

श्रीविष्णुपादादिकेशान्तस्तोत्रम्

{॥ श्रीविष्णुपादादिकेशान्तस्तोत्रम् ॥}

॥ श्रीः ॥

Commentary and translation by GSS. Murthy

Adi Shankaracharya, also reverentially called as Shankarabhagavatpada, has composed this exquisite hymn in praise of Lord Vishnu. Lord Vishnu, with his bow

SArngasling over the shoulder holds in his four hands Panchajanya the conch, Sudarsana the disc, Nandaka the sword, and Koumodaki, the mace. He has

as his vehicle Garuda, the chief of the feathered race and as his seat Ananta, the chief of snakes. He has as his consorts Shridevi and Bhudevi. After praying to Vishnu's weapons, his vehicle, his seat and his consorts Shri Shankara prays to each of the parts of Vishnu's divine form starting from his feet [pAdAdi] and ending in the hair[keShAnta] on his head.

The rendering in English which is not a word by word translation only conveys the gist of a verse and is based on a Sanskrit commentary, 'Bhakti mandakini' of Shri. Purnasaraswati.

Shri Shankara first prays to Panchajanya, the conch.

लक्ष्मीभर्तुर्भुजाग्रे कृतवसति सितं यस्य रूपं विशालम्

নীলাদ্রেতুঙ্গশৃঙ্গস্থিতমিব রজনীনাথবিংবং বিভাতি ।

পাযান্নঃ পাঙ্কজন্যঃ স দিতিসুতকুলত্রাসনৈঃ পূরয়ন্ স্নৈঃ

নিধ্বানৈরদৌঘধ্বনিপরিভবদৈরম্বরং কংবুরাজঃ ॥ ১ ॥

অর্থঃ -- यस্য বিশালং সিতং রূপং লক্ষ্মীভৰ্ত্তুঃ ভুজাগ্রে কৃতবসতি

নীলাদ্রেঃ তুঙ্গশৃঙ্গস্থিতং রজনীনাথবিস্মম্ ইব বিভাতি সঃ কংবুরাজঃ

পাঙ্কজন্যঃ নীরদৌঘধ্বনিপরিভবদৈঃ দিতিসুতকুলত্রাসনৈঃ স্নৈঃ

নিধ্বানৈঃ অম্বরং পূরয়ন্ নঃ পাযাত্ ।

May Panchajanya the king of conches, whose sound surpasses the sound of thunder

and which terrifies the clan of the Daityas protect us. Positioned in the hand of Vishnu, LakShmi's protector, the broad white Panchajanya resembles the moon

at the peak of the Niladri, the blue mountain.

Note: Shri Shankara starts the hymn uttering the auspicious name of LakShmi, who

bestows things auspicious to her devotees. The sound of the conch is 'OM', the sacred chant. Panchajanya also signifies Shabdabrahma. Niladri, blue in colour, is a mythical mountain to the North of Meru. As Vishnu is blue or dark in colour the comparison of the conch in his hand to that of moon at the peak of Niladri is apt.

Having first prayed to PAncajanya, the conch which is a representation of Shabdabrahma, Shri Shankara now prays to the most important weapon of ViShnu,

namely the disc, Sudarsana, which represents the kAlachakra, the wheel of time:

आर्हस्य स्वरूपं ऋणमुखमखिलं सूरयः कालमेतम्

ध्वान्तसैकान्तमन्तं यदपि च परमं सर्वधाम्नां च धाम ।

चक्रं तच्चक्रपाणेर्दितिजतनुगलद्रक्तधारारक्तधारम्

शश्वन्नो विश्ववन्द्यं वितरतु विपुलं शर्म घर्मांशुशोभम् ॥ २ ॥

अवयः -- सूरयः यस्य स्वरूपम् ऋणमुखम् अखिलम् एतम् कालम् आर्हः, यत् अपि

ध्वान्तस्य एकान्तम् अन्तम् (यत्) सर्वधाम्नाम् परमम् धाम च , चक्रपाणेः तत्

घर्मांशुशोभम् विश्ववन्द्यम् दितिजतनुगलद्रक्तधारारक्तधारम् चक्रं

विपुलं शर्म शश्वत् नो वितरतु ।

Let the disc of Chakrapani, whose edge is red with the flow of blood from the bodies of Daityas, which has the lustre of sun and which is worshipped by all, which is the ultimate end of all darkness, which is the ultimate abode of all energy and which sages consider as the form of Entire Time starting from the shortest instance of a kShana, for ever dispense to us bounteous happiness.

Note: The concept of Sudarsana chakra as a representation of kAlachakra is indeed very apt. There is nothing which is not annihilated by Time and nothing

can survive its onslaught. Time only proves that Truth prevails over untruth.

One twelfth part of a muhoorta is Kshana. One thirtieth of a full day is muhoorta.

Shri Shankara prays to sArnga, ViShNu's bow:

অব্যাহ্নিঘাতঘোরো হরিভূজপবনামর্শনাধ্বাতমূর্তেঃ

অস্মান্ বিস্মেরনেত্রিদশনুতিবচঃসাধুকরৈঃ সুতারঃ ।

সর্বং সংহতুমিচ্ছোররিকুলভুবনং স্ফারবিস্ফারনাদঃ

সংযৎকল্লাস্তসিন্ধৌ শরসলিলঘটাবামুচঃ কার্মুকস্য ॥ ৩ ॥

অর্থঃ -- সংযৎকল্লাস্তসিন্ধৌ হরিভূজপবনামর্শনাধ্বাতমূর্তেঃ

শরসলিলঘটাবামুচঃ, সর্বম্ অরিকুলভবনং সংহতুম্ ইচ্ছোঃ, কার্মুকস্য

নিঘাতঘোরঃ, ত্রিদশনুতিবচঃসাধুকরৈঃ সুতারঃ, স্ফারবিস্ফারনাদঃ অস্মান্

অব্যাত্ ।

May the sound of the expanding twanging of the bow, whose high pitch is accompanied by the 'well done' exclamations of the praising devas protect us.

The twanging sound is like that of thunder in the pralaya-like battle emanating from clouds made of streams of arrows, which are like water and the arm of Narayana acts as the wind which drives the clouds.

Note: The construction of the verse and the metaphor are both complex and the commentator says so. Shankaracharya imagines the battle scene where Narayana is

using his bow continuously against the asuras. During the battle, devas are exclaiming, 'sAdhu, sAdhu' and the twang of the bow is heard as high pitched sound amidst the din. The sound is like that of thunder during the deluge at the end of a kalpa. The stream of arrows is like the cloud and the arm of Narayana is the wind which is driving the cloud.

ShankarAchArya now meditates on the sword Nandaka :

জীমূতশ্যামভাসা মুহুরপি ভগবদ্ধাহনা মোহযন্তী
যুদ্ধেষুদ্বীযমানা ঝটিতি তটিদিবালক্ষ্যতে যস্য মূর্তিঃ ।
সোহসিদ্ধাসাকুলাক্ষত্রিশরিপুবপুঃশোণিতাস্বাদতৃপ্তা
নিত্যানন্দায় ভূয়ান্মধুমথনমনোনন্দনো নন্দকো নঃ ॥ ৪ ॥

অর্থঃ -- যুদ্ধেষু জীমূতশ্যামভাসা ভগবদ্ধাহনা ঝটিতি উদ্বীযমানা যস্য
মূর্তিঃ মুহুরপি তটিত্ ইব মোহযন্তী লক্ষ্যতে সঃ
ত্রাসাকুলাক্ষত্রিশরিপুবপুঃশোণিতাস্বাদতৃপ্তঃ মধুমথনমনোনন্দনঃ
নন্দকঃ নঃ নিত্যানন্দায় ভূয়াত্ ।

May the sword Nandaka which is satiated with the taste of the blood from the bodies of daityas who have eyes full of fear and which (thus) pleases the slayer of Madhu (Lord Vishnu) be for our eternal bliss. The sword while being swiftly moved in the battles by the Lord's arm which has the blue luster of a cloud causes confusion like lightening.

Note : Nandaka signifies the sword of Supreme Knowledge by which a devotee

cuts

asunder Avidya. The flashes of the moving sword against the blue hue of the Lord are compared to that of lightening in the blue clouds.

Now the poet prays to Kaumodaki, the mace which represents buddhi, intellect:

कम्पाकारा मुरारेः करकमलतलेनानुरागाद्गृहीता

सम्यग्भूता स्थिताग्रे सपदि न सहते दर्शनं या परेषाम् ।

राजस्त्री दैत्यजीवासवमदमुदिता लोहितालेपनाद्रा

कामं दीप्तांशुकान्ता प्रदिशतु दयितेवास्य कौमोदकी नः ॥ ५ ॥

অস্বযঃ -- মুরারেঃ করকমলতলেন অনুরাগত্ গৃহীতা, কম্পাকারা সম্যগ্ভূতা

অগ্রে স্থিতা, যা পরেষাম্ দর্শনম্ সপদি ন সহতে, দৈত্যজীবাসবমদমুদিতা

লোহিতালেপনাঙ্গী রাজস্ত্রী, দীপ্তাংশুকান্তা অস্য কৌমোদকী দযিতা ইব নঃ কামম্

প্রদিশতু ।

May Koumodaki (the mace) of Mura's foe (Murari) which he holds tenderly in the palm of his lotus-like hand, which is perfectly spherical and has an appealing shape, which stays in front and which does not at once tolerate the sight of enemies, which rejoices by (drinking) the liquor of daityas' blood, which is wet by the smear of blood, which is shining, which appears pleasing because of the brilliance of its rays bestow us our wish like a beloved who bestows amorous favour : a beloved who has a shapely figure and is held tenderly by hand, who has right character, who is ever present in front, who does not tolerate the

presence of others, who is enjoying the intoxication arising out of liquor, who is moistened with a red ointment and the border of whose dress is glowing .

Note : The translation is woefully inadequate to bring out the flavour of double entendre employed by the Acharya. The literary embellishment called SleShAlankAra consists in using appropriate words having double meanings which

are applicable to upamAna, the object to which a thing or action is compared as well as the thing or action itself, upameya. To explain:- kamrAkArA= of fine shape, having a shapely figure; samyagvRuttA= nicely spherical, has right character ; pareShAm= of enemies, of others; daityajlvAsavamadamuditA= enjoying the intoxication caused by the liquor-like blood of Daityas, enjoying the intoxication caused by 'daityajlvAsava'; lohitAlepanArdrA = wet with the smear of blood, moistened by red ointment; dlptAMShukAntA= (deepta,aMShu,kAntA) pleasing by the brilliant rays, (deepta, aMShuka, antA) the border of whose dress is glowing. KAmam = wish, amorous desire.

Now he prays to Garuda, ViShNu's vehicle and banner

যো বিশ্বপ্রাণভূতস্তনুরপি চ হরেযানকেতুস্বরূপো
যং সন্তিস্ত্যেব সদ্যঃ স্বয়মুরগবধূবর্গগর্ভাঃ পতন্তি ।
চঞ্চুচণ্ডোরুতুগুত্রুটিতফণিবসারক্তপঙ্কাজ্জিতাস্যম্
বন্দে ছন্দোমযং তং খগপতিমমলস্বর্গবর্ণং সুপর্ণম্ ॥ ৬ ॥

অর্থঃ -- যঃ তনুরপি বিশ্বপ্রাণভূতঃ হরেঃ যানকেতুস্বরূপঃ চ, যম্

সঙ্কিত্য এব সদ্যঃ উরগবধূগভাঃ স্বয়ম্ পতন্তি,

চঞ্চুচণ্ডোরুতুগুত্রুটিতফণিবসারক্তপঙ্কাঙ্কিতাস্যম্ (চঞ্চুত্+চণ্ড

+উরু+তুগু+ত্রুটিত+ফণি+বসা+রক্ত+পঙ্ক+অঙ্কিত+আস্যম্), ছন্দোমযম্

অমলস্বর্ণবর্ণম্ তম্ খগপতিম্ সুপর্ণম্ বন্দে ।

I bow to SuparNa, the king of birds who is the Vedas personified and who is stainless and golden in colour, who is the breath of Pranava(OM), and who though small in size is the vehicle as well as the banner of Hari. The very thought of him causes snake maids to abort the foetuses. His face is smeared with the slush of blood and marrow of snakes as he snaps them asunder with his wide open violently shaking beak.

