

ଶ୍ରୀବିଷ୍ଣୁପାଦାଦିକେଶାନ୍ତସ୍ତୋତ୍ରମ୍

{॥ ଶ୍ରୀବିଷ୍ଣୁପାଦାଦିକେଶାନ୍ତସ୍ତୋତ୍ରମ୍ ॥}

॥ ଶ୍ରୀ १୮ ॥

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.

ଲକ୍ଷ୍ମୀଭର୍ତ୍ତୁରୁକ୍ତାଗ୍ରେ କୃତବସତି ସିତଂ ଯସ୍ୟ ରୂପଂ ବିଶାଳମ୍
ନୀଲାଦ୍ରେଷୁକ୍ମଶୃଙ୍ଗାସ୍ଥିତମିବ ରଜନୀନାଥବିଂଶଂ ବିଭାତି ।
ପାୟାନ୍ନଃ ପାଞ୍ଚଜନ୍ୟଃ ସ ଦିତିସୁତକୁଲତ୍ରାସନୈଃ ପୂରୟନ୍ ସ୍ବଭୈଃ
ନିଧିବାନୈର୍ନୀରଦୌଘଧିବିପରିଭବଦୈରମ୍ବରଂ କମ୍ପୁରାଜଃ ॥ ୧ ॥

ଅନ୍ବୟଃ -- ଯସ୍ୟ ବିଶାଳଂ ସିତଂ ରୂପଂ ଲକ୍ଷ୍ମୀଭର୍ତ୍ତୁଃ ଭୁକ୍ତାଗ୍ରେ କୃତବସତି

ନୀଳାଦ୍ରେଃ ତୁଙ୍ଗଶୃଙ୍ଗସ୍ଥିତଂ ରଜନୀନାଥବିମ୍ବମ୍ ଇବ ବିଭାତି ସଃ କଂବୁରାଜଃ
ପାଞ୍ଚଜନ୍ୟଃ ନୀରଦୌଘଧ୍ବଜନିପରିଭବଦୈଃ ଦିତିସୁତକୁଲଦ୍ରାସନୈଃ ସ୍ବର୍ଣ୍ଣେଃ
ନିଧିବାନୈଃ ଅମ୍ବରଂ ପୂରୟନ୍ ନଃ ପାୟାତ୍ ।

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:

ଆହୁର୍ଯ୍ୟ ସ୍ବରୂପଂ କ୍ଷଣମୁଖମଖିଲଂ ପୂରୟଃ କାଲମେତମ୍
ଧ୍ବଜାନ୍ତସ୍ୟୈକାନ୍ତମନ୍ତଃ ଯଦପି ଚ ପରମଂ ସର୍ବଧାମ୍ନାଂ ଚ ଧାମ ।
ଚକ୍ରଂ ତତ୍ତଦ୍ରାଶେର୍ଦିତିଜତନୁଗଲଦ୍ରୁକ୍ତଧାରାକ୍ରଧାରମ୍
ଶଶ୍ବନ୍ନୋ ବିଶ୍ବବନ୍ଧ୍ୟଂ ବିତରତୁ ବିପୁଲଂ ଶର୍ମ ଘର୍ମାଂଶୁଶୋଭମ୍ ॥ ୨ ॥

ଅନ୍ବୟଃ -- ପୂରୟଃ ଯସ୍ୟ ସ୍ବରୂପମ୍ କ୍ଷଣମୁଖମ୍ ଅଖିଲମ୍ ଏତମ୍ କାଲମ୍ ଆହୁଃ, ଯତ୍ ଅପି
ଧ୍ବଜାନ୍ତସ୍ୟ ଏକାନ୍ତମ୍ ଅନ୍ତମ୍ (ଯତ୍) ସର୍ବଧାମ୍ନାମ୍ ପରମମ୍ ଧାମ ଚ , ତଦ୍ରାଶେଃ ତତ୍
ଘର୍ମାଂଶୁଶୋଭମ୍ ବିଶ୍ବବନ୍ଧ୍ୟମ୍ ଦିତିଜତନୁଗଲଦ୍ରୁକ୍ତଧାରାକ୍ରଧାରମ୍ ଚକ୍ରଂ

ବିପୁଲଂ ଶର୍ମ ଶଶ୍ବତ୍ ନୋ ବିତରତୁ ।

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:

ଅବ୍ୟାନ୍ନିର୍ଦ୍ଧାତଘୋରୋ ହରିଭୁଜପବନାମର୍ଶନାଧ୍ୱାତମୂର୍ତ୍ତେଃ
ଅସ୍ତ୍ରାନ୍ ବିସ୍ମେରନେତ୍ରତ୍ରିଦଶନୁତିବଚଃସାଧୁକାରୈଃ ସୁତାରଃ ।
ସର୍ବଂ ସଂହର୍ତୁମିଚ୍ଛୋରରିକୁଲଭୁବନଂ ଛାରବିଛାରନାଦଃ
ସଂଯଜ୍ଞାନ୍ତସିନ୍ଧୌ ଶରସଲିଲଘଟାବାମ୍ଭୂତଃ କାର୍ମୁକସ୍ୟ ॥ ୩ ॥

ଅନ୍ବୟଃ -- ସଂଯଜ୍ଞାନ୍ତସିନ୍ଧୌ ହରିଭୁଜପବନାମର୍ଶନାଧ୍ୱାତମୂର୍ତ୍ତେଃ
ଶରସଲିଲଘଟାବାମ୍ଭୂତଃ, ସର୍ବମ୍ ଅରିକୁଲଭୁବନଂ ସଂହର୍ତୁମ୍ ଇଚ୍ଛୋଃ, କାର୍ମୁକସ୍ୟ
ନିର୍ଦ୍ଧାତଘୋରଃ, ତ୍ରିଦଶନୁତିବଚଃସାଧୁକାରୈଃ ସୁତାରଃ, ଛାରବିଛାରନାଦଃ ଅସ୍ତ୍ରାନ୍
ଅବ୍ୟାତ୍ ।

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 :

ଜୀମୂତଶ୍ୟାମଭାସା ମୁଦୁରପି ଭଗବଦ୍ବାହୁନା ମୋହଯନ୍ତ୍ରୀ
ଯୁଦ୍ଧେଷୁରୁଯମାନା ଝଟିତି ତଟିଦିବାଲକ୍ଷ୍ୟତେ ଯସ୍ୟ ମୂର୍ତ୍ତିଃ ।
ସୋଽସିସ୍ତ୍ରାସାକୁଲକ୍ଷତ୍ରିଦଶରିପୁବପୁଃଶୋଣିତାସ୍ବାଦତୃପ୍ତୋ
ନିତ୍ୟାନନ୍ଦାୟ ଭୂୟାନ୍ନଧୁମଧନମନୋନନ୍ଦନୋ ନନ୍ଦକୋ ନଃ ॥ ୪ ॥

ଅନ୍ବୟଃ -- ଯୁଦ୍ଧେଷୁ ଜୀମୂତଶ୍ୟାମଭାସା ଭଗବଦ୍ବାହୁନା ଝଟିତି ଭୂରୁଯମାନା ଯସ୍ୟ
ମୂର୍ତ୍ତିଃ ମୁଦୁରପି ତଟିତ୍ ଇବ ମୋହଯନ୍ତ୍ରୀ ଲକ୍ଷ୍ୟତେ ସଃ
ତ୍ରାସାକୁଲକ୍ଷତ୍ରିଦଶରିପୁବପୁଃଶୋଣିତାସ୍ବାଦତୃପ୍ତଃ ମଧୁମଧନମନୋନନ୍ଦନଃ
ନନ୍ଦକଃ ନଃ ନିତ୍ୟାନନ୍ଦାୟ ଭୂୟାତ୍ ।

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:

କମ୍ପାକାରା ମୁରାରେଃ କରକମଳତଲେନାନୁରାଗାଢ୍ଘ୍ରୀତା
ସମ୍ୟଗ୍ବୃତ୍ତା ସ୍ଥିତାଗ୍ରେ ସପଦି ନ ସହତେ ଦର୍ଶନଂ ଯା ପରେଷାମ୍ ।
ରାଜନ୍ତ୍ରୀ ଦୈତ୍ୟଜୀବାସବମଦମୁଦିତା ଲୋହିତାଲେପନାଦ୍ରା
କାମଂ ଦୀପ୍ତାଂଶୁକାନ୍ତା ପ୍ରଦିଶତୁ ଦୟାତେବାସ୍ୟ କୌମୋଦକୀନଃ ॥ ୫ ॥

ଅନ୍ବୟଃ -- ମୁରାରେଃ କରକମଳତଲେନ ଅନୁରାଗାତ୍ ଗୁହୀତା, କମ୍ପାକାରା ସମ୍ୟଗ୍ବୃତ୍ତା
ଅଗ୍ରେ ସ୍ଥିତା, ଯା ପରେଷାମ୍ ଦର୍ଶନମ୍ ସପଦି ନ ସହତେ, ଦୈତ୍ୟଜୀବାସବମଦମୁଦିତା
ଲୋହିତାଲେପନାଦ୍ରା ରାଜନ୍ତ୍ରୀ, ଦୀପ୍ତାଂଶୁକାନ୍ତା ଅସ୍ୟ କୌମୋଦକୀ ଦୟତା ଇବ ନଃ କାମମ୍
ପ୍ରଦିଶତୁ ।

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

ଯୋ ବିଶ୍ଵପ୍ରାଣଭୂତସ୍ତନ୍ମୁରପି ଚ ହରେନ୍ଦାନକେତୁସ୍ବରୂପୋ
 ଯଂ ସନ୍ତତିନ୍ତ୍ୟେବ ସଦ୍ୟଃ ସ୍ବୟମ୍ଭୂରଗବଧୂର୍ବର୍ଗଗର୍ଭାଃ ପତନ୍ତି ।
 ଚକ୍ଷକଣ୍ଡୋରୁଦୁଷ୍ଟତୁଚିତଫଣିବସାରକ୍ତପଙ୍କାଜିତାସ୍ୟମ୍
 ବନ୍ଦେ ଛନ୍ଦୋମୟଂ ତଂ ଖଗପତିମମଲସ୍ବର୍ଣ୍ଣବର୍ଣ୍ଣଂ ସୁପର୍ଣ୍ଣମ୍ ॥ ୭ ॥

ଅନ୍ବୟଃ -- ଯଃ ତନ୍ମୁରପି ବିଶ୍ଵପ୍ରାଣଭୂତଃ ହରେଃ ଯାନକେତୁସ୍ବରୂପଃ ଚ, ଯମ୍
 ସଞ୍ଚିନ୍ତ୍ୟ ଏବ ସଦ୍ୟଃ ଉରଗବଧୂଗର୍ଭାଃ ସ୍ବୟମ୍ ପତନ୍ତି,
 ଚକ୍ଷକଣ୍ଡୋରୁଦୁଷ୍ଟତୁଚିତଫଣିବସାରକ୍ତପଙ୍କାଜିତାସ୍ୟମ୍ (ଚକ୍ଷତ୍+ଚକ୍ଷ
 +ଭରୁ+ଦୁଷ୍ଟ+ତୁଚିତ+ଫଣି+ବସା+ରକ୍ତ+ପଙ୍କ+ଅଜିତ+ଆସ୍ୟମ୍), ଛନ୍ଦୋମୟମ୍
 ଅମଲସ୍ବର୍ଣ୍ଣବର୍ଣ୍ଣମ୍ ତମ୍ ଖଗପତିମ୍ ସୁପର୍ଣ୍ଣମ୍ ବନ୍ଦେ ।

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 fetuses. 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:

ବିଷ୍ଣୋର୍ବିଶ୍ଵେଶ୍ଵରସ୍ୟ ପ୍ରବରଣନ୍ନନକ୍ରୁତ୍ଵର୍ଲୋକୈକଧର୍ତ୍ତା
ସୋନନ୍ତଃ ସର୍ବଭୂତଃ ପୃଥୁବିମଲୟଶାଃ ସର୍ବବେଦୈଶ୍ଵ ବେଦ୍ୟଃ ।
ପାତା ବିଶ୍ଵସ୍ୟ ଶଶ୍ଵକଲସୁରରିପୁଧ୍ଵଂସନଃ ପାପହନ୍ତା
ସର୍ବଜ୍ଞଃ ସର୍ବସାକ୍ଷୀ ସକଲବିଷଭୟାତ୍ ପାତୁ ଭୋଗୀଶ୍ଵରୋ ନଃ ॥ ୭ ॥

