत्याचार की । भावनाये पूर्ण होवे यज्ञ से नर नार की ॥ ५ ॥

लाभकारी हो हवन हर जीवधारी के लिये । वायु जल सर्वत्र हो शुभ गन्ध को धारण किये ॥ ६ ॥

स्वार्थ भाव मिटे हमारा प्रेम पथ विस्तार हो । इदन्नमम का सार्थक प्रत्येक मे व्यवहार हो ॥ ७ ॥

सौन्दर्यलहरी

हाथ जोड झुकाथ मस्तक वन्दना हम कर रहे । नाथ करुणारूप करुणा आपकी सर्व पर रहे ॥

८ ॥

हरिः ॐ तत्सत् हरिः ॐ तत्सत् हरिः ॐ तत्सत्

**For convenience with these names of Saundarya Lahari Devata
Kumkumarcana, Puṣpuja and havana can be done.**

श्री सौन्दर्यलहरी नामावलि:

- ॐ शिवायै नमः ।
ॐ शक्त्यै नमः
ॐ प्रभवत्यै नमः ।
ॐ हरिहरविरिञ्चादिभिः आराध्यायै नमः ।
ॐ दरिद्राणां चिन्ततामणये नमः ।
ॐ प्रकटित वराभीत्यभिनयायै नमः ।
ॐ लोकानां शरण्यै नमः ।
ॐ वाच्छापलदाचिन्यै नमः ।
ॐ प्रणतजनसौभाग्यजनन्यै नमः ।
ॐ स्मरवन्दितायै नमः । १०
ॐ स्मरशक्तिदात्रे नमः ।
ॐ हिमगिरिसुतायै नमः ।
ॐ कृपापूरितायै नमः ।
ॐ अनङ्ग विजय साधनायै नमः ।
ॐ अपाङ्गप्रभाभासुरशरीरायै नमः ।
ॐ कणत्वाञ्चीदामायै नमः ।
ॐ करिकलभकुम्भस्तननतायै नमः ।
ॐ मध्ये परिक्षीणायै नमः ।
ॐ शरश्चन्द्रस्तननतायै नमः ।
ॐ धनुर्बाणान् पाशं मणिं करतलैः दधानायै नमः २०
ॐ पुरमथितुराहो पुरुषिकायै नमः ।
ॐ सुधासिन्धोर्मध्यगायै नमः ।

- ॐ मणिदीपसंस्थितायै नमः ।
ॐ परमशिवपर्यङ्कःनिलयायै नमः ।
ॐ चिदानन्दलये नमः ।
ॐ सहस्रारे पद्म स्थितायै नमः ।
ॐ सहपत्या विहरस्यै नमः ।
ॐ सुधाधारासारै प्रपञ्चं सिञ्चन्त्यै नमः ।
ॐ कुलकुण्डे स्वपन्त्यै नमः ।
ॐ तुहिनगिरिकन्यायै नमः । ३०
ॐ विरिञ्चिप्रभृतिभिः पूजितायै नमः ।
ॐ अमरललनानां गिरिसायुज्य पदवी दापयित्र्यै नमः ।
ॐ अपाङ्गलोकात् घटित महिमायै नमः
ॐ शरज्योस्ताशुभ्रायै नमः ।
ॐ शशियुतजटाजूटमकुटायै नमः ।
ॐ पुस्तककरायै नमः
ॐ कवीन्द्राणां भणितिकृतायै नमः
ॐ कतिचिदरुणायै नमः ।
ॐ सतां वाग्भिः रञ्जितायै नमः ४०
ॐ काव्यानां कत्रै नमः ।
ॐ वाग्देव्यै नमः ।
ॐ गीर्वाणगणिकाभिर्विन्दितायै नमः ।
ॐ हरमहिष्यै नमः ।
ॐ मन्मथकलायै नमः ।
ॐ रवीन्दुस्तनयुगायै नमः ।
ॐ हिमकरशिलमूर्तये नमः ।
ॐ अमृतरसस्यन्दिन्यै नमः ।

