

The Saundarya Lahari (Inundation of Divine Splendour) of Shri Sankaracharya

1 *Shiva shaktya yukto yadi bhavati shaktah prabhavitum
na ched evam devo na khalu kushala spanditum api;
atas tvam aradahyam Hari-Hara-Virincadibhir api
pranantum stotum va katham akrta-punyah prabhavati*

United with Shakti, Shiva is endowed with the power to create the universe. Otherwise, He is incapable even of movement. Therefore, who except those endowed with great merits acquired in the past can be fortunate enough to salute or praise Thee, Mother Divine, who art the adored of even Hari, Hara and Virinchi.

2 *Taniyamsam pamsum tava charana-pankeruha-bhavam
Virinchih samchinvan virachayati lokan avikalam;
vahaty enam Shauri katham api sahasrena shirasam
Haram samksudy'ainam bhajati bhasito'ddhulana-vidhim.*

Gathering a minute particle of dust from Thy lotus feet, Brahma the Creator brings into being this universe (limitless and mysterious) without any imperfection. The sustainer Vishnu as Adishesa somehow supports this universe (made out of that dust) with His thousand hoods. And Hara, the destroyer, crushing it into powder, rubs the ashes all over His body (at the time of dissolution).

3 *Avidyanam antas-timira-mihira-dvipa-nagari
jadanam Chaitanya-stabaka-makaranda-sruti jhari;
daridranam chita-mani-gunanika janma-jaladhau
nimagnanam damstra mura-ripu-varahasya bhavati.*

The dust of Thy feet is the Island City, wherefrom takes place the luminous sunrise of spiritual illumination driving away the overcasting darkness of ignorance in the hearts of devotees. It forms the cluster of flower buds, from which gushes forth the nectar of intelligence, enlivening the dull-witted. It is a veritable necklace of wish-yielding gems for the poverty-stricken. And for those immersed in the ocean of Samsara, it becomes their lifter like the tusk of Vishnu (which raised the earth from submergence in Pralaya waters when He incarnated as the Cosmic Boar).

4 *Tvad anya panibhyam abhaya-varado daivataganah
tvam eka n'aivasi prakatita-var'abhityabhinaya;
bhayat tratum datum phalam api cha vancha samadhikam
sharanye lokanam tava hi charanav eva nipunau*

All Deities other than Thee bestow boons and give shelter from fear by the pose of their hands. Thou alone art not given to any such external demonstration of giving boons and shelter. For, O Refuge of All, Thy very feet (without any demonstration) are themselves inherently capable of sheltering devotees from the great fear of Samsara and of giving them much more than what they pray for!

- 5 *Haris tvam aradhya pranata-jana-saubhagya-jananim
pura nari bhutva Pura-ripum api kshobham anayat;
smaro'pi tvam natva rati-nayana-lehyena vapusa
muninam apy antah prabhavati hi mohaya mahatam.*

Adoring Thee, who art the bestower of prosperity on all Thy votaries, Hari (Vishnu) was able to become a charming female and stir waves of passion in the minds of no less a Deity than Hara, the Destroyer of the Three Cities. And Smara (Cupid, the god of love), through Thy adoration, got a form – a veritable feast for the eyes of his consort Rati – with which he has become capable of causing deep infatuation even in the minds of sages.

- 6 *Dhanuh pauspam maurvi madhu-kara-mayi panca visikhah
vasantah samanto Malaya-marud ayodhana-ratah;
that'py ekah sarvam Himagiri-sute kam api krpam
apangat te labdhva jagad idam Anango vijayate.*

Look at Kama Deva (Cupid) and his equipment – how ineffective they are in themselves! His bow is made only of flowers; its bowstring is a line of honey bees; he has only five arrows, and these are made of flowers; his minister is the periodical and undependable spring season; his battle chariot is the shifting and formless Malaya breeze; and above all he is Ananga, the bodiless one. Yet, O Daughter of the Mountain! blessed by Thy gracious side glance he, by himself alone, is victorious over the whole world.

- 7 *Kvanat-kanci-dama kari-kalabha-kumbha-stana-nata
pariksina madhye parinata-sharac-candra-vadana;
dhanur banan pasham srnim api dadhana karatalaih
purastad astam nah Pura-mathitur aho-purusika*

May the Divine Mother Tripurasundari, the Pride (Ahanta or I-sense) of Shiva the Destroyer of the Three Cities, vouchsafe her Presence before us – the Mother with Her slender waist girdled with jingling mini-bells, with Her frame slightly bend in the middle by the weight of Her breasts that bulge like the frontal globes of the forehead of a young elephant, with Her face resembling the autumnal moon, and with Her hand sporting a bow, arrows, noose and a goad!

- 8 *Sudha-sindhor madhye sura-vitapi-vati- parivrte
mani-dvipe nipo'pavana-vati cintamani-grhe;
shivakare mance Parama-shiva-paryanka-nilayam
bhajanti tvam dhanya katicana cid-ananda-laharim*

Fortunate indeed are the few who adore Thee, the Inundation of Bliss-Consciousness, as abiding on a mattress, that is Paramashiva (or Sadashiva) spread on a couch, which too is an aspect of Shiva, placed in a chamber of wish-yielding gems (Cintamani), amidst a Nipa pleasure garden in Manidvipa (Isle of Gems), which is situated in the Nectar Ocean and fringed by rows of celestial Kalpaka trees.

9 *Mahim muladhare kam api manipure hutavaham
sthitam svadhisthane hrdi marutam aksasam upari;
mano'pi bhru-madhye sakalam api bhittva kula-patham
sahasrare padme saha rahasi patya viharase.*

Having penetrated the Prithvi (earth) element situated in the Mooladhara , the Jala (water) element in the Manipura, the Agni (fire) element in the Swadisthan, the Vayu (air) element in the Heart or Anahata, the Akasa (sky or ether) element above the former in the Vishuddhi, and Manas in the Agnya between the eyebrows, Thou, ascending through the Sushumna, sportest with Thy Consort in the solitude of Sahasrara, the Thousand-petalled Lotus.

10 *Sudha-dhara-saraish carana-yugalantar vigalitaih
prapancam sincanti punar api ras'amnaya-mahasah;
avapya svam bhumim bhujaga-nibham adhysta-valayam
svam atmanam krtva svapishi kulakunde kuharini.*

Drenching the whole manifested multiplicity (the prapanca, here meaning the seventy two thousand Nadis of the Jiva) with the nectar flowing from Thy feet, Thou (the Kundalini representing Tripurasundari) descendest from the exuberance of the Nectarine Radiance of the Moon (here the Sahasrara where the Kundalini unites with Shiva) into the hollow of Thy own sphere in the Mooladhara at the lower end of the Sushumna, assuming Thy serpentine form of three and a half coils and sleepest therein.

11 *Caturbhih shri-kanthaih shiva-yuvatibhih panchabhir api
prabhinnabhih shambhor navabhir api mula-praktibhih;
catush-catavarimsshad vasu-dala-kalashra-tri-valaya-
tri-rekhabhih sardham tava shrana-konah parinatah.*

The four Shri-Kanthas (Shiva Chakras) and the five Shiva-yuvatis (Shakti Chakras) are the nine Mula-praktis or basic manifestations, and these are apart from Shambhu (the Bindu or small circle in the centre). Then there are two lotuses, one of eight petals and another of sixteen, besides three surrounding circles and three lines. This forms Thy mansion with forty-four Konas (triangles).