ଅନ୍ବୟଃ -- ବିଶ୍ଵେଶ୍ଵରସ୍ୟ ବିଷ୍ଣୋଃ ପ୍ରବରଣନ୍ନନକ୍ରୁତ୍ଵର୍ଲୋକୈକଧର୍ତ୍ତା ସଃ
ସର୍ବଭୂତଃ ପୃଥୁବିମଲୟଶାଃ ସର୍ବବେଦୈଶ୍ଵ ବେଦ୍ୟଃ ବିଶ୍ଵସ୍ୟ ଶଶ୍ଵକ୍ ପାତା
ସକଲରିପୁଧ୍ଵଂସନଃ ପାପହନ୍ତା ସର୍ବଜ୍ଞଃ ସର୍ବସାକ୍ଷୀ ସକଲବିଷଭୟାତ୍
ଭୋଗୀଶ୍ଵରଃ ଅନନ୍ତଃ ନଃ ପାତୁ ।

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:

ବାଗ୍ଭୁଗୌରୀଦିଭେଦୈର୍ବିଦୁରିହ ମୁନୟୋ ଯାଂ ଯଦୀୟୈଷ୍ଠ ଘୃଂସାମ୍
କାରୁଣ୍ୟାଦ୍ରେଃ କଟାକ୍ଷେଃ ସକ୍ଳଦପି ପତିତୈଃ ସମ୍ପଦଃ ସୁଧଃ ସମଗ୍ରାଃ ।
କୁନ୍ଦେନ୍ଦୁସ୍ବଜ୍ଞମନ୍ଦସ୍ଥିତମଧୁରମୁଖାମ୍ବୋରୁହାଂ ସୁନ୍ଦରାଙ୍ଗୀମ୍
ବନ୍ଦେ ବନ୍ଦ୍ୟାମସେଷୈରପି ମୁରଭିଦୁରୋମନ୍ଦିରାମିନ୍ଦିରାଂ ତାମ୍ ॥ ୮ ॥

ଅନ୍ବୟଃ -- ଯାମ୍ ଇହ ମୁନୟଃ ବାଗ୍+ଭୂ+ଗୌରୀ+ଆଦି+ଭେଦୈଃ ବିଦୁଃ, ଯଦୀୟୈଃ ସକ୍ଳଦପି
ପତିତୈଃ କାରୁଣ୍ୟାଦ୍ରେଃ କଟାକ୍ଷେଃ ଘୃଂସାଂ ସମଗ୍ରାଃ ସମ୍ପଦଃ ସୁଧଃ ଚ,
କୁନ୍ଦ+ଇନ୍ଦୁ+ସ୍ବଜ୍ଞ+ମନ୍ଦସ୍ଥିତ+ମଧୁର+ମୁଖ+ଅମ୍ବୋରୁହାମ୍ ସୁନ୍ଦରାଙ୍ଗୀମ୍,
ମୁରଭିଦ୍+ଉରୋ+ମନ୍ଦିରାମ୍ ଅଶେଷୈଃ ଅପି ବନ୍ଦ୍ୟାମ୍ ତାମ୍ ଇନ୍ଦିରାମ୍ ବନ୍ଦେ ।

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,

ଯସ୍ୟାଂ ଦିଶି ବିହରତେ ଦେବି ଦୃଷ୍ଟିସ୍ବଦୀୟା ତସ୍ୟାଂ ତସ୍ୟାମହମହମିକାଂ ତନ୍ବତେ
ସମ୍ପଦୋଦାଃ 'Oh Goddess, In whichever direction your glances are cast, in

that direction torrents of wealth accumulate'.

ଯା ସୂତେ ସତ୍ତ୍ୱବଜାଲଂ ସକଲମପି ସଦା ସଂନିଧାନେନ ପୁଂସଃ
ଧତ୍ତେ ଯା ତତ୍ତ୍ୱଯୋଗାଜରମଚରମିଦଂ ଭୂତଯେ ଭୂତଜାତମ୍ ।
ଧାତ୍ରୀଂ ସ୍ଥାତ୍ରୀଂ ଜନିତ୍ରୀଂ ପ୍ରକୃତିମବିକୃତିଂ ବିଶ୍ୱବଶକ୍ତିଂ ବିଧାତ୍ରୀମ୍
ବିଷ୍ଣୋର୍ବିଶ୍ୱବାମ୍ନନସ୍ତାଂ ବିପୁଲଗୁଣମୟୀଂ ପ୍ରାଣନାଥାଂ ପ୍ରଣୌମି ॥ ୯ ॥

ଅନ୍ବୟଃ -- ଯା ପୁଂସଃ ସନିଧାନେନ ସକଲମ୍ ଅପି ସତ୍ତ୍ୱବଜାଲମ୍ ସଦା ସୂତେ, ଯା
ତତ୍ତ୍ୱଯୋଗାତ୍ ଇଦମ୍ ଚରମ୍ ଅଚରମ୍ ଭୂତଜାତମ୍ ଭୂତଯେ ଧତ୍ତେ, ତାମ୍ ଜନିତ୍ରୀମ୍ ଧାତ୍ରୀମ୍
ସ୍ଥାତ୍ରୀମ୍ ପ୍ରକୃତିମ୍ ଅବିକୃତିମ୍ ବିଶ୍ୱବଶକ୍ତିମ୍ ବିଧାତ୍ରୀମ୍ ବିପୁଲଗୁଣମୟୀମ୍
ବିଶ୍ୱବାମ୍ନନଃ ବିଷ୍ଣୋଃ ପ୍ରାଣନାଥାମ୍ ପ୍ରଣୌମି ।

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 immovable 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, 'ମମ ଯୋନିର୍ମହଦ୍ଭୁକ୍ତ ତସ୍ମିନ୍ ଗର୍ଭଂ
ଦଧାମ୍ୟହମ୍ । ସଂଭବଃ ସର୍ବଭୂତାନାଂ ତତୋ ଭବତି ଭାରତ ॥' 'ମମ

ଯୋନିର୍ମହଦ୍ଭୁକ୍ତ ତସ୍ମିନ୍ ଗର୍ଭଂ ଦଧାମ୍ୟହମ୍ । ସମ୍ଭବଃ ସର୍ବଭୂତାନାମ୍ ତତୋ
ଭବତି ଭାରତ ॥'

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

ଯେ ଭୋଃସୁୟଭିରୁଜ୍ଞେଃ ସପଦି ପଦମୁରୁ ତ୍ୟଜ୍ୟତେ ଦୈତ୍ୟବର୍ଗେଃ

ଯେ ଭୋଃ ଧର୍ତ୍ତୁଂ ଚ ମୂର୍ଧ୍ନା ଶ୍ଵହୟତି ସତତଂ ସର୍ବଗୀର୍ବାଣବର୍ଗଃ ।

ନିତ୍ୟଂ ନିର୍ମୂଲ୍ୟେୟୁନିଚିତତରମମୀ ଭକ୍ତିନିଘ୍ନାମ୍ନନାଂ ନଃ

ପଦ୍ମାକ୍ଷୟାଦ୍ରିପଦ୍ମଦ୍ବୟତଲନିଲୟାଃ ପାଂସବଃ ପାପପଙ୍କମ୍ ॥ ୧୦ ॥

ଅନ୍ବୟଃ -- ଯେ ଭ୍ୟଃ ଅସୁୟଭିଃ ଦୈତ୍ୟବର୍ଗେଃ ଉଚ୍ଚେଃ ଉରୁ ପଦମ୍ ସପଦି ତ୍ୟଜ୍ୟତେ,

ଯେ ଭ୍ୟଃ ସର୍ବଗୀର୍ବାଣବର୍ଗଃ ମୂର୍ଧ୍ନା ଧର୍ତ୍ତୁମ୍ ସତତମ୍ ଶ୍ଵହୟତି ଚ, ଅମୀ

ପଦ୍ମାକ୍ଷୟା ଅଦ୍ରି-ପଦ୍ମ-ଦ୍ବୟ-ତଲ-ନିଲୟାଃ ପାଂସବଃ ଭକ୍ତିନିଘ୍ନାମ୍ନନାମ୍ ନଃ

ପାପପଙ୍କମ୍ ନିତ୍ୟମ୍ ନିଚିତତରମ୍ ନିର୍ମୂଲ୍ୟେୟୁଃ ।

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 behaviuor 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:

ରେଖା ଲେଖାଦିବନ୍ଦ୍ୟାଶ୍ଵରଣତଲଗତାଶ୍ଵକ୍ରମସ୍ତ୍ରୀଦିରୂପାଃ

ସ୍ନିଗ୍ଧାଃ ସୁକ୍ଳାଃ ସୁଜାତା ମୃଦୁଲଲିତତରଞ୍ଜିମସୂତ୍ରାୟମାଣାଃ ।

ଦଦ୍ୟୁନୌ ମଙ୍ଗଲାନି ଭ୍ରମରଭରଜୁଷା କୋମଲେନାବିଜାୟାଃ

କମ୍ପେଶାମ୍ପେତ୍ୟମାନାଃ କିଞ୍ଚିଦ୍ଯମ୍ବୁଦ୍ଭୁନା ପାଶିନା ଚକ୍ରପାଶୋଃ ॥ ୧୧ ॥

ଅନ୍ବୟଃ -- ଅବୃଜାୟାଃ ଭ୍ରମରଭରକୁଷା କୋମଲେନ କମ୍ପେଶ କିଞ୍ଚିଦ୍ଯମ୍ବୁଦ୍ଭୁନା ପାଶିନା

ଆମ୍ପେତ୍ୟମାନାଃ, ଚକ୍ରପାଶୋଃ ଚରଣତଲଗତାଃ ଚକ୍ରମସ୍ତ୍ୟାଦିରୂପାଃ ସ୍ନିଗ୍ଧାଃ ସୂକ୍ଷ୍ମାଃ

ସୁଜାତାଃ ମୃଦୁଲିତତରଞ୍ଜିତସୂକ୍ଷ୍ମାୟମାଶାଃ ରେଶାଃ ନଃ ମଙ୍ଗଲାନି ଦଦୁ୍ୟଃ ।

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:

ଯସ୍ମାଦାକ୍ରାମତୋ ଦ୍ୟାଂ ଗରୁଡମଣିଶିଳାକେତୁଦଣ୍ଡାୟମାନାତ୍

ଆଶ୍ଳେଷାତନ୍ତ୍ରୀ ବଭାସେ ସୁରସରିଦମଲା ବୈଜୟନ୍ତୀବ କାନ୍ତା ।

ଭୂମିଷ୍ଠୋ ଯସ୍ତଥାନ୍ୟୋ ଭୁବନଗୃହବୃହସ୍ପତମ୍ଭୃଗୋଭାଂ ଦଧୌ ନଃ

ପାତାମେତୌ ପୟୋଜୋଦରଲିତତଲୌ ପଙ୍କଜାକ୍ଷୟଂ ପାଦୌ ॥ ୧୨ ॥

ଅନ୍ବୟଃ -- ଦ୍ୟାମ୍ ଆକ୍ରାମତଃ ଗରୁଡମଣିଶିଳାକେତୁଦଣ୍ଡାୟମାନାତ୍ ଯସ୍ମାତ୍ ଆଶ୍ଳେଷାତନ୍ତ୍ରୀ

ଅମଲା ସୁରସରିତ୍ କାନ୍ତା ବୈଜୟନ୍ତୀ ଇବ ବଭାସେ, ତଥା ଭୂମିଷ୍ଠଃ ଯଃ ଅନ୍ୟଃ

ଭୁବନଗୃହବୃହସ୍ପତଂଭୃଗୋଭାମ୍ ଦଧୌ, ଏତୌ ପୟୋଜୋଦରଲିତତଲୌ

ପଙ୍କଜାକ୍ଷୟ ପାଦୌ ନଃ ପାତାମ୍ ।

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.

