

# ಶ್ರೀವಿಷ್ಣುಪಾದಾದಿಕೇಶಾಂತಸ್ತೋತ್ರಮ್

{|| ಶ್ರೀವಿಷ್ಣುಪಾದಾದಿಕೇಶಾಂತಸ್ತೋತ್ರಮ್ ||}

|| ಶ್ರೀಃ ||

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 SARnga slinging 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.

ಲಕ್ಷ್ಮೀಭರ್ತುರ್ಭುಜಾಗ್ರೇ ಕೃತವಸತಿ ಸಿತಂ ಯಸ್ಯ ರೂಪಂ ವಿಶಾಲಮ್  
ನೀಲಾದ್ರೇಸ್ತುಜ್ಜಶೃಜ್ಜಸ್ಥಿತಮಿವ ರಜನೀನಾಥಬಿಂಬಂ ವಿಭಾತಿ |  
ಪಾಯಾನ್ನಃ ಪಾಂಜ್ವಜನ್ಯಃ ಸ ದಿತಿಸುತಕುಲತ್ರಾಸನೈಃ ಪೂರಯನ್ ಸ್ವೈಃ  
ನಿಧ್ವಾನೈರ್ನೀರದೌಘಧ್ವನಿಪರಿಭವದೈರಮ್ಬರಂ ಕಮ್ಬುರಾಜಃ || ೧ ||

ಅನ್ವಯಃ -- ಯಸ್ಯ ವಿಶಾಲಂ ಸಿತಂ ರೂಪಂ ಲಕ್ಷ್ಮೀಭರ್ತುಃ ಭುಜಾಗ್ರೇ ಕೃತವಸತಿ  
ನೀಲಾದ್ರೇಃ ತುಜ್ಜಶೃಜ್ಜಸ್ಥಿತಂ ರಜನೀನಾಥಬಿಂಬಮ್ ಇವ ವಿಭಾತಿ ಸಃ ಕಂಬುರಾಜಃ

ಪಾಞ್ಚಜನ್ಯಃ ನೀರದೌಘಧ್ವನಿಪರಿಭವದೈಃ ದಿತಿಸುತಕುಲತ್ರಾಸನೈಃ ಸ್ವೈಃ  
ನಿಧ್ವಾನೈಃ ಅಮ್ಬರಂ ಪೂರಯನ್ ನಃ ಪಾಯಾತ್ |

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:

ಆಹುರ್ಯಸ್ಯ ಸ್ವರೂಪಂ ಕ್ಷಣಮುಖಮಖಿಲಂ ಸೂರಯಃ ಕಾಲಮೇತಮ್  
ಧ್ವಾಂತಸ್ಯೈಕಾಂತಮಂತಂ ಯದಪಿ ಚ ಪರಮಂ ಸರ್ವಧಾಮ್ನಾಂ ಚ ಧಾಮ |  
ಚಕ್ರಂ ತಚ್ಚಕ್ರಪಾಣೇರ್ದಿತಿಜತನುಗಲದ್ವಕ್ತಧಾರಾಕ್ತಧಾರಮ್  
ಶಶ್ವನ್ನೋ ವಿಶ್ವವನ್ದ್ಯಂ ವಿತರತು ವಿಪುಲಂ ಶರ್ಮ ಘರ್ಮಾಂಶುಶೋಭಮ್ || ೨ ||

ಅನ್ವಯಃ -- ಸೂರಯಃ ಯಸ್ಯ ಸ್ವರೂಪಮ್ ಕ್ಷಣಮುಖಮ್ ಅಖಿಲಮ್ ಏತಮ್ ಕಾಲಮ್ ಆಹುಃ,  
ಯತ್ ಅಪಿ

ಧ್ವಾಂತಸ್ಯ ಏಕಾಂತಮ್ ಅಂತಮ್ (ಯತ್) ಸರ್ವಧಾಮ್ನಾಮ್ ಪರಮಮ್ ಧಾಮ ಚ , ಚಕ್ರಪಾಣೀಃ ತತ್  
ಘರ್ಮಾಂಶುಶೋಭಮ್ ವಿಶ್ವವನ್ದ್ಯಮ್ ದಿತಿಜತನುಗಲದ್ವಕ್ತಧಾರಾಕ್ತಧಾರಮ್ ಚಕ್ರಂ  
ವಿಪುಲಂ ಶರ್ಮ ಶಶ್ವತ್ ನೋ ವಿತರತು |

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:

ಅವ್ಯಾನ್ನಿರ್ಘಾತಘೋರೋ ಹರಿಭುಜಪವನಾಮರ್ಶನಾಧ್ಯಾತಮೂರ್ತೇಃ

ಅಸ್ಮಾನ್ ವಿಸ್ಮೀರನೇತ್ರತ್ರಿದಶನುತಿವಚಃಸಾಧುಕಾರೈಃ ಸುತಾರಃ |

ಸರ್ವಂ ಸಂಹರ್ತುಮಿಚ್ಛೋರರಿಕುಲಭವನಂ ಸ್ಫಾರವಿಸ್ಫಾರನಾದಃ

ಸಂಯತ್ಕಲ್ಪಾಂತಸಿನ್ಧೌ ಶರಸಲಿಲಘಟಾವಾರ್ಮಚಃ ಕಾರ್ಮಕಸ್ಯ || ೩ ||

ಅನ್ವಯಃ -- ಸಂಯತ್ಕಲ್ಪಾಂತಸಿನ್ಧೌ ಹರಿಭುಜಪವನಾಮರ್ಶನಾಧ್ಯಾತಮೂರ್ತೇಃ

ಶರಸಲಿಲಘಟಾವಾರ್ಮಚಃ, ಸರ್ವಮ್ ಅರಿಕುಲಭವನಂ ಸಂಹರ್ತುಮ್ ಇಚ್ಛೋಃ, ಕಾರ್ಮಕಸ್ಯ

ನಿರ್ಘಾತಘೋರಃ, ತ್ರಿದಶನುತಿವಚಃಸಾಧುಕಾರೈಃ ಸುತಾರಃ, ಸ್ಫಾರವಿಸ್ಫಾರನಾದಃ ಅಸ್ಮಾನ್

ಅವ್ಯಾತ್ |

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 :

ಜೀಮೂತಶ್ಯಾಮಭಾಸಾ ಮುಹುರಪಿ ಭಗವದ್ಬಾಹುನಾ ಮೋಹಯಂತೀ  
ಯುಧೇಷೂದ್ಧಯಮಾನಾ ಝಟಿತಿ ತಟಿದಿವಾಲಕ್ಷ್ಯತೇ ಯಸ್ಯ ಮೂರ್ತಿಃ |  
ಸೋಽಸಿಸ್ತಾ ಸಾಕುಲಾಕ್ಷತ್ರಿದಶರಿಪುವಪುಃಶೋಣಿತಾಸ್ವಾದತ್ಯಪ್ತೋ  
ನಿತ್ಯಾನಂದಾಯ ಭೂಯಾನ್ಮಧುಮಥನಮನೋನಂದನೋ ನಂದಕೋ ನಃ || ೪ ||

ಅನ್ವಯಃ -- ಯುಧೇಷು ಜೀಮೂತಶ್ಯಾಮಭಾಸಾ ಭಗವದ್ಬಾಹುನಾ ಝಟಿತಿ ಉದ್ಧಯಮಾನಾ ಯಸ್ಯ  
ಮೂರ್ತಿಃ ಮುಹುರಪಿ ತಟಿತ್ ಇವ ಮೋಹಯಂತೀ ಲಕ್ಷ್ಯತೇ ಸಃ  
ತ್ರಾಸಾಕುಲಾಕ್ಷತ್ರಿದಶರಿಪುವಪುಃಶೋಣಿತಾಸ್ವಾದತ್ಯಪ್ತಃ ಮಧುಮಥನಮನೋನಂದನಃ  
ನಂದಕಃ ನಃ ನಿತ್ಯಾನಂದಾಯ ಭೂಯಾತ್ |

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:

ಕಮ್ರಾಕಾರಾ ಮುರಾರೇಃ ಕರಕಮಲತಲೇನಾನುರಾಗಾದ್ಗೃಹೀತಾ  
ಸಮ್ಯಗ್ವೃತ್ತಾ ಸ್ಥಿತಾಗ್ರೇ ಸಪದಿ ನ ಸಹತೇ ದರ್ಶನಂ ಯಾ ಪರೇಷಾಮ್ |  
ರಾಜನ್ತೀ ದೈತ್ಯಜೀವಾಸವಮದಮುದಿತಾ ಲೋಹಿತಾಲೇಪನಾದ್ರಾ  
ಕಾಮಂ ದೀಪ್ತಾಂಶುಕಾಂತಾ ಪ್ರದಿಶತು ದಯಿತೇವಾಸ್ಯ ಕೌಮೋದಕೀ ನಃ || ೫ ||

ಅನ್ವಯಃ -- ಮುರಾರೇಃ ಕರಕಮಲತಲೇನ ಅನುರಾಗಾತ್ ಗೃಹೀತಾ, ಕಮ್ರಾಕಾರಾ ಸಮ್ಯಗ್ವೃತ್ತಾ  
ಅಗ್ರೇ ಸ್ಥಿತಾ, ಯಾ ಪರೇಷಾಮ್ ದರ್ಶನಮ್ ಸಪದಿ ನ ಸಹತೇ, ದೈತ್ಯಜೀವಾಸವಮದಮುದಿತಾ  
ಲೋಹಿತಾಲೇಪನಾದ್ರಾ ರಾಜನ್ತೀ, ದೀಪ್ತಾಂಶುಕಾಂತಾ ಅಸ್ಯ ಕೌಮೋದಕೀ ದಯಿತಾ ಇವ ನಃ ಕಾಮಮ್  
ಪ್ರದಿಶತು |

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'; lohitaAlepanArdra = 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

ಯೋ ವಿಶ್ವಪ್ರಾಣಭೂತಸ್ತನುರಪಿ ಚ ಹರೇರ್ಯಾನಕೇತುಸ್ವರೂಪೋ  
ಯಂ ಸನ್ನಿಷ್ಟೈವ ಸದ್ಯಃ ಸ್ವಯಮುರಗವಧೂವರ್ಗಗರ್ಭಾಃ ಪತಂತಿ |  
ಚೆಚ್ಚಚ್ಚಣ್ಣೋರುತುಣ್ಣತ್ರುಟಿತಫಣಿವಸಾರಕ್ತಪಜ್ಞಾಜ್ಞಿತಾಸ್ಯಮ್  
ವಂದೇ ಛನ್ನೋಮಯಂ ತಂ ಖಗಪತಿಮಮಲಸ್ವರ್ಣವರ್ಣಂ ಸುಪರ್ಣಮ್ || ೬ ||

ಅನ್ವಯಃ -- ಯಃ ತನುರಪಿ ವಿಶ್ವಪ್ರಾಣಭೂತಃ ಹರೇಃ ಯಾನಕೇತುಸ್ವರೂಪಃ ಚ, ಯಮ್  
ಸನ್ನಿಷ್ಟೈವ ಸದ್ಯಃ ಉರಗವಧೂಗರ್ಭಾಃ ಸ್ವಯಮ್ ಪತಂತಿ,  
ಚೆಚ್ಚಚ್ಚಣ್ಣೋರುತುಣ್ಣತ್ರುಟಿತಫಣಿವಸಾರಕ್ತಪಜ್ಞಾಜ್ಞಿತಾಸ್ಯಮ್ (ಚೆಚ್ಚತ್+ಚಣ್ಣ  
+ಉರು+ತುಣ್ಣ+ತ್ರುಟಿತ+ಫಣಿ+ವಸಾ+ರಕ್ತ+ಪಜ್ಞಾ+ಅಜ್ಞಿತ+ಅಸ್ಯಮ್), ಛನ್ನೋಮಯಮ್  
ಅಮಲಸ್ವರ್ಣವರ್ಣಮ್ ತಮ್ ಖಗಪತಿಮ್ ಸುಪರ್ಣಮ್ ವಂದೇ |

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:

ವಿಷ್ಣೋರ್ವಿಶ್ವೇಶ್ವರಸ್ಯ ಪ್ರವರಶಯನಕೃತ್ಸರ್ವಲೋಕೈಕಧರ್ತಾ  
ಸೋಽನಂತಃ ಸರ್ವಭೂತಃ ಪೃಥುವಿಮಲಯಶಾಃ ಸರ್ವವೇದೈಶ್ಚ ವೇದ್ಯಃ |  
ಪಾತಾ ವಿಶ್ವಸ್ಯ ಶಶ್ವತ್ಸಕಲಸುರರಿಪುಧ್ವಂಸನಃ ಪಾಪಹಂತಾ  
ಸರ್ವಜ್ಞಃ ಸರ್ವಸಾಕ್ಷೀ ಸಕಲವಿಷಭಯಾತ್ ಪಾತು ಭೋಗೀಶ್ವರೋ ನಃ || ೭ ||

ಅನ್ವಯಃ -- ವಿಶ್ವೇಶ್ವರಸ್ಯ ವಿಷ್ಣೋಃ ಪ್ರವರಶಯನಕೃತ್ ಸರ್ವಲೋಕೈಕಧರ್ತಾ ಸಃ  
ಸರ್ವಭೂತಃ ಪೃಥುವಿಮಲಯಶಾಃ ಸರ್ವವೇದೈಶ್ಚ ವೇದ್ಯಃ ವಿಶ್ವಸ್ಯ ಶಶ್ವತ್ ಪಾತಾ  
ಸಕಲರಿಪುಧ್ವಂಸನಃ ಪಾಪಹಂತಾ ಸರ್ವಜ್ಞಃ ಸರ್ವಸಾಕ್ಷೀ ಸಕಲವಿಷಭಯಾತ್  
ಭೋಗೀಶ್ವರಃ ಅನಂತಃ ನಃ ಪಾತು |

