

TEXT WITH TRANSLATION AND EXPLANATION



Vidyālankāra

Prof. S. K. RAMACHANDRA RAO

KALPATHARU RESEARCH ACADEMY
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Daivajña **K. N. SOMAYAJI**

ŚRĪ—SŪKTA

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by

Vidyāṅkārā

Prof. S. K. RAMACHANDRA RAO

Foreword by

Dr. SHANKER DAYAL SHARMA

Governor of Andhra Pradesh, Hyderabad.

1985

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FOREWORD



Dr. SHANKER DAYAL SHARMA

Governor of Andhra Pradesh

Raj Bhavan,
HYDERABAD.

It is my pleasant duty to write this foreword to the text of "SRI SUKTA" with translation and explanation in English by the well-known Vedic Scholar, Vidyalankara Professor S. K. Ramachandra Rao. When Daivajna K. N. Somayaji, the Director of Kalpataru Research Academy, requested me to write this Foreword, I deemed it a sacred duty to introduce to the English-knowing world, one of the most melodious of our ancient celestial songs. Sri Sukta is not mere poetry; it is a metaphysical and anthropomorphic representation in rhythm and rhyme of the eternal verities and vibrations that pulsate and propel our very cosmic creation and consciousness.

Edwin Arnold while describing his attempt to render Gita Govinda in English verse, observes that such an attempt is like dressing up Raadha in Western clothes. It is indeed difficult to encapsulate the spirit and beauty of the verses of Sri-Sukta in an English translation. But such an attempt can enable the English-speaking reader, to get a richer experience whenever he hears, recites, or reads the original verses. Prof. S. K. Ramachandra Rao is to be congratulated and thanked for this laudable attempt not only to explain the text, but provide Yantras and Swarupas associated with each hymn. In his translation and commentary, the author has successfully sought the original concept of SRI or LAKSHMI, which stands for all that is beautiful, gracious, ennobling, enriching and worth-cherishing in man and his surroundings.

Every man has in him traits that constantly create compassion, an endless desire to make everyone else happy, the desideratum of Loka Kalyana. These qualities of universal well-being and truthfulness enable man to ascend the Yogic path. For this ascent, an instant lighting-up of this spark in the Mulaa-dhara, what is known as the arousal of Kundalini, is the first forward step in the Sri-Sukta. It commences with the invocation of Jata vedas. As the Kundalini ascends and reaches the Ajna, the sun and the moon and the fire merge into a pleasantly cool, yet dazzling, psychic luminescence of the soul. Thus the hymn "Ardram Jvalantim Lakshmi" is reminiscent of the hymn used in Sri-Vidya, namely,

"Ardram jwalathi – jyotir aham asi-
Jyotir jwalathi – Brahman aham asi"

To reach this state, one has to eradicate, scorch and burn those parts of ourselves which stand in the way of our self-realisation i. e., those that spring from our animal nature, those that are together classified in Sri-Sukta as Alakshmi, the very opposite of Lakshmi. The counter-part of this is also to be found again in Sri-Vidya Puja, wherein the worshipper has to commit immolation of his "degraded self" so that, out of these ashes, will arise a "trans-luminous self". To quote, "Sthula Deham Soshaya-Soshaya, Pacha-Pacha, Daha-Daha, Swaasha"—with the help of Vayubija and Agnibija.

"Ardram Jvalantim" means 'she who is wet and who is dazzling', seems a contradiction in terms; the author has resolved this contradiction by elucidating that the word "Ardram" stands for compassion: (wet with pity, wet with tears, with piety!) Only the compassionate soul can use his self to realise the spirit of Advaita which believes that there is no Gyana or Karma without Bhakti. Those six enemies of man who reside within, Kama, Krodha, Lobha, Moha, Mada, Matsarya have to leave him, before Lakshmi abides in him for ever. These negative qualities are together described as Alakshmi. Alakshmi is also Jyeshta for she is the elder of the two, in the sense that she has to leave you first. First and foremost she must go farther and

away from you. The fundamental objective of Sri-Sukta is to release her from the reciter or to release the reciter from Alakshmi.

Almost every individual is able to rise to nobler heights on occasion, even the crooks and dacoits. To be physically and externally grand or good-looking is not within everybody's reach ; it is a genetic design. To be metaphysically and intellectually great is again not within everybody's reach ; it is a rare chance of an occasional birth. But to be good and devout is within everybody's reach. Hence the significance of Bhakti, the belief and faith, which is the timely tonic even to the timeless Gyani and to the Karma Yogi alike. As mentioned earlier, every human being is able to get an occasional glimpse of these good and noble traits. The problem is to remain constantly there without coming back to square one, where Alakshmi or Jyestha is ever-ready to repossess you. Hence the prayer of Sri-Sukta to attain this state. Then Lakshmi does not leave you even for a moment—ANAPAGAMINIM, literally meaning "NEVER-AWAY"; ipso facto, Alakshmi has to stay away as the two of them cannot co-exist. All the time, even though both of them are ever-present in the same individual, their manifestation is seldom simultaneous.

The very act of re-reading the hymns of Sri-Sukta, of going through the translation and the commentary of the author, and of expressing these thoughts they have evoked in the preface, brings me closer to Lakshmi, at least for the time being. May SHE stay with everyone of us forever, so that we are liberated from the sensory sorrows that plague us, and we rise and reach the heights of holy happiness through a daily recitation of Sri-Suktam.

(Sd) Shanker Dayal Sharma

A Word From Publisher

I have great pleasure in bringing out this book which is dedicated to the cause of preservation of heritage of Indian Culture; especially in the field of Veda and Vedanga. This is the third publication of Kalpatharu Research Academy, prepared with great devotion by Pujya Sri S. K. Ramachandra Rao, well-known scholar in the field of Sanskrit. He was kind enough to oblige the Academy by agreeing to complete this monumental work as a short-term project of Academy. The work is acknowledged with respect and admiration.

This book is an excellent piece of epic in the field of Research work. This publication was made possible with great help of my esteemed friend and well wisher of the Academy and an ardent devotee of Divine Mother Shri Vanaraj J. Shethia of M/s. Industrial Products and Equipments, Bombay. The Academy is grateful to him for this great help.

The Academy is greatly indebted to His Excellency Dr. Shanker Dayal Sharma, the Governor of Andhra Pradesh, for the kind and scholarly Foreword which he has been kind enough to write for this book.

I personally and on behalf of the Academy thank every one who was associated and has helped in bringing out this publication, more particularly the printing of Monographs by M/s. Emem Printing Works, Bangalore who have done excellent job of it.

I am sure that this book will immensely benefit one and all in the sphere of Vedic studies.

Daivajna K. N. Somayaji
Director

Kalpatharu Research Academy

Bangalore
Māgha Śuddha Pratipat
Śaka 1906

INTRODUCTION

Śrī-Sūkta (RV, after 5th Maṇḍala) is among the more popular Vedic humns. In fact, its only rival in popularity is *Purusha-Sūkta* (RV, 10, 90). *Śrī-Sūkta* is used extensively in orthodox Hindu homes as also in temples and in various sequences. It is used in the daily worship ritual of whatever deity (*Pūjā*); it is used in offering oblations to the sacred fire (*homa*); it is employed for recitation (*japa*); and it is read everyday as part of religious devotion (*Pārāyaṇa*). And Vaiṣṇavas, Śaivas as well as Śāktas hold it in high esteem, for the Goddess invoked here transcends sectarian limitations.

‘Śrī’ is conventionally the Goddess of prosperity, wealth or plenty; and is a synonym of Lakshmī, the consort of Viṣṇu who is one of the classical Hindu triad. But as the divinity is invoked in the *Śrī-Sūkta*, she does not appear in this narrow context. She is the one mother-goddess, identical with the Sun and the Moon and the Mystic Fire, and adored by all the gods (including Viṣṇu and Śiva); she is “Nārāyaṇī” as well as “Tryambakā”. That is why her appeal is universal.

Śrī-Sūkta is now included in *Rg-veda*, and is read as a *khila-sūkta* after the fifth book (*maṇḍala*). It consists of fifteen verses, which the commentators describe as *ṛks* (standard Vedic verses), and which have *svara* markings. But the verses are obviously post-vedic in character, and do not belong legitimately to the Vedic corpus. Of the 1028 hymns constituting the Rgvedic collection (including the eleven *Vālakhilya-sūktas*) in the Śākala recension, there are 36 supplementary and later texts called *khila-sūktas*. Important among them are the *Śrī-Sūkta* (after the fifth *maṇḍala*, or after 34th *varga* of the 4th *adhyāya* of the 4th *ashṭaka*), *Rātri-Sūkta* (after the 127th hymn of the tenth *maṇḍala*), *Medhā-Sūkta* (after 10, 151), *Śiva-Sankalpa-Sūkta* (after 10, 166). etc.

After the fifth Maṇḍala (called "Ātreya-maṇḍala") of *R̥g-Veda*, there are some supplementary texts read before the sixth maṇḍala is taken up : five verses beginning with "ate garbho", another five verses beginning with "agnir aiti", and fifteen verses beginning with "hiraṇya-varṇām". The last fifteen verses are collectively called *Śrī-Sūkta*, and are addressed conjointly to the mystic fire (Agni) and the Goddess of wealth (Śrī).

While the commentators are agreed that the original collection in this hymn consists only of fifteen verses ('pañcha-daśarcha'), it has become customary to read several other supplementary verses (which, however, are not called *ṛks*) along with these fifteen. The oldest reading has twelve of these supplementary verses, including a 'phala-śruti' ascribed to the author of the *Nirukta* (given in this book as the first of the supplementary verses). Sometimes a verse occurring as a 'pariśiṣṭa' (supplementary to the 31st 'varga' of the 4th 'adhyāya' of the 4th 'aṣṭaka' of the same Veda) and beginning with the words "varsham tu te vibhāvāri" (given in this book as the 10th supplementary verse) is also read, thus making the number of supplementary verses thirteen.

There is considerable difference in the readings of these supplementary verses, as also in the verses themselves which are included. And there is no unity of theme or continuity among these verses. And these verses are not involved in the ritual of bathing the icon (*abhisheka*), offering oblations to the mystic fire (*homa*) or ceremonial recitation (*japa*). They are thus of secondary significance and are quite optional. No commentaries are extant on them ; early commentators like Prithvidhara and Sāyaṇa have confined their attention to the fifteen verses described as *ṛks*, and have ignored the supplementary verses.

There are numerous commentaries on *Śrī-Sūkta*. The most important of them are by Sāyaṇa and by Prithvidhara, both of whom have commented on the text in the course of their general

commentary on the *Ṛg-Veda*. Despite the celebrity of Sāyaṇa, it is the commentary by Prithvīdhara that is generally followed with regard to the interpretation of *Śrī-Sūkta* in the South. There is another work of similar nature : Śrīkaṇṭha's commentary on the text, forming part of his general commentary on *Ṛg-Veda*. This work, however, is markedly Śaivite in its orientation : the mystic fire, Jātavedas, who is addressed in the *Śrī-Sūkta* is explained here as Śiva, and 'Śrī' herself is identified with Gaurī.

There are some minor glosses on the text by authors whose identity is uncertain : the *Vṛtti* by Śātānanda, *Vivṛti* by Chidānanda, a summary called *Sūktārtha-Saṁgraha*, an annotation called *Āṇḍavallī-Vyākhyā*, another short explanation with the title *Sārasvata-Siddhi*, and two other running interpretations with the names *Bhāgadheya-bhūṣaṇam* and *Soubhāgya-Saṁjivānam*. Following Rāmānuja's line of thought, there are two explanations, one called *Śrī-guṇa-ratna-kosha* by Parāśara-bhaṭṭa (the direct disciple of Rāmānuja) and the other known as *Śrī-sūkta-bhāṣya* by Mādhava-Sūri (Naṁjiyar), who was a student of Parāśara-bhaṭṭa.

While the above are commentarial texts specifically on *Śrī-Sūkta*, there are works in which the verses of *Śrī-Sūkta* are explained in passing. Principal among them are *Mantra-Kalpārṇava*, *Vaikhānasa-Vidyā*, *Lakṣmī-yāmala*, *Śrī-ratna-kosha*, *Śrī-Tattva* and so on. Some of these are chiefly texts concerning practical aspects of worship (especially *Mantra-Kalpārṇava*, *Mahālakṣmī-ratna-kosha*, *Śrīvidyā-vilāsa*, etc). They provide iconographic details, mystic diagrams (*yantra*) and prescriptions for worship (*pūjā*), recitation (*japa*) and oblations (*homa*).

In practice, each of the fifteen verses in the *Śrī-sūkta* has an independent status : each having its own seer (*ṛshiā*), metre (*chandas*), form of the Goddess invoked (*devatā*), and the purpose for which the verse is employed (*vinīyoga*). But all the fifteen together also have a unitary character (*samashṭi-sūkta*).

The seers of the collective text are the four sons of Lakshmi viz., Ānanda, Chiklita, Kardama and Śrīda (or Indira). Sometimes Śrīda (Indira) is omitted, and only three sages are recognized (as for instance, in the supplementary verse 2). The divinities invoked by the text as a whole are two : Agni (Jāta-veda) and Śrī (Lakshmi) (Śrīr-agnir devate', 'śryagni'). The former is identified with Viṣṇu.

The first three verses are in the *anushṭup* metre, the fourth one in the *br̥hatī* metre, the fifth and the sixth verses in *trishṭubh*, the subsequent eight verses in *anushṭup* and the final verse in *prastāra-pañkti*. The opening words "hiraṇya-varṇam" (in verse 1) forms the source of the text (*bīja*) ; "tām ma āvaha jātavedo" (opening words of verse 2) constitutes the power (*śakti*) of the text ; and "kīrtim ṛddhim dadātu me" (the concluding words of verse 7) is the 'peg' (*kilaka*) to which the devotee is tied. The hymn for contemplation suitable for the whole text is :

aruṇa-kamala-samsthā
 tad-rajah-puñja-varṇā
 kara-kamala-dhṛteshṭā
 bhiti-yugmāmbu-jātā,
 maṇi-mukuṭa-vichitrā-
 laṅkṛtiḥ padma-mālā
 bhavatu bhuvana-mātā
 santatam śrīh śriyaiḥ nah.

The hymn contains an iconographic account of the Goddess of prosperity (seated on a lotus, resembling the lotus-dust in colour, holding in two of her hands lotus flowers, and showing in her other two hands the gestures of boon-giving (*ishṭa* or *vara*) and protection (*abhiti*), wearing on her head resplendent and jewel-studded crown and a garland of lotus flowers round her neck. The Goddess, who is described here as 'the mother of the worlds' is invoked to shower prosperity on the devotees,

I am grateful to Dr. D. Sundara Rao (of the Krupa Homoeopaths, Bangalore) for having prompted me to prepare this book by lending me a very old (more than a hundred years) edition of *Śrī-Sūkta* in Telugu characters. The book, lithographically produced, contains some illustrations (iconographic forms of the Goddess as well as the specific *yantrās*) for the verses, and they are reproduced in this book. The book otherwise contains only the text of the commentaries of Sāyaṇa and Pṛthvīdhara with Telugu translation. I am grateful to Vidvan Āsūri Srinivasa Iyengar (now the pontiff of the Yati-rāja-maṭha at Melkote, Karnataka, Pandit Venkateshwar Sastri, and Vidvān Nandagudi Krishna Murthi, for their kindness in lending me some manuscript commentaries on *Śrī-sūkta*. The works (published as well as unpublished) that I have consulted are given below.