- ॐ भक्ताभीष्टदायै नमः ।
ॐ ज्वरप्लुष्टान् दृष्ट्या सुखयित्र्यै नमः । ५०
ॐ सुधाधार रूपायै नमः ।
ॐ तटिल्लेखातन्यै नमः ।
ॐ तपनशशिवैश्वानरमय्यै नमः ।
ॐ षण्णां कमलानामुपरिनिषण्णायै नमः
ॐ महापद्माटव्य (वी) वासितायै नमः ।
ॐ परमाह्लादलहरीप्रदात्र्यै नमः ।
ॐ भवान्यै नमः ।
ॐ निजसायुज्यपदवी दिशन्त्यै नमः ।
ॐ मुकुन्द ब्रह्मेन्द्र स्फुटमकुटविराजित पदायै नमः ।
ॐ सकलअरुणायै नमः । ६०
ॐ त्रिनयनायै नमः ।
ॐ कुचाभ्यामानम्रायै नमः ।
ॐ कुटिलशशिचूडालमकुटायै नमः ।
ॐ आज्ञामहिमायै नमः ।
ॐ शिवानुग्रह कारिण्यै नमः ।
ॐ शिवायै नमः ।
ॐ प्रतिभयजपामृत्युहारिण्यै नमः
ॐ जनन्यै नमः ।
ॐ ताटङ्कमहिमायै नमः ।
ॐ भवस्याभ्युत्थानपरायै नमः ७०
ॐ स्वतन्त्र तन्त्रायै नमः ।
ॐ सुरभिघृतधाराहुतिशतैः अर्जितायै नमः ।
ॐ शम्भोः शरीरायै नमः ।

- ॐ शशिमिहिर वक्षोरुहयुगायै नमः ।
 ॐ विश्ववपुषायै नमः ।
 ॐ आत्मानं परिणयित्रे नमः ।
 ॐ चिदानन्दाकारायै नमः ।
 ॐ शिवयुवत्यै नमः ।
 ॐ स्वाधिष्ठानाम्बुजगतायै नमः ।
 ॐ दयार्द्राद्विष्टिपूरितायै नमः । ८०
 ॐ शम्भोः शरीरायै नमः ।
 ॐ शशिमिहिरवक्षोरुहायै नमः ।
 ॐ भगवत्यै नमः ।
 ॐ मनोरूपायै नमः ।
 ॐ व्योम्ने नमः ।
 ॐ मरुत् रूपायै नमः ।
 ॐ आपो रूपायै नमः ।
 ॐ भूमि रूपायै नमः ।
 ॐ विश्ववपुषे नमः ।
 ॐ आत्मानं परिणमयित्रे नमः । ९०
 ॐ चिदानन्दाकारायै नमः ।
 ॐ शिव्युवत्यै युवति भावबिभत्र्यै नमः ।
 ॐ जनन्यै नमः ।
 ॐ ईड्यायै नमः ।
 ॐ दयार्द्रा दृष्ट्यै नमः ।
 ॐ तटित् स्वरूपायै नमः ।
 ॐ हिमगिरिसुतायै नमः ।
 ॐ क्षेमंकर्यै नमः ।

- ॐ ॐ बदनसौन्दर्यलये नमः । १००
ॐ सीमन्तसरणि विभूषितायै नमः ।
ॐ प्रबलकबरी भारान्नितायै नमः ।
ॐ दरस्मेरायै नमः ।
ॐ दशनरुचिकिं जल्करुचिरे नमः ।
ॐ लावण्यद्युति विमललाटायै नमः ।
ॐ राकाहिमकरसुधालेपस्य परिणमचित्रे नमः ।
ॐ उमायै नमः ।
ॐ रतिपतेः धन्वे नमः ।
ॐ अर्कात्मिकनयनायै नमः ।
ॐ रजनीनायकमय नैत्र्यै नमः । ११०
ॐ सन्ध्यारूपायै नमः ।
ॐ दिवसनिशयोरन्तरचरण्यै नमः ।
ॐ सन्ध्यायै नमः ।
ॐ विशालायै नमः ।
ॐ कल्याण्यै नमः ।
ॐ कृपाधाराधारायै नमः ।
ॐ भोगवतिकायै नमः ।
ॐ मधुरादृष्यै नमः ।
ॐ तत्तन्नामव्यवहरण योग्यायै नमः ।
ॐ नवरसास्वादतरलादृष्टि भूषितायै नमः ।
ॐ कटाक्षब्यांक्षेप भ्रमर कलभौ कर्णयुगलायै नमः । १२०
ॐ शिवे शृङ्गाराद्वयै नमः ।
ॐ तदितरजने कुत्सनपरायै नमः ।
ॐ गङ्गायां सरोषायै नमः ।