ଆକ୍ରାମଭ୍ୟାଂ ତ୍ରିଲୋକୀମସୁରସୁରପତୀ ତତ୍ତ୍ୱକ୍ଷଣାଦେବ ନୀତୌ
ଯାଭ୍ୟାଂ ବୈରୋଚନୀକ୍ଳୌ ଯୁଗପଦପି ବିପତ୍ନିମହୋରୋକଧାମ ।
ତାଭ୍ୟାମ୍ ତାମ୍ରୋଦରାଭ୍ୟାଂ ମୁଦୁରହମଜିତସ୍ୟାସ୍ଥିତାଭ୍ୟାମୁଭାଭ୍ୟାମ୍
ପ୍ରାଜ୍ୟୈଶ୍ବର୍ଯ୍ୟପ୍ରଦାଭ୍ୟାଂ ପ୍ରଣତିମୁପଗତଃ ପାଦପଙ୍କ୍ଜେରୁହାଭ୍ୟାମ୍ ॥ ୧୩ ॥

ଅନ୍ବୟଃ -- ତ୍ରିଲୋକୀମ୍ ଆକ୍ରାମଭ୍ୟାମ୍ ଯାଭ୍ୟାମ୍ ଅସୁରସୁରପତୀ ବୈରୋଚନୀକ୍ଳୌ ତତ୍ତ୍ୱକ୍ଷଣାତ୍
ଏବ ଯୁଗପତ୍ ଅପି ବିପତ୍ନିମହୋଃ ଏକଧାମ ନୀତୌ, ତାଭ୍ୟାମ୍ ପ୍ରାଜ୍ୟୈଶ୍ବର୍ଯ୍ୟପ୍ରଦାଭ୍ୟାମ୍
ଅସ୍ଥିତାଭ୍ୟାମ୍ ଉଭାଭ୍ୟାମ୍ ଅଜିତସ୍ୟ ପାଦପଙ୍କ୍ଜେରୁହାଭ୍ୟାମ୍ ଅହମ୍ ମୁଦୁଃ ପ୍ରଣତିମ୍
ଉପଗତଃ ।

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

ଯେ ଭୋ଼ା ବର୍ଣ୍ଣଶ୍ଚତୁର୍ଥଶ୍ଚରମତ ଉଦଭୂଦାଦିସର୍ଗେ ପ୍ରଜାନାମ୍
ସାହସ୍ର଼ୀଚାପି ସଂଖ୍ୟା ପ୍ରକଟମଭିହିତା ସର୍ବବେଦେଷୁ ଯେଷାମ୍ ।
ବ୍ୟାପ୍ତା ବିଶ୍ୱଂଭରା ଯୈରତିବିତତତନୋର୍ବିଶ୍ୱମୂର୍ତ୍ତେର୍ବିରାଜେ
ବିଷ୍ଣୋସ୍ତେଭ୍ୟୋ ମହତ୍ୟଃ ସତତମପି ନମୋଽସ୍ତୁଂହିପଜ୍ଞେରୁହେଭ୍ୟଃ ॥ ୧୪ ॥

ଅନ୍ବୟଃ -- ଆଦିସର୍ଗେ ପ୍ରଜାନାଂ ଚତୁର୍ଥଃ ବର୍ଣ୍ଣଃ ଯେଭ୍ୟଃ ଉଦଭୂତ୍, ଅପି ଚ ଯେଷାମ୍
ସାହସ୍ର଼ୀସଂଖ୍ୟା ସର୍ବବେଦେଷୁ ପ୍ରକଟମ୍ ଅଭିହିତା, ଅତିବିତତତନୋଃ ବିଶ୍ୱମୂର୍ତ୍ତେଃ
ବିଷ୍ଣୋଃ ଯୈଃ ବିଶ୍ୱଂଭରା ବ୍ୟାପ୍ତା ତେଭ୍ୟଃ ମହତ୍ୟଃ ଅଂହିପଜ୍ଞେରୁହେଭ୍ୟଃ
ସତତମ୍ ଅପି ନମଃ ଅସ୍ତୁ ।

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.

ବିଷ୍ଣୋଃ ପାଦଦ୍ବୟାଗ୍ରେ ବିମଲନଗମଣିଭ୍ରାଜିତା ରାଜତେ ଯା ।

ରାଜୀବସ୍ୟେବ ରମ୍ୟା ହିମଜଲକଶିକାଲଂକୃତାଗ୍ରା ଦଲ୍ଲୀ ।

ଅସ୍ଥାକଂ ବିସ୍ଥାୟାହ୍ରୀଣ୍ୟଶିଲଜନମନଃପ୍ରାର୍ଥନୀୟାନି ସେୟମ୍

ଦଦ୍ୟାଦାଦ୍ୟାନବଦ୍ୟା ତତିରୁତିରୁତିରା ମଙ୍ଗଲାନ୍ୟଞ୍ଜୁଲୀନାମ୍ ॥ ୧୫ ॥

ଅନ୍ବୟଃ -- ବିଷ୍ଣୋଃ ପାଦଦ୍ବୟାଗ୍ରେ ବିମଳନଖମଣିଭ୍ରାଜିତା, ଯା ରାଜୀବସ୍ୟ

ହିମଜଲକଶିକାଲଂକୃତା ରମ୍ୟା ଦଲ୍ଲୀ ଇବ ରାଜତେ, ସା ଇୟମ୍ ଆଦ୍ୟା ଅନବଦ୍ୟା

ଅତିରୁତିରା ଅଞ୍ଜୁଲୀନାମ୍ ତତିଃ ଅସ୍ଥାକମ୍ ଅଶିଲଜନମନଃପ୍ରାର୍ଥନୀୟାନି ବିସ୍ଥାୟାହ୍ରୀଣି

ମଙ୍ଗଲାନି ଦଦ୍ୟାତ୍ ।

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 :

ଯସ୍ୟାଂ ଦୃଷ୍ଟ୍ବାମଲାୟାଂ ପ୍ରତିକୃତିମମରାଃ ସଂଭବନ୍ତ୍ୟାନମନ୍ତଃ

ସେନ୍ଦ୍ରାଃ ସାନ୍ତ୍ରୀକୃତେର୍ଷ୍ୟାସ୍ତ୍ବପରସ୍ପରକୁଲାଶଂକୟାତଂକବନ୍ତଃ ।

ସା ସଦ୍ୟଃ ସାତିରେକାଂ ସକଲସୁଖକରୀଂ ସମ୍ପଦଂ ସାଧୟେନ୍ନଃ

ଚକ୍ରବର୍ତ୍ତୀଶ୍ଚକ୍ରା ଚରଣନଲିନୟୋଃସ୍ତ୍ରପାଶେନିଶାଲୀ ॥ ୧୬ ॥

ଅନ୍ବୟଃ -- ସେନ୍ଦ୍ରାଃ ଅମରାଃ ଆନମନ୍ତଃ ଯସ୍ୟାମ୍ ଅମଲାୟାମ୍ ପ୍ରତିକୃତିମ୍ ଦୃଷ୍ଟ୍ବା

ଅପରସ୍ପରକୁଲାଶଂକୟା ସାନ୍ତ୍ରୀକୃତେର୍ଷ୍ୟାଃ ସଂଭବନ୍ତି ସା

ଚକ୍ର-ଚାରୁ-ଅଂଶୁ-ଚକ୍ରା ଚକ୍ରପାଶୋଃ ଚରଣନଲିନୟୋଃ ନିଶାଲୀ ସାତିରେକାମ୍

ସକଲସୁଖକରୀମ୍ ସମ୍ପଦମ୍

ନଃ ସାଧୟେତ୍ ।

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:

ପାଦାମ୍ବୁଜନୁସେବାସମବନତସୁରବ୍ରାତଭାସ୍ବଜ୍ଞିରୂଢ଼-
-ପ୍ରତ୍ୟୁଷ୍ଟାଜାବତାଶ୍ଳୁପ୍ରବରକରଗଣୈଷ୍ଠିତ୍ରିତଂ ଯଦ୍ବିଭାତି ।
ନମ୍ରାଙ୍ଗାନାଂ ହରେନୌ ହରିଦୁପଲମହାକୂର୍ମସୌନ୍ଦର୍ଯ୍ୟହାରି-
-ଛାୟଂ ଶ୍ରେୟଃପ୍ରଦାୟ ପ୍ରପଦୟୁଗମିଦଂ ପ୍ରାପୟେତ୍ ପାପମନ୍ତ୍ରମ୍ ॥ ୧୭ ॥

ଅନୁବନ୍ଧଃ -- ଯତ୍

ପାଦ-ଅମ୍ବୁଜନୁ-ସେବା-ସମବନତ-ସୁର-ବ୍ରାତ-ଭାସ୍ବଜ୍ଞି-ରୂଢ଼-ପ୍ରତ୍ୟୁଷ୍ଟ-
ଉଜାବତ-ଅଶ୍ଳୁ-ପ୍ରବର-କର-ଗଣୈଃ
ଚିତ୍ରିତମ୍ ବିଭାତି ହରିତ୍-ଉପଲ-ମହାକୂର୍ମ-ସୌନ୍ଦର୍ଯ୍ୟ-ହାରି-ଛାୟମ୍ ଶ୍ରେୟଃପ୍ରଦାୟ
ହରେଃ ଇଦମ୍ ପ୍ରପଦୟୁଗମ୍ ନମ୍ରାଙ୍ଗାନାମ୍ ନଃ ପାପମ୍ ଅନ୍ତମ୍ ପ୍ରାପୟେତ୍ ।

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:

ଶ୍ରୀମତୌ ଚାରୁଭୂତେ କରପରିମଳନାନନ୍ଦହୃଷ୍ଟେ ରମାୟାଃ
ସୌନ୍ଦର୍ଯ୍ୟାତ୍ୟନ୍ତ୍ରନୀଲୋପଲରଚିତମହାଦଣ୍ଡୟୋଃ କାନ୍ତିଚୋରେ ।
ସୂରୀନ୍ଦ୍ରେଃ ସ୍ତୂୟମାନେ ସୁରକୁଲସୁଖଦେ ସୁଦିତାରାତିସଂଘେ
ଜଘେ ନାରାୟଣୀୟେ ମୁଦୁରପି ଜୟତାମସ୍ମଦଂହୋ ହରନ୍ତେୟାଃ ॥ ୧୮ ॥

ଅନଂବୟଃ -- ଶ୍ରୀମତୌ, ଚାରୁଭୂତେ,
ସୌନ୍ଦର୍ଯ୍ୟ-ଆତ୍ୟ-ଇନ୍ଦ୍ରନୀଲୋପଲ-ରଚିତ-ମହାଦଣ୍ଡୟୋଃ କାନ୍ତିଚୋରେ, ରମାୟାଃ
କର-ପରିମଳନ-ଆନନ୍ଦ-ହୃଷ୍ଟେ, ସୂରୀନ୍ଦ୍ରେଃ ସ୍ତୂୟମାନେ, ସୁରକୁଲସୁଖଦେ,
ସୁଦିତାରାତିସଂଘେ, ନାରାୟଣୀୟେ ଜଘେ ମୁଦୁଃ ଅପି ଅସ୍ମଦଂହଃ ହରନ୍ତେୟାଃ ଜୟତାମ୍ ।

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:

ସଂଯଜ୍ଞାହ୍ୟଂ ବିଧାତୁଂ ସମମିବ ସତତଂ ଜଞ୍ଘୟୋର୍ଗିନ୍ନୟୋର୍ଯେ
ଭାରୀଭୂତୋରୁଦଣ୍ଡଦ୍ବୟଭରଣକୃତୋତ୍ତମ୍ଭାବଂ ଭଜେତେ ।
ଚିତ୍ରାଦର୍ଶଂ ନିଧାତୁଂ ମହିତମିବ ସତାଂ ତେ ସମୁଦ୍ଘାୟମାନେ
ବୃତ୍ତାକାରେ ବିଧିତାଂ ହୃଦି ମୁଦମଜିତସ୍ୟାନିଶଂ ଜାନୁନୀନଃ ॥ ୧୯ ॥

ଅନ୍ବୟଃ -- ଶିନ୍ନୟୋଃ ଜଞ୍ଘୟୋଃ ଯେ ସମ୍ୟକ୍ ସତତମ୍ ସାହ୍ୟଂ ସମଂ ବିଧାତୁମ୍ ଇବ
ଭାରୀଭୂତ-ଉରୁ-ଦଣ୍ଡ-ଦ୍ବୟ-ଭରଣ-କୃତ-ଉତ୍ତମ୍ଭ-ଭାବମ୍ ଭଜେତେ, ସତାଂ ମହିତମ୍
ଚିତ୍ରାଦର୍ଶଂ ନିଧାତୁଂ ଇବ ବୃତ୍ତାକାରେ ସମୁଦ୍ଘାୟମାନେ ତେ ଅଜିତସ୍ୟ ଜାନୁନୀନଃ
ହୃଦି ମୁଦଂ ବିଧିତାମ୍ ।

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:

ଦେବୋ ଭୀତିଂ ବିଧାତୁଃ ସପଦି ବିଦଧତୌ କୈଟଭାଶ୍ୟଂ ମଧୁଂ ଚା-

ପ୍ୟାରୋପ୍ୟାରୁତଗର୍ବାବଧିଜଲଧି ଯ ଯୋରାଦିଦୈତ୍ୟୌ ଜଘାନ ।

ବୃତାବନୋନ୍ୟାନ୍ୟତୁଲ୍ୟୌ ଚତୁରମୁପଚୟଂ ବିଭ୍ରତାବଭ୍ରନୀଲୌ

ଭରୁ ଚାରୁ ହରେଷ୍ଠୌ ମୁଦମତିଶୟନୀଂ ମାନସେ ନୋ ବିଧତ୍ତାମ୍ ॥ ୨୦ ॥

ଅନ୍ବୟଃ -- ଦେବଃ ବିଧାତୁଃ ଭୀତିଂ ବିଦଧତୌ ଆରୁତଗର୍ବୌ ଆଦିଦୈତ୍ୟୌ କୈଟଭାଶ୍ୟଂ

ମଧୁଂ ଅପି ଚ ଯ ଯୋଃ ଆରୋପ୍ୟ ଅଧିଜଲଧି ସପଦି ଜଘାନ, ବୃତ୍ତୌ ଅନ୍ୟୋନ୍ୟତୁଲ୍ୟୌ,

ଚତୁରମ୍ ଉପଚୟମ୍ ବିଭ୍ରତୌ, ଅଭ୍ରନୀଲୌ ହରେଃ ତୌ ଚାରୁ ଭରୁ ନଃ ମାନସେ

ଅତିଶୟନୀମ୍ ମୁଦମ୍ ବିଧତ୍ତାମ୍ ।

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:

ପୀତେନ ଦ୍ୟୋତତେ ଯଜତୁରପରିହିତେନାମୁରେଣାତୁ୍ୟଦାରମ୍

ଜାତାଲଂକାରଯୋଗଂ ଜଲମିବ ଜଲଧେର୍ବାତବାଗ୍ନିପ୍ରଭାଭିଃ ।

ଏତସ୍ମାତିତ୍ୟଦାନୁ ଜଘନମତିଘନାଦେନସୋ ମାନନୀୟମ୍

ସାତତ୍ୟେନୈବ ଚେତୋବିଷୟମବତରଘାତୁ ପୀତାଂବରସ୍ୟ ॥ ୨୧ ॥

ଅନ୍ବୟଃ -- ଚତୁରପରିହିତେନ ପୀତେନ ଅମ୍ବୁରେଣ ଜାତାଲଂକାରଯୋଗମ୍,
ବାତବାଗ୍ନିପ୍ରଭାଭିଃ ଜଲଧେଃ ଜଲମିବ, ଯତ୍ ଉଦାରମ୍ ଦ୍ୟୋତତେ (ତତ୍) ପୀତାମ୍ବୁରସ୍ୟ
ମାନନୀୟମ୍ ଜୟନମ୍ ପାତିତ୍ୟଦାତ୍ ଅତିୟନାତ୍ ଏନସଃ ନଃ ଏତତ୍ ଅବତରତ୍ ଏବ
ଚେତୋବିଷୟମ୍ ସାତତ୍ୟେନ ପାତୁ ।

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:

ଯସ୍ୟା ଦାମ୍ନା ତ୍ରିଧାମ୍ନୋ ଜୟନକଲିତୟା ଭ୍ରାଜତେଂ ଯଥା ଅବ୍ୟୁଃ

ମଧ୍ୟସ୍ଥୋ ମନ୍ଦରାଦ୍ରିର୍ଭୁଜଗପତିମହାଭୋଗସଂନନ୍ଦମଧ୍ୟଃ ।

କାଞ୍ଚୀ ସା କାଞ୍ଚନାଭା ମଣିବରକିରଣୈରୁଲ୍ଲସଭିଃ ପ୍ରଦୀପ୍ତା

କଲ୍ୟାଂ କଲ୍ୟାଣଦାତ୍ରୀ ମମ ମତିମନିଶଂ କମ୍ବରୂପା କରୋତୁ ॥ ୨୨ ॥

ଅନ୍ବୟଃ -- ଯସ୍ୟାଃ ଜୟନକଲିତୟା ଦାମ୍ନା ତ୍ରିଧାମ୍ନଃ ଅଙ୍ଗମ୍ ଯଥା ଅବ୍ୟୁଃ

ମଧ୍ୟସ୍ଥଃ ଭୁଜଗପତି-ମହାଭୋଗ-ସଂନନ୍ଦ-ମଧ୍ୟଃ ମନ୍ଦରାଦ୍ରିଃ ଭ୍ରାଜତେ, ସା

କାଞ୍ଚନାଭା କମ୍ପରୂପା କଲ୍ୟାଣଦାତ୍ରୀ ଉଲ୍ଲସଭିଃ ମଣିବରକିରଣୈଃ ପ୍ରଦୀପ୍ତା।

କାଞ୍ଚୀମମ ମତିମ୍ ଅନିଶମ୍ କଲ୍ୟାଂ କରୋତୁ ।

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: 'ନ ଦେବା ଯଷ୍ଟିମାଦାୟ ରକ୍ଷନ୍ତି ପଶୁପାଲକତ୍ । ଯଂ ଯଂ ରକ୍ଷିତୁମିଚ୍ଛନ୍ତି ବୁଦ୍ଧ୍ୟା ସଂଯୋଜୟନ୍ତି ତମ୍ ।।' 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:

ଉନ୍ନମ୍ କମ୍ପମୁକ୍ତେରୂପଚିତମୁଦଭୂଦ୍ୟତ୍ର ପତ୍ରେର୍ବିଚିତ୍ରେଃ

ପୂର୍ବଂ ଗୀର୍ବାଣପୂଜ୍ୟଂ କମଲକମଧୁପସ୍ୟାହ୍ୱଦଂ ତତ୍ସଂଯୋଜୟନ୍ ।

ଯସ୍ମିନ୍ନୀଲାଶ୍ଳାନୀଲୈସ୍ତରଲରୁଚିଜଲୈଃ ପୂରିତେ କେଲିବୁଦ୍ଧ୍ୟା।

ନୀଲୀକାକ୍ଷସ୍ୟ ନାଭୀସରସି ବସତୁନଶ୍ଚିତ୍ରହଂସଶ୍ଚିରାୟ ॥ ୨୩ ॥

ଅନ୍ବୟଃ -- ଉନ୍ନମ୍ କମ୍ପରୂପମ୍ ବିଚିତ୍ରେଃ ପତ୍ରେଃ ଉପଚିତମ୍ ଯତ୍ର ପୂର୍ବମ୍

କମଳଜମ୍ବୁପତ୍ରା ଆଶ୍ରୟମ୍ ତତ୍ ଗୀର୍ବାଣପୂଜ୍ୟମ୍ ପୟୋଜମ୍ ଉଦଭୂତ୍, ଯସ୍ମିନ୍
ନୀଳାଶ୍ଳୁନୀଲୈଃ ତରଳରୁଚିଜଳୈଃ ପୂରିତେ, (ତସ୍ମିନ୍) ନୀଳୀକାକ୍ଷସ୍ୟ ନାଭିସରସି ନଃ
ଚିତ୍ତହଂସଃ ଚିରାୟ ବସତୁ ।

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:

ପାତାଳଂ ଯସ୍ୟ ନୀଳଂ ବଲୟମପି ଦିଶାଂ ପତ୍ରପଞ୍ଚୁର୍ନଗେନ୍ଦ୍ରାନ୍
ବିଦ୍ବାଂସଃ କେସରୀଲବିଫୁରିତ୍ ବିପୁଲଂ କର୍ଣିକାଂ ସ୍ବର୍ଣଶୈଳମ୍ ।
ଭୂୟାତ୍ଗାୟତ୍ରବୟଂଭୂମଧୁକରଭବନଂ ଭୂମୟଂ କାମଦଂ ନୋ
ନୀଳୀକଂ ନାଭିପଦ୍ମାକରଭବମୁରୁ ତନ୍ନାଗଶୟ୍ୟସ୍ୟ ଶୌରେଃ ॥ ୨୪ ॥

ଅନ୍ବୟଃ -- ବିଦ୍ବାଂସଃ ଇହ ଯସ୍ୟ ନୀଳମ୍ ପାତାଳମ୍, ଦିଶାମ୍ ବଲୟମ୍ ପତ୍ରପଞ୍ଚୁଃ,
ନଗେନ୍ଦ୍ରାନ୍ କେସରୀଲଃ, ସ୍ବର୍ଣଶୈଳମ୍ ବିପୁଲମ୍ କର୍ଣିକାମ୍ ବିଦୁଃ, ନାଗଶୟ୍ୟସ୍ୟ ଶୌରେଃ
ତତ୍ ନାଭିପଦ୍ମାକରଭବମ୍ ଗାୟତ୍ରବୟଂଭୂମଧୁକରଭବନଂ ଭୂମୟମ୍ ଉରୁ ନୀଳୀକମ୍
ନଃ କାମଦମ୍ ଭୂୟାତ୍ ।

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.

ଆଦୌ କଲ୍ପସ୍ୟ ଯସ୍ମାପ୍ରଭବତି ବିତତଂ ବିଶ୍ବମେତଦ୍ବିକଲ୍ପୟେଃ

କଲ୍ପାନ୍ତେ ଯସ୍ୟ ଚାନ୍ତଃ ପ୍ରବିଶତି ସକଳଂ ସ୍ଥାବରଂ ଜଙ୍ଗମଂ ଚ ।

ଅତ୍ୟନ୍ତାଚିନ୍ତ୍ୟମୂର୍ତ୍ତେଷ୍ଠିରତରମଜିତସ୍ୟାନ୍ତରିକ୍ଷସ୍ବରୂପେ

ତସ୍ମିନ୍ନସ୍ଥାକମନ୍ତଃକରଣମତିମୁଦା କ୍ରୀଡତାତ୍ କ୍ରୋଡଭାଗେ ॥ ୨୪ ॥

ଅନ୍ବୟଃ -- କଲ୍ପସ୍ୟ ଆଦୌ ଏତତ୍ ବିତତମ୍ ବିଶ୍ବମ୍ ବିକଲ୍ପୟେଃ ଯସ୍ମାତ୍ ପ୍ରଭବତି,

କଲ୍ପାନ୍ତେ ସକଳମ୍ ସ୍ଥାବରମ୍ ଜଙ୍ଗମମ୍ ଚ ଯସ୍ୟ ଅନ୍ତଃ ଚ ପ୍ରବିଶତି,

ଅତ୍ୟନ୍ତାଚିନ୍ତ୍ୟମୂର୍ତ୍ତେଃ ଅଜିତସ୍ୟ ତସ୍ମିନ୍ ଅନ୍ତରିକ୍ଷସ୍ବରୂପେ କ୍ରୋଡଭାଗେ ଅସ୍ଥାକମ୍

ଅନ୍ତଃକରଣମ୍ ଅତିମୁଦା ଚିରତରମ୍ କ୍ରୀଡତାତ୍ ।

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.

କାନ୍ତ୍ୟଂଭଃପୂରପୂର୍ଣ୍ଣେ ଲସଦସିତବଲୀଭଙ୍ଗଭାସ୍ବତରଙ୍ଗେ
ଗମ୍ଭୀରାକାରନାଭୀଚତୁରତରମହାବର୍ତ୍ତଶୋଭିନ୍ୟଦାରେ ।
କ୍ରୀଡ଼ତ୍ବାନଞ୍ଜହେମୋଦରନହନମହାବାତବାଗ୍ନିପ୍ରଭାତ୍ୟେ
କାମଂ ଦାମୋଦରୀୟୋଦରସଲିଲନିଧୌ ଚିତ୍ତମସ୍ତ୍ୟକ୍ତିରଂ ନଃ ॥ ୨୭ ॥

ଅନ୍ବୟଃ -- କାନ୍ତି-ଅମ୍ଭଃ-ପୂର-ପୂର୍ଣ୍ଣେ ଲସତ୍-ଅସିତ-ବଲୀ-ଭଙ୍ଗ-ଭାସ୍ବତ୍-ତରଙ୍ଗେ
ଗଂଭୀର-ଆକାର-ନାଭୀ-ଚତୁରତର-ମହାବର୍ତ୍ତ-ଶୋଭିନି ଉଦାରେ
ଆନଞ୍ଜ-ହେମ-ଉଦର-ନହନ-ମହା-ବାତବାଗ୍ନି-ପ୍ରଭା-ଆତ୍ୟେ
ଦାମୋଦରୀୟ-ଉଦର-ସଲିଲନିଧୌ ନଃ ଚିତ୍ତମସ୍ତ୍ୟଃ ଚିତ୍ତଂ କ୍ରୀଡ଼ତୁ ।

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.

