

Saundarya Laharī

by Śhrī Ādi Śhaṅkarāchārya (c.550 CE)

The **Saundarya Laharī** –‘*billow of beauty*’ is one of the foremost Sanskrit praises of the Divine Mother and is widely venerated and performed all over India. It is a **Tantric** text, explaining about **Kuṇḍalinī** and **Chakras**, including some details about the **Śhrī Chakra** (See Appendix 2, p.43) and the **Fifteen-syllabled Mantra** (See Appendix 1, p.42), two techniques which form part of **Śhrī Vidyā**, the worship of the Supreme Spirit as Mother.

This esoteric information is contained in the first half of the poem (*verses 1-41 of the 100 verses*) known as the **Ānanda Laharī** –‘*flood of bliss*’. This is an expansion of the **Subhagodaya**, a work on **Śhrī Vidyā** by **Gauḍapāda**, the **Guru** of **Śhaṅkarāchārya’s Guru**. The second half (*vv.42-100, the Saundarya Laharī proper*) is a poetic description of the physical beauty of the Goddess.

“In the Saundarya Lahari he (*Ādi Shaṅkarāchārya*) gives all details of nothing but the Mother; Her fingers, Her hands, Her movements and everything important, saw how the vibrations flow in Her, everything. You have to read that book to understand Sahaja Yoga.” *03-04-81, Australia*

The Legend of the Saundarya Lahari

It is recounted that **Ādi Śhaṅkarāchārya** travelled to **Mount Kailāsh** to worship **Śhrī Śhiva** and **Pārvatī**. **Lord Śhiva** gifted him a hundred-verse treatise of Divine Knowledge but as he was leaving **Nandi**, **Lord Śhiva’s** attendant, snatched the book from him and, tearing it in half, gave him back the first forty-one verses. He returned to **Śhrī Śhiva** for advice who suggested that he write the other fifty-nine verses himself, so he composed the second half describing the beauty of **Śhrī Pārvatī**. Thus the first half is considered a Divine composition and the second human.

An alternative version is that, on arriving at **Kailāsh** and finding no-one about, but seeing this holy text, he stole it and **Nandi** tried to wrest it back from him, resulting in the book being torn in half.

Meaning of the Title ‘Saundarya Laharī’

Saundarya means ‘beauty, elegance, nobility’ from **sundara** –‘beautiful’ but can also mean ‘belonging to **Sundarī**¹ –‘beautiful woman, Goddess, wife’.

Laharī is a ‘billow, great wave, inundation, flood’. So **Saundarya Laharī** is ‘the flood (of grace, cool vibrations, bliss) of the Goddess’ and can be taken to indicate the cool vibrations we feel when the **Kuṇḍalinī** rises:

“When this (*Kuṇḍalinī*) enters into that subtle form (*Sahasrâra*) you start feeling from your hands a Cool Breeze flowing. In our scriptures it's given very clearly; for example I would say Shankarâchârya described that as Saundarya Lahari - this force he called as vibrations.” 21-11-77, UK

“Âdi Shankarâchârya has written volumes on this Cool Breeze, which he calls as Saundarya Lahari, or Chaitanya Lahari, meaning ‘the waves of beauty’ and ‘the waves of what is it? Chaitanya is the vital Divine Force.’” 03-11-80, UK

The name also alludes to the fact that each section of the Fifteen-syllabled Mantra (see Appendix 1 p.42) ends in ‘**La Hrīm**’, so **Saundarya Laharī** means ‘(the Mantra) of the Goddess with the ‘**La Hrīm**’s’. The Fifteen-syllabled Mantra, one of the main practices of **Śhrī Vidyā** –‘worship of the Goddess’, is described in verses 32 and 33 of the poem.

¹ One of the main names of the Supreme Goddess **Lalitā** is **Tripura Sundarī** – ‘beautiful Goddess who rules the Three Worlds’. It is a name of great subtlety and can be interpreted in many ways. **Sundarī** (fem.) means ‘beautiful woman, woman, wife, Goddess’; **Tripura** means ‘three places’ and so can refer to the Three Worlds (associated with the three states of consciousness, three bodies, etc.) or to the three-fold city built by the demons (in the earth, sky and heaven) which was destroyed by **Śhrī Śhiva**, who is therefore called **Tripur’āri** –‘enemy of Tripura’ or just **Tripura**. So **Tripura Sundarī** is the ‘wife of **Śhiva**’.

Tri -‘three’ denotes the three-fold creation (three **Guṇas**, three channels, three times, etc.); **pura** (**purā**) is ‘before, in front, prior, first’ so **Tri-pura Sundarī** is ‘the Goddess who exists prior to the Three-fold Creation’, ie. the **Ādi Śhakti** –‘primordial creative energy’.

Śhrī Ādi Śhaṅkarāchārya

Ādi Śhaṅkāchārya¹ (b.Kerala, c.520CE²) only lived to the age of thirty-two but in this short time achieved the revitalisation of Hinduism which had fallen into occult practices and superstition during the thousand years in which Buddhism had been the religion of the ruling classes (500BCE – 500CE).

From the age of sixteen he travelled all over India challenging priests and sages to debate where he convinced them of the purity of his message and established many seats of learning (*Dharmaśhālas*). He is called **Ādi** –‘the first’ as the heads of the monasteries he founded have been, and still are, called **Śhaṅkarāchārya** (the present head at **Kanchi** is the 70th **Śhaṅkarāchārya**).

The literature attributed to him is huge, but there is a tradition in India, if one composes something great, to ‘donate’ it to a great author. He wrote praises of the Divine Mother (*Ayi Giri-nandini*, etc.) and all the Deities (*Gaṇeśha*, *Lakṣhmī*, *Kṛiṣhṇa*, *Śhiva*, etc.), commentaries on the **Upaniṣhads**, **Bhagavad Gītā**, **Viṣhṇu Sahasranāma**, **Brahma Sutras**, etc. as well as philosophical treatises such as **Viveka Chudāmaṇi** and **Ātmā-bodha**.

Authorship

Most commentaries describe the **Saundarya Laharī** as ‘attributed to **Śhaṅkarāchārya**’ but **Śhrī Mataji** was adamant that he did write it and is scornful of ‘intellectuals’ who argue against this. She explains the fact that it is not in the same vein or expressing the same philosophy as some of his other writings (*Viveka-chūdāmaṇi*, etc.):-

“You have to get the grace of the Mother to get your realisation. When he (*Ādi Shaṅkarāchārya*) talked first of *Viveka Chūdāmaṇi*, a treatise on

¹ **Śhaṅkara** –‘creating peace, well-being, benevolent’ is a name of **Śhrī Śhiva**. **Āchārya** is a ‘teacher, guru, spiritual preceptor’ [from **Āchāra** –‘good behaviour, rules’] Some people consider **Ādi Śhaṅkarāchārya** as an incarnation of **Lord Śhiva** and his spiritual prowess is certainly matched only by other Divine Incarnations.

² Scholars date him at 788 – 812CE but Shri Mataji always said ‘sixth century’. Indian traditions vary from 600BCE to 750CE.

Indian philosophy, people were amazed at his knowledge. But later on he wrote Saundarya Lahari which is just the description of the Cool Breeze of the Holy Ghost and of the Holy Ghost. And people said, "What are you doing? You are just praising the Holy Ghost and not writing any philosophy." He said, "There is no philosophy. It's a spontaneous thing which should happen to all of us and just the praise is the way you get it."

23-10-80, UK

"Âdi Shañkarâchârya wrote Viveka Chûdâmaṇi and all these big intellectuals got after his life. Then he wrote Saundarya Lahari, it's just a description of his Mother and his devotion to Her and every couplet is a mantra."

19-12-82, India

"He (*Âdi Shañkarâchârya*) felt that for the common people all this discussion might just seem to be mental acrobatics. So he decided to write books just praising the Primordial Mother, especially in Saundarya Lahari, where he described all the Divine vibrations as the vibrations of the loving beauty of the Primordial Mother."

Meta Modern Era, Ch.9

Number of Verses

There are varying opinions on the number of verses and which of them are original compositions. The accepted wisdom is that the poem has one hundred verses but most editions give at least a hundred and three. We have kept the same one hundred verses as Ms Poornima Damodaran whose translations formed the basis of those given here and have included three extra verses afterwards.

This is the same lay-out found at sanskritdocuments.org whose IAST transliteration was used and checked against several other versions (*their productions are always well researched and they say that they chose the most reliable selections from ten printed versions*). The Theosophical Society (TS) edition (*Shastri, Ayyangar, 1937*), which is considered authoritative, gives a hundred and three verses, keeping the same last verse and rearranging the previous eight verses slightly.

Metre

The **Saundarya Laharī** is in **Śhikharīṇī** –‘peaked, tufted’ Metre [*śhikhara* – ‘peak, pinnacle, tuft’]. It is not an easy or flowing metre, unlike the **Anushtubh Metre** that so many Sanskrit praises are in (*four blocks of eight syllables*).

Śhikharīṇī has four **pādas** -‘quarters’ containing seventeen syllables each. Each **pāda** starts with a short syllable (◡) followed by five long¹ ones (—). Then there are five short syllables (*which are run together quickly*) and one long. The **pāda** finishes with a long syllable followed by three short (*run quickly*) and finishes on a long syllable. Even if it is short the final syllable is treated as long.

So each **pāda** goes:

◡ — — — — — | ◡ ◡ ◡ ◡ ◡ — | — ◡ ◡ ◡ — |

In verse 1 for example:

◡ — — — — — ◡ ◡ ◡ ◡ ◡ — — ◡ ◡ ◡ —

Śhivaḥ Śhaktya yukto yadi bhavati Śhakta prabhavitum

The internet video https://www.youtube.com/watch?v=xJ_CqmL9MY8 gives the metre clearly and has the Sanskrit of each verse in Latin script.

Capitals

In most verses the Goddess is addressed (*somewhere*) in the vocative² case, often as the ‘Daughter of the Mountain (King)’ (**Dharaṇi-dhara-kanye, Achala-tanaye, Giri-sute, etc.**) or ‘the Consort of Śhiva’ (**Śhive, Hara-mahiśhi, Īśhana-dayite, Ume, etc.**) or as ‘Mother’ (**Janani**). These names have been given a capital but otherwise proper names have not been capitalised.

¹ A long syllable has a long vowel (**ā, ī, ū, e, ai, o, au**) or a short vowel followed by two or more consonants (like the **a** in **Shakti** or **i** in **Nirmala**) even if they start the next word. Aspirated consonants (**th, dh, bh, etc.**) are single consonants. Long syllables are given a full beat and short ones a half beat.

² The vocative of feminine words ending in **-ā** is **-e**; ending in **-ī** is short **-i**.

Saundarya Lahari

'The Bellow of Beauty'

by Śhrī Ādi Śhaṅkarāchārya

Part 1. Ānanda-lahari (Verses 1-41)

Śhivaḥ śhaktyā yukto yadi bhavati śhaktaḥ prabhavitum

Na ched evaṁ devo na khalu kuśhalaḥ spanditum api

Atas-tvām ārādhyām hari-hara-viriñch'ādibhir api

Praṇantum stotum vā katham akṛita-puṇyaḥ prabhavati ..1..