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:

ವಾಗ್ಭೃಗೌರ್ಯಾದಿಭೇದೈರ್ವಿದುರಿಹ ಮುನಯೋ ಯಾಂ ಯದೀಯೈಶ್ಚ ಪುಂಸಾಮ್  
ಕಾರುಣ್ಯಾದ್ರೈಃ ಕಟಾಕ್ಷೈಃ ಸಕೃದಪಿ ಪತಿತೈಃ ಸಮ್ಪದಃ ಸ್ಯುಃ ಸಮಗ್ರಾಃ |  
ಕುಂದೇನ್ದ್ರಸ್ವಚ್ಛಮನ್ದಸ್ಮಿತಮಧುರಮುಖಾಮ್ಬೋರುಹಾಂ ಸುಂದರಾಙ್ಗೀಮ್

ವನ್ನೇ ವನ್ದ್ಯಾ ಮಸೇಷೈರಪಿ ಮುರಭಿದುರೋಮನ್ದಿರಾಮಿನ್ದಿರಾಂ ತಾಮ್ || ೮ ||

ಅನ್ವಯಃ -- ಯಾಮ್ ಇಹ ಮುನಯಃ ವಾಗ್+ಭೂ+ಗೌರಿ+ಆದಿ+ಭೇದೈಃ ವಿದುಃ, ಯದೀಯೈಃ  
ಸಕೃದಪಿ

ಪತಿತ್ಯೈಃ ಕಾರುಣ್ಯಾದ್ಯೈಃ ಕಟಾಕ್ಷೈಃ ಪುಂಸಾಂ ಸಮಗ್ರಾಃ ಸಮ್ಪದಃ ಸ್ಯುಃ ಚ,  
ಕುನ್ದ್+ಇನ್ದು+ಸ್ವಚ್ಛ+ಮನ್ದಸ್ಮಿತ+ಮಧುರ+ಮುಖ+ಅಮ್ಬೋರುಹಾಮ್ ಸುನ್ದರಾಂಗೈಮ್,  
ಮುರಭಿದ್+ಉರೋ+ಮನ್ದಿರಾಮ್ ಅಶೇಷೈಃ ಅಪಿ ವನ್ದ್ಯಾಮ್ ತಾಮ್ ಇನ್ದಿರಾಮ್ ವನ್ನೇ |

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,  
ಯಸ್ಯಾಂ ದಿಶಿ ವಿಹರತೇ ದೇವಿ ದೃಷ್ಟಿಸ್ತ್ವ ದೀಯಾ ತಸ್ಯಾಂ ತಸ್ಯಾಮಹಮಹಮಿಕಾಂ ತನ್ವತೇ  
ಸಮ್ಪದೋಘಾಃ 'Oh Goddess, In whichever direction your glances are cast, in  
that direction torrents of wealth accumulate'.

ಯಾ ಸೂತೇ ಸತ್ತ್ವಜಾಲಂ ಸಕಲಮಪಿ ಸದಾ ಸಂನಿಧಾನೇನ ಪುಂಸಃ  
ಧತ್ತೇ ಯಾ ತತ್ತ್ವಯೋಗಾಚ್ಚರಮಚರಮಿದಂ ಭೂತಯೇ ಭೂತಜಾತಮ್ |  
ಧಾತ್ರೀಂ ಸ್ಥಾತ್ರೀಂ ಜನಿತ್ರೀಂ ಪ್ರಕೃತಿಮವಿಕೃತಿಂ ವಿಶ್ವಶಕ್ತಿಂ ವಿಧಾತ್ರೀಮ್  
ವಿಷ್ಣೋರ್ವಿಶ್ವಾತ್ಮನಸ್ತಾಂ ವಿಪುಲಗುಣಮಯೀಂ ಪ್ರಾಣನಾಥಾಂ ಪ್ರಣಾಮಿ || ೯ ||



ಅನ್ವಯಃ -- ಯಾ ಪುಂಸಃ ಸನ್ನಿಧಾನೇನ ಸಕಲಮ್ ಅಪಿ ಸತ್ತ್ವಜಾಲಮ್ ಸದಾ ಸೂತೇ, ಯಾ  
ತತ್ತ್ವಯೋಗಾತ್ ಇದಮ್ ಚರಮ್ ಅಚರಮ್ ಭೂತಜಾತಮ್ ಭೂತಯೇ ಧತ್ತೇ, ತಾಮ್ ಜನಿತ್ರೀಮ್  
ಧಾತ್ರೀಮ್  
ಸ್ಥಾತ್ರೀಮ್ ಪ್ರಕೃತಿಮ್ ಅವಿಕೃತಿಮ್ ವಿಶ್ವಶಕ್ತಿಮ್ ವಿಧಾತ್ರೀಮ್ ವಿಪುಲಗುಣಮಯೀಮ್  
ವಿಶ್ವಾತ್ಮನಃ ವಿಷ್ಣೋಃ ಪ್ರಾಣನಾಥಾಮ್ ಪ್ರಣಾಮಿ |

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, 'ಮಮ ಯೋನಿರ್ಮಹದ್ಭ್ರಹ್ಮ ತಸ್ಮಿನ್ ಗರ್ಭಂ  
ದಧಾಮ್ಯಹಮ್ | ಸಂಭವಃ ಸರ್ವಭೂತಾನಾಂ ತತೋ ಭವತಿ ಭಾರತ ||' ಮಮ

ಯೋನಿರ್ಮಹದ್ಭ್ರಹ್ಮ ತಸ್ಮಿನ್ ಗರ್ಭಂ ದಧಾಮ್ಯಹಮ್ | ಸಂಭವಃ ಸರ್ವಭೂತಾನಾಮ್ ತತೋ  
ಭವತಿ ಭಾರತ ||

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

ಯೇಭ್ಯೋಽಸೂಯದ್ಭಿರುಚ್ಛೈಃ ಸಪದಿ ಪದಮುರು ತ್ಯಜ್ಯತೇ ದೈತ್ಯವರ್ಗೈಃ  
ಯೇಭ್ಯೋ ಧರ್ತುಂ ಚ ಮೂರ್ಛಾ ಸ್ಪೃಹಯತಿ ಸತತಂ ಸರ್ವಗೀರ್ವಾಣವರ್ಗೈಃ |  
ನಿತ್ಯಂ ನಿರ್ಮೂಲಯೇಯುರ್ನಿಚಿತತರಮಮೀ ಭಕ್ತಿನಿಘ್ನಾತ್ಮನಾಂ ನಃ  
ಪದ್ಮಾಕ್ಷಸ್ಯಾಞ್ಞಿ ಪದ್ಮದ್ವಯತಲನಿಲಯಾಃ ಪಾಂಸವಃ ಪಾಪಪಜ್ಞಮ್ || ೧೦ ||

ಅನ್ವಯಃ -- ಯೇಭ್ಯಃ ಅಸೂಯದ್ಭಿಃ ದೈತ್ಯವರ್ಗೈಃ ಉಚ್ಚೈಃ ಉರು ಪದಮ್ ಸಪದಿ ತ್ಯಜ್ಯತೇ,  
ಯೇಭ್ಯಃ ಸರ್ವಗೀರ್ವಾಣವರ್ಗಃ ಮೂರ್ಧ್ನಾ ಧರ್ತುಮ್ ಸತತಮ್ ಸ್ಪೃಹಯತಿ ಚ, ಅಮೀ  
ಪದ್ಮಾಕ್ಷಸ್ಯ ಅಜ್ಞಿ-ಪದ್ಮ-ದ್ವಯ-ತಲ-ನಿಲಯಾಃ ಪಾಂಸವಃ ಭಕ್ತಿನಿಘ್ನಾತ್ಮನಾಮ್ ನಃ  
ಪಾಪಪಜ್ಯಮ್ ನಿತ್ಯಮ್ ನಿಚಿತತರಮ್ ನಿರ್ಮೂಲಯೇಯುಃ |

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:

ರೇಖಾ ಲೇಖಾದಿವನ್ದ್ಯಾ ಶ್ಚರಣತಲಗತಾಶ್ಚಕ್ರಮತ್ಸ್ವಾದಿರೂಪಾಃ  
ಸ್ನಿಗ್ಧಾಃ ಸೂಕ್ಷ್ಮಾಃ ಸುಜಾತಾ ಮೃದುಲಲಿತತರಕ್ವಾಮಸೂತ್ರಾಯಮಾಣಾಃ |  
ದದ್ಯುರ್ನೋ ಮಙ್ಗಲಾನಿ ಭ್ರಮರಭರಜುಷಾ ಕೋಮಲೇನಾಭಿಜಾಯಾಃ  
ಕಮ್ರೇಣಾಮ್ರೇಡ್ಯಮಾನಾಃ ಕಿಸಲಯಮೃದುನಾ ಪಾಣಿನಾ ಚಕ್ರಪಾಣೀಃ || ೧೧ ||

ಅನ್ವಯಃ -- ಅಭಿಜಾಯಾಃ ಭ್ರಮರಭರಜುಷಾ ಕೋಮಲೇನ ಕಮ್ರೇಣ ಕಿಸಲಯಮೃದುನಾ ಪಾಣಿನಾ  
ಆಮ್ರೇಡ್ಯಮಾನಾಃ, ಚಕ್ರಪಾಣೀಃ ಚರಣತಲಗತಾಃ ಚಕ್ರಮತ್ಸ್ವಾದಿರೂಪಾಃ ಸ್ನಿಗ್ಧಾಃ ಸೂಕ್ಷ್ಮಾಃ  
ಸುಜಾತಾಃ ಮೃದುಲಲಿತತರಕ್ವಾಮಸೂತ್ರಾಯಮಾಣಾಃ ರೇಖಾಃ ನಃ ಮಙ್ಗಲಾನಿ ದದ್ಯುಃ |

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:

ಯಸ್ಮಾದಾಕ್ರಮತೋ ದ್ಯಾಂ ಗರುಡಮಣಿಶಿಲಾಕೇತುದಣ್ಡಾಯಮಾನಾತ್  
ಆಶ್ಚೋತಂತೀ ಬಭಾಸೇ ಸುರಸರಿದಮಲಾ ವೈಜಯಂತೀವ ಕಾಂತಾ ।  
ಭೂಮಿಷ್ಠೋ ಯಸ್ತಥಾನ್ಯೋ ಭುವನಗೃಹಬೃಹತ್ಸ್ತಮ್ಭಶೋಭಾಂ ದಧೌ ನಃ  
ಪಾತಾಮೇತೌ ಪಯೋಜೋದರಲಲಿತತಲೌ ಪಚ್ಛಜಾಕ್ಷಸ್ತೌ ಪಾದೌ ॥ ೧೨ ॥

ಅನ್ವಯಃ -- ದ್ಯಾಮ್ ಆಕ್ರಮತಃ ಗರುಡಮಣಿಶಿಲಾಕೇತುದಣ್ಡಾಯಮಾನಾತ್ ಯಸ್ಮಾತ್  
ಆಶ್ಚೋತಂತೀ  
ಅಮಲಾ ಸುರಸರಿತ್ ಕಾಂತಾ ವೈಜಯಂತೀ ಇವ ಬಭಾಸೇ, ತಥಾ ಭೂಮಿಷ್ಠಃ ಯಃ ಅನ್ಯಃ  
ಭುವನಗೃಹಬೃಹತ್ಸ್ಥಂಭಶೋಭಾಮ್ ದಧೌ, ಏತೌ ಪಯೋಜೋದರಲಲಿತತಲೌ  
ಪಚ್ಛಜಾಕ್ಷಸ್ತೌ ಪಾದೌ ನಃ ಪಾತಾಮ್ ।

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.