ନାଭୀନାଲୀକମୂଳାଦଧିକପରିମଲୋନ୍ନୋହିତାନାମଲୀନାମ୍
ମାଲ୍ଲ ନୀଲେବ ଯାନ୍ତି ଝୁରତି ରୁଚିମତୀ ବସ୍ତ୍ରପଦ୍ମୋନ୍ମୁଖୀୟା ।

ରମ୍ୟା ସା ରୋମରାଜିର୍ମହିତରୁଚିକରୀ ମଧ୍ୟଭାଗସ୍ୟ ବିଷ୍ଣୋଃ

ଚିତ୍ତସ୍ତା ମା ବିରଂସୀଚିରତରମୁଚିତାଂ ସାଧୟନ୍ତୁ ଶ୍ରୀୟଂ ନଃ ॥ ୨୭ ॥

ଅନ୍ବୟଃ -- ଯା ଅଧିକପରିମଲୋନୋହିତାନାମ୍ ଅଲୀନାମ୍ ନାଭୀନାଲୀକମୂଳାତ୍ ବକ୍ତ୍ରପଦ୍ମୋନ୍ମୁଖୀ

ଯାନ୍ତୁ ରୁଚିମତୀ ନୀଲା ମାଲା ଇବ ସ୍ଫୁରତି, ସା ମହିତରୁଚିକରୀ ରମ୍ୟା ବିଷ୍ଣୋଃ

ମଧ୍ୟଭାଗସ୍ୟ ରୋମରାଜିଃ ନଃ ଚିତ୍ତସ୍ତା ଚିରତରମ୍ ଉଚିତାମ୍ ଶ୍ରୀୟମ୍ ସାଧୟନ୍ତୁ ମା

ବିରଂସୀତ୍ ।

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:

ସଂସ୍ପୀର୍ଶଂ କୌସୁଭାଂଶୁପ୍ରସରକିସଲୟୈର୍ମୁଗ୍ଧମୁକ୍ତାଫଳାତ୍ୟମ୍

ଶ୍ରୀବାସୋଲ୍ଲାସି ପୁଲ୍ଲପ୍ରତିନବବନମାଲୀଞ୍ଜି ରାଜଭୁଜାନ୍ତମ୍ ।

ବକ୍ଷଃ ଶ୍ରୀବତ୍ସକାନ୍ତଂ ମଧୁକରନିକରଶ୍ୟାମଲଂ ଶାର୍ଙ୍ଗପାଶୋଃ

ସଂସାରାଧିବଶ୍ଚମାର୍ତ୍ତେରୁପବନମିବ ଯ ସ୍ତେବିତଂ ତପ୍ତପଦ୍ୟେ ॥ ୨୮ ॥

ଅନ୍ବୟଃ -- କୌସୁଭାଂଶୁପ୍ରସରକିସଲୟୈଃ ସଂସ୍ପୀର୍ଶମ୍ ମୁଗ୍ଧମୁକ୍ତାଫଳାତ୍ୟମ୍

ଶ୍ରୀବାସୋଲ୍ଲାସି ପୁଲ୍ଲ-ପ୍ରତିନବ-ବନମାଲା-ଅଞ୍ଜି ରାଜଭୁଜାନ୍ତମ୍

ମଧୁକରନିକରଶ୍ୟାମଲମ୍ ଶ୍ରୀବତ୍ସକାନ୍ତମ୍ ଶାର୍ଙ୍ଗପାଶୋଃ ବକ୍ଷଃ, ଯତ୍

ସଂସାରାଧିବଶମାତ୍ତେଃ ଉପବନମିବ ସେବିତମ୍, ତତ୍ ପ୍ରପଦ୍ୟେ ।

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:

କାନ୍ତଂ ବକ୍ଷୋ ନିତାନ୍ତଂ ବିଦଧଦିବ ଗଲଂ କାଲିମା କାଲଶତ୍ରୋଃ

ଇନ୍ଦୋର୍ବିନ୍ଦୁଂ ଯଥାଜ୍ଞା ମଧୁପ ଇବ ତରୋର୍ମଞ୍ଜରୀଂ ରାଜତେ ଯଃ ।

ଶ୍ରୀମାନ୍ନିତ୍ୟଂ ବିଧେୟାଦବିରଲମିଲିତଃ କୌସ୍ତୁଭଶ୍ରୀପ୍ରତାନୈଃ

ଶ୍ରୀବସ୍ତ୍ରଃ ଶ୍ରୀପତେଃ ସ ଶ୍ରିୟ ଇବ ଦୟତୋ ବସ୍ତ୍ର ଉଜ୍ଜୈଶ୍ଚ୍ରିୟଂ ନଃ ॥ ୨୯ ॥

ଅନ୍ବୟଃ -- କାଲଶତ୍ରୋଃ ଗଲଂ କାଲିମା ଇବ, ଇନ୍ଦୋଃ ବିନ୍ଦୁମ୍ ଅଜ୍ଞଃ ଯଥା, ତରୋଃ

ମଞ୍ଜରୀମ୍ ମଧୁପ ଇବ, ଯଃ ବକ୍ଷଃ ନିତାନ୍ତମ୍ କାନ୍ତମ୍ ବିଦଧତ୍,

କୌସ୍ତୁଭଶ୍ରୀପ୍ରତାନୈଃ ଅବିରଲମିଲିତଃ, ଶ୍ରିୟଃ ବସ୍ତ୍ର ଇବ ଦୟତଃ, ସଃ ଶ୍ରୀମାନ୍

ଶ୍ରୀପତେଃ ଶ୍ରୀବତ୍ସଃ ନଃ ଭଜେଃ ଶ୍ରୀୟମ୍ ନିତ୍ୟମ୍ ବିଧେୟାତ୍ ।

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.

ସଂଭୂୟାମ୍ନୋପିମଧ୍ୟାସ୍ତପଦି ସହଜୟା ଯଃ ଶ୍ରୀୟା ସଂନିଧତ୍ତେ

ନୀଲେ ନାରାୟଣୋରଃସ୍ଥଲଗଗନତଲେ ହାରତାରୋପସେବ୍ୟେ ।

ଆଶାଃ ସର୍ବାଃ ପ୍ରକାଶା ବିଦଧଦପିଦଧଜାମୁଭାସାନ୍ୟତେଜାଂ-

ସ୍ୟାଶ୍ଚର୍ଯ୍ୟସ୍ୟାକରୋ ନୋ ଦ୍ୟୁମଣିରିବ ମଣିଃ କୌସ୍ତୁଭଃ ସୋଽସ୍ତୁ ଭୂତୈଃ ॥ ୩୦ ॥

ଅନ୍ବୟଃ -- ଅମ୍ନୋପିମଧ୍ୟାତ୍ ସପଦି ସଂଭୂୟ ନୀଲେ ହାରତାରୋପସେବ୍ୟେ

ନାରାୟଣୋରଃସ୍ଥଲଗଗନତଲେ ସହଜୟା ଶ୍ରୀୟା ସନିଧତ୍ତେ, ସର୍ବାଃ ଆଶାଃ ପ୍ରକାଶାଃ

ବିଦଧତ୍, ଆମୁଭାସା ଅନ୍ୟତେଜାନ୍ ଚ ଅପିଦଧତ୍, ଆଶ୍ଚର୍ଯ୍ୟସ୍ୟ ଆକରଃ ସଃ

କୌସ୍ତୁଭମଣିଃ ଦ୍ୟୁମଣିଃ ଇବ ନଃ ଭୂତୈଃ ଅସ୍ତୁ ।

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.

ଯା ବାୟାବାୟୁକୂଲ୍ୟାସୁରତି ମଣିରୁଚା ଭାସମାନାଃସମାନା
ସାକଂ ସାକମ୍ପମଂସେ ବସତି ବିଦଧତୀ ବାସୁଭଦ୍ରଂ ସୁଭଦ୍ରମ୍ ।
ସାଂରଂ ସାରଙ୍ଗସଂଘୈର୍ମୁଖରିତକୁସୁମା ମେଚକାନ୍ତା ଚ କାନ୍ତା
ମାଲା ମାଲିନିତାସ୍ଥାନୁ ବିରମତୁ ସୁଖୈର୍ଯୋଜୟନ୍ତୁ ଜୟନ୍ତୁ ॥ ୩୧ ॥

ଅନ୍ବୟଃ -- ବାୟୌ ଆୟୁକୂଲ୍ୟାତ୍ ସରତି, ଯା ମଣିରୁଚା ସାକମ୍ ଅ-ସମାନା ଭାସମାନା, (ଯା)
ବାସୁଭଦ୍ରମ୍ ସୁଭଦ୍ରମ୍ ବିଦଧତୀ ସାକମ୍ପମ୍ ଅମ୍ସେ ବସତି, ସା ସାରଙ୍ଗସଂଘୈଃ
ମୁଖରିତକୁସୁମା ମେଚକ-ଅନ୍ତା କାନ୍ତା ମା-ଲିନିତା ଜୟନ୍ତୁ ମାଲା ଅସ୍ଥାନୁ ସୁଖୈଃ ଅରମ୍
ଯୋଜୟନ୍ତୁ ନ ବିରମତୁ ।

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:

ହାରସ୍ୟୋରୁପ୍ରଭାଭିଃ ପ୍ରତିନବବନମାଳାଂଶୁଭିଃ ପ୍ରାଂଶୁରୂପୈଃ
ଶ୍ରୀଭିକ୍ଷାପ୍ୟଙ୍ଗଦାନାଂ ଶବଲିତରୁଚି ଯନ୍ନିଷ୍ଠଭାଭିଷ୍ଟ ଭାତି ।
ବାହୁଲ୍ୟେନୈବ ବନ୍ଧାଞ୍ଜଲିପୁଟମଜିତସ୍ୟାଭିଯାତାମହେ ତତ୍
ବନ୍ଧାତିଂ ବାଧତାଂ ନୋ ବହୁବିହତିକରୀଂ ବନ୍ଧୁରଂ ବାହୁମୂଲମ୍ ॥ ୩୨ ॥

ଅନ୍ବୟଃ -- ପ୍ରାଂଶୁରୂପୈଃ ଉରୁପ୍ରଭାଭିଃ ପ୍ରତିନବବନମାଳାଂଶୁଭିଃ ଅଙ୍ଗଦାନାମ୍
ଶ୍ରୀଭିଃ ଚ, ନିଷ୍ଠଭାଭିଃ ଚ ଯତ୍ ଶବଲିତରୁଚି ଭାତି, ତତ୍ ଅଜିତସ୍ୟ ବନ୍ଧୁରମ୍
ବାହୁମୂଲମ୍ ବନ୍ଧାଞ୍ଜଲିପୁଟମ୍ ଅଭିଯାତାମହେ । ନଃ ବାହୁଲ୍ୟେନ ବହୁବିହତିକରୀମ୍
ବନ୍ଧାତିମ୍ ବାଧତାମ୍ ।

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:

ବିଶ୍ଵତ୍ରାଣୈକଦକ୍ଷାସ୍ତଦନୁଗୁଣଗୁଣକ୍ଷତ୍ରନିର୍ମାଣଦକ୍ଷାଃ
କର୍ତାରୋ ଦୁର୍ନିରୂପାଃ ସ୍କୁଟଗୁରୁଯଶସାଂ କର୍ମଣାମଭୁତାନାମ୍ ।
ଶାର୍ଙ୍ଗଂ ବାଣଂ କୃପାଶଂ ଫଲକମରିଗଦେ ପଦ୍ମଶଂଖୌ ସହସ୍ରମ୍
ବିଭ୍ରାଣାଃ ଶସ୍ତ୍ରକାଲଂ ମମ ଦଧତୁ ହରେର୍ବାହବୋ ମୋହହାନିମ୍ ॥ ୩୩ ॥

ଅନ୍ବୟଃ -- ବିଶ୍ଵତ୍ରାଣୈକଦକ୍ଷାଃ, ତଦନୁଗୁଣଗୁଣକ୍ଷତ୍ରନିର୍ମାଣଦକ୍ଷାଃ,
ସ୍କୁଟଗୁରୁଯଶସାମ୍ ଅଭୁତାନାମ୍ କର୍ମଣାମ୍ କର୍ତାରଃ, ଦିର୍ନିରୂପାଃ, ଶାର୍ଙ୍ଗମ୍ ବାଣମ୍
କୃପାଶମ୍ ଫଲକମ୍ ଅରିଗଦେ ପଦ୍ମଶଂଖୌ ସହସ୍ରମ୍ ଶସ୍ତ୍ରକାଲୌ ବିଭ୍ରାଣାଃ ହରେଃ
ବାହବଃ ମମ ମୋହହାନିମ୍ ଦଧତୁ ।

