SAUNDARYA LAHARI

Of

ADI SANKARA

A TAMIL AND ENGLISH TRANSLATION

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

Sri Govinda Bhagavatpada said “sankara sa sankara eva sakshat” Sankara! He is verily Sankara! - Sri madhaviya sankara vijayam

This book is dedicated to

Ubhayabharati Of Mahishmati
and
the many other unknown Ubhayabharati’s of Bharata khandan
AN INTRODUCTION TO THE SAUNDARYALAHARI

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

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

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

The shanmathas or six religious traditions (the worship of Siva, Sakti, Vishnu, Ganapathi and Kumara) were not invented by him, but were living traditions of Bharatavarsha. These were merely refined by Sankara emphasizing their upanishadic basis which had taken a back seat over time, allowing the more visible but intellectually and spiritually void
aspects to the forefront. Sankara, in the traditions set down by the divine author of the Gita, truly believed in the idiom “to each, his own”.

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

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

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

A critical reader will do well to eschew the illogical debate of authorship along the lines set out above and instead concentrate on the puzzle of the Saundaryalahari with it’s two parts which are distinct in terms of content and style (shailee). It is true that the Anandalahari dealing with saktism has a degree of poetic elegance and felicity of language and phrase somewhat lacking in the latter half of the work.
The fifty one verses dealing with the divine beauty of the Universal Mother from the top of her gem studded crown to her sacred feet is couched in a style that is comparatively forced with only the occasional word or phrase or line reminiscent of the earlier style. The many metaphors contained in them seem repetitive and certainly do not always appeal to modern taste.

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

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

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

Notwithstanding any of the above, the fact remains that the Saundaryalahari is an amazing lyric, in terms of providing a multitude of
insights for the modern and intellectually critical reader: religious, spiritual, literary, musical and historical. It is a work that carries the stamp of Sri Sankara, which is an ability to enchant all, regardless of race, religion or language, till the end of time.

Dr Uma Krishnaswamy, 2009.

--------------------------------------------
River Ganga

River Mandakini
THE SOUNDDARYA LAHARI
STANZAS 1 TO 10

శ్రీ గురు పాదుకా వందనమూ
ఐంగార హిందీయర రాహస్యము
శ్రీకార గృహార్థ మహావిభువయా ,
ఓంగార మర్మ ప్రతిపాదినిభయాం

నమో నమ: శ్రీ గురు పాదుకాయామూ .

ముందు కుంద పాండకన అభినుష కను
యంకంగా అయినంగా రాతలాపప్న
అయినంగా కారతెక మణపండకన
అయినంగా పరిప్రదికిపండకన
చెన్నం దు: ముందు కుంద పాండకనపండకన

శ్రీశంకరాచార్య విరితా సౌండర్యాలహరి

ప్రథమం భాగ: - ఆనందలహరి

పండకాన బాగా - అయినంగా

శివ: శల్లు యొక్కి ది భవతి శ: ప్రభవితు
న చెదవు దేవో న ఖలు కుశల: సపందితమపి ,
అటస్త్వామారాయాం హరిహర విరిధాదిభిరపి
When Siva is enjoined with Sakti, he is empowered to create. If the lord is not thus, he is indeed unable to even move. Hence how can one who has not performed meritorious deeds be capable of saluting or praising you, who is worshipped even by Hari, Hara, Virinchi and others?

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

तनीयांसं पांसुं तव चरण पद्मरूपां
विरिचिः सन्निवन् विरचयति लोकाविकल्मम्,
वहत्येन शौरि: कथमपि सह्येण शिराण्ड
हर: संधुयैःं भजति भसितोजूभुन विधिम् । २

शैवंवल्लेतु पञ्चःऽम्बुःऽ कन्न कर्ति भविष्यवस्तं
वीरि: अष्टीसुः किरक्षणि तेनन्तकीकरम्
भुवत्ति शैवः वैष्णवः: कामिः क्षद्धानु तेजस विचलितः
अस्तु: अन्तःकरं कामाः पटुः परिशिशवन्त्रभियोः। - २ -

तनीयांसं पांसु - minute dust
तव - your
चरण पद्मरूप - lotus feet
भर - present in
विरिचिः - Virinchi (Brahma)
सन्निवन् - gathering
विरचयति - makes (Creation)
लोकां अभिकल्मम् - all the worlds
वहति पवः - carries this (Preservation)
शौरि: - Shouri (Vishnu)
कथ्य अपि - some how
Virinchi gathering the minute dust present in your lotus feet makes all the worlds. Shouri somehow carries this by a thousand heads. Hara having powdered this observes the injunction for sprinkling sacred ash.

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

अविद्यानामन्तस्तिमिर मिहिर दीपनगरी
जडाना चैतन्य स्तब्ध मकरन्द मृतिद्वीरी,
दरिद्राणां चिन्तामणि गुणिका जन्मजलधी
निमिन्तानां दंग्र मुरिरिपु वराहस्य भवति । ३ ।

अन्तरः दिमिर - inner darkness
मिहिर दीप नगरी - the island city of the sun (a division of the terrestrial world from where the sun is said to rise)
For the inner darkness of the spiritually ignorant, it (the dust in your lotus feet) is the island city of the sun. For the dull witted it is the flowing stream of honey of the (Kalpaka flower) cluster of pure intelligence. For the impoverished it is the necklace of the Cintamani. For those immersed in the ocean of births, it is the tusks of the boar (Vishnu), the enemy of Mura.

(Sakti is चैतन्य. Cf SVL Verse 3 : Siva is the resort of चित्र.)
Other than you, the assemblage of gods are the bestowers of protection from fear and boon by the hands (by empty gesture). You alone do not thus display bestowing of boon and protection from fear by gesture. Oh refuge of the worlds! indeed even your feet are expert in protecting from fear and giving reward in excess of that desired.

Hari stvamara'dhy pranat jan saibhagya janamim. 
Pura nari bhootva purapumapi shobhamanvtu, 
smarakip tavan nata rati nayan lekhene vacasa

muninampanynt: prabhavat hir mohay mahatam.5.

 Hir¡ - Hari (Vishnu)

 tavan aarahy - having worshipped you

 pranat jan - people who bow (to you)

 saibhagya janani - the creator of auspiciousness

 pura - formerly

 nari bhootva - having become a woman (saktv or assimilation with Sakti, one of the four states of Mukti or Liberation)

 pura ahip - even Puraripu (the enemy of the three cities of the demons or the three bodies of man), (Siva)

 kshome anapat - led to agitation

 svar: ahip - Smara (Cupid) too

 tavam nata - having bowed to you

 rati nayan - the eyes of Rati

 lekhene vacasa - with a body like a lambative

 muninam ahip - even sages

 anita - within
Hari having worshipped you, the creator of auspiciousness to people who bow to you, having become a woman formerly, led even Puraripu to agitation. Having bowed to you, Smara too with a body which is (like) a lambative to the eyes of Rati, is indeed capable (of generating) delusion within great sages.

(Celestials sought the grace of Sakti Cf SVL Verse 5 : Devotee seeks the grace of Siva)

- the bow is flowery
- the bow string is made of bees
- the five (flowers) are the arrows
- Vasanta (Spring personified)
- neighbouring king (the traditional ally of Cupid)
- breeze from the Malaya mountain (laden with the fragrance of sandal wood found there, by poetic convention)
- the war chariot
तथा अपि एकः - even thus and alone  
सर्वं - all  
दिम गिरि सुले - Oh daughter of the snowy mountain (Himalayas personified as Himavaan),! (Sakti)  
कं अपि कृपा - some sort (inexpressible) of compassion  
अर्थादू ते - from the corner of your eye  
बन्धुवा - having obtained  
जगद्ध हदं - this world  
अन्यः - Ananga (the bodiless one), (Cupid)  
विजयते - triumphs  

The bow is flowery. The bow string is made of bees. The five (flowers) are the arrows. Vasanta is the neighbouring king (ally). The breeze from the Malaya mountain is the war chariot. Even thus and (all) alone, Oh daughter of the snowy mountain! having obtained some sort compassion from the corner of your eye, Ananga triumphs over all this world. (The eyes of Sakti bestows triumph to Cupid. Cf SVL Verse 5 : The feet of Siva bestows bliss to the devotee)
Let her dwell in front of us, who has a tinkling fillet girdle, who is curved by a bosom like the frontal globes of a young elephant, who is lean in the waist, who has a face like the fully developed autumnal moon, who bears in the palm of her hands bow, arrows, noose and goad, and who is the ``I'' consciousness of Siva.

(Worshipping the body of Sakti. Cf SVL Verse 7 : Worshipping Siva by one's body).
A few blessed ones worship you, the wave of intellect - bliss, dwelling in the couch of Parama Siva (himself), in a bed stead shaped like the Sakti triangle, in a house made of the Cintamani, possessed of a garden of Kadamba trees, surrounded by a park of divine trees, in the midst of the ocean of nectar. (The blessed ones worship Sakti. Cf SVL Verse 8 : The ignorant do not worship Siva).
The earth element in the Muladhara,
(the 4 petalled lotus yogic cakra, or the level of consciousness corresponding to Bhuloka).

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

The fire element

Present in the Svadhishthana,
(the 6 petalled lotus yogic cakra or the level of consciousness corresponding to Bhuvarloka).

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

Above the space element
(the 16 petalled lotus yogic Vishuddhi cakra or the level of consciousness corresponding to Taparloka).