ABBREVIATIONS

AV	Āṇḍavalli*
BB	Bhāgadheya-bhūṣaṇam*
BD	Bṛhaddevatā
BP	Bhāgavata-purāṇa
CVV	Chid-vilāsa-vṛtti*
LY	Lakshmī-yāmala
MB	Mahā-bhārata
MK	Mantra-kalpārṇava
MLRK	Mahā-lakshmī-ratna-kosha*
PB	Pṛthvīdhara-bhāshya*
RV	Ṛg-veda
SB	Sāyaṇa-bhāshya*
SGRK	Śrī-guṇa-ratna-kosha*
SrB	Śrikanṭha-bhāshya*
SS	Saubhāgya-sañjivanam*
SSi	Sārasvata-Siddhi*
SSB	Śrī-Sūkta-bhāshya (Nañjiyar)*
ST	Śrī-tattva
STB	Śrīdhara-ṭikā on Bhāgavatā

SuS	Sūktārtha-saṁgraha*
SV	Śatānanda-vṛtti*
YN	Yāska Nirukta

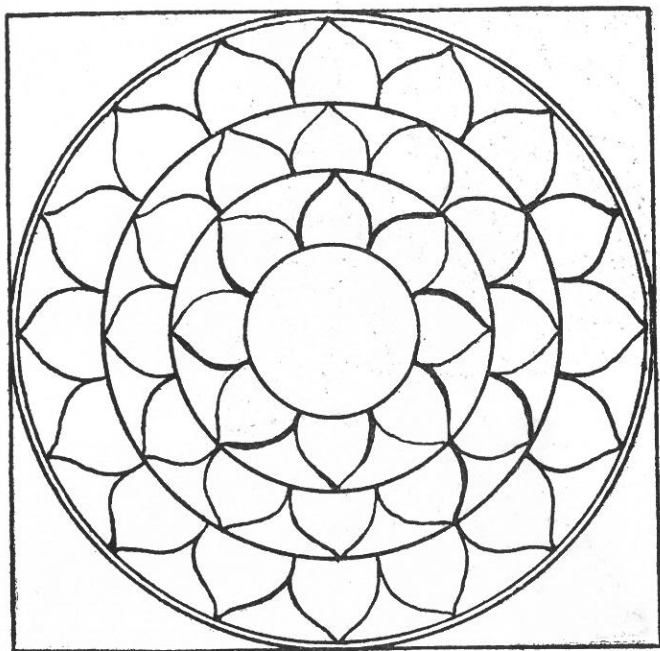
(*commentaries on *Śrī-Sūkta*)

This book was prepared at the instance of Daivajna K. N. Somayaji, the Director of the Kalpatharu Research Academy. I am grateful to him having provided me this opportunity. This work is meant as a short time project undertaken by the Kalpatharu Research Academy, which intends to publish more Vedic texts in the same manner.

S. K. RAMACHANDRA RAO



ŚRĪDEVĪ—Goddess of Samasṭi Sūkta



Yantra of Samashṭi Sūkta

श्रीसूक्त

हिरण्यवर्णा हरिणीं सुवर्णरजतस्रजाम् ।

चन्द्रां हिरण्ययीं लक्ष्मीं जातवेदो म आवह ॥१॥

तां म आवह जातवेदो लक्ष्मीमनपगामिनीम् ।

यस्यां हिरण्यं विन्देयं गामश्वं पुरुषानहम् ॥२॥

अश्वपूर्वा रथमध्यां हस्तिनाद प्रबोधिनीम् ।

श्रियं देवीमुपह्वये श्रीर्मा देवीर्जुषताम् ॥३॥

कां सोस्मितां हिरण्यप्राकारामार्द्रां

ज्वलन्तीं तृप्तां तर्पयन्तीम् ।

पद्मे स्थितां पद्मवर्णां ता-

मिहोपह्वये श्रियम् ॥४॥

चन्द्रां प्रभासां यशसा ज्वलन्तीम्

श्रियं लोके देवजुष्टामुदाराम् ।

तां पद्मनेमीं शरणमहं प्रपद्येऽ

लक्ष्मीर्मे नश्यतां त्वां वृणे ॥५॥

आदित्यवर्णे तपसोऽधिजातो

वनस्पतिस्तव वृक्षोऽथ बिल्वः ।

तस्य फलानि तपसा नुदन्तु

मा यान्तरा याश्च बाह्या अलक्ष्मीः ॥६॥

उपैतु मां देवसखः कीर्तिश्च मणिना सह ।

प्रादुर्भूतोऽस्मि राष्ट्रेऽस्मिन् कीर्तिमृद्धिं ददातु मे ॥७॥

क्षुत्पिपासामलां ज्येष्ठामलक्ष्मीं नाशयाम्यहम् ।

अभूतिमसमृद्धिं च सर्वां निर्णुद मे गृहात् ॥८॥

गन्धद्वारां दुराधर्षा नित्यपुष्टां करीषिणीम् ।
ईश्वरीगूं सर्वभूतानां तामिहोपह्वये श्रियम् ॥९॥

मनसः काममाकूतिं वाचः सत्यमशीमहि ।
पशूनां रूपमन्नस्य मयि श्रीः श्रयतां यशः ॥१०॥

कर्दमेन प्रजाभूता मयि सम्भव कर्दम ।
श्रियं वासय मे कुले मातरं पद्ममालिनीम् ॥११॥

आपः सृजन्तु स्निग्धानि चिकलीत वस मे गृहे ।
नि च देवीं मातरं श्रियं वासय मे कुले ॥१२॥

आर्द्रां पुष्करिणीं पुष्टिं सुवर्णां हेममालिनीम् ।
सूर्यां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥१३॥

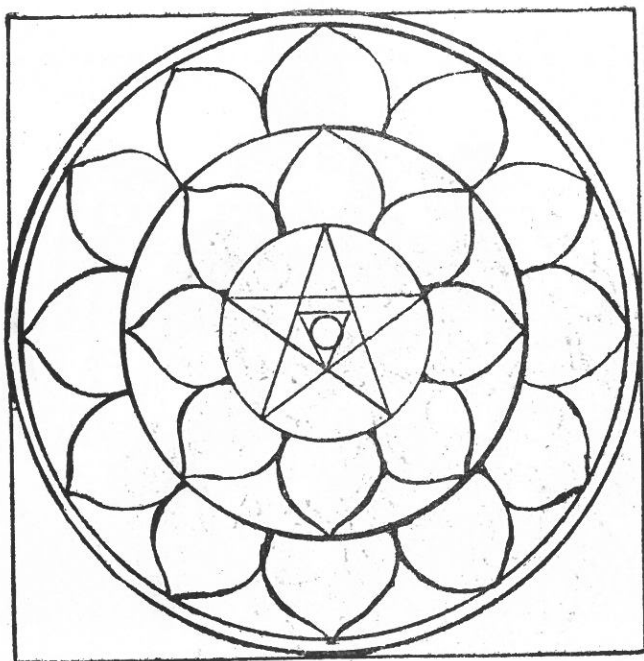
आर्द्रां यः करिणीं यष्टिं पिङ्गलां पद्ममालिनीम् ।
चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥१४॥

तां म आवह जातवेदो लक्ष्मीमनपगामिनीम् ।
यस्यां हिरण्यं प्रभूतं गावो दास्योऽश्वान्

विन्देयं पुरुषानहम् ॥१५॥



Mūrti for Verse I



Yantra for Verse I

SRI—SŪKTA

VERSE I

TEXT

हिरण्यवर्णा हरिणीं सुवर्णरजतस्रजाम् ।

चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥१॥

hiraṇya-varṇām hariṇīm suvarṇa-rajata-srajām,
chandrām hiraṇmayīm lakshmīm jātavedo ma āvaha.

TRANSLATION

‘O ye mystic fire, transport unto me the goddess of good fortune, gold-coloured, doe (-like), wreathed in gold and silver, moon (-like) and golden’.

WORD EXPLANATION

1. JĀTAVEDA : (nominative of address for *jātavedas*). This is an epithet of the Vedic fire-god Agni. Vedic gods are grouped in three divisions : gods of the earth (*prthvī*), gods of the midregion (*antariksha*), and gods of sky (*dyaus*) (YN 7, 5, 1 and 2). The principal gods of the three divisions respectively are Agni, Vāyu (or Indra) and Sūrya. These, in fact, are the only gods, and all other divinities are merely various expressions of the might (*māhātmya*) of these three (BD 1, 69 and 70). Agni is the most important of these, for he is close at hand, and has a physical form, amenable to human tending. For the same reason, he functions as the ‘gateway’ to all the other high gods, being their carrier (*dūta*, *havya-vāhana*) and chief priest (*hotā*). The mortals can deliver only upto Agni their offerings meant for other invisible and inscrutable divinities abiding in the distant realms, and trust this friend (*mitra*, RV 1, 77) to convey the offerings promptly. He is therefore ‘set-in-front’ (*puro-hita*, RV, 1, 1, 1) of the mortals.

The expression 'jāta-veda' is taken to mean : (1) one in whom the highest wisdom is arisen ('jāta-prajñā', SB) ; (2) the source of religious discipline ('śāstra-yoni', SV) ; (3) one for whom (viz. to adore whom) the Vedic lore was fashioned ('vedās tvadartham jātā', MB, 2, 31, 41) ; (4) one who is all-knowing (*sarvajña*) abiding as the inner controller in the heart of all beings (cf BP, 5, 7, 14 'om parorajah Savitur jātavedo devasya bhargo manasedam jajāna') ; and (5) one who awards the fruits of actions ('jātam vedo dhanam, karma-phalam, yasmāt' STB).

The mystic fire is called '*Jātaveda*' in the sense of the 'source of religious wisdom' (*śāstra-yoni*, SV) which is identified with the divinity who personifies the sacrifice ('Yajña-purusha', SV), whose glory or power is Śrī (or Lakshmi). Hence the prayer addressed to Jātavedas to transport unto the devotee Śrī.

In later thought Agni is identified with Śiva (cf SrB, 'agnis tu rudra eva') and with Viṣṇu (SGRK). The goddess of prosperity and plenty, Śrī, whom Agni is sought here to bring, is identified with Umā (the consort of Śiva) and Lakshmi (the consort of Viṣṇu) (SrB 'rudro hi purushah, tasya patnī bhagavaty umā eva lakshmih').

2. MA ĀVAHA : (a) MA 'unto me' (*me, mahyam*, viz. for me, *madartham*, so that I may accomplish all my cherished desires, "mama sarvābhishṭa-sāadhanāya" PB), for participating in the worship that I am engaged in.

(b) ĀVAHA 'send', 'direct', 'convey' (*ākāraya*, SrB, *preshtaya*, PB) ; 'invite on my behalf' (*āhvaya*, SB, Agni being the priest of the gods, all invitations to the gods and goddesses are to be sent through him, 'agneh deva-hotṛtvāt āvāhanam tad-adhīnam iti bhāvah', SB) ; 'materialize her presence here' (*sānnidhyam kurushva*, SS) ; 'attract her attention to me' (*ākārshaya*, SV).

3. LAKSHMĪM : (acc. of Lakshmi). In Indian mythology she is said to have emerged out of the milky ocean, when it was churned by the gods and the giants for the sake of ambrosia (*amṛta*). As soon as she appeared, she entered the bosom of Viṣṇu and became his inseparable consort. Indra, the chief of the host of gods, sought her aid in achieving victory over the giants and thus retain his heavenly kingdom. She blessed him, and since then she is regarded as the patron-deity of success, power, plenty and prosperity.

The expression "Lakshmi" is taken to mean one who is equipped with all auspicious marks ('*sakala-lakṣhaṇa-sampannā*, SRGK), one who is of beneficent form (*lakṣhaṇa-vatī*, SB). 'Lakshma' means 'mark', 'characteristic', 'sign'; and YN interprets 'lakshmi' as one who has marks which the humans look for ('*lakshmīr lakṣa-lakṣhaṇād iti*'). The root '*laśati*' signifies 'obtainment' (*lābhāt*), 'characterization' or 'identification' (*lakṣhaṇāt*), desire to achieve (*lāpsyānāt*), 'marking' or 'symbolizing' (*lāñchanāt*). The word is used to designate glory (*śobhā*), wealth (*sampatti*), and lotus (*padma*), (MLRK).

SV quotes *Nirukta-sāra* and explains that the goddess is called Lakshmi, because she is characterized by (viz. has the power to bestow on the devotee) wisdom (*jñāna*), wealth (*dhana*), corn (i.e. food) (*dhānya*), victory (*jaya*) and so on.

SrB quotes a verse from *Devī-purāṇa*, which says that Lakshmi comprehends the characteristics of Lalitā (consort of Śiva), Śārada (consort of Brahmā) and Lakshmi (consort of Viṣṇu), and is actually the goddess Umā, who bestows on devotees the power to accomplish the objectives of human life (*puruṣārtha*).

There is also an attempt to explain the word by having recourse to two roots, 'la' (*dāne*, 'to bestow gifts') and 'kship' (*preraṇe*, 'to inspire'); the goddess is one who gives away precious gifts of plenty and prosperity, and who prompts the devotee to meritorious acts, thoughts and words (SRGK, com).

4. **HIRAṆYA-VARṆĀM** : 'resplendent like gold' ('hiraṇyasya suvarṇasyeva varṇam kāntih yasyāh, SB). Gold among all metals is regarded as the most lustrous; in fact, it is the only metal described as 'taijasa' (shining), while all other metals are 'pārthiva' (earthy). The word 'hiraṇya' for gold etymologically signifies 'lustre' ('harya gati-kāntyoh', 'haryati dipyate'), and in the Vedic lore it is synonymous with many other words denoting lustrous appearance (eg. hema, chandra, rukma, bharmā, amṛta). The word is also derived from the root 'hr' (to carry away); hence gold is said to charm the mind ('harati manah').

Lakshmi is described as 'hiraṇya-varṇā' or 'kanaka-prabhā' in the Purāṇas ('Lakshmiṃ hiraṇya-varṇeti śrūyate kanaka-prabhā'). And *hiraṇya* signifying also Vishṇu, 'hiraṇya-varṇā' means the power of Vishṇu ('hiraṇyam Vishṇur ākhyātas tasya varṇas tu vaishṇavam' SV).

5. **HARIṆĪM** : The word in classical Sanskrit means a female-deer (doe) because of the resplendent colour of the animal's skin. There is a legend that the goddess Lakshmi once assumed the form of a doe and was wandering about in the forest ('Śrīr dhṛtvā hariṇī hariṇī-rūpam araṇye sañchachāra ha', SB). The suggestion is that while being attractive, she is also elusive. Another legend is related in the section called 'Dakshādhvara' in *Vaivarta-purāṇa* (quoted in SrB). It concerns the sacrifice performed by Daksha, which was destroyed by Śiva. The sacrificial fire (*yajño'gnih*), scared of Śiva's fury, assumed the form of a female deer (*mṛga-rūpeṇa*) and began to run away; but Rudra caught hold of it and held it in his hand. The sacrificial fire represents Vishṇu, and therefore the deer's form that it assumed is Vaishṇavi ('jagrāha vaishṇavīm').

'Hariṇī' also means yellowish hue (*harita-varṇā PB*); she is the goddess who shines like a yellow pigment (*haridrābhā*). The yellow turmeric is closely associated with the worship of the mother-goddess. Often, a piece of dry turmeric is made to represent the mother-goddess. Alternately, the icon of the

mother-goddess is fashioned out of powdered turmeric and is worshipped as Durgā ('hariṇīm pūjayed durgām haridrā-chūrṇa-nīrmitām', *Haridrā-gaurī-vrata-kalpa*) (cf. SrB).

'Hariṇa' is an expression signifying Viṣṇu (MB 13, 17, 119) and 'hariṇī' is the feminine form of him, viz. Lakshmī. The word 'hariṇī' is also explained as dwelling inseparably (*ni*) in Viṣṇu (*hari*) (SGRK). The word is alternatively interpreted as one who wards off (from *hr*, 'to take away') the sins of the devotee (SS).

6. SUVARṆA-RAJATA-SRAJĀM : 'wearing garlands (*srajā*) made out of gold (*suvarṇa*) and silver (*rajata*)' (SB, PB SrB). The lotus flowers woven into a garland are fashioned in gold and silver ('hema-raupya-maya-kamala-mālām' PB), or the flowers are golden-coloured and white. The symbolism of the garland is the world which is attractive (gold) and bright (silver), which adorns the mother-goddess, hanging round her neck.

7. CHANDRĀM : The moon is called 'chandra,' for it delights one who looks at it (from root 'chadi', 'āhlādane', 'to delight', 'to give pleasure') and it shines bright (from same root 'dīptau', 'to shine') ('chandayati āhlādayati, dīpyate vā', also SrB, 'āhladikām prakāśikām cha'). YN (11, 5) explains the word by drawing attention to the lustrous quality of the moon ('chandras chandate', 'kānti-karmaṇah'), and suggests that the word is formed by reversing the syllables of the word 'ruchi' (taste) into 'chāru' (exceedingly brilliant, *chāru-rucher-viparī-tasya*).

As an epithet for Lakshmī, the word is used only in the sense of her being brilliant and lustrous like the moon (SB, 'chandravat-prakāśa-mānām'), or her delighting all devotees as the moon delights all onlookers (PB, 'sakala-janāhlāda-kāriṇīm').

YN (6, 10) also points out that 'chandra' is a name for gold (*hiranya-nāma*) (cf. also *Rāja-nirghaṇṭa*, 'svarṇām').