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:

କଣ୍ଠାକଲ୍‌ପୋଢ଼ାଦୃଷ୍ଟିଃ କନକମୟଲୟକୁଣ୍ଡଳୋଢ୍ଭେରୁଦାରୈଃ
ଉଦ୍ୟୋତୈଃ କୌସ୍ଠୁଭସ୍ୟାୟୁରୁଭିରୁପଚିତ୍‌ଶ୍ଚିତ୍ରବର୍ଣ୍ଣୋ ବିଭାତି ।
କଣ୍ଠାଶ୍ଳେଷେ ରମାୟାଃ କରବଲୟପଦୈର୍ମୁଦ୍ରିତେ ଭଦ୍ରରୂପେ
ବୈକୁଣ୍ଠୀୟେତ୍ର କଣ୍ଠେ ବସତୁ ମମ ମତିଃ କୁଣ୍ଡଭାବଂ ବିହାୟ ॥ ୩୪ ॥

ଅନ୍‌ବୟଃ -- କଣ୍ଠାକଲ୍‌ପୋଢ଼ାଦୃଷ୍ଟିଃ କନକମୟ-ଲୟତ୍-କୁଣ୍ଡଳ-ଉଢ୍ଭେଃ ଉଦାରୈଃ ଉଦ୍ୟୋତୈଃ,
କୌସ୍ଠୁଭସ୍ୟ ଅପି ଉରୁଭିଃ (ଉଦ୍ୟୋତୈଃ) ଉପଚିତଃ ଯଃ ଚିତ୍ରବର୍ଣ୍ଣୋ ବିଭାତି, ରମାୟାଃ
କଣ୍ଠାଶ୍ଳେଷେ କରବଲୟପଦୈଃ ମୁଦ୍ରିତେ ଭଦ୍ରରୂପେ ବୈକୁଣ୍ଠୀୟେ ଅତ୍ର କଣ୍ଠେ ମମ
ମତିଃ କୁଣ୍ଡଭାବମ୍ ବିହାୟ ବସତୁ ।

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:

ପଦ୍ମାନନ୍ଦପ୍ରଦାତା ପରିଲସଦରୁଣଶ୍ରୀପରୀତାଗ୍ରଭାଗଃ
କାଲେ କାଲେ ଚ କମ୍ପୁପ୍ରବରଣଶଧରାୟୁରଣେ ଯଃ ପ୍ରବୀଣଃ ।
ବଜ୍ରାକାଶାନ୍ତରସ୍ଥସ୍ତିରଯତି ନିତରାଂ ଦନ୍ତତାରୌଘଶୋଭାମ୍
ଶ୍ରୀଭର୍ତ୍ତୃଦନ୍ତବାସୋଦ୍ୟୁମଣିରଘତମୋନାଶନାୟାସ୍ତ୍ରବସୌ ନଃ ॥ ୩୫ ॥

ଅନ୍‌ବୟଃ -- ପଦ୍ମା-ଆନନ୍ଦପ୍ରଦାତା ପରିଲସତ୍-ଅରୁଣଶ୍ରୀ-ପରୀତ-ଅଗ୍ରଭାଗଃ ଯଃ କାଲେ

କାଲେ କମ୍ପୁ-ପ୍ରବର-ଶଶଧର-ଆପୁରଣେ ପ୍ରବୀଣଃ (ଯଃ) ବକ୍ତ୍ର-ଆକାଶ-ଅନ୍ତର-ସ୍ଥଃ
ଦନ୍ତ-ତାରା-ଓଢ଼-ଶୋଭାମ୍ ନିତରାମ୍ ତିରଯତି, ଅସୌ ଶ୍ରୀଭର୍ତ୍ତୁଃ ଦନ୍ତବାସୋ-ଦ୍ୟୁମଣିଃ
ନଃ ଅଢ଼-ତମୋ-ନାଶନାୟ ଅସ୍ତୁ ।

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:

ନିତ୍ୟଂ ସ୍ନେହାତିରେକାନ୍ନିଜକମିତ୍ତୁରଲଂ ବିପ୍ରଯୋଗାକ୍ଷମା ଯା

ବକ୍ତ୍ରେନ୍ଦୋରନ୍ତରାଲେ କୃତବସତିରିବାଭାତି ନକ୍ଷତ୍ରରାଜିଃ ।

ଲକ୍ଷ୍ମୀକାନ୍ତସ୍ୟ କାନ୍ତାକୃତିରତିବିଲସନ୍ନୁଗ୍ଧମୁକ୍ତାବଲିଶ୍ରୀଃ

ଦନ୍ତାଲୀ ସନ୍ତତଂ ସା ନତିନୁତିନିରତାନକ୍ଷତାନ୍ ରକ୍ଷତାନ୍ନଃ ॥ ୩୭ ॥

ଅନ୍ବୟଃ -- ସ୍ନେହ-ଅତିରେକାତ୍ ଯା ନିଜକମିତୁଃ ଅଲମ୍ ବିପ୍ରଯୋଗ-ଅକ୍ଷମା, ବକ୍ତ୍ର-ଇନ୍ଦୋଃ
ଅନ୍ତରାଲେ କୃତବସତିଃ ନକ୍ଷତ୍ର-ରାଜିଃ ଇବ
ଆଭାତି,ଅତି-ବିଲସନ୍-ମୁଗ୍ଧ-ମୁତାବଳି-ଶ୍ରୀଃ କାନ୍ତ-ଆକୃତିଃ ସା ଲକ୍ଷ୍ମୀକାନ୍ତସ୍ୟ
ଦନ୍ତାଲୀନତି-ନୁତି-ନିରତାନ୍ ନଃ ଅକ୍ଷତାନ୍ ରକ୍ଷତାତ୍ ।

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:

ବ୍ରହ୍ମନୁକୂଳାୟାଜିହ୍ଵାଂ ମତିମପି କୁରୁଷେ ଦେବ ସଂଭାବୟେ ତ୍ଵାମ୍
ଶଂଭୋ ଶକ୍ର ତ୍ରିଲୋକୀମବସି କିମମରେନାରଦାଦ୍ୟାଃ ସୁଖଂ ବଃ ।
ଇତ୍ଵଂ ସେବାବନମ୍ ସୁରମୁନିନିକରଂ ବୀକ୍ଷ୍ୟ ବିଷ୍ଣୋଃ ପ୍ରସନ୍ନ-
ସ୍ୟାସ୍ୟେନ୍ଦୋରାସ୍ରବନ୍ତୀ ବରବଚନସୁଧା ହ୍ଲାଦୟେନ୍ନାନସଂ ନଃ ॥ ୩୭ ॥

ଅନ୍ବୟଃ -- ବ୍ରହ୍ମନ୍, ବ୍ରହ୍ମଣି ଅଜିହ୍ଵାମ୍ ମତିମ୍ ଅପି କୁରୁଷେ? ; ଶଂଭୋ, ଦେବ, ତ୍ଵାଂ
ସଂଭାବୟେ । ; ଶକ୍ର, ଅମରେଃ ତ୍ରିଲୋକୀମ୍ ଅବସି କିମ୍? ; ନାରଦାଦ୍ୟାଃ, ସୁଖମ୍ ବହୁ
(କିମ୍)? ; ଇତ୍ଵମ୍ ସେବାବନମ୍ ସୁରମୁନିନିକରମ୍ ବୀକ୍ଷ୍ୟ ପ୍ରସନ୍ନସ୍ୟ ବିଷ୍ଣୋଃ
ବରବଚନସୁଧା ନଃ ମାନସମ୍ ହ୍ଲାଦୟେତ୍ ।

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:

କର୍ଣ୍ଣସ୍ପର୍ଶକମ୍ପୋଜ୍ଜ୍ବଲମକରମହାକୁଣ୍ଡଲପ୍ରୋତଦୀପ୍ୟନ୍-
ମାଣିକ୍ୟଶ୍ରୀପ୍ରତାନୈଃ ପରିମିଳିତମଲିଶ୍ୟାମଲଂ କୋମଲଂ ଯତ୍ ।
ପ୍ରୋଦ୍ୟସୂର୍ଯ୍ୟଶୁଭ୍ରାଜନ୍ମରକତମୁକୁରାକାରତୋରଂ ମୁରାରେଃ
ଗାତାମାଗାମିନୀଂ ନଃ ଶମୟତୁ ବିପଦଂ ଗଣ୍ଡଯୋର୍ମଣ୍ଡଲଂ ତତ୍ ॥ ୩୮ ॥

ଅନୁବନ୍ଧଃ -- ଯତ୍

କର୍ଣ୍ଣସ୍ପ-ସ୍ପର୍ଶ-କମ୍ପ-ଉଜ୍ଜ୍ବଲ-ମକର-ମହା-କୁଣ୍ଡଲ-ପ୍ରୋତ-ଦୀପ୍ୟନ୍-ମାଣିକ୍ୟ-ଶ୍ରୀ-ପ୍ରତାନୈଃ
ପରିମିଳିତମ୍ ତତ୍ କୋମଲମ୍ ଅଲିଶ୍ୟାମଲମ୍
ପ୍ରୋଦ୍ୟତ୍-ସୂର୍ଯ୍ୟ-ଶୁଭ୍ର-ରାଜତ୍-ମରକତ-ମୁକୁର-ଆକାର-ତୋରମ୍ ମୁରାରେଃ ଗଣ୍ଡଯୋଃ ମଣ୍ଡଲମ୍
ନଃ ଗାତାମ୍ ଆଗାମିନୀମ୍ ବିପଦମ୍ ଶମୟତୁ ।

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.

ବକ୍ରାଂଭୋଜେ ଲସନ୍ତଂ ମୁଦୁରଧରମଣିଂ ପକ୍ବବିଂବାଭିରାମମ୍
ଦୃଷ୍ଟ୍ବା ଦକ୍ଷୁଂ ଶୁକସ୍ୟ ଝୁଟମବତରତସ୍ତୁଷ୍ଟଦଣ୍ଡାୟ ତେ ଯଃ ।
ଘୋଣଃ ଶୋଣୀକୃତାମ୍ନା ଶ୍ରବଣମୁଗଲସକ୍ଷୁଲୋଽସ୍ତ୍ରୈର୍ମୁରାରେଃ
ପ୍ରାଣାଶ୍ୟସ୍ୟାନିଲସ୍ୟ ପ୍ରସରଣସରଣିଃ ପ୍ରାଣଦାନାୟ ନଃ ସ୍ୟାତ୍ ॥ ୩୯ ॥

ଅନ୍ବୟଃ -- ଯଃ ବକ୍ରାମ୍ଭୋଜେ ମୁଦୁର ଲସନ୍ତମ୍ ପକ୍ବବିମ୍ବାଭିରାମମ୍ ଅଧରମଣିମ୍
ଦୃଷ୍ଟ୍ବା ଦକ୍ଷୁଂ ଝୁଟମ୍ ଅବତରତଃ ଶୁକସ୍ୟ ଦୁଷ୍ଟଦଣ୍ଡାୟ ତେ,
ଶ୍ରବଣମୁଗ-ଲସତ୍-କୁଶଲ-ଉସ୍ତ୍ରୈଃ ଶୋଣୀକୃତାମ୍ନା ପ୍ରାଣାଶ୍ୟସ୍ୟ ଅନିଲସ୍ୟ
ପ୍ରସରଣସରଣିଃ ମୁରାରେଃ ଘୋଣଃ ନଃ ପ୍ରାଣଦାନାୟ ସ୍ୟାତ୍ ।

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.