ಆಕ್ರಾಮದ್ಭ್ಯಾಂ ತ್ರಿಲೋಕೀಮಸುರಸುರಪತೀ ತತಕ್ಷಣಾದೇವ ನೀತೌ  
ಯಾಭ್ಯಾಂ ವೈರೋಚನೀನ್ದ್ರಾ ಯುಗಪದಪಿ ವಿಪತ್ಸಮ್ಪದೋರೇಕಧಾಮ |  
ತಾಭ್ಯಾಮ್ ತಾಮ್ರೋದರಾಭ್ಯಾಂ ಮುಹುರಹಮಜಿತಸ್ಯಾ ಇಷ್ಟಿತಾಭ್ಯಾಮುಭಾಭ್ಯಾಮ್  
ಪ್ರಾಚೈಶ್ಚೈವಪ್ರದಾಭ್ಯಾಂ ಪ್ರಣತಿಮುಪಗತಃ ಪಾದಪಚ್ಛೇರುಹಾಭ್ಯಾಮ್ || ೧೩ ||

ಅನ್ವಯಃ -- ತ್ರಿಲೋಕೀಮ್ ಆಕ್ರಾಮದ್ಭ್ಯಾಮ್ ಯಾಭ್ಯಾಮ್ ಅಸುರಸುರಪತೀ ವೈರೋಚನೀನ್ದ್ರಾ  
ತತಕ್ಷಣಾತ್  
ಏವ ಯುಗಪತ್ ಅಪಿ ವಿಪತ್ಸಮ್ಪದೋಃ ಏಕಧಾಮ ನೀತೌ, ತಾಭ್ಯಾಮ್ ಪ್ರಾಚೈಶ್ಚೈವಪ್ರದಾಭ್ಯಾಮ್  
ಅಇಷ್ಟಿತಾಭ್ಯಾಮ್ ಉಭಾಭ್ಯಾಮ್ ಅಜಿತಸ್ಯ ಪಾದಪಚ್ಛೇರುಹಾಭ್ಯಾಮ್ ಅಹಮ್ ಮುಹುಃ ಪ್ರಣತಿಮ್  
ಉಪಗತಃ |

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

ಯೇಭ್ಯೋ ವರ್ಣಶ್ಚತುರ್ಥಶ್ಚರಮತ ಉದಭೂದಾದಿಸರ್ಗೇ ಪ್ರಜಾನಾಮ್  
ಸಾಹಸ್ರೀ ಚಾಪಿ ಸಂಖ್ಯಾ ಪ್ರಕಟಮಭಿಹಿತಾ ಸರ್ವವೇದೇಷು ಯೇಷಾಮ್ |

ವ್ಯಾಪ್ತಾ ವಿಶ್ವಂಭರಾ ಯೈರತಿವಿತತತನೋರ್ವಿಶ್ವಮೂರ್ತೇರ್ವಿರಾಜೋ  
ವಿಷ್ಣೋಸ್ತೇಭ್ಯೋ ಮಹದ್ಭ್ಯಃ ಸತತಮಪಿ ನಮೋಽಸ್ತ್ವಂಘ್ರಿಪಚ್ಛೇರುಹೇಭ್ಯಃ || ೧೪ ||

ಅನ್ವಯಃ -- ಆದಿಸರ್ಗೇ ಪ್ರಜಾನಾಂ ಚತುರ್ಥಃ ವರ್ಣಃ ಯೇಭ್ಯಃ ಉದಭೂತ್, ಅಪಿ ಚ ಯೇಷಾಮ್  
ಸಾಹಸ್ರೀ ಸಂಖ್ಯಾ ಸರ್ವವೇದೇಷು ಪ್ರಕಟಮ್ ಅಭಿಹಿತಾ, ಅತಿವಿತತತನೋಃ ವಿಶ್ವಮೂರ್ತೇಃ  
ವಿಷ್ಣೋಃ ಯೈಃ ವಿಶ್ವಂಭರಾ ವ್ಯಾಪ್ತಾ ತೇಭ್ಯಃ ಮಹದ್ಭ್ಯಃ ಅಂಘ್ರಿಪಚ್ಛೇರುಹೇಭ್ಯಃ  
ಸತತಮ್ ಅಪಿ ನಮಃ ಅಸ್ತು |

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.

ವಿಷ್ಣೋಃ ಪಾದದ್ವಯಾಗ್ರೇ ವಿಮಲನಖಮಣಿಭ್ರಾಜಿತಾ ರಾಜತೇ ಯಾ  
ರಾಜೀವಸ್ಯೇವ ರಮ್ಯಾ ಹಿಮಜಲಕಣಿಕಾಲಂಕೃತಾಗ್ರಾ ದಲಾಲೀ |  
ಅಸ್ಮಾಕಂ ವಿಸ್ಮಯಾರ್ಹಾಣ್ಯಖಿಲಜನಮನಃಪ್ರಾರ್ಥನೀಯಾನಿ ಸೇಯಮ್  
ದದ್ಯಾದದ್ಯಾನವದ್ಯಾ ತತಿರತಿರುಚಿರಾ ಮೃಗಲಾನ್ಯಜ್ಞಲೀನಾಮ್ || ೧೫ ||

ಅನ್ವಯಃ -- ವಿಷ್ಣೋಃ ಪಾದದ್ವಯಾಗ್ರೇ ವಿಮಲನಖಮಣಿಭ್ರಾಜಿತಾ, ಯಾ ರಾಜೀವಸ್ಯ  
ಹಿಮಜಲಕಣಿಕಾಲಂಕೃತಾ ರಮ್ಯಾ ದಲಾಲೀ ಇವ ರಾಜತೇ, ಸಾ ಇಯಮ್ ಆದ್ಯಾ ಅನವದ್ಯಾ  
ಅತಿರುಚಿರಾ ಅಜ್ಞಲೀನಾಮ್ ತತಿಃ ಅಸ್ಮಾಕಮ್ ಅಖಿಲಜನಮನಃಪ್ರಾರ್ಥನೀಯಾನಿ  
ವಿಸ್ಮಯಾರ್ಹಾಣಿ

ಮೆಚ್ಚಲಾನಿ ದೆದ್ಯಾತ್ |

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 :

ಯಸ್ಯಾಂ ದೃಷ್ಟ್ವಾ ಮಲಾಯಾಂ ಪ್ರತಿಕೃತಿಮಮರಾಃ ಸಂಭವನ್ತ್ಯಾನಮಂತಃ  
ಸೇನ್ದ್ರಾಃ ಸಾನ್ದ್ರೀಕೃತೇಷ್ಯಾಸ್ತವ ಪರಸುರಕುಲಾಶಂಕಯಾತಂಕವಂತಃ |  
ಸಾ ಸದ್ಯಃ ಸಾತಿರೇಕಾಂ ಸಕಲಸುಖಕರೀಂ ಸಮೃದಂ ಸಾಧಯೇನ್ನಃ  
ಚೆಚ್ಚಾಚ್ಚಾವಂಶುಚಕ್ರಾ ಚರಣನಲಿನಯೋಶ್ಚಕ್ರಪಾಣೇರ್ನಖಾಲೀ || ೧೬ ||

ಅನ್ವಯಃ -- ಸೇನ್ದ್ರಾಃ ಅಮರಾಃ ಅನಮಂತಃ ಯಸ್ಯಾಮ್ ಅಮಲಾಯಾಮ್ ಪ್ರತಿಕೃತಿಮ್ ದೃಷ್ಟ್ವಾ  
ಅಪರಸುರಕುಲಾಶಂಕಯಾ ಸಾನ್ದ್ರೀಕೃತೇಷ್ಯಾಃ ಸಂಭವಂತಿ ಸಾ  
ಚೆಚ್ಚಾತ್-ಚಾರು-ಅಂಶು-ಚಕ್ರಾ ಚಕ್ರಪಾಣೀಃ ಚರಣನಲಿನಯೋಃ ನಖಾಲೀ ಸಾತಿರೇಕಾಮ್  
ಸಕಲಸುಖಕರೀಮ್ ಸಮೃದಮ್  
ನಃ ಸಾಧಯೇತ್ |

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:

ಪಾದಾಂಭೋಜನ್ಮ ಸೇವಾಸಮವನತಸುರವ್ರಾತಭಾಸ್ವತ್ಕಿರೀಟ-

-ಪ್ರತ್ಯುಪೋಚ್ಚಾವಚಾಶ್ಮಪ್ರವರಕರಗಣೈಶ್ಚಿತ್ರಿತಂ ಯದ್ವಿಭಾತಿ |

ನಮ್ರಾಜ್ಞಾನಾಂ ಹರೇರ್ನೋ ಹರಿದುಪಲಮಹಾಕೂರ್ಮಸೌಂದರ್ಯಹಾರಿ-

-ಚ್ಛಾಯಂ ಶ್ರೇಯಃಪ್ರದಾಯಿ ಪ್ರಪದಯುಗಮಿದಂ ಪ್ರಾಪಯೇತ್ ಪಾಪಮನ್ತಮ್ || ೧೭ ||

ಅನ್ವಯಃ -- ಯತ್

ಪಾದ-ಅಂಭೋಜನ್ಮ-ಸೇವಾ-ಸಮವನತ-ಸುರ-ವ್ರಾತ-ಭಾಸ್ವತ್-ಕಿರೀಟ-ಪ್ರತ್ಯುಪ್ತ-

ಉಚ್ಚಾವಚ-ಅಶ್ಮ-ಪ್ರವರ-ಕರ-ಗಣೈಃ

ಚಿತ್ರಿತಮ್ ವಿಭಾತಿ ಹರಿತ್-ಉಪಲ-ಮಹಾಕೂರ್ಮ-ಸೌಂದರ್ಯ-ಹಾರಿ-ಭಾಯಮ್ ಶ್ರೇಯಃಪ್ರದಾಯಿ

ಹರೇಃ ಇದಮ್ ಪ್ರಪದಯುಗಮ್ ನಮ್ರಾಜ್ಞಾನಾಮ್ ನಃ ಪಾಪಮ್ ಅನ್ತಮ್ ಪ್ರಾಪಯೇತ್ |

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:

ಶ್ರೀಮತ್ಯಾ ಚಾರುವೃತ್ತೇ ಕರಪರಿಮಲನಾನಂದಹೃಷ್ಟೇ ರಮಾಯಾಃ  
ಸೌಂದರ್ಯಾಢ್ಯೇನ್ದ್ರ ನೀಲೋಪಲರಚಿತಮಹಾದಣ್ಡಯೋಃ ಕಾಂತಿಚೋರೇ ।  
ಸೂರೀನ್ದ್ರೈಃ ಸ್ತೂಯಮಾನೇ ಸುರಕುಲಸುಖದೇ ಸೂದಿತಾರಾತಿಸಂಘೇ  
ಜಙ್ಘೇ ನಾರಾಯಣೀಯೇ ಮುಹುರಪಿ ಜಯತಾಮಸ್ಮದಂಹೋ ಹರನ್ತ್ಯಾ ॥ ೧೮ ॥

ಅನ್ವಯಃ -- ಶ್ರೀಮತ್ಯಾ, ಚಾರುವೃತ್ತೇ,  
ಸೌಂದರ್ಯ-ಆಢ್ಯ-ಇನ್ದ್ರ ನೀಲೋಪಲ-ರಚಿತ-ಮಹಾದಣ್ಡಯೋಃ ಕಾಂತಿಚೋರೇ, ರಮಾಯಾಃ  
ಕರ-ಪರಿಮಲನ-ಆನಂದ-ಹೃಷ್ಟೇ, ಸೂರೀನ್ದ್ರೈಃ ಸ್ತೂಯಮಾನೇ, ಸುರಕುಲಸುಖದೇ,  
ಸೂದಿತಾರಾತಿಸಂಘೇ, ನಾರಾಯಣೀಯೇ ಜಙ್ಘೇ ಮುಹುಃ ಅಪಿ ಅಸ್ಮದಂಹಃ ಹರನ್ತ್ಯಾ ಜಯತಾಮ್ ।

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:

ಸಂಯಕ್ಸಾಹ್ಯಂ ವಿಧಾತುಂ ಸಮಮಿವ ಸತತಂ ಜಙ್ಘಯೋರ್ವಿನ್ನಯೋರ್ಯೇ  
ಭಾರೀಭೂತೋರುದಣ್ಡದ್ವಯಭರಣಕೃತೋತ್ತಮಭಾವಂ ಭಜೇತೇ ।  
ಚಿತ್ತಾದರ್ಶಂ ನಿಧಾತುಂ ಮಹಿತಮಿವ ಸತಾಂ ತೇ ಸಮುದ್ಗಾಯಮಾನೇ  
ವೃತ್ತಾಕಾರೇ ವಿಧತ್ತಾಂ ಹೃದಿ ಮುದಮಜಿತಸ್ಯಾನಿಶಂ ಜಾನುನೀ ನಃ ॥ ೧೯ ॥

ಅನ್ವಯಃ -- ವಿನ್ನಯೋಃ ಜಙ್ಘಯೋಃ ಯೇ ಸಮ್ಯಕ್ ಸತತಮ್ ಸಾಹ್ಯಂ ಸಮಂ ವಿಧಾತುಮ್ ಇವ



ಭಾರೀಭೂತ-ಊರು-ದಣ್ಣ-ದ್ವಯ-ಭರಣ-ಕೃತ-ಉತ್ತಂಭ-ಭಾವಮ್ ಭಜೇತೇ, ಸತಾಂ ಮಹಿತಮ್  
ಚಿತ್ತಾದರ್ಶಂ ನಿಧಾತುಂ ಇವ ವೃತ್ತಾಕಾರೇ ಸಮುದ್ಗಾಯಮಾನೇ ತೇ ಅಜಿತಸ್ಯ ಜಾನುನೀ ನಃ  
ಹೃದಿ ಮುದಂ ವಿಧತ್ತಾಮ್ ।

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:

ದೇವೋ ಭೀತಿಂ ವಿಧಾತುಃ ಸಪದಿ ವಿದಧತೌ ಕೈಟಭಾಖ್ಯಂ ಮಧುಂ ಚಾ-  
ಪ್ಯಾರೋಪ್ಯಾರೂಢಗರ್ವಾವಧಿಜಲಧಿ ಯಯೋರಾದಿದೈತ್ಯಾ ಜಘಾನ ।  
ವೃತಾವನ್ಯೋನ್ಯತುಲ್ಯೌ ಚತುರಮುಪಚಯಂ ಬಿಭೃತಾವಭ್ರನೀಲೌ  
ಊರೂ ಚಾರೂ ಹರೇಸ್ತೌ ಮುದಮತಿಶಯಿನೀಂ ಮಾನಸೇ ನೋ ವಿಧತ್ತಾಮ್ ॥ ೨೦ ॥