12 *Tvadiyam saundaryam Tuhina-giri-kanye- tulayitum
kavindraha kalpante katham api Virinci-prabhrtayah;*

*yadaloka'utsukyad amara-lalana yanti manasa
tapobhir dush-prapam api girisha-sayujya-padavim.*

O Daughter of the Mountain of Snow! The greatest of poets like Brahma, in trying assiduously to portray Thy beauty, fail to find any other object to describe it through comparison. For, even the heavenly damsels (who are the most noted entities available to compare in respect of beauty) attain, out of their eagerness to experience Thy beauty, only to an imaginative identification with the State of Oneness with Shiva, which is difficult to gain even by severe austerities. They seek to do so because only Thy Eternal Consort Shiva has the privilege of absorption in Thy beauty, and oneness with Him alone can help one experience it.

13 *Naram varsiyamsam nayana-virasam narmasu jadam
tava'pangaloke patitam anudhavanti shatasha;
galad-veni-bandhah kucha-kalasha-visrasta-shichaya
hathat trutyat-kanchyo vikalita-dukula yuvatayah*

If Thy gracious side glance falls on even a very decrepit old man who is ugly to look at, and whose erotic sensibilities are dead, he will be followed in all haste in their hundreds by love-lorn young women having their locks scattered, their rotund breasts exposed by the loosening of their clothes, and their girdles broken in excitement, thus letting their clothes slip down.

14 *Kshitau shat-panchashad dvi-samadhika-panchashad udake
hutashe dva-shashtish chatur-adhika-panchashad anile;
divi dvih-shatrimshan manasi cha chatuh-shashtir iti ye
mayukhas tesham apy upari tava padambuja yugam.*

In the bindu in the centre of the Sahasrara is Thy Lotus Feet (padambuja-yugam) far above the Chakras to which Thy Rays (or luminous manifestation of the Shaktis) reach in the following combinations – fifty-six in the Mooladhara which partakes of the character of the Prithvi (Earth element), fifty-two in Manipura which partakes of the character of Jala (Water element), sixty-two in the Swadishtana which partakes of the character of Agni (Fire element), fifty-four in Anahata which partakes of the character of Vayu (Air element), seventy-two in Vishuddhi which partakes of the nature of Akasa (Ether element), and sixty four in Agnya which partakes of the character of Manas (Mind).

15 *Sharaj-lyotsna-shuddham shashi-yuta-jata-juta-makutam
vara-trasa-trana-sphatika-ghutika-pustaka karam;
sakra na tva natva katham iva satam sannidadhate
madhu-kshira-draksha-madhurima-dhurinah phanitayah.*

How can torrents of words, excelling even honey, milk and grapes help flowing from the mouth of good men who but once make prostration to Thee who art endowed with

the lustre of the autumnal moon, who art holding Thy two hands in the pose of granting boons and offering protection, and sporting in the other two a rosary of crystal beads and a book, and who wearest the crescent moon in Thy crown of plaited locks!

16 *Kavindranam cheetah-kamala-vana-bal'atapa-rucim
bhajante ye santah katichid arunam eva bhavatim;
virinchi-preyasyas tarunatara shyngara-lahari-
gabhirabhir vagbhir vidadhati satam ranjanam ami.*

O Mother, Thou Aruna, the Crimson coloured Goddess, art like the light of morning's rising sun to the lotus flowers constituted of the minds of gifted poets, helping as Thou dost, their poesy to blossom forth. Therefore, those devoted men who adore Thee become capable of delighting the minds of assemblies of literary connoisseurs with the majestic flow of their words surging like waves of erotic sentiments emanating from youth Saraswati, the Goddess of Learning.

17 *Savitribhir vachaam shashi-mani-shila-bhanga-rucibhir
vashiny'adyabhis tvam saha janini samchintayati yah;
sa karta kavyanam bhavati mahatam bhangi-ruchibhih
vachobhir vagdevi-vadana-kamal'amoda madhuraih.*

O Mother! Those who meditate on Thee in association with Vasini and allied Deities – who are all the sources of speech and whose radiance resembles the lustre of freshly cut Chandrakanta gem (moonstone) – can become the authors of poetical works as delightful as those of great ones (like Valmiki and Kalidasa), and sweet with the fragrance of the mouth of Saraswati, the Goddess of poetry and learning.

18 *Tanuchayabhis te taruna-tarani-shri-sranibhir
divam sravam urvim arunimani magnam smarati yah;
bhavanty asya trasyad-vana-harina- shalina-nayanah
sahorvashya vashya kati kati na girvana-ganikah.*

How can numerous celestial courtesans like Urvashi, with eyes resembling in beauty those of timid does of the forest, help being attracted by a person who meditates on the beauty of Thy form which bathes the heaven and the earth in its crimson radiance resembling the rising sun.

19 *Muckham bindum krtva kucha-yugam adhas tasya tad-adho
hara'rdham dhyayet yo Haramahishi te manmatha-kalam;
sa sadyah sam kshobham nayati vanita ity'atilaghu
trilokim apy'ashu bhramayati ravindu-stana-yugam.*

Oh Consort of Hara! A votary who thinks of a woman's face in the Binud, her twin breasts below it and 'the half moon of Hara (harardha), still below, and contemplates Thy Manmathakala on those spots (and thus gets identified with her in meditation) will quickly stir the mind of any woman. This indeed is a trifle for him. For, in no

time, he can fascinate even the Triloki (the three worlds conceived as a woman) with the sun and moon as breasts.

20 *Kirantim angebhyah kirana-nikurumba'mrta-rasam
 hrdi tvam adhatte hima-kara-shilamurthim iva yah;
 sa sarpanam darpam shamayati shakunt'adhipa iva
 jvara-plusshtan drshtya sukhayati shudhadhara-siraya.*

He who meditates on Thee, who sends forth luminous waves of Bliss from Thy body as an image of moonstone does, will be capable of humbling the pride and ferocity of serpents by his mere look, like Garuda himself. Nay, like the nectar-showering Nadi, his look can cure any ailment, including the afflictions of fever.

21 *Tatil-lekha-tanvin tapana-shashi-vaishvanara-mayim
nishannam shannam apy upari kamalanam tava kalam;
maha-padma'tavyam mrdita-mala-mayena manasa
mahantah pashyanto dadhati parma'hlda-laharim.*

The noble spiritual aspirants, whose minds are free from impurities like lust and greed and from the hold of Maya consisting of ignorance, egotism and the like, are filled with thrills of spiritual Bliss by experiencing Thy lightning-like Kala (Shakti in union with Shiva known as Sadakhya) in the core of the Thousand-petalled Lotus, which transcends the six lotuses beginning with the Mooladhara inclusive of Thy manifestations as fire, sun and moon in them.

22 *Bhavani tvam dase mayi vitara drshtim sakarunam
iti stotum vanchan kathayati Bhavani tvam iti yah;
tadaiva tvam tasmai dishasi nija-ssshayujya-padavim
mukunda-brahmendra-sphuta-makuta-nirajita-padam*

Whoever, desiring to pray to Thee in terms like, 'Oh Bhavani, bestow Thy gracious glance on me, Thy servant, even before he utters, 'Bhavani tvam' (May I) become Thou', Thou art wont to bestow on him the status of oneness with Thy feet, at which Divinities like Vishnu, Brahma and Indra are performing the lustration ceremony with the brilliance of their diadems as they bow down their heads in prostration.

23 *Tvayi hrtva vamam vapur aparitrtena manasa
sharir'ardham shambhor aparam api shanke hrtam abhut;
yad etat tvadрупam sakalam arunabham trinayanam
kuchabhyam anamram kutila-shashi-chudala-makutam.*

I have a feel that, unsatisfied, even after having appropriated the left half of Shambhu (Shiva) as Ardhanarishvara (a form half man and half woman), 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 in the diadem.