Only when united with Shakti does Śhiva have the power to create the universe. Otherwise, He is incapable even of movement. Therefore, who except those endowed with great merit acquired in the past can be fortunate enough to salute or praise Thee, O Divine Mother, who art adored even by Viṣṇu (*Hari*), Śhiva (*Hara*) and Brahmā (*Virinchi*).

Tanīyāmsaṁ pāmsum tava charaṇa paṅkeruha bhavaṁ

Viriñchis-sañchinvan virachayati lokān avikalam

Vahaty'enaṁ śhauriḥ katham api sahasreṇa śhirasām

Haras saṁkṣhudy'ainaṁ bhajati bhasit'oddhūlana vidhim ..2..

Gathering a minute particle of dust from Thy Lotus Feet, Brahmā the Creator brings into being this universe (*limitless and mysterious*) without any imperfection. Viṣṇu supports this universe (*made from that dust*) in the form of the serpent Śheśha with His thousand heads. And Śhiva the Destroyer, crushing it into powder, rubs the ashes on His body (*at the time of dissolution*).

Avidyānām antas timira-mihira dvīpa nagarī

Jaḍānām Chaitanya stabaka makaranda sruti jharī

Daridrāṇām chintāmaṇi guṇanikā janma-jaladhau

Nimagnānām daṁṣhṭrā mura ripu-varāhasya bhavati ..3..

The dust of Thy Feet is the Island City, where the sunrise of spiritual illumination dispels the darkness of ignorance in the hearts of devotees. It is the cluster of flower buds pouring forth the nectar of intelligence, enlivening the dull-witted; the necklace of wish-fulfilling gems for the poverty-stricken; and the uplifting tusk of Viṣṇu (*who raised the Earth from the waters in His Boar incarnation*) for those sunk in the ocean of Samsāra – ‘worldly illusion’.

Tvad anyaḥ pāṇibhyām abhaya varado daivata-gaṇaḥ

Tvam-ekā n’aivāsi prakāṣita var’ābhītya bhinayā

Bhayāt trātuṁ dātuṁ phalam api cha vāñchhā samadhikam

Śharaṇye lokānām tava hi charaṇāv’eva nipuṇau ..4..

Other Deities bestow boons and give protection from fear by their hand poses; Thou alone give no such signs of granting boons and fearlessness; for, O Refuge of All, Thy very Feet (*without any demonstration*) shelter devotees from the fears of Samsāra and grant them more than they could pray for.

Haris-tvām ārādhyā praṇata jana saubhāgya jananīm

Purā nārī bhūtvā pura-ripum api kṣhobham anayat

Smaro-’pi tvām natvā rati nayana lehyena vapuṣhā

Munīnām apy’antaḥ prabhavati hi mohāya mahatām ..5..

Worshipping Thee, who bestows prosperity on all Thy devotees, Viṣṇu became a charming female (*Mohinī*) and stirred waves of passion in the mind of Śhiva, the Destroyer of the Three Cities. And Kāmadeva, the God of Love, adoring Thee, got a form – a feast for the eyes of his consort Rati – with which he causes infatuation even in the minds of sages.

**Dhanuḥ pauṣpaṁ maurvī madhu kara mayī pañcha viśhikhāḥ
Vasantaḥ sāmanto malaya marud āyodhana rathaḥ
That'āpy'ekaḥ sarvaṁ hima-giri-sute kāmapi kṛipām
Apāṅgāt te labdhvā jagad idam anaṅgo vijayate ..6..**

Look at Kāmadeva (*Cupid*) and his weapons, how ineffectual they are in themselves! His bow is made of flowers; its bowstring a line of honey bees; he has only five arrows, made of flowers; his minister is the undependable spring season; his battle chariot the shifting Malaya breeze; and he is Anaṅga –‘without a body’. Yet, O Daughter of the Mountain, blessed by Thy gracious glance, he is victorious over the whole world!

**Kvaṇat kāñchī-dāmā kari kalabha kumbha stana natā
Parikṣhīṇā madhye pariṇata śharach-chandra vadanā
Dhanur bāṇān pāśhaṁ sṛiṇim api dadhānā kara-talaiḥ
Purastād āsthām naḥ pura mathitur āho-puruṣhikā ..7..**

May the Divine Mother, the Pride of the Destroyer of the Three Cities (*Śhiva*), grant Her Presence before us; Her slender waist girdled with jingling bells, bent by the weight of Her breasts which bulge like an elephant’s forehead, with a face like the autumn moon, and holding a bow, arrows, noose and goad!

**Sudhā sindhor madhye sura viṭapi vāṭi parivṛite
Maṇi-dvīpe nīpo-‘pavana-vati chintāmaṇi gṛihe
Śhivākāre mañche parama-śhiva-paryaṅka nilayām
bhajanti tvām dhanyāḥ katichana chid-ānanda-laharīm ..8..**

Fortunate indeed are those who adore Thee, the Inundation of Bliss and Auspiciousness, seated on a couch of the Supreme Consciousness, in a hall of wish-fulfilling gems, amidst a pleasure garden on the Isle of Jewels (*Sahasrāra*), in the Ocean of Nectar, fringed by celestial Kalpaka trees.

**Mahīm mūlādhāre kam-api maṇipūre huta-vaham
Sthitam svādhiṣṭhāne hṛidi marutam ākāśham upari
Mano-'pi bhrū-madhye sakalam api bhittvā kula-patham
Sahasrāre padme saha rahasi patyā viharase ..9..**

Having pierced the earth element in the Mūlādhāra , the water in the Maṇipūra, the fire¹ in the Swādhiṣṭhāna, the air in the Heart, the ether above that (*in the Viśhuddhi*), and the mind between the eyebrows (*in the Āgñyā*), Thou, having opened the path of Suṣumnā, enjoyest in secret with Thy Lord in the Thousand-petalled Lotus.

¹ This agrees with the Sahaja Yoga view, although some texts give fire in the Maṇipūra and water for Swādhiṣṭhāna.

**Sudhā-dhārā sārāiśh charaṇa yugal'āntar vigalitaḥ
Prapañcham siñchantī punar api ras'āmnāya mahasaḥ
Avāpya svām bhūmiṁ bhujaga nibham adhyuṣṭa valayam
Svam ātmānam kṛtvā svapiṣhi kula-kuṇḍe kuhariṇi ..10..**

After drenching the whole manifested multiplicity (*the seventy two thousand Nadis of the subtle system*) with the nectar from Thy Feet, Thou (*the Kuṇḍalinī*) descendest from the blissful realm of the Moon (*Sahasrāra*) into Thine own hollow (*in the Mūlādhāra*) at the base of the Sushumnā, assuming Thy serpentine form of three and a half coils and sleepest therein.

**Chaturbhiḥ śhrī-kaṇṭhaiḥ śhiva yuvati-bhiḥ pañchabhir api
Prabhinnābhiḥ śhambhor navabhir api mūla-prakṛtibhiḥ
Chatuśh-chatvāriṁśhad vasu-dala-kalāśhra tri-valaya
Tri-rekhābhiḥ sārdham tava śharaṇa koṇāḥ pariṇatāḥ ..11..**

(*In the Śhrī Chakra (See Appendix 2, p.43)*) the four Śhiva triangles and the five of Shakti are the nine root manifestations, which, with the Bindu –'central dot', form Thy mansion of forty-four triangles (*inner part of the Śhrī Chakra*) with two lotuses of eight and sixteen petals, three surrounding circles and three outer lines.

**Tvadiyam saundaryam Tuhina-giri-kanye tulayitum
Kav'indrāḥ kalpante katham api viriñchi prabhṛitayaḥ
Yadā-loka'utsukyād amara-lalanā yānti manasā**

Tapobhir duṣh-prāpām api giriśha sāyujya padavīm ..12..

O Daughter of the Snowy Mountain! The greatest of poets, in trying to portray Thy beauty, can find no other object for comparison. For, even the celestial damsels (*the most noted beauties*), in their eagerness to experience Thy beauty, attain only an imagined state of oneness with Śhiva, which is difficult to gain even by severe austerities, as Thy Eternal Consort Śhiva has the privilege of absorption in Thy beauty, and by oneness with Him alone can one experience it.

Naram varṣhīyāmsam nayana virasam narmasu jaḍam

Tav'āpāngā-loke patitam anudhāvanti śhataśhaḥ

Galad-veṇī-bandhāḥ kucha kalaśha visrasta sichayā

Haṭhāt truṭyat kāñchyo vikalita dukūlā yuvatayaḥ ..13..

If Thy gracious glance falls on even a very decrepit and ugly old man whose erotic sensibilities are dead, he will be pursued by hundreds of love-lorn young women with their hair dishevelled, their breasts exposed, their girdles broken in excitement and their clothes slipping down.

Kṣhitau ṣhaṭ-pañchāśhad dvi-samadhika pañchāśhad udake

Hutāśhe dvā-ṣhaṣṭīśh chatur adhika pañchāśhad anile

Divi dviṣh-ṣhaṭtrimśhan manasi cha chatuṣh-ṣhaṣṭīr iti ye

Mayūkhās teṣhām apy'upari tava pād'āmbuja yugam ..14..

In the Sahasrāra are Thy Lotus Feet, beyond the (*six*) Chakras to which Thy rays of energy flow – fifty-six of the Earth element (*Mūlādhāra*), fifty-two of Water (*Manipura*), sixty-two of Fire (*Swādhiṣṭhāna*), fifty-four of Air (*Heart*), seventy-two of Ether (*Viśhuddhi*), and sixty four of Mind (*Āgñyā*).

Śharaj-jyotsnā śhuddhām śhaśhi yuta jaṭājūṭa makuṭām

Vara trāsa trāṇa sphaṭika ghaṭikā pustaka-karām

Sakṛin na tvām natvā katham-iva satām saṁnidadhate

Madhu kṣhīra drākṣhā madhuri madhurīṅṅaḥ phaṇitayaḥ ..15..

Having once bowed to Thee who shines like the autumn moon, granting boons and protection from fear, holding a crystal rosary and a book, with the crescent moon in Thy crown of plaited locks; how can speech, exceeding honey, milk or grapes in sweetness, help flowing from the mouth of devotees.

Kavīndrāṅṅam chetaḥ kamala vana bāl'ātapa ruchim

Bhajante ye santaḥ kati-chid aruṅām eva bhavatīm

Viriṅchi preyasyās taruṅa-tara śhṛiṅgāra lahari-

Gabhīrābhir vāgbhir vidadhati satām rañjanam amī ..16..

O Crimson-hued Goddess, like the rising sun to the lotus flowers of the minds of gifted poets, Thou helpst their poetry to blossom forth. High souls who adore Thee delight the minds of wise men with their words like waves of lofty and profound sentiments from Brahmā's beloved (*Saraswati*).

Savitrībhir vāchām śhaśhi-maṇi śhilā bhaṅga ruchibhiḥ

Vaśhiny'ādyābhis tvām saha Janani saṁchintayati yaḥ

Sa kartā kāvyānām bhavati mahatām bhaṅgi ruchibhiḥ

Vachobhir vāg-devī vadana kamal'āmoda madhuraiḥ ..17..