- ॐ गिरिशनयने विस्मयवत्यै नमः ।
 ॐ हराहिभ्यो भीतायै नमः ।
 ॐ सरसीरुह भौभाग्यजानन्यै नमः ।
 ॐ सखीषु स्मेरायै नमः ।
 ॐ सकरुणा दृष्टजनन्यै नमः ।
 ॐ गरुत इव पक्ष्माणि दधत्यै नमः ।
 ॐ पुरां भेतुः चेतः प्रशमरस विद्रावणपले नमः । १३०
 ॐ स्मरशिर विलासं कलयत्र्यै नमः ।
 ॐ देवान् द्रुहिणहरिरुद्रानुपरतान् पुनः सृष्टिकत्रै नमः ।
 ॐ पशुपतिपराधीनहृदयायै नमः ।
 ॐ पशुपतिपराधीनहृदयायै नमः ।
 ॐ नेत्रैः दयामित्रपरायै नमः ।
 ॐ धरणिधरराजन्यतनयायै नमः ।
 ॐ दृशः प्रभावायै नमः ।
 ॐ जगत् प्रलयित्र्यै नमः ।
 ॐ दृशोर्महिमायै नमः ।
 ॐ धरणिधरराजन्यतनयायै नमः ।
 ॐ अपर्णायै नमः । १४०
 ॐ द्राधीयस्याद्दशायै नमः ।
 ॐ शिवायै नमः ।
 ॐ कृपयास्रपनपरायै नमः ।
 ॐ अगाराजन्यतनयायै नमः ।
 ॐ मन्मथरथवत् प्रभावामुख शोभितायै नमः ।
 ॐ प्रतिफलित ताटङ्कयुगलायै नमः ।
 ॐ शर्वाण्यै नमः ।

- ॐ स्मितज्योत्स्नायै नमः ।
ॐ चन्द्र वदनायै नमः ।
ॐ अविश्रान्तम् पत्युर्गुण गणनकथाभ्रेडन जपायै नमः । १५०
ॐ जपापुष्पच्छाया जिह्वायै नमः ।
ॐ माणिक्यवपुषे नमः ।
ॐ सरस्वत्यामूर्तियै नमः ।
ॐ वदनताम्बूलमहिम्ने नमः ।
ॐ विपञ्च्या गायन्ती देव्यै नमः ।
ॐ साधुवचनायै नमः ।
ॐ वीणागानरसिन्यै नमः ।
ॐ औपम्यरहितचुबुकायै नमः ।
ॐ हारलतिका धारिण्यै नमः ।
ॐ गति गमक गीतैकनिपुणायै नमः । १६०
ॐ सरसिजभवनुतायै नमः ।
ॐ स्कन्द द्विपवदनपीतस्तन युगळायै नमः ।
ॐ महाबलप्रदायिन्यै नमः ।
ॐ कुमारज्येष्ठप्रतापकारणायै नमः ।
ॐ अमृतरस माणिक्य कुतुपौ वक्षोजायै नमः ।
ॐ पुरदमयितुः कीर्तिकारणायै नमः ।
ॐ दयावत्यायै नमः ।
ॐ अचलतनयायै नमः ।
ॐ जनन्यै नमः । १७०
ॐ शिवायै नमः ।
ॐ शैलतनयायै नमः ।
ॐ विधिज्ञे नमः ।