And the mind element,
(the 2 petalled lotus yogic Aagnya cakra or the level of consciousness corresponding to Janarloka).
Having passed through all via the Kulapatha: the earth element in the Muladhara, the water element in the Manipura, the fire element present in the Svadhisthana, the air element in the heart, (going) above the space element, and the mind element between the brows, you sport in secret with your husband in the thousand petalled lotus. (The devotee leads Sakti to her lord Sadasiva in the thousand petalled lotus, via the six lotus cakras. Cf SVL Verse 9 : The devotee submits the lotus of the heart to the lord of Uma).
सुधा - nectar
धारा आसारेः - with a torrential stream
चरण कुम्भान्तः - from within (your) pair of feet
बिगलितः - trickling
प्राप्तः - the body (made of the five elements)
सिष्टयती - infusing
पुनः अधि - once again
रस आसाराय महसः - from the luminous collection of nectar (the internal Moon of the Sahasrara or thousand petalled lotus in the brain)
अवान्य - having reached
स्वा भूमिः - your territory
सुजंग निम्नः - similar to a serpent
अज्जुट बल्लः - three and a half coils
स्वं आत्मानं कृत्वा - having made yourself
स्वनिमिः - you (as the subtle Kundalini Sakti) sleep
कुलकुण्डः - in the Kulakunda or Muladhara cakra
कुलपितेरिणि - possessed of a hole

You infusing the body with a torrential stream of nectar, trickling from within (your) pair of feet, once again having reached your territory, from the Moon of the Sahasrara, (and) having made yourself into three and a half coils similar to a serpent, you sleep in the Kulakunda (which is) possessed of a hole.
(The body of the devotee is drenched by the nectar of Sakti’s feet.
Cf SVL Verse 10 :The devotee is engrossed in the bliss of remembering Siva's feet.
THE SOUNDARYA LAHARI

STANZAS 11 TO 20

प्रथमो भागः - आनन्दलहरी

चतुर्भि: श्रीकण्ठे: शिवयुवति: पञ्चभिरि

प्रभियाभि: शंभोर्नेवभिरि मूलप्रकृति: ,

चतुर्थत्वारिशादु वसुदुल कलाश त्रिवलय

त्रिविखाभि: सार्थ तव शरणकोणा: परिणता: . 11

रक्षितमि: पूजकशाल: निमिमुखियि: पञ्चरिपि

मनोहिरियि: श्रीवयुक्तमुखियि सुमुखप्रकृति:,

रक्षितम्यमातीमातृं एवंजस्म भवमुख कृतिैचे

मनोहिरियि: भगवान का भगवानकालम: महिमान: - 11 -

.

चतुर्भि: - with the four Srikanta (Siva) cakras

शिव युवतिि: - Sivayuvati (Sakti) cakras

पञ्चभिः: अपि - and with five

प्रभियाभि: - seperate from

श्रेणि: - from those of Sambhu (the Siva) cakras

नवभि: अपि - and with nine

मूल प्रकृतिि: - source materials of the universe

चतुर्थत्वारिशादु - forty four

वसु दुल - eight petalled (lotus)

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

(The abode of Sakti is the thousand petalled lotus in the brain.
Cf SVL Verse 11: The devotee worships Siva with the lotus of the heart).
Note: The twelve petalled Anahata cakra, is at the level of the heart, with Rudra as the presiding deity.

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

(Absorption into Siva by the mind (by imagination).
Cf SVL Verse 12 : The yogin mind is absorbed in meditation of Siva)
When a man falls within range of sight of the corner of your eye, (though) very old, unpleasant to the eye, and apathetic in amorous sport, young women pursue him by the hundreds, with braided hair loosened, with cloth slipping from the shapely bosom, with waist ornaments snapping suddenly and with silk garments dropping down.
The devotee is old, unpleasant, apathetic - unattractive by worldly norms.
Cf SVL Verse 13 : The devotee is dull witted, blind, poor - unattractive by worldly norms).

किती षट्पञ्चाशाद् द्विसमधिक पञ्चाशादुदके
हुताशे द्वापशिश्वतुरुधिक पञ्चाशादनिले ,
दिवि द्रि:ष्ट्रित्वशनः मनसि च चतुःषष्ठिरिति ये
मयुञ्जातोष्मप्युपरि तवपदाम्बुज युगम् . 14 .

- in the earth element (of the Muladhara cakra)
षट्पञ्चाशाद् - fifty six
द्विसमधिक पञ्चाशाद् - fifty two
उदके - in the water element (of the Manipura cakra)
हुताशे - in the fire element (of the Svadhishtana cakra)
द्वापशि - sixty two
चतुर्दशिक पञ्चाशाद् - fifty four
अनिले - in the air element (of the Anahata cakra)
दिवि - in the space element (of the Vishuddhi cakra)
द्रि: ष्ट्रित्वशनः - twice thirty six
मनसि च - and in the mind element (of the Aangya cakra)
Your pair of lotus feet are even above those rays that are thus (disposed): fifty six in the earth element, fifty two in the water element, sixty two in the fire element, fifty four in the air element, twice thirty six in the space element, and sixty four in the mind element.

(Sakti is both immanent and transcendent. Cf SVL Verse 14: Siva visualised as the relative of the devotee is immanent).
वर - (gesticulate) granting of boon
श्राद्ध - protection from fear
स्फटिक चुंबिका - crystal beads
पुस्तक कर्ता - whose hand (holds) the book
अकहूँ - once
न - not
त्वा नत्वा - having bowed to you
कर्म इव - how is it
सतां सब्रिदिकारां - present for good people
मधु - honey
क्षीर - milk
द्राक्षा - grape
मधुरस्म चुंबिणा: - charged with sweetness
फणितवय: - words

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

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

कवीन्द्राणां चेत: कमलवन वालातप रुचि
भजन्ते ये सन्त: कतिपिद्धतामेव भवतीम् ।
To the lotus cluster like minds of the best of poets, you are the light of the morning sun. Those few good men who worship you as the red dawn itself, they give (aesthetic) pleasure to good men, by profound words (like) the fresher wave of the sentiment of love (emnating) from the beloved of Virinchi (herself).
(The poetry of the devotee compares with that of the wife of Virinchi. Cf SVL Verse 16: May the heads of Virinchi be protected by Siva).

सकिदिनिर्विचारं शालिमणि शिलाभंगुरुचिभि:
वशिन्याचारिस्त्वं सह जननि संचिन्तयति यः,
स कर्ता काव्यानां भवति महतां भड्डिरुचिभि:
वचोभिर्वदेवी वदनकमलामोद मधुरः: 17.

सकिदिनिर्विचारं शालिमणि शिलाभंगुरुचिभि:
वशिन्याचारिस्त्वं सह जननि संचिन्तयति यः,
स कर्ता काव्यानां भवति महतां भड्डिरुचिभि:
वचोभिर्वदेवी वदनकमलामोद मधुरः: 17.

- with the generators of speech (Vagdevatas)
- moon stone gem
- lustre of the broken
- with Vasini and others (the 18 Vagdevatas)
- together with you
- Oh Mother! (Sakti)
- he who reflects
- he is the author of poetic composition
- great (poets)
- with the beauty of wit
- with words
Oh Mother! he who reflects on you together with Vasini and others, who are the generators of speech, and who have the lustre of the broken moon stone gem, he is the author of poetic composition with the beauty of wit of the great (poets) and with words that are sweetly fragrant as the lotus face of the goddess of speech.

(Sakti is surrounded by the celestials, the Vagdevatas. Cf SVL Verse 17 : Siva is surrounded by the worshipping celestials).

ततुच्छायामिति ततृण तरणि श्रीरणिमि:  

दिनं सर्वायुर्भालिमनिमन्त्रां स्मरति यः ,  

भवन्त्यस्य व्रस्यद्वन्दनर्य शालीन नयन:  

सहोवंश्य वथया: कति कति न गौर्वाण गणिका: . 18 .  

ततुच्छायामि: - by the lustre of body  

ते - your  

ततृण तरणि श्री: - the lustre of the newly risen sun  

सरणिमि: - with arrangement  

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

(The celestials submit to Sakti's devotee. Cf SVL Verse 18 : The celestials worship Siva).
Oh queen of Hara! he who meditates on your manifestation of creative will, having regarded the Bindu as (your) face, the bosom (as) below that, and the female organs of generation (as) below that, he immediately reduces women to a state of agitation. As for this, it is very easy. He even deludes quickly, the maiden of the three worlds with the sun and moon for the pair of breasts.
(The devotee of Sakti overcomes the world with ease. 
 Cf SVL Verse 19 : The devotee seeks Siva's grace to overcome worldly life).

किर्तीमद्गेभ्यः किरण निकुर्माभूतसं 
हृदि त्वामाध्यते हिमकरशिला मूर्तिमिव यः ।
स सर्पाणां दर्पं शमयति शकुन्तायिप इव 
ज्वरपञ्चायानू दद्या सुखयति सुधा धारसिरया । 20 ॥

किर्ती - scattering  
अभेड़: - from the body parts 
किरण निकुर्म - multitude of rays  
अमृत रसं - the essence of nectar  
हृदि - in the heart  
त्वा - you  
आपत्ते - he fixes  
हिमफर शिला - moon stone 
मूर्ति द्रव - like an idol  
यः सः - he, who  
सर्पाणां दर्पं - the pride of serpents (poison) 
शमयति - he destroys
He who fixes you in the heart scattering from the body parts, the essence of nectar like the multitude of rays from an idol of moonstone, he destroys the pride of serpents like the lord of birds, (and) comforts those scorched by fever by a (mere) look, endowed (as he is) with the vessel streaming nectar.

(The devotee of Sakti subdues the pride of serpents
Cf SVL Verse 20 : The monkey of the heart is subdued by devotion to Siva).
तत्त्वेन तन्नी - slender as a streak of lightning (Kundalini or coiled up energy or aspect of Sakti within the individual, having evolved the twenty five categories within, corresponding to the macrocosm without).

तपन - sun

शक्षि - moon

वैश्वानरमयी - of the nature of fire

विष्णु - seated

श्वान्त - the six

अवि - and (the three granthis or knots - Brahma, Vishnu and Rudra, seperating the cakras)

उपरि - above

कमलानां - the lotuses (yogic cakras)

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

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

मन्दित मल माघें - free from sin and illusion

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

(The mind of the devotee, free from sin and illusion, perceives Siva - Sakti in the great lotus forest. Cf SVL, Verse 21: Siva - Sakti reach the pure, lotus like heart of the devotee).
"Oh Bhavani! bestow on me your slave, (your) look endowed with compassion". He who desiring to praise you thus, (and)
says thus: "May I become you". At that moment itself, you, whose feet receive the oblation of lights from the bright diadems of Mukunda, Brahma, and Indra, grant to him the state of perpetual absorption into the deity.