24 *Jagat sute dhata harir avati rudrah kshapayate
tiraskurvan etat svam api vapur ishas tirayati;
sada-purvah sarvam tad idam anugrhnti cha Shivas-
tavajnam alambya kshana-chalitayor bhru-latikayoh.*

Brahma brings forth the universe; Hari (Vishnu) sustains and protects it; Rudra destroys it; and Isa (Maheshvara) absorbs all these Deities (including the univers in involution) into Himself and disappears into Sadashiva (the Ultimate Category). Then, when it is time for a new cycle of creation to begin, Sadashiva, on receiving the mandate from Thee by a movement of Thy creeper-like brows, blesses (i.e manifests and restores) them into activity (as before in the previous cycle).

25 *Trayanam devanam tri-guna-janitanam tava Shive
bhavet puja puja tava charanayor ya virachita;
tatha hi tvat-pado'dvahana-mani-pithasya nikate
sthita hy'ete shashvan mukulita-karottamsa-makutah.*

The worship done at Thy feet, O Consort of Shiva, is also the worship of all the three Deities Brahma, Vishnu and Shiva, who have their origin in Thy three Gunas (Raja, Sattva and Tamas). They require no special worship, because they are ever waiting with their joined palms held above their diademed heads in salutation to Thee by the side of the foot-stool of diamonds that bear Thy feet.

26 *Virinchih panchatvam vrajati harir apnoti viratim
vinasham kinasho bhajati dhanado yati nidhanam;
vitandri mahendri vitatir api sammilita-drsha
maha-samhare 'smin viharati sati tvat-patir asau.*

Virinchi (Brahma) is reduced into elements: Hari (Vishnu) retires into passivity: Kinasha (Yama the god of death) himself dies; Kubera the god of wealth meets with his end; and Indra with all his followers closes his eyes in destruction. When such, O Sati (chaste consort of Shiva) is the state of all beings at the time of the total dissolution (mahasamhara) of the universe, Thy husband Sadashiva alone is sporting.

27 *Japo jalpah shilpam sakalam api mudra-virachana
gatih pradakshinya-kramanam ashanady'ahuti-vidhih;
pranamah samveshah sukham akilam atmarpana-drsha
sapaarya-paryayas tava bhavatu yan me vilasitam.*

May everything that I do with the sense of self-dedication (Atmarpana-drsha) be items in Thy service – my prattle, the utterance of Thy Mantra; the movements of my hand, the gestures and poses of Thy worship; my walking, Thy circumambulation; my eating, fire-sacrifice to Thee; the stretching of the body in sleep and rest, prostration to Thee; and all my enjoyments, offerings made to Thee.

28 *Sudham apy asvadya pratibhaya-jara-mrtyu-haranim
vipadyante vishve Vidhi-Satamakhadya divishadah;
karalam yat kshvelam kabalitavatah kala-kalana
na Shambhos tan-mulam tava janani tatanka-mahima.*

Even after consuming Amrta (nectar), which confers freedom from the fear-inspiring decrepitude of old age and of death, Deities like Brahma and Indra perish finally at the time of cosmic dissolution. But, even in spite of taking the terrible poison of Kalakuta, Thy Consort Shiva enjoys a life-span that has no end. The cause of this, O Mother, is indeed the unique glory of Thy ear ornament!

29 *Kiritam vairincham parihara purah kaitabha bhidah
kathore kotire skhalasi jahi jambhari-makutam;
pranamressu'eteshu prasabham upayatasya bhavanam
bhavasy'abhyutthane tava parijanoktir vijayate.*

On Thy Consort Bhava approaching Thy abode unannounced , Thou springest up in such great haste to receive Him, whereupon Thy attendants, in their concern for Thy safety and possible injury, caution Thee, crying out, 'Deign to keep away from the diadem of Virinchi (Brahma); avoid tumbling over the heavy crown of Kaitabhari (Vishnu); beware the crest of Jambhari (Indra).

30 *Sva-deh'odbhutabhir ghrnibhir animadyabhir abhito
nishevye nitye tvam ahaam iti sada bhavayati yah;
kim-ashcharyam tasya tri-nayana-samrddhim trnayato
maha-samvartagnir virachayati nirajana-vidhim.*

O Mother eternal and adored of all! By ever meditating with a feeling of identification with Thee, who art surrounded by divine powers like Anima which are only rays emanating from Thy feet, a devotee attains to glories far above even those of Shiva. What wonder then that even the conflagration of Cosmic Dissolution proves only to be the rite of Nirajana to him.

31 *Chatuh-shashtya tantraih sakalam atisamdhaya bhuvanam
sthitas tat-tat-siddhi-prasava-para-tantraih pashupatih;
punas tvan-nirbandhad akhila-purusharth'aika ghatana-
svantaram te tantram kshiti-talam avatitarad idam.*

Pashupati (Shiva) at first remained satisfied after 'deluding' (atisandhaya) the world, by giving out the sixty-four tantras, which expound practices conferring only one or another of the various psychic powers and worldly fulfillments. Afterwards, on Thy special insistence, He revealed this Thy own Tantra to the world, independent of all the others and capable of conferring all the Purusarthas – Dharma, Artha, Kama and Moksha – on the votaries, by itself.

32 *Shivah shaktih kamah kshitir atha ravih shitakirana
smaro hamsah shakra tadanu cha para-mara-harayah;
ami hrillekhabhis tistrbhir avasaneshu ghatita
bhajante varnas te tava janani nam'avayavatam.*

O Mother! The parts that combine to form Thy name (Mantra) are three groups of syllables – first, the group *Ka, e, i* and *la* indicated by the words Shiva, Shakti, Kama and Kshiti; second, the group *ha, sa, ka, ha* and *la* denoted by Ravi, Shitakirana, Smara, Hamsa and Shakra; and third, the group *Sa, Ka* and *la* denoted by Para, Mara and Hari together with Hrillekha (syllable Hrim) added at the end of each of the three groups of syllables.

33 *Smaram yonim lakshmin tritayam idam adau tava manor
nidhay'aikē nitye niravadhi-maha-bhoga-rasikah;
bhajanti tvam chintamani-guna-nibaddh'aksha-valayah
shivagnau juhvantah surabhi-ghrta-dhara'huti-shataih.*

Some connoisseurs of the highest Enjoyment (Mahabhogarasikah), adding before the beginning of Thy Mantra (verse 32) the Bija- syllables of Kamaraja (Klim), Bhuvaneshvari (Hrim) and Shri (Shrim) and adorned with a necklace of Chintamani, worship Thee with oblation consisting of countless streams of Kamadhenu's ghee in the purified fire of Shiva (ie Shakti established as the Trikona in the Anahata chakra).

34 *Shariram tvam shambhoh shashi-mihira-vakshoruha-yugam
tav'atmanam manye bhagavati nav'atmanam anagham;
atah sheshah sheshity ayam ubhaya-sadharanataya
sthitah sambandho vam samarasa-parananda-parayoh.*

O Bhagavati! Thou art verily the body of Shambhu with the sun and the moon as the two breasts. And Thy being is verily the flawless Shambhu, having nine aspects (navatman). Therefore in the matter of relationship of Sesha (the accessory or the subservient factor) and Sheshi (the principal or essential entity), both Parananda (Ananda-bhairava) and Para (Ananda-bhairavi) stand on an equal footing.