O Mother! Whoever meditates on Thee with Vasini and the other Goddesses of Speech, with the radiance of freshly cut moonstone, can author poetry as delightful as the great ones (*such as Valmiki or Kalidasa*), and of sweet fragrance as if from the mouth of Saraswati, the Goddess of poetry and learning.

**Tanuch-chhāyābhis te taruṇa taraṇi śhrī saraṇibhiḥ
Divam sarvām urvīm aruṇimani magnām smarati yaḥ
Bhavanty asya trasyad vana-hariṇa śhālīna nayanāḥ
Sah'orvaśhyā vaśhyāḥ kati kati na gīrvāṇa-gaṇikāḥ ..18..**

How can celestial damsels like Urvashi, with eyes like timid does in the forest, help being attracted by one who meditates on Thy beauteous form which bathes the heaven and the earth in its crimson radiance like the rising sun.

**Mukham bindum kṛitvā kucha-yugam adhas tasya tad-adho
Har'ārdham dhyāyed yo Hara-mahiṣhi te manmatha kalām
Sa sadyaḥ saṁkṣhobham nayati vanitā ity'atilaghu
Trilokīm apy'āśhu bhramayati rav'indu stana yugām ..19..**

O Consort of Śhiva! A devotee who, seeing Thy face in the Bindu, Thy twin breasts below and the crescent moon below that, meditates on Thy loving portion, would agitate the mind of any woman. This is just a trifle for him, for, in no time, he can fascinate even the Three Worlds (*conceived as a woman*) whose breasts are the sun and moon.

**Kirantīm aṅgebhyaḥ kiraṇa nikuramb'āmṛita rasam
Hṛidi tvām ādhatte hima-kara śhilā mūrtim iva yaḥ
Sa sarpāṇām darpaṁ śhamayati śhakunt'ādhipa iva
Jvara-pluṣṭān dṛiṣṭyā sukhayati sudhā-dhāra sirayā ..20..**

He who meditates on Thee, who sends forth luminous waves of Bliss from Thy body like a moonstone, will humble the pride and ferocity of serpents by his mere look, like Garuda himself. Nay, like the bearer of the immortal nectar¹, his mere glance can cure any ailment and subdue fever.

¹ *Dhanvantari*, the physician of the Gods, who emerged from the churning of the Ocean of Milk carrying the **Amṛuta** –'Nectar of Immortality'.

**Taṭil-lekhā tanvīm tapana śhaśhi vaiśhvānara-mayīm
Niṣhaṇṇām ṣhaṇṇām apy'upari kamalānām tava kalām
Mahā-padm'āṭavyām mṛidita mala-māyena manasā**

Mahāntaḥ paśhyanto dadhati param'āhlāda laharīm ..21..

Those noble souls whose minds are free from impurities (*lust, greed, etc.*) and delusion (*ignorance, egotism, etc.*) are bathed in supreme joy by seeing Thy lightning-like form shining like a multitude of moons in the Thousand-petalled Lotus, seated above the six lotuses (*lower chakras*).

**Bhavāni tvam dāse mayi vitara dṛiṣṭīm sakaruṇām
Iti stotum vāñchhan kathayati bhavāni tvam iti yaḥ
Tad'aiva tvam tasmai diśhasi nija sāyujya padavīm
Mukunda brahm'endra sphuṭa makuṭa nīrājita padām ..22..**

Whoever prays, 'O Bhavani, bestow Thy gracious glance on Thy servant', as he utters, 'Bhavāni tvam' 'May I become¹ Thee', Thou bestows on him oneness with Thy Feet, to which Viṣṇu, Brahma and Indra are performing Ārati with the brilliant lights of their crowns as they bow in prostration.

¹ *Bhavāni*, as well as the fem. vocative of *Bhava* – 'existence' (a name of *Śhiva*) is the 1st p. optative of *Bhu* – 'May I become'.

**Tvayā hṛitvā vāmaṁ vapur apari-triptena manasā
Śharīr'ārdham śhambhor aparam api śhañke hṛitam abhūt
Yad etat tvad-rūpaṁ sakalam aruṇābham trinayanam
Kuchābhyām ānamraṁ kuṭila śhaśhi chūḍāla makuṭam ..23..**

It seems as though, not satisfied with taking the left side of Śhiva's body², Thou hast also invaded his right half; for Thy form that shines in my heart is totally crimson in complexion and slightly bent by the weight of the two breasts, besides having three eyes and the crescent moon as a diadem (*as Śhiva does*).

² As *Ardha-nariśhvara*, a form of *Śhiva* which is half man and half woman.

Jagat sūte dhātā harir avati rudraḥ kṣhapayate

Tiras-kurvan etat svam-api vapur īśhas tirayati

Sadā pūrvaḥ sarvaṁ tad idam anugrihṇāti cha śhivas

Tav'āgñyām ālambya kṣhaṇa chalitayor bhrū latikayoḥ ..24..

Brahma brings forth the universe; Viṣṇu sustains and protects it; Rudra destroys it; and Īśhwara absorbs all these Deities (*and the universe*) into Himself and disappears into Sadaśhiva (*the Eternal Consciousness*). Then Sadaśhiva begins a new cycle, on Thy command by a mere twitch of Thy creeper-like eyebrows, and restores them to activity.

Trayāṇām devānām tri-guṇa-janitānām tava Śhive

Bhavet pūjā pūjā tava charaṇayor yā virachitā

Tathā hi tvat pād'odvahana maṇi pīṭhasya nikaṭe

Sthitā hy'ete śhaśhvan mukulita karottaṁsa makuṭāḥ ..25..

The worship of Thy Feet, O Consort of Śhiva, is also the worship of the three Deities, Brahmā, Viṣṇu and Śhiva, the creators of the three Gunas (*Raja, Sattva and Tamas*). They need no other worship, because they are ever waiting with their joined palms above their diademed heads in salutation to Thee at the diamond foot-stool that bears Thy Feet.

Viriñchiḥ pañchatvaṁ vrajati harir āpnoti viratim

Vināśhaṁ kīnāśho bhajati dhanado yāti nidhanam

Vitandrī māhendrī vitatir api saṁmīlita dṛiśhā

Mahāsaṁhāre-'smin viharati sati tvat patir asau ..26..

Brahma is reduced to elements: Viṣṇu retires into passivity: Yama, the god of death, himself dies; Kubera, the god of wealth, meets his end; and Indra with all his followers closes his eyes in destruction. When such, O Chaste Consort of Śhiva, is the state of all beings at the time of the final dissolution of the universe, Thy husband Sadaśhiva alone is enjoying Himself in destruction.

**Japo jalpaḥ śhīlpaṁ sakalam api mudrā virachanā
Gatiḥ prādakṣhiṇya kramaṇam aśhan'ādy'āhuti vidhiḥ
Praṇāmas saṁveśhas sukham akhīlam ātm'ārpaṇa dṛiśhā
Saparyā paryāyas tava bhavatu yan me vilasitam ..27..**

May all that I do be self-surrender in Thy worship – my chatter, the mumbling of Thy Mantra; my movements, the hand-gestures of Thy worship; my walking, Thy circumambulation; my eating, making offerings to Thee; my lying down to sleep, prostration to Thee; and all my pastimes, opportunities to worship Thee.

**Sudhām apy'āsv'ādya pratibhaya jarā mṛityu hariṇīm
Vipadyante viśhve vidhi śhata-makh'ādya diviśhadaḥ
Karālam yat kṣhvelam kabali-tavataḥ kāla-kalanā
Na śhambhos tan mūlam tava janani tāṭaṅka mahimā ..28..**

Though having drunk the nectar which removes the terrors of old age and death, Deities like Brahma and Indra perish in the final dissolution. But, in spite of consuming the Kālakuta poison, Thy Consort Śhiva's life-span has no end. The cause of this, O Mother, is indeed the greatness of Thy ear-ring (*Kuṇḍalinī*)!

**Kirīṭam vairiṅcham parihara puraḥ kaiṭabha bhidaḥ
Kaṭhore koṭīre skhalasi jahi jambhāri-mukuṭam
Praṇam reṣhveteṣhu prasabham upa-yātasya bhavanam
Bhavasy'ābhy'utthāne tava pariṇan'oktir vijayate ..29..**

On the approach of Śhiva to Thy abode unannounced, Thou springest up with such alacrity to receive Him that Thy attendants, in concern for Thy safety, cry out, 'Mind the diadem of Brahma; avoid tripping over the crown of Viśhṇu; beware of Indra's head-gear'.

Sva-deh'odbhūtābhir ghṛiṇibhir aṇim'ādyābhir abhito

Niṣhevye nitye tvām aham iti sadā bhāvayati yaḥ

Kim āśhcharyaṃ tasya tri-nayana samṛiddhiṃ tṛiṇayato

Mahā-samvart'āgnir virachayati nīrājana vidhim ..30..

O Eternally Honoured Mother! Feeling a oneness with Thee In meditation, who art surrounded by powers like Anima* which are only rays emanating from Thy Feet, a devotee attains glories far above even those of the Three-eyed Śhiva. What wonder then that, to him, even the great fire of Cosmic Dissolution is merely the performance of Your Ārati?

* *The eight siddhis, Animā, Laghimā, etc. are the first powers of the Śhrī Chakra named in the Khadgamālā Stotram, at the corners and gates of the square outer box.*

Chatuḥ-ṣhaṣṭyā tantraiḥ sakalam ati-saṃdhāya bhuvanaṃ

Sthitas tat tat-siddhi prasava para-tantraiḥ paśhu-patiḥ

Punas tvan-nirbandhād akhila puruṣh'ārth'aika ghaṭanā-

Sva-tantraṃ te tantraṃ kṣhiti talam avātītarad idam ..31..

Satisfied at first with 'deluding' the world by revealing the sixty-four tantras whose practices confer only psychic powers and worldly fulfilments, Śhiva afterwards, on Thy insistence, revealed this Thy Tantra, which, independent of all others, confers on devotees the highest achievements of human life – Dharma – 'righteousness', Artha – 'purpose, wealth', Kāma – 'love, pleasure' and Moksha – 'liberation'.

Śhivaḥ śhaktiḥ kāmaḥ kṣhitir atha raviḥ śhīta-kiraṇaḥ

Smaro haṃsaḥ śhakras tadanu cha par'āmāra harayaḥ

Amī hṛillekhābhis tisṛibhir avasāneṣhu ghaṭitā

Bhajante varṇās te tava janani nām'avayavatām ..32..

O Mother! Thy (*fifteen-syllabled*) Mantra* is formed of three groups of letters – first *Ha, sa, ka* and *la* indicated by the words Śhiva, Shakti, Kāmadeva and Kshiti –‘Earth’; second *Ha, sa, ka, ha* and *la* denoted by Sun, Moon, Cupid, Swan and Indra; and third, *Sa, ka* and *la* denoted by Para, Cupid and Viṣṇu, with the Heart-letter (*Bīja mantra Hrīm*) added at the end of each group.