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

त्वया हत्वा वामं वपुरपरित्सेन मनसा
शरीरार्थं शंभोपरमपि शंके हत्मभूतूः,
यदेवताम् त्वद्वृत्तं सकलमस्तां विनयनं
कुचाभ्यामानवं कुरितल शशि चूडाल मकुटम्। 23।

The devotee entreats Sakti to bestow compassion.
I think having taken over the left half of the body of Sambhu, with a (still) dissatisfied mind, the other (half) of the body was also taken over by you. Because, this form of yours is entirely red, has three eyes, is curved by the bosom (and) has a crown crested by the crescent moon.

(Sakti is dissatisfied by anything less than total identity with Siva. Cf SVL, Verse 23 : The devotee is dissatisfied by anything less than seeing Siva).
स्तवाञ्चालम्ब्य क्षणचित्तियोः भूलिकोः . 24 .

युज्ञस्वतं देवां मायेभिः हिः : क्षयपदं 

कीर्तं पञ्चतं अन्नमणि अविनाशी 

मंतवलर्विकाती

अष्टि प्रवाहः : अवनं क्रियामात्रं(क्रियामात्र) त 

प्रविष्ट

अनुग क्रियमपञ्चमहं अहंकारार्जितः

मुक्तिकामः : - 24

ज्ञातु सूते - begets the world

घाता - Dhata (Brahma)

हरि: अवति - Hari (Vishnu) protects

रुप : क्षयते - Rudra destroys

तिरस्कुर्भ - withdrawing

पुनः - this (Dhata, Hari and Rudra)

स्वयं अपि वघुः - even his own body

ईशा: - Isa

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

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

सब तत्तू इदं - in all this

अनुगाभति - obliges

ष - indeed

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

(The cycles of creation are at the behest of Sakti.
Cf SVL, Verse 24 : The devotee wishes to spend the cycles of creation worshipping Siva).
Oh Sivaa! that homage made to your feet becomes homage to the three gods born of your three properties. This is appropriate (for) indeed these stand in proximity to the gem (studded) pedestal, supporting your feet, with hands held together in the form of a bud, cresting (their) crowns eternally.

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

विरिचि: पञ्चत्वं व्रजति हरिरामोति विरिति

विनाशं कीनाशो भ्रजति धनदो यति निधनम् ,
वितन्द्री माहेन्द्री विततिरिपि समीलित दशा

महासंहरेशसिनू विहरिति सति त्वत्पतिरिसौ . 26 .

वीरिचिकी: बाहुकन्मुं अगुरुकी अग्रिन्तुकांकी

वीरिचिकबुं अहिलापुं बाहुक अहिलहुक बाहुकी

वीरिचिकली: मात्रामहिमें अदिकरिणी अदिकरिणी

महामहिमान्तामुं अदिकरिणी अदिकरिणी

- Virinchi (Brahma)
- proceeds to death (dissolution into the five elements)
- Hari (Vishnu)
- meets an end
- destruction
- Kinaasa (Yama, the lord of death)
Virinchi proceeds to death. Hari meets an end. Kinaasa obtains destruction. Dhanada proceeds to death. The group of Indras are also in deep sleep (death) with eyes closed. Oh Sati! in this great universal destruction, this (Sadasiva) your husband sports.

(Brahma and others perish at the end of the creative cycle. Cf SVL, verse 26: The devotee seeks the joy not vouchsafed to Brahma and others.)
Let speech be muttered prayers, and all manual tasks the symbolic arrangement of fingers in worship, let gait be the steps of circumbulation of the deity, let food etc. be the method of offering oblations, let sleep be salutation, let all that is facilely manifested in me be synonymous with worship to you from the point of view of offering the self (in worship).

(The devotee offers all bodily functions to Sakti. Cf SVL, verse 27 : The devotee offers his mind to Siva).
விபத்துறு விவர் விளக்க நாட்மகா஧ா விழாப்: ,
கராளூ யுத் க்ஷண்ட கூடியவை: காலகணவா

அந்தமோஸ்தம்மீல் தவ ஜனனா தாய்மூ மஹிமா . 28 .

அன்னாம்பாணமாயான் பருளிய சுத்த முன்குப்பக்காண்மூ

விபத்துறு விவர் விளக்க நாட்மகா஧ா விழாப்

கராளூ யுத் க்ஷண்ட கூடியவை: காலகணவா

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அன்னாம்பாணமாயான் பருளிய சுத்த முன்குப்பக்காண்மூ

என்று சொல்லும்போது கடுமையான அம்பர்கமியும்

kiego One:

மாயூ மாற்றாமலும் கூறமைத்துத்

காலகணவா

Stage: என்று சொல்லும்போது கடுமையான அம்பர்க

english:

-suva api - even ambrosia
आस्वाद - having eaten
pratibhav - the fearful
jra muhru - old age (and) death
harini - that which removes
vipadante - they die
vibhete - all
vibh - Vidhi (Brahma)

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

(Siva is freed from death by Sakti
Cf SVL, verse 28 : The devotee is freed from the cycle of birth and death by worship of Siva).
किरिट - the crown
बैरिंग - of Virinchi (Brahma)
परिहर - you avoid
पुरः - in front
केट्र सिद्धः - the destroyer of (the demon) Kaitabha (Vishnu)
कोटेरे कोटेरि - the hard crown
स्कलसि - you (will) trip
जहि - avoid
जंगारि मकुटम् - the crown of the enemy of Jambha (Indra)
प्रणेशु एकोऽ - when these (gods) are paying obeissance
प्रसभि - impetuously
उपवातस्य भवन - who approaches (your) abode
भवस्य - of Bhava (Siva)
अन्युवाचने - when you rise in honour
तव - your
परिजनोः - the words of the retinue
विजयले - may it triumph
"Avoid the crown of Virinchi in front! You (will) trip on the hard crown of Kaitabhabhida! Avoid the crown of Jambhari!

May (such) words of your retinue triumph, when you impetuously rise in honour of Bhava, who approaches (your) abode, when these (gods) are paying obeissance.

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

स्वदेहोद्भूताभिभ्रमिनिलिपिमाध्याधिपिबिभितो

निषेधये नित्रये त्वामहमिति सदा भावयति यः ,

किमाध्ययं तस्य त्रिनयन समृद्धि तुषयतो

महासंवर्तिक्षिरचयिति नीराजन विधिम् । 30 ।

गंगेजुलोच्चां कुलां करण्य सर्वजनिनां भवन्तु नीराजन

लोकस्थिती ॥

मौनमोक्तवा जगन्नाथ तत्र भवन्ति अवधेकानी नाम

सुभाषिकी ॥

वीरवंशिरं जगग्न भवन्ति अनुदेशिनः

र्रज्जन्द्रिकरेन

परमात्मां नवप्रसादीं जीवेन हृदये

वीरिल । 30 ।

स्वदेहोद्भूतमः - generated from (your) own body

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

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

STANZAS 31 TO 41

प्रथमो भागः - आनन्दलहरि

चतुः पष्ट्रा तत्वेऽ सकलमतिसंधाय भुवनं
स्थितस्तत्ततू सिद्धि प्रसव परत्वेऽ पशुपतिः ,
पुनस्त्वज्ञज्ञात्वादिक्षत पुरुषार्थिक घटना
स्वतत्र ते तत्वेऽ क्षितितल्लमवातीतरंदिमू . 31 .

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

सकलं - all

अलिंगथाय - having deceived

भुवनं - the world

स्थितं - desisted

तत्, तत् - that, that (to each individually)

सिद्धि प्रसव - capable of generating a result

पर तत्वेऽ - restricted to

पशुपतिः - Pasupati (Siva)

पुनः - but

त्वद् निस्स्वात् - importuned by you
Aiol Aiol Aiol Aiol
pué;awRpué;awRpué;awRpué;awR
- all the principal objects of life (Dharma, Artha, Kama and Moksha)
एक घटना - brings together as one
स्वतंत्र - independently
ते तत्त्व - your spiritual discipline (the SriVidya expounded in the Subhagamapancakam, following the Vedic path and aiming at Moksha)
क्षितितलं - the surface of the earth
आवातीतलू - caused to descend
इदम् - this
Pasupati desisted, having deceived all the world, with the sixty four spiritual disciplines, which are capable of generating a result, restricted to each individually. But, importuned by you, he caused this, your spiritual discipline which independently brings together as one, all the principal objects of human life, to descend to the surface of the earth.

(Pasupati deceived all the world.
Cf SVL, verse 31 : Pasupati rendered the greatest of help to the world).
The word Siva standing for the syllable `ka'

The word Sakti standing for the syllable `e'

The word Kama (Cupid) standing for the syllable `i'

The word Kshiti (Earth) standing for the syllable `la'

Then

The word Ravi (Sun) standing for the syllable `ha'

The word Sitakirana (Moon) standing for the syllable `sa'

The word Smara (Cupid) standing for the syllable `ka'

The word Hamsa standing for the syllable `ha'

The word Shakra (Indra) standing for the syllable `la'

And following that

The word Paraa standing for the syllable `sa'

The word Maara (Cupid) standing for the syllable `ka'

The word Hari standing for the syllable `la'

These

With the three Hrimkaras joined at the end

They become your syllables

Your Oh Mother! (Sakti)

Parts of (your) name

Siva, Sakti, Kama, Kshiti (the words standing for the syllables `ka', `e', `i', `la'), then Ravi, Sitakirana, Smara, Hamsa, Sakra (the words standing for the syllables `ha', `sa', `ka', `ha', `la'), and following that Paraa, Maara, Hari (the words standing for the syllables `sa', `ka', `la'). Oh Mother! with the three Hrimkaras joined to the ends of these your syllables, they
become parts of your name (the fifteen syllabled mantra with the sixteenth secret syllable 'Srim' becomes the SriVidya mantra)

(The SriVidya containing the syllable 'Sri' and the most sacred mantra for worship of Sakti.
Cf SVL, verse 32 : Siva's consumption of poison or 'Sri', and the time of it's incident the most sacred for worship of Siva).