35 *Manas tvam vyoma tvam marud asi marut sarathir asi
tvam apas tvam bhumis tvayi parinatayam na hi param;
tva eva svatmanam parinamayitum vishva-vapusa
chidanand'akaram Shiva-yuvati-bhavana bhibhrshe.*

Thou art the Mind, Thou art Akasha. Thou art also Fire. Thou are Water and Earth too. When Thou has transformed Thyself in this way into the form of the universe, there is nothing beyond not included in Thee. It is to transform Thyself into the universe that Thou assumest this form of Consciousness-Bliss as Shiva's Consort and Shakti.

36 *Tavajna-chakrastham tapana-shashi-koti-dyutidharam
param shambhum vande parimilita-parshvam parachita;
yam aradhyan bhaktya ravi-shashi-shuchinam avishaye
niraloke'loke nivasati hi bha-loka-bhuvane.*

I salute the Supreme Shambhu residing in Thy Agnya Chakra, who is resplendent as crores of suns and moons put together, and whose (left) side is integrated with the Supreme Consciousness embodied as the Devi. He who adores Him with deep devotion attains that Self-conscious and Self-luminous State which is not a Loka, which transcends the pale of the light of the Moon, Sun and Fire, and which is beyond the ken of all.

37 *Vishuddhau te shuddha-sphatika-vishadam vyoma janakam
shivam seve devim api Shiva-samana-vyavasitam;
yayoh kantya yantyah shashikirana-sarupya-saraneh
vidhut'antar-dhvanta vilasati chakori'va jagati.*

In Thy Vishuddhi chakra I meditate on Shiva, the creator of Akasha, resembling a pure crystal in purity, along with the Devi who is equal to Shiva in all respects. In the Lunar Brilliance proceeding from them both, the whole universe, free from the darkness of ignorance, rejoices the Chakori (female partridge).

38 *Samunmilat-samvit-kamala-makrandaika rasikam
bhaje hamsa-dvandvam kim api mahatam manasa-charam;
Yad alapad astadasha-gunita-vidya parinatir
yad adatte doshad gunam akhilam adbhyah paya iva.*

O Mother! I adore the pair of swans (Shiva-Shakti) who take delight in imbibing the honey of the full-blown Lotus of Knowledge of the Anahata Chakra, and who swim in the Manasa lake of the mind of enlightened ones. Their mutual conversation is what has become the eighteen Vidyas, and they separate good from evil, as milk from the water with which it is diluted (as swans do).

39 *Tava svadhishtane hutavaham adhishtaya niratam
tam ide Samvartam janani mahatim tam cha samayam;
yad aloke lokan dahati mahati krodha-kalite
dayardra yad-drshtih shishiram upacharam rachayati.*

O Mother! Invoking Samvarta (Kalagni-Rudra), the Lord of the Fire of Dissolution into the Fire element of the Swadisthan chakra I adore him along with Thee, Samaya, the great Mahashakti of Rudra. When the angry looks of Rudra burn up the universe, it is Thy merciful look that bestows on them the reviving blessing of coolness.

40 *Tatitvantam shaktya timira-paripanthi-sphuranaya
sphuran-nana-ratn'abharana-parinaddhendra dhanusham;
tava shyamam megham kam api manipur'aika sharanam
nisheve varshantam hara-mihira-taptam tribhuvanam.*

I worship that unique dark blue rain cloud which abides ever in the Manipura sending showers on the universe that has been burnt by the sun of Rudra – the rain cloud that is illumined by the brilliant lightning in the form of Shakti, and revealing the rainbow made by the reflection of the numerous sparkling gems set in the Kundalini, and dispelling the darkness reigning in the Manipura.

- 41 *Tavadhare mule saha samayaya lasya-paraya
navatmanam manye nava-rasa-maha-tandava-natam;
ubhabhyam etabhyam udaya-vidhim uddishya dayaya
sanathabhyam jajne janaka-jananimat jagad idam.*

In the Mooladhara Chakra I meditate on the Navatman (Mahabhairava) who, expressing nine sentiments, is engaged in the Mahatandava dance in the company of Samaya (Mahabhairavi) who is dancing in the Lasya type of dance. The universe has come to have a Father and a Mother in ye both, who have come together graciously for its regeneration (after its being burnt up).

- 42 *Gatair manikyatvam gagana-manibhih sandraghatitam
kiritam te haimam himagiri-sute kirtayati yah;
sa nideya-chhaya-chhurana-shabalam chandra-shakalam
dhanuh shaunasiram kim iti na nibadhnati dhishanam.*

O Daughter of the snow-capped Mountain! A poet who describes the golden crown on Thy head, set densely with precious gems (manikya) constituted of the twelve suns – will he not have the impression that the crescent moon on Thy head is Indra's bow (rainbow), on seeing the variegated hues it reflects from the diffused light of the surrounding luminous bodies falling on it.

- 43 *Dhunotu dhvantamnas tulita-dalit'endivara-vanam
Ghana-snigdha-shlakshnam chikura-nikurumbam tava Shive;
yadiyah saurabhyam sahajam upalabdhum sumanaso
vasanty asmin manye vala-mathana-vati-vitapinam.*

O Consort of Shiva! 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 the heavenly flowers of Indra's garden have taken a place in Thy locks to imbibe a little of the natural fragrance of those locks (and not to add fragrance to the locks like flowers ordinarily worn by women.)

- 44 *Tanotu kshemam nas tava vadana-saundarya-lahari
parivaha-srotah-saranir iva simanta-saranih
vahanti sinduram prabala-kabari-bhara-timira-
dvisham vrndair bandi-krtam iva navin'arka kiranam.*

May we be blessed ever more by the parting middle line of Thy hair, which appears to be a canal for carrying the overflowing flood of beauty of Thy face. The streak of vermilion adorning that line looks like the rays of the rising sun entrapped by the opposing enemy hordes of darkness constituted of Thy hair hemming it on both sides.

45 *Aralaih svabhavyad aliklabha-sashribhir alakaih
paritam te vaktram parihasati pankeruha-ruchim;
dara-smere yasmin dashana-ruchi-kinjalka-ruchire
sugandhau madyanti Smara-dahana-chakshur-madhu-lihah.*

They face surrounded by Thy naturally curly Alakas (forelocks), beautiful like a swarm of young honey beetles, mocks at the celebrated beauty of lotus flowers and rendered charming by the brilliance of Thy lotus-filament-like rows of teeth, revel the intoxicated honey suckers of the eyes of Shiva, the destroyer of Cupid.

46 *Lalatom lahanya-dyuti-vimalam abhati tava yad
dvitiam tan manye maukuta-ghatitam chandra-shakalam;
viparasya-nyasad ubhayam api sambhuya cha mithah
sudhalepa-syutih parinamati raka-himakarah.*

Thy forehead shining with the pure brilliance of its divine beauty, is, I fancy, a second crescent 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 the other, the crescent moon on Thy forehead with ends down) are attached in the reverse order, they can form the full moon with the nectarine fluid dripping from it.

47 *Bhurvau bhugne kimchid bhuvana-bhaya-bhanga-vyasanini
tvadiye netrabhyam madhukara-rucibhyam dharta-gunam;
dhanur manye savye'tara-kara-grhitam ratipateh
prakosthe mushtau cha sthagayati nigudha'ntaram ume*

O Uma, ever intent on remedying the distress of the worlds! I am led to believe that Thy two slightly knitted eyebrows form the bow of Kamadeva and Thy honey-beetle-like black eyes its string, while its middle portion is hidden by the nasal ridge, as if it were the clenched fist and forearm of Kama Deva's right arm holding it.

