

शिवपादादिकेशान्तवर्णनस्तोत्रम् SIVAPADADIKESANTAVARNANASTOTRA

Introduction

This hymn in 41 verses composed in the Sragdharametre describes the glory of the paraphernalia of Lord Siva - the weapons adorning His person, Lord Vinayaka, Lord Kumara, Goddess Parvati, the attendants of Lord Siva and the sacred assembly hall of Lord Siva in verses 1-15, the beauty of the different parts of the body from foot to head in verses 16-31, and other characteristics of Him in the remaining verses.

(1)

कल्याणं नी विधत्तां कटकतटलसत्कल्पवाटीनिकुञ्ज -

ऋडासंसक्तविद्याधरनिकरवधूगीतरुद्रापदानः ।

तारैहैरम्बनादैस्तरलितनिनदत्तारकारातिकेकी

कैलासः शर्वनिर्वृत्यभिजनकपदः सर्वदा पर्वतेन्द्रः ॥

May Kailasa, the Lord of Mountains, always confer on us auspiciousness. It has the environment that pleases Lord Sarva (Siva). The Vidyadhara women sport in the bushes in between the groves of Kalpavrksa lying on its slopes and sing the heroic deeds of Rudra (Lord Siva). (The mountain) reverberates with the cries of the foe of Taraka being agitated by the loud sounds of the Lord Heramba (Vinayaka).

Mr. Kailāsa denotes the peak of the Himālaya Mountain and is believed to be the abode of Lord Śiva. The Vidyādhara are semi-divine beings proficient in arts. Taraka is a demon killed by Lord Kumāra. Tārakārāti denotes Lord Kumāra.

(2)

यस्य प्राहुः स्वरूपं सकलदिविषदां सारसर्वस्वयोगं
यस्येषुः शार्ङ्गधन्वा समजनि जगतां रक्षणे जागरुकः ।
मौर्वी दर्वीकराणामपि च परिवृढः पूस्त्रयी सा च लक्ष्यं
सोऽव्यादव्याजमस्मानशिवभिदनिशं नाकिनां श्रीपिनाकः ॥

May that blessed bow (of Lord Siva), that always removes the inauspiciousness of the celestials, protect us without any conceit. The form of that (bow) is said to be the union of all the best qualities of the gods. The wielder of the bow, *Sarnga* vigilant in the protection of the world has become the arrow for that (bow). The king of the serpents (has become) the string (of that bow). Those three worlds (i.e. the three demons in the form of the three worlds) have become the target (of that bow).

Pināka denotes the bow of Śiva. The bow of Lord Vishnu is called *Sarnga*. The king of serpents denotes *Vasuki*. The mighty demons *Tārākakṣha* and *Vidyunmalin* moved about in the form of three cities made of iron, silver and gold, and were destroyed by Lord Śiva with a single arrow.

(3)

आतङ्गावेगहारी सकलदिविषदामङ्घ्रिपद्मश्रयाणां
मातङ्गाद्युग्रदैत्य - प्रकरतनुगलद्रक्तधाराक्तधारः ।
क्रूरः सूरायुतानामपि च परिभवं स्वीयभासा वितन्वन्
घोराकारः कुठारो दृढतरदुरिताख्याटवीं पाटयेन्नः ॥

May the axe of frightful form split asunder and destroy the forest of our firm sins. It removes the anxiety and grief of all the celestials resorting to the lotus feet (of Lord siva). It has its edge drenched with the blood dripping from the bodies of dreadful demons such as *Matanga* and others. It is dreadful. It humiliates ten thousands of Suns with its lustre.

The term "*Mātanga*" meaning an elephant may denote *Gajāsura*, a demon killed by Lord Śiva.

(4)

कालारातेः कराग्रे कृतवसतिरुरः शाणशातो रिपूणां

काले काले कुलाद्रिप्रवरतनयया कल्पितस्नेहलेपः ।

पायान्नः पावकार्चिःप्रसरसखमुखः पापहन्ता नितान्तं

शूलः श्रीपादसेवाभजनरसजुषां पालनैकानशीलः ॥

May the trident (of Lord Siva) bent on protecting those enjoying the pleasure of devotion of service be the blessed feet (of the Lord) protect us. It has the tip of the hand of the foe of Yama (Lord of Death) as the abode. It has been sharpened on the whetstone, namely, the chest of the enemies. It has been anointed by Goddess Parvati, the daughter of the foremost among mountains, now and then. It has its tip resembling the flames of fire. It destroys the sins completely.

"Kāla" denotes Yama, the god of death. Lord Śiva is known as the foe of Kāla, because He protected Markandeya from Yama. "Kulādrī" denotes the principal mountains in the different directions. Himavān is the foremost among the mountains. Goddess Pārvati is referred to as the daughter of Himavān.