स्मरं योलि लक्ष्मी त्रितयमिद्मादौ तव मनो
निंदाये के नित्ये निरवधि महाभोग रसिका: ,
भजनि त्वां चिन्तामणि गुणनिबद्धाक्ष चलवः:

शिवामो जुहवत् सुरमिघ्रृत धाराहुति शते: . 33 .

स्मरं - the word Smara (Cupid) standing for the syllable `klim'
योलि - the word Yoni standing for the syllable `hrim'
लक्ष्मी - the word Lakshmi standing for the syllable `Srim'

निंदाये के - these three
आदि - in the beginning

तव मनो: नियाय - having placed in your mantra
एके - a few

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

(The devotees of Sakti perform endless sacrifice.
Cf SVL, verse 33 : The devotee of Siva worships only once).
 vå: तेहं: तुममुः सम्बलस्तमुः सभन्नमादि
सत्यश्रविन्यानः त्वम् सत्यानां सम्बलस्तस्य: - 34 -

शरीरं - the body

तः - you (Sakti as Paraa at the time of Creation)

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

शिश्नि सिद्हर - moon, sun

क्षो रह - the bosom

युनं - endowed with

तव आत्मानं - your body

मन्ये - I consider

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

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

अनात्यं - sinless

अतः - therefore

शेष: शेषी - the Accessory - Principal

इति - of the nature of

अथ - this

उच्च साधःसत्यं - being common to both

स्थित: - exists

संबन्धः - relationship

वा - in you (two)

समरस - who are equipoised

परानन्द - Parananda (transcendent bliss or Siva)

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

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

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

मनस्त्वं व्योम तं महूदसि मरुत्सारथिरिसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां न हि परम्,
त्वमेव स्वात्मानं परिणमचितं विश्व वपुया
विद्यानदाकां शिवयुवति भावेन विभृषे . 35 .

मनः तः - you are the mind (element in the Angya cakra)
व्योम तः - you are the space (element in the Vishuddhi cakra)
महूच्यः असि - you are the air (element in the Anahata cakra)
महूच्यः सालिः असि - you are the fire (element in the Svadhishtana cakra)
तव आपः - you are the water (element in the Manipura cakra)
तव भूमि: - you are the earth (element in the Muladhara cakra)
त्वची परिणामतः - when you have transformed (thus)
न हि परम् - there is nothing else indeed
तव एव - you yourself
स्व आत्मानं - own self
परिणाममितुः - to transform
विश्व बुध्धा - the universe
चिद्द आनन्द आकारः - the form of consciousness and bliss
(Cit Sakti and Ananda Bhairava or the form of Brahman preceeding creation)
शिवहृदयति - Oh wife of Siva! (Sakti)
भावेन - by intention
विभृषे - you bear

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

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

(Sakti is the micro and macrocosmic universe.
Cf SVL, verse 35 : Siva is all pervasive, within and without).
I salute the Para Sambhu who is present in your Angya cakra, who bears the lustre of ten million suns and moons, (and) who is touched on both sides by Paraa Cit. He, worshipping whom (Para Sambhu) with devotion, certainly lives in the luminous plane, that is beyond the sun, moon and fire,
which is invisible and unlike the (visible) world.

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

(The devotee worships Siva and Sakti in the Sricakra within the body. Cf SVL, verse 36: The devotee worships Siva within the body).

विशुद्दो ते शुद्धस्फटिक विशद्यो योम जनकम्
शिवं सेवे देवीमपि शिवसमान व्यविसिताम्.
ययोः कान्त्या यान्त्या: शशिकिरण सारूष्य सरणोः।
विधूतान्तर्वान्ता विलसति चकोरिव जगती । 37 ।

विशुद्दो ते - in your Vishuddhi cakra
शुद्ध स्फटिक - flawless crystal
विशद्यो - pure
योम जनकम् - the originator of the space element
शिवं सेवे - I worship Siva
देवी अषि - along with Devi (Sakti)
शिव समान व्यविसिता - whose functions are equal to Siva
I worship Siva, in your Vishuddhi cakra, who is pure as flawless crystal, who is the originator of the space element, along with Devi, whose functions are equal to Siva; by whose emerging lustre arranged similar to moon beams, the worlds shine like the Cakora bird, with the inner darkness dispelled.

(The devotee worshipping Siva and Sakti, rejoices with his ignorance dispelled. 
Cf SVL, verse 37 : The wise devotees of Siva obtain the joy of Siva who is with Uma).

समुन्मीलत  संवित्कमल  मकरन्दैक  रसिकं
भजे  हंसदन्दु  किमपि  महतां  मानसचरमू  ।
यदालापत्राशा  गुणित  विद्या  परिणाति:
यदावते  दोषादु  गुणमयिलमद्रचः  पय  इव  ।  38  ॥

अपरस्तुः  अपरविकलपं  सत्याकांक्षे  गरिमः
प्राप्तेऽपि  अपवित्रादेहम्  ब्रह्मी  सिद्धतं  सत्याकांक्षः
सदात्परापराः  भए  सत्याकांक्षे  परिवर्जति:
I adore the indescribable pair of swans (Siva and Sakti), which relish only the honey of the fully bloomed lotus of knowledge, which move in the Manasa lake of the hearts of great men, from whose conversation the systems of knowledge enumerated as eighteen developed (and) which accept all virtue from sin, like (separating) milk from water.

(Siva and Sakti are in the Manasa lake of the heart.
Cf SVL, verse 38 : Siva and Sakti are in the lake of the heart).
तव स्वाधिष्णेऽन्तः तवजुः स्वाहाः तत च समयाः,
यदानकाम दहति महति कोष कहिणे
दयाद्रत्वं यत् द्रष्टः शिशिरसुपचारं रचयति . 39 .

तव स्वाधिष्णेः - in your Svadhishthana cakra
तव - the fire element
अधिष्ण - having stationed
निरत - uninterruptedly
tे द्रष्टे - I praise
संवर्ते - fire of dissolution (Siva as Rudra, the lord of
dissolution or Sakti conceived as the fire of dissolution)
जननि - Oh Mother! (Sakti)
महति तां च समयाः - and that great Samayaa (Sakti)
यत्र आकर्षे - the sight of which (the fire)
लोकानु दहति - burns the worlds
महति - great
कोष कहिणे - impelled by anger (of Rudra)
दयाणां आग्ने - tender with compassion
या द्रष्टः - that look
Oh Mother! having stationed the fire element in your Svadhishthana cakra, I praise uninterruptedly that fire of dissolution (Siva as Rudra) and that great Samayaa. The sight of which, (the fire) impelled by the great anger (of Rudra) burns the worlds, (while) that look (of your's), tender with compassion effects a cooling remedy.

(Sakti's look effects a cooling remedy.
Cf SVL, verse 39 : Siva causes the sovereign remedy of knowledge - bliss to fructify).

ततित्वन्तं शत्या तिमिर परिपन्धि स्फुरणया
स्फुरणश्च रत्नभरण परिणेद्रायधनुषम्
तव श्यामं मेघं कमपि मणिपूरक दशरण
लिपेवे वर्षनं हरमिहिर तसं त्रिमुखनम् ।

ततित्वन्तं - as lightning
शत्या - with Sakti
तिमिर परिपन्धि - foe of darkness
रणया - flashing
रचस् - shining
नाना रच आभरण - variegated gem studded ornaments
परिणवे - formed
इन्द्र घबरें - rainbow
तव - your
द्वारं में - dark cloud
कं अष्टि - indescribable
मणिपूर - the Manipura cakra
एक शरणं - sole resort
निर्वेशे - I worship
वर्णनं - which showers
हर निधिः - the fire of dissolution
तसं विमुखः - the burnt three worlds (heaven, earth and nether worlds)

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

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

तवाधीरे मूले सद समयया लास्यपरया
नवात्मां मन्ये नवरस महाताण्डव नरं ,
उभाभ्यामेताभ्यामुदय विधिमुदिष्य दयया
सनाध्यायं जडे जनक जननीमातु जगदिदम् . ४१ .

(The rain water of Sakti as the cloud cools the burnt worlds. Cf SVL, verse 40 : The nectarean water of Siva's tale causes the crop of devotion to fructify).
In your Muladhara cakra, I worship Samayaa (Sakti) intent on the Lasya dance, with Navatman (Siva) dancing the wonderful Tandava dance (with it's) nine sentiments. This world has acquired a father and mother in these two, having creation as the object, (and) who are endowed with compassion.

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

STANZAS 42 TO 50

which have become gems
with the twelve Adityas (suns)
densely combined
your crown
golden
Oh daughter of the snowy mountain! (Sakti)
he who narrates
lustre of the celestial orbs

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

 пуноти  ध्वानं नस्तुलितदलितेन्द्रवर वनं
 धनविनय श्लक्षण निकुर निकुलंबं तव शिवे ,
 यदीं सौरर्यं सहजमुपलयं सुमनसो
 वसन्त्यसिमनं मन्ये वदमथन वादी विदितकाम . 43 .

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

तनोतु क्षेमं नस्तव वदनसौन्दर्य सहरी
परिवाहस्त्रोतः सरणिरिव सीमन्तसरणिः ,
वहन्ती सिन्दूरं प्रबलकवरी भार तिमिर ।
द्वियां बृद्धेनुक्तिमेव नवीनार्क किरणम् । 44 ।

tanotu - let it grant
khem - our well being
Let (your) line of hair parting, which is like the path of an overflowing stream from the wave of your facial beauty, which bears the vermillion powder, (like) the ray of the newly (risen) sun, (and) which is as if captured by the very great mass of hair, like the multitude of foes (in the form of) darkness, grant our well being.
Your face surrounded by naturally curly hair with the beauty of young bees, ridicules the beauty of the lotus. In which (face), there is a slight smile, the lustrous teeth are the beautiful lotus filaments, which is fragrant, and in which the
honey bees of the eyes of Siva rejoice.