48 *Aha sute savyam tava nayanam ark'atmakataya
triyamam vamam te srjati rajani-nayakataya;
trtiya te drsthtir dra-dalita-hemambuja-ruchih
smadhatte sandhyam divasa-nishayor antara-charim.*

Thy right eye as the sun causes the day time, while from the left eye is born the night time with the moon as its lord. Then there is Thy third eye (on the forehead above), resembling a golden lotus slightly in bloom, which is responsible for the two Sandhyas, the twilight time that comes between day and night in the morning and evening.

49 *Vishalya kalyani sphuta-ruchir adyodhya kuvalayaih
krpa-dhara-dhara kim api madhur'abhogavatika;
avanti drshtis te bahu-nagara-vistara-vijaya
dhruvam tattan-nama-vyavaharana-yogy vijayate.*

All glory to they eyes which are wide (vishala); auspicious (kalyani) because of being brilliantly clear; undefeated (anyodhya) even by blue lilies; shedding a continuous flow of grace (krpadhara-dhara); sweet without display (Avyakta-madhura); long (Abhogavati); and offering protection to the world (Avanti). Surpassing (Vijaya) all these great cities in their uniqueness, Thy eyes deserve to be denoted by all the names mentioned above.

50 *Kavinam sandarbha-stabaka-makarand'aika-rasikam
kataksha-vyakshepa-bhramara-kalabhau-karna-yugalam;
amunchantau drshtva tava nava-ras'asvada taralau-
asuya-samsargad alika-nayanam kinchid arunam.*

The two honey-bees of Thy long eyes are unceasingly hovering about Thy ear, ever absorbed in imbibing the honey dripping from the flower bunch 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 jealous hostility.

51 *Shive srngaradra tad-itara-jane kutsana-para
sarosha Gangayam Girisa-carite'vismayavati;
har'ahibhyo bita sarasi-ruha-saubhagya-janani
sakhishu smerate mayi janani drshtih sakaruna*

O Mother! The expression of Thy look at Siva is characterised by the sentiment of love; at others with that of dislike; at the co-wife Ganga with that of anger; at the hearing of the great deeds of Shiva, with that of wonder; at the great serpents forming the ornament of Shiva, with that of dread; at the sight of Thy comrades, with that of light-hearted sympathy characterised by a patronising smile; and at me, a devotee, with that of a compassionate expression. And besides, Thy look has the red-tinged loveliness of a lotus flower, indicating heroism.

52 *Gate karnabhyarnam garuta iva pakshmani dadhati,
puram behttush Chitta-prashama-rasa-vidravana-phale;
ime netre gotra-dhara-pati-kulttamsa-kalike
tav'akarn'akrshta-smara-shara-vilasam kalayatah.*

O Mother! Thou the flower bud placed on the crest of the Mountain King's dynasty! These long eyes of Thine, which extend up to the ears, with eye lashes resembling the feather wings attached to arrows which are engaged in disturbing the placidity of the mind of Shiva look like the arrows of cupid aimed and drawn up to the ear.

53 *Vibhakta-traivarnyam vyatikirira-lila'njanataya
vibhati tvan-netra-tritayam idam Ishana-dayite;
punah srashtum devan Druhina-Hari-Rudran uparatan
rajah sattvam bibhrat tama iti gunanam trayam iva.*

O Consort of Ishvara! Thy three eyes look tri-coloured when the black of the beautifying collyrium shines by the side of their natural white and reddish tinges, each keeping its distinctiveness. It looks as if these three colours represent the three Gunas of Rajas, Sattva and Tamas, which Thou assumest with a view to revive Brahma, Vishnu and Rudra after their dissolution in the Pralaya, and start them once again on the creative activity.

54 *Pavitrikartum nah pashupti-pradhina-hrdaye
daya-mitrair netrair aruna-dhavala-shyama ruchibih;
nadah shona ganga tapana-tanay'eti dhruvam amum
trayanam tirthanam upanayasi sambhedam anagham.*

O Mother who art ever devoted to Shiva! 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 of Sona, Ganga and Yamuna to sanctify ourselves by getting immersed in them.

55 *Nimes'onmeshabhyam pralyam udayam yati jagati
tave'ty ahuh santo Dharani-dhara-rajanya-tanaye;
tvad-unmeshaj jatam jagad idam ashesham pralyatah
pari-tratum shanke pariharta-nimeshas tava drshah.*

O Daughter of the king of mountains! Great men 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 going into dissolution that Thou dost not wink but keepest Thy eyes always open.

56 *Tav'aparne karne-japa-nayana-paishunya-chakita
niliyante toye niyatam animeshah shapharikah;
iyam cha shrir baddhach-chada-puta-kavatam kuvalayam
jahati pratyuse nishi cha vighatayya pravishati.*

O Aparna! The Shapharikas (female fish) hide themselves in water in fear, afraid of the tell-tale activities of Thy eyes against them, 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 again at night to the blooming bluelily, when Thy eyes are closed in sleep.

57 *Drsha draghiyasya dara-dalita-nilotpala-rucha
daviyamsam dinam snapaya krpaya mam api Shive;
anenayam dhanyo bhavati na cha te hanir iyata
vane va harmye va sama-kara-nipato himakarah.*

O Consort of Shiva, Grace my miserable self too, 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 slightly blooming blue water lily 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 and a wilderness.

58 *Aralam te pali-yugalam aga-rajanya-tanaye
na kesham adhatte kusuma-shara-kodanda kutukam;
tirashchino yatra shravana-patham ullanghya vilasann-
apanga-vyasango dishati shara-samdhana-dhishanam.*

O Daughter of the Mountain King! Who will not perceive the graces of the bow of Kama, the flower-arrowed god of love, on seeing Thy pair of arched ridges between the eyes and the ears. For, Thy long-sided glances across the ridges reaching up to Thy ears give the impression of an arrow mounted on a bow string.

59 *Sphurad-gandabhoga-pratiphalita-tatanka yugalam
chatush-chakram manye tava mukham idam manmatha-ratham;
yam-aruhya druhyaty avani-ratham arkendu-charanam
mahaviro marah pramatha-pataye sajjitavate.*

I fancy that Thy face, having two ear ornaments and their reflection in Thy glistening cheeks, is verily the four-wheeled chariot of Manmatha, the god of love, who can stir the mind of people to its depth. It is seated in this chariot of Thy face that he became valiant enough to inflict pangs on Shiva, the Lord of Pramatha hosts, when, ready for the destruction of the Tripuras, he was mounted on his earth chariot having the sun and the moon for its two wheels.

60 *Sarasvatyah suktir amrta-lahari-kaushala-harih
pibantya Sharvani shravana-chulukabhyam aviralam;
chamatkara-shlagha-chalita-shirasah kundala-gano
jhanatkarais taraih prati-vacanam acasta iva te.*

O Consort of Shiva! Sarasvati the Goddess of Learning, imbibing continuously through the cup of her ears Thy sweet speech that humbles the delectableness of the flood of the immortal drink Amrut, replies congratulating Thee, as it were, by the loud clang of her ear-ornaments, as she shakes her head in appreciation of Thy delightful speech.

61 *Asau nasa-vamshas tuhina-girivamsha-dhvajapati
tvadiyo nediyah phalatu phalam asmakam uchitam;
vahaty antar muktah shishira-kara-nishvasa galitam
samrddhya yat tasam bahir api cha mukta-maini-dharah.*

O Flag of the House of the Mountain of Snow! May Thy nose which is, as it were, the hollow bamboo staff of that aflag, bestow on us the desired fruit. The hollow of that staff-like nose is full of pearls; for it is out of their abundance that one pearl, pushed out by the moon-cooled breath of the left nostril, has come out to be Thy nasal pendant.