SrB suggests that this is a reference to the intimate association that obtains between the full-moon and the worship of the mother-goddess. It quotes a passage from *Hayagrīva-tantra* which prescribes that mother Lalitā is to be contemplated in the lunar orbit on a full-moon night ('paurṇimāsyām chandra-bimbe dhyātvā Śrī-lalitāmbikām).

8. HIRANMAYĪM: 'golden' 'one whose form is like that of gold' ('hiraṇya-svarūpām' PB, SB) or one who is an image of gold (*hiraṇya-vigrahām*, SB). The expression is formed by adding the 'mayat' suffix to the word 'hiraṇya'; the suffix gives the sense of 'abounding in' (*prāchurya*) or 'modification of' (*vikāra*). In the former sense, the goddess abounds in wealth, good fortune, etc., while in the latter sense, she having transformed herself as gold provides light for the world. SrB, which suggests this interpretation also points out that 'hiraṇya' is employed in the sense of purity (quotes a scriptural text, 'pavitram vai hiraṇyam'). It argues that the primordial nature (*mūlaprakṛti*) as the material substrate for the evolving universe gets modified as gold (*mūla-prakṛter jagataḥ pariṇāmyupadā natvena saiva hiraṇya-rūpeṇa pariṇatā iti*).

There is a passage in *Kālikā-purāṇa* quoted in SrB, which expressly calls the goddess Hiraṇmayī, and describes her as the power of Śiva's golden seed ('hiraṇya-retasas śambhoh śaktih proktā hiraṇmayī')

The word is explained in SV as gold in which the goddess manifests herself ('hiraṇya-rūpeṇa abhivyaktām'). The same gloss interprets the syllable 'hi' as representing diamond (*vajra*), and 'ra' as fire (*agni*); the goddess has the brilliance of both ('tat-kānti-prachurām').

COMMENTS

This verse (as also the next one) is addressed to Agni (Jāta-vedas, or Vishṇu) to facilitate the arrival of Lakshmī. Every passage in R̥gveda admits of interpretation at three levels;

personal (*ādhyātmika*), physical (*ādhibhautika*) and spiritual (*ādhidaivika*), corresponding to the three regions in which the gods abide (viz., mid-region, earth and the sky). Agni thus has three forms : blazing fire (*maryah*) on earth, the will in the person (*kratu*), and the accomplisher of the spiritual goal (*sādhu*) (RV 1, 77, 3).

The invocation to Agni in the first form involves recitation of the hymn accompanied by the offering of ghee as oblation into the ceremonial fire. The invocation to Agni in the second form involves external worship (implying the arousal of will) conducted to a golden icon (*hiranya-pratimā*) on which the three seed-syllables *śrīm*, *hrīm* and *klīm* are inscribed. The invocation to Agni in the third form is accomplished by contemplating (*dhyātvā*) Nārāyaṇī on the full-moon (*purnendau*) or in a pitcher filled with water (*pūrṇa-kumbhe*) (MK). Here the contemplation is in terms of Agni being the illuminer within (RV 2, 2, 3 'yo ātmanorantar agnim jajāna'), as the inner controller of all beings (RV 1, 70, 4), and as the knower of all things clearly (RV 1, 77, 5 'viprebhir astoshṭa jātavedah').

The seer (*rshi*) of this verse (*rk*) is said to be Jātavedas (a sage by that name or Agni himself). The metre (*chandas*) in which this is composed is 'anushṭubh'. The goddess (*devatā*) addressed here is Śrī-mahā-lakṣmī who bestows all felicity (*sarva-saubhāgya-dāyini*). The seed of verse (*bīja*) is the first word 'hiranya-varṇam'. The ejaculation 'svāhā' with which the ghee is offered into the sacred fire at the close of the recitation of the verse is the power (*śakti*). The three seed-syllables 'śrīm', 'hrīm' and 'klīm' constitute the 'peg' to which the devotee is fastened (*kīlaka*) (MLRK). Alternately, the seed-syllable 'śrīm' is the 'seed', the seed-syllable 'hrīm' is the 'power' and the seed-syllable 'klīm' is the 'peg' (SV). The following is the hymn used for contemplating on the goddess through this verse :

kāntyā kāñchana-sannibhām hara-giri prakhyaiś—
chaturbhir gajair hastā-kshipta-hiraṇmayāmṛtaghaṭair

āsichyamānām śriyam ;
 nānā-ratna-samujjvalām karalasatpadmām kirītojjvalām.
 kshaumābaddha-nitamba-bimba-lasitām
 vande-ravinda-sthitām.

The anthropomorphic icon of the goddess is in accordance with the description contained in this hymn.

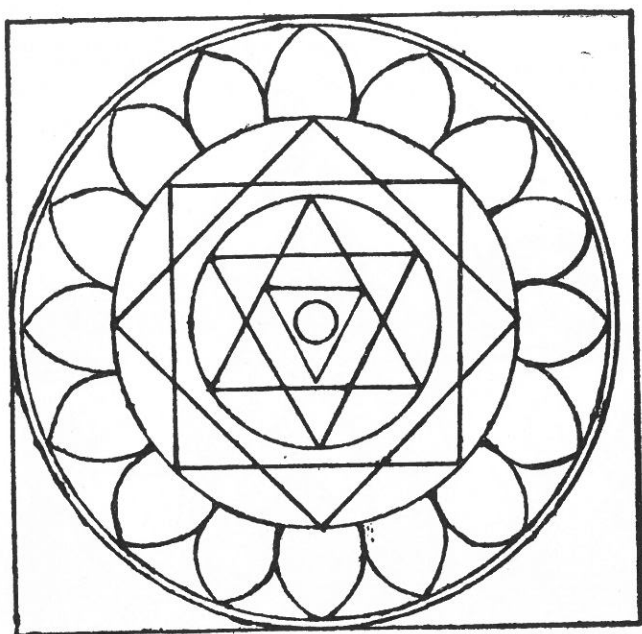
The mystic diagram (*yantra*) that accompanies this verse consists of a triangle (in the centre of which the seed-syllable 'śrim' is inscribed), enclosed within a five-angled figure, which in turn is enclosed by an eight-petalled lotus. Surrounding this whole design is the twelve-petalled lotus, symbolising the sun (*āditya-padma*) enclosed within a square called 'bhū-pura' (or earth stretch). The verse is to be inscribed within the design, beginning in the triangle and ending in the 'bhū-pura' (MK).

The verse contains seven sacred names of Lakshmī suitable for contemplation (*dhyāna*), recitation (*japa*) or oblation of ghee into the sacred fire (*homa*) :

1. hiraṇya-varṇāyai namah
2. hariṇyai namah
3. suvarṇa-sraṇāyai namah
4. rajata-sraṇāyai namah
5. chandrāyai namah
6. hiraṇmayyai namah
7. lakshmyai namah



Mūrti for Verse II



Yantra for Verse II

VERSE II

TEXT

तां म आवह जातवेदो लक्ष्मीमनपगामिनीम् ।

यस्यां हिरण्यं विन्देयं गामश्वं पुरुषानहम् ॥२॥

tām ma āvaha jātavedo lakshmīm-anapagāminīm
yasyām hiraṇyam vindeyam gām-aśvam puruṣhān-aham

TRANSLATION

'O ye mystic fire, transport unto me that goddess of good fortune, who never strays and in whose presence I may obtain gold, cow, horse and men.'

WORD EXPLANATION

1. JĀTAVEDA—Agni, explained above.
2. TĀM—Lakshmīm—that Lakshmī (described above), who has all auspicious marks ('sarva-lakṣhaṇa-sampannām').
3. MA ĀVAHA—'bring to me'
4. ANAPAGĀMINĪM—Lakshmī is described here as 'unswerving', 'firm', 'devoid of going or passing away' ('apaga-mana-rahitām', viz., anapāyinīm, SB), constant, invariable. The idea is that the goddess may dwell in me for all time; the prayer is for her not abandoning the devotee at any time or for any reason, but being his sole and constant patron-deity ('kadā-chid api mām tvaktvā anyatra gantum anudyuktām mad-ekāś-raya-nishīhām', PB). The expression 'an-apa' signifies 'not water'; and water being characterized by flowing away, 'not water' is the word for what is constant and firm.
5. YASYĀM : lit "in whom", viz. "when the mother-goddess has been invited" ('Śrī-devyām āhūtāyām satyām', SB) or 'when the goddess has come' ('lakshmyām āgatāyām', PB).

6. HIRANYAM, 'gold' (explained above). The word suggests all things that are precious and desired by mortals ('kanakādi vastūni', PB).

7. GĀM, 'cattle', stands for wealth in terms of domestic animals.

8. AŚVAM, 'horse' suggests means of conveyance or transport ('turagādi-vāhana-viśeshān', PB).

The above (gold, cattle and horse) constitute the entourage of the mother-goddess, according to *Rājya-lakṣmī-hṛdaya* ('gāvas tathā hasti-hiraṇyam-aśvān' quoted in CVV).

9. PURUSHĀN, 'men', in the sense of children, friends and servants ('putra-mitra-dāsa-bhūtān', SB, 'putrādīn', PB).

COMMENTS

This verse also is addressed to Agni (Jātavedas) to facilitate the arrival of the mother-goddess.

The verse is a prayer for obviously material comforts. It is only when the physical well-being is ensured that the devotee can turn his mind, without stress or anxiety, to the spiritual gain. In fact, wealth and comfort are sought only to relieve the individual of constant worldly exertion so that he is left free to attend to the higher calling. The Vaishṇava philosophy adds that wealth enables one to fulfil the ritualistic demands correctly and to ones own satisfaction. Wealth for carnal enjoyment has not been praised or sought after in the Vedic context.

It is possible to perceive suggestions of symbolism: 'hiraṇya' is the hidden treasure within man (viz., enlightenment or liberating knowledge); 'go' is the celebrated synonym of the divine speech of Vedic lore; 'aśva' is both will and effort; 'purusha' is ones own inner self (the plural 'purushān' being archaic usage, *chāṇḍasa*). While this symbolism appears far-

fetched and laboured, one must remember the old saying that "the gods shun what is obvious, but revel in what is hidden" ('parokshapriyā iva hi devāḥ, pratyaksha-dvishah').

The seer (*ṛshi*) of this verse, like that of the above, is Jātavedas ; the metre (*chandas*) too is anuṣṭubh. The form of the goddess (*devatā*) addressed here is Śrī-rājya-lakshmī (the glory of the Kingdom). The verse for contemplating describes her grandeur as the divine empress, golden-coloured riding on a horse, and lording over wealth, corn and happiness ; she is surrounded by the four-fold army (elephant, horse, chariot and soldier on foot).

chaturaṅga-balopetām dhana-dhānya-sukeśvarīm ;
aśvārūḍhām aham vande rājya-lakshmīm-hiraṇmayīm.

The diagram (*yantra*) for this verse is made up the central point (*binbu*). a triangle placed within a six-angled figure (viz., two triangles intersecting), enclosed by a circle which occurs within an eight-angled figure (viz., two squares intersecting) ; the figure is enclosed within a sixteen-petalled lotus, which in turn is contained within an earth-stretch (*bhūpura*). The sixteen primary letters are to be inscribed in the petals of the lotus, and the seed-syllable (*Śrīm*) is to be repeated all along the earth-stretch. The triangle represents the mother-goddess, the six-fold divine characteristics (*śhāḍgunya*), the eight-angled figure the eight supernormal accomplishments (*siddhi*), and the sixteen-petalled lotus, the sixteen gainful arts (*kalā*).

The verse contains but one sacred name suitable for worship or contemplation :

1 (8) anapagāminyai namah.

VERSE III

TEXT

अश्वपूर्वा रथमध्याह्स्तिनाद प्रबोधिनीम् ।

श्रियं देवीमुपह्वये श्रीर्मा देवीर्जुषताम् ॥३॥

aśva-pūrvam ratha-madhyām hasti-nāda-prabodhinim,
śriyam devīm upāhvaye śrīr devirmā jushatām.

TRANSLATION

'Horses ahead and chariots in the centre the procession of the mother-goddess draws near, and her arrival is proclaimed by the roar of the elephants. May I beseech the proximity of this shining goddess ; may the goddess approach me'.

WORD EXPLANATION

1. AŚVA-PURVĀM : horses (*aśva*) preceding (*pūrva*) or going in front ('aśvāḥ purvā purogāḥ yasyāḥ' SB). The reference is to the procession of the army (*senā*) or entourage of Lakshmi that accompanies her as she arrives to bring felicity to the devotee ('yasyāḥ senā-rūpāyām aśvāḥ purogāminah' PB).

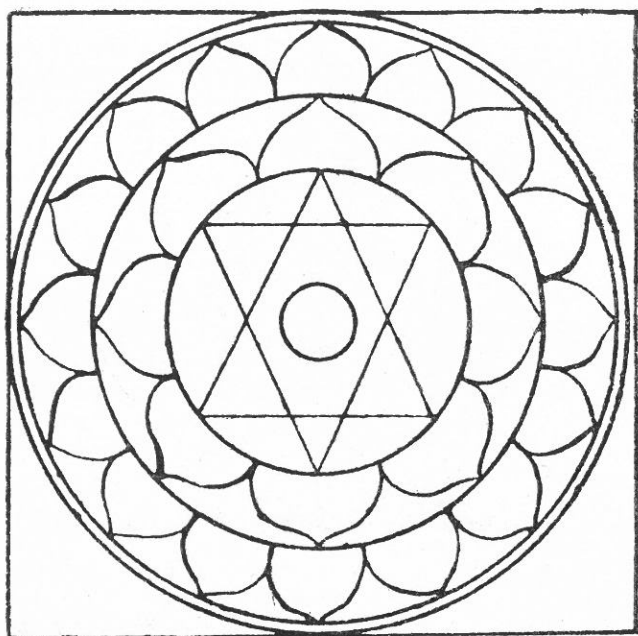
2. RATHA-MADHYĀM : chariots (*ratha*) being in the middle (viz., behind the horses and in front of the goddess).

3. HASTI-NĀDA-PRABODHINĪM : aroused by the deafening sounds made by the excited elephants that are in the procession ('hastinām nādena bṛmhitena prabodhinim, prakāśena jñāpikām', SB) ; 'āgamana-kāle gaja-dhvaninām jñāpayitrīm', PB).

There is a variant reading 'hasti-nāda-pramodinīm', meaning 'one who is delighted by the sound of the elephant'. Some see here a reference to the familiar legend about Viṣṇu extrica-



Mūrti for Verse III



Yantra for Verse III

ting the elephant that sought his help from the clutches of a crocodile (*gajendra-moksha*); the goddess Lakshmī who was with Viṣṇu was impressed by the cry of the elephant and prompted Viṣṇu to rush to the aid of the helpless beast. However, there is no reference to this episode in the Vedic corpus.

4. ŚRIYAM DEVĪM : The Vedic epithet for the goddess of prosperity (Lakshmī), emphasizing the fact that she is sought after (*śrayaṇīyam*), and that she is brilliant and luminous (*devana-sīlām*, *dyotana-sīlām*, SB), and playful (*kriḍādi lakṣhaṇām*, PB). Her playfulness suggests that the world is her sport (*Brahma-sūtra*, 2, 1, 33), and that she regales herself in the company of Viṣṇu (SGRK).

5. UPAHVAYE : invoke, beseech to come near ('samīpam pratyāhvaya' SB 'mat samīpam āgacche ity āhvaye' PB).

6. MĀ (MĀM) JUSHATĀM : approach me, come to me, draw near me ('savatam', SB). MĀ can also be taken in the sense of the mother-goddess who is measured out and is measured ('māti, parimitā bhavati') viz., She assumes a specific form for drawing near the devotee.

COMMENTS

The verse conjures up the vision of the goddess of prosperity, in answer to the devotee's prayer, arriving in splendour and with her entourage. She is looked upon as the sole sovereign of the kingdom of material and spiritual benefits. There is also an allegorical undercurrent. The horses symbolize the sense-functions of the devotee (cf 'indriyāṇi hayāny āhuh'). Etymologically the Sanskrit word 'aśva' signifies finding an entrance, spreading, making a path ('aśnute mārgam āpnoti; aśū vyāptau); the principle that precedes the sense-functions is the mind (*manas*) which is characterized by pervasion. The 'chariot' suggests the body (cf 'śarīram ratham eva cha'); the Sanskrit word 'ratha' is derived from the root 'ram' ('to delight', "to

please”), and hence means ‘that by which one delights (‘ramyate anena atra’). Lakshmī resides in the heart (*śarīra-madhya*) of all beings, and thus she is ‘ratha-madhya’. The ‘elephant’ being the offspring of Prajāpati (*prājāpatya*), is the symbol of ego ; its raising of its trunk and calling (*bṛmhita* or *ghṛīṅkāra*) is the symbol of the ego’s appeal for divine help (viz devotion and surrender, *prapatti*). The symbolism thus suggests the role of mind, of heart and of the ego in welcoming the goddess.