* *This form of the Fifteen-syllabled Mantra (See Appendix 1, p.42) is called the Hādi – ‘starting with Ha’; the form in the next verse is called Kādi – ‘starting with Ka’ which is more widely used.*

Smaram yoniṁ lakṣmīm tritayam idam ādau tava manor

Nidhāy’aike nitye niravadhi mahā-bhoga rasikāḥ

Bhajanti tvāṁ chintā-maṇi guna nibaddh’ākṣha valayāḥ

Śhiv’āgnau juhv’antaḥ surabhi ghṛita dhār’āhuti śhataiḥ ..33..

Those seeking the highest bliss, substituting *Ka (Cupid)*, *e (womb)* and *ī (Mahālaksmī)* at the beginning of Thy Mantra (*in the previous verse*), worship Thee with a rosary* of Chintamani beads and oblations of countless streams of cow’s ghee into the flames of Śhiva (*the upward-pointing triangles of the Śhrī Chakra*).

* *An Indian rosary has 108 beads and it is recommended (in the Lalitā Sahasranāma – ‘thousand names’ for example) to say the Fifteen-syllabled Mantra (at least) 108 times at the beginning of worship.*

Śharīram tvāṁ śhambhoḥ śhaśhi-mihira vakṣh’oruha yugam

Tav’ātmānam manye Bhagavati nav’ātmānam anagham

Ataḥ śheṣhaḥ śheṣh’īty’ayam ubhaya sādharmaṇatayā

Sthitaḥ sambandho vāṁ samarasa par’ānanda parayoḥ ..34..

O Mother of all Divine Qualities! Thou art the body of Śhiva with the sun and moon as chest ornaments. Thy flawless form has nine aspects (*nine levels of Śhrī Chakra*). Therefore in the relationship between the dependent and the essential entities, the Supreme Bliss and Supreme Consciousness stand on an equal footing.

**Manas-tvaṃ vyoma tvaṃ marud asi marut sārathir asi
Tvam āpas-tvaṃ bhūmis-tvayi pari-ṇatāyāṃ na hi param
Tvameva sv'ātmānaṃ pari-ṇamayitum viśhva vapuṣhā
Chid-ānand'ākāraṃ śhiva-yuvati bhāvena bibhṛiṣhe ..35..**

Thou art the Mind, the Ether (*Sky*), the Air, the Fire, the Water and the Earth. Having transformed Thyself into the universe, there is nothing beyond not included in Thee. Being the cause of this wonderful universe ripening Thou assumest this form of Consciousness and Bliss, O Youthful Shakti of Śhiva.

**Tav'āgñyā chakra sthaṃ tapana śhaśhi koṭi dyuti-dharaṃ
Paraṃ śhambhuṃ vande pari-milita pārśhvaṃ parachitā
Yam ārādhyan bhaktyā ravi śhaśhi śhuchīnām aviṣhaye
Nirāloke-'loke nivasati hi bhā-loka bhuvane ..36..**

I salute the Supreme Source of Bliss residing in Thy Āgñyā Chakra, who is resplendent as crores of suns and moons, and whose left side is integrated with the Supreme Consciousness embodied as the Devi. Whoever worships Him with devotion attains that Self-aware and Self-luminous state beyond the three realms of the Sun, Moon, and Fire (*Turiya –'fourth' state*) which is devoid of suffering.

**Viśhuddhau te śhuddha sphaṭika viśhadam vyoma janakaṃ
Śhivaṃ seve devīm api Śhiva samāna vyavāsītām
Yayoḥ kāntyā yāntyāḥ śhaśhi-kiraṇa sārūpya sarāṇe-
Vidhūt'āntar dhvāntā vilasati chakor'īva jagatī ..37..**

In Thy Vishuddhi Chakra I meditate on Śhiva, the progenitor of time and space, of crystal purity, with the Devi who is His equal in all respects. In the lunar brilliance proceeding from them both, the whole universe, free from the darkness of ignorance, rejoices like a partridge in the moonlight.

**Samunmīlat samvit kamala makarand'aika rasikaṁ
Bhaje haṁsa dvandvaṁ kim api mahatām mānasa-charam
Yad ālāpād aṣṭ'ādaśha guṇita vidyā pariṇatir**

Yad ādatte doṣhād guṇam akhilam adbhyaḥ paya iva ..38..

O Mother! I worship that pair of swans (*Śhiva-Śhakti*) who delight in imbibing the honey of the full-blown Lotus of Knowledge of the Anāhata Chakra, swimming in the Mānasa lake of the mind of enlightened souls. Their conversation has become the eighteen virtuous Tantras¹, discriminating between good and evil, like milk mixed with water (*which swans can separate*).

¹ There are presently said to be 92 Tantras – sacred texts describing the techniques of achieving first-hand experience of the Divine. However not all of them are considered 'virtuous' by mainstream practitioners.

**Tava svādhiṣṭhāne hutavaham adhiṣṭhāya nirataṁ
Tam īde samvartaṁ Janani mahatīm tām cha samayām
Yad āloke lokān dahati mahati krodha kalite**

Dayādrā yā dṛiṣṭiḥ śhīśhīram upachāraṁ rachayati ..39..

O Mother! I worship the Lord of Destruction in the Fire element of Thy Swādhiṣṭhāna Chakra along with Thee, the great Mahāśhakti of Rudra. When the angry looks of Rudra burn up the universe, Thy merciful look bestows on them refreshing coolness.

**Taḍ itvan taṁ śhakyā timira pari-panthi sphuraṇayā
Sphuran-nānā ratn'ābharāṇa pari-ṇaddh'endra dhanuṣham
Tava śhyāmaṁ meghaṁ kam api maṇipūr'aika śharaṇaṁ
Niṣheve varṣhantaṁ hara-mihira taptaṁ tri-bhuvanam ..40..**

I worship that excellent one like a dark blue rain cloud (*Viṣṇu*) who abides ever in the Maṇipūra showering grace on the universe burnt by the sun of Rudra; the rain cloud illumined by the brilliant lightning in the form of Shakti, revealing the rainbow made by the many sparkling gems (*of the Kuṇḍalinī*), dispelling the darkness of the Three Worlds (*three states of consciousness, etc.*).

Tav'ādhāre mūle saha samayayā lasya parayā

Nav'ātmānam manye nava rasa mahā-tāṇḍava-naṭam

Ubhābhyām etābhyām udaya vidhim uddiśhya dayayā

Sanāthābhyām jagñye janaka-jananī-maj jagad idam ..41..

In Thy Mūlādhāra Chakra I meditate on the nine-souled Bhairava who expresses the nine sentiments in His great dance accompanied by Bhairavi in the Lasya dance. The universe has a Father and a Mother in Ye both, who have graciously come together for its regeneration (*after its being burnt up*).

Part 2. Saundarya Laharī – 'describing the Beauty of the Supreme Goddess'

Gatair māṇikyatvaṁ gagana maṇibhiḥ sāndra ghaṭitaṁ

Kirītaṁ te haimaṁ Hima-giri-sute kīrtayati yaḥ

Sa nīḍeyaḥ chhāyāḥ chhuraṇa śhabalaṁ chandra śhakalaṁ

Dhanuḥ śhaunāsīraṁ kim iti na nibadhnāti dhiṣhaṇām ..42..

O Daughter of the Himalaya! A poet describing the golden crown on Thy head, set densely with precious gems of the twelve solar colours, will he not have the impression that the crescent moon on Thy forehead is a rainbow, on seeing the variegated hues it reflects from the surrounding gems.

Dhunotu dhvāntaṁ nas tulita dalit'endīvara vanam

Ghana snigdhaḥ-lakṣhṇam chikura nikurumbaṁ tava śhive

Yad'īyam saurabhyam sahajam upalabdhum sumanaso

Vasanty'asmin manye vala mathana vāṭi viṭapinām ..43..

O Consort of Śhiva! May Thy braid of locks resembling a forest of full-blown lotus flowers, luxuriant, soft and oily, remove the darkness of ignorance in our hearts. I presume that those heavenly flowers from Indra's garden have taken a place in Thy hair to imbibe the natural fragrance of those locks (*not to add fragrance to the hair like flowers ordinarily worn by women.*)

Tanotu kṣhemaṃ nas tava vadana saundarya-lahari

Parivāha srotaḥ saraṇir iva sīmanta saraṇiḥ

Vahantī sindūraṃ prabala kabarī bhāra timira

Dviṣhām vṛindair bandī-kṛitam iva navīn'ārka kiraṇam ..44..

May we be evermore blessed by the middle parting line of Thy hair, which appears to be a canal for the overflowing flood of beauty of Thy face. The vermilion streak adorning that line is like the rays of the rising sun trapped by the enemy hordes of darkness formed by Thy hair hemming it in on both sides.

Arālaiḥ sv'ābhāv'yād alika-labha saśhrībhir alakaiḥ

Parītaṃ te vaktraṃ parihasati pañkeruha ruchim

Dara-smere yasmin daśhana ruchi kiñjalka ruchire

Sugandhau mādyanti smara-dahana chakṣhur madhu-lihaḥ ..45..

They face, surrounded by Thy naturally wavy forelocks, beautiful like a swarm of young honey bees, mocks the celebrated beauty of lotus flowers and, rendered charming by the brilliance of Thy lotus-filament-like rows of teeth, revels in the intoxicated honey-tasting eyes of the Destroyer of Cupid (*Śhiva*).

Lalāṭaṃ lāvaṇya dyuti vimalam ābhāti tava yad

Dvitiyaṃ tan manye makuṭa ghaṭitaṃ chandra śhakalam

Viparyāsa nyāsād ubhayam api sambhūya cha mithaḥ

Sudhā-lepa syūtiḥ pariṇamati rākā hima-karaḥ ..46..

Thy forehead shining with its pure divine beauty, is, I fancy, a second half-moon inverted and attached below Thy crown (*in addition to the crescent moon already on it*). If these two halves (*the one on Thy crown with ends up and that of Thy forehead with ends down*) are attached in reverse, they form a full moon dripping with blissful nectar.

**Bhruvau bhugne kim-chid bhuvana-bhaya-bhaṅga vyasanini
Tvadiye netrābhyāṁ madhu-kara ruchibhyāṁ dhṛita-guṇam
Dhanur-manye savy'etara kara-grīhītaṁ rati-pateḥ**

Prakoṣṭhe muṣṭṭau cha sthagayati nigūḍh'āntaram Ume ..47..

O Uma, devoted to destroying the fears of existence! It seems as if Thy two curved eyebrows form the bow of Kāmadeva and Thy bee-like black eyes its string, while its middle is concealed by the nose, as if it were the hand and forearm of Kamadeva holding the bow.

Ahaḥ sūte savyaṁ tava nayanam ark'ātma-katayā

Triyāmāṁ vāmaṁ te sṛijati rajanī nayaka tayā

Tṛitīyā te dṛiṣṭir daradalita hem'āmbuja ruchih

Sam'ādhatte saṁdhyāṁ divasa niśhayor antara charīm ..48..

Thy right eye as the sun causes the day, while from the left eye is born the night with the moon as its lord. Then Thy third eye (*on the forehead*), resembling a golden lotus starting to bloom, is responsible for the two sacred twilight times between day and night (*dawn and dusk*).