Note: Garuda is considered vedAtmA. Visva can be interpreted as omkAra and therefore he is ViSvapraAna.

Now the prayer is to Ananta, the king of serpents, who is the seat of Vishnu:

বিশ্ণোর্বিশ্বেশ্বরস্য প্রবরশযনকুৎসর্বলোকৈকধর্তা

সোহনন্তঃ সর্বভূতঃ পৃথুবিমলযশাঃ সর্ববেদৈশ্চ বেদ্যঃ ।

পাতা বিশ্বস্য শশ্বৎসকলসুররিপুধ্বংসনঃ পাপহন্তা

সর্বজ্ঞঃ সর্বসাক্ষী সকলবিষভযাত্ পাতু ভোগীশ্বরো নঃ ॥ ৭ ॥

অর্থঃ -- বিশ্বেশ্বরস্য বিশ্ণোঃ প্রবরশযনকুৎসর্বলোকৈকধর্তা সঃ

সর্বভূতঃ পৃথুবিমলযশাঃ সর্ববেদৈশ্চ বেদ্যঃ বিশ্বস্য শশ্বৎ পাতা

সকলরিপুধ্বংসনঃ পাপহন্তা সর্বজ্ঞঃ সর্বসাক্ষী সকলবিষভযাত্

ভোগীশ্বরঃ অনন্তঃ নঃ পাতু ।

May the Lord of serpents, Anantha, who acts as an exalted bed for Vishnu, the Lord of the universe, protect us from the fear of all types of poison. He is the sole bearer of all the worlds, and has become everything. His glory is vast and unsullied. He is the one who has to be known through all the Vedas. He is the eternal protector of the universe. He is the destroyer of all enemies and all sins. He is omniscient and omnipresent.

Notes: Anantha is the sole bearer of the universe as Vishnu holds the universe in his belly. It is not very clear how some of the epithets which are more appropriate to Vishnu himself are applicable to Anantha. The commentator is not

much of a help. Scholars could explain perhaps.

In the next two verses the sage meditates on LakShmi, the consort of Vishnu:

বাণ্ডুগৌর্যাভিভেদৈবিদ্বরিহ মুনযো যাং যদীযৈশ্চ পুংসাম্

কারুণ্যাদ্রৈঃ কটাক্ষৈঃ সকৃদপি পতিতৈঃ সম্পদঃ স্যুঃ সমগ্রাঃ ।

কুন্দেন্দুস্বচ্ছমন্দস্মিতমধুরমুখাস্তোরুহাং সুন্দরাজীম্

বন্দে বন্দ্যামসেযৈরপি মুরভিহুরোমন্দিরামিন্দिरাং তাম্ ॥ ৮ ॥

অর্থঃ -- যাম্ ইহ মুনযঃ বাণ্ডু+গৌরী+আদি+ভেদৈঃ বিদ্বঃ, যদীযৈঃ সকৃদপি

পতিতৈঃ কারুণ্যাদ্রৈঃ কটাক্ষৈঃ পুংসাং সমগ্রাঃ সম্পদঃ স্যুঃ ৮,

কুন্দ্+ইন্দু+স্বচ্ছ+মন্দস্মিত+মধুর+মুখ+অস্তোরুহাম্ সুন্দরাজীম্,

মুরভিদ্+উরো+মন্দিরাম্ অশেষৈঃ অপি বন্দ্যাম্ তাম্ ইন্দিরাম্ বন্দে ।

I bow to Indira (LakShmi), the beautiful-limbed, who is known by the sages as VAgdevi, Bhudevi, Gauri etc, who is to be revered by everyone, who has the chest of the slayer of Mura as her abode, and whose lotus-like face is made pleasant by her smile as white as moon and Kunda flower. When her glances which

are moist with compassion are cast on persons even once, they bring all the wealth.

Notes: Shankarabhagavatpada quite clearly perceives LakShmi, Bhudevi, Gauri, Sarasvati as different facets of the same Mother Goddess. The idea of LakShmi's glances bestowing riches is amplified by Vedantadesika in his Shristuti,

যস্যং দিশি বিহরতে দেবি দৃষ্টিস্তুদীয়া তস্যং তস্যামহমহমিকাং তত্ত্বতে

সম্পদোঘাঃ 'Oh Goddess, In whichever direction your glances are cast, in that direction torrents of wealth accumulate'.

যা সূতে সত্ত্বজালং সকলমপি সদা সংনিধানেন পুংসঃ

ধত্তে যা তত্ত্বযোগাচ্চরমচরমিদং ভূতয়ে ভূতজাতম্ ।

ধাত্রীং স্থাত্রীং জনিত্রীং প্রকৃতিমবিকৃতিং বিশ্বশক্তিং বিধাত্রীম্

বিশ্ণোবিশ্বাত্মনস্তাং বিপুলগুণমযীং প্রাণনাথাং প্রণৌমি ॥ ৯ ॥

অর্থঃ -- যা পুংসঃ সন্নিধানেন সকলম্ অপি সত্ত্বজালম্ সদা সূতে, যা

तद्वयोगात् इदम् चरम् अचरम् भूतजातम् भूतये धत्ते, ताम् जानित्रीम् धात्रीम्
स्थात्रीम् प्रकृतिम् अविकृतिम् विश्वशक्तिम् विधात्रीम् विपुलगुणमयीम्
विश्वात्मानः विम्लोः प्राणनाथाम् प्रणोमि ।

She forever gives birth to all the sat (living and the non-living) due to the presence of Purusha (Narayana). As a consequence of the union with Him (Narayana), she holds all this moveable and the immoveable beings for (their) prosperity. She is the creator, the nurse and the supporter; she is the nature, the unchanging, the energy of the universe, the bestower. I bow to her of abundant qualities who is the beloved of Vishnu, the life-force of the universe.

Notes: LakShmi is prakruti and Narayana is Purusha. Prakruti and Purusha together cause and sustain the universe and all it contains. The oft-quoted verse of Gita could be recalled, 'मम योनिर्महद्ब्रह्म तस्मिन् गर्भं

दधाम्यहम् । संभवः सर्वभूतानां ततो भवति भारत ॥' 'मम

योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहम् । संभवः सर्वभूतानाम् ततो भवति भारत ॥'

Now the sage meditates on the particles of dust under the feet of Vishnu:

येभ्योऽसूयद्विरुक्तेः सपदि पदमूरु त्र्यज्यते दैत्यवर्गैः

येभ्यो धर्तुं च मूर्ध्ना स्पृहयति सततं सर्वगीर्वाणवर्गः ।

नित्यं निर्मूलयेयुर्निचिततरममी भक्तिनिघ्नात्मानां नः

पद्माङ्गस्याङ्घ्रिपद्मद्वयतलनिलयाः पांसवः पापपङ्कम् ॥ १० ॥

अव्ययः -- येभ्यः असूयद्विः दैत्यवर्गैः उच्चैः उरु पदम् सपदि त्यज्यते,
येभ्यः सर्वगीर्वाणवर्गः मूर्ध्ना धर्तुम् सततम् स्पृहयति च, अमी
पद्माङ्गस्य अङ्घ्रि-पद्म-द्वय-तल-निलयाः पांसवः भक्तिनिघ्नात्तुनाम् नः
पापपङ्कम् नित्यम् निचिततरम् निर्मूलयेयुः ।

May the dust particles present under the lotus-like feet of Vishnu, the
lotus-eyed thoroughly and continuously remove the slough of sin of ours who
are

subservient to him through devotion. The daityas jealous of (the power of) those
dust particles quickly leave the exalted and wide place (of the sacred dust)
while all the devas all the time desire to carry them on their head.

Notes: Daityas represent those who are evil in their behaviour while Devas
represent the good and the devoted. The commentator raises a doubt how there
could be dust particles under the Lord's feet and answers that they are the
pollen of flowers worn by the Devas on their crowns. That mud is a good
remover

of slough is of course an observed fact.

Now the prayer is directed to the lines under the feet of Vishnu:

रेखा लेखादिवन्द्याश्चरणतलगतान्चक्रमङ्गस्यादिरूपाः
स्निग्धाः सूक्ष्माः सुजाता मृदुललिततरुमौमसूत्रायमाणाः ।

दह्यनो मङ्गलानि भ्रमरभरजुषा कोमलेनाश्विजायाः

कश्चेनाश्वेड्यमानाः किसलयमृदुना पाणिना चक्रपाणेः ॥ ११ ॥

अवयः -- अश्विजायाः भ्रमरभरजुषा कोमलेन कश्चेन किसलयमृदुना पाणिना

आश्वेड्यमानाः, चक्रपाणेः चरणतलगतः चक्रमत्स्यादिरूपाः शिखाः सूक्ष्माः

सूजाताः मृदुललिततरुमसूत्रायमाणाः रेखाः नः मङ्गलानि दह्यः ।

May the fine soft and well formed lines under the feet of ChakrapANi, which are in the shapes of wheel, fish etc. and which look like soft and graceful silk threads and which are being repeatedly massaged by LakShmi's lovely hand which

is soft as sprout and is accompanied by swarms of bees, bestow on us all that are auspicious.

Notes: As the hands of LakShmi are fragrant, red and soft as tender sprout, bees crowd around them thinking that they are indeed tender sprouts! AmreDyamAna has

to be contextually interpreted as repeated touching or massaging, although lexicon-meaning of AmreDana is 'a repeated word'.

ShankarAcArya now worships the feet of Vishnu, when he straddled the universe

as Vamana, the dwarf in vamanavatara:

यस्मादाक्रामतो द्यां गरुडमणिशिलाकेतुदण्डायमानात्

আশ্চেচ্যাতস্তী বভাসে সুরসরিদমলা বৈজযন্তীব কান্তা ।

ভূমিষ্ঠো যন্তথান্যো ভুবনগৃহবৃহৎস্তম্ভশোভাং দধৌ নঃ

পাতামেতৌ পযোজোদরললিততলৌ পঙ্কজাক্ষস্য পাদৌ ॥ ১২ ॥

অর্থঃ -- দ্যাম্ আক্রামতঃ গরুডমণিশিলাকেতুদণ্ডায়মানাত্ যস্মাত্ আশ্চেচ্যাতস্তী

অমলা সুরসরিত্ কান্তা বৈজযন্তী ইব বভাসে, তথা ভূমিষ্ঠঃ যঃ অন্যঃ

ভুবনগৃহবৃহৎস্থংভশোভাম্ দধৌ, এতৌ পযোজোদরললিততলৌ

পঙ্কজাক্ষস্য পাদৌ নঃ পাতাম্ ।

May the feet of Vishnu, the lotus-eyed which are as soft as the inside of the lotus protect us. (During Vamana incarnation) when one of the feet was straddling the skies looking like a giant flag-staff made of emerald, the pure Ganga, the river of Gods, flowing from it looked like the flag. The other foot placed on the ground looked like a giant pillar of the house-like earth.

Notes: In this verse the sage visualizes the scene when Vamana occupied the skies with one foot while his other foot was firmly placed on the earth.

The sage continues his contemplation of Vamana Avatara in this verse.