62 *Prakrtya'raktayas tava sudati danta-chhada-rucheh
pravakshye sadrshyam janayatu phalam vidruma-lata;
na bimbam tad-bimba-pratiphalana-ragad arunitam
tulam adhya'rodhum katham iva na lajjeta kalaya.*

O Devi with attractive rows of teeth! I shall now try to find out an object of comparison to describe Thy naturally red lips. But I am afraid I shall have to wait for this until the coral creeper (red all over) produces a fruit (which one can expect to be more red than the creeper itself). But is there not the Bimba fruit as a fitting object of comparison? No; for how will Bimba fruit not feel ashamed to stand before those lips, a mere reflection of which has made that fruit red!

63 *Smita-jyotsna-jalam tava vadana-chandrasya pibatam
chakoranam asid ati-rastaya chanchu-jadima;
atas te shitamshor amrta-laharim amla-ruchayah
pibanti svacchandam nisi nisi bhrsham kanjika-dhiya*

The Chakora bird has got its tongue insensitised because of the extreme satiety generated by 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 insensitiveness of its tongue.

64 *Avishrantam patyur guna-gana-katha'mredana-japa
japa-pushpac-chaya tava janani jihva jayati sa;
yad-agrashinayah sphatika-drshad-acchach-chavi mayi
sarasvatya murtih parinamati manikya-vapusha.*

Hail unto Thy tongue which defies the Japa (hibiscus) flowers in its redness and is constantly engaged in the Japa (mutterings) that give expression to the glories of Thy Consort! The ruddiness of that tongue is so intense that the goddess of speech Sarasvati, who dwells on the tip of that tongue, gets there crystal-like white complexion changed into the colour of a ruby noted for its reddish tinge.

65 *Rane jitva'daityan apahrta-shirstraih kavachibhir
nivrttais Chandemsa-Tripurahara-nirmalva-vimukhaih;
vishakh'endr'opendraith shashi-vishada-karpura-shakala
viliyante matas tava vadana-tambula-kabalah.*

Rejecting the leavings of Shiva as the share of the devotee Chanda, celestials like Kumara, Indra and Vishnu, after their victory over the Asuras, come to Thee with their headdress removed and only their chainmail on, to receive as Thy gracious gift (prasada) the betel rolls used by Thee, and chem. them until they, along with the white pieces of refined camphor contained in them, dissolve.

66 *Vipanchya gayanti vividham apadanam Puraripos
tvay'arabdhe vaktum chalita-shirasa sadhuvachane;
kara-grahyam shambhor mukha-mukura-vrntam Giri-sute
katham-karam brumas tava chubukam aupamyahitam.*

When, on hearing the songs on the greatness and achievements of Shiva tuned on the Vina by Sarasvati, the goddess of learning and fine arts, Thou beginnest to speak nodding Thy head in appreciation, the sweetness of Thy voice seems to cast ridicule on the soft melody of that musical instrument, and Sarasvati therefore secretly puts it in its case.

67 *Karagrena sprshtam tuhina-girina vatsalataya
girishen'odastam muhur adhara-pan'akulataya
kara-grahyam shambhor mukha-mukura-vrntam Giri-sute
katham-karam brumas tava chubukam aupamyahitam.*

O Daughter of Himavat! How can we poets describe the unmatched beauty of Thy chin, which is stroked with all affection by Thy father the Mountain King, which is again and again lifted up by Thy Consort Shambhu in the intensity of his desire to kiss Thee repeatedly, and which forms the handle of the mirror of Thy face for Shambhu to hold and view.

68 *Bhujashleshan nityam Pura-damayituh kantaka-vati
tava griva shatte mukha-kamalanala-shriyam iyam;
svatah shveta kalagaru-bahula-jambula-malina
mrnali-lalityam vahati yadadho hara-latika.*

Thy neck, with horripilations caused by the constant embraces of Thy Consort, the Destroyer of the cities, resembles the thorny stalk of Thy lotus-like face. For, below Thy neck are Thy naturally white cluster of pearl necklaces which, being discoloured by the generously applied dark coloured Agaru paste on the chest, bears the comeliness of the tender bottom part of the stalk of Thy lotus-like face embedded in mire.

69 *Gale rekhas tisro gati-gamaka-git'aika nipune
vivaha-vyanaddha-praguna-guna-samkhya-pratibhuvah;
virajante nana-vidha-madhura-ragakara-bhuvam
trayanam gramanam sthiti-niyama-simana iva te.*

O Mistress of the musical technicalities of Gati (movement) Gamakam (undulations) and Gitam (song)! As though for the confirmation of the three-foldness of the strands of the auspicious string made by twisting several threads and tied round Thy neck (surrounding the mangala-sutra) by Thy Consort at the time of Thy marriage, shine forth the three lines of Thy neck, standing, as it were, as the boundaries demarcating the three musical scales (or Gamakas consisting of Sadja, Madhyama and Gandhara), which form the source of the various melodies of musical modes.

70 *Mrnali-mrdvinam tava bhuja-latanam chatasnam
chaturbhih saundaryam Sarasija-bhavah stauti vadanaih;
nakhebhayah samtrasyam prathama-mathanadandhaka-riposh
chaturnam shirshanam samam abhaya-hast'arapana-dhiya.*

The lotus-born Brahma, being afraid of the fingernails of Sadashiva, with which the latter, in former times, nipped off his fifth head, is now praising simultaneously with the remaining four heads the comeliness of Thy four creeper-like arms resembling the stalk of lotus in beauty, so that Thou might give those heads protection from the fear of a fate similar to that of the lost head.

71 *Nakhanam uddyotair nava-nalina-ragam vihasatam
karanam te kantim kathaya kathayamah katham Ume'
kayachid va samyam bhajatu kalaya hanta kamalam
yodi kridal-lakshmi-carana-tala-laksha-rasa-chanam.*

O Uma! Pray, tell us how we can describe the splendour of Thy hands which, being lit up with the radiance of Thy nails, surpasses 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 contact with the lac-dye of the feet of goddess Lakshmi who sports in them.

72 *Samam Devi Skanda-Dvipa-vadana-pitam stana-yugam
tavedam nah khedam haratu satatam prasnuta-mukham;
yad alokya'shank'akulita-hridayo hasa-janakah
sva-kumbhau harambah parimrshati hastena jhaditi.*

O Mother! May we be relieved of all our sorrows by Thy breasts, from which milk is flowing always and which are being simultaneously sucked by both Skand and Ganesha, Thy sons. All of a sudden Ganesha (Heramba), looking at Thy breasts, feels with his hands whether the pair of frontal globes on his elephant face are there in their proper places (or whether they have disappeared to become Thy breasts present before his eyes), thus giving occasion for great fun (to his parents and onlookers).

73 *Amu te vakshojav amrtarasa-manikya-kutupau
na samdeha-spando nagapati-patake manasi nah;
pibantau tau yasmad avidita-vadhu-sanga-rasikau
kumarav adyapi Dvirada-vadana-Krauncha-dalanau.*

O the Mountain-King's flag of victory! We have not even the shadow of a doubt about Thy two breasts being jars mad of Manikya (ruby) and filled with Amruta, the immortal drink. For, it is by drinking their contents that Thy two sons, the mountain-piercing Kumara and the elephant-headed Vinayaka, have remained young boys (celibate) without knowing women, to this day.