(5)

देवस्याङ्गाश्रयायाः कुलगिरिदुहितुर्नेत्रकोणप्रचार -

प्रस्तारानत्युदारान्पिपठिषुरिव यो नित्यमत्यादरेण ।

आधत्ते भङ्गितुङ्गैरनिशमवयवैरन्तरङ्गं समोदं

सोमापीडस्य सोऽयं प्रदिशतु कुशलं पाणिरङ्गः कुरङ्गः ॥

May the deer, that has the hand (of Lord Siva) as the place for dancing, confer on us eternal happiness. It delights the heart of the Lord, having the Moon on the head, by its limbs raised up because of curvatures always desirous of learning the side-glances of Goddess Parvati, the daughter of Himavan, seated on the lap of Lord (Siva) and bounteous in conferring blessings on Her devotees.

According to the *Purānas*, the *Vedas* are stated to be taking the form of a deer and resting on the hand of Lord Siva. The deer is stated to be bending its body in different ways. It is fancied that it is learning to move its body for dancing according to the movement of the side-glances of Goddess Pārvati, seated on the lap of Lord Śiva.

(6)

कण्ठप्रान्तावसज्जत्कनकमयमहाघण्टिकाघोरघोषैः

कण्ठारावैरकुण्ठैरपि भरितजगद्यन्त्रवालान्तरालः ।

चण्डः प्रोद्धण्डशृङ्गः ककुदकबलितोत्तुङ्गकैलासशृङ्गः

कण्ठेकालस्य वाहः शमयतु शमलं शाश्वतः शाक्वरेन्द्रः ॥

May the sacred bull, the vehicle of the blacknecked (Siva) remove the eternal sins. It fills the inner spaces of the wheel of the world by the terrible sounds of mighty golden bell hanging from the edge of the neck and the undiminishing bellowing sound. It is most dreadful. It has a frightening horn. It has conquered the Kailasa peak by its lofty hump.

The word "Sākvara" denotes a bull. The word Sakvarendra denotes the mighty bull, the vehicle of Lord Śiva.

(7)

निर्यद्धानाम्बुधारापरिमलतरलीभूतरोलम्बपाली -

झङ्कारैः शङ्कराद्रेः शिखरशतदरीः पूरयन्भूरिघ षैः ।

शार्वः सौवर्णशैलप्रतिमपृथुवपुः सर्वविघ्नापहर्ता

शर्वाण्याः पूर्वसूनुः स भवतु नः स्वस्तिदो हस्तिवक्त्रः ॥

May that elephant - faced (God), the first son of (Goddess) Parvati, be the conferrer of prosperity. He fills the hundreds of caves in the hill of Lord Siva with the loud sounds and with the humming of rows of bees attracted by the fragrance of the rut that flows (from him). That son of Lord Siva has a stout body resembling the golden mountain (Meru). He removes all obstacles.

Lord Vināyaka, the elephant - faced son of Siva and Pārvaṭī is the Lord of obstacles. He is implored in this verse for conferring prosperity on the devotees. He is fancied to be filling the caves of the lofty hills with His loud sound. On account of his elephant face, it is further fancied that columns of humming bees get attracted to the fragrant rut oozing out from his temples, and this humming sound also fills the caves.

(8)

यः पुण्यैर्देवतानां समजनि शिवयोः श्लाध्यवीर्यैकमत्या -
द्यन्नाग्निं श्रूयमाणो दितिजभटघटा भीतिभारं भजन्ते ।
भूयात् सोऽयं विभूत्यै निशितशरशिखापाटितक्रौञ्चशैलः
संसारागाधकूपोदरपतितसमुत्तारकस्तारकारिः ॥

May that foe of Taraka be for (our) prosperity. He was born on account of the merits of the celestials from the glorious union from the *virya* (energy) of Siva and his Consort. The hosts of demon forces entertain great fear on hearing his name (being mentioned). He has pierced the *Kraunca* mountains with his sharp arrows. He is the rescuer of those who have fallen into the deep well of mundance existence.

Taraka was the son of Vajrāṅga and Vajrāṅgi, He propitiated Lord Brahma and got the favour that he could be killed only by a child seven days old. On account of this favour, he became oppressive and tormented the gods. Brahma, being approached by the celestials, advised them that only the offspring of Siva could vanquish him. The gods strove to achieve this end by bringing about the union of Siva and Pārvatī. That child; Kumāra, born to Siva and Pārvatī, led the forces of gods and was hence also known as Devasenāpti. He is popularly referred to as Skanda.

(9)

आरूढः प्रौढवेगप्रविजितपवनं तुङ्गुतुङ्गं तुरङ्गं
चेल नीलं वसानः करतलविलसत्काण्डकोदण्डदण्डः ।
रागद्वेषादिनानाविधमृगपटलीभीतिकृद्भूतभर्ता
कुर्वन्नाखेटलीलां परिलसतु मनः कानने मामकीने ॥

May the Lord of hosts of attendants (Bhutas) shine forth in my mind forest performing the sport of hunting mounting a lofty horse that defeats the wind in its speed, wearing a black garment, having the shining bow in his hand and causing fright to hosts of different animals such as desire, hate and the like (in the mind - forest).