আক্রামদ্র্যাং ত্রিলোকীমসুরসুরপতী তৎক্ষণাদেব নীতৌ

যাভ্যাং বৈরোচনীন্দ্রৌ যুগপদপি বিপৎসম্পদোরেকধাম ।

তাভ্যাম্ তাম্রোদরাভ্যাং মুহুরহমজিতস্যাঙ্ঘ্রিতাভ্যামুভাভ্যাম্

প্রাজ্যৈশ্বর্যপ্রদাভ্যাং প্রণতিমুপগতঃ পাদপঙ্কেরুহাভ্যাম্ ॥ ১৩ ॥

অৰ্ঘ্যঃ -- ত্রিলোকীম্ আক্ৰামদ্যাম্ যাভ্যাম্ অসুরসুরপতী বৈরোচনীন্দ্রৌ তৎক্ষণাত্
এব যুগপত্ অপি বিপৎসম্পদোঃ একধাম নীতৌ,তাভ্যাম্ প্রাজৈশ্বৰ্য্যপ্রদাভ্যাম্
অঙ্জিতাভ্যাম্ উভাভ্যাম্ অজিতস্য পাদপঙ্কেৰুহাভ্যাম্ অহম্ মুহুঃ প্রণতিম্
উপগতঃ ।

I repeatedly surrender to the unconquered Vishnu's graceful two pink-soled
lotus-like feet, which bestow immense affluence and which while straddling the
three worlds brought to Vairochani , the king of Asuras and to Indra, the king
of Suras the pinAcle of misfortune and fortune simultaneously and together.

Note: During Vamana avatara, Bali the king of Asuras suffered utter humiliation
and Indra regained his affluence. The commentator explains ekadhAma
(ekadhAma)

as parAkAShThA (parA kAShThA), which has been translated as 'pinnacle'. In
this hymn Vishnu is often referred to as Ajita.

Adi Shankara now contemplates on the infinite feet of virat purusha, extolled in
Purushasukta

যেভ্যো বৰ্ণশ্চতুৰ্থশ্চরমত উদভূদাদিসৰ্গে প্রজানাম্
সাহস্রী চাপি সংখ্যা প্রকটমভিহিতা সৰ্ববেদেষু যেষাম্ ।
ব্যাপ্তা বিশ্বংভরা যৈরতিবিততনোবিশ্বমূৰ্ত্তেবিরাজো
বিশ্লোস্তেভ্যো মহদ্যঃ সততমপি নমোহস্ত্বংঘ্ৰিপঙ্কেৰুহেভ্যঃ ॥ ১৪ ॥

অৰ্ঘ্যঃ -- আদিসৰ্গে প্রজানাং চতুৰ্থঃ বৰ্ণঃ যেভ্যঃ উদভূত্, অপি চ যেষাম্

সাহস্রী সংখ্যা সর্ববেদেষু প্রকটম্ অভিহিতা, অতিবিততনোঃ বিশ্বমূর্তেঃ
বিশ্নোঃ যৈঃ বিশ্বংভরা ব্যাপ্তা তেভ্যঃ মহদ্ব্যঃ অংঘ্রিপঙ্কেরুহেভ্যঃ
সততম্ অপি নমঃ অস্তু ।

All the time let there be salutations to Vishnu's innumerable great lotus-like
feet which occupied the whole of the earth, while Vishnu as Viratpurusha
spanned

the whole universe. All the Vedas have indeed clearly proclaimed the infinitude
of those feet and from those feet were born the fourth varna of the peoples at
the time of Primeval Creation.

Notes: The sage visualizes the virat purusha of purushasukta and prays to the
infinite feet of that Viratpurusha. 'Sahasra' although means one thousand really
denotes the Innumerable.

বিশ্নোঃ পাদদ্ব্যাগ্রে বিমলনখমণিভ্রাজিতা রাজতে যা
রাজীবস্যেব রম্যা হিমজলকণিকালংকৃতাগ্রা দলালী ।
অস্মাকং বিস্ময়াহর্গ্যাখিলজনমনঃপ্রার্থনীয়ানি সেযম্
দদ্যাদাদ্যানবদ্যা ততিরতিরুচিরা মঞ্জলান্যঙ্গুলীনাম্ ॥ ১৫ ॥

অর্থঃ -- বিশ্নোঃ পাদদ্ব্যাগ্রে বিমলনখমণিভ্রাজিতা, যা রাজীবস্য
হিমজলকণিকালঙ্কৃতা রম্যা দলালী ইব রাজতে, সা ইযম্ আদ্যা অনবদ্যা
অতিরুচিরা অঙ্গুলীনাম্ ততিঃ অস্মাকম্ অখিলজনমনঃপ্রার্থনীয়ানি বিস্ময়াহর্গি

मङ्गलानि दद्यात् ।

May the faultless pre-eminent enchanting line of toes, at the tip of Vishnu's feet, give us amazing good luck worthy of being prayed for by all. The line of toes looks resplendent with the spotless gem-like nails resembling a string of lotus petals resplendent with dew drops (at their tips).

Now the prayer is directed to the row of toe-nails of Vishnu :

यस्यां दृष्ट्वामलायां प्रतिकृतिममराः संभवन्त्यानमन्तः

सेन्द्राः सान्द्रीकृतेष्याङ्गपरसुरकुलाशंकयातंकवन्तः ।

सा सद्यः सातिरेकां सकलसुखकरीं सम्पदं साधयेन्नः

चङ्गुच्चार्वंशुचक्रा चरणनलिनयोश्चक्रपाणेर्नखाली ॥ १७ ॥

अन्वयः -- सेन्द्राः अमराः आनमन्तः यस्याम् अमलायाम् प्रतिकृतिम् दृष्ट्वा

अपरसुरकुलाशंकया सान्द्रीकृतेष्याः संभवन्ति सा

चङ्गुत्-चारु-अंशु-चक्रा चक्रपाणेः चरणनलिनयोः नखाली सातिरेकाम्

सकलसुखकरीम् सम्पदम्

नः साधयेत् ।

May the row of toe-nails of lotus-like feet of Vishnu, the wielder of the disc, provide us the all-transcending wealth which leads to every type of happiness.

An expanding wheel of beautiful rays emanates from the row of nails. The Devas bending low while prostrating to the Lord look at their own reflection in the

spotless row of nails and have an apprehension that it is another group of Devas and feel jealous of them.

Notes: Quite clearly the type of wealth that the sage is seeking is salvation which transcends everything else. The row of nails is spotless and has a natural shine in which the Devas who have come to seek audience of Vishnu see their own

reflection and mistake the reflection to be another real group of Devas and they feel jealous of them as they have already been given protection by Vishnu! A nice exaggeration indeed!

The sage meditates on the front part of the feet of Vishnu:

পাদাস্তোজন্মসেবাসমবনতসুরব্রাতভাস্বতিকরীট-

-প্রত্যুপ্তোচ্চাবচাশ্মপ্রবরকরগৈশ্চিত্রিতং যদ্বিভাতি ।

নম্রাঙ্গানাং হরেনো হরিদুপলমহাকূর্মসৌন্দর্যহারি-

-ছায়ং শ্রেয়ঃপ্রদায়ি প্রপদযুগমিদং প্রাপয়েত্ পাপমন্তম্ ॥ ১৭ ॥

অর্থঃ -- যত্

পাদ-অস্তোজন্ম-সেবা-সমবনত-সুর-ব্রাত-ভাস্বত্-কিরীট-প্রত্যুপ্ত-

উচ্চাবচ-অশ্ম-প্রবর-কর-গৈঃ

চিত্রিতম্ বিভাতি হরিত্-উপল-মহাকূর্ম-সৌন্দর্য-হারি-ছায়ম্ শ্রেয়ঃপ্রদায়ি

হরেঃ ইদম্ প্রপদযুগম্ নম্রাঙ্গানাম্ নঃ পাপম্ অন্তম্ প্রাপয়েত্ ।

May Vishnu's front part of the feet, which bestows all round well-being,

terminate the sins of ours who are bent low before him. His front of the feet, the elegance of which beats that of the shell of a tortoise made of emerald, looks colorful with the myriad hues of the gems on the Deva's crowns as they bend low placing their crowned heads at His feet.

Notes: Shankarabhagavatpada employs an unusually long compound word, which is

contrary to his style of simple lilting words. Perhaps he wanted to indicate to his contemporary pundits, that his normal style of simple words was not because

of his inability to compose verses with long and complex words and constructs!

[There appears to be no suitable word in common(non-medical) English to denote

the front portion of the feet.]

Next Shankaracharya meditates on the elegant legs of Narayana:

শ্রীমতৌ চারুবৃত্তে করপরিমলনানন্দহৃষ্টে রমাযাঃ

সৌন্দর্য্যাদ্যেন্দ্রনীলোপলরচিতমহাদণ্ডয়োঃ কাস্তিচোরে ।

সূরীন্দ্রেঃ স্তূযমানে সুরকুলসুখদে সূদিতারাতিসংঘে

জঙ্ঘে নারায়ণীয়ে মুহুরপি জয়তামস্মদংহো হরন্তৌ ॥ ১৮ ॥

অর্থঃ -- শ্রীমতৌ, চারুবৃত্তে,

সৌন্দর্য-আদ্য-ইন্দ্রনীলোপল-রচিত-মহাদণ্ডয়োঃ কাস্তিচোরে, রমাযাঃ

কর-পরিমলন-আনন্দ-হৃষ্টে, সূরীন্দ্রেঃ স্তূযমানে, সুরকুলসুখদে,

सूदितारातिसङ्घे, नारायणीये जङ्घे मूढः अपि अस्मदङ्गः हरन्तेऽपि जयताम् ।

May the well-rounded lustrous legs(shanks) of Narayana, which rob the beauty of

elegant staffs made of sapphire, which experience horripilation as LakShmi gently massages them with her hands, which destroy the groups of enemies(of Devas), which give happiness to the Devas and which are being praised by the great devotees ever flourish while removing all our sins.

Notes: As in earlier verses Devas represent the virtuous while their enemies represent the vicious.

Now Shankara concentrates on the knees of Vishnu:

सङ्ग्रहाह्यं विधातुं सममिव सततं जङ्घयोर्धिनयोर्धे

भारीभूतोरुदण्डयभरणकृतोत्तुम्भतावङ्ग भजेते ।

चिन्तादर्शं निधातुं महितमिव सतां ते समुन्नायमाने

वृत्ताकारे विधत्तां हृदि मुदमजितस्यानिशं जानुनी नः ॥ १९ ॥

अन्वयः -- धिनयोः जङ्घयोः ये सम्यक् सततम् साह्यं समं विधातुम् इव

भारीभूत-ऊरु-दण्ड-य-भरण-कृत-उत्तुम्भ-भावम् भजेते, सतां महितम्

चिन्तादर्शं निधातुं इव वृत्ताकारे समुन्नायमाने ते अजितस्य जानुनी नः

हृदि मुदं विधत्ताम् ।

May the unconquered Vishnu's knees which look as though they were the round

jewel caskets meant for keeping the respected mirror of the minds of the virtuous bestow happiness in our hearts. The knees look as if they are stay-beams to support continuously in the right manner, the shanks which are under strain due to the weight of the thighs.

Notes: Here utprekShA, a well known figure of speech is employed to convey two

different images. Vishnu's knee looks like a round jewel-casket for keeping a mirror. The mirror is the polished clean mind of the virtuous. It implies that the minds of the virtuous meditate on Vishnu's knees. The knee also looks as if it is a support-beam for the shank which is under strain due to the weight of the thigh!

Now the sage prays to the thighs of Vishnu:

দেবো ভীতিং বিধাতুঃ সপদি বিদধতৌ কৈটভাখ্যং মধুং চা-
প্যারোপ্যারুঢ়গৰ্বাবধিজলধি যযোরাদৈতৌ জঘান ।
বৃতাবন্যোন্তুলৌ চতুরমুপচয়ং বিভ্রতাবভ্রনৌ
ঊরু চারু হরেস্তৌ মুদমতিশযিনীং মানসে নো বিধত্তাম্ ॥ ২০ ॥

অর্থঃ -- দেবঃ বিধাতুঃ ভীতিং বিদধতৌ আরুঢ়গৰ্বৌ আদৈতৌ কৈটভাখ্যং
মধুং অপি চ যযোঃ আরোপ্য অধিজলধি সপদি জঘান, বৃত্তৌ অন্যোন্তুলৌ,
চতুরম্ উপচয়ম্ বিভ্রতৌ, অভ্রনৌ হরেঃ তৌ চারু ঊরু নঃ মানসে
অতিশযিনীম্ মুদম্ বিধত্তাম্ ।

May Hari's rounded, robust, charming and symmetrical cloud-blue thighs instill bounteous joy in our minds. Vishnu instantly killed the first of Daityas, haughty Madhu and Kaitabha by placing them on those thighs amidst the ocean when they were frightening Brahma.