74 *Vahaty amba stamberama-danuja-kumbha prakribhah
samarabdham mukta-manibhir amalam hara-latikam;
kuchabhogo bimb'adhara-ruchibhir antah shabalitam
pratapa-vyamishram Pura-damayituh kirtim iva te.*

O Mother! In the region of Thy breasts is a flawless necklace made of pearls got from the frontal globe of Gajasura (the elephant demon). It rests there with its white brilliance variegated from within 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.

75 *Tava stanyam manye Dharani-dhara-kanyehrdyatah
payah paravarah parivahati sarasvataam iva;
dayavatya dattam dramila-shishur asvadya tava yat
kavinam pradhanam ajani kamaniyah kavayita*

O Daughter of the Mountain King! I fancy that Thy breast milk is the milk-ocean emerging as poetic inspiration from Thy heart. For, it was by drinking it, so graciously given by Thee, that the child of the Dramila country became a noted poet among great composers.

76 *Hara-krodha-jvalavalibhir avalidhena vapusa
gabhire te Nabhi-sarasi krtasango manasijah;
samuttasthau tasmad acala-tanaye dhuma-latika
janas tam janite tava janani rom'avalir iti.*

O Mother born of the Mountain! When the flames of Shiva's anger began to envelop Kama-deva (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 Thy Romavali or the line of hair that goes up from Thy navel.

77 *Yad etat kalindi-tanu-tara-tarang'akrti Shive
krshe madhye kimchij janani tava yad bhati sudhiyam;
vimardad anyo'nyam kucha-kalashayor antara-gatam
tanu-bhutam vyoma pravishad iva nabhim kuharanim'.*

O consort of Shiva! What in Thy slender middle region shines before me and what is seen by devotees as Thy navel-hair (Romavali) like the subtle ripples on the surface of Kalindi (Yamuna), is the Vyoma (sky) or interspace between Thy bulging breasts, thinned by their pressure and forced into the cavity of the navel.

78 *Sthiro ganga'vartah stana-mukula-romavali-lata
kalavalam kundam kusumashara-tejo-huta-bhujah;
rater lilagaram kim api tava nabhir giri-sute
bila-dvaram siddher girisha-nayananam vijayate.*

O Daughter of the Mountain! Indescribably unique is the glory of Thy navel, which is verily a still whirlpool on the surface of the river Ganga; which forms the bed for the creeper of Thy Romavali bearing two fruits in the shape of Thy breasts; which is the sacrificial pit wherein burns the fire of the prowess of Kama Deva, the flower-arrowed god of love; which is the pleasure house of his wife Rati; and which forms the opening of the cavern wherein the eyes of Hara found the consummation of the great austerities he had performed.

79 *Nisarga-kshiasya stana-tata-bharena klama-juso
naman-murter nari-tilaka sanakais trutyata iva;
chiram te madhyasya trutita-tatini-tira-taruna
samavasthat-sthemno bhavatu kushalam Saila-tanaye.*

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, threatening to break under that weight, and whose precarious firmness is like that of a tree on a cracking river bank.

80 *Kuchau sadya svidyat tata-ghatita-kurpasa-bhid-urau
kashantau dormule kanaka-kalashabhau kalayata;
tava tratum bhangad alam iti valagnam tanubhuva
tridha naddham Devi trivali lavali-vallibhir iva.*

O Mother Divine! The three folds in Thy middle region look like three strands of the Lavali creeper wound by Kama Deva, 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 brassiere covering them.

81 *Guruvatam vistaram Kshiti-dhara-patih Parvati nijan-
nitambad achhidya tvayi harana-rupena nidadhe;
atas te vistirno gurur ayam ashesham vasumatim
nitamba-prag-bharah sthagayati laghuttvam nayati cha.*

O Parvati! Thy father, the Mountain-king, gave the weight and extensiveness of his flanks to Thee as dowry at the the time of Thy marriage. It is for this reason that Thy hips, covering the earth, have become more extensive than it, and excelling it in weight, rendered it lighter in comparison.

82 *Karindranam shundan kanaka-kadali kanda-patalim
ubhabhyam urubhyam ubhayam api nirjitya bhavati;
suvrttabhyam patyuh pranati-kathinabhyam Giri-sute
vidhijine janubhyam vibudha-kari-kumbha-dvayam asi.*

O Daughter of the Mountain! Thy thighs subdued by their beauty the trunk of lordly elephants as also the stem of golden coloured banana trees while, O observer of all ordained duties, Thy knees, hardened and perfectly rounded by repeated prostrations to Thy Consort, rival the frontal globes of the heavenly elephant Airavata.

83 *Parajetum rudram d viguna-shara-garbhau Giri-sute
nishangau janghe te vishama-vishikho badham akrtā;
yadagre drshynate dasha-shara-phalah pada-yugali-
nakhagrach-chadmanah sura-makuta-shanaika-nishitah.*

O Daughter of the Mountain! Surely the five arrowed Kamadeva has, in order to conquer Rudra, utilised Thy shanks as a quiver to store therein double the number of arrows he is credited with. For, at the end of Thy feet are seen, under the guise of Thy toe nails, ten crescent-shaped arrowheads sharpened on the whetstone of the crowns of prostrating Divinities.

84 *Shrutinam murdhano dadhati tava yau shekharataya
mama'py etau Matah shirasi dayaya dhehi caranau;
yayoh padyam pathah Pashupati-jata-juta-tatini
yayor laksha-lakshmir aruna-Hari-chuddamani-ruchih.*

O Mother! The crest of the Veda bears Thy feet as its head ornament. Mayest Thou condescend to place those feet on my head too – the feet the water-offerings on which form the Ganga in the matted locks of Shiva, and the bright red dye of which gives brilliance to the jewels on the diadem of Vishnu.

85 *Namo-vakam brumo nayana-ramaniyaya padayos
tavasmai dvandvaya sphuta-ruchi-rasalaktakavate;
asuyaty atyantam yad abhi-hananaya sprhate
pashunam ishanah pramada-vana-kankeli-tarave.*

Our praise by way of obeisance to Thy feet, a delight to the eyes because of their brilliance arising from the liquid lac dye applied to them! Thy Consort, Pashupati, desiring to be kicked with those feet, is extremely jealous of the Kankeli (Ashoka) tree of Thy pleasure garden, as that tree too is a rival aspirant for such kicks.

86 *Mrsha krtva gotra-skhalanam atha vailakshya-namitam
lalate bhartaram charana-kamale tadayati te;
chirad antah-shalyam dahana-krtam unmilita-vata
tula-koti-kvanaih kili-kilitam ishana-ripuna.*

O Devi! When Thou didst deliver a kick at the forehead of Thy Consort when he bent his head in shame for calling Thee inadvertently by the name of another woman, his enemy, Kama, got an opportunity to root out of himself his long-standing rancour towards him, Isha, for consuming him in fire, and he gave out his joyous acclamations, as it were, in the form of the tinkling of Thy anklets.

87 *Himani-hantavyam hima-giri-nivas'aika-chaturau
nishayam nidranam nishi charama-bhage cha vishadau;
varam Lakshmi-patram shriyam ati srjantau samayinam
sarojam tvad-padau janani jayatash chitram iha kim.*

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 wealth (Lakshmi) on the inner circle of devotees, is undoubtedly far superior to the common lotus flower which perishes in snow, closes at night and forms the favourite resort of Lakshmi (the goddess of wealth whose blessings on devotees are very temporary).