ललाट लावण्य चूति विमलमावाति तव यत्
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम्, 
विपर्यास न्यासादुभयमपि संभूय च मिथः

सुधातेपस्यृःः परिणमति राक्ष स हिमकरः . ४६ .

ललाट - forehead
लावण्य चूति - lustrous beauty
विमल - pure
आभाति - shines
तव - of your's
यत् - that
द्वितीय - the second
तव, मन्ये - I think, it
मकुट घटितं - enjoined to the crown
शंद्र शाकलं - fragment of moon (crescent moon)
विपर्यास न्यासादृ - on placing in reverse
उभयं - the two
अपि - and
संभूय च मिथः - and combined mutually
That forehead of yours which shines with pure lustrous beauty, I think it to be the second fragment of moon, enjoined to (your) crown. And the two on placing in reverse, and combined mutually, with the seam plastered by nectar, transforms into the moon on a full moon night.

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

Note: For a description of the bow of Cupid, see verse 6.
Your right eye being of the nature of the sun, begets the day, your left (eye) being of the nature of the moon creates the night. Your third eye with the lustre of a slightly blossomed golden lotus produces well the twilight, abiding in between the day and night.

विशाला कल्याणी स्फुटरूचियोऽधया कुवलये: कृपाधाराधारा किमापि मधुराभोगवतिका , अवन्ती दृष्टिस्ते बहुनगर विस्तार विजया ध्रुवं तत्तःनाम व्यवहरण योऽया विजयते । ४९ ।
Wide, auspicious, of full bloomed beauty, unassailable by blue water lilies, the reservoir of a stream of compassion, indescribably sweet, long, protecting, surpassing the expanse of many cities and deserving of usage by their respective names (Visala, Kalyani etc.), your eyes are certainly victorious.
கடாக் வ்யாஸேப் த்ரேப்பெர் கர்ப்ரோலெஸ் கர்பாக்ளம், அமுக்கல்தோ த்ரேப்பெர் தவ் நவரசாச்வாத் தரலே அஸ்தியாம் ஸங்காங்காதிக் நேன் கிரிக்காரும். 50.

கர்பாக் கர்பாக் கர்பாக் கர்பாக் கர்பாக் கர்பாக் கர்பாக்

நாம்பால் நாம்பால் பல பலகல் பலகல்

அப்பால் பாறை த்ரேப்பெர் தவ மூச்சோழன் கோவில்

அமுக்கல் அமுக்கல் முளை முளைக் கோவில் - 50 -

கதித ே - of poets

சல் - composition

ஸ்டஸ்க - flower cluster

மார்மாஜ் - honey (of flowers)

அர்கா& - solely relishing

கடாக் வ்யாஸேப் - distracted glance

அமுக்கல் - young bees

கர்பாக் கர்பாக் - pair of ears (listening to the composition)

அமுக்கல் - not releasing

த்ரேப்பெர் - having seen

தவ - your

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

ஆசவான தரலே - wanton in the relish

அஸ்தியா - envy

ஸங்காங்காதிக் - by contact with

அதாங் நேன் - the eye on the forehead

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

THE SOUNDARYA LAHARI

STANZAS 51 TO 60

Shriye svuṣṭharaśtrā tadītīrjane kūṭṭakparā

Sarōṣṇa gāmāyaṅ giriśaṁkarīte viśmāvatī
dhāraṁbhīyo bhīta sarṣirūḥ samāṣṭa jannī

Samīṣṣu sīmēra te māyī jannī draṅī: sakṛūna . 51 .

Shīvē - upon Siva

śrūṣṭa aśvala - melts with love (Sringara)

tdutā dīrā jannī - upon other men

kūṭṭakparā - exceedingly contemptuous (Bibhatsa)

sāreṣa - with anger (Raudra)
Oh Mother! your eye melts with love (looking) upon Siva, is exceedingly contemptuous (while looking) on other men, is with anger (when looking) upon Ganga, is astonished at the story of Girisa, is frightened (when looking) upon the serpents of Hara, (it) is the producer of beauty in lotuses, smiling (when) looking upon friends and is with compassion (when looking) upon me.
Oh bud on the family crest of Himavan! These eyes of yours, which have approached the proximity of the ear, which bear eyelashes like feathers, which have the defeat of the sentiment of quietism of the mind of Siva as the object, drawn upto the ear, they possess the grace of the arrow of Cupid.

विभ त्रैवर्ण्य व्यतिकरित लीलाज्ञनतया
विभाति त्वस्त्रेऽ त्रित्यमिदमिश्यान दयिते,
புன: சாது பெவான் விழ்ப்புரிசோனுப்பர்தன்

ரஜ: சல்வா விங்கான் தம் இதிமுண்ணால் வருணிவ 53.

பிலிவானார்களும் பெங்கித்து தம்முள்ளப்பால்

மிகுந்து காப்பின்று குறுக்கிட்டியெடுத்து குறிக்கு

பாது: அருகல் என்னாது குறுக்கிட்டு குறிக்கிட்டி குறிக்கிட்டால்

ரஜ: அருகல் பிரித்து கும் இது குறுக்கிட்டு குறிக்கிட்டு - 53 -

பிலிவ - seporate

தைவான் - three colours (red, white and blue)

முல்லிமுரு - in combination

கிருந்தானந்தா - with beautifying collyrium

மிப்பாட் - shines

தடு நெத் தித்தாத் - your three eyes

இங்கோ - this (these eyes)

இநான் உடிதெ - Oh beloved of Isana (Siva)

புன: சாது - to recreate

பெவான் - the gods

விழ்ப்புரிசோன் - Druhina (Brahma), Hari (Vishnu) and Rudra

(ascending from rajas, satva and tamas respectively)

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

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

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

விங்கான் - bearing

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

இதிமுண்ணால் - the properties which are

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

पवित्रकर्तु न: पशुपति पराशीन हदये
दया मित्रेन्द्ररूण धवल इयाम रुचिभि: ,
नद: शोणो गज़ा तपनतनयेति ध्वमममू.
त्रयाणां तीर्थानुपन्यसि संबेदमनघमू . 54 .
पिवृत्रिकर्तु: - in order to purify
न: - us
पशुपति पराशीन हदये - Oh one with a heart subservient to Pasupati (Siva)!
दया मित्रेन्द्ररूण - with eyes allied to compassion
अरुण - red
धवल - white
इयाम रुचिभि: - (and) dark blue colours
नद: शोणो - the river Sona (red in colour)
गज़ा - the river Ganga (white in colour)
तपन तनया इति - the river Kalindi or Yamuna (dark in
colour), which are

धृष्टः - it is certain

अतः - this

चयाणां तीर्थानां - the three holy rivers

उपनयसि - you bring near

संभैं अन्यम् - pure confluence

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

निमेषोन्मेषणायं प्रलयसुद्धं याति जगती

तवेत्याहुः सन्तो धरणिःहर राजन्यतनये ,

तवदुमेषायां जगदिदमशेशं प्रलयतः

परित्रातुः शघ्नो परिहत्त निमेषास्तव दशः . ५५ .

निमेष - closing of the eye lids

उन्मेषायं - opening of the eye lids

प्रलयं उदयं - annihilation (and) creation

याति जगती - the world proceeds to

तव - your

इति आहुः सन्तः - thus say good men
Oh daughter of the royal mountain! (Sakti)
born of the opening of your eye lids
this world
entire
from annihilation
to protect
I think
abandoned
closing the eye lids
your eye

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

Oh Aparna! (Sakti)
Oh Aparna! it is certain that the glittering female fish hide in the water with unblinking (eyes) afraid of slander by your eyes whispering in (your) ear. And this, the goddess of beauty abandons the blue water lily with closed petal(s) fastened like a door at dawn, and enters having opened (it) at night (so as to reside in Sakti's eyes during the day and in the lily at night).
Oh Sivaa! bathe me also the far removed, poor one with compassion by (your) look which is far sighted and is with the beauty of a slightly blossomed blue lotus. By this (look), this
one (the devotee) becomes blessed, and there is no loss by this to you. The moon falls (shines) equally on the forest as well as the palace.

अरालं ते पालीयुगल्लमराजन्य तनये
न केषामाध्ये कुसुमशर कोदन्दकुतुकम्,
तिरथीनो यत्र श्रवणापथमुल्लक्ष्म्य विल्लसनः।
अपांग व्यासंगो दिशाति शरसन्यान धिषणाम् । ५८ ॥

अराले - curved
ते पालीयुगले - the margins of your pair of ears
अग्नि राजन्य तनये - Oh daughter of the royal mountain ! (Sakti)
न कैरण आपीते - in whom will it not create
कुसुम शर - one with the flower arrow (Cupid)
कोदन्द - the bow
कुतुकम् - the vehement (belief)
तिरथीन: - oblique
यत्र - wherein
श्रवणापथ - the reach of the ear
उत्तक्ष्य - having passed through
विल्लसन् - glittering
Oh daughter of the royal mountain! the curved margins of your pair of ears, in whom will it not create the vehement (belief of being) the bow of Cupid? Wherein the attention of the corner of the eye, having passed through the reach of the ear, glittering, produces the understanding of (being) an arrow fixed (to the bow string).

स्मुर्दण्डाभोग प्रतिफलित ताट्टक्युगलं
चतुर्थकं मन्ये तव मुखमिदं मन्मथ स्थमूः
यमारूढं दृष्टयवनिथमकेन्दु चरणं
महावीरो मारः प्रमथपतये साजितवेत् । 59 ।

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

सरस्वत्या: सूरिमुदलहरी कौशलहरीः
पिववत्या: शार्वाणि अवण चुलुकाभ्यामविरङ्गमुः.
चमत्कारः अशापाचलित शिरसः कुण्डल गनो
झ्याणत्कौस्तराः: प्रातिवचनमाच्छ इव ते. ६० .