- ॐ विबाधायै नमः ।
ॐ मात्रे नमः ।
ॐ हरिचूडामणि रुचिना भासित पदाब्जायै नमः ।
ॐ जपापुष्पछायाजिह्वायै नमः ।
ॐ सरस्वत्यामूयै नमः
ॐ माणिक्यवपुषायै नमः १८०
ॐ विपत्र्यागायन्त्याः वीणालसितकराब्जायै नमः ।
ॐ वाणी वीणां निचुलयत्यै नमः ।
ॐ स्वचुबुकमौपम्य रहितायै नमः ।
ॐ गतिगमक गीतैक निपुणायै नमः ।
ॐ सरसिजभवस्तुतायै नमः ।
ॐ उमायै नमः ।
ॐ चरणतललाक्षारस शोभितायै नमः ।
ॐ स्कन्दद्विपवदनपीत स्तनयुगायै नमः ।
ॐ अम्बायै नमः ।
ॐ धरणिधरकन्यायै नमः । १९०
ॐ शिवायै नमः ।
ॐ शैलतनयायै नमः ।
ॐ गिरिसुतायै नमः ।
ॐ शृतीनां मूर्धानोचरणान्वितायै नमः ।
ॐ नयनरमणीयाय पदाब्जायै नमः ।
ॐ दयमान मानसायै नमः ।
ॐ वाण्यै नमः ।
ॐ अमन्दसौन्दर्य प्रकर मकरन्दायै नमः ।
ॐ चारुचरितायै नमः ।

- ॐ मन्दहसितायै नमः । २००
ॐ तन्व्यै नमः ।
ॐ द्रुहिणगृहिण्यै नमः ।
ॐ हरेः पट्यै नमः ।
ॐ हरसहचर्यै नमः ।
ॐ अद्रितनयायै नमः ।
ॐ दुरधिगमनिस्सीम महिमायै नमः ।
ॐ महामायायै नमः ।
ॐ विश्वभ्रमण कारिण्यै नमः ।
ॐ परब्रह्ममहिष्यै नमः ।
ॐ रम्यवपुषायै नमः । २१०
ॐ क्षपितपशुपाश व्यतिकरायै नमः ।
ॐ परानन्दरसरसयित्र्यै नमः ।
ॐ स्तुत्यायै नमः ।
ॐ स्तोत्रसारायै नमः ।
ॐ सरस्वती मनोज्ञायै नमः ।
ॐ श्रीं ह्रीं सौन्दर्यलहरी भूषितायै नमः ।
ॐ अम्बायै नमः ।
ॐ अरुण श्री कीर्तियुतायै नमः २१८

इति श्री शङ्करकृत कल्यम् प्रभाकरेण सङ्कलित सौन्दर्यलहरी नामावलिः

समाप्ताम्

सर्व श्रीमातृचरणारविन्दार्पणमस्तु

Awards and Rewards from the upasana of each śloka :-

Each śloka of Saundarya Lahari is a mantra. Mantra is of sound origin. The sound, the ध्वनि has vibrations to give forth. These vibrations set the Rhythm of the body, mind and spirit elevated. It helps to maintain harmony and स्वास्थता in the whole system of one's body. Devi Lalita is alive and a guardian.

When Mantras are prefixed with 'pranava' (Dhvani) the 'Om'kāra and suffixed with 'स्वाहाकार' then they attain the status of being a यजुस् (sacrificial formulas). Any offering accompanied by such mantra becomes appeasement to the respective deities. This is true in respect of slokas of Saundarya Lahari which is popular in our tradition Havana is the form like intravenous injection which yields quick results.

Our Gururji Sri B.S. Krishnan (an Officer, Central Services (Retd.), Nagpur has employed the ślokas as Yajus and started Havanavidhi to appease Devi Lalita right from 1984. Many people got benefitted owing to the grace of Devi Lalita. The clue for this mode of Vidhi is given by Śaṅkara himself in the sloka 27 (जपोजल्पः मशनाद्याहुतिविधिः.... सपर्या..... भवतु यन्मे विलसितम्). This Havana vidhi is a सपर्या, a kankarya adopted by the devotee. Devi is happy at Gururji who has conducted several thousands of Havanas and today he is a Guru, a healer and promoter of good to all people. He has formed सौन्दर्यलहरीसत्सङ्ग in Nagpur. He is accorded honour by Vedadhyayana Kendra as सौन्दर्यलहरीश्री.