Viśhālā kalyāṇī sphuṭa ruchir ayodhyā kuvalayaiḥ

Kṛipā-dhār'ādhārā kim api madhur'ābhoga-vatikā

Avantī dṛiṣṭis te bahu-nagara vistāra vijayā

Dhruvaṁ tat-tan-nāma vyava-haraṇa योग्या vijayate ..49..

All glory to Thy large, auspicious and brilliantly clear eyes; undefeated even by blue lilies; shedding a continuous flow of grace; sweet without display; long, and offering protection to the world. Surpassing all these great cities in their uniqueness, Thy eyes fully deserve to be denoted by all these names.

Kavīnām saṁdarbha stabaka makarand'aika rasikaṁ

Kaṭākṣha vyākṣhepa bhramara kalabhau karṇa yugalam

Amuñchantau dṛiṣṭvā tava nava-ras'āsvāda taralāu

Asūyā saṁsargād alika-nayanam kim-chid aruṇam ..50..

The two honey-bees of Thy long eyes are unceasingly hovering about Thy ear, ever absorbed in imbibing the honey dripping from the flower cluster of the nine poetic sentiments poured into them by poet-devotees (*singing hymns on Thee*). Seeing this good fortune of the two eyes, Thy third eye in the forehead looks slightly red out of jealousy.

Śhiva śhṛiṅgār'ārdṛā tad itara-jane kutsana-parā

Saroṣhā gaṅgāyām giriśha-charite vismayavati

Har'āhibhyo bhītā sarasiruha saubhāgya janani

Sakhīṣhu smerā te mayi Jananī dṛiṣṭīḥ sakaruṇā ..51..

O Mother! Thy look at Śhiva is full of the sentiment¹ of love; at other men with contempt; at His co-wife Ganga with anger; at the hearing of the great deeds of Śhiva, with wonder; at the snakes forming His ornaments, with dread, but red-tinged like a lotus flower, indicating bravery; at Thy companions, with a smile; and at me, a devotee, with compassion.

¹ *The nine rasas –'poetic sentiments' are: śhṛiṅgāra –'love, erotic', hasya –'comedy, laughter', karuṇā –'compassion', bibhatsā –'disgust', bhayanakā –'scary', vīrā –'heroism', adbhutā –'wonder' - eight are mentioned here. The best dramas should contain them all.*

Gate karṇ'ābhy'arṇam garuta iva pakṣhmāṇi dadhati

Purām bhettuśh chitta praśhama rasa vidrāvaṇa phale

Ime netre gotr'ādhara pati kul'ottamaṁsa Kalike

Tav'ākarn'ākṛiṣṭa smara śhara vilāsam kalayataḥ ..52..

O Dark-skinned Mother! The Flower Bud on the crest of the Mountain King's dynasty! Thy long eyes, extending to the ears, with eyelashes like the flight-feathers, are Cupid's arrows engaged in disturbing the placidity of Śhiva's mind.

Vibhakta trai-varṇyam vyati-karita līl'āñjanatayā

Vibhāti tvan netra tritayam idam Īśhāna-dayite

Punaḥ sraṣṭum devān druhiṇa hari rudrān uparatān

Rajaḥ sattvam bibhrat-tama iti guṇānām trayam iva ..53..

O Beloved of Ishvara! Thy three eyes look tri-coloured when the beautifying black kajal gleams by the natural white and reddish tinges. The colours are of Rajas, Sattva and Tamas, the three moods which Thou takest to revive Brahma, Viṣṇu and Rudra after their dissolution, and start them once again on their creative activity.

Pavitrī-kartum naḥ paśhu-pati parādhīna hṛidaye

Dayā-mitrair netrair aruṇa-dhavalā śhyāma ruchibhiḥ

Nadaḥ śhoṇo gaṅgā tapana-tanay'eti dhruvam amum

Trayāṇām tīrthānām upanayasi sambhedam anagham ..54..

O Mother who art ever devoted to Śhiva! It seems certain that with Thy kindly eyes having the three colours of red, white and black, Thou presentest to us the confluence of the holy rivers Saraswati, Ganga and Yamuna, to sanctify ourselves by immersing in them.

Nimeṣh'onmeṣhā-bhyām pralayam udayam yāti jagatī

Tav'ety'āhuḥ santo Dharaṇi-dhara-rājanya-tanaye

Tvad unmeṣhāj-jātam jagad idam aśheṣham pralayataḥ

Paritrātum śhanke pariḥṛita nimeṣhās tava dṛiśhaḥ ..55..

O Daughter of the King of Mountains! Sages say that the closing and opening of Thy eyelids mark the dissolution and creation of this universe. Therefore it must be to prevent this universe, that has sprung at the opening of Thy eyes, from dissolving that Thou dost not blink but keepest Thy eyes always open.

**Tav'āparṇe karṇe japa nayana paiśhunya chakitā
Niliyante toye niyatam animeṣhāḥ śhapharikāḥ
Iyaṁ cha śhrīr baddhach-chhada puṭa kavāṭaṁ kuvalayam
Jahāti pratyūṣhe niśhi cha vighaṭay-ya praviśhati ..56..**

O Aparna! The sparkling fish hide themselves in water, afraid of the tell-tale activities of Thine eyes, their rivals; and Shri, the Goddess of Beauty, abandons the closed petals of the blue lily during the day in order to reside in Thy lotus-like eyes, and returns at night to the blooming blue lily, when Thy eyes are closed in sleep.

**Driśhā drāghīyasyā dara-dalita nīl'otpala ruchā
Davīyāmsaṁ dīnaṁ snapaya kṛipayā mām api Śhiva
Anenāyaṁ dhanyo bhavati na cha te hānir iyatā
Vane vā harmye vā sama-kara-nipāto hima-karaḥ ..57..**

O Consort of Śhiva, glance kindly on me, in spite of my being far removed from Thee through lack of devotion, with the long-ranging and compassionate look of Thy eyes, which defeat the blooming blue lotus in beauty. By this my humble self shall feel blessed, while to Thee it involves no loss. The rays of the moon fall alike, indeed, on a mansion or a wilderness.

**Arālaṁ te pālī-yugalam aga-rājanya tanaye
Na keśhām ādhatte kusuma śhara kodaṇḍa kutukam
Tiraśh-chīno yatra śhravaṇa patham ullaṅghya vilasan
Napāṅga-vyāsaṅgo diśhati śhara saṁdhāna dhiṣhaṇām ..58..**

O Daughter of the Mountain King! Who will not perceive the graceful bow of Kāmadeva, the flower-arrowed God of Love, on seeing the pair of arched ridges between Thy eyes and ears. For Thy long side-glances across the ridges reaching to Thy ears give the impression of an arrow mounted on a bow-string.

Sphurad gaṇḍ'ābhoga pratiphalita tāṭaṅka yugalaṃ

Chatuśh-chakraṃ manye tava mukham idaṃ manmatha ratham

Yam'āruhya druhyaty'avani-ratham ark'endu charaṇaṃ

Mahāvīro māraḥ pramatha-pataye sajjitavate

..59..

I fancy that Thy face, whose glistening cheeks reflect Thy jewelled ear-rings, is verily the four-wheeled chariot of the mind-agitating God of Love. Mounted on this chariot of Thy face he became valiant enough to inflict pangs on Śhiva, the Lord of Celestial Servants, when, ready for the destruction of the three cities, He was mounted on His earth chariot having the sun and the moon for its wheels.

Sarasvatyāḥ sūktīr amṛita laharī kauśhala harīḥ

Pibantyāḥ Śharvāṇi śhravaṇa chulukābhyāṃ aviralam

Chamat-kāra śhlāghā-chalita śhiraśaḥ kuṇḍala-gaṇo

Jhaṇat-kārais tārāiḥ prati vachanam āchaṣṭa iva te

..60..

O Destroyer of Illusion! The Goddess of Learning, cupping Her ears to continuously imbibe the flood of nectar of Thy sweet speech, declares Her wonder at Thy great poetic compositions by the jangling of Her many ear-rings, as she sways her head in appreciation of Thy delightful words.

Asau nāsā vaṃśhas tuhina giri-vaṃśha dhvaja-paṭi

Tvadiyo nedīyaḥ phalatu phalam asmākam uchitam

Vahann antar-muktāḥ śhiśhira-tara niśhvāsa galitaṃ

Samṛiddhyā yat tāsāṃ bahir api cha muktāmaṇi dharāḥ

..61..

O Flag on the House of the Mountain of Snow! May Thy nose which is, as it were, the bamboo pole of that flag, bestow on us the desired fruit. The hollow of that pole-like nose is full of pearls*; and from that abundance one pearl, pushed out by the moon-cooled breath of the left nostril, has emerged as Thy nose-pendant.

**There are considered to be three sources of pearls; inside an elephant's forehead, within bamboos and from oysters.*

**Prakṛity'ārakt'āyās tava sudati Dantach-chhada-rucheḥ
Pravakṣhye sādṛiśhyaṁ janayatu phalaṁ vidruma-latā
Na bimbaṁ tad bimba prati-phalana rāgād aruṇitaṁ
Tulām adhy'āroḍhum katham iva vilajjeta kalayā ..62..**

O Devi with gleaming rows of teeth! In trying to find an object to compare to Thy naturally red lips, I fear I must wait until the red coral creeper bears a fruit (*which would be more red than the creeper itself*). But is not the Bimba fruit a fitting comparison? No; for the Bimba will surely feel ashamed to stand before those lips, a mere reflection of which has made it red!

**Smita jyotsnā jālaṁ tava vadana-chandrasya pibatām
Chakorāṇām āsīd ati-rasatayā chañchu jaḍimā
Atas te śhīt'āmśhor amṛita laharīm amla ruchayaḥ
Pibanti svach-chhandaṁ niśhi niśhi bhṛiśhaṁ kāñjika dhiyā ..63..**

The partridge has its tongue numbed by the extreme satiety of drinking the luminous light of Thy smiling face. It is for this reason that every night it drinks to its fill the light of the 'natural moon' under the impression that it is some sour gruel that will relieve the numbness of its tongue.

**Aviśhrāntaṁ patyur guṇa-gaṇa-kath'āmreḍana japā
Japā puṣpach-chhāyā tava Janani jihvā jayati sā
Yad agrāsīnāyāḥ sphaṭika dṛiṣhad achchhach chhavi mayī
Sarasvatyā mūrthiḥ pari-ṇamati māṇikyā vapuṣhā ..64..**

Hail unto Thy tongue which defies the Hibiscus flower in redness and is constantly engaged in muttering the glories of Thy Consort! The ruddiness of that tongue is so intense that the Goddess of Speech, dwelling on the tip of Thy tongue, gets Her crystal-white complexion changed into the colour of a ruby.