The seer (*ṛshi*) of this verse is Ānanda ; the metre (*chhandas*) in which the verse is composed is anuṣṭubh ; Śrī-lakshmī is the goddess invoked (*devatā*). The syllable ‘u’ is the seed of the verse (*bija*) ; the syllable ‘ta’ is the power (*śakti*) ; and the syllable ‘śrīm’ is the peg (*kīlaka*). The hymn for contemplation is as follows :

taṭid-varṇapurnām śasi-pṇa-tāṭaṅka-yugalām,
 darasmeradhīrām kara-kalita-padmām dvi-nayanām,
 lasad-grīvām kshaumāṅśuka-viśada-nābhi-sarasijām,
 bhajāmi tvām devīm praṇata-jana-saubhāgya-jananīm.

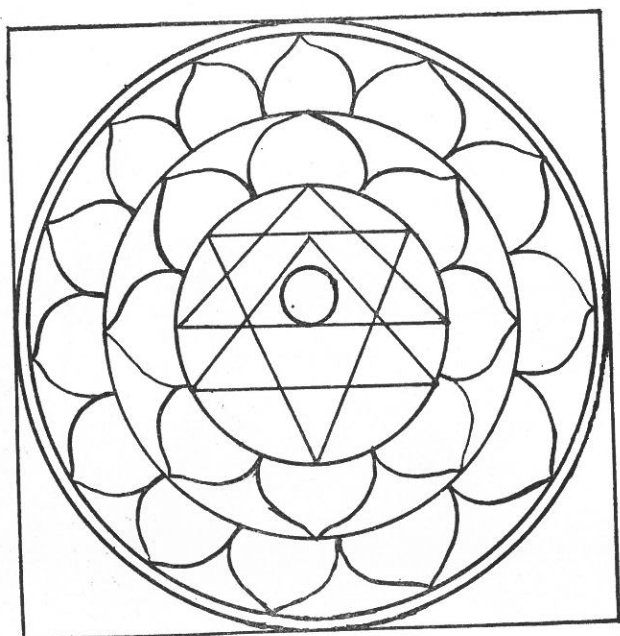
The mystic diagram that accompanies this verse consists of a six-angled figure (viz., two triangles intersecting), enclosed within an eight-petalled lotus, which in turn is enclosed within a sixteen-petalled lotus ; the entire design is comprehended within the ‘earth-stretch’ or *bhū-pura*. The letters of the verse are inscribed in this diagram beginning at the central point, within the six-angled figure and ending in the sixteen-petals of the outer lotus. The seed-syllables (*om, śrīm, hrīm*) are to be inscribed on the earth-stretch.

There are six sacred names of the mother-goddess in this verse, which are suitable for meditation, recitation and worship—

- 1 (9) aśva-pūrvāyai namah
- 2 (10) ratha-madhyāyai namah
- 3 (11) hasti-nāda-prabodhinyai namah
- 4 (12) śriyai namah
- 5 (13) māyai namah
- 6 (14) devyai namah.



Mūrti for Verse IV



Yantra for Verse IV

VERSE IV

TEXT

कां सोस्मितां हिरण्यप्राकारामाद्रीं
ज्वलन्तीं तृप्तां तर्पयन्तीम् ।
पद्मे स्थितां पद्मवर्णां ता-
मिहोपह्वये श्रियम् ॥४॥

kām sosmitām hiraṇya-prākārām ārdṛām
jvalantīm tṛptām tarpayantīm,
padme-sthitām padma-varṇām tām
ihopahvaye śriyam.

TRANSLATION

I invoke here the presence of that goddess of wealth who is the Absolute, who smiles benevolently, who is of the form of gold, cool (but) beaming brightly, content (but) satisfying (the desires of the devotee), seated on the lotus, and having the colour of the lotus.

WORD EXPLANATION

1. KĀM : The letter 'Ka' is the symbol of the Absolute ('ka iti brahmaṇo nāma'). The significance of this expression is that the Absolute is beyond sense-perception, thought and verbal denotation ('vāñ-manasor agocharām', SB), that the form of the Absolute is inscrutable ('durnirūpa-svarūpām' SB). It may be recalled that 'Ka' is the first of the fifteen sacred syllables that constitute the mantra of the mother-goddess (*pañcha-daśī*) in Śrī-Vidyā.

2. SOSMITĀM : (sa + u + smitām), 'the slight smile rising up' ('udgatam yat smitā, hāsah, tena sahitā', SB), or beaming a

smile which is of the most excellent kind' ('utkṛṣṭa-smitena sahitām', PB). The smile emanating from the Absolute (*ka*) denotes the expansion into the universe of names and forms (cf. the etymological sense of the word *brahma* from 'bṛh' 'to grow', 'to increase').

3. HIRṆYA-PRĀKĀRĀM : 'whose form or aspect ('prakāro varṇah', SB) is that of the gold, viz. splendid and fascinating ('prakṛṣṭa ākṛtir vā', SB). The word 'prākāra' also means rampart or outer wall ; in this sense, the mother-goddess is hidden in the golden enclosure ('suvarṇāvaraṇām', PB) (cf. the Upanishadic description 'hiraṇmayena pātreṇa satyasyāpihitam mukham', *Īśa*).

4. ĀRDRĀM : literally 'wet' (*klinnām*, SB) but signifying the cool aspect owing to compassion (*śītala-guṇām*, PB). The mother-goddess is described as the personification of the Absolute's mercy (*dayā*), tender and kind approach to the devotee, thus facilitating the grace of the Absolute (cf. Vedānta-deśika's *Dayā-śatakam*, which is devoted entirely to this aspect of Lakshmi, the consort of Venkaṭeśvara).

The literal sense of 'wetness' is explained with reference to her emerging from the ocean of milk ('kshīrodadher utpannatvāt', SB). The word 'ārdra' also means a constellation associated with Rudra (viz. Śiva) ; its form is that of a lotus and it is very bright ('padmākṛtyujjvalaika-tāraka-mayām'). Lakshmi is said to have emerged out of the ocean in this constellation, and is associated with Śiva ('ārdra-nakshatrotpannām rudrārūpām vā', SB).

5. JVALANTĪM : 'bright and brilliant in aspect' ('prakāśamānām', SB), 'of the nature of effulgence' (jyotiḥ-svarūpām, PB). The goddess 'burns' as the sun, moon, stars etc. in the outer world, and as the internal fire in all living beings. She is perceived by the devotee as a mass of light within ones own interior, the same as the radiant sun outside.

6. TRPTĀM : 'Content' for she is in constant bliss, residing as she does, in Viṣṇu in invariable companionship ('nityāviyoginī', SB) ; all her desires are entirely satisfied ('pūrṇa-kāmām', SB) ; or she is satisfied and pleased with the worship and faith of her devotees ('bhakti-pūjādibhir iti yāvat', PB).

7. TARPAYANTĪM : 'satisfying (the desires of the devotees)' ('bhaktān manorathair iti śeṣah', SB) 'by granting them boons and showering on them especial favours' ('vara-prasādā-nugraha-viśeṣais svabhaktānām vāñchhāpūrti-kāriṇīm', PB).

8. PADME-STHITĀM : 'seated on the lotus' ('kamale āsīnām', SB ; 'padmādhishṭhitām', PB). Lotus is the insignia or symbol of the goddess.

9. PADMA-VARṆĀM : 'having the colour of the lotus', viz. shining lucidly and magnificently like a lotus ('kamala-vad-acchāyā chhavam', SB ; 'kamala-vad bhāsamānām', PB). The grandeur of the lotus in full-bloom is symbolic of the effulgence of self-revelation of the mother-goddess.

10. TĀM ŚRIYAM : 'that well-known goddess of prosperity'.

11. UPAHVAYE : 'I invite'.

COMMENTS

This verse describes the goddess as the highest divinity, verily the Brahman, who may be realized in the recesses of one's own heart. The lotus refers to the lotus of the heart (*hṛtpadma*) or to the thousand-petalled lotus on the crown of the head (*sahasrāra*). The goddess resides there and shines forth from there. She has no desires to be fulfilled, for she is herself the highest plenitude ; but in her mercy and bounty she is quick to satisfy the desires of her devotees. The desires of the true

devotee, however, are spiritual ; and she is the sole aid and guide for him in his journey towards the highest bliss. The expression 'tarpaṇa' has a tāntrik significance ; it suggests the satisfying flow of divine grace from the highest centre and the flooding of the devotee's whole constitution.

Her nature is at once absolute (vizb. eyond form and name, conception and articulation) and relative (to the devotee, on whom she smiles benevolently, pleased with his devotion). Hence the two expressions 'kāṁ' and 'sosmitāṁ' occur in close proximity, as mercy-incarnate (hence 'ārdrā'), but she is also 'burning' bright ('jvalanti') in her own nature. The light of being is her nature ; but mercy is for the devotee.

The seer (*rshi*) of this verse is Ānanda ; the metre in which the verse is composed (*chhandas*) is bṛhatī ; and the goddess invoked here (*devatā*) is Śrī-Lakshmī ; 'kāṁ' is the seed of the verse (*bija*) ; 'hrīm' is the power (*śakti*), and 'hrīm' is the peg (*kilaka*). The hymn for contemplation is :

varadābhaya-śuka-pustaka-kara-kalitām
kamala-madhyagām kalaye,
kamalām sasmita-vadanām kanaka-varṇa-
sthitām kāñchit.

The mystic diagram suitable for this verse consists of a circle (full-moon, *pūrṇendu*), which is first inscribed, around which a triangle with its apex upwards (*vahnimaṇḍala*) is written. Surrounding this triangle is the eight-angled figure (*ashṭa-kona*) which in its turn is surrounded by an eight-petalled lotus (*vasudala*), and this by a thirteen-petalled lotus. The whole figure is enclosed in an earth-stretch (*bhūpura*). This diagram is especially useful in quietening the excited state of the planets (*grahakopa-śānti*) and in counteracting witchcraft (*kṛty-opadravanāśana*).

There are nine sacred names here that are suitable for contemplation, recitation, and worship :

- 1 (15) kāyai namah
- 2 (16) sosmitāyai namah
- 3 (17) hiraṇya-prākārayai namah
- 4 (18) ādrāyai namah
- 5 (19) jvalantyai namah
- 6 (20) tṛptāyai namah
- 7 (21) tarpayantyai namah
- 8 (22) padme-sthitāyai namah
- 9 (23) padma-varṇāyai namah.

VERSE V

TEXT

चन्द्रां प्रभासां यशसा ज्वलन्तीम्
श्रियं लोके देवजुष्टामुदाराम् ।
तां पद्मनेमीं शरणमहं प्रपद्येऽ
लक्ष्मीं नश्यतां त्वां वृणे ॥५॥

chandrām prabhāsām
yaśasā jvalantīm
śriyam loke deva jushṭām udārām
tām padmanemīm śaraṇam
(aham) prapadye
alakshmī me naśyatām
tvām vṛṇe.

TRANSLATION

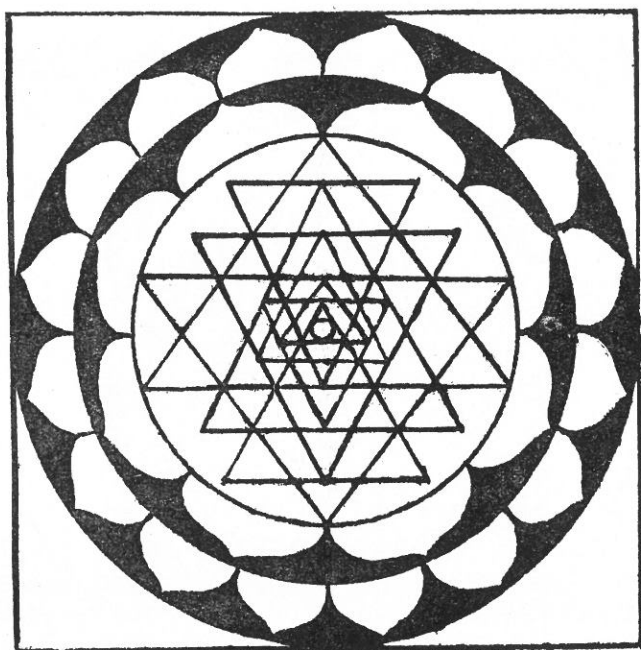
I seek refuge in this goddess, who is delightful (like unto the moon), effulgent, brilliantly renowned, verily the prosperity in the world, possessed of the god(s), generous, and surrounded by lotuses. I have sought ye so that my misfortune may disappear.

WORD EXPLANATION

1. CHANDRĀM : derived from the root 'chadi ('āhlā-dane'); the word means 'delightful', 'pleasing'. Conventionally, it refers to the moon, because of the delight it affords. The legend concerning the churning of the ocean by the gods and the demons for the sake of ambrosia (*amṛta*), relates how the goddess Lakshmī arose first from the waters, and thus delighted all the gods, for her appearance assured prosperity and victory.



Mūrti for Verse V



Yantra for Verse V

She was then praised by the gods as Chandrā. Later, however, the moon arose from the waters as a tiny fragment of Lakshmi's splendour. As an aspect of Lakshmi, the moon was also called 'chandrā'; but Lakshmi was the effulgence of a myriad of moons (*koṭi-chandra-prakāśa*).

Thus, the word here means 'effulgent like the moon' ('chandravat prakāśa-mānām', SB) or 'affording delight to the devotees' ('santhosha-kāriṇīm', PB). It is explained, when taken together with the next word, 'prabhāsām', that she is called moon, because of the unfading brilliance ('akshīṇabhāsām chandrākhyām', BB).

2. PRABHĀSĀM : 'extraordinary effulgence' ('prakṛṣṭā bhāh kāntih yasyāh', SB), or 'shining excessively' ('prakarshēṇa bhāsvatīm', PB). It may be taken as qualifying the moon (*chandrām*), after BB; or as an independent trait, after SB and PB.

3. YAŚASĀ JVALANTĪM : 'brightened by fame' ('kīrtiyā prakāśamānām', SB). The celebrity of the goddess rests on her lordship over the entire world (*aiśvarya*), opulence (*sampat*), generosity (*audārya*) etc, all of which traits shine before her devotees brilliantly and inspire them to greater devotion.

4. ŚRIYAM : 'the goddess of prosperity'. She is called 'Śrī', because all beings seek refuge in her (*sarva-samāśrayā*); she is both the means (*prāpaka*) and the end (*prāpya*) for the devotees.

5. LOKE : 'in this world' ('iha loka', SB); 'in the fourteen worlds' ('lokeshu chaturdarśasu', PB); in the hemisphere constructed by primordial nature' ('prakṛti-maṇḍale', SRGK).

6. DEVA-JUSHTĀM : 'resorted to by the gods Indra etc' ('devendrādyaih sevītām', SB, PB); 'gratified or pleased by the (services of the) gods' ('prītām vā', SB); 'possessed of (or united with) the God Vishṇu' ('devēna hariṇā jushṭā', SGRK).

7. UDĀRĀM : 'generous', 'munificent', 'illustrious', 'eminent' ('pragalbhām', SB), 'vast' (in influence), ('vistārām', PB). The meaning is that the goddess is quick to condone the faults of the devotees and to rid them of their sins (which obstruct their spiritual progress).

8. TĀM : pronomial word, referring to 'padminīm', the mother-goddess. It is also taken as an independent epithet : 'ta' meaning the primordial and transcendental energy in the individual (*parama-kunḍali*), according to *Kāmadhenu-tantra*, and of the nature of Brahmā, Viṣṇu and Śiva according to *Varṇoddhāra-tantra*. The expression 'tāye' is also taken to mean the will to spread ('vistṛtā bhavāni').

9. ŚARAṆAM (AHAM) PRAPADYE : 'I seek refuge in her', having faith in her being the protectress ('rakṣitrīm', SB) ; 'I beseech her to be my protectress' ('rakṣakī bhaveti vrajāmi', PB).

The reading with 'aham' is considered incorrect by SB ('atra aham-śabdaprakṣhepah prāmādikah'), but is approved by PB as the northern recension, although not found in southern version ('nātra aham-śabdah prakṣiptah ; sarvadeśika-śiṣṭa-pāṭha-sampratipatteh iti auttariyāḥ, dākṣiṇātya-pāṭhe tad-adarśanāt prakṣipta eva').