There is no limitation to फलप्राप्ति. By taking to the Upasana of Devi through these ślokas, many known and unknown benefits occur. Still a few are identified, here under. They are included after gaining experience also. In Nāda Vedādhyayana Kendra, Bangalore, under the inspiration of said Gururji, Nagpur every month Homakriya is taking place for the past several years.

The Kulaguru of the Kendra Dr. C.L. Prabhakar, whether present or not, the devotees of Devi, the members of the Veda Adhyayana are conducting the Homas and so we always feel the presence of Devi in the venue and everywhere around since the “हवनविधिसपर्या” is taking place uninterruptedly for the past 4 years. As the saying goes 'तेन विना न किमपि चलति' is true here.

Śiva and Sakti, the universal parents have their grace and presence in the Vedic Centre at J.P. Nagar.

The tabular column presented below is tentative and the phala is individual as well as universal. Only as a pointer, a few are marked, but the उपासन reveals many benefits. The Goddess is : अनन्तपुण्य-

फलदा and सत्यानन्दस्वरूपिणी. The phala pattika given below is a ready reckoner for picking up the corresponding sloka for जप, पारायण and anusthāna in order to get benefits.

फलश्रुति and expected Benefits (for each śloka numbered)

1. Śivah शक्यायुक्तो health success in all. (a) Maintainence of good (b) endeavours and project developments
2. तनीयांसम् - सर्वलोकवशीकरण प्रकृतिजय success over nature.
3. अविद्यानामन्त - ऐश्वर्यप्राप्ति (attains wealth) विद्यालाभ (success in learning)
4. त्वदन्यः पाणिभ्यां - दारिद्र्यनिवृत्ति (removal of poverty) रोगपरिहार (freedom from illness)
5. हरिस्वामाराध्य सकलजन सम्मोहन पुरुषवशीकरण attraction power
6. धनुः पौष्पं - षण्डत्वनिवारण To beget childrens
सन्तानप्राप्ति युद्धविजय Victory experience
7. कणत्काञ्चीदामा शत्रुविजय Success over opponents
8. सुधासिन्धोर्मध्ये सकलकार्यजय Success in projects बन्धविमुक्ति release from jail
9. महीं मूलाधारे – जय विदेशगमनयोग विदेशनगनयोग
10. सुधाधारासारैः Vigour (दाज्यता) in body, स्त्रीषु रजोदर्शन - puberty in women
11. चतुर्भिः श्रीकण्ठैः Santana bhagya and removal of Nāgadosa.
12. त्वदीयं सौन्दर्यम् – स्त्रीवशीकरण, कवित्व, इष्टवस्तुप्राप्ति सिद्ध
13. नरं वर्षीयांसं - स्त्रीवशीकरणं इष्टार्थसिद्धि
14. क्षितौ षट्पञ्चाशत् – दुर्भिक्षनिवारण and prevention of chronic health problems
15. शरज्योत्स्नाशुद्धां - कवित्वप्राप्ति, ज्ञानसिद्धि, success in exams
16. कवीन्द्राणां चेतः Spiritual knowledge, वेदज्ञान सिद्धिकवित्व शक्ति