Notes: The reference is to the Puranic story which narrates that the demons, Madhu and Kaitabha born from the excretion of Vishnu's ears started harassing Brahma and that Vishnu killed them by placing them on his thighs. Madhu and Kaitabha are strictly not Daityas as Daityas are those born of Diti. Commentator explains that here Daitya has to be taken as a generic name for RakShasa's.

The sage meditates on the loins of Vishnu:

পীতেন দ্যোততে যচ্চতুরপরিহিতেনাস্বরেণাত্যুদারম্
জাতালংকারযোগং জলমিব জলধেবাডবাগ্নিপ্রভাভিঃ ।
এতৎপাতিত্যদান্নো জঘনমতিঘনাদেনসো মাননীয়ম্
সাতত্যেনৈব চেতোবিষয়মবতরৎপাতু পীতাংবরস্য ॥ ২১ ॥

অর্থঃ -- চতুরপরিহিতেন পীতেন অস্বরেণ জাতালংকারযোগম্,
বাডবাগ্নিপ্রভাভিঃ জলধেঃ জলমিব, যত্ উদারম্ দ্যোততে (তত্) পীতাস্বরস্য
মাননীয়ম্ জঘনম্ পাতিত্যদাত্ অতিঘনাত্ এনসঃ নঃ এতত্ অবতরত্ এব
চেতোবিষয়ম্ সাতত্যেন পাতু ।

May the revered loins of Vishnu of the golden-yellow robe continuously save our

minds, even by a mere descent into prayer, from the severe sins that cause us a degraded state. The loins skillfully covered by the (lower) garment look enchanting like the oceanic water made enchanting by the flames of vadava fire (submarine fire).

Notes: 1. pAtitya has been translated as 'degraded state'. patitasya bhAvaH pAtityam- the state one falls to when one cannot adhere to the commands of Do's

and Don'ts given by Sruti's and Smriti's. 2. Shankara uses a very significant word avatarat qualifying chetoviShayam. avatarat denotes the process of descending. As the commentator explains, it denotes the mind which has just started to descend into a state of meditation or prayer. A mere attempt to pray or meditate should be enough to clear ones sins!

The salutations are now directed to the girdle of Vishnu:

यस्या दान्ता त्रिधाम्ना जघनकलितया ब्राजतेऽङ्गं यथाब्धेः

मध्यस्थो मन्दराद्रिर्भुजगपतिमहाभागसङ्गमध्याः ।

काङ्क्षी सा काङ्क्षनात्ता मणिवरकिरगैरुल्लसद्भिः प्रदीप्ता

कल्याङ्ग कल्याणदात्री मम मतिमनिशङ्क कम्पुरुषा करोतु ॥ २२ ॥

অব্ধযঃ -- যস্যঃ জঘনকলিতয়া দান্তা ত্রিধাম্নাঃ অঙ্গম্ যথা অব্ধেঃ

মধ্যস্থঃ ভুজগপতি-মহাভোগ-সংগম-মধ্যঃ মন্দরাদ্রিঃ ব্রাজতে, সা

কাঙ্ক্ষনাভা কম্পরুপা কল্যাণদাত্রী উল্লসদ্भिঃ মণিবরকিরগৈঃ প্রদীপ্তা

কাঙ্ক্ষী মম মতিম্ অনিশম্ কল্যাং করোতু ।

May Vishnu's gold-hued elegant girdle which bestows auspiciousness and which

is glowing by the radiating rays of precious gems make my mind clever and agreeable always. The waist of Vishnu, of three abodes, with the strings of the girdle tied around the loins looks like the Mandara mountain in the center of the ocean with the hoods of Vasuki tied around it.

Notes: The allusion is to the churning of ocean by Sura's and Asura's. Vishnu is called 'tridhAman', one who has three abodes. The three abodes, as per the commentator, could be construed as a) states of wakefulness, dream and sleep; b)

Rik, yajus, Sama Veda's; c) bhuloka, bhuvarloka and suvarloka; d) sun, moon, and

fire the three forms of Tejas. In passing, the commentator quotes this interesting verse without indicating the source: 'न देवा यष्टिमादाय रक्षन्ति पशुपालवत् । यं यं रक्षितुमिच्छन्ति बुद्ध्या संयोजयन्ति तम् ॥' Gods do

not provide protection in the manner of a cow-herd with a stick in hand.

Whomsoever they want to protect, they endow him with the right reasoning.

Shri Shankara takes us along to meditate on the navel of Vishnu:

উন্নম্রং কস্মমুচ্চৈরুপচিতমুদভূদ্যত্র পত্রৈবিচিট্রৈঃ

পূর্বং গীর্বাণপূজ্যং কমলজমধুপস্যাঙ্গদং তংপয়োজম্ ।

যস্মিন্মীলাশ্মনীলৈস্তরলরুচিজলৈঃ পূরিতে কেলিবুদ্ধ্যা

নালীকাক্ষস্য নাভীসরসি বসতুনশ্চিত্তহংসশ্চিরায ॥ ২৩ ॥

অর্থঃ -- উন্নতম্ কল্পরূপম্ বিচিত্রৈঃ পত্রৈঃ উপচিতম্ যত্র পূর্বম্
কমলজমধুপস্য আশ্পদম্ তত্ গীর্বাণপূজ্যম্ পযোজম্ উদভূত, যস্মিন্
নীলাশ্মনীলৈঃ তরলরুচিজলৈঃ পূরিতে, (তস্মিন্) নালীকাক্ষস্য নাভীসরসি নঃ
চিত্তহংসঃ চিরায বসতু ।

May the swan-like mind of ours live eternally in the lotus-eyed Vishnu's
lake-like navel filled with the emerald-blue water-like tremulous lustre. In
that lake-like navel long back the lofty, beautiful lotus grew which was revered
by Deva's and which became the seat of bee-like Brahma.

Notes: Shankara uses a fine metaphor(rUpaka) to describe the navel of Vishnu.

The

navel is a lake, with lustrous blue water, in which a lotus grew which became an
abode for a bee called Brahma! Our mind is a swan which should eternally dwell
in that lake.

Now the salutations are to the actual lotus coming out of the navel of Vishnu:

পাতালং যস্য নালং বলযমপি দিশাং পত্রপঙ্কতীর্নগেন্দ্রান্

বিদ্বাংসঃ কেসরালীবিদুরিহ বিপুলাং কর্ণিকাং স্বর্ণশৈলম্ ।

ভূযাংগাযংস্বযংভূমধুকরভবনং ভূমযং কামদং নো

নালীকং নাভিপদ্মাকরভবমুরু তন্নাগশয্যস্য শৌরেঃ ॥ ২৪ ॥

অব্ৰযঃ -- বিদ্বাংসঃ ইহ যস্য নালম্ পাতালম্, দিশাম্ বলযম্ পত্রপঙ্কতীঃ,
নগেন্দ্রান্ কেসরালীঃ, স্বর্ণশৈলম্ বিপুলাম্ কৰ্ণিকাম্ বিদ্বঃ, নাগশয্যস্য শৌরেঃ
তত্ নাভিপদ্মাকরভবম্ গায়ৎস্বয়ংভূমধুকরভবনং ভূমযম্ উরু নালীকম্
নঃ কামদম্ ভূযাত্ ।

May the lotus, in which is seated Brahma singing (praises of the Lord) like a humming bee, and which is growing out of the lake-like navel of Sauri, who has a

serpent as his bed, be the fulfiller of all our wishes. The learned consider the netherworlds as the stalk of that earthly lotus, the directions as its petals, the great mountains as its filament-rows and the mountain Meru as its pericarp.

Notes: The commentator points out that calling Vishnu as Sauri, which is essentially an epithet of Krishna [belonging to Shoora dynasty], clearly brings out that Krishna is a complete avatara of Vishnu.

[pericarp- A botanical word-vessel containing seed formed from wall of ripened ovary-The translator humbly leaves it at that!]

Now in the next two verses, the salutations are to the abdominal part of Vishnu's form.

আদৌ কল্পস্য যস্মাৎপ্রভবতি বিততং বিশ্বমেতদ্বিকল্পৈঃ
কল্পান্তে যস্য চান্তঃ প্রবিশতি সকলং স্থাবরং জঙ্গমং চ ।
অত্যন্তাচিন্ত্যমূর্তেশ্চিরতরমজিতস্যান্তরিঞ্চস্বরূপে
তস্মিন্নস্মাকমন্তঃকরণমতিমুদা ক্রীডতাত্ ক্রোডভাগে ॥ ২৫ ॥

অবয়বঃ -- কল্পস্য আদৌ এতৎ বিততম্ বিশ্বম্ বিকল্পৈঃ যস্মাত্ প্রভবতি,
কল্পান্তে সকলম্ স্থাবরম্ জঙ্গমম্ চ যস্য অন্তঃ চ প্রবিশতি,
অত্যন্তাচিন্ত্যমূর্তেঃ অজিতস্য তস্মিন্ অন্তরিক্ষস্বরূপে ক্রোডভাগে অস্মাকম্
অন্তঃকরণম্ অতিমুদা চিরতরম্ ক্রীডতাত্ ।

May our mind joyously play for long in the abdominal part, which manifests
itself as the sky, of Vishnu, the unconquered, whose form is extremely beyond
imagination. All this expanded universe came into being from that abdomen at
the

beginning of the Kalpa(period of four yuga's) and all the immovable and the
movable enter into that abdomen at the end of the Kalpa.

Notes: As per dictionary, kroDa means the chest, the portion between the
shoulders. Commentator has interpreted it as the abdominal portion
contextually.

কান্ত্যংভঃপূরপূর্ণে লসদসিতবলীভঙ্গভাস্বত্তরঙ্গে
গম্ভীরাকারনাভীচতুরতরমহাবর্তশোভিন্যুদারে ।
ক্রীডত্বানন্দহেমোদরনহনমহাবাডবাগ্নিপ্রভাঢ্যে
কামং দামোদরীযোদরসলিলনিধৌ চিত্তমৎস্যশ্চিরং নঃ ॥ ২৬ ॥

অবয়বঃ -- কান্তি-অন্তঃ-পূর-পূর্ণে লসত্-অসিত-বলী-ভঙ্গ-ভাস্বত্-তরঙ্গে
গম্ভীর-আকার-নাভী-চতুরতর-মহাবর্ত-শোভিনি উদারে

আনন্দ-হেম-উদর-নহন-মহা-বাদবাগ্নি-প্রভা-আঢ্যে
দামোদরীয়-উদর-সলিলনিধৌ নঃ চিত্তমৎস্যঃ চিরং ক্রীডতু ।

May our fish-like mind play for long in the ocean-like abdomen of Damodara.

The

lustre of Vishnu is the water; The abdominal folds are the dark waves; The deep navel is the whirl-pool; the lustre of the golden girdle around the waist of Damodara is the sub-oceanic fire, VadavAgni.

Notes: The commentator elucidates: 'The import of the Acharya is that just as a fish cannot exist out of water, may our minds reach a stage when they cannot live away from meditating on the form of Vishnu.' The metaphor is complete in all respects as a one to one correspondence has been beautifully brought out. Shri Shankara's attention travels up the navel of Vishnu along the line of hair on the abdomen.