ଦିକ୍ଖାଲୌ ବେଦୟନ୍ତୌ ଜଗତି ମୁଦୁରିମୌ ସଂଚରନ୍ତୌ ରବୀନ୍ଦୁ
ତ୍ରେଲୋକ୍ୟାଲୋକଦୀପାବଭିଦଧତି ଯଯୋରେବ ରୂପଂ ମୁନୀନ୍ଦ୍ରାଃ ।
ଅସ୍ଥାନଞ୍ଜପ୍ରଭେ ତେ ପ୍ରତୁରତରକ୍ତପାନିର୍ଭରଂ ପ୍ରେକ୍ଷମାଣେ
ପାତାମାତାମ୍ରଶୁକ୍ଳାସିତରୁଚିରୁଚିରେ ପଦ୍ମନେତ୍ରସ୍ୟ ନେତ୍ରେ ॥ ୪୦ ॥

ଅନ୍ବୟଃ -- ମୁନୀନ୍ଦ୍ରାଃ ଯଯୋଃ ଏବ ରୂପମ୍ ଦିକ୍ଷାଲୌ ବେଦଯନ୍ତୌ ଜଗତି ମୁଦୁଃ
 ସଂଚରନ୍ତୌ ତ୍ରିଲୋକ୍ୟାଲୋକଦୀପୌ ରବୀନ୍ଦୁ (ଇତି) ଅଭିଦଧତି,
 ଆତାମ୍ନ-ଶୁକ୍ଳ-ଅସିତ-ରୁଚି-ରୁଚିରେ ଅବ୍ଜସ୍ତଭେ ପ୍ରଚୁରତର-କୃପା-ନିର୍ଭରମ୍
 (ଅସ୍ଥାନ) ପ୍ରେକ୍ଷମାଣେ ପଦ୍ମନେତ୍ରସ୍ୟ ତେ ନେତ୍ରେ ଅସ୍ଥାନ ପାତାମ୍ ।

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:

ପାତାପାତାଲପାତାପୃତଗପତିଗତେର୍ଭୂୟୁଗଂ ଭୁଗୁମଧ୍ୟମ୍
 ଯେ ନେଷଜାଲିତେନ ସ୍ବପଦନିୟମିତାଃ ସାସୁରା ଦେବସଂଘାଃ ।
 ନୃତ୍ୟଲ୍ଲାଲୀଟରଞ୍ଜେ ରଜନିକରତନୋରଧିଶ୍ଵାବଦାତେ
 କାଲବ୍ୟାଲ୍ଦବୟଂ ବା ବିଲସତି ସମୟା ବାଲିକାମାତରଂ ନଃ ॥ ୪୧ ॥

ଅନ୍ବୟଃ -- ଯେନ ଈଷତ୍ ଚାଲିତେନ ସାସୁରା ଦେବସଂଘାଃ ସ୍ବପଦନିୟମିତାଃ,
 ରଜନିକର-ତନୋଃ ଅଧି-ଶ୍ଵା-ଅବଦାତେ ଲାଲୀଟ-ରଞ୍ଜେ ନୃତ୍ୟତ୍ (ଯତ୍)
 ବାଲିକା-ମାତରଂ ସମୟା କାଲବ୍ୟାଲ୍ଦବୟଂ ବା (ଇତି) ବିଲସତି (ତତ୍) ଭୁଗୁମଧ୍ୟଂ
 ଭୂୟୁଗଂ ନଃ ପାତାଲ-ପାତାତ୍ ପାତାତ୍ ।

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.

ଲକ୍ଷ୍ମୀକାରାଲକାଲିଝୁରଦଲିକଶଶାଙ୍ଗାର୍ପଂଦର୍ଶମୀଲନ୍-
ନେତ୍ରାମ୍ଳେକପ୍ରବୋଧୋଘ୍ନକନିଭୂତତରାଲୀନଭୂଙ୍ଗଛଟାଭେ ।
ଲକ୍ଷ୍ମୀନାଥସ୍ୟ ଲକ୍ଷ୍ୟୀକୃତବିବୁଧଗଣାପାଙ୍ଗବାଣାସନାର୍ଥ-
-ଛାୟେ ନୋ ଭୂରିଭୂତିପ୍ରସବକୁଶଲତେ ଭୂଲତେ ପାଲୟେତାମ୍ ॥ ୪୭ ॥

ଅନୁବନ୍ଧ ୪ --

ଲକ୍ଷ୍ମୀ-ଆକାର-ଅଲକ-ଅଲି-ଝୁରଦ୍-ଅଲିକ-ଶଶାଙ୍ଗାର୍ପ-ଂଦର୍ଶ-ମୀଲନ୍-
ନେତ୍ର-ଅମ୍ଳେକ-ପ୍ରବୋଧ-ଓଘ୍ନକ-ନିଭୂତତର-ଆଲୀନ-ଭୂଙ୍ଗ-ଛଟା-
ଆଭେ ଲକ୍ଷ୍ୟୀ-କୃତ-ବିବୁଧଗଣ-ଅପାଙ୍ଗ-ବାଣାସନ-ଅର୍ଥ-
-ଛାୟେ ଭୂରି-ଭୂତି-ପ୍ରସବ-କୁଶଲତେ ଭୂ-ଲତେ ନଃ ପାଲୟେତାମ୍ ।

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:

ରୂକ୍ଷସ୍ଥାରେଷୁଚାପରୂପତଶରନିକରକ୍ଷୀଣଲକ୍ଷ୍ମୀକଟାକ୍ଷ-
ପ୍ରୋତ୍ପୁଲ୍ଲପଦ୍ମମାଲାବିକସିତମହିତଫାଟିକୈଶାନଲିଙ୍ଗମ୍ ।
ଭୂୟାତ୍ ଭୂୟୋ ବିଭୂତ୍ୟେ ମମ ଭୁବନପତେର୍ଭୂଲତାଦ୍ବନ୍ଦ୍ବମଧ୍ୟା-
-ଭୃଞ୍ଜଂ ତପୁଶ୍ଚମୂର୍ଧ୍ବଂ ଜନିମରଣତମଃଶଶ୍ବନଂ ମଣ୍ଡନଂ ଚ ॥ ୪୩ ॥

ଅନୁବାଦ --

ରୂକ୍ଷ-ସ୍ଥାର-କ୍ଷୁ-ଚାପ-ରୂପ-ତ-ଶର-ନିକର-କ୍ଷୀଣ-ଲକ୍ଷ୍ମୀ-କଟାକ୍ଷ-
ପ୍ରୋତ୍ପୁଲ୍ଲ-ପଦ୍ମ-ମାଲା-ବିକସିତ-ମହିତ-ଫାଟିକ-ଶୈଶାନ-ଲିଙ୍ଗମ୍
ଭୁବନପତେଃ ଭୂଲତା-ଦ୍ବନ୍ଦ୍ବ-ମଧ୍ୟାତ୍ ଭଞ୍ଜମ୍ ଜନି-ମରଣ-ତମଃ-ଶଶ୍ବନମ୍ ଚ ତତ୍
ଉର୍ଧ୍ବମ୍ ପୁଣ୍ୟମ୍ ମମ ବିଭୂତ୍ୟେ ଭୂୟଃ ଭୂୟାତ୍ ।

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!

ପୀଠୀଭୂତାଲକାନ୍ତଃ କୃତମକୁଟମହାଦେବଲିଙ୍ଗପ୍ରତିଷ୍ଠେ
ଲୀଲାଟେ ନାଟ୍ୟରଙ୍ଗେ ବିକଟତରତଟେ କୈଟଭାରେଷ୍ଠିରାୟ ।
ପ୍ରୋଢ୍ଵାତ୍ୟୈବାମୃତନ୍ତ୍ରୀପ୍ରକଟପଟକୁଟୀଂ ପ୍ରଘ୍ନୁରନ୍ତ୍ରୀ ଝୁଟାଙ୍ଗମ୍
ପଟ୍ଟବୀୟଂ ଭାବନାଖ୍ୟାଂ ଚତୁଲମତିନଟୀ ନାଟିକାଂ ନାଟୟେନ୍ନଃ ॥ ୪୪ ॥

ଅନ୍ବୟଃ -- ପୀଠୀଭୂତ-ଅଲକ-ଅନ୍ତମ୍ କୃତ-ମକୁଟ-ମହାଦେବ-ଲିଙ୍ଗ-ପ୍ରତିଷ୍ଠେ
କୈଟଭ-ଅରେଃ ବିକଟତର-ତଟେ ଲୀଲାଟେ ନାଟ୍ୟରଙ୍ଗେ ଆମ୍-ତନ୍ତ୍ରୀ-ପ୍ରକଟ-ପଟକୁଟୀମ୍
ପ୍ରୋଢ୍ଵାତ୍ୟ ଝୁଟାଙ୍ଗମ୍ ପ୍ରଘ୍ନୁରନ୍ତ୍ରୀ ଇୟମ୍ ନଃ ପଟ୍ଟବୀ ଚତୁଲ-ମତି-ନଟୀ
ଭାବନାଖ୍ୟାମ୍ ନାଟିକାମ୍ ନାଟୟେତ୍ ।

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:

ମାଲାରୀବାଲିଧାମ୍ନଃ କୁବଳୟକଲିତା ଶ୍ରୀପତେଃ କୁନ୍ତଲାରୀ
କାଲିନ୍ୟାରୁହ୍ୟ ମୂର୍ଧ୍ନା ଗଲତି ହରଶିରଃସ୍ବର୍ଧ୍ବନୀଞ୍ଜୟା ନୁ ।
ରାହୁର୍ବା ଯାତି ବଜ୍ରଂ ସକଲଶଶିକଲଭ୍ରାନ୍ତିଲୋଲାନୁରାମ୍ନା
ଲୋକୈରାଲୋକ୍ୟତେ ଯା ପ୍ରତିଶତ୍ରୁ ସତତଂ ସାଶିଲଂ ମଙ୍ଗଲଂ ନଃ ॥ ୪୫ ॥

ଅନ୍ବୟଃ -- ଯା କୁବଳୟ-କଲିତା ମାଲାରୀ ବା, କାଲିନ୍ୟା ହର-ଶିରଃ-ସ୍ବର୍ଧ୍ବନୀ-ଞ୍ଜୟା
ମୂର୍ଧ୍ନା ଆରୁହ୍ୟ ଗଲତି ନୁ, ସକଲ-ଶଶି-କଲ-ଭ୍ରାନ୍ତି-ଲୋଲ-ଅନୁରାମ୍ନା ରାହୁଃ
ବଜ୍ରମ୍ ଯାତି ବା ଇତି ଲୋକୈଃ ଆଲୋକ୍ୟତେ ସା ଶ୍ରୀପତେଃ କୁନ୍ତଲାରୀ ନଃ ଅଶିଲମ୍ ମଙ୍ଗଲମ୍
ପ୍ରତିଶତ୍ରୁ ।

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:

ସୁପ୍ତାକାରାଃ ପ୍ରସ୍ତେ ଭଗବତି ବିରୂପୈରପ୍ୟଦୃଷ୍ଟବରୂପା
ବ୍ୟାପ୍ତବ୍ୟୋମାନ୍ତରାଲ୍ପାସ୍ତରଲମ୍ବିରୂତା ରଞ୍ଜିତାଃ ସ୍ଵକ୍ଷଭାସଃ ।
ଦେହଜ୍ଞାୟୋଽକ୍ଷମାଭା ରିପୁବପୁରଗରୁପ୍ଲୋଷରୋଷାଗ୍ନିଧୂମ୍ୟାଃ
କେଶାଃ କେଶିଦ୍ବିଷୋ ନୋ ବିଦଧତୁ ବିପୁଲକ୍ଲେଶପାଶପ୍ରଣାଶମ୍ ॥ ୪୭ ॥

ଅନ୍ବୟଃ -- ଭଗବତି ସୁପ୍ତେ ବିରୂପୈଃ ଅପି ଅଦୃଷ୍ଟବରୂପାଃ ସୁପ୍ତାକାରାଃ
ବ୍ୟାପ୍ତ-ବ୍ୟୋମ-ଅନ୍ତରାଲ୍ପାଃ ତରଲ-ମ୍ବି-ରୂତା ସ୍ଵକ୍ଷଭାସଃ ରଞ୍ଜିତାଃ
ଦେହଜ୍ଞାୟା-ଭକ୍ତ-ଆଭାଃ ରିପୁ-ବପୁଃ-ଅଗରୁ-ପ୍ଲୋଷ-ରୋଷ-ଅଗ୍ନି-ଧୂମ୍ୟାଃ କେଶିଦ୍ବିଷଃ
କେଶାଃ ନଃ ବିପୁଲ-କ୍ଲେଶ-ପାଶ-ପ୍ରଣାଶମ୍ ବିଦଧତୁ ।

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:

ଯତ୍ର ପ୍ରଭୁଂପ୍ରବରତ୍ନପ୍ରବରପରିଲସତ୍ତ୍ୱରିରୋଚିଷ୍ଟତାନ-

ଶ୍ଚୂର୍ତ୍ତ୍ୟା ମୂର୍ତ୍ତିମୁରାରେର୍ଦ୍ଧ୍ୟମଣିଶତଚିତବ୍ୟୋମବଦୁର୍ନିରୀକ୍ଷ୍ୟା ।

କୁର୍ବତ୍ ପାରେପଯୋଧି ଜ୍ବଲଦକ୍ଷଣଶିଖାଭାସ୍ବଦୌର୍ବାଗ୍ନିଶଙ୍କାଂ

ଶଶ୍ବନ୍ନଃ ଶର୍ମ ଦିଶ୍ୟାକୂଳିକଲୁଷତମଃପାଟନଂ ତକ୍ତିରୀଚମ୍ ॥ ୪୭ ॥

ଅନ୍ବୟଃ -- ଯତ୍ର ପ୍ରତ୍ୟୁଷ-ରତ୍ନ-ପ୍ରବର-ପରିଲସତ୍-ଭୂରି-ରୋଚିଃ-ପ୍ରତାନ-ଶ୍ଚୂର୍ତ୍ତ୍ୟା

ମୁରାରେଃ ମୂର୍ତ୍ତିଃ ଦ୍ବ୍ୟମଣି-ଶତ-ଚିତ-ବ୍ୟୋମବତ୍ ଦୁର୍ନିରୀକ୍ଷ୍ୟା, ପାରେପଯୋଧି

ଜ୍ବଲତ୍-ଅକ୍ଷଣ-ଶିଖା-ଭାସ୍ବତ୍-ଔର୍ବାଗ୍ନି-ଶଙ୍କାମ୍ କୁର୍ବତ୍ ତତ୍ କିରୀଚମ୍ ନଃ

କଲି-କଲୁଷ-ତମଃ-ପାଟନମ୍ ଶର୍ମ ଦିଶ୍ୟାତ୍ ।

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, 'ଦିବି ସୂର୍ଯ୍ୟସହସ୍ରସ୍ୟ ଭବେଦ୍ବ୍ୟଗପ୍ବଦୁଦ୍ଭିତା । ଯଦି ଭୂତଃ ସଦୃଶୀ ସା ସ୍ୟାତ୍ ଭାସସ୍ତସ୍ୟ ମହାମ୍ବନଃ ॥'.

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

ଭ୍ରାନ୍ତ୍ବା ଭ୍ରାନ୍ତ୍ବା ଯଦନ୍ତସ୍ତ୍ରିଭୁବନଗୁରୁରପ୍ୟକ୍ବକୋଟୀରନେକାଃ

ଗନ୍ଧଂ ନାନ୍ଧଂ ସମର୍ଥୋ ଭ୍ରମର ଇବ ପୁନର୍ନାଭିନାଲୀକନାଲାତ୍ ।

ଭନ୍ନଜନୂର୍ଜିତଶ୍ରୀସ୍ତ୍ରିଭୁବନମପରଂ ନିର୍ମମେ ତସ୍ତଦୃଷମ୍

ଦେହାମ୍ବୋଧିଃ ସ ଦେୟାନ୍ନିରବଧିରମୃତଂ ଦୈତ୍ୟବିଦ୍ବେଷିଣୋ ନଃ ॥ ୪୮ ॥

ଅନ୍ବୟଃ -- ତ୍ରିଭୁବନଗୁରୁଃ ଅପି ଅନେକାଃ ଅଭ-କୋଟୀଃ ଯଦନ୍ତଃ ଭ୍ରାନ୍ତବା ଭ୍ରାନ୍ତବା
ଅନ୍ତମ୍ ଗନ୍ତୁମ୍ ଭ୍ରମର ଇବ ନ ସମର୍ଥଃ (ସନ୍), ପୁନଃ ନାଭି-ନାଲୀକ-ନାଲୀତ୍ ଉନ୍ନଜନ୍
ତତ୍-ସଦୃଷମ୍ ଅପରମ୍ ତ୍ରିଭୁବନମ୍ ନିର୍ମମେ ସଃ ଦୈତ୍ୟ-ବିଦ୍ବେଷିଣଃ ଉର୍ଜିତଶ୍ରୀଃ
ନିରବଧିଃ ଦେହାମ୍ବୋଧିଃ ନଃ ଅମୃତମ୍ ଦେୟାତ୍ ।

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:

ମତ୍ସ୍ୟଃ କୂର୍ମୋ ବରାହୋ ନରହରିଶପତିର୍ବାମନୋ ଜାମଦଗ୍ନୀଃ
କାକୁତ୍ସଥଃ କଂସଘାତୀ ମନସିଜବିଜୟୀ ଯଶ୍ଚ କଲ୍ଲିର୍ଭବିଷ୍ୟନ୍ ।
ବିଷ୍ଣୋର୍ଅଂଶାବତାରା ଭୁବନହିତକରା ଧର୍ମସଂସ୍ଥାପନାର୍ଥାଃ
ପାୟାସୁର୍ମାଂ ତ ଏତେ ଗୁରୁତରକରୁଣାଭାରଶିନ୍ନାଶୟା ଯେ ॥ ୪୯ ॥

ଅନ୍ବୟଃ -- ମତ୍ସ୍ୟଃ କୂର୍ମଃ ବରାହଃ ନରହରିଶପତିଃ ବାମନଃ ଜାମଦଗ୍ନୀଃ କାକୁତ୍ସଥଃ
କଂସଘାତୀ ମନସିଜ-ବିଜୟୀ ଯଃ ଭବିଷ୍ୟନ୍ କଲ୍ଲିଃ ତ ଏତେ ଯେ
ଗୁରୁତର-କରୁଣା-ଭାର-ଶିନ୍ନ-ଆଶୟା ବିଷ୍ଣୋଃ ଅଂଶାବତାରାଃ ଭୁବନ-ହିତକରାଃ
ଧର୍ମ-ସଂସ୍ଥାପନ-ଅର୍ଥାଃ ତେ ମାମ୍ ପାୟାସୁଃ ।

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:

ଯସ୍ମାଦ୍ବାଚୋ ନିବୃତ୍ତାଃ ସମମପି ମନସା ଲକ୍ଷଣାମୀକ୍ଷମାଣାଃ
ସ୍ୱାର୍ଥାଲଭାପୂରାର୍ଥବ୍ୟପଗମକଥନଶ୍ଳୁଦିନୋ ବେଦବାଦାଃ ।
ନିତ୍ୟାନନ୍ଦଂ ସ୍ୱସଂବିନ୍ନିରବଧିବିମଲସ୍ୱାନ୍ତସଂକ୍ରାନ୍ତବିମ୍ବ-
ଛାୟାପତ୍ୟାପି ନିତ୍ୟଂ ସୁଖଯତି ଯମିନୋ ଯଉଦବ୍ୟାନ୍ତହୋ ନଃ ॥ ୫୦ ॥

ଅନ୍ବୟଃ -- ଯସ୍ମାଦ୍ ବାଚଃ ମନସା ସମମ୍ ଲକ୍ଷଣାମ୍ ଲକ୍ଷମାଣାଃ ସ୍ୱାର୍ଥାଲଭାଦ୍
ପରାର୍ଥ-ବ୍ୟପଗମ-କଥନ-ଶ୍ଳୁଦିନଃ ବେଦବାଦାଃ ଅପି ନିବୃତ୍ତାଃ ଯଦ୍
ସ୍ୱ-ସଂବିଦ୍-ନିରବଧି-ବିମଲ-ସ୍ୱାନ୍ତ-ସଂକ୍ରାନ୍ତ-ବିମ୍ବଛାୟା-ଆପତ୍ୟା ଯମିନଃ ଅପି
ନିତ୍ୟଂ ସୁଖଯତି ତତ୍ ନିତ୍ୟାନନ୍ଦମ୍ ମହଃ ନଃ ଅବତୁ ।

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:

ଆପାଦାଦା ଚ ଶୀର୍ଷାଦ୍ବପୁରିଦମନଂ ବୈଷ୍ଣବଂ ଯଃ ସ୍ବଚିତ୍ତେ
ଧତ୍ତେ ନିତ୍ୟଂ ନିରସ୍ତ୍ରାଶିଲକଲିକଲୁଷେ ସଂତତାନ୍ତଃପ୍ରମୋଦଃ ।
କୁହ୍ବଜିହ୍ବାକୃଶାନୌ ହରିଚରିତହ୍ବିଃ ସ୍ତୋତ୍ରମନ୍ଥାନୁପାତୈଃ
ତପ୍ତାଦାମ୍ନୋରୁହାଭ୍ୟାଂ ସତତମପି ନମସ୍କୁର୍ମହେ ନିର୍ମଳାଭ୍ୟାମ୍ ॥ ୫୧ ॥

ଅନ୍ବୟଃ -- ଯଃ ନିତ୍ୟମ୍, ଜିହ୍ବା-କୃଶାନୌ ସ୍ତୋତ୍ର-ମନ୍ଥାନୁପାତୈଃ ହରି-ଚରିତ-ହ୍ବିଃ
କୁହ୍ବଜ୍, ଇଦମ୍ ଅନଂ ଆପାଦାତ୍ ଆ ଚ ଶୀର୍ଷାଦ୍ ବୈଷ୍ଣବମ୍ ବପୁଃ
ନିରସ୍ତ୍ର-ଅଶିଲ-କଲି-କଲୁଷେ ସ୍ବଚିତ୍ତେ ସଂତତ-ଅନ୍ତଃ-ପ୍ରମୋଦଃ ଧତ୍ତେ,

ନିର୍ମଳାଭ୍ୟାମ୍ ତତ୍-ପାଦାମ୍ବୋରୁହାଭ୍ୟାମ୍ ସତତମ୍ ଅପି ନମସ୍କୁର୍ମହେ ।

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:

ମୋଦାପ୍ତାଦାଦିକେଶସ୍ତୁତିମିତିରଚିତାଂ କୀର୍ତ୍ତୟତ୍ବା ତ୍ରିଧାମ୍ନଃ
ପାଦାବ୍ଜଦ୍ବଦ୍ବସେବାସମୟନତମତିର୍ମସ୍ତକେନାନମେଦ୍ୟଃ ।
ଉନ୍ମୁଚ୍ୟେବାମ୍ନୈନୋନିଚୟକବଚକଂ ପଞ୍ଚତାମେତ୍ୟ ଭାନୋଃ
ବିମ୍ବାନ୍ତଗୋଚରଂ ସ ପ୍ରବିଶତି ପରମାନନ୍ଦମାମ୍ଭସ୍ବରୂପମ୍ ॥ ୫୭ ॥

ଅନ୍ବୟଃ -- ଯଃ ଇତି ରଚିତାମ୍ ତ୍ରିଧାମ୍ନଃ ପାଦାଦିକେଶସ୍ତୁତିମ୍ ମୋଦାତ୍ କୀର୍ତ୍ତୟତ୍ବା
ପାଦ-ଅବ୍ଜ-ଦ୍ବଦ୍ବ-ସେବା-ସମୟ-ନତ-ମତିଃ ମସ୍ତକେନ ଆନମେତ୍, ସଃ ଆମ୍ଭନା
ଏନଃ-ନିଚୟ-କବଚକମ୍ ଉନ୍ମୁଚ୍ୟ ପଞ୍ଚତାମ୍ ଏତ୍ୟ ଭାନୋଃ ବିମ୍ବା-ଅନ୍ତଃ-ଗୋଚରମ୍
ପରମାନନ୍ଦମ୍ ଆମ୍ଭସ୍ବରୂପମ୍ ପ୍ରବିଶତି ।

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.

ଇତି ଶ୍ରୀମଦ୍ଭଗବତ୍ ସପରିବ୍ରାଜକାଚାର୍ଯ୍ୟ ଶ୍ରୀଗୋବିନ୍ଦଭଗବତ୍ପୂଜ୍ୟପାଦଶିଷ୍ୟା
ଶ୍ରୀମଞ୍ଜୁକରଭଗବତଃ କୃତୌ ବିଷ୍ଣୁପାଦାଦିକେଶାନ୍ତସ୍ତୋତ୍ରଂ ସମ୍ପୂର୍ଣ୍ଣମ୍ ॥

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

ଶଂକରାଚାର୍ଯ୍ୟରଚିତା ବିଷ୍ଣୁସ୍ତୁତିରିୟଂ ହରେଃ ।
କୃପୟା ତସ୍ୟ ସମ୍ପ୍ରୀତ୍ୟେ ଆଂଗୁଳାଶ୍ୟାଂ କୃତାପିତା ॥

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