17. सवित्रीभिर्वाचां – सकलकला सिद्धि to become good at performing Arts
18. तनुच्छायाभिस्ते – सकलप्राणिवशीकरण, to attract ladies आत्मसौन्दर्य आविष्करण
19. मुखं बिन्दुं कृत्वा - Kings, demons and women listen to the desire of upāsaka. Desires are granted which the upāsaka deserves.
20. किरन्तीमङ्गेभ्यः भयप्रदव्याधि नाशनम् control of deadly diseases cancer, TB and more, to remove poisoning
21. तटिल्लेखातन्वी - विरोधिजननाश, जनवशीकरण
22. भवानि त्वं दाशे - सर्वाभीष्टसिद्धि, उद्योगप्राप्ति, इष्टसम्पदप्राप्ति
23. वया हत्वा वामं - सर्व आपत् निवारण, freedom from debts, Repay debts
24. जगत्सूते धाता Freedom from symptoms of illness and if occurs quick cure.
25. त्रयाणां देवानां - promotion in business, getting jobs in Government and well established companies.
26. विरिञ्चिः पञ्चत्वं - सर्वार्थसिद्धि and सकलशास्त्र बलम् जय पातिव्रत्य, to win court cases.
27. जपो जल्पशिल्पं – मन्त्रसिद्धि, देवीदर्शन, आत्मज्ञानप्राप्ति
28. सुधामप्यास्वाद्य कार्यसिद्धि, अपमृत्यु निवारण, दीर्घरोग बाधा विमुक्ति, to avoid premature death.
29. किरीटं वैरिञ्चिं Discipline the behaviour of wicked and bad people, easy delivery of baby.
30. स्वदेहोद्भूता शक्ति सिद्धि like getting the upāsanabala, परकायप्रवेश and कार्यफल.
31. चतुष् षष्ट्यातन्त्रैः - मोक्षप्राप्ति, श्रीविद्या मन्त्रसिद्धि
32. शिवः शक्तिः कामः in Chemistry activity. सकलविद्यासिद्धि and expertise
33. स्मरं योनि – धनलाभ, व्यापारवृद्धि, मोक्षानन्द प्राप्ति
34. शरीरं त्वं शम्भोः - ज्ञानाभिवृद्धि, संशयनिवारण
35. मनस्त्वं व्योमस्त्वं नित्यवस्तुप्राप्ति For house construction and क्षयरोग निवृत्ति.
36. तवाज्ञाचक्रस्त्वं Charge water with this śloka and drink, it cleanses body and

results in to get over work, beaming health.

37. विशुद्धौ ते शुद्ध Removal of chasing from unwanted people परपीडा नाश, मनश्शान्ति.

38. समुन्मीलत्वं – बालारिष्टदोषनाश, to avoid premature death.

39. तव स्वाधिष्ठाने दुःस्वप्ननाशन, सुखनिद्रा प्राप्ति, आरोग्यलाभ, to get rid of bad dream.

40. तटित्वन्तम् शक्त्या Expertise in predictive Astrology १. विवाहप्राप्ति २. अमृतशक्तिप्राप्ति

41. तवाधारेमूलेसह relief from pains/problems below navel (stomach pain etc.)

42. गतैर्माणिक्यत्वं – relief from Sugar problems and Kidney related troubles, skin diseases like leprosy.

43. धुनोतु ध्वान्तं – सकलजनवशीकरण Rich Hair growth and preventing baldness in head.

44. तनोतु क्षेमं Freedom from hurdles and difficulties, विवाहप्राप्ति, मनस्सन्नति

45. आराकैस्वाभाव्या for marriage, for वाक् शुद्धि, and भविष्याज्ञानप्राप्ति, सन्तानप्राप्ति.

46. ललाटं लावण्यधृति - पतिसंयोग, सन्तानप्राप्ति, वंशाभिवृद्धि, एकमर्थयोग.

47. भूवौ भुग्रे किञ्चित् – धनुर्वश्यत, सकलजनप्रीतिदेवानुग्रह, to attract higher powers.

48. अहः सूते नवग्रहशान्ति and दोषनिवृत्ति. wisdom, practical success.

49. विशालाकल्याणी - विधिवश्यत and students prosper well with studies.

50. कवीनां सदर्भस्तबक Removal of fear from deadly diseases, to remove measles.

51. शिवेश्वरार्दा-गुरुगौरव, reward from the enterprises, project completion, to attract common people.

52. गते कर्णाभ्यर्ण problems Relief from Ear, Eye, throat,

53. विभक्तं त्रैवर्ण्य well established project success, safe travel, get

54. पवित्रीकर्तु नः Diseases cure especially related to genitals.