10. ALAKSHMĪH : 'the negation of the goddess of prosperity' ('aśriḥ', SB). Alakshmī, however, is a deity recognized in the Hindu pantheon as responsible for ill-luck, misfortune, poverty and unhappiness in general. Also called Jyeshthā (Lakshmī), she is said to have emerged from the ocean earlier to Lakshmī, and immediately after the deadly poison 'hālāhala' came out, and legends make her the spouse of Kali, the spirit of the Evil Age (*Kali-vallabhā*) (*Padmapurāṇa*, uttarakhaṇḍa).

11. ME NAŚYATĀM : 'May Alakshmī be eliminated for me', by your grace ('tvat prasādena mama alakshmir vinaśyatu' BB).

12. TVĀM VR̥ṆE : 'I seek you (as my refuge)' ('śaraṇa-yena kurve', SB), for eliminating the goddess of evil that has found lodgement in me ('madāśrita-jyeshṭhā-nihsāraṇāya tvām prati varaṇam karishye', PB),

COMMENTS

Besides providing a further description of the goddess of prosperity, this verse explicitly seeks to undo the source of evil and misfortune in the devotee's life. This source, personified as Alakshmī, is actually the habits of mind and body which are ungainful, wasteful and wicked. Devotion to the goddess of prosperity involves the correction of these habits.

The seer of this verse is Ānanda ; the metre in which the verse is composed is *trishṭubh*, and the goddess invoked here is Lakshmī who bestows all prosperity (*sarvaiśvarya-pradāyini*). The syllable 'cham' is the seed of verse (*bija*), 'nam' is the power (*śakti*), and 'śrīm' is the peg (*kilaka*). The hymn for contemplation is :

tejo-maṇḍala-madhyagām dvinayanām
divyāmbārālaṁkṛtām,
devīm padma-varābhayaṁ karatalais
chintāmaṇim bibhratīm,
nānā-divya-vibhūṣaṇām cha bhajatām
daurbhāgya-saṁhāriṇīm,
nānābhīṣṭa-vara-pradāna-nīratām
vande parām devatām.

BB gives the following hymn :

ākāśa-padmakara-chandra-bimba-
plavollasantīm paripūrṇa-kāntīm,
padma-sṭhitām padmakarām prapadye
lakshmīm alakshmī-vinivṛttayenvaham.

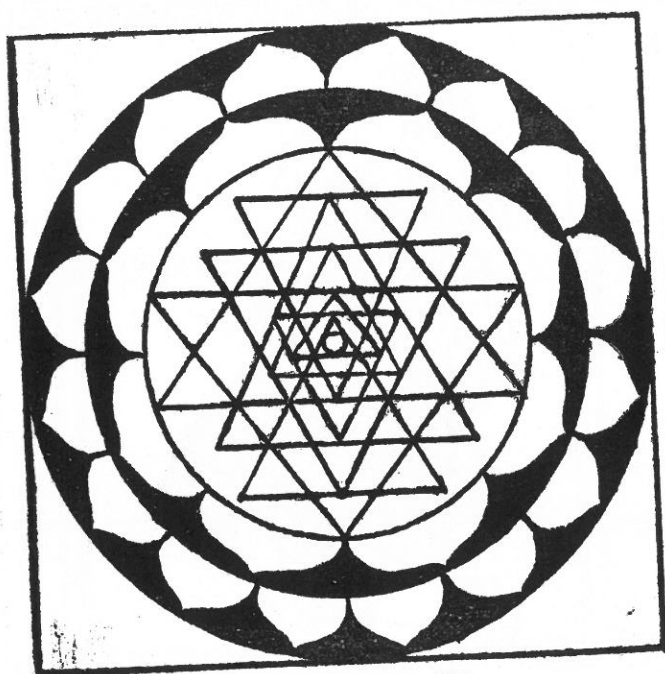
The mystic diagram suitable for the contemplation of this verse is the familiar Śrī-chakra, called here 'chakra-rāja'.

There are eight names of the goddess in this verse which may be used for contemplation, meditation and worship :

- 1 (24) chandrāyai namah
- 2 (25) prabhāsāyai namah
- 3 (26) yaśasāyai namah
- 4 (27) jvalantyai namah
- 5 (28) deva-jushṭāyai namah
- 6 (29) udārāyai namah
- 7 (30) tām padminyai namah (tāyai namah)
- 8 (31) padma-neminyai namah.



Murti for Vrese VI



Yantra for Verse VI

VERSE VI

TEXT

आदित्यवर्णे तपसोऽधिजातो

वनस्पतिस्तव वृक्षोऽथ बिल्वः ।

तस्य फलानि तपसा नुदन्तु

मा यान्तरा याश्च बाह्या अलक्ष्मीः ॥६॥

āditya-varṇe tapaso' dhijātaḥ

vanaspatis tava vṛksho'tha bilvah,

tasya phalāni tapasā nudantu

māyāntarayāś (mā yāntarā yāś) cha bāhyā alakshmīh.

TRANSLATION

Sun-splendoured one, out of your penance (or will) sprang forth the *bilva* tree that (is dear) unto you. It was then that its fruits by your grace (attained celebrity). May they dispel the veil of ignorance and the host of impediments, and push out misfortunes (v. l. may they remove the misfortunes that are internal and that are external)

WORD EXPLANATION

1. ĀDITYA-VARṆE: 'One who shines like unto the sun' (nom. of address); 'colour', 'lustre' ('sūrya-samāna-kānte', PB); more particularly, 'whose bodily complexion resembles the colour of the rising sun' ('taruṇārka-vad-aruṇa-varṇe', SS). It is suggested that the expression refers to the Bālā form of the mother-goddess, and the letter 'ha' in the 15-lettered mantra (*pañcha-daśī*) of Tripurā-Sundarī ('tanu-madhyām mahā-lakshmim bālām tripura-sundarīm' SS). And some texts prescribe the employment of the six-seed-lettered sequence

(*aim, klīm, sauh, aim, śrīm, hrīm*) in association with this name.

2. VANASPATIḤ VRKSHAH BILVAH : Generally meaning 'tree' or 'plant', the word specifically refers to the plants or trees which bear fruit without flowering ('apushpāḥ phalavantah'). Bilva (commonly called Bel, wood-apple tree, *Aegle harmelos*) is a tree sacred to Śiva.

3. TAPASODHIJĀTO : 'from your penance was born the bilva', 'tapas' (from 'tap', to 'burn' *tapati, tapayati*) refers to any work prescribed in the scriptures as necessary for the obtainment of a desired result ('vaidha-kleśa-janakam karma'). The expression also means divine will.

Legends associate the origin of the *bilva*-tree with the penance of Lakshmī, and hence the tree is called 'Śrī-phala', or 'Lakshmī-phala'. In *Vahni-purāṇa*, it is related that Lakshmī assumed the form of a cow, and on the spot where her dung (*go-maya*) was laid, the *bilva*-plant sprouted. *Bṛhad-dharma-purāṇa* contains the account that Lakshmī performed a severe penance in Kapāla-mochana-kshetra, and Śiva, pleased with her devotion, gifted the *bilva*-tree to her. *Vāmana-purāṇa* relates that Lakshmī performed the penance on the banks of the river Nīlā in Kāñchi-maṇḍala for the welfare of mankind ('loka-hitārthini'), and that a *bilva*-plant sprouted from her right arm; and also that Lakshmī's penance was done in a grove of *bilva*-trees.

The reason for Lakshmī's penance as given in *Yoginī-tantra* (1, 5) is that she grew jealous of Viṣṇu's love for Sarasvatī; she is said to have repaired to Śrī-śaila and stood in penance so long that she was transformed into a *bilva*-tree; Śiva was pleased by her devotion and provided her a permanent residence in the bosom (*vakshah-sthala*) of Viṣṇu. The birth of the *bilva*-tree on earth is said to have occurred on the third day of the bright fortnight of the month Vaiśākha.

Bilva tree is regarded as a special form of Lakshmī, as the *tulasī*-plant is of Pārvatī and *āmalaki* of Sarasvatī. The three-

leaf pattern characteristic of the *bilva* is explained as denoting the presence of Rudra on the top leaf, of Viṣṇu on the leaf to the left, of Brahmā on the leaf to the right, and of the mother-goddess (*śakti*) on the stalk (*Jñāna-bhairava-tantra*, 6th paṭala).

4. TASYA (Bilvasya) PHALĀNI : 'The fruits (also sprouts etc. 'prasūnādini phalam', PB) of that tree'.

5. TAPASĀ : 'by the great power of the penance performed by Lakṣmī'. The fruits of *bilva* have become powerful owing to your penance (tvat tapasā saśaktikam', SS). It is also interpreted as 'by your grace' ('tvad anugraheṇa ity arthah', SB). Alternately, the word is taken to mean 'for your worship' ('ārā-dhanāya') when the word 'nudantu' would mean "were consecrated" viz. the fruits of the *bilva*-tree were rendered sacred by having been offered to you in devotion (SSB).

6. ALAKSHMĪH : 'misfortunes' ('aśriyah', SB) 'evil states ('durgatih', PB).

7. MĀYĀNTARĀYĀH (CHA) : The word is taken by SB as a compound of *māyā*, *antarāh* and *yah*, meaning "those (factors) of ignorance and its effects ('ajñānam tat-kāryāṇi cha'), which are related to inner organs ('antar-indriya-sambandhinih'). PB, however, breaks the compound into 'ma' (short for 'mām prati', meaning 'for me', eg. also SS 'mā' is short for 'mayi' "in me", viz. residing in me), 'yā' ('those which', referring to 'alakshmīh', "misfortunes"), and 'āntarāh' (meaning 'āntar-gatāh', "internal") ; it takes the final 'yāh' separately, meaning "those which" (again referring to 'alakshmīh', which however are external 'bāhyāh'). SS describes the internal 'alakshmīh' as ignorance, sin etc. ('hṛdgatājñāna-pāpādi-rūpiṇyah'), contrasted with the external 'alakshmīh' which are of the nature of poverty etc. ('dāridryādi-rūpiṇyah').

However, it may be better to take the word as a compound of 'māyā' ('ignorance') and 'antarāyā' (impediments, obstacles

to progress). The sentence may then read 'tasya (bilvasya) phalāni māyāntarāyāś cha tapasā nudantu', followed by "alakshmih bāhyā (bhavatu)' (meaning 'may misfortune be shaken off me !')".

8. BĀHYĀH : "external, outside, alien". SB and PB would take the word as qualifying 'alakshmih' (meaning the misfortunes which are external) ('external', relating to the external organs 'bahirindriya-sambandhinyah').

9. NUDANTU : 'may (the fruits of *bilva*) dispel, destroy, shake off' ('nirāsayantu', SS 'apanudantu, nivārayantu' SB).

COMMENTS

The seer (*rshi*) of this verse is Ānanda ; the metre (*cchandās*) in which the verse is composed is *trishṭubh* ; and the goddess invoked here (*devatā*) is Śrī-mahā-lakshmī. The seed of the verse (*bīja*) is 'am' ; the power (*śakti*) is 'śrim' and the 'peg' (*kīlaka*) is 'hrīm'. The hymn suited for the contemplation of the divinity invoked here is :

udyad-āditya-saṁkāśām bilva-kānana-madhyagām
tanu-madhyām śriyam dhyāyed alakshmi-parihāriṇīm
(*Saubhāgya-saṁjīvanam*)

The mystic diagram suitable for contemplation of this verse is the well-known Śrī-chakra.

There is only one sacred name of the mother-goddess in this verse that is suitable for contemplation, recitation or worship.

1. (32) āditya-varṇāyai namah.

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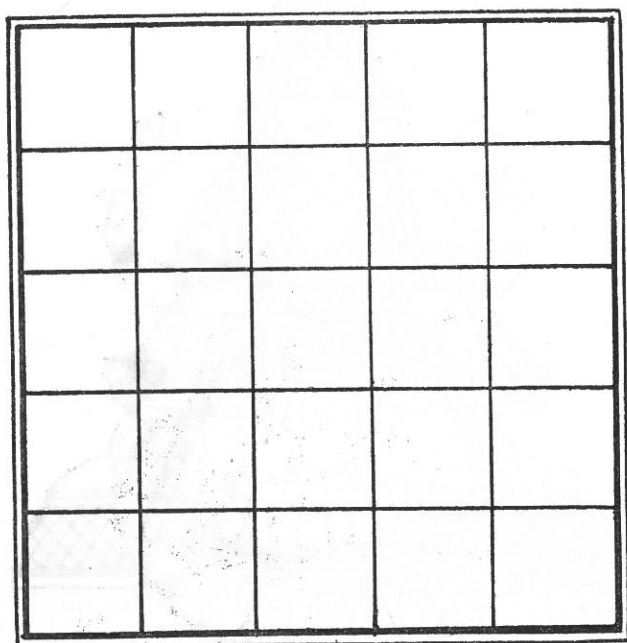
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Mūrti for Verse VII



Yantra for Verse VII

VERSE VII

TEXT

उपैतु मां देवसखः कीर्तिश्च मणिना सह ।
प्रादुर्भूतोऽस्मि राष्ट्रेऽस्मिन् कीर्तिमृद्धिं ददातु मे ॥७॥

upaitu mām deva-sakhah
kīrtiś cha maṇinā saha,
prādur-bhūto'smi rāṣṭre'smin
kīrtim ṛddhim dadātu me.

TRANSLATION

May the Friend of the God, and Fame along with Jewel, approach me. Born am I into this kingdom, and may he (the Friend of the God) grant me celebrity and prosperity.

WORD EXPLANATION

1. DEVA-SAKHAH: 'The friend of the God (Śiva), viz. Kubera, the lord of the treasures. 'Deva' here refers to Śiva or 'Mahādeva' (SB. cf. also 'deva-śabdo mahādeva rūḍhah', AU), and Kubera is conventionally known as 'the friend of Śiva' ('kuberas tryāmbaka-sakhah', AV). Legends describe that he (son of Viśravas by Ilavilā) worshipped Śiva, and became by his grace the custodian of the nine treasures (*nava-nidhi*), regent of the northern quarter, and Śiva's friend (*Īśāna-saṁhitā*). He is iconographically depicted as a dwarf, pot-bellied, three-legged (*tripāt*), with only eight teeth (*aṣṭa-danta*), and eyes red with intoxication (*kekaralochana*). He is visualized as the lord of the *yakshas* (the divine denizens of the hills and dales). He is said to have gained the attendance of the goddess of prosperity on him, at Śiva's instance ('śivārtham tu mahā-lakṣmih kuberasya vaśe ṣṭhitā' *Īśāna-saṁhitā*) and thus he became

competent to distribute wealth among human beings ('lakshmi-pradānāya adhikṛtah', *ibid*).

2. KĪRTI : 'fame', 'the divinity presiding over celebrity' ('kīrtiyabhimānini tadākhyā', SB, 'yaśo'bhimānini devatā' PB). Legends describe her as the daughter of Daksha and wife of Yama-dharma. She is also one of the *mātrkāś* (mother-goddesses); and as an attribute or power of the mother-goddess (*devatā-śakti*), she is said to attend on Lakshmi, in company with other 'attendants' (*kiṅkaryah*), like Wisdom (*mati*), Lustre (*dyuti*), Nourishment (*pushṭi*), Abundance (*saṃrddhi*), Contentment (*tushṭi*), Health (*ārogya*), Success (*jaya*), Faith (*śraddhā*) etc. (*Bhārgava-saṃhitā*, quoted in AV).

3. MAṆINĀ SAHA ; 'along with the jewel'. The jewel means the precious stone, the wearing of which on the body is said to ensure destruction of sins and of bad luck ('dhāraṇāt, pāpālakshmi-vināśakam', *Raja-vallabha*). Here, the word is taken to refer to 'chintāmaṇi' (the wish-fulfilling gem) (SB and PB), which emerged from the ocean of milk as an aspect of Lakshmi, other aspects being Kāmadhenu (the cow of prosperity), Kalpa-vṛksha (the tree of abundance), sudhā (ambrosia), airāvata (the celestial elephant), ucchaisravas (the celestial horse), the apsaras (the celestial damsels), kaustubha (Vishnu's breast-gem), and indu (moon). All these aspects derive their existence from Lakshmi herself ('śriyam evopajīvanti', *Saura-saṃhitā*, quoted in AV).