নাভীনালীকমূলদধিকপরিমলোন্মোহিতানাং মলীনাম্
মালা নীলেব যান্তী স্ফুরতি রুচিমতী বজ্রপদ্মনুখী য়া ।
রম্যা সা রোমরাজির্মহিতরুচিকরী মধ্যভাগস্য বিম্বোঃ
চিত্তস্থা মা বিরংসীচ্চিত্তরতমুচিতাং সাধযন্তী শ্রিয়ং নঃ ॥ ২৭ ॥

অর্থঃ -- যা অধিকপরিমলোন্মোহিতানাং মলীনাম্ নাভীনালীকমূলত্ বজ্রপদ্মনুখী
যান্তী রুচিমতী নীলা মালা ইব স্ফুরতি, সা মহিতরুচিকরী রম্যা বিম্বোঃ
মধ্যভাগস্য রোমরাজিঃ নঃ চিত্তস্থা চিত্তরতম্ উচিতাম্ শ্রিয়ম্ সাধযন্তী মা

বিরংসীত্ ।

May the line of hair on Vishnu's abdomen residing in our minds always continue to bestow us deserved riches. The line of hair, the beauty of which is relished by the revered, looks like a lustrous string of blue bumble-bees traveling from the bottom of lotus-like navel towards the lotus-like face captivated by the strong fragrance (of the face).

Notes: Describing the streak of hair on the abdomen above the navel is not uncommon in Sanskrit literature. To cite an example, Kalidasa who most probably

preceded Shankaracharya, indulges in such description in Kumarasambhavam.

The sage beholds the soothing chest of Vishnu:

সংস্তীর্ণং কৌস্তুভাংশুপ্রসরকিসলযৈর্মুগ্ধমুক্তাফলাঢ্যম্

শ্রীবাসোল্লাসি ফুল্লপ্রতিনববনমালাঙ্কি রাজভুজান্তম্ ।

বক্ষঃ শ্রীবৎসকান্তং মধুকরনিকরশ্যামলং শার্ঙ্গপাণেঃ

সংসারান্বশ্রমাতৈরুপবনমিব যৎসেবিতং তৎপ্রপদ্যে ॥ ২৮ ॥

অর্থঃ -- কৌস্তুভাংশুপ্রসরকিসলযৈঃ সংস্তীর্ণম্ মুগ্ধমুক্তাফলাঢ্যম্

শ্রীবাসোল্লাসি ফুল্ল-প্রতিনব-বনমালা-অঙ্কি রাজভুজান্তম্

মধুকরনিকরশ্যামলম্ শ্রীবৎসকান্তম্ শার্ঙ্গপাণেঃ বক্ষঃ, যত্

সংসারান্বশ্রমাতৈঃ উপবনমিব সেবিতম্, তত্ প্রপদ্যে ।

I surrender to the Sarngapani (Vishnu)'s chest which acts as a garden–resort to those who are weary of the journey of samsara. The radiating rays of Kaustubha gem are like new shoots; It is having an abundance of pearls(muktaphala) like custard apples(muktaphala); The presence of LakShmi (Shrivasa) is like the splendour of lotus(Shrivasa); It is marked by the blossoms of ever–fresh garland of forest–flowers(vanamala); glittering ends of shoulder(bhujanta) are like Bhurja trees(bhujanta); It is having the hue of swarm of bumble–bees; It is embellished by the Shrivatsa mark(ShrivrikSha=Aswatha tree).

Notes: The beauty of this verse can hardly be brought out in English as the similarity brought out between a garden and the chest of Vishnu is dependant on

the particular choice of words which convey two meanings. It is a case of upamA–alankAra fortified by shlesha(pun). Just as a weary traveler rests in a garden, full of blossoms and new shoots a virakta weary of samsara takes refuge in the chest of Vishnu. The commentator interprets Shrivatsa as ShrivrikSha.

Shankara hails the grandeur of Shrivatsa mark on Vishnu's chest:

কান্তং বক্ষো নিতান্তং বিদধদিব গলং কালিমা কালশত্রোঃ

ইন্দোবিস্বং যথাঙ্কো মধুপ ইব তরোর্মঞ্জুরীং রাজতে যঃ ।

শ্রীমান্নিত্যং বিধেয়াদবিরলমিলিতঃ কৌন্তুভশ্রীপ্রতানৈঃ

শ্রীবৎসঃ শ্রীপতেঃ স শ্রিয় ইব দযিতো বৎস উচ্চৈঃশ্রিয়ং নঃ ॥ ২৯ ॥

অর্থঃ -- কালশত্রোঃ গলং কালিমা ইব, ইন্দোঃ বিস্বম্ অঙ্কঃ যথা, তরোঃ

मङ्गुरीम् मधुप इव, यः वक्त्रः नितान्तम् कान्तम् विदधत्,
कौस्तुभश्रीप्रतानैः अविरलमिलितः, श्रियः वत्स इव दयितः, सः श्रीमान्
श्रीपतेः श्रीवत्सः नः उच्चैः श्रियम् नित्यम् विधेयात् ।

May the lustrous Shrivatsa mark of Shripati, which is dear to LakShmi like a
child

and which is densely mixed with the radiating lustre of Kaustubha gem, bestow
upon us the highest of riches. The Shrivatsa mark heightens the brilliance of
Vishnu's chest like the blackness on the neck of Shiva, like the mark on the
moon

and like a bumble-bee on the sprout of a tree.

Notes: Shrivatsa is a swirl of hair on the right side of the chest of Vishnu.

Shankara explains the origin of the name by saying that it is dear to

Shri(LakShmi) like a child Kaustubha is a gem which came up from the ocean of
milk when it was being churned by deva's and daitya's and which became an
ornament to adorn Vishnu's chest. The highest of riches which the sage prays for
is clearly salvation.

Now Shankara's attention is drawn towards the brilliant Kaustubha gem.

संभूयास्तोषिमध्यांसपदि सहजया यः श्रिया संनिधत्ते

नीले नारायणोरःस्थलगगनतले हारतारोपसेव्ये ।

आशाः सर्वाः प्रकाशा विदधदपिदधच्छात्राभासान्यतेजाङ्-

स्याश्चर्यस्याकरो नो ह्यमगिरिव मणिः कौस्तुभः सोऽस्तु भूतये ॥ ७० ॥

অব্ৰযঃ -- অস্তোখিমধ্যাত্ সপদি সংভূয নীলে হারতারোপসেবো

নারায়ণোরস্থলগগনতলে সহজয়া শ্রিয়া সন্নিধন্তে, সর্বাঃ আশাঃ প্রকাশাঃ

বিদধত্, আত্মভাসা অন্যতেজান্ চ অপিদধত্, আশ্চর্যস্য আকরঃ সঃ

কৌস্তুভমণিঃ দ্ব্যমণিঃ ইব নঃ ভূতৈ অস্তু ।

May the awe-inspiring Kaustubha gem which adorns the chest of Vishnu along with

LakShmi and which illuminates all the directions, bring us prosperity like sun does. Narayana's chest is blue like the sky. There are garlands on the chest like stars in the sky. Kaustubha gem is along with Shri(LakShmi), who was sahaJA,(sister), [both having been born in the ocean of milk] like the sun which has a Shri(brilliance) which is sahaJA(all its own). Kautubha gem's brilliance masks other lustres [the garlands] like sun's masks that of stars.

Notes: Shankara cleverly uses again pun at places to bring out similarity between

Kaustubha gem and the sun. As the commentator has brought out, there is a clear

suggestion to the birth of an outstanding luminary, an avatara-purusha, in this samsara-sagara who offers hopes to all.

Shankara prays to Jayanti, the garland worn by Vishnu: The garland is supposed to represent the five elements: pancha bhuta's.

যা বাযাবানুকূল্যাৎসরতি মণিরূচা ভাসমানাহসমানা

সাকং সাকম্পমংসে বসতি বিদধতী বাসুভদ্রং সুভদ্রম্ ।

সাহরং সারঙ্গসংঘৈর্মুখরিতকুসুমা মেচকান্তা চ কান্তা

মালা মালালিতাস্মান্ন বিরমতু সুখৈর্যোজযন্তী জযন্তী ॥ ৩১ ॥

অর্থঃ -- বামৌ আনুকূল্যাত্ সরতি, যা মণিৰুচা সাকম্ অ-সমানা ভাসমানা, (যা)

বাসুভদ্রম্ সুভদ্রম্ বিদধতী সাকম্পম্ অম্বেস বসতি, সা সারঙ্গসংঘৈঃ

মুখরিতকুসুমা মেচক-অস্তা কান্তা মা-লালিতা জযন্তী মালা অস্মান্ সুখৈঃ অরম্

যোজযন্তী ন বিরমতু ।

May the garland Jayanti, tended dearly by LakShmi, never cease to quickly
unite

us with happiness. While the wind blows comfortably, the garland shining
incomparably by the brilliance of the gem, rests on the shoulders of Vishnu
gently vibrating. The garland looking beautiful with dark blue tips (of
flowers) and humming swarms of bees around the flowers keeps Vishnu happy.

Notes : The most striking feature of this verse as one recites it is the
repetition of groups of letters endowing it with a unique sonorous quality. At
the beginning and end of each pada(quarter of a verse) we can see this
repetition. vAvA yAyA, bhAsamAnA samAnA etc. This is an acrobatics in
versifying

which became popular among later poets. We need to note that although there is
a

repetition of syllables, words themselves are not repeated. This comes under the category of 'Shabdalankara', word-ornamentation and is called 'yamaka' (yamaka).

Suffice it to say that let alone endowing the verses with lyrical meaning, even to construct such verses with some relevant meaning is itself very difficult.

Shankara looks at the top end of the shoulder of Vishnu:

हारस्योरुप्रभाभिः प्रतिनववनमालांशुभिः प्रांशुकपैः
श्रीभिश्चाप्यङ्गदानां शबलितरुचि यन्निष्कभाभिश्च भाति ।
बाह्यल्येनैव बद्धाङ्गलिपुटमजितस्याभियाचामहे तत्
बन्धातिं बाधतां नो बह्विहितिकरीं बन्धुरं बाह्यमूलम् ॥ ७२ ॥

अन्वयः -- प्रांशुकपैः उरुप्रभाभिः प्रतिनववनमालांशुभिः अङ्गदानाम्
श्रीभिः च, निष्कभाभिः च यत् शबलितरुचि भाति, तत् अजितस्य बन्धुरम्
बाह्यमूलम् बद्धाङ्गलिपुटम् अभियाचामहे । नः बाह्यल्येन बह्विहितिकरीम्
बन्धातिम् बाधताम् ।

We pray to the elegant top end of the shoulder of Vishnu, the unconquered,
'May

it come in the way of the grief of bondage which greatly and repeatedly torments (us)'. The top end of the shoulder has acquired varied hues because of the long and brilliant rays from the ever-fresh garland of forest flowers, the lustre of

the bracelet and the ornament on the chest.

Notes: The printed text uses 'kabalitaruchi' while the commentator uses 'shabalitaruchi'. Here the version of the commentator has been adopted.

The sage contemplates on the innumerable arms of Vishnu:

विश्वत्राणैकदीक्षास्तदनुगुणगुणस्त्रनिर्माणदक्षाः

कर्तारो द्विनिरूपाः स्फुटगुरुयशसां कर्मणामद्भुतानाम् ।

शार्ङ्गं बाणं कृपाणं फलकमरिगदे पद्मशंखौ सहस्रम्

विभ्राणाः शस्त्रजालं मम दधतु हरेर्बाहवो मोहहानिम् ॥ ३३ ॥

অস্বযঃ -- বিশ্বত্রাণৈকদীক্ষাঃ, তদনুগুণগুণস্ত্রনিৰ্মাণদক্ষাঃ,

স্ফুটগুরুযশসাম্ অদ্ভুতানাম্ কৰ্মণাম্ কৰ্তাৰঃ, দ্বিনীৰূপাঃ, শাৰ্ঙ্গম্ বাণম্

কৃপাণম্ ফলকম্ অরিগদে পদ্মশংখৌ সহস্রম্ শস্ত্রজালৌ বিভ্রাণাঃ হরেঃ

বাহবঃ মম মোহহানিম্ দধতু ।

May the (many) shoulders of Hari nourish the destruction of Maya in me. The shoulders carry thousands of weapons such as Sarnga bow, sword, shield, disc,

mace, lotus and conch, which are indescribable, which accomplish astonishing acts of evident great fame and which are dedicated to solely protecting the universe and accordingly efficient in creating dynamic warrior folk(Kshatriya's),.