**Raṇe jītvā daityān apahṛita śhirastraiḥ kavachibhir
Nivṛittaiḥ-chaṇḍ'āmśha tripura-hara nirmālya vimukhaiḥ
Viśhākh'endr'opendraiḥ śhaśhi viśhada karpūra śhakalā
Viliyante mātas tava vadana tāmbūla kabalāḥ ..65..**

Leaving the leavings of Śhiva as the share of the devotee Chanda, celestials like Karttikeya, Indra and Viṣṇu, after their victory over the demons, come to Thee with their helmets removed and their armour on, to receive as Thy gracious gift (*prasad*) the chewed red betel nut and moon-white camphor from Thy mouth.

**Vipañchyā gāyantī vividham apadānaṃ puraripos
Tvay'ārabdhe vaktuṃ chalita śhirasā sadhu-vachane
Tadiyair mādhyair apalapita tantrī kala-ravām
Nijām vīṇām vāṇī nichulayati cholena nibhṛitam ..66..**

On hearing the songs of the greatness and exploits of Śhiva tuned on the Vina by the Goddess of Speech (*Saraswati*), Thou nodded Thy head and mutterest in appreciation; but the sweetness of Thy voice seems to cast ridicule on the soft melody of that musical instrument, so Sarasvati secretly puts it in its case.

**Kar'āgreṇa sprīṣṭam tuhina giriṇā vatsala tayā
Girīshen'odastam muhur adhara pān'ākulatayā
Kara-grāhyam śhambhor mukha mukura vṛintam Giri-sute
Kathaṅ-kāram brūmas tava chibukam aupamyā rahitam ..67..**

O Daughter of the Mountain! How can we poets describe the unmatched beauty of Thy chin, which is stroked affectionately by Thy father the Mountain Lord; and which is again and again lifted by Thy Consort Shambhu in His eagerness to kiss Thee, and which forms the handle of the mirror of Thy face for Thy Husband to hold and view.

Bhujā-śhleṣhān nityam pura damayituḥ kaṇṭaka-vatī

Tava grīvā dhatte mukha kamala-nāla śhriyam iyam

Svataḥ śhvetā kāl'āguru bahula jambāla malinā

Mṛiṇālī lālicityam vahati yad adho hāra latikā

..68..

Thy neck, whose fine hairs are erect from the constant embraces of the Queller of Cities (*Śhiva*), is a velvety stalk to Thy lotus-like face. The naturally white pearl necklaces, discoloured by the thick black aloe paste on Thy chest, surrounds the beautiful base of Thy neck like the lotus stalk embedded in the mud.

Gale rekhās tisro Gati-gamaka-gīt'aika-nipuṇe

Vivāha vyānaddha praguṇa guṇa saṁkhyā pratibhavaḥ

Virājante nānā vidha madhura rāg'ākara bhuvām

Trayāṇām grāmāṇām sthiti niyama sīmāna iva te

..69..

O Mistress of the musical techniques of rhythm, composition and song! The three lines of Thy neck, like the three strands of the auspicious necklace tied by Thy Consort at the time of marriage, shine forth as the boundaries of the three scales forming the various melodies and Ragas.

Mṛiṇālī mṛidvīnām tava bhujā-latānām chatasṛiṇām

Chaturbhiḥ saundaryam sarasija-bhavaḥ stauti vadanaiḥ

Nakhebhyaḥ santrasyan prathama mathanā dandhaka ripoḥ

Chaturṇām śhīrṣhāṇām samam abhaya hast'ārpaṇa dhiyā

..70..

The lotus-born Brahmā, afraid of the fingernails of Sadaśhiva who had thereby previously nipped off his fifth head, is praising the comeliness of Thy four creeper-like arms, resembling lotus-stalks in elegance, with the remaining four heads so that Thou might save them from the same fate as the lost head.

Nakhānām uddyotair nava nalina rāgam vihasatām

Karāṇām te kāntim kathaya kathayāmaḥ katham Ume

Kayā-chid vā sāmyam bhajatu kalayā hanta kamalam

Yadi krīḍal lakṣhmī charaṇa tala lākṣhā rasa chhaṇam ..71..

O Uma! Pray, tell us how we can describe the splendour of Thy hands which, being lit up with the radiance of Thy nails, surpass the brightness of the morning's lotus blooms. Perhaps these flowers can attain to some similarity with Thy nails when their redness is enhanced by the lac-dye of Goddess Lakshmi's Feet who sports in them.

Samam Devi skanda dvipa vadana pītam stana yugam

Tav'edaṁ naḥ khedaṁ haratu satataṁ prasnuta mukham

Yad ālokyā śhaṅk'ākulita hṛidayo hāsa janakaḥ

Sva-kumbhau herambaḥ pari-mṛīśhati hastena jhaḍ-iti ..72..

O Mother! May we be relieved of all our sorrows by Thy breasts, from which milk is ever flowing and which are being suckled by both Thy sons, Karttikeya and Ganesha. Looking at Thy breasts, Ganesha suddenly checks with His hands whether the frontal globes on his elephant face are in their proper place (*or whether they have become Thy breasts before his eyes*), causing great mirth (*to his parents and brother*).

Amū te vakṣhojāv'amṛita-rasa māṅikya kutupau

Na samdeha spando Naga-pati-patāke manasi naḥ

Pibantau tau yasmād avidita vadhū saṅga rasikau

Kumār'āvady'āpi dvirada vadana krauñcha dalanau ..73..

O Flag of Victory to the Mountain-King! Surely Thy breasts are jars carved out of rubies, filled with the immortal nectar. By drinking their contents, Thy two sons, the mountain-crushing Karttikeya and the elephant-headed Ganesha, have remained innocent children to this day.

**Vahaty'amba stamb'eraṃa danuja kumbha prakṛitibhiḥ
Sam'ārabdhāṃ muktā-mañibhir amalāṃ hāra latikāṃ
Kuch'ābhogo bimb'ādhara ruchibhir antaḥ śhabalitāṃ
Pratāpa vyāmiśhrāṃ pura damayituḥ kīrtim iva te ..74..**

O Mother! Over Thy breasts is a flawless necklace of pearls¹ from the forehead of the elephant demon Gajāsura, whose brilliant whiteness is variegated by the reflection of the ruddy tinge of Thy Bimba-like lips, as if it were the confluence of the (*white*) fame and the (*red*) valour of Thy Consort, the Destroyer of Cities.

¹ See v.61

**Tava stanyaṃ manye Dharaṇi-dhara-kanye hṛidayataḥ
Payaḥ pārāvāraḥ pari-vahati sārasvatam iva
Dayāvatyā dattaṃ draviḍa-śhiśhur āsvādya tava yat
Kavīnāṃ praudhānāṃ ajani kamanīyaḥ kavayitā ..75..**

O Daughter of the Earth-bearing Mountain! I fancy that Thy breast milk is the ocean of poetic inspiration emerging from Thy heart. For it was by drinking it, so graciously given by Thee, that this Dravidian child (*Shankarāchārya?*) became a noted poet among great composers.

**Hara krodha jvāl'āvalibhir ava-līḍhena vapuṣhā
Gabhīre te nābhī-sarasi kṛita-saṅgo manasi-jaḥ
Samutta-sthau tasmād Achala-tanaye dhūma latikā
Janas tām jānīte tava janani rom'āvalir iti ..76..**

O Mother, Born of the Mountain! When the flames of Śhiva's anger began to envelop Kāmadeva (*Cupid*), he took refuge in the deep lake of Thy navel. The fire that thus got extinguished sent forth a thin creeper-like column of smoke, which men describe as the line of hair rising from Thy navel.

Yad etat kālindī tanu tara taraṅ'ākṛiti Śhivē

Kṛiśhe madhye kiṁ-chij-janani tava yad bhāti sudhiyām

Vimardād anyo'nyam kucha kalaśhayor antara-gataṁ

Tanū bhūtaṁ vyoma praviśhad iva nābhiṁ kuhariṇīm ..77..

O Consort of Śhiva! What in Thy slender middle region shines before me, seen by devotees as Thy navel-hair, like the subtle ripples on the surface of river Yamuna, is the space (*Ether*) between Thy bulging breasts, thinned by their pressure and forced into the cavity of the navel.

Sthiro gaṅg'āvartaḥ stana mukula romāvali latā

Kalāvālaṁ kuṇḍaṁ kusuma-śhara tejo huta bhujāḥ

Rater līl'āgāraṁ kim api tava nābhir giri-sute

Bila-dvāraṁ siddher giriśha nayanānām vijayate ..78..

O Daughter of the Mountain! Indescribable is the glory of Thy navel, like a whirlpool on the river Ganga; the pot for the creeper of hair bearing the two fruits of Thy breasts; the sacrificial pit wherein burns the fire of the flower-arrowed God of Love; the pleasure house of his wife Rati; and the cavern wherein the eyes of Śhiva found the fulfilment of His great austerities.

Nisarga kṣhīṇasya stana taṭa bhareṇa klama juṣho

Naman mūrter nārī tilaka śhanakais truṭyata iva

Chiraṁ te madhyasya truṭita taṭinī tīra taruṇā

Samāvasth'āsthemno bhavatu kuśhalaṁ Śhaila-tanaye ..79..

O Daughter of the Mountain! O Ornament of womankind! May safety be assured for Thy waist, which, being slender, is labouring under the weight of Thy breasts and therefore, stooping, is threatening to break under that weight, and whose precarious firmness is like that of a tree on a slipping river bank.

Kuchau sadyaḥ svidyat taṭa ghaṭita kūrpaśa bhid-urau

Kaṣhantau dormūle kanaka kalaśh'ābhau kalayatā

Tava trātum̄ bhaṅgād alam̄ iti valagnaṃ tanu-bhuvā

Tridhā naddham̄ devi trivali lavalī vallibhir iva

..80..

O Mother Divine! The three folds in Thy waist are like three strands of the Lavali creeper wound by Kāmadeva, the God of Love, as a support to prevent Thy middle region from breaking under the weight of his creation. Thy quickly perspiring breasts have swollen to the size of two golden pots, touching Thy armpits and bursting the blouse covering them.

Guru-tvaṃ vistāram̄ kṣhiti-dhara patiḥ pārvati nijān

Nitamb'ādāch-chhidya tvayi haraṇa rūpeṇa nidadhe

Atas te vistīrṇo gurur ayam̄ aśheśhām̄ vasumatīm̄

Nitamba prāg-bhāraḥ sthagayati laghutvaṃ nayati cha

..81..

O Parvati! Thy father, the Mountain-king, gave the weight and breadth of his flanks to Thee as dowry at the time of Thy marriage. Thus Thy hips, covering the earth, have become more extensive and exceeding it in weight, rendered it lighter in comparison.

Kar'īndrāṇām̄ śhuṇḍān̄ kanaka kadalī kāṇḍa paṭalīm̄

Ubhābhyām̄ ūrubhyām̄ ubhayam̄ api nir-jitya bhavati

Su-vṛittābhyām̄ patyuh̄ praṇati kaṭhinābhyām̄ Giri-sute

Vidhigñye jānubhyām̄ vibudha kari-kumbha dvayam̄ asi

..82..

O Daughter of the Mountain! The beauty of Thy thighs subdues the trunks of elephants or the stems of golden banana trees while, O Observer of ordained duties, Thy knees, hardened and perfectly rounded by repeated prostrations to Thy Consort, rival the frontal globes of the heavenly elephant Airavata.