Alternately, Maṇi is taken to refer to Maṇi-bhadra, who is the treasurer of Kubera ('kośādhyaksha', SB). Legends describe him as the brother of Kubera, the lord of the waters (*jalendra*), a tutelary deity of travellers and merchants. Also called Jambhala (eg. *Trikāṇḍa-śeṣa*), he is regarded as the king of the divine denizens of the hills and dales (cf. *Mahābhārata*, 3, 64, 127 'tathā no yaksha-rāḍ adya maṇi-bhadrah prasīdatu').

4. UPAITU : 'may he (Kubera) come (*etu*) near (*upa*) (me)'

5. RĀSHTRE'SMIN : 'in this realm or dominion' (janapade', SB), in this world of mortals ('martya-loke', PB), 'on this earth' ('bhū-maṇḍale' SGRK).

6. PRĀDURBHŪTO'SMI : 'have I appeared (viz. born, 'utpannah' SB ; 'jātah', PB).

7. KĪRTIM : 'celebrity', fame ('yaśah' SB) which is abiding and far-reaching ('diganta-viśrāntam', PB).

8. ṚDDHIM : 'increase', 'growth', 'prosperity', 'abundance'. It is here taken in the sense of affluence ('sarva-bhoga-samṛddhi', SB) ; or the eightfold supernatural powers, mastery and abundance ('aṣṭaiśvarya-samṛddhi', PB). Ṛddhi is also personified as the wife of Kubera (*Mahābhārata*, *Harivaṃśa*).

9. DADĀTU ME 'May she (Lakshmī) or he (Kubera) bestow on me' ('yacchatu' SB, PB).

COMMENTS

This verse is addressed to Lakshmī ('he śrih', SB, AV), seeking her grace in order that prosperity, celebrity and happiness may come to the lot of the devotee. Prosperity is personified as Kubera, celebrity as Kīrti, and happiness as Maṇi. The three divinities are in actuality aspects of Lakshmī. The devotee claims that he merits the grace of Lakshmī, having been born among the mortals. Being a mere mortal, he is unable to endure the hardships common to mortal men, and so prays for grace of mother-goddess to tide across them ('tvad-upāsako'ham yasmād asmin rāshṭre martye loke jāto' smi, tasmād aham mānava-janma-sādhāraṇānānupapattim asahamānah tvām prārthaye', AV, cf. 'traya anveshaṇīyah, tvat-kaṭāksha-lakshya iti yāvat', PB).

The seer (*ṛshi*) of this verse is Kubera, the metre (*cchandas*) in which the verse is composed is *anuṣṭubh* ; and the goddess invoked (*devatā*) is Maṇi-mālinī Mahā-lakshmī. The seed

syllables (*bija*) are 'um' and 'śrīm': the power (*śakti*) is constituted by the syllables 'mam' and 'blum'; the 'peg' (*kīlaka*) is 'śrīm'. The three syllables specially sacred to the goddess as invoked in this verse are 'śrīm', 'blum' and 'klīm'. The hymn suitable for the goddess is :

rāja-rājeśvarim lakshmīm
 varadām maṇi-mālinim,
 devīm deva-priyām kīrtim
 vande kām्यārtha-siddhaye.

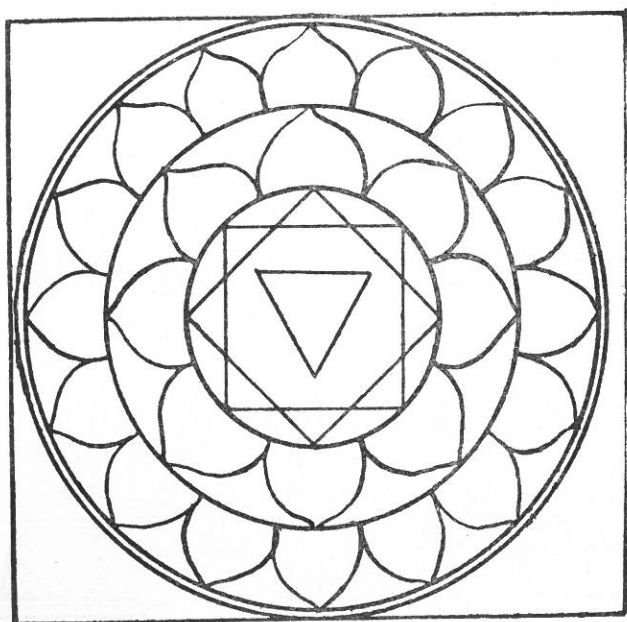
The mystic diagram indicated for this verse is a square consisting of five rows of five cells (thus making 25 cells or *koshṭha*), enclosed in an earth-stretch (*bhūpura*). Red flowers and *bilva* leaves are commended for worshipping this diagram.

There are two sacred names in this verse suitable for contemplation, recitation and worship :

- 1 (33) kīrtiyai namaḥ.
- 2 (34) ṛddhyai namaḥ.



Mūrti for Verse VIII



Yantra for Verse VIII

VERSE VIII

TEXT

क्षुत्पिपासामलां ज्येष्ठामलक्ष्मीं नाशयाम्यहम् ।
अभूतिमसमृद्धिं च सर्वां निर्णुद मे गृहात् ॥८॥

kshut-pipāsāmalāmjyeshthām
alakshmīm nāśayāmy aham,
abhūtim asamṛddhim cha sarvān-
nirṇuda me gṛhāt.

TRANSLATION

May I drive away the misfortune in the shape of hunger and thirst ! O ye goddess, banish from my home ill-luck and want !

WORD EXPLANATION

1. KSHUT PIPĀSĀMALĀM : 'Kshut', 'hunger', 'pipasa', thirst ; 'malam', 'these as impurities'. The reference is to misfortune in the shape of stains ('malinātmikām', SB).

2. JYESHTHĀM ALAKSHMĪM : 'The elder sister of Lakshmi', viz. the goddess of misfortune and evil, *alakshmi* ; for she was born earlier from the ocean of milk as it was churned by gods and demons. According to *Padma-purāṇa* (Uttara Khaṇḍa), she was ugly, emaciated and evil-looking, covered with red garlands and garments. As soon as she appeared she asked the gods to find her a habitat. The gods suggested that she dwell in houses where quarrels went on daily, where dirt and unclean things abound, and where people are wicked and wedded to wrong ways of living. She

was hailed as the 'spouse of the evil incarnate' (*Kali-vallabhā*) and 'the bestower of poverty' (*dāridrya-dā*) (*śrīyah prāg uttamām*, SB) (*śrīyah agrajām*, PB).

She is identified with the 'smoky' goddess (*Dhūmāvati*) who is the exact opposite of *Kamalā* or *Lakshmī*. The latter rules over the auspicious *Rohiṇi* constellation (*Taurus*), whereas the former rules over *Jyeshthā* (*Scorpio*) which brings about misfortune. Probably the name *Jyeshthā* for her is derived from this detail.

3. *NĀŚAYĀMY AHAM*, 'may I be able to destroy misfortune and evil in my life'.

4. *ABHŪTIM*, 'wretchedness', 'calamity', 'misfortune' (*asambhūtim*, SB; *anaiśvaryam*, PB).

5. *ASAMṚDDHIM* : the opposite of success or prosperity, viz. failure, decadence, want, poverty (*anabhivṛddhim*, SB; *sakala-bhogya-vṛddhi-rāhityam*, PB).

6. *NIRŪDA* : 'eliminate', 'drive out' (*nishkāśaya*, SB; *ucchātaya*, *nirāsaya*, PB).

COMMENTS

This verse is addressed to *Lakshmī* as the goddess of prosperity, seeking her help in banishing ill-luck and poverty which are personified as *Jyeshthā*.

The seer of this verse (*rshi*) is *Mahā-Vishṇu*; the metre (*chhandas*) in which it is composed is *anushṭubh*; the goddess invoked here (*devatā*) is *Mahā-Lakshmī* who causes all fortune (*sarvaiśvarya-kāriṇī*). The seed syllable (*bija*) of the verse is 'kshum'; the power (*śakti*) is 'ham'; and the 'peg' (*kilaka*) is 'śrīm'. The hymn suitable for invocation of this goddess (according to LY) is:

ajñāna-pāṭaka-tamasthiti-sūrya-raśmim
 daurbhāgya-bhūdhara-vidāraṇa-vajram iḍe
 rogārti-ghora-maṇi-mardana-pakshi-rājam
 Lakshmī-pada-dvayam-anartha-haram-sukhārthī.

According to this text, the iconographic peculiarities of this four-armed goddess are the carrying of sword and discus in the two upper hands, and a lotus in the lower right hand and the posture of bestowing boon (*varada*) in the lower left hand.

The mystic diagram appropriate to this verse is a triangle (with apex down) enclosed in an eight-sided figure (two squares intersecting), which in turn is enclosed in a lotus with eight petals, and that in another lotus with sixteen petals, the whole figure being enclosed in a double earth-stretch (*bhūpura-dvaya*).

VERSE IX

TEXT

गन्धद्वारां दुराधर्षा नित्यपुष्टां करीषिणीम् ।
ईश्वरीं सर्वभूतानां तामिहोपह्वये श्रियम् ॥९॥

gandha-dvārām durādhārshām
nitya-puṣṭhām karishinīm,
īśvarīm sarva-bhūtānām tām
ihopahvaye śriyam.

TRANSLATION

I invoke (the presence) here (of) Śrī, the goddess of prosperity, who is verily (the earth), hard to injure, ever nourished, endowed with the abundance (of cattle), and the ruler of all creatures.

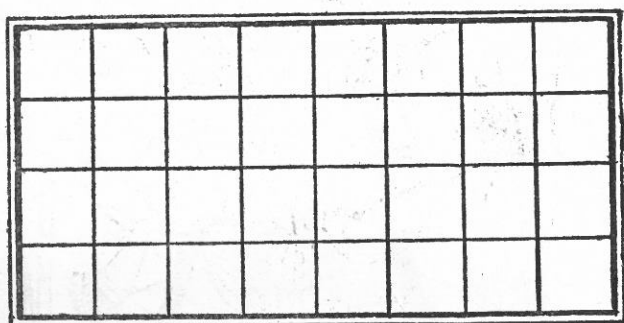
WORD EXPLANATION

1. GANDHA-DVĀRĀM : lit "entrance to odour", viz. apprehended by the quality of smell ('ghrāṇa-grāhya guṇāh', SB; 'gandha-vatīm pṛthvī-rūpām' PB). Technically, earth (pṛthvī) is distinguished from other elements by the quality of smell (hence 'gandha-vatī pṛthvī'). Earth as the mother goddess.

2. DURĀDHARSHĀM : 'hard to violate or injure' ('kenāpi dharshitum aśakyam', SB, 'duhsāham', PB). It is impossible for any creature to go beyond earth, or be independent of it. It is the one indispensable foundation and source of sustenance for all living beings, from the highest to the lowest. Further, the mother-earth is renowned for her infinite forbearance (*kshamā*) and capacity to endure all aggressions on her. The word is also interpreted in the sense of the goddess



Mūrti for Verse IX



Yantra for Verse IX

being impossible to attain by those who do not worship her (SRGK).

3 NITYA PUSTĀM : 'Pushṭi' is nourishment, abundance, thriving. Thus the expression has been used in the sense of inexhaustible nourishment that living beings have procured from the mother-earth for untold years. All life is made possible only because of the abundant nourishment that is found in the earth. The reference is to the vegetation that fills the earth, and on which all living beings depend ('nityam sadā sasyādibhiḥ samṛddhām', SB ; 'sasyādibhiḥ poshaṇa-śīlām', PB). It is also suggested that the word refers to the earth being always and everywhere full ('pūrṇām sarva-deśa-kāla-avasthāsu').

4. KARĪSHIṆĪM : 'Karisha' is dry cow-dung' (*śushka-go-mayādih*, SB), viz. used as fuel in India not only for cooking food but also for offering libation to the gods (hence 'Karishāgni', sacrificial fire). 'Karīshiṇī' is one who has an abundant supply of this fuel. It is a metaphorical expression for possession of cattle-wealth ('gavāśvādi-bahu-pāṣu-samṛddhām', SB ; 'anena pṛthivyāḥ asaṁkhyāta-pāṣumatvam vyajyate', PB). The word is taken also to mean merely 'possessed of earth' ('karsha-vatīm, mṛdvatīm' SSB), or auspicious (maṅgala-pradātrīm').

5. ĪSVARĪM SARVA BHŪTĀNĀM : 'one who lords over all living creatures', viz. the source, sustenance and strength of all creatures ('adhishṭhātrīm, ādhārabhūtām samastaprāṇinām', SB) ; one who regulates and directs ('niyāmikām' PB). The mother-goddess shares this power with Viṣṇu ('samasvātantrya', SRGK).

6. IHA : 'here', viz. in this country (where I am residing), ('asmin deśe', SB) ; in this life all prosperity and hereafter the everlasting and supreme bliss (iha sarva-samṛddhim, paratra niratiśayānandam', PB).

7. UPAHVAYE : 'I invite (her) to come near me' ('matsamipam pratyāgacche ty āhvānam karomi', PB).

COMMENTS

This verse is addressed to the mother-earth (*bhūdevī*) as the visible representation of Lakshmī (*pratyaksha devatā*). A verse is cited from a text called *Śrī-rahasya*, to the effect that Śrīh (prosperity), Bhū (earth), Nilā, Ramā, Durgā, Sitā, Satya-bhāmā, Rukmiṇī, Tulasī and Rādhā are all part-manifestations of Lakshmī.

śrīr-bhūr-nilā ramā durgā sitā satyā cha bhāminī,
rukmiṇī tulasī rādhāh sarva lakshmyāśa-sambhavāh.

Earth is an expression of the especial prowess of the divine power (*vibhūti-nāyikā*), and it signifies the attribute of auspiciousness (*kalyāṇa-guṇa*) (SRGK).

The *Mahānārāyaṇīya* section of the *Taittirīya* text contains this verse as the *mantra* specific to the mother-earth. And in *Lalitā-ashṭottara-śata-nāmāvalī*, the very first name by which the mother-goddess is invoked is in terms of the earth as the support of all things and all beings *bhū-rūpa-sakalādhārāyai* : *namah*.

The verse is alternately taken as an invocation to the fire-god or Agni (PB).

The seer of this verse (*rshi*) is Mahā-Vishṇu ; the metre in which the verse is composed (*chhandas*) is *anushṭup* ; the goddess invoked here (*devatā*) is Śrī-mahā-lakshmī. The seed-syllable (*bija*) of the verse is 'gam' ; the power (*śakti*) is 'hrīm' ; and the 'peg' (*kilaka*) is 'śrīm'. The hymn that is suitable for this verse is :

kalpa-droh-pāda-mūle druta-kanaka-nibhā-
chāru-simhāsanasthām
hastaih padmaṁ varadam-abhayam
dhārayantīm cha mālām ;
nānā-bhūṣhām śu-veśhām maṇi-makuta-

dharām divya-gandhānulepām,
dhyāyet sampūrṇa-kāma-prada-kara-kamalām
kambu-kaṇṭhīm hṛdabje.

The hymn given in *Vaikhānasa-vidyā* makes an explicit reference to her character as the mother-earth, and is in the nature of a paraphrase of the verse in the *Śrī-sūkta*. The benefits of the hymn are said to be success in agricultural operations (*kṛshi-phala*), abundance of wealth, corn and cattle (*dhana-dhānya-paśu-samṛddhi*), greatness (*mahattva*), and lordship (*prabhutva*). The hymn is :

go-vṛndānugatām dhyātvā surabhim
sasya-mālinīm,
pṛthulām prāṇinām-iśām durdharshām
śriyam archayet.

The mystic diagram suggested for this verse assumes the form of a rectangle with five rows (one below the other) of nine cells each (thus making 45 cells).

The verse contains five sacred names of Lakshmi :

- 1 (35) gandha-dvārāyai namah
- 2 (36) durādhharshāyai namah
- 3 (37) nitya-pushṭāyai namah
- 4 (38) karishīṇyai namah
- 5 (39) īśvāryai namah.

VERSE X

TEXT

मनसः काममाकूतिं वाचः सत्यमशीमहि ।

पशूनां रूपमन्नस्य मयि श्रीः श्रयतां यशः ॥१०॥

manasah kāmam ākūtim
vāchas satyam aśimahi,
paśūnām rūpam annasya
mayi śrih śrayatām yaśah.

TRANSLATION

May I obtain (by your grace) the pleasures of mind, wishes, and truth in utterance ; and may wealth of cattle, abundant food, wealth, and good name settle in me (who is your devotee).

WORD EXPLANATION

1. MANASAH KĀMAM : 'Kāma' is desire, wish, pleasure, enjoyment, love ; 'manasah-kāmam' is taken here to mean desires ('manoratham, SB) which are pleasurable to the mind.