ಅನ್ವಯಃ -- ದೇವಃ ವಿಧಾತುಃ ಭೀತಿಂ ವಿದಧತೌ ಆರೂಢಗರ್ವೌ ಆದಿದೈತ್ಯೌ ಕೈಟಭಾಖ್ಯಂ  
ಮಧುಂ ಅಪಿ ಚ ಯಯೋಃ ಆರೋಪ್ಯೌ ಅಧಿಜಲಧಿ ಸಪದಿ ಜಘಾನ, ವೃತ್ತೌ ಅನ್ಯೋನ್ಯತುಲ್ಯೌ,  
ಚತುರಮ್ ಉಪಚಯಮ್ ಬಿಭೃತೌ, ಅಭ್ರನೀಲೌ ಹರೇಃ ತೌ ಚಾರೂ ಊರೂ ನಃ ಮಾನಸೇ  
ಅತಿಶಯಿನೀಮ್ ಮುದಮ್ ವಿಧತ್ತಾಮ್ ।

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:

ಪೀತೇನ ದ್ವೈತೇ ಯಚ್ಚತುರಪರಿಹಿತೇನಾಪ್ಪರೇಣಾತ್ಮದಾರಮ್  
ಜಾತಾಲಂಕಾರಯೋಗಂ ಜಲಮಿವ ಜಲಧೇವಾಡವಾಗ್ನಿಪ್ರಭಾಭಿಃ |  
ಏತತ್ಪಾತಿತ್ಯದಾನ್ನೋ ಜಘನಮತಿಘನಾದೇನಸೋ ಮಾನನೀಯಮ್  
ಸಾತತ್ಯೇನೈವ ಚೇತೋವಿಷಯಮವತರತ್ಪಾತು ಪೀತಾಂಬರಸ್ಯ || ೨೧ ||

ಅನ್ವಯಃ -- ಚತುರಪರಿಹಿತೇನ ಪೀತೇನ ಅಪ್ಪರೇಣ ಜಾತಾಲಂಕಾರಯೋಗಮ್,  
ವಾಡವಾಗ್ನಿಪ್ರಭಾಭಿಃ ಜಲಧೇಃ ಜಲಮಿವ, ಯತ್ ಉದಾರಮ್ ದ್ವೈತೇ (ತತ್) ಪೀತಾಪ್ಪರಸ್ಯ  
ಮಾನನೀಯಮ್ ಜಘನಮ್ ಪಾತಿತ್ಯದಾತ್ ಅತಿಘನಾತ್ ಏನಸಃ ನಃ ಏತತ್ ಅವತರತ್ ಏವ  
ಚೇತೋವಿಷಯಮ್ ಸಾತತ್ಯೇನ ಪಾತು |

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:

ಯಸ್ಯಾ ದಾಮ್ನಾ ತ್ರಿಧಾಮ್ನೋ ಜಘನಕಲಿತಯಾ ಭ್ರಾಜತೇಽಙ್ಗಂ ಯಥಾಭ್ಜೇಃ  
ಮಧ್ಯಸ್ಥೋ ಮಂದರಾದ್ರಿಭುಜಗಪತಿಮಹಾಭೋಗಸಂನದ್ಧಮಧ್ಯಃ |  
ಕಾಞ್ಚೋ ಸಾ ಕಾಞ್ಚನಾಭಾ ಮಣಿವರಕಿರಣೈರುಲ್ಲಸದ್ಭಿಃ ಪ್ರದೀಪ್ತಾ  
ಕಲ್ಯಾಂ ಕಲ್ಯಾಣದಾತ್ರೀ ಮಮ ಮತಿಮನಿಶಂ ಕಮ್ರೂಪಾ ಕರೋತು || ೨೨ ||

ಅನ್ವಯಃ -- ಯಸ್ಯಾಃ ಜಘನಕಲಿತಯಾ ದಾಮ್ನಾ ತ್ರಿಧಾಮ್ನಃ ಅಙ್ಗಮ್ ಯಥಾ ಅಭ್ಜೇಃ  
ಮಧ್ಯಸ್ಥಃ ಭುಜಗಪತಿ-ಮಹಾಭೋಗ-ಸಂನದ್ಧ-ಮಧ್ಯಃ ಮಂದರಾದ್ರಿಃ ಭ್ರಾಜತೇ, ಸಾ  
ಕಾಞ್ಚನಾಭಾ ಕಮ್ರೂಪಾ ಕಲ್ಯಾಣದಾತ್ರೀ ಉಲ್ಲಸದ್ಭಿಃ ಮಣಿವರಕಿರಣೈಃ ಪ್ರದೀಪ್ತಾ  
ಕಾಞ್ಚೋ ಮಮ ಮತಿಮ್ ಅನಿಶಮ್ ಕಲ್ಯಾಂ ಕರೋತು |

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: 'ನ ದೇವಾ ಯಷ್ಟಿಮಾದಾಯ ರಕ್ಷನ್ತಿ  
ಪಶುಪಾಲವತ್ | ಯಂ ಯಂ ರಕ್ಷಿತುಮಿಚ್ಛನ್ತಿ ಬುದ್ಧ್ಯಾ ಸಂಯೋಜಯನ್ತಿ ತಮ್ ||' 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:

ಉನ್ನಮ್ರಂ ಕಮ್ರಮುಚ್ಛೈರುಪಚಿತಮದಭೂದ್ಯತ್ರ ಪತ್ರೈರ್ವಿಚಿತ್ರೈಃ  
ಪೂರ್ವಂ ಗೀರ್ವಾಣಪೂಜ್ಯಂ ಕಮಲಜಮಧುಪಸ್ಯಾಸ್ಪದಂ ತತ್ಪಯೋಜಮ್ |  
ಯಸ್ಮಿನ್ನೀಲಾಶ್ಮನೀಲೈಸ್ತರಲರುಚಿಜಲೈಃ ಪೂರಿತೇ ಕೇಲಿಬುದ್ಧ್ಯಾ  
ನಾಲೀಕಾಕ್ಷಸ್ಯ ನಾಭೀಸರಸಿ ವಸತುನಶ್ಚಿತ್ತಹಂಸಶ್ಚಿರಾಯ || ೨೩ ||

ಅನ್ವಯಃ -- ಉನ್ನಮ್ರಮ್ ಕಮ್ರರೂಪಮ್ ವಿಚಿತ್ರೈಃ ಪತ್ರೈಃ ಉಪಚಿತಮ್ ಯತ್ರ ಪೂರ್ವಮ್  
ಕಮಲಜಮಧುಪಸ್ಯ ಆಸ್ಪದಮ್ ತತ್ ಗೀರ್ವಾಣಪೂಜ್ಯಮ್ ಪಯೋಜಮ್ ಉದಭೂತ್, ಯಸ್ಮಿನ್  
ನೀಲಾಶ್ಮನೀಲೈಃ ತರಲರುಚಿಜಲೈಃ ಪೂರಿತೇ, (ತಸ್ಮಿನ್) ನಾಲೀಕಾಕ್ಷಸ್ಯ ನಾಭೀಸರಸಿ ನಃ  
ಚಿತ್ತಹಂಸಃ ಚಿರಾಯ ವಸತು |

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:

ಪಾತಾಲಂ ಯಸ್ಯ ನಾಲಂ ವಲಯಮಪಿ ದಿಶಾಂ ಪತ್ರಪಚ್ಛೀರ್ಣಗೇನ್ದ್ರಾನ್  
ವಿದ್ವಾಂಸಃ ಕೇಸರಾಲೀರ್ವಿದುರಿಹ ವಿಪುಲಾಂ ಕರ್ಣಿಕಾಂ ಸ್ವರ್ಣಶೈಲಮ್ |  
ಭೂಯಾತ್ಕಾಯತ್ಸ್ವಯಂಭೂಮಧುಕರಭವನಂ ಭೂಮಯಂ ಕಾಮದಂ ನೋ  
ನಾಲೀಕಂ ನಾಭಿಪದ್ಮಾಕರಭವಮುರು ತನ್ನಾಗಶಯ್ಯಸ್ಯ ಶೌರೇಃ || ೨೪ ||

ಅನ್ವಯಃ -- ವಿದ್ವಾಂಸಃ ಇಹ ಯಸ್ಯ ನಾಲಮ್ ಪಾತಾಲಮ್, ದಿಶಾಮ್ ವಲಯಮ್ ಪತ್ರಪಚ್ಛೀರ್ಣಃ,  
ನೇಗೇನ್ದ್ರಾನ್ ಕೇಸರಾಲೀಃ, ಸ್ವರ್ಣಶೈಲಮ್ ವಿಪುಲಾಮ್ ಕರ್ಣಿಕಾಮ್ ವಿದುಃ, ನಾಗಶಯ್ಯಸ್ಯ ಶೌರೇಃ  
ತತ್ ನಾಭಿಪದ್ಮಾಕರಭವಮ್ ಗಾಯತ್ಸ್ವಯಂಭೂಮಧುಕರಭವನಂ ಭೂಮಯಮ್ ಉರು  
ನಾಲೀಕಮ್  
ನಃ ಕಾಮದಮ್ ಭೂಯಾತ್ |

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.

ಆದೌ ಕಲ್ಪಸ್ಯ ಯಸ್ಮಾತ್ಪ್ರಭವತಿ ವಿತತಂ ವಿಶ್ವಮೇತದ್ವಿಕಲ್ಪೈಃ  
ಕಲ್ಪಾಂತೇ ಯಸ್ಯ ಚಾಂತಃ ಪ್ರವಿಶತಿ ಸಕಲಂ ಸ್ಥಾವರಂ ಜಙ್ಗಮಂ ಚ |  
ಅತ್ಯಂತಾಚಿಂತ್ಯಮೂರ್ತೇಶ್ಚಿರತರಮಜಿತಸ್ಯಾಂತರಿಕ್ಷಸ್ವರೂಪೇ

ತಸ್ಮಿನ್ನಸ್ಮಾಕಮನ್ತಃಕರಣಮತಿಮುದಾ ಕ್ರೀಡತಾತ್ ಕ್ರೋಡಭಾಗೇ || ೨೫ ||

ಅನ್ವಯಃ -- ಕಲ್ಪಸ್ಯ ಆದೌ ಏತತ್ ವಿತತಮ್ ವಿಶ್ವಮ್ ವಿಕಲ್ಪೈಃ ಯಸ್ಮಾತ್ ಪ್ರಭವತಿ,  
ಕಲ್ಪಾಂತೇ ಸಕಲಮ್ ಸ್ಥಾವರಮ್ ಜಙ್ಗಮಮ್ ಚ ಯಸ್ಯ ಅಂತಃ ಚ ಪ್ರವಿಶತಿ,  
ಅತ್ಯಂತಾಚಿಂತ್ಯಮೂರ್ತೇಃ ಅಜಿತಸ್ಯ ತಸ್ಮಿನ್ ಅಂತರಿಕ್ಷಸ್ವರೂಪೇ ಕ್ರೋಡಭಾಗೇ ಅಸ್ಮಾಕಮ್  
ಅನ್ತಃಕರಣಮ್ ಅತಿಮುದಾ ಚಿರತರಮ್ ಕ್ರೀಡತಾತ್ |

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.

ಕಾನ್ತ್ಯಂಭಃಪೂರಪೂರ್ಣೇ ಲಸದಸಿತವಲೀಭಙ್ಗಭಾಸ್ವತ್ತರಜ್ಞೇ  
ಗಂಭೀರಾಕಾರನಾಭೀಚತುರತರಮಹಾವರ್ತಶೋಭಿನ್ಯುದಾರೇ |  
ಕ್ರೀಡತ್ವಾನದ್ಧಹೇಮೋದರನಹನಮಹಾವಾಡವಾಗ್ನಿಪ್ರಭಾಢ್ಯೇ  
ಕಾಮಂ ದಾಮೋದರೀಯೋದರಸಲಿಲನಿಧೌ ಚಿತ್ತಮತ್ಯಸ್ತೈಶ್ಚಿರಂ ನಃ || ೨೬ ||

ಅನ್ವಯಃ -- ಕಾನ್ತಿ-ಅಮ್ಭಃ-ಪೂರ-ಪೂರ್ಣೇ ಲಸತ್-ಅಸಿತ-ವಲೀ-ಭಙ್ಗ-ಭಾಸ್ವತ್-ತರಜ್ಞೇ  
ಗಂಭೀರ-ಆಕಾರ-ನಾಭೀ-ಚತುರತರ-ಮಹಾವರ್ತ-ಶೋಭಿನಿ ಉದಾರೇ  
ಆನದ್ಧ-ಹೇಮ-ಉದರ-ನಹನ-ಮಹಾ-ವಾಡವಾಗ್ನಿ-ಪ್ರಭಾ-ಆಢ್ಯೇ  
ದಾಮೋದರೀಯ-ಉದರ-ಸಲಿಲನಿಧೌ ನಃ ಚಿತ್ತಮತ್ಯಸ್ತೈಃ ಚಿರಂ ಕ್ರೀಡತು |

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.

