

ಶ್ರೀಲಲಿತಾ ಚತುಃಷಷ್ಟಿ ಪಚಾರಸಂಗ್ರಹಃ

{|| ಶ್ರೀಲಲಿತಾ ಚತುಃಷಷ್ಟಿ ಪಚಾರಸಂಗ್ರಹಃ ||}

Five, ten, sixteen and twenty-four Upacharas are generally offered to deities during Pooja or Archana. However, sixty-four Upacharas are prescribed during the Navavarana Pooja of Shri Lalita Mahatripurasundari Rajarajeshwari ParAbhattArikA in the Shrichakra. These sixty-four Upacharas are detailed in Vamakeshwara Tantra and in the Parashurama Kalpasutras. Though it is not possible to physically offer all these sixty-four Upacharas to Shridevi, by mentioning these Upacharas and offering the same at the lotus feet of Shridevi using one's imagination, the merit of actually offering these Upacharas to Shridevi are obtained. The truth of this statement is confirmed by Shri Bhaskararaya in his Setubandha and also by Shri Rameshwara Suri in his commentary on the Parashurama Kalpasutras.

Shri Lalita Chatuhshashtyupachara Samgraha is a hymn, which beautifully summarizes these sixty-four Upacharas. This hymn, composed from a high state of consciousness, is the masterpiece of Brahmasri K. P. Narayana Shastrigal, the late Asthana Vidwan of Mysore State and DakShinamnaya Shringeri Sharada Peetham and retired professor of Advaita Vedanta, Chamarajendra Sanskrit College, Bangalore. A scholar par excellence and a highly accomplished Upasaka of Shri Mahatripurasundari and Shri Chandramouliswara, Shri Narayana Shastrigal was held in a very high regard by the Shankaracharyas of the Amnaya mutts and by scholars across the sub-continent. Most of his disciples went on to become

Mahamahopadhyayas and scholars of great repute. He spent a greater part of his life in the holy city of Varanasi and was popularly referred to as 'Kashivasi' Narayana Shastrigal. He was instrumental in editing and publishing the first ever copy of Skandadeva's Rudra Bhashya. He accepted Turiyashrama towards the end of his life. It is popularly remembered to this day in Kashi that when the great man attained Siddhi, a Bana Linga had materialized on his body. It is indeed due to the limitless compassion of Shridevi that I was fortunate to have as my Guru Brahmasri K. P. Shankara Shastrigal, younger brother of Shri Narayana Shastrigal, an equally brilliant scholar and an equally accomplished Shrividy Upasaka. It is recorded that one afternoon, after performing Nirajana to Shridevi, Narayana Shastrigal burst into a hymn and a disciple noted it down. The then Shankaracharya Mahaswamigal of Shringeri read the hymn and declared that it was indeed Shridevi who had spoken through Shastrigal. The following hymn, which is a composition of Brahmasri Narayana Shastrigal, has been reproduced over the ages in various books like the Shrividy Ratnakara of Karapatri Swamin, Saubhagya Ratnakara Valli of Purnananda, Shrividy Saparya of Dattatreyanandanatha, by various Guhananda Mandali books and many books dealing with Shrichakra Pooja and Devi Stotras in Sanskrit, Hindi, Tamil, Telugu, Kannada, Bengali and Malayalam. One may estimate the greatness of this hymn by simply considering the fact that this hymn was included in their Saparya Paddhatis by great men like Chidanandanatha and Karapatri Swamin. It is unfortunate however that none of these publications have given any credit to the author of this supremely beautiful hymn by at least mentioning his name.}

ಓಂ ಹೃನ್ಮಧ್ಯನಿಲಯೇ ದೇವಿ ಲಲಿತೇ ಪರದೇವತೇ |
ಚತುಷ್ಟಷ್ಟು ಪಚಾರಾಂಸ್ತೇ ಭಕ್ತ್ಯಾ ಮಾತಃ ಸಮರ್ಪಯೇ || ೧ ||

ಕಾಮೇಶೋತ್ಸೃಜ್ಞನಿಲಯೇ ಪಾದ್ಯಂ ಗೃಹ್ಣೀಷ್ಟ ಸಾದರಮ್ |
ಭೂಷಣಾನಿ ಸಮುತ್ತಾರ್ಯ ಗಂಧೈಲಂ ಚ ತೇಽರ್ಪಯೇ || ೨ ||

ಸ್ನಾನಶಾಲಾಂ ಪ್ರವಿಶ್ಯಾಥ ತತ್ರ ಸ್ಥ ಮಣಿಪೀಠಕೇ |
ಉಪವಿಶ್ಯ ಸುಖೇನ ತ್ವಂ ದೇಹೋದ್ವರ್ತನಮಾಚರ || ೩ ||