55. निमेषोन्मेषाभ्यां Relief from kidney troubles, victory over enemies.

56. तवापर्णेकर्णे Doors of Happiness open. Drought, delay in Rains removed.

57. दृशाद्राधीयस्या भाग्यप्राप्ति and increment in pension, salary, gains.
58. अराळं ते पाळीयुगळ success in work at government level, व्याधिनिवारण, to get spiritual strength.
59. स्फुरताण्डाभोग विवाहयोग सकलजनवशीकरण and स्त्रीलाभ,
60. सरस्वत्यासूक्तिः - सकलविद्यालाभ, Degrees help in getting wealth.
61. असौ नासावंश सकल अभीष्ट सिद्धि, दांपत्यसुख, कल्ह दर्मनः निवारण.
62. प्रकृत्यारक्ताया सुखनिद्रा and cure from Somnabulism, ऐश्वर्यप्राप्ति, पशु आकर्षण शक्ति.
63. स्मितज्योत्स्नाजालं Obedience, write this śloka and wear it on you to get all the favours.
64. अविश्रान्तंपत्युर्गुण get the favour from wanted people, mind to sing the lord's glory, to regain the lost articles.
65. रणे जित्वा दैत्यान् - सकलकार्यजय, to win the debates.
66. विपज्यागायन्ती – सङ्गीतशास्त्र नैपुण्यता, if विभूति is charged with this śloka, removes all illness more so for ladies.
67. कराग्रेण स्पृष्टं – राजवश्यता जनादरण, to attain divine presence.
68. भुजाश्लेषान्नित्यं – राजवश्यत Gets the work in Govt., to get awards quickly, Healing of throat problems, cold and cough.
69. गलेरेखस्तिस्रो सङ्कल्पकार्यजल सङ्गीतशास्त्रनैपुण्यता to succeed well to reach the top.
70. मृणाली मृद्धीनां दांपत्यसौख्य - इष्टार्थसिद्धि, to please Boss स्त्रीपुरुष आकर्षण.
71. नसनामुद्यौतैः यक्षिणीविद्यासिद्धि, संतानप्राप्ति, friendship with women, कळाकौशलत.
72. समंदेविस्कन्द - विषनाशन, energy enough for fearless walk in the dark nights, to get rid of fears संतानप्राप्ति
73. अमूतेवक्षौजा - plentitude of Mother's milk for her Baby, cows gives more milk, सन्तानप्राप्ति.
74. वहत्यम्बस्तम्भेर – यशोवृद्धि, कीर्तिलाभ.

75. तवस्तन्यमन्ये – कवित्वसिद्धि पुस्तकरचनाशक्ति, ज्ञानवैभव.
76. हरक्रोधाज्वालावळि. project success and सर्वकार्य सफलता.
77. यदेतत्कालिन्दी officers remain favourable and professional success to move up in life.
78. स्थिरोगङ्गावर्तः success in enterprises and Govt. work (राजवश्यत), to visit foreign lands.
79. निसर्गक्षीणस्य.....समोहनशक्ति and skill in Magical powers.
80. कुचौ सद्यः occult vidyās, success in spiritual pursuits
81. गुरुत्वं विस्तारं - special skills in rare vidyas like अग्नि, जल स्तम्भनविद्याs, Fire fighting skills.
82. करीन्द्राणां - Ability to walk on waters, ऐश्वर्यसिद्धि.
83. पराजेतुं रुद्रम् - Success over the retinue of enemies, अश्वदळ गजदळ हनन, ऊहाशक्तिप्राप्ति, to control wild animals.
84. श्रुतीनां मूर्धनि - अभीष्टसिद्धि, परकायप्रवेशशक्ति, to become a doctor
85. नमो वाकं ब्रूमः भूतबाधानिवारण, to remove psychosomatic evil diseases, दाम्पत्यसुख and स्नेहवृद्धि.
86. मृषाकृत्वा – दुष्टग्रहापीडा नाश, विषयअन्तर्बुद्धिवृद्धि.
87. हिमानीहन्तव्यं – सर्पनिग्रहणशक्ति, गरुडविद्याप्राप्ति.
88. पदं ते कीर्तिनां प्रपद - सकलप्राणि वशीकरण.
89. नखैर्नाक स्त्रीणां success in Instrumentation levels, pain remover.
सर्वरोगनिवारणोपाय साधनानि Pain remover and give balming effect.
90. ददाने दीनेभ्यः श्रिय विवाहप्राप्ति, for quick undelayed marriage, relief from evil attacks and magic.
91. पदन्यासक्रीडा removal of evil effects and influences, Relief from orthopaedic problems joint pains etc., भूलाभ, धनलाभ.