ನಾಭೀನಾಲೀಕಮೂಲಾದಧಿಕಪರಿಮಲೋನ್ಮೋಹಿತಾನಾಮಲೀನಾಮ್  
ಮಾಲಾ ನೀಲೇವ ಯಾನ್ತೀ ಸ್ಫುರತಿ ರುಚಿಮತೀ ವಕ್ತ್ರ ಪದ್ಮೋನ್ಮುಖೀ ಯಾ ।  
ರಮ್ಯಾ ಸಾ ರೋಮರಾಜಿರ್ಮಹಿತರುಚಿಕರೀ ಮಧ್ಯಭಾಗಸ್ಯ ವಿಷ್ಣೋಃ  
ಚಿತ್ತಸ್ಥಾ ಮಾ ವಿರಂಸೀಚ್ಚಿರತರಮುಚಿತಾಂ ಸಾಧಯಂತೀ ಶ್ರಿಯಂ ನಃ ॥ ೨೭ ॥

ಅನ್ವಯಃ -- ಯಾ ಅಧಿಕಪರಿಮಲೋನ್ಮೋಹಿತಾನಾಮ್ ಅಲೀನಾಮ್ ನಾಭೀನಾಲೀಕಮೂಲಾತ್  
ವಕ್ತ್ರ ಪದ್ಮೋನ್ಮುಖೀ  
ಯಾನ್ತೀ ರುಚಿಮತೀ ನೀಲಾ ಮಾಲಾ ಇವ ಸ್ಫುರತಿ, ಸಾ ಮಹಿತರುಚಿಕರೀ ರಮ್ಯಾ ವಿಷ್ಣೋಃ  
ಮಧ್ಯಭಾಗಸ್ಯ ರೋಮರಾಜಿಃ ನಃ ಚಿತ್ತಸ್ಥಾ ಚಿರತರಮ್ ಉಚಿತಾಮ್ ಶ್ರಿಯಮ್ ಸಾಧಯಂತೀ ಮಾ  
ವಿರಂಸೀತ್ ।

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:

ಸಂಸ್ಥೀರ್ಣಂ ಕೌಸ್ತುಭಾಂಶುಪ್ರಸರಕಿಸಲಯೈಃ ಮುಗ್ಧಮುಕ್ತಾಫಲಾಢ್ಯಮ್  
ಶ್ರೀವಾಸೋಲ್ಲಾಸಿ ಪುಲ್ಲಪ್ರತಿನವವನಮಾಲಾಂಜಿ ರಾಜದ್ಭುಜಾಂತಮ್ |  
ವಕ್ಷ್ಯಃ ಶ್ರೀವತ್ಸಕಾಂತಂ ಮಧುಕರನಿಕರಶ್ಯಾಮಲಂ ಶಾರ್ಙ್ಗಪಾಣೀಃ  
ಸಂಸಾರಾದ್ವಶ್ರಮಾರ್ತೈರುಪವನಮಿವ ಯತ್ಸೇವಿತಂ ತತ್ರ ಪ್ರಪದ್ಯೇ || ೨೮ ||

ಅನ್ವಯಃ -- ಕೌಸ್ತುಭಾಂಶುಪ್ರಸರಕಿಸಲಯೈಃ ಸಂಸ್ಥೀರ್ಣಮ್ ಮುಗ್ಧಮುಕ್ತಾಫಲಾಢ್ಯಮ್  
ಶ್ರೀವಾಸೋಲ್ಲಾಸಿ ಪುಲ್ಲ-ಪ್ರತಿನವ-ವನಮಾಲಾ-ಅಂಜಿ ರಾಜದ್ಭುಜಾಂತಮ್  
ಮಧುಕರನಿಕರಶ್ಯಾಮಲಮ್ ಶ್ರೀವತ್ಸಕಾಂತಮ್ ಶಾರ್ಙ್ಗಪಾಣೀಃ ವಕ್ಷ್ಯಃ, ಯತ್  
ಸಂಸಾರಾದ್ವಶ್ರಮಾರ್ತೈಃ ಉಪವನಮಿವ ಸೇವಿತಮ್, ತತ್ ಪ್ರಪದ್ಯೇ |

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:

ಕಾಂತಂ ವಕ್ಷೋ ನಿತಾಂತಂ ವಿದಧದಿವ ಗಲಂ ಕಾಲಿಮಾ ಕಾಲಶತ್ರೋಃ  
ಇಂದ್ರೋರ್ಬಿಮ್ಬಂ ಯಥಾಜ್ಯೋ ಮಧುಪ ಇವ ತರೋರ್ಮಜ್ಜಾರೀಂ ರಾಜತೇ ಯಃ |  
ಶ್ರೀಮಾನ್ನಿತ್ಯಂ ವಿಧೇಯಾದವಿರಲಮಿಲಿತಃ ಕೌಸ್ತುಭಶ್ರೀಪ್ರತಾನ್ಯಃ  
ಶ್ರೀವತ್ಸಃ ಶ್ರೀಪತೇಃ ಸ ಶ್ರಿಯ ಇವ ದಯಿತೋ ವತ್ಸ ಉಚ್ಛ್ರೈಶ್ರಿಯಂ ನಃ || ೨೯ ||

ಅನ್ವಯಃ -- ಕಾಲಶತ್ರೋಃ ಗಲಂ ಕಾಲಿಮಾ ಇವ, ಇಂದ್ರೋಃ ಬಿಮ್ಬಮ್ ಅಜ್ಯಃ ಯಥಾ, ತರೋಃ  
ಮಜ್ಜಾರೀಮ್ ಮಧುಪ ಇವ, ಯಃ ವತ್ಸಃ ನಿತಾಂತಮ್ ಕಾಂತಮ್ ವಿದಧತ್,  
ಕೌಸ್ತುಭಶ್ರೀಪ್ರತಾನ್ಯಃ ಅವಿರಲಮಿಲಿತಃ, ಶ್ರಿಯಃ ವತ್ಸ ಇವ ದಯಿತಃ, ಸಃ ಶ್ರೀಮಾನ್  
ಶ್ರೀಪತೇಃ ಶ್ರೀವತ್ಸಃ ನಃ ಉಚ್ಛ್ರೈಃ ಶ್ರಿಯಮ್ ನಿತ್ಯಮ್ ವಿಧೇಯಾತ್ |

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.

ಸಂಭೂಯಾಮ್ಬೋಧಿಮಧ್ಯಾತ್ಮಪದಿ ಸಹಜಯಾ ಯಃ ಶ್ರಿಯಾ ಸಂನಿಧತ್ತೇ  
ನೀಲೇ ನಾರಾಯಣೋರಃಸ್ಥಲಗಗನತಲೇ ಹಾರತಾರೋಪಸೇವ್ಯೇ |

ಆಶಾಃ ಸರ್ವಾಃ ಪ್ರಕಾಶಾ ವಿದಧದಪಿದಧಚ್ಚಾತ್ಮಭಾಸಾನ್ಯತೇಜಾಂ-

ಸ್ಯಾಶ್ಚಯಃ ಸ್ಯಾಕರೋ ನೋ ದ್ಯುಮಣಿರಿವ ಮಣಿಃ ಕೌಸ್ತುಭಃ ಸೋಽಸ್ತು ಭೂತ್ಯೈ || ೩೦ ||

ಅನ್ವಯಃ -- ಅಮ್ಬೋಧಿಮಧ್ಯಾತ್ ಸಪದಿ ಸಂಭೂಯ ನೀಲೇ ಹಾರತಾರೋಪಸೇವ್ಯೇ  
ನಾರಾಯಣೋರಸ್ಥಲಗಗನತಲೇ ಸಹಜಯಾ ಶ್ರಿಯಾ ಸನ್ನಿಧತ್ತೇ, ಸರ್ವಾಃ ಆಶಾಃ ಪ್ರಕಾಶಾಃ  
ವಿದಧತ್, ಆತ್ಮಭಾಸಾ ಅನ್ಯತೇಜಾನ್ ಚ ಅಪಿದಧತ್, ಆಶ್ಚಯಃ ಸ್ಯ ಆಕರಃ ಸಃ  
ಕೌಸ್ತುಭಮಣಿಃ ದ್ಯುಮಣಿಃ ಇವ ನಃ ಭೂತ್ಯೈ ಅಸ್ತು |

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.

ಯಾ ವಾಯಾವಾನುಕೂಲ್ಯಾತ್ಸರತಿ ಮಣಿರುಚಾ ಭಾಸಮಾನಾಽಸಮಾನಾ

ಸಾಕಂ ಸಾಕಮ್ಪಮಂಸೇ ವಸತಿ ವಿದಧತೀ ವಾಸುಭದ್ರಂ ಸುಭದ್ರಮ್ |

ಸಾರಂ ಸಾರಜ್ಜಸಂಘೈರ್ಮುಖರಿತಕುಸುಮಾ ಮೇಚಕಾಂತಾ ಚ ಕಾಂತಾ

ಮಾಲಾ ಮಾಲಾಲಿತಾಸ್ಮಾನ್ನ ವಿರಮತು ಸುಖೈರ್ಯೋಜಯಂತೀ ಜಯಂತೀ || ೩೧ ||

ಅನ್ವಯಃ -- ವಾಯೌ ಅನುಕೂಲ್ಯಾತ್ ಸರತಿ, ಯಾ ಮಣಿರುಚಾ ಸಾಕಮ್ ಅ-ಸಮಾನಾ ಭಾಸಮಾನಾ,  
(ಯಾ)

ವಾಸುಭದ್ರಮ್ ಸುಭದ್ರಮ್ ವಿದಧತೀ ಸಾಕಮ್ಪಮ್ ಅಮ್ನೇ ವಸತಿ, ಸಾ ಸಾರಜ್ಞಸಂಘೈಃ  
ಮುಖರಿತಕುಸುಮಾ ಮೇಚಕ-ಅನ್ತಾ ಕಾನ್ತಾ ಮಾ-ಲಾಲಿತಾ ಜಯಂತೀ ಮಾಲಾ ಅಸ್ಮಾನ್ ಸುಖೈಃ ಅರಮ್  
ಯೋಜಯಂತೀ ನ ವಿರಮತು |

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 'Shabdalanakara', 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:

ಹಾರಸ್ಯೋರುಪ್ರಭಾಭಿಃ ಪ್ರತಿನವವನಮಾಲಾಂಶುಭಿಃ ಪ್ರಾಂಶುರೂಪೈಃ

ಶ್ರೀಭಿಶ್ಚಾಪ್ಯಜ್ಞದಾನಾಂ ಶಬಲಿತರುಚಿ ಯನ್ನಿಷ್ಯಭಾಭಿಶ್ಚ ಭಾತಿ |

ಬಾಹುರ್ಯೇನೈವ ಬದ್ಧಾಂಜಲಿಪುಟಮಜಿತಸ್ಯಾಭಿಯಾಚಾಮಹೇ ತತ್

ಬನ್ಧಾತಿಂ ಬಾಧತಾಂ ನೋ ಬಹುವಿಹತಿಕರೀಂ ಬನ್ಧರಂ ಬಾಹುಮೂಲಮ್ || ೩೨ ||

ಅನ್ವಯಃ -- ಪ್ರಾಂಶುರೂಪೈಃ ಉರುಪ್ರಭಾಭಿಃ ಪ್ರತಿನವವನಮಾಲಾಂಶುಭಿಃ ಅಭ್ಯದಾನಾಮ್  
ಶ್ರೀಭಿಃ ಚ, ನಿಷ್ಕಭಾಭಿಃ ಚ ಯತ್ ಶಬಲಿತರುಚಿ ಭಾತಿ, ತತ್ ಅಜಿತಸ್ಯ ಬನ್ಧುರಮ್  
ಬಾಹುಮೂಲಮ್ ಬದ್ಧಾಙ್ಗುಲಿಪುಟಮ್ ಅಭಿಯಾಚಾಮಹೇ । ನಃ ಬಾಹುಲೈನ ಬಹುವಿಹತಿಕರೀಮ್  
ಬನ್ಧಾರ್ಥಮ್ ಬಾಧತಾಮ್ ।

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:

ವಿಶ್ವತ್ರಾಣೈಕದೀಕ್ಷಾಸ್ತದನುಗುಣಗುಣಕ್ಷತ್ರನಿರ್ಮಾಣದಕ್ಷಾಃ  
ಕರ್ತಾರೋ ದುರ್ನಿರೂಪಾಃ ಸ್ಫುಟಗುರುಯಶಸಾಂ ಕರ್ಮಣಾಮದ್ಭುತಾನಾಮ್ ।  
ಶಾರ್ಙ್ಗಂ ಬಾಣಂ ಕೃಪಾಣಂ ಫಲಕಮರಿಗದೇ ಪದ್ಮಶಂಖೌ ಸಹಸ್ರಮ್  
ಬಿಭ್ರಾಣಾಃ ಶಸ್ತ್ರಜಾಲಂ ಮಮ ದಧತು ಹರೇರ್ಬಾಹವೋ ಮೋಹಹಾನಿಮ್ ॥ ೩೩ ॥

ಅನ್ವಯಃ -- ವಿಶ್ವತ್ರಾಣೈಕದೀಕ್ಷಾಃ, ತದನುಗುಣಗುಣಕ್ಷತ್ರನಿರ್ಮಾಣದಕ್ಷಾಃ,  
ಸ್ಫುಟಗುರುಯಶಸಾಮ್ ಅದ್ಭುತಾನಾಮ್ ಕರ್ಮಣಾಮ್ ಕರ್ತಾರಃ, ದುರ್ನಿರೂಪಾಃ, ಶಾರ್ಙ್ಗಮ್  
ಬಾಣಮ್  
ಕೃಪಾಣಮ್ ಫಲಕಮ್ ಅರಿಗದೇ ಪದ್ಮಶಂಖೌ ಸಹಸ್ರಮ್ ಶಸ್ತ್ರಜಾಲೌ ಬಿಭ್ರಾಣಾಃ ಹರೇಃ  
ಬಾಹವಃ ಮಮ ಮೋಹಹಾನಿಮ್ ದಧತು ।