Notes: The vision contemplated here is that of Vishnu of innumerable arms

holding innumerable weapons like the Viswarupa of Gita. In

Vishnusahasranama he

has a name, 'sarvapraharaNAyudha'[sarvapraharanayudha]. Anything can be a weapon

in his hands even a blade of grass. The printed text has 'sphuTaguNayashasAm' while the commentator has adopted 'spuTaguruyashasAm', which is the one chosen

here.

Now the neck of Vishnu is worshipped:

কণ্ঠাকল্লোদিতৈঃ কনকময়লসংকুণ্ডলোঊথৈরুদারৈঃ

উদ্যোতৈঃ কৌস্তুভস্যাপ্যুরুভিরূপচিতশ্চিত্রবর্ণো বিভাতি ।

কণ্ঠাশ্লেষে রমায়াঃ করবলযপদৈর্মুদ্রিতে ভদ্ররূপে

বৈকুণ্ঠীয়েহত্র কণ্ঠে বসতু মম মতিঃ কুণ্ঠভাবং বিহায ॥ ৩৪ ॥

অর্থঃ -- কণ্ঠাকল্লোদিতৈঃ কনকময়-লসৎ-কুণ্ডল-উথৈঃ উদারৈঃ উদ্যোতৈঃ,

কৌস্তুভস্য অপি উরুভিঃ (উদ্যোতৈঃ) উপচিতঃ যঃ চিত্রবর্ণঃ বিভাতি, রমায়াঃ

কণ্ঠাশ্লেষে করবলযপদৈঃ মুদ্রিতে ভদ্ররূপে বৈকুণ্ঠীয়ে অত্র কণ্ঠে মম

মতিঃ কুণ্ঠভাবং বিহায বসতু ।

Casting off dullness, may my mind dwell on the beautiful neck of Vishnu, who has

his abode at Vaikuntha. There are marks of bangles of LakShmi on the neck due

to

LakShmi's embrace around the neck. The neck has variegated hues arising out of

the scintillations of the jewels around the neck, the swinging golden ear-rings and the brilliance of Kaustubha gem.

The sage visualizes the lip of Vishnu likening it to sun:

পদ্মানন্দপ্রদাতা পরিলসদরুণশ্রীপরীতাগ্রভাগঃ

কালে কালে চ কম্বুপ্রবরশশধরাপূরণে যঃ প্রবীণঃ ।

বজ্রাকাশান্তরস্থস্তিরযতি নিতরাং দন্ততারৌঘশোভাম্

শ্রীভর্তৃদন্তবাসোদ্যমণিরঘতমোনাশনাযাস্তুসৌ নঃ ॥ ৩৫ ॥

অর্থঃ -- পদ্মা-আনন্দপ্রদাতা পরিলসৎ-অরুণশ্রী-পরীত-অগ্রভাগঃ যঃ কালে

কালে কম্বু-প্রবর-শশধর-আপূরণে প্রবীণঃ (যঃ) বজ্র-আকাশ-অন্তর-স্থঃ

দন্ত-তারা-ওঘ-শোভাম্ নিতরাম্ তিরযতি, অসৌ শ্রীভর্তৃঃ দন্তবাসো-দ্যমণিঃ

নঃ অঘ-তমো-নাশনায অস্তু ।

May the sun-like lip of Vishnu, the husband of LakShmi, destroy our darkness-like sins.

Vishnu's lip provides pleasure to padmā(LakShmi) in the manner sun provides pleasure to padma(lotus). In the front portion of the lip, there is the lustre of aruna(redness) similar to the lustre of Aruna being at the fore-front of the sun. Regularly Vishnu's lip expertly fills the moon-white conch with breath

similar to sun filling up the conch-white moon. Being at the front of the sky-like mouth it masks the sparkling teeth in a manner that sun at the morning horizon masks the twinkling stars.

Notes : this verse demonstrates Shankaracharya's skill and imagination in weaving

a beautiful tapestry of simile and pun, which can truly be enjoyed in Sanskrit only. The reference is to lotus blooming on sunrise. Vishnu blows the conch when he has to fight the evil forces. Sun causes the growth of moon's face during the light-half of the month. Aruna is the charioteer of Sun, who perhaps is a personification of the red-glow that precedes the sunrise.

The sage looks at the star-like teeth of Vishnu:

नित्यं स्नेहातिरेकान्निजकमितूरलं विप्रयोगाक्षमा या
वज्रेंद्रोरन्तराले कृतवसतिरिवाभाति नक्षत्रराजिः ।
लक्ष्मीकान्तस्य कान्ताकृतिरतिविलसन्मुक्तावलिश्रीः
दन्ताली सन्ततं सा नतिनूतिनिरतानक्षतान् रक्षतान् ॥ ७७ ॥

अवयवः -- स्नेह-अतिरेकात् या निजकमितुः अलम् विप्रयोग-अक्षमा, वज्र-इन्द्रोः
अन्तराले कृतवसतिः नक्षत्र-राजिः इव
आभाति, अति-विलसन्-मुक्ता-मुतावलि-श्रीः कान्त-आकृतिः सा लक्ष्मीकान्तस्य
दन्ताली नति-नूति-निरतान् नः अक्षतान् रक्षतात् ।

May Vishnu's row of teeth which shines like a line of stars(feminine) right

inside the moon-like mouth(masculine) as if she cannot feel separated from her beloved because of excessive love towards him and which has the lustre of sparkling row of pearls and which has an endearing shape protect us who are engaged in prostrating to him and praising him.

Notes : This is an elegant example of exaggeration (utprekShA) where in the poet imagines that the teeth being inside the mouth is as if the stars were inside the moon! And he sees a motive behind that. Stars which are traditionally considered as wives of the moon have taken residence right inside the moon to avoid separation from him!

The sage imagines the assembly of Deva's presided over by Vishnu:

ব্রহ্মব্রহ্মাণ্যজিহ্মাং মতিমপি কুরুষে দেব সংভাবয়ে ত্বাম্
শংভো শক্র ত্রিলোকীমবসি কিমমরৈর্নারদাদ্যাঃ সুখং বঃ ।
ইথং সেবাবনশ্চং সুরমুনিমিকরং বীক্ষ্য বিম্বোঃ প্রসন্ন-
স্যাস্যেন্দোরাশ্রবন্তী বরবচনসুধা হ্লাদয়েন্নানসং নঃ ॥ ৩৭ ॥

অর্থঃ -- ব্রহ্মন্, ব্রহ্মণি অজিহ্মাম্ মতিম্ অপি কুরুষে? ; শংভো, দেব, ত্বাং
সংভাবয়ে । ; শক্র, অমরৈঃ ত্রিলোকীম্ অবসি কিম্? ; নারদাদ্যাঃ, সুখম্ বহু
(কিম্)? ; ইথম্ সেবাবনশ্চম্ সুরমুনিমিকরম্ বীক্ষ্য প্রসন্নস্য বিম্বোঃ
বরবচনসুধা নঃ মানসম্ হ্লাদয়েত্ ।

Looking at the assembly of Deva's and sages who are bent with humility Vishnu enquires of them with delight, 'Oh! Brahma, I hope your mind is steadfast in

concentrating on Brahman; Oh! Shambho, I respect you; Oh! Indra, are you taking

care of the three worlds along with Deva's? Oh! Narada and other sages, Are you all well?' May the ambrosia of Vishnu's such precious speech bring joy to our minds.

Notes: Commentator explains that even Brahma has to meditate on Brahman in order to do his duty of creation.

The sage experiences the pleasure of looking at Vishnu's cheeks:

कर्णस्थस्वर्णकम्प्रोज्ज्वलमकरमहाकुण्डलप्रोतदीप्यन्-

माणिक्यश्रीप्रतनैः परिमिलितमलिश्यामलं कोमलं यत् ।

प्रोद्यत्सूर्यांशुराजन्मरकतमুকुराकारचोरं मुरारेः

गाढामागामिनीं नः शमयतु विपदं गण्डयोर्मण्डलं तत् ॥ ७८ ॥

अन्वयः -- यत्

कर्णस्थ-स्वर्ण-कम्प्र-उज्ज्वल-मकर-महा-कुण्डल-प्रोत-दीप्यत्-माणिक्य-श्री-प्रतनैः

परिमिलितम् तत् कोमलम् अलिश्यामलम्

प्रोद्यत्-सूर्यांशु-राजत्-मरकत-मुकुर-आकार-चोरम् मुरारेः गण्डयोः मण्डलम्

नः गाढाम् आगामिनीम् विपदम् शमयतु ।

May the soft bee-blue cheeks of Vishnu, the foe of Mura, destroy our impending severe adversities. The lustre of the cheeks illumined by the scintillations of

the ear rings in the shape of a shark made of rubies inset in Gold rivals that
of an emerald mirror illumined by the rising sun.

বজ্রাংভোজে লসন্তং মুহুরধরমণিং পৰুবিংবাভিরামম্
দৃষ্ট্বা দষ্টুং শুকস্য স্ফুটমবতরততুণ্ডগাযতে যঃ ।
ঘোণঃ শোণীকৃতাত্মা শ্রবণযুগলসংকুণ্ডলোম্মৈমুরারেঃ
প্রাণাখ্যস্যানিলস্য প্রসরণসরণিঃ প্রাণদানায় নঃ স্যাৎ ॥ ৩৯ ॥

অর্থঃ -- যঃ বজ্রাস্তোজে মুহুঃ লসন্তম্ পৰুবিংবাভিরামম্ অধরমণিম্
দৃষ্ট্বা দষ্টুং স্ফুটম্ অবতরতঃ শুকস্য তুণ্ডগাযতে,
শ্রবণযুগ-লসন্ত-কুণ্ডল-উম্মৈঃ শোণীকৃতাত্মা প্রাণাখ্যস্য অনিলস্য
প্রসরণসরণিঃ মুরারেঃ ঘোণঃ নঃ প্রাণদানায় স্যাৎ ।

May the nose of Murari which acts as the spreading path for his Prana vayu grant
us the breath of life The nose which appears red because of the rays from the
pair of glittering ear-rings looks like the beak of a parrot descending to bite
the gem-like lip, which is as charming as a ripe Bimba fruit, glittering in the
lotus-like face.

Notes: The commentator remarks that as devotion to Lord is verily the
Life-breath for a devotee, the sage is seeking that only. Bimba fruit gets red
when it is ripe and comparing the lip to a Bimba fruit is a standard simile in
Sanskrit literature. ghoNA as a feminine noun is the standard usage, but ghoNa

is also encountered in literature as the commentator points out. usra is a rarely occurring word which means ray.

दिक्कालौ वेदयन्तौ जगति मुहुरिमौ संचरन्तौ रवीन्दू
त्रैलोक्यालोकदीपावभिदधति ययोरेव रूपं मुनीन्द्राः ।
अस्मानञ्जप्रभे ते प्रचुरतरकृपानिर्भरं प्रेक्षमाणे
पातामाताम्रशुक्लासितरुचिरुचिरे पद्मनेत्रस्य नेत्रे ॥ ४० ॥

अवयवः -- मुनीन्द्राः ययोः एव रूपम् दिक्कालौ वेदयन्तौ जगति मुहुरि-
संचरन्तौ त्रैलोक्यालोकदीपौ रवीन्दू (इति) अभिदधति,
आताम्र-शुक्ल-असित-रुचि-रुचिरे अञ्जप्रभे प्रचुरतर-कृपा-निर्भरम्
(अस्मान्) प्रेक्षमाणे पद्मनेत्रस्य ते नेत्रे अस्मान् पाताम् ।

May those two lotus-like eyes of Padmanetra, which are charmingly coloured with redness, whiteness, and blackness and which are looking at us full of compassion protect us. The great sages consider the two eyes as the sun and the moon which are incessantly moving around the world like two lustrous lamps to indicate direction and time.