(10)

अम्भोजाभ्यां च रम्भारथचरणलताद्वन्द्वकुम्भीन्द्रकुम्भै -
विम्बेनेन्दोश्च कम्बोरुपरि विलसता विद्रुमेणोत्पलाभ्याम् ।
अम्भोदेनापि सम्भावितमुपजनिताडम्बरं शम्बरारेः
॥ शंभोः सम्भोगयोग्यं किमपि धनमिदं संभवेत् सम्पदे नः ॥

May this indescribable wealth, belonging to the foe of Sambara, honoured by the pair of lotuses, the pairs of plantains, chariot wheels, creepers and the temples of the king of elephants, the Moon's disc shining above the conch, the pearl, the pair of lilies and the cloud and fit for being enjoyed by Lord Siva, be for our prosperity.

This verse describes metaphorically the beauty of the Goddess Umā without direct reference to the Goddess or Her limbs. Her beauty is described as the wealth belonging to Manmatha, the god of Love, the foe of the demon Sambara. Here the pair of lotuses denote the pair of lotus feet, the pair of plantains - the two thighs, the chariot wheels - the pair of hips, the pair of creepers - the two arms, the pair of temples - the lofty breasts, the conch - the conch-like neck, the disc of the Moon - the face, the pearl - the lower lip, the pair of lilies - the eyes, and cloud - the lock of hair.

(11)

वेणीसौभाग्यविस्मापिततपनसुताचारुवेणीविलासान् -
वाणीनिर्धूतवाणीकरतलविधृतोदारवीणाविरावान् ।
एणीनेत्रान्तभङ्गीनिरसननिपुणापाङ्गकोणानुपासे
शोणान्प्राणानुदूढप्रतिनवसुषमाकन्दलानिन्दुमौलेः ॥

I worship the red "life-breath" of Lord Siva. It has the gait of the daughter of the Sun. It causes wonder by its beautiful braided hair. It shakes off by its words the elegant sound of the lute held in the hand of Goddess Sarasvati. It has the side-glances capable of driving away the side-glances of the female deer. It has the splendour that is produced afresh again and again.

Here we have a nice description of the beauty of the braided hair of Goddess Pārvatī without referring to Her by name. She is referred to as the life-breath of Lord Śiva.

(12)

नृत्तारम्भेषु स्ताहतमुरजधिमिक्षिकृतैरत्युदारै -

श्रित्तानन्दं विधत्ते सदसि भगवतः सन्ततं यः स नन्दी ।

वण्डीशाद्यास्तथान्ये चतुरगुणगणप्रीणितस्वामिसत्का -

रोत्कर्षोद्यत्प्रसादाः प्रमथपरिवृढाः पान्तु सन्तोषिणो नः ॥

May that Bull making the Lord always happy by the sounds of *dimi dimi* raised by beating the drum with the hand in the court (of Siva) at the time of the commencement of the dancing and the host of attendants (of Siva) such as Candisa and others feeling delighted by the favour extended to them by the Lord satisfied by their multitudes of good qualities protect us.

(Nandi or Nandikeśvara, the bull, is the chief among the attendants of Lord Śiva. When Lord Śiva begins His cosmic dance, Nandi beats the *muraja* (drum) and produces the *dimi dimi* sound and delights the Lord. The host of attendants on Lord Śiva such as Caṇḍīśa and others rejoice always for having gained His favour by satisfying Him with their good qualities. These foremost attendants are requested to protect all.)

(13)

मुक्तामाणिक्यजालैः परिकलितमहासालमालोकनीयं

प्रत्युप्तानर्घरत्नैर्दिशि दिशि भवनैः कल्पितैर्दिकपतीनाम् ।

उद्यानैरद्रिकन्यापरिजनवनितामाननीयैः परीतं

हृद्यं हृद्यस्तु नित्यं मम भुवनपतेर्धाम सोमार्धमौलेः ॥

May the abode of the Lord of the worlds having the crescent moon on His head be in my heart always. It has the great walls of the fort studded with multitude of pearls and rubies worthy to be seen. It has the mansions of the guardian deities of the different quarters studded with invaluable gems. It is surrounded by the beautiful gardens fondly nourished by the servant - maids of the daughter of the mountain.

Goddess *pārvaṭī* is referred to in this verse as *adrikanya* meaning the daughter of the mountain (Himavān). A prayer is made to the beautiful mansion of Lord Śiva to be present always in the heart. The word *sāla* means a wall.

(14)

स्तम्भैर्जम्भारिरत्नप्रवरविरचितैः सम्भृतोपान्तभागं
शुम्भत्सोपानमार्गं शुचिमणिनिचयैर्गुम्भितानल्पशिल्पम् ।
कुम्भैः सम्पूर्णशोभं शिरसि सुघटितैः शातकुम्भैरपङ्कैः
शम्भोः सम्भावनीयं सकलमुनिजनैः स्वस्तिदं स्यात् सदो नः ॥

May the assembly of Lord Sambhu (Siva) worthy of being honoured by all the sages be the conferer of all happiness on us. It has pillars studded with excellent blue diamond gems. It has the path of steps shining with a collection of white gems. It has the added excellence of liberal artistic designs. It is extremely beautiful with the spotless and well-designed golden pitchers on the top.