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:

ಕಣಾಕಲ್ಪೋದ್ಗತೈಃ ಕನಕಮಯಲಸತ್ಕುಣ್ಡಲೋತ್ಥೈರುದಾರೈಃ  
ಉದ್ಯೋತೈಃ ಕೌಸ್ತುಭಸ್ಯಾಪ್ಯುರುಭಿರುಪಚಿತಶ್ಚಿತ್ರವರ್ಣೋ ವಿಭಾತಿ |  
ಕಣಾಶ್ಲೇಷೇ ರಮಾಯಾಃ ಕರವಲಯಪದ್ಮೈರ್ಮುದ್ರಿತೇ ಭದ್ರರೂಪೇ  
ವೈಕುಣ್ಠೀಯೇಽತ್ರ ಕಣ್ಣೇ ವಸತು ಮಮ ಮತಿಃ ಕುಣ್ಡಭಾವಂ ವಿಹಾಯ || ೩೪ ||

ಅನ್ವಯಃ -- ಕಣಾಕಲ್ಪೋದ್ಗತೈಃ ಕನಕಮಯ-ಲಸತ್-ಕುಣ್ಡಲ-ಉತ್ಥೈಃ ಉದಾರೈಃ ಉದ್ಯೋತೈಃ,  
ಕೌಸ್ತುಭಸ್ಯ ಅಪಿ ಉರುಭಿಃ (ಉದ್ಯೋತೈಃ) ಉಪಚಿತಃ ಯಃ ಚಿತ್ರವರ್ಣಃ ವಿಭಾತಿ, ರಮಾಯಾಃ  
ಕಣಾಶ್ಲೇಷೇ ಕರವಲಯಪದ್ಮೈಃ ಮುದ್ರಿತೇ ಭದ್ರರೂಪೇ ವೈಕುಣ್ಠೀಯೇ ಅತ್ರ ಕಣ್ಣೇ ಮಮ  
ಮತಿಃ ಕುಣ್ಡಭಾವಮ್ ವಿಹಾಯ ವಸತು |

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:

ಪದ್ಮಾನಂದಪ್ರದಾತಾ ಪರಿಲಸದರುಣಶ್ರೀಪರಿತಾಗ್ರಭಾಗಃ  
ಕಾಲೇ ಕಾಲೇ ಚ ಕಮ್ಬಪ್ರವರಶಶಧರಾಪೂರಣೇ ಯಃ ಪ್ರವೀಣಃ |  
ವಕ್ತ್ರಾ ಕಾಶಾಂತರಸ್ಥಿರಯತಿ ನಿತರಾಂ ದಂತತಾರೌಘಶೋಭಾಮ್  
ಶ್ರೀಭರ್ತುರ್ದಂತವಾಸೋದ್ಯಮಣಿರಘತಮೋನಾಶನಾಯಾಸ್ತ್ವಸೌ ನಃ || ೩೫ ||

ಅನ್ವಯಃ -- ಪದ್ಮಾ-ಅನಂದಪ್ರದಾತಾ ಪರಿಲಸತ್-ಅರುಣಶ್ರೀ-ಪರಿತ-ಅಗ್ರಭಾಗಃ ಯಃ ಕಾಲೇ  
ಕಾಲೇ ಕಮ್ಬ-ಪ್ರವರ-ಶಶಧರ-ಅಪೂರಣೇ ಪ್ರವೀಣಃ (ಯಃ) ವಕ್ತ್ರ-ಅಕಾಶ-ಅಂತರ-ಸ್ಥಿಃ  
ದಂತ-ತಾರಾ-ಓಘ-ಶೋಭಾಮ್ ನಿತರಾಮ್ ತಿರಯತಿ, ಅಸೌ ಶ್ರೀಭರ್ತುಃ ದಂತವಾಸೋ-ದ್ಯಮಣಿಃ  
ನಃ ಅಘ-ತಮೋ-ನಾಶನಾಯ ಅಸ್ತು |

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

Vishnu's lip provides pleasure to padmA(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:

ನಿತ್ಯಂ ಸ್ನೇಹಾತಿರೇಕಾನ್ನಿಜಕಮಿತುರಲಂ ವಿಪ್ರಯೋಗಾಕ್ಷಮಾ ಯಾ  
ವಕ್ತ್ರೇನ್ನೋರಂತರಾಲೇ ಕೃತವಸತಿರಿವಾಭಾತಿ ನಕ್ಷತ್ರರಾಜಿಃ |  
ಲಕ್ಷ್ಮೀಕಾಂತಸ್ಯ ಕಾಂತಾಕೃತಿರತಿವಿಲಸನ್ಮುಗ್ಧಮುಕ್ತಾವಲಿಶ್ರೀಃ  
ದಂತಾಲೀ ಸಂತತಂ ಸಾ ನತಿನುತಿನಿರತಾನಕ್ಷತಾನ್ ರಕ್ಷತಾನ್ಃ || ೩೬ ||

ಅನ್ವಯಃ -- ಸ್ನೇಹ-ಅತಿರೇಕಾತ್ ಯಾ ನಿಜಕಮಿತುಃ ಅಲಮ್ ವಿಪ್ರಯೋಗ-ಅಕ್ಷಮಾ, ವಕ್ತ್ರ-ಇನ್ನೋಃ  
ಅಂತರಾಲೇ ಕೃತವಸತಿಃ ನಕ್ಷತ್ರ-ರಾಜಿಃ ಇವ  
ಅಭಾತಿ,ಅತಿ-ವಿಲಸನ್-ಮುಗ್ಧ-ಮುತಾವಲಿ-ಶ್ರೀಃ ಕಾಂತ-ಆಕೃತಿಃ ಸಾ ಲಕ್ಷ್ಮೀಕಾಂತಸ್ಯ  
ದಂತಾಲೀ ನತಿ-ನುತಿ-ನಿರತಾನ್ ನಃ ಅಕ್ಷತಾನ್ ರಕ್ಷತಾತ್ |

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:

ಬ್ರಹ್ಮನ್ತ್ರಹ್ಮಣ್ಯಜಿಹ್ಮಾಂ ಮತಿಮಪಿ ಕುರುಷೇ ದೇವ ಸಂಭಾವಯೇ ತ್ವಾಮ್  
ಶಂಭೋ ಶಕ್ರ ತ್ರಿಲೋಕೀಮವಸಿ ಕಿಮಮರೈರ್ನಾರದಾದ್ಯಾಃ ಸುಖಂ ವಃ |  
ಇತ್ಥಂ ಸೇವಾವನಮ್ರಂ ಸುರಮುನಿನಿಕರಂ ವೀಕ್ಷ್ಯ ವಿಷ್ಣೋಃ ಪ್ರಸನ್ನ-  
ಸ್ಯಾಸ್ಯೇನ್ನೋರಾಸ್ರವಂತೀ ವರವಚನಸುಧಾ ಹ್ಲಾದಯೇನ್ಮಾನಸಂ ನಃ || ೩೭ ||

ಅನ್ವಯಃ -- ಬ್ರಹ್ಮನ್, ಬ್ರಹ್ಮಣಿ ಅಜಿಹ್ಮಾಮ್ ಮತಿಮ್ ಅಪಿ ಕುರುಷೇ? ; ಶಂಭೋ, ದೇವ, ತ್ವಾಂ  
ಸಂಭಾವಯೇ | ; ಶಕ್ರ, ಅಮರೈಃ ತ್ರಿಲೋಕೀಮ್ ಅವಸಿ ಕಿಮ್? ; ನಾರದಾದ್ಯಾಃ, ಸುಖಮ್ ವಹ್  
(ಕಿಮ್)? ; ಇತ್ಥಮ್ ಸೇವಾವನಮ್ರಮ್ ಸುರಮುನಿನಿಕರಮ್ ವೀಕ್ಷ್ಯ ಪ್ರಸನ್ನಸ್ಯ ವಿಷ್ಣೋಃ  
ವರವಚನಸುಧಾ ನಃ ಮಾನಸಮ್ ಹ್ಲಾದಯೇತ್ |

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:

ಕರ್ಣಸ್ಥಸ್ವರ್ಣಕಮ್ರೋಜ್ವಲಮಕರಮಹಾಕುಣ್ಡಲಪ್ರೋತದೀಪ್ಯನ್-  
ಮಾಣಿಕ್ಯಶ್ರೀಪ್ರತಾನ್ಯೈಃ ಪರಿಮಲಿತಮಲಿಶ್ಯಾಮಲಂ ಕೋಮಲಂ ಯತ್ |  
ಪ್ರೋದ್ಯತ್ಸೂರ್ಯಾಂಶುರಾಜನ್ಮರಕತಮುಕುರಾಕಾರಚೋರಂ ಮುರಾರೇಃ  
ಗಾಢಾಮಾಗಾಮಿನೀಂ ನಃ ಶಮಯತು ವಿಪದಂ ಗಣ್ಡಯೋರ್ಮಣ್ಣಲಂ ತತ್ || ೩೮ ||

ಅನ್ವಯಃ -- ಯತ್

ಕರ್ಣಸ್ಥ-ಸ್ವರ್ಣ-ಕಮ್ರ-ಉಜ್ವಲ-ಮಕರ-ಮಹಾ-ಕುಣ್ಡಲ-ಪ್ರೋತ-ದೀಪ್ಯತ್-ಮಾಣಿಕ್ಯ-ಶ್ರೀ-ಪ್ರತಾನ್ಯೈಃ  
ಪರಿಮಲಿತಮ್ ತತ್ ಕೋಮಲಮ್ ಅಲಿಶ್ಯಾಮಲಮ್  
ಪ್ರೋದ್ಯತ್-ಸೂರ್ಯಾಂಶು-ರಾಜತ್-ಮರಕತ-ಮುಕುರ-ಆಕಾರ-ಚೋರಮ್ ಮುರಾರೇಃ ಗಣ್ಡಯೋಃ  
ಮಣ್ಣಲಮ್  
ನಃ ಗಾಢಾಮ್ ಆಗಾಮಿನೀಮ್ ವಿಪದಮ್ ಶಮಯತು |



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.

ವಕ್ತ್ರಾಂಭೋಜೇ ಲಸಂತಂ ಮುಹುರಧರಮಣಿಂ ಪಕ್ಷಬಿಂಬಾಭಿರಾಮಮ್  
ದೃಷ್ಟ್ವಾ ದಷ್ಟುಂ ಶುಕಸ್ಯ ಸ್ಫುಟಮವತರತಸ್ತುಣ್ಣದಣ್ಡಾಯತೇ ಯಃ |  
ಘೋಣಃ ಶೋಣೀಕೃತಾತ್ಮಾ ಶ್ರವಣಯುಗಲಸತ್ಕುಣ್ಡಲೋಸ್ತ್ರೈರ್ಮುರಾರೇಃ  
ಪ್ರಾಣಾಖ್ಯಸ್ಯಾನಿಲಸ್ಯ ಪ್ರಸರಣಸರಣಿಃ ಪ್ರಾಣದಾನಾಯ ನಃ ಸ್ಯಾತ್ || ೩೯ ||

ಅನ್ವಯಃ -- ಯಃ ವಕ್ತ್ರಾಂಭೋಜೇ ಮುಹುಃ ಲಸಂತಮ್ ಪಕ್ಷಬಿಂಬಾಭಿರಾಮಮ್ ಅಧರಮಣಿಮ್  
ದೃಷ್ಟ್ವಾ ದಷ್ಟುಂ ಸ್ಫುಟಮ್ ಅವತರತಃ ಶುಕಸ್ಯ ತುಣ್ಣದಣ್ಡಾಯತೇ,  
ಶ್ರವಣಯುಗ-ಲಸತ್-ಕುಣ್ಡಲ-ಉಸ್ತ್ರೈಃ ಶೋಣೀಕೃತಾತ್ಮಾ ಪ್ರಾಣಾಖ್ಯಸ್ಯ ಅನಿಲಸ್ಯ  
ಪ್ರಸರಣಸರಣಿಃ ಮುರಾರೇಃ ಘೋಣಃ ನಃ ಪ್ರಾಣದಾನಾಯ ಸ್ಯಾತ್ |

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.