2. ĀKŪTIM : In the Vedic context the word from ā+kū, to 'intend', means intentions or approaches (as in 'samāni va ākūtiḥ') ; in later usage, it signifies wish or desire (synonymously with *kāma*), more particularly involving will or resolution ('saṃkalpam', SB,) and delight ('santosham', PB). Like *Kāma* (who is represented as the offspring of *Brahmā*, the creator and spouse of *Rati*, 'enjoyment'), *Ākūti* also is personified (e. g. in *Atharvaveda*, 6, 131, 2) as the daughter of *Manu-svāyambhuva* and *Śatarūpā*, and wife of *Prthuseṇa*.

3. VĀCHAS SATYAM : 'the truthfulness of the organ of speech' ('vāgindriyasya yāthārthyam', SB, 'vachasā yathārtha-



Mūrti for Verse X

tām', PB). 'Satya' also means 'effective'; hence 'effect in speech'.

SSB takes 'vācha ākūtim' together, meaning 'resolutions in speech', and 'Satyam' as a word apart, meaning 'reality' 'truth', referring to Godhead.

4. PAŚŪNĀM RŪPAM: The expression 'rūpam' is taken to mean 'abundance' ('prāchuryam', PB) of cattle, horses, buffaloes, elephants etc. ('go-mahishyādīnām' SB; 'gajāśvago-mahishyādi', PB). The word 'paśu' is also interpreted as 'bound souls' (*jīva*) in three groups: (a) denizens of the heavenly regions (*deva*), (b) humans (*manushya*) and (c) animals (*tiryak*); or souls which are (a) 'bound' (*baddha*), (b) once bound but now released (*mukta*), or (c) never bound (*nitya*).

5. ANNASYA (RŪPAM): 'anna' (from root 'ad', "to eat") means food of four kinds: to be masticated (*bhakshya*), etc.

6. AŚIMAHĪ: may we obtain or procure ('labhemahi', SB).

7. ŚRĪH: The goddess of prosperity or wealth ('sampat', SB), by whose grace the above are obtained ('yasyāḥ sakāśāt vayam labhemahe tādṛśīm śrīh lakshmih', PB).

8. YAŚAH: 'celebrity', 'fame' ('kīrti', SB, PB); SSB takes this word along with 'annasya', and explains that 'anna' refers to the (a) things constituted by the three *guṇas* (*traiguṇyam*) and things emerging from the six qualities (*śaḍguṇotttham*), viz. wisdom (*jñāna*), strength (*bala*), mastery (*aiśvarya*), valour (*vīrya*), power (*śakti*) and lustre (*tejas*). The expression 'yaśah' in this context means 'increase' (*vr̥ddhi*) or excellent form ('rūpam uttamam').

9. MAYĪ: 'in me', who is your devotee ('tvad-upāsake', SB).

10. ŚRAYATĀM : 'settle', 'seek refuge', 'bound' ('āśra-yatām', SB, 'sannihhattām', PB).

COMMENTS

This verse, according to MK, is beneficial in making ones words effective (*vāk-siddhi*), in making oneself possessed of all articles of enjoyment (*bhogya-lābha*), and in making oneself capable of enjoying (*bhoga-siddhi*).

The seer of this verse (*rshi*) is Kāma (viz. Desire or Love personified as the son of the creator Brahmā); the metre in which the verse is composed (*chhandas*) is anushtub; and the goddess invoked (*devatā*) is Śrī-mahālakshmī. The seed-syllable 'mam' is the source of the verse (*bija*); 'sam' is the power (*śakti*); and 'śrīm' is the 'peg' (*kīlaka*). The hymn suitable for this verse as given in MK is :

tām dhyāyet satya-saṁkalpām lakshmīm
kshirodana-priyām
khyātām sarveshu bhūteshu
tattva-jñāna-bala-kriyām

Alternately, the hymn is :

kāntām kānchana-sannibhām dvi-nayanām
kalhāra-mālāvatīm,
kastūri-tilakām karaś cha kamale kaṇṭhena
muktāvalīm,
śeṣhāśeṣa-viśeṣa-bhūṣhaṇa-ratām
saṁbibhratīm kuṇḍalām,
padmākshīm bhaja sarvadābhilashita-prāptyai
saṁṛddha-śriyai.

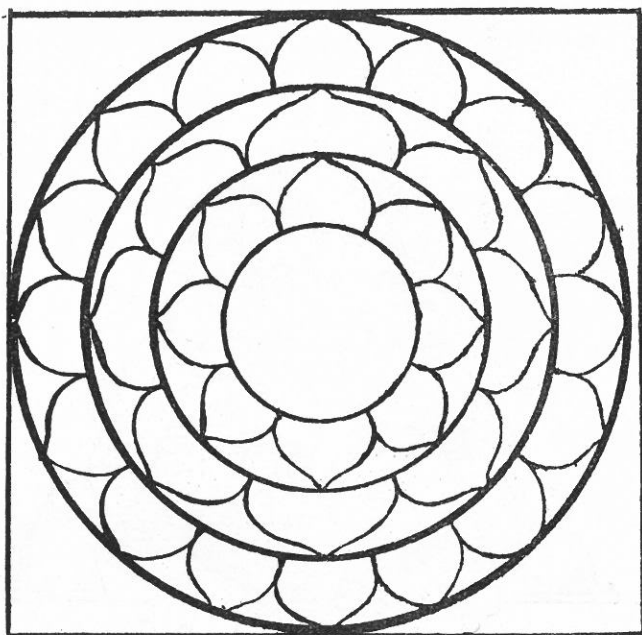
The mystic diagram relevant to this verse is given in MK as a rectangle with six rows of cells in eight columns; in the cells thereof the primary formula 'śrīm hrīm klīm' would be inscribed.

There are six sacred names contained in the verse ; the sixth name, however, is omitted from counting because it is repeated.

- 1 (40) manasah-kāmāyai namah
- 2 (41) vācha-ākutyai namah
- 3 (42) satyāyai namah
- 4 (43) paśūnam rūpāyai namah
- 5 (44) annasya yaśase namah
śriyai namah.



Mūrti for Verse XI



Yantra for Verse XI

VERSE XI

TEXT

कर्दमेन प्रजाभूता मयि सम्भव कर्दम ।
श्रियं वासय मे कुले मातरं पद्ममालिनीम् ॥११॥

Kardamena prajā-bhūtā mayi
sambhava Kardama,
śriyam vāsaya me kule
mātaram padma-mālinim.

TRANSLATION

(The goddess) had you for son, and (hence) O Kardama, reside in me ! and establish in my abode thy mother, the goddess of prosperity, who wears a garland of lotuses.

WORD EXPLANATION

1. KARDAMENA : 'By Kardama'. Kardama is the name of a Prajāpati in the age known after Svāyambhuva-Manu. *Bhāgavata* (3, 12, 27) relates that he was born out of the shadow of Brahmā ('brahmaṇas chhāyāyām jātah', cf. also *Brahma-vaivarta-purāṇa*, Brahma-khaṇḍa, 22), and that he married Devahūtī, the daughter of Svāyambhuva-Manu. The word literally means 'mud', 'slime' ; and in the Vedic context, it refers to 'shadow' ('vedeshu kardamas śabdah chhāyāyām vartate sphuṭam'). The explanation is that he was born out of the slime caused by the shadow of Brahma ('babhūva kardamād bālah').

Vishṇu-purāṇa (1, 9), narrates that Kardama was a sage (*rshi*) who prayed that the goddess may become his daughter ; when the goddess emerged from the ocean of milk, she was adopted by this sage ('prārthitā tasya tanayā abhūt', SSB).

The more popular legend, however, makes Kardama one of the three sages who were 'mind-born' sons (*mānasaputra*) of Lakshmī, the other two being Ānanda and Chiklita ('ānandah kardamś chaiva chiklita iti viśrutāh, ṛshayas te trayah proktāh').

PRAJĀ-BHŪTĀ : 'prajā' is progeny; 'prajā-bhūta' may mean (a) having progeny' ('prakṛṣṭam apatyam yasyāh sā, suputravatī ity arthah', SB; 'putravatī jātā', PB), viz. having Kardama as son; or (b) 'being the progeny' (of Kardama) SSB, viz. assuming the status of a daughter because Kardama adopted her.

2. MAYI : lit. 'in me', but means 'in my house', ('madiya gr̥he', SB).

3. SAMBHAVA : 'dwell well', 'abide for ever' ('sāmvasa', SB); in its extended meaning, 'shower favours (on me)' ('mayi prasādam kuru' PB).

4. ME KULE : 'in my family' ('mama vaṁśe', SB), 'in my abode'.

5. ŚRIYAM : 'the goddess of prosperity' (in acc. case).

6. VĀSAYA : 'make abide' ('nivāsaya', SB), 'settle', 'establish' ('pratishṭhāpaya', PB) : PB explains that the prayer is addressed to Kardama to come and dwell in the devotee's house so that, being fond of her son (i.e. Kardama), the goddess of prosperity too would come and dwell there, along with her son' ('tatparā satī vāsam karotu ity arthah').

7. MĀTARAM : 'the mother' (of Kardama). The verse being addressed to Kardama, the word means 'your mother' ('tava janānim', SB, PB); it may also mean mother to all living beings ('chetanānām', SSB).

8. PADMA-MĀLINĪM : A descriptive epithet of the mother, 'wearing a garland (*mālā*) of lotus flowers (*padma*)' ('Kamala-mālā-dhāriṇīm', SB; 'padma-rachita-mālikām'. PB), symbolically, the garland refers to primordial nature (*prakṛti*), the principle of consciousness (*puruṣa*) and time (*kāla*), which are ever borne by the mother-goddess (SSB).

COMMENTS

The seer (*ṛshi*) of this verse is the sage Kardama; the metre in which it is composed (*chhandas*) is *anushṭup*; and the goddess invoked here (*devatā*) is Mahā-Lakshmi. The syllable

'kam' is the seed (*bija*), the syllable 'vam' is the power (*śakti*), and the syllable 'śrīm' is the 'peg' (*kīlaka*). The hymn suitable for this verse is given in MK as follows :

sa-vatsā gaur iva prītā
kardamena yathendirā
kalyāṇi mad-gr̥he nityam
nivāset padma-mālīnī

Alternately the hymn would be :

dhyāyed-dhāṭaka-saṁnibhām dvinayanām
divyāmbarālaṁkṛtām
sat-phullodara-padma-komala-yuga-
śrīmat-karāmbhoruhām,
nānā-ratna-kirīṭa-kuṇḍala-lasad-
vaktrāmbujām padminīm,
sarvābhīṣṭa-phala-pradāna-niratām
sāmpat-saṁṛddhyai sadā.

The mystical diagram suitable for this verse is a lotus of eight-petals enclosed within another lotus of eight petals ; and that, enclosed within a sixteen-petalled lotus, surrounded by an earth-stretch (*bhūpura*). The formula 'śriyai namah' is to be inscribed in the inner-most circle.

There are two sacred names contained in this verse :

- 1 (45) mātṛe namah
- 2 (46) padma-mālīnyai namah.

VERSE XII

TEXT

आपः सृजन्तु स्निग्धानि चिक्लीत वस मे गृहे ।
नि च देवीं मातरं श्रियं वासय मे कुले ॥१२॥

āpah sṛjantu snigdḥāni
Chiklita vasa me gṛhe
ni cha devīm mātaram
śriyam vāsaya me kule.

TRANSLATION

May the waters produce amiable effects : O Chiklita, (come, and) dwell in my abode ! And make thy mother, the goddess of prosperity, abide in my household.

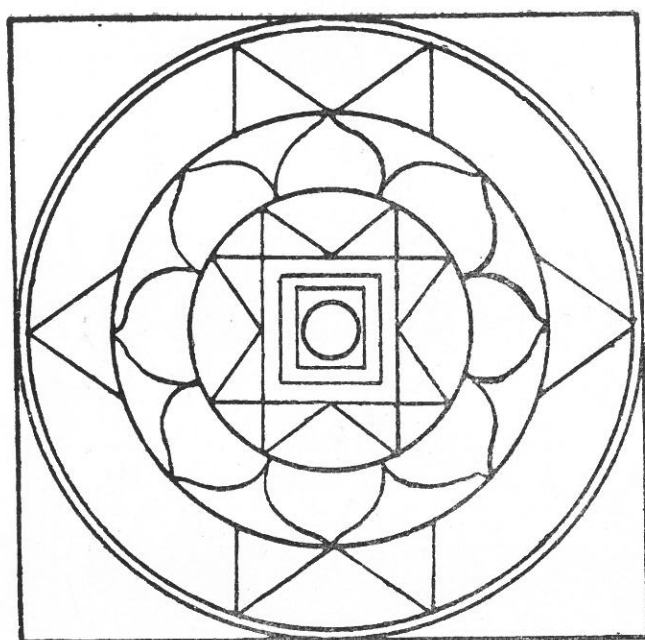
WORD EXPLANATION

1. **ĀPAH** : literally 'waters', but figuratively "the patron-divinities of the water element" ('ababhimānīnyo devatāḥ', SB). Water is regarded as the very warp and woof of all existence, source of all things, core of the very being, and the vital principle ('yad-agre āpa evāsan adbhyaḥ sarvaṁ-abhūj-jagat', SuS). All things are 'stuck' in water ; the ultimate particles are put together in its unctuous nature, and bereft of this 'sticking' (*sneha*), things would fall apart and decay ('apsu pratiṣṭhitāḥ snehas tenaiva paramāṇavah, jagad-bhāvāya sambaddhāḥ, tad-dhānau syāj-jagal-layah', *ibid*). Water is called 'nārā' ; for they produce all creatures ; and Viṣṇu dwells in it, and hence is called 'Nārāyaṇa'.

2. **SNIGDHĀNI** : 'effects possessed of the unctuous or sticky quality' ('sneha-yuktāni kāryāṇi', SB). 'Stickiness' here is interpreted as amiability, friendliness.



Mūrti for Verse XII



Yantra for Verse XII

3. SRJANTU : 'may produce', ('utpādayantu', SB).

4. CHIKLĪTA ; Name of the son of the goddess of prosperity ('śrīputrah', SB). He is variously regarded as a sage ('bhagavān ṛṣih', SB), the god of love or Eros (Manmatha deva, 'Lakshmīputhram durjayam Kāmadevam', SuS), and the door-keeper of Lakshmī's inner apartments (SSB). SuS explains that Eros was born out of mind, which is the modification of water and food, and that he it is that accomplishes all objects in this phenomenal existence, which is in fact an effect of his ('abanna-vikṛtau chitte jātah kāmo hi chittajah, ayam eva hi samsāra-hetuh sarvārtha-sādhakah').

5. VASA ME GRHE : 'dwell in my house'

6. CHA : 'and'

7. DEVĪM MĀTARAM ŚRIYAM : the expression 'devi' suggests the effulgent resplendent nature of the mother-goddess.

8. NI+VĀSAYA : 'make her dwell' (samvāsaya' SB)

9. ME KULE : 'in my household'. 'Kula' means family, abode or household.

COMMENTS

This verse is addressed to Chiklita, who as the son of Lakshmī is said to be her great favourite. The importance of the verse is paraphrased thus (SuS) : "O master Chiklita, son of Lakshmī, come and dwell in my house ; by that very act your mother would follow you (to my house), for she is exceedingly fond of you, and would follow your inclinations" :

Chiklita śrī-suta svāmim śchiram
nivasa mad-grhe,
tvad-āgamana-mātreṇa tvan mātā
tvām-anuvrajet,
tvayi-prīti-parā sā hi tava
chandonuvartinī

The seer of this hymn (*ṛshi*) is said to be Chandra (SuS), or the sage Chiklita himself (SB); the metre (*chhandas*) is *anushṭup*; and the goddess invoked (*devatā*) is Amṛteśvari or Lakshmī who is the mother of Chiklita (Chiklita-mātr-śrī-lakshmīh. The seed-syllable 'am' is the source of the verse (*bija*); 'lam' is the power (*śakti*); and 'śrīm' is the 'peg' (*kilaka*). The invocation may include both Lakshmī and Chiklita, according to SuS :

namo'stu tubhyam Chiklita
śrī-devyai cha namo namah.