In this verse we have a description of the assembly of Lord Śiva and a prayer is made to it to confer all happiness. The word *śātakumbha* means gold. The word, *Jambhāri* denotes Indra, the foe of the demon Jambha. Here, the word *Jambhāriratna* has been used to denote the gem *Indranīla*, blue diamond.

(15)

न्यस्तो मध्ये सभायाः परिसरविलसत्पादपीठाभिरामो
हृद्यः पादैश्चतुर्भिः कनकमणिमयैरुच्चकैरुज्ज्वलात्मा ।
वासोरत्नेन केनाप्यधिकमृदुतरेणास्तृतो विस्तृत श्रीः
पीठः पीडाभरं नः शमयतु शिवयोः स्वैरसंवासयोग्यः ॥

May the seat of Lord Siva and Goddess Parvati fit for their stay in privacy, put down the pressing burden of our grief, It has been placed at the centre of the assembly. It is quite beautiful with the four shining, lofty, gem-studded golden legs. It has the shining foot rest closely. It has been covered by an indescribable excellent thin cloth. It has the spreading lustre.

This verse describes the beautiful seat of the divine pair, Śiva and Pārvāti. It is a prayer for the removal of the pressing burden of grief. The term "Sivayoh" in dual denotes Lord Śiva and Pārvāti.

(16)

आसीनस्याधिपीठं त्रिजगदधिपतेरङ्घ्रिपीठानुषक्तौ
पाथोजाभोगभाजौ परिमृदुलतलोत्सासिपद्मादिरेखौ ।
पाताम्पादावुभौ तौ नमदमरकिरीटोल्लसच्चारुहोर -
श्रेणीशोणायमानोन्नतनखदशकोद्भासमानौ समानौ ॥

May those glittering and identical pair of feet of the Lord of the three worlds resting on the seat protect (us). The pair of feet have been placed on the footrest. They resemble the lotus in their expense. They possess the radiant lines and marks such as the lotus and the like on their soft soles. They shine with the ten prominent and ruddy nails lustrous on account of the rows of beautiful diamonds glittering on the crowns of the celestials bowing down (at the feet).

The pair of feet is described in this verse and a prayer is made to it to protect.

(17)

यन्नादो वेदवाचां निगदति निखिलं लक्षणं पक्षिकेतो -
लक्ष्मीसम्भोगसौख्यं विरचयति ययोश्चापरे रूपभेदे ।
शम्भो सम्भावनीये पदकमलसमासङ्गतस्तुङ्गशोभे
माङ्गल्यं नः समग्रं सकलसुखकरे नूपुरे पूरयेताम् ॥

May the two anklets (of Lord Siva) fill us with all the prosperity in its entirety. They bespeak all the characteristics of all the words of the *Vedas*. Its another form bestows the happiness of union with (goddess) Lakshmi on (Lord Vishnu) having the bird Garuda (pakshi) as the banner. They are worthy of respect for all. They gain their elegance on account of their association with the lotus feet of Lord Siva. They make all feel happy.

This verse glorifies the anklets of Lord Siva. They are requested to confer all prosperity on the devotee. This verse makes certain veiled statements which need explanation.. Adishesha, the serpent - couch of Lord Vishnu, has become the anklet of Lord Siva. The other form of the anklet is Adishesha. Sage Patanjali is believed to

be a manifestation of Adishesha. That great sage has expounded the grammar of Pāṇini which deals with the characteristics of the Sanskrit words. This other form of the anklet enables Lord Vishnu to feel the happiness of union with goddess Lakshmi by being His couch. The anklets gain more lustre by their union with the lotus feet of Lord Siva. The term "pakshiketū" denotes Lord Vishnu, as having Garuda as His banner, the word "pakshi" denoting the vehicle-bird of Viṣṇu, namely, Garuda.

(18)

अङ्गे शृङ्गारयोनेः सपदि शलभतां नेत्रवह्नौ प्रयाते
 शत्रोरुद्धृत्य तस्मादिषुधियुगमधो न्यस्तमग्रे किमेतत् ।
 शङ्गामित्थं नमानाममरपरिषदामन्तरङ्गं कूरयत्तत्
 सङ्घातं चारु जङ्गायुगमखिलपतेरंहसां संहरेन्नः ॥

May the pair of beautiful shanks of the Lord of all the beings destroy our multitude of sins. They made the assembly of gods bowing (at His feet), doubt whether these two quivers from that foe (Manmatha) were taken out and placed down when the body of the God of Love was reduced at once to the state of a moth in the fire (emanating) from the eye (of the Lord).

It is fancied here whether the pair of shanks of Lord Śiva were the two quivers taken from the god love as he was all at once reduced to the state of a moth by the fire issuing forth from the eye of Lord Śiva. The pair of shanks were so beautiful that they made the gods doubt whether they were the quivers of the God of Love. The expression "śṅgārayoni", meaning 'the source of love', has been used to denote the God of Love.