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

THE SOUNDARYA LAHARI

STANZAS 61 TO 70

ङ्खूँ नासावङ्गस्तुहिन गिरि वंश ध्वजपटि
त्वदीयो नेदीयः फलु फलमस्माकमुचितम्
वहत्यन्तरमुः शिशिरकर निखास गलितं
समुद्राचा यत्ता म बहिरपि च मुमाणिःधरः । 61 ।

अति तत्त्वान्तिकं भवति व भवति स्वात्मकं
त्त्वान्तिकं वहति स्वायत्तं स्वायत्तं व्यावहरणं
बिशिष्टेऽविशिष्टम्: बलिदंगम तृतीयं जलितं
अति तत्त्वान्तिकं भवति तृतीयं जलितं एव (प्रभाबितं): 61 -

असि - this
नासावेशः - the bamboo like bridge of the nose
इक्षु गिरि - the snowy mountain (Himavan)
वेश ध्वज पति - the banner of the race! (Sakti)
त्वदीयः - your
नेदीयः - which is imminent
फलु फलु - let the reward fructify
अस्मार्थं - for us
अविद्वित - appropriate
वहिति - bears
अविद्वित - the pearls within (Bamboo bears pearls within by poetic convention)
शिशिरकर निखासः - the cool exhalation (out of the left nostril controlled by the moon, and hence cool)
गलितं - flowing
समुद्राचा पतः - from the profusion of which
तत्ता बहिः अपि ष - and on the outside also
मु मणि चरः - bears the pearl (nose ornament)
Oh banner of the race of the snowy mountain! let this bamboo like bridge of your nose, fructify for us the reward which is imminent and appropriate. It (the nose) bears pearls within, and flowing from the profusion of which, by the cool exhalation (through the nostril), it bears the pearl (nose ornament) on the outside also.

प्रकृत्यांसरायास्तव सुदृति दन्तच्छदरूचे:
प्रक्ष्यें साहस्यं जनयतु फलं विदुमलता ,
न बिबं तद्विव प्रतिफलन रागादृणितः
तुलामध्यारोंदु कथमिव विलजेत कलया . 62 .

प्रकृत्या - naturally
आराया: - which is red
तव - your
सुदृति - Oh one with beautiful teeth! (Sakti)
दन्त छद रूचे: - to the beauty of the lips
प्रक्ष्यें - I speak
साहस्यं - of that which is similar
जनयतु फलं - let it bear fruit
विदुम लता - the coral creeper
न - not
बिबं - the Bimba fruit (which is red is commonly
used by poets for comparing with a woman’s lips)

that image (the red lips)

out of desire to reflect

is red

the balance

to ascend

how will it (not be)

bashful

by a little bit

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

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

हमीरको नास्त्रे जारो तथ बदन चन्द्रस्य पिवरां

छोकराणामार्सीदति रसतया चछु जडिमा ,

अतस्ते शीतासौरमृत लहरीमालूँ रुत्यः

पिवति स्वच्छन्दर निश्चि निश्चि भुषां काल्किकधिया . ६३

अन्वेषितवस्त्राणां त्यजने तनं देनं द्वितियं बिम्बलं

स्वच्छन्दरामालेन संपन्नं तत्स्वल ज्योतिः

अहं ते यज्ञाभिध्वं भूतं अस्वरूपं ज्योतिः

मिथिवं भूतं ज्योतिः शिश्नी शिश्नी विसंबरं काल्किकिः - ६३
The Cakora birds drinking the mass of moonlight of (your) smile, of the moon of your face became dull in the beak, from excessive (sweet) taste. Desiring sour taste, therefore, they drink of their own free will, excessively every night, the wave of nectar of the moon, thinking it to be sour gruel.
Oh Mother! That tongue of yours (which) is the colour of the hibiscus flower, by unceasingly repeated prayer of stories.
enumerating the virtues of (your) husband, is victorious. Seated on the tip of which the crystal stone (like) clearly brilliant form of Saraswati is transformed into a ruby (like) appearance.

रण जित्वा दैत्यापहात शिरखः कवचिमः
निवृत्तेद्वण्डव त्रिपुरहर निमाल्य विमुखः ।
विशालेन्द्रपेत्रः शाशिविशद कपूरशकलः
विलीयनते मातस्तव वदन ताम्बूल कबलः । 65 ।

रण - in battle
जित्वा - having won
दैत्यान् - the Daityas (the demons)
अपहात् - who have removed
शिरखः - with helmets
cवचिमः - with armours
nिमाल्य - who have returned
पण्डवः - the share of Chanda (a demi god attendent of Siva)
त्रिपुरहर - the remnants of offerings to the Destroyer of the three bodies (physical, causal and astral), (Siva)
विमुखः - who are averse to
विशालेन्द्र - Kartikeya (son of Siva and Sakti, and the commander of the gods in battle)
इन्द्र - Indra (the lord of the gods)
by Vishnu (the elder brother of Indra)

white as the moon

fragments of camphor

they are dissolved (by chewing)

Oh Mother! (Sakti)

your mouth

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

mouthfuls

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

with the lute

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

करारेण स्पृष्टं तुहिनगिरिणा वत्सलं तया
गिरिशेनोदस्तं मुहुर्थधरणाकुलं तया
कर्मार्थं शंभोमुखस्मुकुर्वृत्तं गिरिसुते
by the tips of the hand

by the snowy mountain (Himavan, the father)

with paternal affection

by Girisa (Siva)

raised

repeatedly

intent on kissing

worthy of being held by the hand

of Sambhu (Siva)

the handle for the mirror of the face

Oh daughter of the mountain! (Sakti)

in what manner will we speak

of your

chin

beyond compare

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

भुजाशेषाणित्यं पुरुषमिति: कण्टकवती
तव श्रीवा थङ्ते मुखकमलणाल श्रीयमियम्,
स्वतः श्रेष्ठता कारणरु बहुन्त जम्बालमलिना
मुनालीलालित्यं वहङ्गि यदं हरतलिका .68 .

सुज आशेषात् - from the embrace of the arms
नित्यं - always
पुरुषमिति: - of the subduer of the (three) bodies (Siva)
कण्टकवती - with horripilation
तव श्रीवा - your throat
थङ्ते - bears
मुख कमल - the lotus of the face
नाल श्रीयम् - the beauty of the stalk
हप्य - this
स्वतः - innately
श्रेष्ठता - white
काल अग्रं - black sandal
बहुन्त - copious
जम्बाल मलिना - mud soiled
This your throat which is with horripilation always from the embrace of the arms of Siva, bears the beauty of the stalk of the lotus of the face. Below which the necklace of pearls, innately white (and) soiled by the copious mud of the black sandal bears the loveliness of the root of the lotus.
Oh sole expert of musical modes, musical modulations and songs! The three lines in your neck which are like a reminder of the number of the many stranded thread tied well at the wedding, which are like the boundary restricting the fixity of the three scales of music, from which the forms of many varieties of sweet musical modes are produced, shine.

मृणाली मद्रीनां तव भुजहतानां चतस्राणां
चतुर्भिः सौन्दर्य सरसिजयि: स्तौति वदने: ,
नखेन्यः सचरस्यनू प्रथम मथनादन्धकरिषोऽः
मृणाली - lotus stalk
मुद्रिन - soft as
तब चुज कलाना - your creeper like hands
चतुर्यान - four (hands)
चतुर्मिन - with the four (mouths)
सौन्दर्य - beauty
सरसिंज भव - the lotus born (Brahma)
स्तैति - praises
बदने - with (his) mouths (in the four remaining heads out of the original five)
नलेस्य - of the nails
सज्जन्य - being afraid
प्रथम मनानु - from the destruction of the first (head)
अन्यक रिये - of the enemy of (the demon) Andhaka, (Siva)
चतुर्ना - the four (heads)
शीर्षणा - (remaining) heads
सम - simultaneous
अमय हस्त - the hand offering refuge from fear
अर्पण धिया - with the mind to placing
Brahma praises the beauty of your four creeper like hands, soft as the lotus stalk with (his) four (remaining) mouths, being afraid of the nails of Siva from the destruction of the first (head, by them), with the mind to the simultaneous placing of the four (remaining) heads in the hand offering refuge from fear.

THE SOUNDARYA LAHARI
STANZAS 71 TO 80

नखानामुक्ताविरन्ननिम्न रागं विहसतां
कराणां ते कालिं कथय कथयामः कथुमे
कयाचिद्भा साम्यं भजतु कल्या हन्तं कमलं
यदि कीठलक्ष्मी चरण तल्लाक्षारस चणम् । 71 ।

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

समं देवि स्कन्द द्विपदन पीतं स्तनयुंगं
तदेवं नः खें दहतु सततं प्रश्चुतमुखम्
यदाञ्क्यासंख्यण्कुलित हद्यो हासजनकः
स्व कुम्भी हरस्वः परिमुखति हर्तनेन झयिति । 72 ॥
समं - simultaneously

हेषि - Oh Devi! (Sakti)

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

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

पीतं कष्ण [उस्माच्छस्] [ग] [पहवाद्] [पिन्याले] [स्] [स्कन्द] [प्र] [तमस्] [प्र] his own frontal globes
(on the forehead of the elephant)

हेरम्बः - Ganesa

परिश्चिति - touches

हस्तेन - by the hand

झटिति - quickly

Oh Devi! let this your pair of breasts, pouring forth from the tip, (milk) drunk simultaneously by Skanda and Ganesa remove our pain always. Having seen which (the bosom), Heramba with a heart confounded by doubt, quickly touches by the hand his own frontal globes (on his elephant face) (and) causes laughter (in the divine couple).
Oh banner of the Lord of mountains! These your breasts are the ruby containers of the essence of ambrosia. There is not a quiver of doubt in our minds (in this matter). Those two who drink from it, (namely), Ganesa and Kartikeya are young boys even today, unknowing of the pleasure of union with the spouse.
समारव्या मुमाणिभिरमल्ल हारलितकामः
कुचामोगो विम्बाधरुचिभिरन्तः शबलिताः
प्रताप्यामिश्या पुरुद्मयितुः कीतिमिब ते । 74 ।