**Parājetuṃ rudraṃ dvi-guṇa śhara garbhau Giri-sute
Niṣhaṅgau jaṅghe te viṣhama viśhikho bāḍham akṛita
Yad-agre dṛiśhyante daśha-śhara phalāḥ pāda yugalī
Nakh'āgrach-chhadmānaḥ sura makuṭa śhāṇ'aika niśhitāḥ ..83..**

O Daughter of the Mountain! Surely the five-arrowed Kāmadeva has, in order to conquer Rudra, used Thy calves as a quiver to store twice the number of arrows he is credited with. For, on Thy Feet are seen, in the guise of Thy toe nails, ten crescent-shaped arrowheads sharpened on the crowns of prostrating Deities.

**Śhrutīnām mūrdhāno dadhati tava yau śhekhara-tayā
Mam'āpy'etau mātaḥ śhirasi dayayā dhehi charaṇau
Yayoḥ pādyam pāthaḥ paśhu-pati jaṭā jūṭa taṭinī
Yayor lākṣhā lakṣhmīr aruṇa hari chūḍā-maṇi ruchih ..84..**

O Mother! The crest of the Vedas bears Thy Feet as its head ornament. May Thou condescend to place those Feet on my head too – those Feet washed by the Ganga in the matted locks of Śhiva, and the bright red dye of which gives brilliance to the jewels in the diadem of Viṣṇu.

**Namo-vākaṃ brūmo nayana ramaṇī-yāya padayos
Tavāsmāi dvandvāya sphuṭa ruchi ras'ālakta kavate
Asūyaty'atyantaṃ yad abhi-hananāya sprīhayate
Paśhūnām iśhānaḥ pramada vana kaṅkeli tarave ..85..**

We bow, mumbling prostrations to Thy Feet which delight the eyes with their brilliance from the lac dye applied to them! The Lord of Cattle (*Śhiva*) desiring to be pressed by those Feet, is jealous of the Ashoka tree in Thy pleasure garden, as a rival for such contacts.

**Mṛiṣhā kṛitvā gotra skhalanam atha vailakṣhya namitam
Lalāṭe bhartāraṁ charaṇa-kamale tāḍayati te
Chirād antaḥ-śhalyaṁ dahana kṛitam unmūlita vatā
Tulā koṭi kvāṇaiḥ kili kilitam īshāna ripuṇā ..86..**

O Devi! When Thou didst kick the forehead of Thy Consort as he bent his head in shame for inadvertently calling Thee by another woman's name, His enemy, Kāmadeva, got an opportunity to revenge himself of his long-standing rancour towards Śhiva for consuming him in fire, and he gave his joyous acclamation, as it were, in the tinkling of Thy anklets.

**Himānī hantavyaṁ hima-giri nivās'aika-chaturau
Niśhāyāṁ nidrāṇaṁ niśhi charama-bhāge cha viśhadau
Varaṁ lakṣhmī-pātraṁ śhriyam ati-sṛijantau samayinām
Sarojaṁ tvat-pāḍau Janani jayataśh chitram iha kim ..87..**

O Mother of the Universe! The Lotus of Thy Feet, which flourishes always on the snow-mountain (*Himalayas*), blooming night and day and bestowing undecaying well-being on devotees, is superior to the common lotus which perishes in snow, closes at night and is the favourite resort of Lakshmi (*the goddess of wealth whose blessings are temporary*).

**Padam te kīrtinām prapadam apadam Devi vipadām
Kathaṁ nītaṁ sadbhiḥ kaṭhina kamaṭhī karpara tulām
Kathaṁ vā bāhubhyām upa-yamana kāle pura-bhidā
Yad ādāya nyastaṁ dṛiṣhadi daya mānena manasā ..88..**

The tops of Thy Feet are the seat of all excellence, praise-worthy and a panacea for all dangers. How then do great poets equate them with the hard shell of a tortoise? And how did Thy Consort, the Destroyer of Cities, in spite of all His tenderness towards Thee, have the heart to place them on a granite grinding stone at Thy marriage ceremony?

Nakhair nāka-strīṇām kara kamala samkocha śhaśhibhis

Tarūṇām divyānām hasata iva te Chaṇḍi charaṇau

Phalāni svaḥ-sthebhyaḥ kisalaya karāgreṇa dadatām

Daridrebhyo bhadrām śhriyam aniśham ahnāya dadatau ..89..

O Chandi! Thy Feet, with moon-like nails, which make the lotus-bud-like palms of adoring heavenly damsels close, shower abundant wealth quickly on humble devotees, and thus mock the wish-yielding trees of heaven whose tender branches bestow desired gifts only on the Gods who live in heavenly affluence.

Dadāne dīnebhyaḥ śhriyam aniśham āśhānu-sadṛiśhīm

Amandaṁ saundarya prakara makarandam vikirati

Tav'āsmin mandāra stabaka subhage yātu charaṇe

Nimajjan majjīvaḥ karaṇa-charaṇaḥ śhaṭ charaṇatām ..90..

Thy Feet form a veritable bunch of Mandara flowers dripping with the honey of beauty and are a liberal supplier of wealth to Thy poor devotees. May my soul with its six organs of knowledge (*five senses and the mind*) become a six-footed honey-tasting bee at those Feet for evermore.

Pada nyāsa krīḍā pari-chayam iv'ārabdhu manasaḥ

Skhalantas te khelaṁ bhavana kala haṁsā na jahati

Atas teṣhām śhikṣhām subhaga maṇi mañjīra raṇitaḥ

Chhalādā chakṣhāṇām charaṇa-kamalaṁ chāru charite ..91..

O Goddess of Holy Fame! The royal swans inhabiting Thy residence are ever pursuing Thee to observe Thy gait for correcting their own deficiencies. And Thy Lotus Feet are, it seems, giving them instructions with the tinkling sounds made by their anklets, studded with precious stones.

Gatās te mañchatvaṃ druhiṇa hari-rudr'eśhvara bhṛitaḥ
Śhivaḥ svachchach-chhāyā ghaṭita kapaṭa prachchhada paṭaḥ
Tvadiyānām bhāsām prati-phalana rāg'āruṇatayā
Śharīrī śhṛiṅgāro-rasa iva dṛiśhām dogdhi kutukam ..92..

Thy servitors, Brahmā, Viṣṇu, Rudra and Iśhvara, form (*the four legs of*) Thy couch in order to serve Thee more closely, while Sadāśhiva forms Thy mattress, reflecting Thy crimson glory in his whiteness, thereby causing Thee amazement by appearing as the very embodiment of erotic sentiment.

Arālā keśheṣhu prakṛiti-saralā manda hasite
Śhirīṣh'ābhā chitte dṛiśhad upala śhobhā kucha-taṭe
Bhṛiśham tanvī madhye pṛithur urasij'āroha viśhaye
Jagat trātum śhambhor-jayati karuṇā kāchid aruṇā ..93..

Thus abides the rosy-hued Shakti of Shambhu, the Saviour of the world, the Embodiment of compassion, with her hair dishevelled, her gentle innocent smile, gleaming like a Shirisha flower, her beautiful jewel-like chest gently heaving, her waist extremely slender, and her hips and breasts generously wide.

Kalaṅkaḥ kastūrī rajani kara bimbaṃ jalamayaṃ
Kalābhiḥ karpūrain marakata karaṇḍam nibiḍitam
Atas tvad-bhogena prati-dinam idaṃ rikta kuharam
Vidhir bhūyo bhūyo nibiḍayati nūnam tava kṛite ..94..

The moon's markings are like a musk-deer; and her watery disc, an emerald dish holding camphor crystals in the form of the digits of the moon. When the contents of that dish are exhausted by Thy use (*dispensing bliss*), Brahmā fills it up day by day for Thee with the digits of the waxing moon. (v.95 in TS)

Pur'ārāter antaḥ puram asi tatas tvach charaṇayoḥ

Saparyā maryādā tarala karaṇānām asulabhā

Tathā hyete nītāḥ śhata-makha mukhāḥ siddhim atulām

Tava dvār'opānta sthitibhir aṇim'ādyābhir amarāḥ ..95..

O Consort of the Destroyer of the Three Cities, Thou residest in the inner apartment (*Sahasrāra*), to which the unrepentant find no entry and are denied the privilege of worshipping Thy Feet. Thus all the Deities, led by Indra, in spite of their incomparable austerities have been able only to attain Animā and other powers which are but Thy gate keepers (*worshipped on the outer square of the Śhri Chakra at the four gates and the corners*). (v.96 in TS)

Kalatraṁ vaidhātraṁ kati kati bhajante na kavayaḥ

Śhriyo devyāḥ ko vā na bhavati patiḥ kairapi dhanaiḥ

Mahādevaṁ hitvā tava Sati-satīnām-acharame

Kuchābhyām āsaṅgaḥ kuravaka taror apy'asulabhaḥ ..96..

Numerous poets have courted Saraswatī, the consort of Brahmā and the Deity of learning and fine arts! So also who with some wealth fails to become the Lord of Lakshmi, the consort of Viṣṇu and the Goddess of Prosperity! But, O Foremost of Devoted Consorts! none besides the Great God Śhiva, not even the Kuravaka tree, has ever had the embrace of Thy breasts. (v.97 in TS)

Girām āhur devīm druhīṇa gṛihīṇīm āgama-vido

Hareḥ patnīm padmām hara sahacharīm adri-tanayām

Turīyā kāpi tvaṁ duradhigama niḥsīma mahimā

Mahā-māyā viśhvaṁ bhramayasi Parabrahma-mahiṣhi ..97..

O Consort of Parabrahma! Scholars who know the meaning of the scriptures describe Thee as Saraswatī, the Goddess of Learning and the Consort of Brahmā. They speak of Thee as the lotus-born Lakshmī, the Consort of Viṣṇu; also as the Daughter of the Mountain, Pārvatī, and the Consort of Śhiva. But however, Thou art the Fourth (*Īśhwarī, the source of the three Deities mentioned*) of inconceivable and limitless majesty – the indeterminable Mahāmāyā who revolves the wheel of this world. (v.98 in TS)

Kadā kāle mātāḥ kathaya kalit'ālaktaka rasam

Pibeyam vidyārthī tava charaṇa nirṇejana jalam

Prakṛityā mūkānām api cha kavitā kāraṇa-tayā

Kadā dhatte vāṇī mukha kamala tāmbūla rasatām

..98..

O Mother! Tell me when I, a seeker after wisdom, shall have the privilege of imbibing the red-tinged water with which Thy lac-painted Feet have been washed; water that can generate poetic genius even in a naturally dumb person. When can I expect that red-tinged water to flow out of my mouth as great poetry, which forms the chewed betel leaf juice of Saraswatī, the Goddess of Speech, Learning, Poetry and Music? (V.100 in TS)

Sarasvatyā lakṣhmyā vidhi hari sa-patno viharate

Rateḥ pāti-vratyam śhithi-layati ramyeṇa vapuṣhā

Chiram jivann eva kṣhapita paśhu-pāśha vyati-karaḥ

Par'ānand'ābhikhyam rasayati rasam tvad bhajanavān

..99..