ದಿಕ್ಕಾಲೌ ವೇದಯಂತೌ ಜಗತಿ ಮುಹುರಿಮೌ ಸಂಚರಂತೌ ರವೀಂದ್ರೌ  
 ತ್ರೈಲೋಕ್ಯಾಲೋಕದೀಪಾವಭಿದಧತಿ ಯಯೋರೇವ ರೂಪಂ ಮುನೀಂದ್ರಾಃ |  
 ಅಸ್ಮಾನಬ್ಜಪ್ರಭೇ ತೇ ಪ್ರಚುರತರಕೃಪಾನಿರ್ಭರಂ ಪ್ರೇಕ್ಷಮಾಣೇ  
 ಪಾತಾಮಾತಾಮೃಶುಕ್ಲಾಸಿತರುಚಿರುಚಿರೇ ಪದ್ಮನೇತ್ರಸ್ಯ ನೇತ್ರೇ || ೪೦ ||

ಅನ್ವಯಃ -- ಮುನೀಂದ್ರಾಃ ಯಯೋಃ ಏವ ರೂಪಮ್ ದಿಕ್ಕಾಲೌ ವೇದಯಂತೌ ಜಗತಿ ಮುಹುಃ  
 ಸಂಚರಂತೌ ತ್ರೈಲೋಕ್ಯಾಲೋಕದೀಪೌ ರವೀಂದ್ರೌ (ಇತಿ) ಅಭಿದಧತಿ,  
 ಆತಾಮೃ-ಶುಕ್ಲ-ಅಸಿತ-ರುಚಿ-ರುಚಿರೇ ಅಬ್ಜಪ್ರಭೇ ಪ್ರಚುರತರ-ಕೃಪಾ-ನಿರ್ಭರಮ್  
 (ಅಸ್ಮಾನ್) ಪ್ರೇಕ್ಷಮಾಣೇ ಪದ್ಮನೇತ್ರಸ್ಯ ತೇ ನೇತ್ರೇ ಅಸ್ಮಾನ್ ಪಾತಾಮ್ |

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:

ಪಾತಾತ್ಪಾಲಪಾತಾತ್ಪತಗಪತಿಗತೇಭ್ರೂಯುಗಂ ಭುಗ್ನಮಧ್ಯಮ್  
 ಯೇನೇಷಚ್ಚಾಲಿತೇನ ಸ್ವಪದನಿಯಮಿತಾಃ ಸಾಸುರಾ ದೇವಸಂಘಾಃ |  
 ನೃತ್ಯಲ್ಲಾಲಾಟರಜ್ಜೇ ರಜನಿಕರತನೋರಧಃ ಖಣ್ಡಾವದಾತೇ  
 ಕಾಲವ್ಯಾಲದ್ವಯಂ ವಾ ವಿಲಸತಿ ಸಮಯಾ ವಾಲಿಕಾಮಾತರಂ ನಃ || ೪೧ ||

ಅನ್ವಯಃ -- ಯೇನ ಈಷತ್ ಚಾಲಿತೇನ ಸಾಸುರಾ ದೇವಸಂಘಾಃ ಸ್ವಪದನಿಯಮಿತಾಃ,  
ರಜನಿಕರ-ತನೋಃ ಅರ್ಧ-ಖಣ್ಡ-ಅವದಾತೇ ಲಾಲಾಟ-ರಜ್ಜೇ ನೃತ್ಯತ್ (ಯತ್)  
ವಾಲಿಕಾ-ಮಾತರಂ ಸಮಯಾ ಕಾಲವ್ಯಾಲದ್ವಯಂ ವಾ (ಇತಿ) ವಿಲಸತಿ (ತತ್) ಭುಗ್ಮಮಧ್ಯಂ  
ಭ್ರೂಯುಗಂ ನಃ ಪಾತಾಲ-ಪಾತಾತ್ ಪಾತಾತ್ |

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.

ಲಕ್ಷ್ಮ ಕಾರಾಲಕಾಲಿಸ್ಫುರದಲಿಕಶಶಾಙ್ಕಾರ್ಧಸಂದರ್ಶಮೀಲನ್-  
ನೇತ್ರಾಮ್ಬೋಜಪ್ರಬೋಧೋತ್ಸುಕನಿಭೃತತರಾಲೀನಭೃಜ್ಜಚ್ಛಟಾಭೇ |  
ಲಕ್ಷ್ಮೀನಾಥಸ್ಯ ಲಕ್ಷ್ಮೀಕೃತವಿಬುಧಗಣಾಪಾಙ್ಗಬಾಣಾಸನಾರ್ಧ-  
-ಚ್ಛಾಯೇ ನೋ ಭೂರಿಭೂತಿಪ್ರಸವಕುಶಲತೇ ಭ್ರೂಲತೇ ಪಾಲಯೇತಾಮ್ || ೪೨ ||

ಅನ್ವಯಃ --

ಲಕ್ಷ್ಮ-ಆಕಾರ-ಅಲಕ-ಅಲಿ-ಸ್ಫುರತ್-ಅಲಿಕ-ಶಶಾಙ್ಕಾರ್ಧ-ಸಂದರ್ಶ-ಮೀಲತ್-  
ನೇತ್ರ-ಅಮ್ಬೋಜ-ಪ್ರಬೋಧ-ಉತ್ಸುಕ-ನಿಭೃತತರ-ಅಲೀನ-ಭೃಜ್ಜ-ಚ್ಛಟಾ-

ಅಭೇ ಲಕ್ಷ್ಮೀ-ಕೃತ-ವಿಬುಧಗಣ-ಅಪಾಙ್ಗ-ಬಾಣಾಸನ-ಅರ್ಧ-

-ಚ್ಛಾಯೇ ಭೂರಿ-ಭೂತಿ-ಪ್ರಸವ-ಕುಶಲತೇ ಭ್ರೂ-ಲತೇ ನಃ ಪಾಲಯೇತಾಮ್ ।

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:

ರೂಕ್ಷಸ್ಮಾರೇಕ್ಷುಚಾಪಚ್ಯುತಶರನಿಕರಕ್ಷೀಣಲಕ್ಷ್ಮೀಕಟಾಕ್ಷ-

ಪ್ರೋತ್ಫಲ್ಲತ್ವದ್ಮಮಾಲಾವಿಕಸಿತಮಹಿತಸ್ಫಾಟಿಕೈಶಾನಲಿಙ್ಗಮ್ ।

ಭೂಯಾತ್ ಭೂಯೋ ವಿಭೂತ್ಯೈ ಮಮ ಭುವನಪತೇಭ್ರೂಲತಾದ್ವಂದ್ವಮಧ್ಯಾ-

-ತುತ್ಥಂ ತತ್ಪುಣ್ಣಮೂರ್ಧ್ವಂ ಜನಿಮರಣತಮಃಖಣ್ಡನಂ ಮಣ್ಡನಂ ಚ ॥ ೪೩ ॥

ಅನ್ವಯಃ --

ರೂಕ್ಷ-ಸ್ಮಾರ-ಇಕ್ಷು-ಚಾಪ-ಚ್ಯುತ-ಶರ-ನಿಕರ-ಕ್ಷೀಣ-ಲಕ್ಷ್ಮೀ-ಕಟಾಕ್ಷ-

ಪ್ರೋತ್ಫಲ್ಲತ್-ಪದ್ಮ-ಮಾಲಾ-ವಿಕಸಿತ-ಮಹಿತ-ಸ್ಫಾಟಿಕ-ಐಶಾನ-ಲಿಙ್ಗಮ್

ಭುವನಪತೇಃ ಭ್ರೂಲತಾ-ದ್ವಂದ್ವ-ಮಧ್ಯಾತ್ ಉತ್ಥಮ್ ಜನಿ-ಮರಣ-ತಮಃ-ಖಣ್ಡನಮ್ ಚ ತತ್

ಉರ್ಧ್ವಮ್ ಪುಣ್ಡ್ರಮ್ ಮಮ ವಿಭೂತ್ಯೈ ಭೂಯಃ ಭೂಯಾತ್ |

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!

ಪೀಠೀಭೂತಾಲಕಾಂತಂ ಕೃತಮಕುಟಮಹಾದೇವಲಿಙ್ಗಪ್ರತಿಷ್ಠೇ  
ಲಾಲಾಟೇ ನಾಟ್ಯರಂಗೇ ವಿಕಟತರತಟೇ ಕೈಟಭಾರೇಶ್ವರಾಯ |  
ಪ್ರೋದ್ಧಾಢ್ಯೈವಾತ್ಮತನ್ದ್ರೀಪ್ರಕಟಪಟಕುಟೀಂ ಪ್ರಸ್ಫುರಂತೀ ಸ್ಫುಟಾಙ್ಗಮ್  
ಪಟ್ಟೀಯಂ ಭಾವನಾಖ್ಯಾಂ ಚಟುಲಮತಿನಟೇ ನಾಟಿಕಾಂ ನಾಟಯೇನ್ನಃ || ೪೪ ||

ಅನ್ವಯಃ -- ಪೀಠೀಭೂತ-ಅಲಕ-ಅಂತಮ್ ಕೃತ-ಮಕುಟ-ಮಹಾದೇವ-ಲಿಙ್ಗ-ಪ್ರತಿಷ್ಠೇ  
ಕೈಟಭ-ಅರೇಃ ವಿಕಟತರ-ತಟೇ ಲಾಲಾಟೇ ನಾಟ್ಯರಂಗೇ ಆತ್ಮ-ತನ್ದ್ರೀ-ಪ್ರಕಟ-ಪಟಕುಟೀಮ್  
ಪ್ರೋದ್ಧಾಢ್ಯ ಸ್ಫುಟಾಙ್ಗಮ್ ಪ್ರಸ್ಫುರಂತೀ ಇಯಮ್ ನಃ ಪಟ್ಟೀ ಚಟುಲ-ಮತಿ-ನಟೇ  
ಭಾವನಾಖ್ಯಾಮ್ ನಾಟಿಕಾಮ್ ನಾಟಯೇತ್ |

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:

ಮಾಲಾಲೀವಾಲಿಧಾಮ್ನಃ ಕುವಲಯಕಲಿತಾ ಶ್ರೀಪತೇಃ ಕುಂತಲಾಲೀ  
ಕಾಲಿನ್ದ್ಯಾ ರುಹ್ಯ ಮೂರ್ಧ್ನೋ ಗಲತಿ ಹರಶಿರಃಸ್ವರ್ಧುನೀಸ್ವರ್ಧಯಾ ನು |  
ರಾಹುವಾ ಯಾತಿ ವಕ್ತ್ರಂ ಸಕಲಶಶಿಕಲಾಭ್ರಾಂತಿಲೋಲಾಂತರಾತ್ಮಾ  
ಲೋಕೈರಾಲೋಕೈತೇ ಯಾ ಪ್ರದಿಶತು ಸತತಂ ಸಾವಿಲಂ ಮಜ್ಜಲಂ ನಃ || ೪೫ ||

ಅನ್ವಯಃ -- ಯಾ ಕುವಲಯ-ಕಲಿತಾ ಮಾಲಾಲೀ ವಾ, ಕಾಲಿನ್ದೀ ಹರ-ಶಿರಃ-ಸ್ವರ್ಧುನೀ-ಸ್ವರ್ಧಯಾ  
ಮೂರ್ಧ್ನೀ ಆರುಹ್ಯ ಗಲತಿ ನು, ಸಕಲ-ಶಶಿ-ಕಲಾ-ಭ್ರಾಂತಿ-ಲೋಲ-ಅಂತರಾತ್ಮಾ ರಾಹುಃ  
ವಕ್ತ್ರಮ್ ಯಾತಿ ವಾ ಇತಿ ಲೋಕೈಃ ಆಲೋಕೈತೇ ಸಾ ಶ್ರೀಪತೇಃ ಕುಂತಲಾಲೀ ನಃ ಅಖಿಲಮ್ ಮಜ್ಜಲಮ್  
ಪ್ರದಿಶತು |

May the curls of hair of Shripathi bestow us all the time around 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:

ಸುಪ್ತಾಕಾರಾಃ ಪ್ರಸುಪ್ತೇ ಭಗವತಿ ವಿಬುಧೈರಪ್ಯದೃಷ್ಟಸ್ವರೂಪಾ  
ವ್ಯಾಪ್ತವೈಮಾನ್ತರಾಲಾಸ್ತರಲಮಣಿರುಚಾ ರಂಜಿತಾಃ ಸ್ಪಷ್ಟಭಾಸಃ |  
ದೇಹಚ್ಛಾಯೋದ್ಗಮಾಭಾ ರಿಪುವಪುರಗರುಪ್ಲೋಷರೋಷಾಗ್ನಿಧೂಮ್ಯಾಃ  
ಕೇಶಾಃ ಕೇಶಿದ್ವಿಷೋ ನೋ ವಿದಧತು ವಿಪುಲಕ್ಷೇಶಪಾಶಪ್ರಣಾಶಮ್ || ೪೬ ||

ಅನ್ವಯಃ -- ಭಗವತಿ ಸುಪ್ತೇ ವಿಬುಧೈಃ ಅಪಿ ಅದೃಷ್ಟಸ್ವರೂಪಾಃ ಸುಪ್ತಾಕಾರಾಃ  
ವ್ಯಾಪ್ತ-ವೈಮ-ಅನ್ತರಾಲಾಃ ತರಲ-ಮಣಿ-ರುಚಾ ಸ್ಪಷ್ಟಭಾಸಃ ರಂಜಿತಾಃ  
ದೇಹಚ್ಛಾಯಾ-ಉದ್ಗ-ಆಭಾಃ ರಿಪು-ವಪುಃ-ಅಗರು-ಪ್ಲೋಷ-ರೋಷ-ಅಗ್ನಿ-ಧೂಮ್ಯಾಃ ಕೇಶಿದ್ವಿಷಃ  
ಕೇಶಾಃ ನಃ ವಿಪುಲ-ಕ್ಷೇಶ-ಪಾಶ-ಪ್ರಣಾಶಮ್ ವಿದಧತು |

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:

ಯತ್ರ ಪ್ರತ್ಯುಪ್ತರತ್ನಪ್ರವರಪರಿಲಸದ್ಭೂರಿರೋಚಿಷ್ಠತಾನ-

ಸ್ಫೋರ್ತ್ಯಾ ಮೂರ್ತಿಮೂರಾರೇದ್ಯುಮಣಿಶತಚಿತವ್ಯೋಮವದ್ಧುನೀರಿಕ್ಷ್ಯಾ ।  
ಕುರ್ವತ್ ಪಾರೇಪಯೋಧಿ ಜ್ವಲದಕೃಶಶಿಖಾಭಾಸ್ವದೌರ್ವಾಗ್ನಿಶಙ್ಕಾಂ  
ಶಶ್ವನ್ನಃ ಶರ್ಮ ದಿಶ್ಯಾತ್ಕಲಿಕಲುಷತಮಃಪಾಟನಂ ತತ್ಕಿರೀಟಮ್ ॥ ೪೭ ॥