बहति - bears
अम्ब - Oh Mother!
स्तम्भमेस दमुम - the elephant demon (Gajasura, vanquished by Siva)
कुम्भ प्रक्षिप्तः - sourced from the frontal globes (on the face of Gajasura)
समारव्या - commenced (made) with
मुमाणिभिः - with pearls (from elephants are whitish grey in colour by poetic convention)
अमलं - spotless
हार लितकामः - the necklace of pearls
कुच आयामः - the expanse of the bosom
विम्ब अथर रूचिभि - by the colour of the Bimba (a red fruit) like lips
अन्तः - शबलिताः - variegated internally
प्रताप - valour (the colour red by poetic convention)
व्यामिश्या - mingled with
रदमयितुः - of the subduer of the (three) cities (of the demons) or bodies (of man), (Siva)
कीति हब - like the fame (the colour white by poetic convention)
ते - your
Oh Mother! the expanse of your bosom bears the spotless necklace of pearls, made with the pearls sourced from the frontal globes of Gajasura (and whitish grey in colour). Variegated internally by the colour of (your) Bimba like (red) lips, it is like the fame (white) mingled with the valour (red) of Siva.

tav sttanv manye dharoniha kunye hudpata:
pay: paravar: pariwhati sarasvatihamiy ,
dyaavatya dart dhrividhishuraasvay tav yat
kavinaa pradanaamjani kamniiy: kavyita . 75 .

tav sttanv - your breast milk
manye - I think
dharoniha kunye - Oh daughter of the mountain (Himavaan)! (Sakti)
hudpata - from the heart
pay: paravar - the ocean of milk
pariwhati - flows
sarasvati - as the nature of Saraswati (the goddess of learning)
dyavatya - by one posessed of compassion (for the hungry child)
dart - was given
dhrividhishu - the Dravidian child
aaasv - having tasted
Oh daughter of the mountain!, I think your breast milk is the ocean of milk which flows from the heart as the nature of Saraswati. Having tasted your (milk) which was given by (you) possessed of compassion, the Dravidian child became a charming composer amongst mighty poets.

Note: The identity of the Dravidian child is controversial. Reputed to be Sri Sankara, or a Siddha who had composed the Anandalahari, or the Saint Tirugnanasambandhar.
Oh daughter of the mountain! with a body devoured by the series of flames of the fury of Hara, Cupid became immersed in the deep pool of your navel. A tendril of smoke arose from it. Oh Mother! people think of it as your line of hair (above the navel).
this which
- this which
the river Kalindi (Yamuna, with dark blue water
- the river Kalindi (Yamuna, with dark blue water
as per poetic convention)
very small wave
- very small wave
shaped
- shaped
Oh Sivaa! (Sakti)
- Oh Sivaa! (Sakti)
in your lean waist
- in your lean waist
the something (the line of hair above the navel)
- the something (the line of hair above the navel)
Oh Mother!, your
- Oh Mother!, your
which manifests
- which manifests
to wise men
- to wise men
from the friction
- from the friction
mutual
- mutual
of the pitcher like (shapely) breasts
- of the pitcher like (shapely) breasts
which is inbetween (the line of hair)
- which is inbetween (the line of hair)
has become slim
- has become slim
the sky (dark blue in colour)
- the sky (dark blue in colour)
as if entering
Oh Sivaa! Oh Mother! this something which is shaped like a very small wave of the river Kalindi, in your lean waist, which manifests (itself only) to wise men, is like the sky, which is in between the pitcher like breasts, (and) has become slim from (their) mutual friction, (and) which is entering the cave of the navel.

स्थरः - steady
गङ्गा आवार्तः - whirlpool of the river Ganga (Ganges)
स्तन सुकुल - the breasts for (flower) buds
रोम आवलि क्ला - the creeper like line of hair (above the navel)
क्ला आवाल - basin (for water) for the part (of the creeper)
कुण्डः - hollow (for the sacrificial fire)
कृसुमशार तेजः - the lustre of one with the flower arrow (Cupid)
Oh daughter of the mountain! let your navel which is a steady whirlpool of the river Ganga, which is a basin for the part of the creeper like line of hair with the breasts for (flower) buds, which is the hollow for the (sacrificial) fire of the lustre of Cupid, which is the pleasure house of Rati, which is like the opening of the cave of (sacrificial) fulfilment to the eyes of Girisa, (and) which is indescribable, be victorious.
naturally
slim
the bosom
by the weight
suffering fatigue
curved in shape
Oh best of women!(Sakti)
slowly
as if breaking
for a long time
your waist
breached river bank
with the tree
similar to the state
with the stability
let it be happy
Oh daughter of the mountain (Himavaan)! (Sakti)

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

कुचो सद्यः स्विचलतम्यर्ति कूर्पसामिदुरो
कष्टन्तैं दोमृणे कनककलशाभो कलयता ,
தவ த்ராலும் மராத்தியின் வட்டம் தன்மை

திரியா நூறு தூணி தருவலிமிரிவ் . 80 .

குரைநாம் அழகு: அவர்களுக்கு கட்டளைப் பெற்று,

கருணையடியாவாய் குட்டுங்குட்டு அவள் கூருல

தவ குருவறைமடியாவாய் தல்புன்னு குட்டு

நிக்காக்கு உஸ்மா உஸ்மா அணிகசாய்குரு

-- 80 --

துாஞ்சி - the breasts

சாத இருள் - immediately

சிவா பார்வு - perspiring

தட்டுத் தூண்டிய - in contact with the sloping sides

குரைநாம் - the bodice

பிள்ளையார் - which split

குருவா - which rub

கோங்கு - at the under arms

ஞானாக்கு - golden pots

அமை - which have the lustre

குருத்தா - who made

தவ த்ராலும் - to protect you

கருணை - from breaking

அம்மா - it is enough

கல்கும் - the waist

துந்து பா - by Cupid

நிக்கா - thrice

நாற்று - was tied
Oh Devi! (Oh effulgent one, Sakti)

the three folds of skin in the upper belly

as if by the lavali (a yellow) creeper
(with white flowers)

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

THE SOUNDARYA LAHARI

STANZAS 81 TO 90

Oh Devi! (Oh effulgent one, Sakti)

the three folds of skin in the upper belly

as if by the lavali (a yellow) creeper
(with white flowers)

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

THE SOUNDARYA LAHARI

STANZAS 81 TO 90

Oh Devi! (Oh effulgent one, Sakti)

the three folds of skin in the upper belly

as if by the lavali (a yellow) creeper
(with white flowers)

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

THE SOUNDARYA LAHARI

STANZAS 81 TO 90
Oh Parvati! the lord of the mountains presented to you in the form of a (wedding) gift, heaviness and vastness having cut (them) from his own flanks. Therefore this your vast, heavy mass of the hips and loins behind conceals the entire earth and reduces (it) to lightness (in comparison).
of elephants

trunks (of elephants)

golden plantain tree

the stalk portion

both

by the thighs

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

having vanquished

Oh You! (Sakti)

well rounded

from prostrations to the husband (Siva)

which are hard

Oh daughter of the mountain! (Sakti)

Oh knower of Vedic injunction! (Sakti)

by the two knees
You exist having vanquished both: the trunks of elephants and the stalk portion of the golden plantain tree, by both thighs, (and) both frontal globes on the forehead of the elephant of Indra, by the two knees which are well rounded and hard from prostrations to the husband (Siva).

Oh You! Oh daughter of the mountain! Oh knower of Vedic injunction! you exist having vanquished both: the trunks of elephants and the stalk portion of the golden plantain tree, by both thighs, (and) both frontal globes on the forehead of the elephant of Indra, by the two knees which are well rounded and hard from prostrations to the husband (Siva).
Oh daughter of the mountain! to defeat Rudra, Cupid assuredly made your two shanks into a quiver with double (the usual number of) arrows within. In front of which are seen the heads of ten arrows in the guise of nail tips of the pair of feet, sharpened on the whetstones of the crowns of the celestials (bowing at your feet).
of the Vedas (that which was heard by revelation)

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

are borne

your (feet) which

as a diadem

on my too

these two

- Oh Mother! (Sakti)

on the head

place with compassion

the two feet

the water used for washing which (the feet)

water

Pasupati (Siva who bows at Sakti’s feet)

the river (Ganga) in the mass of the matted hair

of which

the lustre of the lac (red) dye (used as a cosmetic on the feet)

red

the gem on the diadem of Hari (who bows at Devi’s feet)

- colour

Oh Mother! these two feet which are borne by the Upanishads as a diadem, place (them) with compassion on my head too. The water used for washing which (the feet) is the
Ganga in the mass of the matted hair of Pasupati, (and) the lustre of the lac dye of which, is the red colour of the gem on the diadem of Hari.

नमो वाकं ब्रूमो नयनरमणीयाय पद्योः:

तवास्मे छन्दःवाय स्फुटरुचिसाळकवते ,

असूयत्तयन्तः यदभिन्ननाय स्पृहयते

पशुनामीशानः प्रमदवनकड़ेखितरवे . 85 .

नमो वाकं - uttering the word नमस्त् (obeissance)

ब्रूमः - we tell

नयन रमणीयाय - to that which is delightful to the eye

पद्योः - to the feet

तव - your

असुय छन्दःवाय - this pair

स्फुट रुचि - brightly lustrous

रसालयकवते - which has liquid lac dye

असूय अपर स्पृहयते - envies greatly

यदु अभिन्ननाय - to be struck by which

स्पृहयते - desires

पशुनामीशानः - the lord of the souls (Siva)

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

मृषा कृत्वा गोत्रस्वल्लनमथ वैलक्ष्य नमितं
ललाटे भतारें चरणकमले ताड़यलि ते ,
चिरादन्तः शल्यं दहनकृतमुम्मूलितवता
तुलाकोटिकाणः किलिकितितमीशानरिपुणा । 86 ।

मृषा कृत्वा - having falsely (teasingly) committed
गोत्र स्वल्लन - the blunder of calling by a wrong name
अव - after
वैलक्ष्य नमितं - bowing in shame (to appease the wife)
ललाटें - on the forehead
भतारें - the husband (Siva)
चरण कमले - the two lotus feet
ताड़यलि ते - your (feet) hit
चिरादन्तः - after a long time
अन्तः शल्यं - the thorn (of hostility) within
was burnt
by one who has had (the thorn) plucked out
by the jingling of the anklet
a sound of joy is made
by the enemy of Isana (Siva), (by Cupid)

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

mass of snow
which is destroyed
snowy mountain
which are beautiful even when residing
at night
निद्राण - which sleeps (closed)
निम्न - at night
पत्र भागे छ - as well as in the last part of (the night) (at dawn)
विशदौ - which are manifest (open)
वरं - which wishes to be
लक्ष्मी पादं - the abode of Lakshmi (to be passively occupied by Lakshmi, the goddess of wealth)
बिचं अति खुजल्नी - which bestows wealth
समविन्दा - for the followers of the Samaya school (wherein Siva and Sakti are held to be equal)
सरोज - the lotus
त्वद् पादम् - your two feet (which are compared to a lotus in normal poetic convention)
जनता - Oh Mother! (Sakti)
जयतं - they triumph (over)
चिचं हं किम् - what is the wonder here?