(19)

जानुद्वन्द्वेन मीनध्वजनृवरसमुद्गोपमानेन साकं
 राजन्तौ राजरम्भाकरिकरकनकस्तम्भसम्भावनीयौ ।
 ऊरु गौरीकराम्भोरुहसरससमामर्दनानन्दभाजौ
 चारु दूरीक्रियास्तां दुरितमुपचितं जन्मजन्मान्तरे नः ॥

May the pair of beautiful thighs (of Lord Siva) drive away our sins acquired in this as well as the other births. They are resplendant with the pair of knees resembling the betel box of the God of Love having the fish as the banner. They are worthy of being honoured by the royal

plantain (a superior variety of plantain), the trunk of an elephant and the golden pillar. They were delighted by the gentle massage done by Gauri (Parvati) with Her lotus - like hands out of Love

(20)

आमुक्तानर्घरत्नप्रकरकरपरिष्वक्तकल्याणकाञ्ची -

दाम्ना बद्धेन दुग्धद्युतिनिचयमुषा चीनपट्टाम्बरेण ।

संवीते शैलकन्यासुचरितपरिपाकायमाणे नितम्बे

नित्यं नर्नर्तुं चितं मम निखिलजगत्स्वामिनः सोममौलेः ॥

May my mind dance always on the hip (*nitamba*) of the Lord of the entire world having the (crescent) Moon on the head. It (the hip) is bound by the auspicious golden waistlet encompassed by the rays of the numerous invaluable gems studded therein. It is covered by the Chinese silk cloth that eclipses the radiance of milk. It is like the strength of virtue of the daughter of the mountain (Parvati)

(21)

सन्ध्याकालानुरज्यद्दिनकरसरुचा कालधौतेन गाढं

व्यानद्धः स्निग्धमुग्धः सरसमुदरबन्धेन वीतोपमेन ।

उद्दीप्तैः स्वप्रकाशैरुपचितमहिमा मन्मथारेरुदारो

मध्यो मिथ्यार्थसध्यङ्मम दिशतु सदा सङ्गर्ति मङ्गलानाम् ॥

May the glorious waist (*madhya*) of the foe of Manmatha which is likely to be conceived as an illusion, endow me with auspiciousness always. It (the waist) has the lustre of the red molten gold under the evening twilight. It is made of gold. It has been gracefully and densely bound by the strip of cloth tied on the belly. It is glossy and beautiful. It has its greatness enhanced by its own glowing lustre.

(22)

नाभिचकालवालान्नवनवसुषमादोहदश्रीपरीताद् -
उद्गच्छन्ती पुरस्तादुदरपथमतिकम्य वक्षः प्रयान्ती ।
श्यामा कामागमार्थप्रकथनलिपिवद्भासते या निकामं
सा मा सोमार्धमौलेः सुखयतु सततं रोमवल्लीमतल्ली ॥

May the black circles of hair (*romavalli*), on the navel water - basin of the Lord Siva, having the crescent Moon on the head, make me always extremely happy. They grow upwards on the front side of the navel water - basin which abound with the wealth of manure of fresh lustre. After crossing the pathway of the belly they reach the chest. They shine as the letter denoting the purport of the science of love.

(23)

आश्लेषेष्वद्रिजायाः कठिनकुचतटीलिप्तकाशमीरपङ्क -
व्यासङ्गादुद्यदर्कद्युतिभिरुपचितस्पर्धमुद्दामहृद्यम् ।
दक्षारातेरुदूढप्रतिनवमणिमालावलीभासमानं
वक्षो विक्षोभिताघं सततनतिजुषां रक्षातादक्षतं नः ॥

May the beautiful chest of the foe of Daksha, that destroys the sin of those who always prostrate, guard us well. On account of the addition of the saffron paste from the hard breasts of the daughter of the mountain while embracing (the Lord), it appears to compete with the lustre of the rising Sun. It is shining with the rows of the new jewel - necklaces worn on it.

(24)

वामाङ्गे विस्फुरन्त्या करतलविलसद्यारुरक्तोत्पलायाः
कान्ताया वामवक्षोरुहभरशिखरोन्मर्दनव्यग्रमेकम् ।
अन्यांस्त्रीनप्युदारान् वरपरशुमृगालङ्कृतानिन्दुमौले -
र्बाहूनावद्बहेमाङ्गदमणिकटकानन्तरालोकयामः ॥

We see within (ourselves) one of the hands of Lord Siva engaged in anointing the upper part of the left breast of His consort. She is gracefully adorning the left side (of the Lord) and holding the beautiful red lily in Her hand. (We) also (see) the other noble hands (of the Lord) adorned with the act of conferring, axe, deer, golden bracelets and jewelled bangles.