92. गतास्तेमञ्चत्वं Love and friendship between couple, राज्याधिपतिसिद्धि, gets higher jobs with stamp and seal, for self-improvement.
93. अराळाकेशेषु to remove oddities in the body like scars dots and such. The effect of Arunaśakti of Devi brings all round prosperity, legitimate desires promoted.
94. कळङ्कः कस्तूरी - quick healing of injuries, post surgery healings, Health maintainence.
95. पुरारातेरन्तःपुरमसि - अभीष्टसिद्धि and success in all aspirations, to cure wounds and pains
96. कळत्रं वैधात्रं सकल विद्यालाभ, पातिवृत्यसिद्धि.
97. गिरामाहर्देवीं द्रुहिण - वाक् शुद्धि, good physique and good health
98. कदाकले मातः संतानप्राप्ति, sexual happiness pregnancy for women, wise talk and success in work, oratory power.
99. सरस्वत्या लक्ष्म्या आरोग्यलाभ, courage and boldness, विद्यासिद्धि, longevity, वैराग्यसिद्धि.
100. प्रदीपज्वालाभि सकलकार्यसिद्धि and संपूर्ण अनुग्रह of Devi to achieve self surrender to God.

Thus we see Devi Lalita is Sarvasampat pradāyini and sarvasapari pūraka cakra swāmini.



Photo : Camera catch of Goddess Soundarya Lahari accepting and wearing the 9 yards saree offered into Yajnavedi at the instance of Purnahuti of the Soundarya Lahari Yagna



Dr. C.L. Prabhakar

Dr. C.L. Prabhakar is a Sanskrit and Vedic Scholar. He got his B.Sc degree in Mathematics with Statistics and Economics from Sri Venkatesvara University, Tirupati in 1962 and MA degree in Sanskrit with distinction and with specialisation in Rhetorics from Karnatak University, Dharwar. He obtained his Ph.D. degree in Vedic Studies (Śukla Yajurveda) in 1968 from Poona University after being a Research Scholar in Centre for Advanced Study in Sanskrit, Poona University, Poona. He joined the Sanskrit Department, Bangalore University, Bangalore in 1968. He entered the Education Service as Lecturer in Sanskrit and Retired as Professor and Head of the Department of Sanskrit, National College, Jayanagar, Bangalore in 2000. He is a Founder, Director of Vedādhyayana Kendra in Bangalore and the founder President of the World Association for Vedic Studies (WAVES), USA, Inc. India Branch, Bangalore Chapter, Bangalore-78.

He has a rich experience of teaching and research work in Sanskrit and Veda. He has published several books and research papers in learned journals in India and abroad and they number three hundred and more. Of Late, he visited USA, Nepal and delivered talks on Veda Sanskrit, Religion, Philosophy etc. at Texas, Indiana, Ohio, Florida, Kathmandu, Chicago, Singapore, Malesiya etc. He held Veda classes and ritual performances.

The present Book 'AruṇaŚrī Soundaryalahari originally composed by Ādi Śaṅkara contains exposition of the ślokas which are invested with great significance, meaning, esoterism, yoga, tantra and mantra. The stotra enjoys wide application in practice. This forms a contribution to the world of Vedic Wisdom and practice with reference to glory of Śiva and Pārvati in unison and their unique compassion in ruling the Universe.