Notes: There are many references to sun and moon as the eyes of the Lord in Sruti's and Smriti's. Eyes are just like lotuses which have a black central

portion, surrounded by a white portion and then the red petals, notes the commentator. It is a remarkable observation that both reckoning of time and direction are dependant on the sun and the moon.

The sage beholds the elegance of Vishnu's eye-brows in the next two verses:

পাতাংপাতালপাতাংপতগপতিগতেভ্রুয়ুগং ভুগ্নমধ্যম্

যেনেষচ্চালিতেন স্বপদনিয়মিতাঃ সাসুরা দেবসংঘাঃ ।

নৃত্যল্লালাটরঞ্জে রজনিকরতনোরর্ধখণ্ডাবদাতে

কালব্যালদ্বয়ং বা বিলসতি সময়া বালিকামাত্রং নঃ ॥ ৪১ ॥

অর্থঃ -- যেন ঈষৎ চালিতেন সাসুরা দেবসংঘাঃ স্বপদনিয়মিতাঃ,

রজনিকর-তনোঃ অর্ধ-খণ্ড-অবদাতে ললাট-রঞ্জে নৃত্যত্ (যত্)

বালিকা-মাত্রং সময়া কালব্যালদ্বয়ং বা (ইতি) বিলসতি (তত্) ভুগ্নমধ্যং

ভ্রুয়ুগং নঃ পাতাল-পাতাত্ পাতাত্ ।

May the eye-brows, bowed at centre, of Vishnu, who has the chief of the feathered as his transport, save us from falling to the nether-world (Naraka).

Just by a little movement of the eye-brows of Vishnu, Deva's along with Asura's are controlled at their places of duty. The eye-brows dancing in the stage-like forehead which is elegantly shaped as a half-moon are sportive and look as though like a pair of black serpents near their mother in the form of the ear-ornament,.

Notes: The prayer is to make the devotee tread the path of virtue so that he may

not fall into Naraka, the equivalent of hell. There is a mix up of rUpaka and utprekShA. The discerning may find it contrived. Word vAlIkA is not listed in standard dictionaries. The commentator interprets it as karNabhUShaNavisheShaH quoting Vaijayanti Lexicon. The ornament is perhaps shaped like a big snake.

लम्बाकारालकालिस्फुरदलिकशशाङ्कार्धसंदर्शमीलन्-
नेत्रास्तोजप्रबोधोऽसूकनिभृततरालीनभृङ्गच्छटाभे ।
लक्ष्मीनाथस्य लक्ष्मीकृतविबुधगणपार्श्ववाणसनार्ध-
-च्छाये नो भूरिभूतिप्रसवकुशलते भूलते पालयेताम् ॥ ४२ ॥

অবয়বঃ --

लम्ब-आकार-अलक-अलि-स्फुरत्-अलिक-शशाङ्कार्ध-संदर्श-मीलत्-
नेत्र-अस्तोज-प्रबोध-उंसूक-निभृततर-आलीन-भृङ्ग-छटा-
आभे लक्ष्मी-कृत-विबुधगण-अपार्श्व-वाणसन-अर्ध-
-च्छाये भूरि-भूति-प्रसव-कुशलते भू-लते नः पालयेताम् ।

May LakShminatha's creeper-like eye-brows which are capable of generating bountiful wealth protect us. They look like the half-bent bow, the seat of Vishnu's arrow-like glances at the assembly of Deva's. They look like a line of bumble-bees engaged in waking up the lotus-like eyes which are half closed due

to the moon-like forehead containing the hair-curls looking like the mark on the moon.

Notes: Glances are traditionally likened to arrows or darts. The eye-brows look like the bows from which the arrows of glances dart in the direction of assembled Deva's. The forehead looks like the half-moon. The curls of hair on the forehead look like the mark on the moon. Looking at the moon the lotus-like eyes

are half closed. (Lotuses close as the moon rises). The eye-brows look like a line of bumble bees close to the lotus eagerly engaged in opening the half closed lotuses!

Now the sage looks at the Tilaka mark on Vishnu's forehead:

रुक्मस्मारेक्ष्मचापच्युतशरनिकरक्ष्मीगलक्ष्मीकटाक्ष-

प्रोङ्गफुल्लपद्ममालाविकसितमहितस्फाटिकैशानलिङ्गम् ।

भूयात् भूयो विभूतौ मम भुवनपतेर्भूलताद्वन्द्वमध्या-

-तुथं तत्पुद्गमूर्ध्वं जनिमरणतमःखण्डनं मण्डनं च ॥ ४७ ॥

অব্ধযঃ --

রুক্ম-স্মার-ইক্ষু-চাপ-চ্যুত-শর-নিকর-ক্ষ্মী-গ-লক্ষ্মী-কটাঙ্ক-

প্রোংফুল্লত-পদ্ম-মালা-বিকসিত-মহিত-স্ফাটিক-ঐশান-লিঙ্গম্

ভুবনপতেঃ ভূলতা-দ্বন্দ্ব-মধ্যাত্ উথম্ জনি-মরণ-তমঃ-খণ্ডনম্ চ তত্

উর্ধ্বম্ পুদ্গম্ মম বিভূতৌ ভূয়ঃ ভূয়াত্ ।

May the 'oordhvapundra' mark of the Vishnu, Lord of the universe, arising in between the creeper-like brows, which dispels the darkness of birth and death be for my prosperity. The mark looks like a crystal-white symbol of Siva to which LakShmi, weakened by the group of arrows released from the sugarcane-bow of Manmatha is offering lotus-garlands in the form of her glances.

Notes: Manmatha (cupid) is supposed to be having a bow of sugarcane.

LakShmi is

tormented by Manmatha and is constantly looking at the mark on Vishnu's forehead. Her glances are like offerings of lotus garland to symbol of Siva in the form of the mark entreating him to lessen the harshness of Manmatha's arrows, as he is the conqueror of Manmatha!

পীঠীভূতালকান্তং কৃতমকুটমহাদেবলিঙ্গপ্রতিষ্ঠে
লালাটে নাট্যরঙ্গে বিকটতরতটে কৈটভারেশ্চিরায ।
প্রোদ্ঘাট্যেবাত্মতন্দ্রীপ্রকটপটকুটীং প্রস্ফুরন্তী স্মৃটাঙ্গম্
পট্টীয়ং ভাবনাখ্যাং চটুলমতিনটী নাটিকাং নাটয়েন্নঃ ॥ ৪৪ ॥

অর্থঃ -- পীঠীভূত-অলক-অন্তম্ কৃত-মকুট-মহাদেব-লিঙ্গ-প্রতিষ্ঠে
কৈটভ-অরেঃ বিকটতর-তটে লালাটে নাট্যরঙ্গে আত্ম-তন্দ্রী-প্রকট-পটকুটীম্
প্রোদ্ঘাট্য স্মৃটাঙ্গম্ প্রস্ফুরন্তী ইয়ম্ নঃ পট্টী চটুল-মতি-নটী
ভাবনাখ্যাম্ নাটিকাম্ নাটয়েত্ ।

May our wavering mind like an expert actress glittering and displaying her limbs play the drama of concentration on the broad stage of forehead of Vishnu, the foe of Kaitabha, after removing the screen of lassitude. On that broad stage of Vishnu's forehead, the crown of Vishnu looks like the linga symbolizing Shiva seated on the ends of curls of hair on the forehead.

Notes: The poet In Shankara visualizes a play called 'concentration' played by his mind on the stage of Vishnu's forehead. In other words, he prays that he may be able to concentrate on the forehead of Vishnu. The metaphor is further elaborated. When a play begins the screen is pulled aside. In a like manner before concentration begins, lassitude is removed. On the stage there will be a symbol of God placed for worship. The crown of Vishnu on his forehead looks like

the linga, symbol of Shiva.

Shankara looks at the curls of hair around Vishnu's face:

मालालीबालिधाम्नः कुबलयकलिता श्रीपतेः कुन्तलाली

कालिन्द्यारुह्य मूर्ध्ना गलति हरशिरःस्पर्धुनीस्पर्धया नू ।

राह्र्वा याति वज्रं सकलशशिकलाभ्रान्तिलोलान्तरात्रा

लोकैरालोक्यते या प्रदिशतु सततं साखिलं मङ्गलं नः ॥ ४५ ॥

অবয়ঃ -- যা কুবলয়-কলিতা মালালী বা, কালিন্দী হর-শিরঃ-স্বর্ধুনী-স্পর্ধয়া

মূর্ধ্নি আরুহ্য গলতি নু, সকল-শশি-কলা-ভ্রান্তি-লোল-অন্তরাত্রা রাহ্রঃ

বজ্রম্ যাতি বা ইতি লোকৈঃ আলোক্যতে সা শ্রীপতেঃ কুন্তলালী নঃ অখিলম্ মঙ্গলম্

প্রদিশতু ।

May the curls of hair of Shripathi bestow us all the time alround prosperity.

People look upon it as a garland made of black lotuses or perhaps that river Yamuna is trickling down Vishnu's face to compete with the Ganga over the head

of Shiva, or Rahu is attacking the face under the delusion that it is the full moon.

Notes : River Yamuna is traditionally considered dark as perhaps its water is mildly turbid, which can be observed where Yamuna and Ganga meet.

Now he looks at the hair on Vishnu's head in its entirety:

সুপ্তাকারঃ প্রসুপ্তে ভগবতি বিবুধৈরপ্যদৃষ্টস্বরূপা

ব্যাপ্তব্যোমাস্তরালান্তরলমণিরুচা রঞ্জিতাঃ স্পষ্টভাসঃ ।

দেহচ্ছাযোদ্গমাতা রিপুবপূরগরুপ্লোষরোষাগ্নিধূম্যাঃ

কেশাঃ কেশিদ্বিষো নো বিদধতু বিপুলক্লেশপাশপ্রণাশম্ ॥ ৪৬ ॥

অর্থঃ -- ভগবতি সুপ্তে বিবুধৈঃ অপি অদৃষ্টস্বরূপাঃ সুপ্তাকারঃ

ব্যাপ্ত-ব্যোম-অস্তরালঃ তরল-মণি-রুচা স্পষ্টভাসঃ রঞ্জিতাঃ

দেহচ্ছায়া-উদ্গম-আভাঃ রিপু-বপুঃ-অগরু-প্লোষ-রোষ-অগ্নি-ধূম্যাঃ কেশিদ্বিষঃ

কেশাঃ নঃ বিপুল-ক্লেশ-পাশ-প্রণাশম্ বিদধতু ।

May the locks of hair, which are illumined and colored by the sparkling gem on

the fore head of Vishnu, the foe of Kesi, destroy entirely our bundle of sufferings. When Vishnu sleeps, even the Deva's cannot fully perceive the form of the matted hair which occupies all the skies, They look as if they are the aura emanating from Vishnu's body. They look as if they are clusters of smoke from the fire of anger arising out of burning the incense of bodies of foes.

Notes: The commentator explains that when Vishnu goes into Yoganidra, his matted

hair occupies the whole of the skies. *suptA* is interpreted as 'matted hair' by the commentator quoting *Vaijayanti lexicon*, although standard dictionaries do not list it. There is a hint of matted locks of hair being compared to dark clouds too although it is not fully brought out. The sage prays for cutting asunder of all wordly bondages.