(25)

सम्भ्रान्तायाः शिवायाः पतिविलयभिया सर्वलोकोपतापात्
 संविग्रस्यापि विष्णोः सरभसमुभयोर्वारणप्रेरणाभ्याम् ।
 मध्ये त्रैशङ्कवीयामनुभवति दशां यत्र हालाहलोष्मा
 सोऽयं सर्वापदां नः शमयतु निचयं नीलकण्ठस्य कण्ठः ॥

May the neck (*kantha*) of the Blue-necked (Lord Siva) destroy the multitude of all our misfortunes. The hot dreadful poison (*halahala*) in that neck experiences the state of Trisanku by being held up between the hasty expelling act of Siva (Parvati, the consort of Siva)) being afraid that Her husband would die and the obstructing act of Lord Vishnu being afraid that the entire world would be burnt (if it is expelled).

(26)

हृद्यैरद्रीन्द्रकन्यामृदुदशनपदैर्मुद्रितो विद्वमश्री -
 रुद्द्योचन्त्या नितान्तं धवलधवलया मिश्रितो दन्तकान्त्या ।
 मुक्तामाणिक्यजालव्यतिकरसदृशा तेजसा भासमानः
 सद्योजातस्य दद्यादधरमणिरसौ सम्पदां सञ्चयं नः ॥

May this excellent lower lip (*adhara*) of Sadyojata (Lord Siva) bestow on us multitude of fortunes. It bears the impression of the gentle bites of the lovely daughter of the Lord of the mountains. It has the lustre of the corals. It is mixed with the brilliance of the extremely

shining and white teeth. It shines with such a beauty resembling the association of pearls and rubies.

"Sadyojāta" is last among the five Brahman forms of Śiva, the others being Iśāna, Tatpuruṣa, Aghora and Vāmadeva.

Adrindra denotes Himavān. *Adrindrakanyā* denotes Pārvatī.

(27)

कर्णालङ्कारनानामणिनिकररुचां सञ्चयैरञ्चितायां
वर्णयायां स्वर्णपद्मोदरपरिविलसत् कर्णिकासन्निभायाम् ।
पद्मत्यां प्राणवायोः प्रणतजनहृदम्भोजवासस्य शम्भो -
नित्यं नश्चित्तमेतद्विरचयतु सुरवेनासिकां नासिकायाम् ॥

May our minds always dwell happily on the nose (*nasika*) of Lord Sambhu (Siva) dwelling in the heart - lotus of people making their obeisance to Him. it (the nose) appears handsome in the rays emanating from the multitude of jewels on the ear-ornaments. It has the greatness to be lauded (by the poets). It resembles the lustrous pericarp inside the golden lotus. It is the pathway for the life-breath.

(28)

अत्यन्तं भासमाने रुचितररुचां सङ्गमात् सन्मणीना -
मुद्यद्यण्डांशुधामप्रसरनिरसनस्पष्टदृष्टापदाने ।
भूयास्तां भूतये नः करिवरजयिनः कर्णपाशावलम्बे
भक्तालीभालसज्जज्जनिमरणलिपेः कुण्डले कुण्डले ते ॥

May the pair of ear-ornaments of the destroyer of the mighty elephant be for our prosperity. They are extremely shining on account of their association with the lustrous jewels. They have their glory clearly perceived by dispelling the spreading rays of the rising sun. They are the circles encompassing the letters denoting the birth and death on the foreheads of lines of devotees.

Śiva is referred to as the destroyer of the mighty elephant, the demon Andhaka.

(29)

याभ्यां कालव्यवस्था भवति तनुमतां यो मुखं देवतानां
येषामाहुः स्वरूपं जगति मुनिवरा देवतानां त्रयीं ताम् ।
रुद्राणीवक्त्रपङ्केरुहसततविहारोत्सुकेन्दिन्दिरेभ्य -
स्तेभ्यस्त्रिभ्यः प्रणामाञ्जलिमुपरचये त्रीक्षणस्येक्षणेभ्यः ॥

I make obeisance with my folded palms to the bees, namely, the three eyes of the three-eyed Lord, interested in sporting on the lotus face of Rudrani (Parvati) incessantly. The two periods of day and night for the beings are due to His two eyes (in the form of the Sun and the Moon). His third eye, namely, the fire, is said to form the face of the gods. These three (eyes) are described as the forms of gods by the foremost ascetics.

The word "Rudrāni" denotes the consort of Rudra (Śiva). The third eye of the Lord is identified with Fire who is the conveyor of food for the gods.

(30)

वामं वामाङ्गाया वदनसरसिजे व्यालगद्वल्लभायाः
व्यानम्रेष्वन्यदन्यत् पुनरलिकभवं वीतनिःशेषरौक्ष्यम् ।
भूयो भूयोऽपि मोदान्निपतदतिदयाशीतलं चूतवाणे
दक्षारेरीक्षणानां त्रयमपहरतादाशु तापत्रयं नः ॥

May the three eyes of the foe of Daksha - the left eye that rests on the lotus face of His consort Parvati seated on His left lap, the right eye that rests on those making obeisance to Him, and then the benign and cool third eye on the forehead that looks repeatedly at the God of Love and which is now not at all cruel on account of rejoice - dispel quickly our three kinds of sufferings.

The word Dakshari denotes Lord Siva as the foe of Daksha. The three kinds of sufferings are: *ādhyātmika* - sufferings relating to body; *ādhibhautika* - sufferings relating to the earth such as rain etc., and *ādhidaivika* - those due to the adverse influences of the planets, etc.