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

पदं ते कीर्तिनां प्रपदपदं देवि विपदं
कथं नीतं सदृ: कठिन कमठी कर्पर तुल्यं ,
कथं वा बाहुभ्यामुपयमनकाले पुराभिदा
यदादय न्यास्तं दश्रदि दयमानेन मनसा . 88 .
Oh Devi, how was your forefoot, the abode of fame (and) no resort of calamity, decided by the wise (poets) to be equal to the hard tortoise skull? Having taken which (the forefoot) by
the two arms, at the time of marriage, how was it possibly placed on the mill stone by Purabhida, with (apparently) a loving heart?

नखैनकलीणिका करकमल संघ्रोच शारिमिर्:
तत् रुणां दिव्यानां हसत इव ते चण्ड चरणों,
फलानि स्वःस्येभः किसलयकराण्युं ददतां
दरिद्र्यो भद्रां श्रियमनिश्चामहाय ददतो। ८९ ।

नखः - with nails
नाक बीणा - of the celestial maidens
कर कमल संघ्रोच - the closing of the lotus like hands
शारिमिर् - with the moons (moon like)
तत् रुणाः - of the trees
दिव्यानाः - the celestial
हसत इव - as if, laugh(ing)
ते चण्ड चरणों - your feet Oh Candi! (the fierce one), (Sakti)
फलानि - fruits
स्वः स्येभः - to those who live in one's own abode (to the celestials)
किसलय - tender shoots
कर अग्रेण - by the tips of the hands
ददतां - which (the celestial trees) give
Oh Candi! your feet with the moon like nails (which cause) the closing of the lotus like hands of the celestial maidens, which instantly give to the poor auspicious riches incessantly are as if laughing at the celestial trees which give fruits (only) to (other) celestials by the tender shoots of the tips of the(ir) hands.
May my life with the (five) sense organs (plus the mind) as feet proceed to the state of being a six legged one (a bee), plunging into this your (lotus) foot, auspicious like the bunch of flowers of the coral tree, which scatters the honey of the bunch of flowers of great beauty, which give to the poor wealth according to desire incessantly.

THE SOUNDRAYA LAHARI

STANZAS 91 TO 100

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

च्छलादचक्ष्यां चरणकमलं चारुचरिते । ९१ ॥

पद न्यास - of placement of the steps
कीबा - the sport
परिच्य - the practice
इव - perhaps
आरस्थुम्लस - with a mind to commence
स्वल्पन्त - ते - they trip
सेलं - play (of mimicking the graceful walk of Sakti)
मवन कल्लुसा - the resident swans
न जहाति - do not abandon
अत्र - तेघां - therefore, for their
शिक्षां - instruction
सुमाग - auspicious
मण स्मीर रेणित - jingling of the gem (studded) anklet
छलानु - under the pretext of
आच्छाण - teach (how to walk)
चरण कमलं - lotus feet
चारु चरिते - Oh one pocessed of a beautiful life! (Sakti)

Oh one pocessed of a beautiful life! the resident swans with a mind to commence the practice of the sport of
placement of the steps, (though) they trip, do not abandon play. Therefore for their instruction, the auspicious gem (studded) anklet of the lotus feet, under the pretext of jingling, perhaps teach (them).

गतास्ते मश्तवं दुःखिणहरिरीत्रेश्वरभूतः:
शिवः स्वच्छच्छाया घटित कपट प्रच्छदपतः ,
ल्वदीयानां भासं प्रतिफलनरागाराणतया
शरीरी शुज्जारो रस इव दशां दोग्मिकुतकसू . 92 .

गता: - have become
tे मश्तवं -your bed
dुखिण - Druhina (Brahma)
हरि - Hari (Vishnu)
रूद्र - Rudra
ईश्वर - Iswara (Maheswara)
भूत: - servitors (with authority to create, preserve and destroy)
शिवः - Siva (Sadasiva tattva, the subtlest of the twenty five categories representing Siva and Sakti in the evolved state)
स्वच्छच्छाया - white lustre
घटित - made of
The servitors, Druhina, Hari, Rudra (and) Iswara have become your bed. Paramasiva, disguised as the coverlet made of (his) white lustre, by the reflected red colour of your lustre, seems like the sentiment of love embodied (and) yeilds joy for your eyes.

Arala - curliness
The indescribable compassion of Sambhu, (called) Arunaa in order to protect the world, excels as curliness in the hair, natural straight forwardness in the gentle smile, as the (delicate) Sirisa (flower) in the mind, as the lustre of a gem in a (hard) rock in the slope of the bosom, as excessive slenderness in the waist, (and) as wideness in the matter of the bosom and hip.
This orb of the moon is an emerald container full of water, filled with bits of camphor; the stain is musk. The empty hollow (of the container), by (virtue of) your utilisation every day, is indeed filled again and again by Vidhi for your sake.
पुराततेरन्तः पुरसि ततस्तवचरणयोः।
सपर्यं मर्यादा तरलकरणानामसुलभा ।
तथा बैठे नीता: शतमुखसुखः सिद्धिमुलां।
तव द्वारोपात्स्थितिभिराणिमाधाभिरमरः । ९५ ।

पुरुषभी: पुरुषोऽसिः करवति सपर्यं
अतः सपर्यं असि - you are in the inner apartments (set aside
for women)
ततः - therefore
त्वद् चरणोः - of your two feet
सपर्यं मर्यादा - the rules of propriety in worship
ततः करणानां - those with fickle senses
असुलभा - not easy
तथा हि फै - thus surely, these
नीता: - take away
शतमुख सुखः - those with Satamakha (Indra) as the chief
सिद्धि अतुलः - the matchless superhuman powers
तव - your
द्वारोपात् - in proximity to the door
You are in the inner apartments of Siva. Therefore, the rules of propriety in the worship of your two feet is not easy for those with fickle senses. Thus surely, these celestials with Satamkha as the chief (forbidden from entering the inner apartments) take away (only) the matchless superhuman powers of Anima and others (Siddhis) stationed in proximity to your door.
पति: - the lord
कै: अपि पति: - with wealth of some sort (or other)
महादेवम् - Mahadeva (Siva)
हित्वा - except
तव सति - your Oh chaste one! (Sakti)
सतीनां अच्छे - Oh first among chaste women! (Sakti)
कुचान्या आस्था: - contact with the bosom
कृष्णको लो: अपि - even for the Kuravaka (a species of the Amaranth) tree (which by poetic convention longs for the embrace of noble women prior to flowering)
असुभ: - it is not easy

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

गिरामाहुर्देवी दुर्पिणामुः ग्रहिणीमामामविदो
हः: पति: पद्यां हरसहचरीमादितनयाम्, दुरीया कापि तवं दुर्पिणमतःसीममहिमा
महामाया विश्वं भ्रमयति परवधमहिपि 97.

गिरामाहुर्देवी दुर्पिणामुः ग्रहिणीमामामविदो
हः: पति: पद्यां हरसहचरीमादितनयाम्, दुरीया कापि तवं दुर्पिणमतःसीममहिमा
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महामाया विश्वं भ्रमयति परवधमहिपि 97.

निरा आळ: - they call as the goddess of speech (Saraswati)
Oh Queen consort of the Parabrahman, the knowers of the Agamas call (you) as the goddess of speech, the wife of Druhina, as Padma the wife of Hari (and) as Adri tanaya, the wife of Hara. (But) you are the indescribable fourth one, the unattainable, the boundlessly glorious Mahamaya, (and) you cause the universe to revolve.
Oh Mother! tell, at what time will I drink the water bearing the lac dye, used for ablution of your feet? Being the cause of poetry even of the naturally dumb (and hence) similar to the betel and areca nut juice of the lotus face of Vani, when will it be bestowed?

Oh Mother! (Sakti), tell

at what time

bearing (mixed with) the (red) lac dye

I will drink

seeker of knowledge

your feet

the water used for ablution

naturally

even of the dumb

poetry

the cause

when will it be bestowed

the lotus face of Vani (Saraswati)

similar to the (red) betel leaf and areca nut juice (from the mouth of Saraswati which by poetic convention is said to bestow poetic genius on one who tastes it)
He who worships you sports with Saraswati and Lakshmi, (and is a) rival to Vidhi and Hari. With a beautiful body, he lessens the chastity of Rati. Living eternally and casting off...
contact with the soul bound by spiritual ignorance and the bond of spiritual ignorance, he relishes the joy called supreme bliss.

**Pradipjvalabhirdisakar Nirajananidhi:**

**Sukhasutrodopajvalalavargy Rachana ,**

**Swakhyuramobhi: Salilinidhi Saahityakaran**

**Tvediayamvarismissaw Janani Varanam Stutiiram.** 100.

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

इति श्रीशंकराचार्य विरचिता सौन्दर्यलहरी समासा
YANTRAS WITH CORRESPONDING SLOKA NUMBERS

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YANTRAS WITH CORRESPONDING SLOKA NUMBERS

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86: "पंथया"

87: "ही के के मे"

88: "ही ही ही ही"

89: "ही"

90: "क्ला क्ला क्लीय क्लीय ही"