ಉಷ್ಟೋದಕೇನ ಲಲಿತೇ ಸ್ನಾಪಯಾಮ್ಯಥ ಭಕ್ತಿತಃ |
ಅಭಿಷಿಂಭಾಮಿ ಪಶ್ಚಾತ್ತ್ವಾಂ ಸೌವರ್ಣಕಲಶೋದಕೈಃ || ೪ ||

ಧೌತವಸ್ತ್ರ ಪೋಚ್ಛನಂ ಚಾರಕ್ತಕೃಮಾಮ್ಬರಂ ತಥಾ |
ಕುಚೋತ್ತರೀಯಮರುಣಮರ್ಪಯಾಮಿ ಮಹೇಶ್ವರಿ || ೫ ||

ತತಃ ಪ್ರವಿಶ್ಯ ಚಾಲೇಪಮಣ್ಣಪಂ ಪರಮೇಶ್ವರಿ |
ಉಪವಿಶ್ಯ ಚ ಸೌವರ್ಣಪೀಠೇ ಗಂಧಾನ್ವಿಲೇಪಯ || ೬ ||

ಕಾಲಗರುಜಧೂಪೈಶ್ಚ ಧೂಪಯೇ ಕೇಶಪಾಶಕಮ್ |
ಅರ್ಪಯಾಮಿ ಚ ಮಾಲ್ಯಾದಿ ಸರ್ವರ್ತುಕುಸುಮಸೃಜಃ || ೭ ||

ಭೂಷಾಮಣ್ಣಪಮಾವಿಶ್ಯ ಸ್ಥಿತ್ವಾ ಸೌವರ್ಣಪೀಠಕೇ |
ಮಾಣಿಕ್ಯಮುಕುಟಂ ಮೂರ್ಧ್ನಿ ದಯಯಾ ಸ್ಥಾಪಯಾಮ್ಭಿಕೇ || ೮ ||

ಶರತ್ಪಾರ್ವಣಚಂದ್ರಸ್ಯ ಶಕಲಂ ತತ್ರ ಶೋಭತಾಮ್ |
ಸಿನ್ದೂರೇಣ ಚ ಸೀಮಂತಮಲಚ್ಚುರು ದಯಾನಿಧೇ || ೯ ||

ಭಾಲೇ ಚ ತಿಲಕಂ ನ್ಯಸ್ಯ ನೇತ್ರಯೋರಜ್ಜನಂ ಶಿವೇ |
ವಾಲೀಯುಗಳಮಪ್ಯಮ್ಭು ಭಕ್ತ್ಯಾ ತೇ ವಿನಿವೇದಯೇ || ೧೦ ||

ಮಣಿಕುಣ್ಡಲಮಪ್ಯಮ್ಭು ನಾಸಾಭರಣಮೇವ ಚ |
ತಾಟಜ್ಯಯುಗಳಂ ದೇವಿ ಯಾವಕಇಚ್ಛಾಧರೇಽರ್ಪಯೇ || ೧೧ ||

ಆದ್ಯಭೂಷಣಸೌವರ್ಣಚಿನ್ತಾಕಪದಕಾನಿ ಚ |
ಮಹಾಪದಕಮುಕ್ತಾವಲ್ಯೇಕಾವಲ್ಯಾದಿಭೂಷಣಮ್ || ೧೨ ||

ಛನ್ನವೀರಂ ಗೃಹಾಣಾಮ್ಭು ಕೇಯೂರಯುಗಲಂ ತಥಾ |
ವಲಯಾವಲಿಮಜ್ಜುಲ್ಯಾಭರಣಂ ಲಲಿತಾಢ್ಢಿಕೇ || ೧೩ ||

ಓಡ್ಯಾಣಮಥ ಕಟ್ಯಂತೇ ಕಟಿಸೂತ್ರಜ್ಞ ಸುಂದರಿ |
ಸೌಭಾಗ್ಯಾಭರಣಂ ಪಾದಕಟಕಂ ನೂಪುರದ್ವಯಮ್ || ೧೪ ||

ಆರ್ಪಯಾಮಿ ಜಗನ್ಮಾತಃ ಪಾದಯೋಶ್ಚಾಜ್ಞುಲೀಯಕಮ್ |
ಪಾಶಂ ವಾಮೋರ್ಧ್ವಹಸ್ತೇ ತೇ ದಕ್ಷಹಸ್ತೇ ತಥಾಜ್ಞುಶಮ್ || ೧೫ ||

ಅನ್ಯಸ್ಮಿನ್ವಾಮಹಸ್ತೇ ಚ ತಥಾ ಪುಂತ್ರೇಕ್ಷುಚಾಪಕಮ್ |
ಪುಷ್ಪಬಾಣಾಂಶ್ಚ ದಕ್ಷಾಧಃ ಪಾಣೌ ಧಾರಯ ಸುಂದರಿ || ೧೬ ||