(31)

यस्मिन्नर्धेन्दुमुग्धद्युतिनिचयतिरस्कारनिस्तन्द्रकान्तौ
काशमीरक्षोदसङ्कल्पितमिव रुचिरं चित्रकं भाति नेत्रम् ।
तस्मिन्नुल्लोलचिल्लीनटवरतरुणीलास्यरङ्गायमाणे
कालारेः फालदेशे विहरतु हृदयं वीतचिन्तान्तरं नः ॥

May our mind shedding all other anxious reflections sport on Siva's forehead, (i) on which shines the eye like a beautiful mark made with the saffron powder possessing the radiance excelling the gracious lustre of the crescent, and (ii) that resembles a rostrum for the foremost danseuse, namely, the moving lovely lines.

The term "kalarī" denotes Lord Siva, the foe of Kala, the God of Death.

(32)

स्वामिन् गङ्गामिवाङ्गीकुरु तव शिरसा मामपीत्यर्थयन्तीं
धन्यां कन्यां खरांशोः शिरसि वहति किं न्वेष कारुण्यशाली ।
इत्थं शङ्गां जनानां जनयदतिघनं कैशिकं कालमेघ -
च्छायं भूयादुदारं त्रिपुरविजयिनः श्रेयसे भूयसे नः ॥

May Lord Siva's very dark lock of hari (i) that has the lustre of the rain-bearing cloud, (ii) that is gracious in fulfilling the desires of the devotees, (iii) which makes the people wonder whether the compassionate Lord Siva bears the fortunate Yamuna, the daughter of the Sun, beseeching, "Oh! Lord Siva! accept me also on your head like the Ganges," be for our abundant welfare.

(33)

शृङ्गाराकल्पयोग्यैः शिखरिवरसुतासत्सखीहस्तलूनैः
सूनैराबद्धमालावलिपरिविलसत् सौरभाकृष्टभृङ्गम् ।
तुङ्गं माणिक्यकान्त्या परिहसितसुरावासशैलेन्द्रशृङ्गं
सङ्गं नः सङ्कटानां विघटयतु सदा काङ्कटीकं किरीटम् ॥

May that metallic crown - (i) that is fit for the decoration conducive to the sentiment of love; (ii) that

has the swarm of bees drawn by the fragrance of the garlands strung with the flowers plucked with their hands by the dear female companions of Parvati, the daughter of the lord of the mountains; (iii) that is lofty; and (iv) which mocks at the peak of the Meru Mountain, the abode of the celestials, by the radiance of the gems studded therein - remove the multitude of our afflictions always.

The term "śikharivara" denotes Himavan, the lord of the mountains. The word "śikharivarasutā" denotes Parvati, the daughter of Himavan. Again the word "sailendra" denotes the Meru Mountain.

(34)

वक्रकारः कलङ्गी जडतनुरहमप्यङ्घ्रिसेवानुभावाद् -
 उत्तंसत्वं प्रयातः सुलभतरघृणास्यन्दिनश्चन्द्रमौलेः ।
 तत्सेवन्तां जनौघाः शिवमिति निजयावस्थयैव ब्रुवाणं
 वन्दे देवस्य शम्भोर्मुकुटसुघटितं मुग्धपीयूषभानुम् ॥

I worship that crescent Moon, -- having graceful and nectarine rays -- that is well-placed on the crown of Lord Sambhu (Siva) proclaiming by its own position thus: "O Flocks of Men! worship Lord Siva. Although I am crooked-shaped, possessing a blemish (did sinful deeds) and ignorant (having a watery body), have also attained the position of an ornament on the head (of Siva) by serving the feet of the crescent-headed Lord showering compassion."

(35)

कान्त्या सम्फुल्लमल्लीकुसुमधवलया व्याप्य विश्वं विराजन्
 वृत्ताकारो वितन्वन् मुहुरपि च परां निर्वृतिं पादभाजाम् ।
 सानन्द्रं नन्दिदोष्णा मणिकटकवता वाह्यमानः पुरारेः
 श्वेतच्छत्राख्यशीतद्युतिरपहरतादापदस्तापदा नः ॥

May the Moon, the umbrella made of the white silk of Lord Siva -- (i) that spreads the entire world with its radiance, white like the blossomed jasmine; (ii) circular

in shape; (iii) which blesses those that resort to the feet of Lord Siva with supreme beatitude; and (iv) that is held merrily by Nandikesvara wearing the gem-studded bangles -- remove all our afflictions that trouble us.

Moon is denoted by the word *sitadyutih* -- having the cool rays. Nandikesvara is one of the favourite attendants of Lord Siva. The white-silken umbrella stands for peace and protection.