Shankara prostrates to the crown of Vishnu:

যত্র প্রত্যুপ্ত-রত্ন-প্রবর-পরিলসত্ভূরি-রোচিঃপ্রতান-
স্মৃত্যা মূর্তিমুরারেদ্যমণিশতচিতব্যোমবদুর্নিরীক্ষ্যা ।
কুর্বত্ পারেপযোধি জ্বলদকৃশশিখাভাস্বদৌর্বাগ্নিশঙ্কাং
শশ্বন্নঃ শর্ম দিশ্যাংকলিকলুষতমঃপাটনং তৎকিরীটম্ ॥ ৪৭ ॥

অর্থঃ -- যত্র প্রত্যুপ্ত-রত্ন-প্রবর-পরিলসত্-ভূরি-রোচিঃ-প্রতান-স্মৃত্যা
মুরারেঃ মূর্তিঃ দ্যমণি-শত-চিত-ব্যোমবত্ দুর্নিরীক্ষ্যা, পারেপযোধি
জ্বলত্-অকৃশ-শিখা-ভাস্বত্-ঔর্বাগ্নি-শঙ্কাম্ কুর্বত্ তত্ কিরীটম্ নঃ
কলি-কলুষ-তমঃ-পাটনম্ শর্ম দিশ্যাত্ ।

May the crown of Vishnu, which makes one fancy that they are the glowing flames

of bright Vadava (Sub-oceanic fire) at the further bank of ocean(of milk) endow us with everlasting beatitude which destroys the darkness due to the wicked Kaliyuga. The piercing rays emanating from the priceless gems set in the crown render Vishnu's form extremely difficult to perceive like the sky brightened by hundreds of suns.

Notes: As per the commentator Vishnu's abode is on Northern bank of milk of ocean in Shaka island. One is reminded of Bhagavd Gita's description of Viswarupa, 'दिवि सूर्यसहस्रस्य भवेद्यगन्धुषिता । यदि भूहाः सदृशी सा स्यात् भासस्तस्य महान्ननः ॥'.

Shankara beholds the entire form of Vishnu, after having had the pleasure of looking at parts of the form individually:

ब्राह्म ब्राह्म यदन्तस्त्रिभुवनगुरुरप्यब्दकोटीरनेकाः
गन्तुं नान्तुं समर्थो ब्रमर इव पुनर्नाभिनालीकनालात् ।
उन्मज्जन्मूर्जितश्रीस्त्रिभुवनमपरं निर्ममे तत्सदृक्कम्
देहाश्लेषिः स देयान्निरवधिरमृतं दैत्यविद्वेषिणो नः ॥ ४८ ॥

अन्वयः -- त्रिभुवनगुरुः अपि अनेकाः अद्भुत-कोटीः यदन्तः ब्राह्म ब्राह्म
अन्तम् गन्तुम् ब्रमर इव न समर्थः (सन्), पुनः नाभि-नालीक-नालात् उन्मज्जन्
तत्-सदृक्कम् अपरम् त्रिभुवनम् निर्ममे सः दैत्य-विद्वेषिणः उर्जितश्रीः

নিরবধিঃ দেহাস্থোধিঃ নঃ অমৃতম্ দেযাত্ ।

May the resplendent endless ocean-like form of Vishnu, the foe of Daitya's give us ambrosia (amrita). Brahma, the father of the three worlds, after not being able to reach the boundary in the abdomen of Vishnu even after roaming endlessly

like a bumble-bee for millions of years, got out from the root of the lotus in Vishnu's navel and created a world outside similar to the one inside.

Notes: Evidently the ambrosia the sage seeks is that of MokSha.

Proceeding to conclude the hymn Shankara prays to the ten incarnations of Vishnu:

মৎস্যঃ কূর্মো বরাহো নরহরিণপতির্বামনো জামদগ্ন্যঃ

কাকুৎস্থঃ কংসঘাতী মনসিজবিজয়ী যশ্চ কঙ্কির্ভবিষ্যন্ ।

বিশ্নোরংশাবতারা ভুবনহিতকরা ধর্মসংস্থাপনার্থাঃ

পায়াসুর্মাং ত এতে গুরুতরকরুণাভারখিনাশযা যে ॥ ৪৯ ॥

অর্থঃ -- মৎস্যঃ কূর্মঃ বরাহঃ নরহরিণপতিঃ বামনঃ জামদগ্ন্যঃ কাকুৎস্থঃ

কংসঘাতী মনসিজ-বিজয়ী যঃ ভবিষ্যন্ কঙ্কিঃ চ এতে যে

গুরুতর-করুণা-ভার-খিন-আশযা বিশ্নোঃ অংশাবতারাঃ ভুবন-হিতকরাঃ

ধর্ম-সংস্থাপন-অর্থাঃ তে মাম্ পায়াসুঃ ।

May the partial incarnations of Vishnu, namely Matsya, Kurma,Varaha,

Narasimha,

Vamana, Parashurama (son of Jamadagni), Rama (Scion of Kakutstha),

Krishna(Slayer of Kamsa), Buddha(Conqueror of Manmatha) and Kalki(Of the

future), who are the benefactors of the worlds and whose mission is to establish

Dharma and who are weighed down by extreme compassion protect me.

Notes: It is significant that Shankara has recognized Buddha as one of the ten

incarnations. The word hariNa in narahariNapati does not seem to denote a lion

as per standard lexicons. The commentator quotes Harsha where he seems to

have

used hariNa to denote a lion.

Shankara reflects on the twin facets of One Reality: Brahman, beyond reach of

words and mind and Vishnu, who is ever accessible and provides

immeasurable joy:

यस्माद्वाचो निवृत्ताः सममपि मनसा लक्षणामौक्षमाणाः

स्वार्थालाभापरार्थव्यपगमकथनश्लाघिनो वेदवादाः ।

नित्यानन्दं स्वसंविन्निरवधिबिमलस्वान्तसंक्रान्तविश्व-

छायापत्त्यापि नित्यं सुखयति यमिनो यत्तदव्याप्नुहो नः ॥ ५० ॥

অবয়ঃ -- যস্মাত্ বাচঃ মনসা সমম্ লক্ষণাম্ ঔক্ষমাণাঃ স্বার্থালাভাত্

পরার্থ-ব্যপগম-কথন-শ্লাঘিনঃ বেদবাদাঃ অপি নিবৃতাঃ যত্

স্ব-সংবিত্-নিরবধি-বিমল-স্বান্ত-সংক্রান্ত-বিশ্বচ্ছায়া-আপত্যা যমিনঃ অপি

নিত্যং সুখযতি তত্ নিত্যানন্দম্ মহঃ নঃ অবতু ।

May that Lustre which provides joy even to those who practice self-control, in the guise of a reflection of its self luminous, unlimited, pure formlessness protect us. Words along with mind and even the Upanishads, which advocate its existence through indirect meaning having failed through direct meaning, return (having failed to reach it) from that lustre.

Notes: This is a verse endowed with subtle aspects of advaitic philosophy. The commentary is detailed and riddled with complex advaitic terminology. It is believed that the main import has been conveyed here. Brahman who is formless

and is not accessible to words, mind or even the Upanishads in its infinite mercy shows itself in the form of Vishnu and his incarnations as if through a reflexion in an accessible form. Even sages who seek the formless Brahman rejoice

at that Lustre with form. The reference to the Upanishadic statement, 'yato vAcho nivartante aprApya manasA saha' is very evident.

The verse refers to different modes through which a word is endowed with a meaning. If one says ga~NgAyAM ghoShaH one refers to a village on the banks of

Ganga although the words at first seem to convey that the village is inside the river. A word acquires a meaning different from what it normally conveys through

a mode called lakShaNA, which becomes operative conveying a different

meaning in

place of the normal meaning. The verse refers to the fact that all modes through which a word acquires a meaning fail to reach Brahman.

As a mark of his own humility, Shankaracharya pays his obeisance to a Bhagavata-

Vishnu's devotee:

আপাদাদা চ শীর্ষাদ্বপুৰিদমনঘং বৈষ্ণবং যঃ স্বচিভে

ধত্তে নিত্যং নিরস্তাখিলকলিকলুষে সংততান্তঃপ্রমোদঃ ।

ভুঙ্খজিহ্বাকৃশানৌ হরিচরিতহবিঃ স্তোত্রমম্ভানুপাঠৈঃ

তৎপাদাস্তোরুহাভ্যাং সততমপি নমস্কুর্মহে নির্মলাভ্যাম্ ॥ ৫১ ॥

অর্থঃ -- যঃ নিত্যম্, জিহ্বা-কৃশানৌ স্তোত্র-মম্ভানুপাঠৈঃ হরি-চরিত-হবিঃ

ভুঙ্খত্, ইদম্ অনঘম্ আপাদাত্ আ চ শীর্ষাত্ বৈষ্ণবম্ বপুঃ

নিরস্ত-অখিল-কলি-কলুষে স্বচিভে সংতত-অন্তঃ-প্রমোদঃ ধত্তে,

নির্মলাভ্যাম্ তত্-পাদাস্তোরুহাভ্যাম্ সততম্ অপি নমস্কুর্মহে ।

Our obeisances are forever to the pure lotus-like feet of one, who holds in his mind, bereft of all the wickedness (characteristic) of Kaliyuga and having uninterrupted internal happiness, the faultless form of Vishnu from head to foot, while offering oblations of Vishnu's deeds with the chantings of Mantra and Stotra in the fire of the tongue.

Notes: Quite characteristically Shankara stresses on the purity of mind while

contemplating the divine form of Vishnu, as one chants the Mantras and the Stotras. Salutation is complete only when it has all the three anga's, namely vAchika(by word), kAyika(by body) and mAnasika(by mind). He uses a metaphor of

oblations to the fire for the chantings of stotras and Mantras. The verse echoes sentiments expressed in several passages in the Gita. 'brahmArpaNaM brahmahaviH brahmAgnau brahmaNA hutam' etc.

As phalashruti, Shankaracharya bestows his benediction to one who recites this hymn with devotion:

মোদাৎপাদাদিকেশস্তুতিমিতিরচিতাং কীর্তয়িত্বা ত্রিধাম্নঃ
পাদাঙ্জদ্বন্দ্বসেবাসমযনতমতির্মস্তুকেনানমেদ্যঃ ।
উন্মুচ্যৈবাতুনৈনোনিচয়কবচকং পঞ্চতামেত্য ভানোঃ
বিস্বান্তগোচরং স প্রবিশতি পরমানন্দমাত্মস্বরূপম্ ॥ ৫২ ॥

অর্থঃ -- যঃ ইতি রচিতাম্ ত্রিধাম্নঃ পাদাদিকেশস্তুতিম্ মোদাত্ কীর্তয়িত্বা
পাদ-অঙ্জ-দ্বন্দ্ব-সেবা-সময-নত-মতিঃ মস্তুকেন আনমেত্, সঃ আত্মনা
এনঃ-নিচয়-কবচকম্ উন্মুচ্য পঞ্চতাম্ এত্য ভানোঃ বিস্ব-অন্তঃ-গোচরম্
পরমানন্দম্ আত্মস্বরূপম্ প্রবিশতি ।

One who, after reciting with joy Vishnu's Padadikesantastotra thus composed bows

his head to (Vishnu) intent on serving his lotus feet, enters ultimate bliss of

Brahman, who becomes visible through the solar orb, when he casts off his mortal coil.

Notes: To point out that in this hymn he has all along prayed only for the ultimate realization of Brahman, the only wish worthwhile striving for, Shankarabhagavatpada emphasises that aspect at the end.

इति श्रीमत्परमहंसपरिव्राजकाचार्यस्य श्रीगोविन्दभगवत्पूज्यपादशिष्यस्य
श्रीमच्छंकरभगवतः कृतौ विष्णुपादादिकेशान्तस्तोत्रं सम्पूर्णम् ॥

Thus comes to completion Vishnupadadikesantastotra among the works of PramahamsaparivraAjakAcharya Shri Shankarabhagavan, who is a disciple of the revered Govindabhagavatpujyapada.

शंकराचार्यरचिता विष्णुस्तुतिरियं हरेः ।

कृपया तस्य सम्प्रीत्यै आंग्वाग्यां कृतार्पिता ॥

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