88 *Padam te kirtinam prapadam apadam Devi vipadani
katham nitam sadbhih kathina-kamathi-karpara-tulam;
katham va bahubhyam upayamana-kale purabhida
yad adaya nyastam drshadi daya-manena manasa.*

The upper part of Thy feet are the seat of all excellences worthy of praise and they are the 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 the Cities, in spite of all His tenderness towards Thee, have the heart to place them on a hard granite grinding stone at Thy marriage rite?

89 *Nakhair naka-strinam kara-kamala-samkocha shashibhis
tarunam divyanam hasata iva te chandi charanau;
phalani svah-sthebhyah kisalaya-karagrena dadatam
daridrebhyo bhadram shriyam anisham ahnaya dadatau.*

O Chandī! Thy feet, of the moon-like nails, which make the lotus-bud-like palms of adoring heavenly damsels close, do shower abundant wealth quickly on humble and poor devotees, and thus mock at the wish-yielding Kalpaka trees of heaven whose

arms of tender branches bestow desired gifts only to Devas who live in heavenly affluence.

90 *Dadane dinebhyah shriyam anisham ashanusadrhim
amandam Saundarya-prakara-makarandam vikirati;
tav'asmin mandara-stabaka-subhage yatu charane
nimajjan majjivah karana-charanah sat-charanatam.*

Thy feet form a veritable bunch of Mandara flowers dripping the honey of beauty and are a liberal supplier of wealth to Thy poor devotees. Many my spirit with its six organs of knowledge (including the mind) become a six-footed honey sucking bee at those feet forever more.

91 *Pada-nyasa-krida-parichayam iv'arabdhu- manasah
skhalantas te khelam bhavana-kala-hamsa na jahati;
atas tesham siksham subhaga-mani-manjira-ranitach-
chalad uchakshanam chraana-kamalam charu-charite.*

O Goddess of Holy Fame! The royal Swans inhabiting Thy residence are never abandoning their pursuit of Thee in their effort to observe Thy gait for correcting their own defective ways. And Thy lotus feet are, it seems, giving instructions to them in the guise of the tinkling sounds made by the anklets on them, studded with precious stones.

92 *Gatas te manchatvam Druhina-Hari-Rudr'eshvara-bhrtah
shivah svacchhach-chaya-ghatita-kapata-pracchada-patah;
tvadiyanam bhasham prati-phalana-rag'arunataya
shariri shrngaro raso iva srsham dogdhi kutukam.*

Thy servitors, Brahma, Vishnu, Rudra and Ishvara, have taken the shape of Thy cot (ie the four legs of the cot) in order to serve Thee very closely, while Sadashiva has formed himself into Thy bedsheet, reflecting Thy crimson glory in his assumed whiteness, thereby causing amazement to Thee by presenting Himself as the very embodiment of erotic sentiment.

93 *Arala kesheshu prakti-sarala manda-hasite
shirrishabha chitte drshad upala-shobha kucha-tate;
bhrsham tanvi madhye prthur urasij'aroha-visaye
jagat tratum shambhor jayati karuna kachid aruna.*

Thus for the welfare of the worlds abides in all Her glory Aruna (Kameshvari), the Shakti of Shambu – the very emodiment of graciousness – with her locks all curly, her smile naturally artless, her heart soft like Shirisha flower, her breast as tight and hard like a grinding stone, her waist extremely slender, and her hips and breasts generous in size.

94 *Kalankah kasturi rajani-kara-bimbam jalamayam
kalabhih karpurair marakata-karandam nibiditam;
atas tvad-bhogena prati-dinam idam rikta-kuharam
vidhir bhuyo bhuyo nibidayati nunam tava krte.*

The mark on the moon is musk; and her watery disc, a receptacle (canister) of emerald for containing pieces of camphol in the form of the digits of the moon. As and when the contents of that receptacle are exhausted by Thy using them, Brahma fills it up day by day for Thee with the digits of the waxing moon.

95 *Pur'arater antah-puram asi tatas tvach-charanayoh
saparya-maryada tarala-karananam asulabha;
tatha hy'ete nitah shatamakha-mukkah siddhim atulam
tava dvar'opanta-sthitibhir anim'adyabhir amarah.*

Thou art the Consort of the Destroyer of the Cities, residing in His inner apartment, to which votaries with unregenerate mind find no entry and are therefore denied the privilege of the immediate worship of Thy feet. It is therefore that all the Deities headed by Indra have by their unparalleled austerities been able only to attain to Anima and other psychic powers (Siddhis) which are but Thy gate keepers (being only peripheral to Thee and far removed from Thy innermost attributes.)

96 *Kalatrām vaidhatrām kati kati bhajante na kavayah
shriyo devyah ko va na bhavati patih kairapi dhanaih;
mahadevam hitva tava sati satinam acarame
kuchabhyam asangah kuravaka-taror apy asulabhah.*

O Chastity Embodied! How numerous are the poets who have courted and attained Saraswati, the consort of Brahma and the deity of learning and fine arts! So also who with some some wealth fails to become the Lord of Shri (Shripati), the consort of Vishnu and the goddess of wealth! But, O the foremost of Chaste Ones! None besides Shiva the Great God, not even the tree called Kuravaka, has ever had the embrace of Thy breasts.

97 *Giran ahur devam Druhina-grhinim agamavido
hareh patnim padmam Hara-sachacharim adri-tanayam;
turiya kapi tvam duradhigama-nihshima-mahima
Mahamaya vishvam bhramayasi parabrahma mahishi.*

O Consort of Parabhraman! The scholars who know the real meaning of the Agamas (scriptures) describe Thee as Saraswati, the Goddess of Learning and the Consort of Brahma. Besides, they speak of Thee as the lotus-born Lakshmi, the Consort of Vishnu, as also as the Daughter of the Mountain, Parvati, and the Consort of Hara, Shiva. But Thou art however the Fourth (the unique Power that is the source of the three Deities mentioned) of inconceivable and limitless majesties – the indeterminable Mahamaya who revolves the wheel of this world.

98 *Kada kale matah kathaya kalit'alaktaka-rasam
pibeyam vidyarthi tava charano-nirnejana-jalam;
prakrtya mukanam api cha kavita-karanataya
kada date vani-mukha-kamala-tambula-rasatam.*

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 shall I expect it, that red-tinged water, to flow out of my mouth as great poetry, which forms the chewed betel leaf juice of Vani, Saraswati, the Goddess of Learning and Poesy?

99 *Sarasvatya Lakshmya Vidhi-Hari-sapatno viharate
Rateh Pativratyam shithilayati ramyena vapusha;
chiram jivann eva kshapita-pashu-pasha-vyatikarah
para'nand'abhikhyam rasayati rasam tvad bhajanavan.*

O Mother! A devotee of Thine sports with Saraswati and Shri and thus courts the jealousy of their consorts Brahma and Vishnu. By the charm of his body, he attracts the attention of Rati, the wife of Kama Deva (the god of love), and thus violates her chastity. And with the beginningless ignorance-born bondage of Jivahood broken, he is immersed in the supreme Bliss of Brahman even in this long-lived embodied state.

100 *Pradipa-jvalabhir divasa-kra-nirajana-vidhih
sudha-sutesh chandropala-jala-lavair arghya-rachana
svakiyair ambhobhiih salila-nidhi-sauhitya-karanam
tvadiyabhir vagbhis tava janani vacham stutir-iyam.*

Just as doing Nirajana (light-waving ceremony) to the sun is only the offering of his own light to him; just as making an offering of Arghya to the moon with the water that oozes out of the moonstone in contact with moonlight, is only to give back what belongs to the moon, and just as making water-offering (Tarpana) to the ocean is to return what belongs to it – so is, O Source of all Learning, this hymn addressed to Thee composed of words that are already Thine.