(36)

दिव्याकल्पोज्ज्वलानां शिवगिरिसुतयोः पार्श्वयोराश्रितानां
 रुद्राणीसत्सखीनां मदतरलकटाक्षाञ्जलैरञ्चितानाम् ।
 उद्वैल्लद्वाहुवल्लीविलसनसमये चामरान्दोलनीनाम्
 उद्भूतः कङ्कणालीवलयकलकलो वारयोदापदो नः ॥

May the jingling sound produced by the bangles on the hands of the best companions of Parvati as they (the hands) were raised up and lowered for wafting the camara -- (i) they (the companions) shining with ornaments appropriate for the celestial world; (ii) they being stationed on either side of Siva and Parvati; and (iii) they having their side-glances enlarged on account of rejoice -- remove our misfortunes.

The words *Girisuta* and *Rudrani* have been used to denote Goddess Parvati.

(37)

स्वगौंकस्सुन्दरीणां सुललितवपुषां स्वामिसेवापराणां
 वल्गाद्रूषाणि वक्त्राम्बुजपरिविलगन् मुग्धगीतामृतानि ।
 नित्यं नृत्तान्युपासे भुजविधुतिपदन्यासभावावलोक -
 प्रत्युद्यत्प्रीतिमाद्यत्प्रमथनटनटीदत्तसम्भावनानि ॥

I always adore the dances of the nymphs of the celestial world possessing beautiful physical frames and who are eager to serve the Lord (of all the beings), -- with their shaking ornaments, with the ambrosia in the form of the sweet songs flowing from their lotus faces -- and honoured by the male dancers and danseuses

belonging to the group of ganas (attendants) rejoicing on perceiving the graceful movements of the hands, placements of the feet and the expressions (of the nymphs).

This verse expresses the effect produced by the dances of the nymphs serving Lord Śiva, on the attendants of Siva and forms an adoration to those dances.

(38)

स्थानप्राप्त्या स्वराणां किमपि विशदतां व्यञ्जयन्मञ्जुवीणा -
 स्वानावच्छिन्नतालक्रममृतमिवास्वाद्यमानं शिवाभ्याम् ।
 नानारागातिहृद्यं नवरसमधरस्तोत्रजातानुविद्धं
 गानं वीणामहर्षेः कलमतिललितं कर्णपूरायतां नः ॥

May our ears be filled with the simple and indescribable sweet songs of the lute-bearing sage expressing gracefully the clarity of the musical notes in their appropriate places, -- possessing the rythmic beats blending with the sweet music of the lute, -- being enjoyed like nectar by Siva and Parvati, -- captivating the mind with the different ragas, -- blending with the sweet laudatory hymns expressing the nine sentiments.

(39)

चेतो जातप्रमोदं सपदि विदधती प्राणिनां वाणिनीनां
 पाणिद्वन्द्वग्रजाग्रत्सुललितरणितस्वर्णतालानुकूला ।
 स्वीयारावेण पाथोधररवपटुना नादयन्ती मयूरीं
 मायूरी मन्दभावं मणिमुरजभवा मार्जना मार्जयेन्नः ॥

May the sound emanating from the gem-studded mrdanga (i) which makes the minds of the beings rejoice, (ii) which is conducive to the beautiful golden cymbals sporting in the tips of the hands of the danseuses, (iii) that could be identified with the dance of the peacock influencing the peahen to cry on account of its lofty sound as that of the cloud, -- remove our laziness.

The Mrdaᅅga is a percussion instrument. The thunderclouds make the peacock dance and it in turn influences the peahen to cry.

(40)

देवेभ्यो दानवेभ्यः पितृमुनिपरिषत्सिद्धविद्याधरेभ्यः
साध्येभ्यश्चारणेभ्यो मनुजपशुपतज्जातिकीटादिकेभ्यः ।
श्रीकैलासप्ररूढास्तृणविटपिमुखाश्चापि ये सन्ति तेभ्यः
सर्वेभ्यो निर्विचारं नतिमुपरचये शर्वपादाश्रयेभ्यः ॥

I bow without any other thought to all those -- the celestials, the Danavas (demons), manes, ascetics, Siddhas and Vidyadharas, Sadhyas, Caranas, men, animals, birds and insects, the grass and trees, and the like grown in the Mount Kailasa -- who have resorted to the feet of Lord Siva.

(The Progeny of Danu were known as Dānavas. Sādhyas, Vidyādharas and Cāranas are different classes of divine beings. These beings are capable of remaining invisible, flying in the air, walking on the water, etc. Mount Kailāsa is the abode of Lord Śiva.)

(41)

ध्यायन्नित्थं प्रभाते प्रतिदिवसमिदं स्तोत्ररत्नं पठेद्यः
किं वा ब्रूमस्तदीयं सुचरितथवा कीर्तयामः समासात् ।
सम्पज्जातं समग्रं सुदसि बहुमतिं सर्वलोकप्रियत्वं
सम्प्राप्यायुः शतान्ते पदमयति परब्रह्मणो मन्मथारेः ॥

What shall we say about the merits of a person who contemplates and reads this excellent hymn everyday at dawn? Or let us describe briefly: One would, attain the abode of Lord Siva, the Supreme Brahman, after having (i) attained all the prosperities, (ii) gained the awards in the assembly of learned men, becoming dear to all the people, and (iii) lived for hundred years.