ಆರ್ಪಯಾಮಿ ಚ ಮಾಣಿಕ್ಯಪಾದುಕೇ ಪಾದಯೋಃ ಶಿವೇ |
ಆರೋಹಾವೃತಿದೇವೀಭಿಃ ಚಕ್ರಂ ಪರಶಿವೇ ಮುದಾ || ೧೭ ||

ಸಮಾನವೇಷಭೂಷಾಭಿಃ ಸಾಕಂ ತ್ರಿಪುರಸುಂದರಿ |
ತತ್ರ ಕಾಮೇಶವಾಮಾಜ್ಞುಪರ್ಯಜ್ಞೋಪನಿವೇಶಿನೀಮ್ || ೧೮ ||

ಅಮೃತಾಸವಪಾನೇನ ಮುದಿತಾಂ ತ್ವಾಂ ಸದಾ ಭಜೇ |
ಶುಧೇನ ಗಾಙ್ಗತೋಯೇನ ಪುನರಾಚಮನಂ ಕುರು || ೧೯ ||

ಕರ್ಪೂರವೀಟಿಕಾಮಾಸ್ಯೇ ತತೋಽಮ್ಬು ವಿನಿವೇಶಯ |
ಆನಂದೋಲ್ಲಾಸಹಾಸೇನ ವಿಲಸನ್ಮುಖಪಚ್ಯಜಾಮ್ || ೨೦ ||

ಭಕ್ತಿಮತ್ಕಲ್ಪಲಿತಿಕಾಂ ಕೃತೀಸ್ಯಾಂ ತ್ವಾಂ ಸ್ಮರನ್ ಕದಾ |
ಮಙ್ಗಲಾರಾತಿಫಲಂ ಛೇದಂ ಚಾಮರಂ ದರ್ಪಣಂ ತಥಾ |
ತಾಳವೃಂತಂ ಗಂಧಪುಷ್ಪಧೂಪದೀಪಾಂಶ್ಚ ತೇಽರ್ಪಯೇ || ೨೧ ||

ಶ್ರೀಕಾಮೇಶ್ವರಿ ತಪ್ತಹಾಟಕಕೃತ್ಯೈಃ ಸ್ಥಾಲೀಸಹಸ್ರೈರ್ಭೃತಮ್
ದಿವ್ಯಾನ್ನಂ ಘೃತಸೂಪಶಾಕಭರಿತಂ ಚಿತ್ರಾನ್ನಭೇದೈರ್ಯುತಮ್ |
ದುಗ್ಧಾನ್ನಂ ಮಧುಶರ್ಕರಾದಧಿಯುತಂ ಮಾಣಿಕ್ಯಪಾತ್ರಾಪಿತಮ್
ಮಾಷಾಪೂಪಕಪೂರಿಕಾದಿಸಹಿತಂ ನೈವೇದ್ಯಮಮ್ಬಾಽರ್ಪಯೇ || ೨೨ ||

ಸಾಗ್ರವಿಂಶತಿಪದ್ಮೋಕ್ತಚತುಷ್ಟಷ್ಟುಪಚಾರತಃ |
ಹೃನ್ಮಧ್ಯನಿಲಯಾ ಮಾತಾ ಲಲಿತಾ ಪರಿತುಷ್ಟತು || ೨೩ ||

ಶ್ರೀಮುಖಾಖ್ಯಸ್ಯ ವರ್ಷಸ್ಯ ತುಲಾಯಾಂ ಶುಕ್ಲಪಕ್ಷಕೇ |
ಚತುರ್ಥ್ಯಾಮಪರಾಹ್ಣೇ ಚ ಲಲಿತಾರ್ಪಿತಮಾನಸಃ || ೨೪ ||

ಸಾಗ್ರವಿಂಶತಿಪದ್ಮೈಸ್ತು ಚತುಷ್ಟಷ್ಟುಪಚಾರಕಾನ್ |
ಸಮಗ್ರಹೀತ್ವರಾಮ್ಬಾಯಾಃ ಪ್ರೀತ್ಯೈ ನಾರಾಯಣೋ ಮುದಾ || ೨೫ ||

ನಾರಾಯಣಃ ಶ್ರೀಪುರುಷೋತ್ತಮಾತ್ಮಜೋಽಲಿಖನ್ಮಹೀಷೂರಪುರೇ ವಸನ್ಕೃತಿ |
ದೇವೀಸಪರ್ಯಾಮಖಿಲಾಭಿಲಾಷದಾಂ ಕಾಮೇಶವಾಮಾಚ್ಯಗತಾ ಪ್ರಸೀದತು ||

॥ इति शिवम् ॥

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