O Mother! A devotee of Thine sporting with Saraswatī and Lakshmī courts the jealousy of their consorts Brahmā and Viṣṇu. By the charm of his body, he attracts the attention of Rati, the wife of Kāmadeva (*the God of Love*), and undermines her chastity. And with the bondage of this ignorance-born life broken, he is immersed in Supreme Bliss even in this embodied state.

(v.101 in TS)

Pradīpa jvālābhir divasa kara nīrājana vidhiḥ

Sudhā sūteśh-chandr'opala jala lavair arghya rachanā

Sva-kīyair ambhobhiḥ salila nidhi sauhitya karaṇam

Tvadiyābhir vāg-bhis tava Janani vāchām stutir iyam ..100..

Just as waving lights to the sun is only offering him his own light; just as making oblations to the moon with the nectar oozing from a moonstone under moonlight is only giving back what belongs to the moon, and just as offering water to the ocean is to return its own; so, O Source of all Speech and Learning, is this hymn addressed to Thee composed of words that are already Thine. *(Last verse, 103 in TS)*

Iti śhrīmat parama-haṁsa pari-vrājak'āchāryasya

Śhrī govinda-bhagavat-pūjya-pāda śhiṣhyasya

Śhrīmat śhaṅkara bhagavataḥ kṛitau saundarya-laharī sampūrṇā

Here ends the Saundarya Lahari of Śhrī Bhagavat-pāda¹ Śhankara, disciple of the great sage and observer of penances Śhrī Govinda Bhagavat-pāda¹.

.. Om Tat Sat ..

God is the Supreme Reality

¹ The title 'Bhagavat-pāda' –'the Path to God' is often applied to Ādi Śhaṅkarāchārya and his Guru Govinda who was himself a disciple of Gaudapāda considered the first proponent of Advaita Vedānta.

The following three extra verses are included in most editions:-

**Samānītaḥ padbhyāṁ maṇi-mukuratām ambara-maṇir
Bhayād āsyād antaḥ stimita kiraṇa śhreṇi masṛiṇaḥ
Dadhāti tvad vaktraṁ prati-phalanam aśhrānta vikacham
Nirātaṅkam chandrān nija hṛidaya paṅkeruham iva ..101..**

The sun, acting as a mirror-jewel for Thy Feet, withdraws its rays for fear of burning Thee and reflects Thy face in his own heart-lotus, which, without paining the moon, is ever in bloom. (v.94 in TS)

**Sam-udbhūta sthūla stana-bharam uraśh-chāru hasitam
Kaṭākṣhe kandarpaḥ kati-chana kadamba-dyuti vapuḥ
Harasya tvad bhrāntim manasi janayanti sma vimalāḥ
Bhavatyā ye bhaktāḥ pari-ṇatir amīṣhām iyam Ume ..102..**

O Uma! A chest with well-developed breasts, a charming smile, an amorous side-glance, a slender frame, all these conspire to create confusion in Śhrī Śhiva's mind. May Thy devotees achieve their boon of self-transformation. (v.99 in TS)

**Nidhe nitya-smere niravadhi-guṇe nīti-nipuṇe
Nirāghāta-gñyāne niyama para-chitt'aika-nilaye
Niyatyā-nirmukte nikhila-nigam'ānta stuti pade
Nirātaṅke nitye nigamaya mam'āpi stutim imām ..103..**

O Ever-smiling Treasure-house of all good qualities, of exemplary conduct, fountain of benvolent wisdom, abode of righteousness and concern for others, unbound by worldly conventions, whose Feet are glorified in all the scriptures, free from fear and eternal, please accept this praise of Thy humble devotee.

(v.102 in TS)

Appendix 1. The Fifteen-Syllabled Mantra

Pañcha-daśh'ākṣhara - [*pañcha*-‘five’, *daśha*-‘ten’, *akshara*-‘syllable’]

The traditional worship of the Supreme Spirit as the Mother Goddess in India has three main forms:-

1. Worship of the **Shri Chakra**¹ (See Appendix 2. p.43).
2. Reciting the **Lalitā Sahasranāma (LSN)** –‘thousand names’ .
3. Chanting the **Fifteen-syllabled Mantra**. This is described in many scriptures including the **Devi Bhagavatam**, **Saundarya Laharī**², **Devi Atharva Shīrsha**, the **300** and **1000** Names of **Shri Lalitā**, etc., all of which are texts recommended by **Shri Mataji**.

The **Fifteen-syllabled Mantra** is composed only of **Bījas**:-

Ka e ī la hrīm, ha sa ka ha la hrīm, sa ka la hrīm³.

The three sections of the **mantra** are Creation, Preservation and Dissolution, corresponding with the three **Śhaktis**, **Mahākālī**, **Mahāsaraswatī** and **Mahālakshmī**, and the three **Maṇḍalas** -‘circles, areas’ of Fire, Sun and Moon respectively.

Each section ends with **La Hrīm**. **La** is the **bīja** of the Earth element and hence the illusions caused by the senses which produce the **Granthis** – ‘knots, doubts, difficulties’. **Hrīm** breaks through these obstructions (*Hri/Hara/Hari* means ‘removing, destroying’). When the final barrier between our individual Self and the Supreme Consciousness is removed we enter the **Turiya** -‘fourth’ State beyond the Three **Guṇas**, where we become the pure detached consciousness at one with everything.

¹ Some details of ways in which the Śhrī Chakra may be worshipped are given in the RiSY book ‘Shri Chakra’ on the symb-ol.org website.

² The title ‘Saundarya Laharī’ is a pun on the fact that each section of the Fifteen-syllabled Mantra ends with ‘La Hrīm’. Saundarya –‘beauty’ is the Goddess so Saundarya Lahari would mean ‘the La-hrīm (mantra) of the Goddess’.

For more information on the Fifteen-syllabled Mantra see the RiSY book 'Bija Mantras' available to download free on symb-ol.org (*SY Books page*).

Appendix 2. The Śhrī Chakra

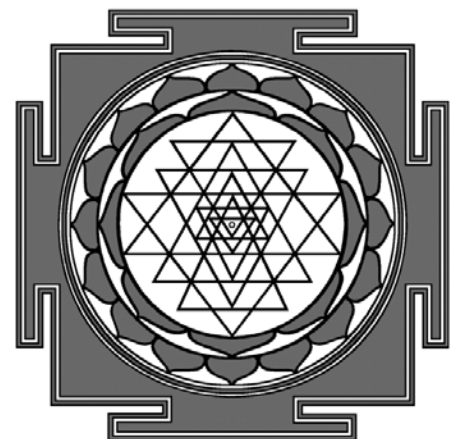
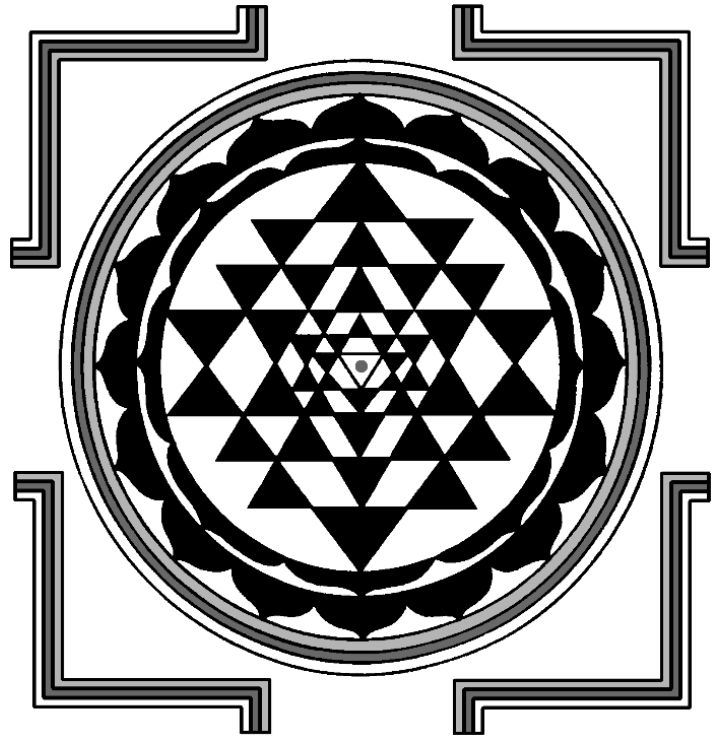
The **Śhrī Chakra** is the most famous as well as the most complex of **Yantras**. A **Yantra** is a mystical diagram embodying the power of a Deity which can be invoked in certain ways (*including just staring at it!*).

Śhrī – 'glory, splendour, prosperity, auspiciousness' is a name of the Goddess and the knowledge of Her Mantras and forms of

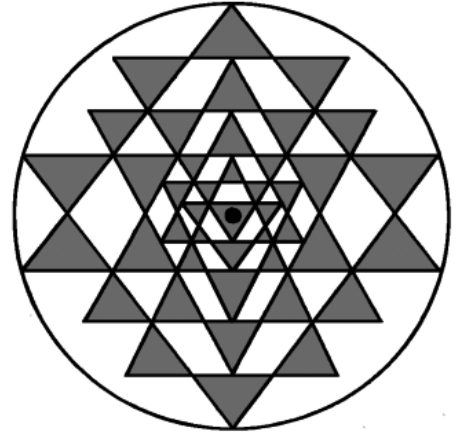
worship is called **Śhrī Vidyā** (*see p.42*). The **Śhrī Chakra** is an important part of that knowledge.

The **Śhrī Chakra** has nine levels, from the outer square to the central **Bindu** - 'dot' which may be equated with the nine **Chakras**, although there are many possible interpretations. Like the subtle system, the nine levels are divided into three sections of three levels each.

The outer design consists of a square with a gate or opening in each face, three circles and two lotuses of sixteen and eight petals. This outer design is our outer (*earthly/physical*) being, and can be taken as the lower three **Chakras** and the Void.



The inner design, representing our inner being (*subtle and spiritual*), is the pattern of nine intersecting triangles, all covering the **Bindu** -‘*central point*’ which represents the Formless Divine (*Supreme Spirit*). The four upward-pointing triangles are of **Śhiva** - ‘*Spirit*’ (*mind, ego, intellect and attention*) and the five downward-pointing triangles of **Śhakti** -‘*energy, power*’ (*five senses, five elements, etc.*).



The intersection of these nine triangles creates forty-three outward-pointing small triangles, arranged in five concentric **Chakras** -‘*wheels*’ which, when coloured in, create the distinctive pattern.

The **Khadgamālā** -‘*Garland of Swords*’ **Stotram** gives the names of each of the nine levels, the ruling Deity and the **Yoginīs** -‘*powers*’ of each line, petal or triangle. The saying of this praise with perhaps some offerings of rice, sweets or flowers is one of the main forms of worship of the **Śhrī Chakra**.

For more information about the **Śhrī Chakra** including ways in which it can be interpreted, techniques for construction and methods of worship, see the RiSY book ‘**Shri Chakra** – the symbolism of the Yantra of the Supreme Goddess’ available to download free at symbol.org (*SY Books page*).

ॐ * जय श्री माताजी * 卐
Jay Shri Mataji!