ಅನ್ವಯಃ -- ಯತ್ರ ಪ್ರತ್ಯುಪ್ಪ-ರತ್ನ-ಪ್ರವರ-ಪರಿಲಸತ್-ಭೂರಿ-ರೋಚಿಃ-ಪ್ರತಾನ-ಸ್ಫೋರ್ತ್ಯಾ  
ಮೂರಾರೇಃ ಮೂರ್ತಿಃ ದ್ಯುಮಣಿ-ಶತ-ಚಿತ-ವ್ಯೋಮವತ್ ದುರ್ನೀರಿಕ್ಷ್ಯಾ, ಪಾರೇಪಯೋಧಿ  
ಜ್ವಲತ್-ಅಕೃಶ-ಶಿಖಾ-ಭಾಸ್ವತ್-ಔರ್ವಾಗ್ನಿ-ಶಙ್ಕಾಮ್ ಕುರ್ವತ್ ತತ್ ಕಿರೀಟಮ್ ನಃ  
ಕಲಿ-ಕಲುಷ-ತಮಃ-ಪಾಟನಮ್ ಶರ್ಮ ದಿಶ್ಯಾತ್ ।

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 Bhagavad Gita's description of  
Viswarupa, 'ದಿವಿ ಸೂರ್ಯಸಹಸ್ರಸ್ಯ ಭವೇದ್ಯುಗಪ್ಪತ್ಥಿತಾ । ಯದಿ ಭಾಃ ಸದೃಶೀ ಸಾ  
ಸ್ಯಾತ್ ಭಾಸಸ್ತಸ್ಯ ಮಹಾತ್ಮನಃ ॥'.

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

ಭ್ರಾನ್ತಾ ಭ್ರಾನ್ತಾ ಯದಂತಸ್ತಿ ಭುವನಗುರುರಪ್ಯಬ್ಧಕೋಟೀರನೇಕಾಃ  
ಗಂಠಂ ನಾಂತಂ ಸಮರ್ಥೋ ಭ್ರಮರ ಇವ ಪುನರ್ನಾಭಿನಾಲೀಕನಾಲಾತ್ ।  
ಉನ್ಮಜ್ಜನ್ನೂರ್ಜಿತಶ್ರೀಸ್ತಿ ಭುವನಮಪರಂ ನಿರ್ಮಮೇ ತತ್ಸದೃಕ್ಷಮ್  
ದೇಹಾಪ್ಪೋಧಿಃ ಸ ದೇಯಾನ್ನಿರವಧಿರಮೃತಂ ದೈತ್ಯವಿದ್ವೇಷಿಣೋ ನಃ ॥ ೪೮ ॥



ಅನ್ವಯಃ -- ತ್ರಿಭುವನಗುರುಃ ಅಪಿ ಅನೇಕಾಃ ಅಬ್ಧ-ಕೋಟೀಃ ಯದಂತಃ ಭ್ರಾನ್ತಾ ಭ್ರಾನ್ತಾ  
ಅನ್ತಮ್ ಗನ್ತಮ್ ಭ್ರಮರ ಇವ ನ ಸಮರ್ಥಃ (ಸನ್), ಪುನಃ ನಾಭಿ-ನಾಲೀಕ-ನಾಲಾತ್ ಉನ್ಮಜ್ಜನ್  
ತತ್-ಸದೃಕ್ಷಮ್ ಅಪರಮ್ ತ್ರಿಭುವನಮ್ ನಿರ್ಮಮೇ ಸಃ ದೈತ್ಯ-ವಿದ್ವೇಷಿಣಃ ಊರ್ಜಿತಶ್ರೀಃ  
ನಿರವಧಿಃ ದೇಹಾಮ್ಬೋಧಿಃ ನಃ ಅಮೃತಮ್ ದೇಯಾತ್ |

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:

ಮತ್ಸ್ಯಃ ಕೂರ್ಮೋ ವರಾಹೋ ನರಹರಿಣಪತಿರ್ವಾಮನೋ ಜಾಮದಗ್ನ್ಯಃ  
ಕಾಕುತ್ಸ್ಥಃ ಕಂಸಘಾತೀ ಮನಸಿಜವಿಜಯೀ ಯಶ್ಚ ಕಲ್ಕಿಭವಿಷ್ಯನ್ |  
ವಿಷ್ಣೋರಂಶಾವತಾರಾ ಭುವನಹಿತಕರಾ ಧರ್ಮಸಂಸ್ಥಾಪನಾರ್ಥಾಃ  
ಪಾಯಾಸುರ್ಮಾಂ ತ ಏತೇ ಗುರುತರಕರುಣಾಭಾರವಿನ್ನಾಶಯಾ ಯೇ || ೪೯ ||

ಅನ್ವಯಃ -- ಮತ್ಸ್ಯಃ ಕೂರ್ಮಃ ವರಾಹಃ ನರಹರಿಣಪತಿಃ ವಾಮನಃ ಜಾಮದಗ್ನ್ಯಃ ಕಾಕುತ್ಸ್ಥಃ  
ಕಂಸಘಾತೀ ಮನಸಿಜ-ವಿಜಯೀ ಯಃ ಭವಿಷ್ಯನ್ ಕಲ್ಕಿಃ ಚ ಏತೇ ಯೇ  
ಗುರುತರ-ಕರುಣಾ-ಭಾರ-ವಿನ್ನ-ಆಶಯಾ ವಿಷ್ಣೋಃ ಅಂಶಾವತಾರಾಃ ಭುವನ-ಹಿತಕರಾಃ  
ಧರ್ಮ-ಸಂಸ್ಥಾಪನ-ಅರ್ಥಾಃ ತೇ ಮಾಮ್ ಪಾಯಾಸುಃ |

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:

ಯಸ್ಮಾದ್ವಾಚೋ ನಿವೃತ್ತಾಃ ಸಮಮಪಿ ಮನಸಾ ಲಕ್ಷಣಾಮೀಕ್ಷಮಾಣಾಃ

ಸ್ವಾರ್ಥಾಲಾಭಾತ್ಪರಾರ್ಥವ್ಯಪಗಮಕಥನಶ್ಲಾಘಿನೋ ವೇದವಾದಾಃ |

ನಿತ್ಯಾನಂದಂ ಸ್ವಸಂವಿನ್ನಿರವಧಿವಿಮಲಸ್ವಾಂತಸಂಕ್ರಾಂತಬಿಮ್ಬ-

ಚ್ಛಾಯಾಪತ್ತ್ಯಾಪಿ ನಿತ್ಯಂ ಸುಖಯತಿ ಯಮಿನೋ ಯತ್ತದವ್ಯಾನ್ಮಹೋ ನಃ || ೫೦ ||

ಅನ್ವಯಃ -- ಯಸ್ಮಾತ್ ವಾಚಃ ಮನಸಾ ಸಮಮ್ ಲಕ್ಷಣಮ್ ಈಕ್ಷಮಾಣಾಃ ಸ್ವಾರ್ಥಾಲಾಭಾತ್

ಪರಾರ್ಥ-ವ್ಯಪಗಮ-ಕಥನ-ಶ್ಲಾಘಿನಃ ವೇದವಾದಾಃ ಅಪಿ ನಿವೃತ್ತಾಃ ಯತ್

ಸ್ವ-ಸಂವಿತ್-ನಿರವಧಿ-ವಿಮಲ-ಸ್ವಾಂತ-ಸಂಕ್ರಾಂತ-ಬಿಮ್ಬಚ್ಛಾಯಾ-ಅಪತ್ತ್ಯಾ ಯಮಿನಃ ಅಪಿ

ನಿತ್ಯಂ ಸುಖಯತಿ ತತ್ ನಿತ್ಯಾನಂದಮ್ ಮಹಃ ನಃ ಅವತು |

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:

ಆಪಾದಾದಾ ಚ ಶೀರ್ಷಾದ್ವಪುರಿದಮನಘಂ ವೈಷ್ಣವಂ ಯಃ ಸ್ವಚಿತ್ತೇ  
ಧತ್ತೇ ನಿತ್ಯಂ ನಿರಸ್ತಾವಿಲಕಲಿಕಲುಷೇ ಸಂತತಾಂತಃಪ್ರಮೋದಃ |  
ಜುಹ್ವಜ್ಜಿಹ್ವಾಕೃಶಾನೌ ಹರಿಚರಿತಹವಿಃ ಸ್ತೋತ್ರಮನ್ತ್ರಾ ನುಪಾರೈಃ  
ತತ್ಪಾದಾಮ್ಬೋರುಹಾಭ್ಯಾಂ ಸತತಮಪಿ ನಮಸ್ಕರ್ಮಹೇ ನಿರ್ಮಲಾಭ್ಯಾಮ್ || ೫೧ ||

ಅನ್ವಯಃ -- ಯಃ ನಿತ್ಯಮ್, ಜಿಹ್ವಾ-ಕೃಶಾನೌ ಸ್ತೋತ್ರ-ಮನ್ತ್ರಾ ನುಪಾರೈಃ ಹರಿ-ಚರಿತ-ಹವಿಃ  
ಜುಹ್ವತ್, ಇದಮ್ ಅನಘಮ್ ಆಪಾದಾತ್ ಆ ಚ ಶೀರ್ಷಾತ್ ವೈಷ್ಣವಮ್ ವಪುಃ  
ನಿರಸ್ತ-ಅವಿಲ-ಕಲಿ-ಕಲುಷೇ ಸ್ವಚಿತ್ತೇ ಸಂತತ-ಅಂತಃ-ಪ್ರಮೋದಃ ಧತ್ತೇ,  
ನಿರ್ಮಲಾಭ್ಯಾಮ್ ತತ್-ಪಾದಾಮ್ಬೋರುಹಾಭ್ಯಾಮ್ ಸತತಮ್ ಅಪಿ ನಮಸ್ಕರ್ಮಹೇ |

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:

ಮೋದಾತ್ಪಾದಾದಿಕೇಶಸ್ತುತಿಮಿತಿರಚಿತಾಂ ಕೀರ್ತಯಿತ್ವಾ ತ್ರಿಧಾಮ್ನಃ  
ಪಾದಾಬ್ಜದ್ವಂದ್ವಸೇವಾಸಮಯನತಮತಿರ್ಮುಸ್ತಕೇನಾನಮೇದ್ಯಃ |  
ಉನ್ಮುಚ್ಯೈವಾತ್ಮನೈನೋನಿಚಯಕವಚಕಂ ಪಞ್ಚತಾಮೇತ್ಯ ಭಾನೋಃ  
ಬಿಮ್ಬಾಂತಗೋಚರಂ ಸ ಪ್ರವಿಶತಿ ಪರಮಾನಂದಮಾತ್ಮಸ್ವರೂಪಮ್ || ೫೨ ||

ಅನ್ವಯಃ -- ಯಃ ಇತಿ ರಚಿತಾಮ್ ತ್ರಿಧಾಮ್ನಃ ಪಾದಾದಿಕೇಶಸ್ತುತಿಮ್ ಮೋದಾತ್ ಕೀರ್ತಯಿತ್ವಾ  
ಪಾದ-ಅಬ್ಜ-ದ್ವಂದ್ವ-ಸೇವಾ-ಸಮಯ-ನತ-ಮತಿಃ ಮುಸ್ತಕೇನ ಆನಮೇತ್, ಸಃ ಆತ್ಮನಾ  
ಏನಃ-ನಿಚಯ-ಕವಚಕಮ್ ಉನ್ಮುಚ್ಯ ಪಞ್ಚತಾಮ್ ಏತ್ಯ ಭಾನೋಃ ಬಿಮ್ಬ-ಅಂತಃ-ಗೋಚರಮ್  
ಪರಮಾನಂದಮ್ ಆತ್ಮಸ್ವರೂಪಮ್ ಪ್ರವಿಶತಿ |

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.

ಇತಿ ಶ್ರೀಮತ್ಪರಮಹಂಸಪರಿವ್ರಾಜಕಾಚಾರ್ಯಸ್ಯ ಶ್ರೀಗೋವಿಂದಭಗವತ್ಪೂಜ್ಯಪಾದಶಿಷ್ಯಸ್ಯ  
ಶ್ರೀಮಚ್ಛಂಕರಭಗವತಃ ಕೃತೌ ವಿಷ್ಣುಪಾದಾದಿಕೇಶಾಂತಸ್ತೋತ್ರಂ ಸಮ್ಪೂರ್ಣಮ್ ||

Thus comes to completion Vishnupadadikesantastotra among the works of

PramahamsaparivrajakAcharya Shri Shankarabhagavan, who is a disciple of the  
revered Govindabhagavatpujyapada.

ಶಂಕರಾಚಾರ್ಯರಚಿತಾ ವಿಷ್ಣುಸ್ತುತಿರಿಯಂ ಹರೇಃ |

ಕೃಪಯಾ ತಸ್ಯ ಸಮ್ಪ್ರೀತ್ಯೈ ಆಂಗ್ಲವಾಣ್ಯಾಂ ಕೃತಾರ್ಪಿತಾ ||

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