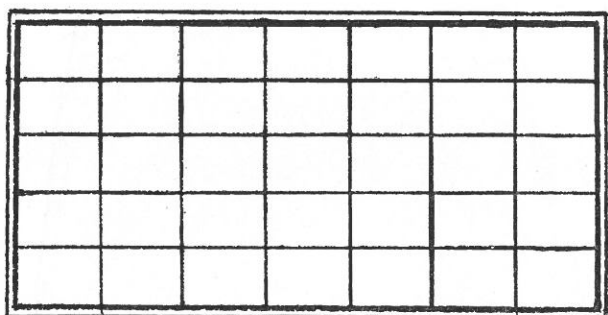
The hymn suitable for this verse is given as :

dhyāyet kalpataror mūle
ratna-simhāsane sthitām
padma-dvaya-dharām padmām
varadā-bhayadhārinīm,
sarva-ratna-vichitrāṅgīm
rakta-śrī-pāda-pīṭhikām,
hema-daṇḍa-sita-cchatra-chāmara-
dvaya-vījitām.

The mystic diagram associated with this verse is called Kamalā-yantra, and involves the central bindu, enclosed in two 'earth-stretches (squares), surrounded by an eight-angled figure, and that enclosed within an eight-petalled lotus, which is again enclosed in a six-angled figure; and the whole pattern is accommodated within a circle, surrounded by the 'earth-stretch' (*bhūpura*). The worship of the diagram is intended to ward off misfortune (*jyeshṭhā-nāśa*).



Mūrti for Verse XIII



Yantra for Verse XIII

VERSE XIII

TEXT

आर्द्रां पुष्करिणीं पुष्टिं सुवर्णां हेममालिनीम् ।
सूर्यां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥१३॥

ārdrām puṣkariṇīm puṣṭim
piṅgalām padma-mālinīm,
chandrām hiraṇ-mayīm lakshmīm
jātavedo ma āvaha.

TRANSLATION

O ye mystic fire, transport unto me Lakshmī, who is moist (with compassion), attended by the elephants, nourishing (to the worlds), golden-coloured, wearing a garland of lotus flowers, verily the moon, and bedecked with gold.

WORD EXPLANATION

1. JĀTAVEDA : See explanation in I, 1.
2. LAKSHMĪM : See explanation in I, 3.
3. MA ĀVAHA : See explanation in I, 2.
4. ĀRDRĀM : The word literally means 'wet', 'moist', 'soft', 'tender'; but usually used with reference to compassion or mercy (*dayārdra*), in the sense of 'flowing with kindness'. The word is taken here to suggest 'coolness' ('śītala-guṇām', PB), cool with fresh sandal-paste anointed on her body ('ārdra-gandhām' SB). Lakshmī in her aspect as Gaja-Lakshmī is looked upon as wet with the waters poured on her head by the elephants ('abhishekārdrām'). When taken as 'wet', the word refers to her tenderness, filled with qualities like friendliness (*maitrī*), compassion (*karuṇā*), happiness (*muditā*) and forbearance (*titikshā*). And it is through the cultivation of these quali-

ties that the devotee finds the goddess ('chitta-parikarma'). The goddess is also described as the personification of compassion (*dayā-rūpiṇī*) of Viṣṇu.

5. **PUSHKARINĪM** : The word means either (a) a female elephant (from 'pushkara', the tip of the elephant's tongue, ('pushkara-śabdo, gaja-śuṇḍāgra-vāchakah', SB) or (b) lotus-pool (from 'pushkara', blue lotus or water); it may also mean a lotus plant. The mythical elephants guarding the quarters are represented in many sculpture-panels as pouring water on the head of the goddess Lakshmi in ceremonial anointing. Iconographically, this representation is named 'Gaja-Lakshmi', viz. Lakshmi in company with the anointing elephants ('abhishekoddyukta-diggaja-śuṇḍāgram', SB), or in the form of a lotus-plant ('padma-latā-rūpām', SB).

6. **PUSHTIM** : The word (from the root push, *poshane*) means 'nourishment', 'increase', 'growth', 'perfection'. The goddess is regarded as the patron-divinity of all nourishment and prosperity ('pushṭyabhimāninīm', SB). Indeed she is described as the very principle of nourishment in all creatures (cf. 'yā sarva-bhūteshu puṣṭi-rūpeṇa saṁsthītā', *Mārkaṇḍeya-purāṇa*). She provides nourishment for the whole world ('poshaṇa-karīm', PB, SSB).

7. **PIṄGALĀM** : 'tawny colour', 'yellowish', or 'reddish-brown' ('piṅgala-varṇām', SB; 'harid-varṇām', MK; 'kadru-varṇām', PB). The word also means 'fire', or the female elephant guarding the southern quarter.

8. **PADMA-MĀLINĪM** : See explanation in XI, 8.

9. **CHANDRĀM** : See explanation in I, 7. This verse is to be recited by the devotee as he gazes at the lunar orb (ST).

10. **HIRANMAYĪM** : See explanation I, 8.

COMMENTS

This verse, as also the following, is regarded as an invocation to the goddess in her iconographic form as Gaja-Lakshmi,

She is in this verse invoked in the lunar orb (*chandra-maṇḍala*), while in the following verse she is invoked in the solar orb (*sūrya-maṇḍala*). The verse is addressed to the mystic Fire (Jātavedas), who is identified with Viṣṇu. In the two verses, the expression 'ārdra' suggests that the goddess is to be contemplated as 'wet' after anointment by the elephants ('abhishekār-drām'). ST gives the names of the two elephants (one on each side) as 'mamakāra' ('egoity') and 'mada' ('arrogance'); they are actually attendant goddesses in elephantine form. The golden pots they hold in their trunks are 'āśā' ('hope') and 'prīti' ('delight'); the water that is poured from them is 'trpti' (contentment') ('devate gaja-rūpiṇyau śrī-devīm abhishikṣataḥ, mamakāro madaś cheti vartate pārśvayor-dvayoh; tayoh śuṇḍāgrayor ghaṭa āśā-prītyāhvayau ubhau' etc).

The seer of the verse (*rshi*) is Jātavedas; the metre in which the verse is composed (*chhandas*) is *anuşṭup*; and the goddess (*devatā*) invoked is Śrī-Mahā-Lakṣmī. The seed-syllable (*bija*) is 'am'; the power (*śakti*) is 'svāhā'; and the 'peg' (*kīlaka*) is 'śrīm'; The hymn that is suitable for this verse is the same as the one given for the previous verse.

The mystic diagram for this verse is a rectangular figure composed of five horizontal lines and nine vertical lines, thus constituting 32 cells (*dvā-triṃśat-koshṭha*).

The sacred names contained in this verse are three :

- 1 (47) pushkariṇyai namah
- 2 (48) pushtyai namah
- 3 (49) piṅgalāyai namah

VERSE XIV

TEXT

आर्द्रा यः करिणीं यष्टिं पिङ्गलां पद्ममालिनीम् ।
चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो म आवह ॥१४॥

ārdrām yah-kariṇīm yasṭim
suvarṇām hema-mālinīm,
sūryām hiraṇmayīm lakshmīm
jātavedo ma āvaha.

O ye mystic Fire, transport unto me Lakshmī, who is 'wet' (after anointment), holding the mace (of righteousness), (lustrous like) gold, wearing garlands of gold, (bright like) the sun, and abundant with wealth.

WORD EXPLANATION

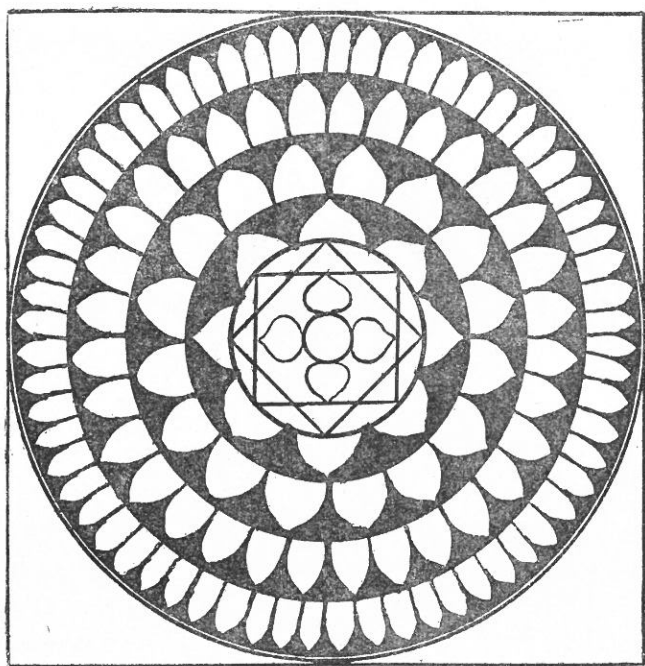
1. ĀRDRĀM : See explanation in XIII, 4.
2. YAH-KARIṆĪM : SB takes this word as irregular for 'yasṭi-kariṇīm' ('ṭi-lopaś chhāndasah'), meaning 'holding a stick, cudgel or mace in hand' (yasṭi-karām, vetra-hastām), Metaphorically the expression suggests she is the ruler, laying down laws ('daṇḍa-kāriṇīm, daṇḍa-karām vā').

However, the expression 'yah' means 'one who moves about' and 'kariṇī' is a female elephant. It is possible that the word describes Lakshmī as a moving elephant, in the same sense as the word 'pushkariṇīm' may perhaps have been used in the previous verse; it is the name of the female consort of the 'diggaja' Kumuda.

3. YASHTIM : 'staff', 'stick', 'mace', 'cudgel'; metaphorically 'laws', 'ordinance'. The mother-goddess is here



Mūrti for Verse XIV



Yantra for Verse XIV

described as the very personification of Dharma as the universal law ('daṇḍa-rūpām', SB, citation from *Brahmā*, 'dharma-daṇḍa svarūpiṇīm'). The word also suggests the role of the mother-goddess as teacher of the universe ('loka-śikshā-karīm').

4. SUVARNĀM : 'lustrous in colour' ('śobhana-varṇām', SB), like gold ('rukma-rūpiṇīm', 'rukmiṇīm', SB). The symbolism here is that the radiant appearance of the goddess is cognizable in a dream-like state ('rukmaḥbhām, svapna-dhigamyām', ST). The word alternately means 'one who bestows (on the devotee) the highest gift ('su', viz. liberation) (SSB).

5. HEMA-MĀLINĪM : 'wearing garlands and necklaces made of gold' ('hema-vikṛta-śrīkhalādi-mālā-vatīm', SB), 'wearing garlands of golden lotus flowers' ('hema-padma-rachita-sragvinīm', PB). The golden mountain Meru is called Hema, and it is constantly encircled by the sun, the moon etc. This idea is also seen in the verse (SRGK).

6. SŪRYĀM : 'shining like the sun', or 'appearing in the form of the sun' ('sūryavat prakāśamānām, tadrūpām vā', SB); 'lordly in form like the sun' ('aiśvarya-rūpām', PB); 'the solar divinity called Sāvitrī' ('sāvitrim sūrya-rūpiṇīm' ST). It may be noted that the verse is recommended to be recited while the devotee gazes at the sun ('japen nityam paśyam arkam', ST), even as the previous verse is to be recited as he looks at the moon ('chandra-maṇḍalam-ālakṣya'). The word 'sūryām' is also taken to mean constant accessibility of the goddess to the 'sūris (the permanent denizens of Vaikuṇṭha, viz. Ananta, Garuḍa, Vishvakṣena) (SSB).

7. HIRAṆMAYĪM : See explanation in I, 8.
8. LAKSHMĪM : See explanation in I, 3.
9. JĀTAVEDA : See explanation in I, 1.
10. MA ĀVAHA : See explanation in I, 2.

COMMENTS

This verse (counted as the 14th in SB, but as 13th in PB) is addressed to the mystic Fire (Jātavedas), but describes the goddess in her aspect as Gaja-Lakshmi, as apparent in the solar orb. She is to be meditated upon as being anointed while abiding in one's own heart as pure consciousness ('hṛt-padma-vāsini devī chid-rūpiṇyabhishichyate', ST).

The seer of this verse (*rshi*) is Jātavedas; the metre in which the verse is composed (*chhandas*) is *anushṭup*; and the goddess invoked (*devatā*) is Śrī-rājya-Lakshmi. The syllable 'śrīm' is the source (*bija*) of the verse; 'ham' the power (*śakti*) and 'hrim' is the 'peg' (*kīlaka*). The hymn suitable for the verse is :

padmam maṇimayam kumbham
ikshu-chāpam cha bibhratīm,
pushpa-bāṇān mahālakshmīm
dhyāyed rājya-pradāyinīm.

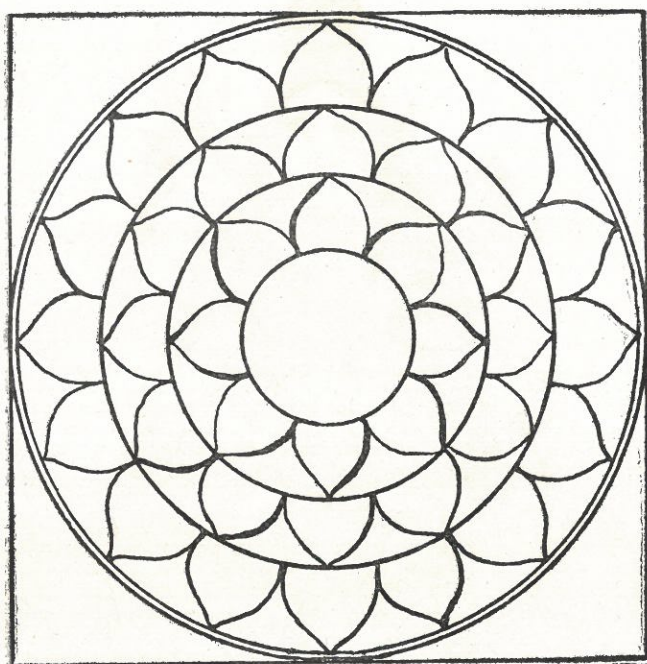
The mystic diagram suitable for this verse consists of a central point (*bindu*) with four petals on the four sides, enclosed in two squares interlocked, making an eight-angled figure which in turn is enclosed successively by a sixteen-petalled lotus, thirty-two-petalled lotus, a sixty-four petalled lotus (called 'chintāmaṇi') and the earth stretch (*bhūpura*). The worship of this diagram is said to bestow on the devotee prosperity here and liberation hereafter ('bhikṭi-mukṭi-pradā').

The sacred names contained in this verse are four :

- 1 (50) yashṭaye namah
- 2 (51) suvarṇāyai namah
- 3 (52) hema-mālīnyai namah
- 4 (53) sūryāyai namah.



Mūrti for Verse XV



Yantra for Verse XV

VERSE XV

TEXT

तां म आवह जातवेदो लक्ष्मीमनपगामिनीम् ।
यस्यां हिरण्यं प्रभूतं गावो दास्योऽश्वान्
विन्देयं पुरुषानहम् ॥१५॥

tām ma āvaha jātavedo
lakshmīm anapagāminīm
yasyām hiraṇyam prabhūtam
gāvo dāsyo aśvān
vindeyam purushān aham.

TRANSLATION

O mystic Fire, transport unto me Lakshmī, who strays not,
and in whom (viz. by whose grace, or on whose arrival) I may
obtain abundant wealth, cattle, maids, horses, and men-folk.

WORD EXPLANATION

1. JĀTAVEDA : See explanation in I, 1.
2. TĀM MA ĀVAHA : See explanation in I, 2.
3. LAKSHMĪM : See explanation in I, 3.
4. ANAPAGĀMINĪM : See explanation in II, 4.
5. YASYĀM : 'in whom', viz. on the arrival of whom,
(‘yasyām Lakshmyām āgatāyām satyām’, PB).
6. HIRANYAM : ‘gold’ (connected with ‘Hari’ or ‘harit’,
yellow) viz. wealth.
7. PRABHŪTĀM : ‘abundant’, ‘copious’
8. GĀVAH : ‘cows’ (‘gāh’, SB), ‘cow, buffaloes etc’ (‘go-
mahishyādin’, PB).
9. DĀSYAH : ‘female servants’, ‘maids’.

10. AŚVĀN : 'horses', viz. vehicles, means of conveyance.
 11. PURUSHĀN : 'men-folk', 'like sons, friends, companions' etc. ('putra-mitra-kalatṛādin', PB).
 12. VINDEYAM : 'I may obtain' ('aham labheyam', PB),

COMMENTS

This verse, also addressed to the mystic Fire (Jātavedas), recounts the material benefits that the devotee seeks to obtain by the grace of the mother-goddess. This verse is described as capable of bestowing all fulfilment in this world ('aihika-sarva-kāma-pradā', MK).

The seer (*ṛshi*) of this final verse is Kubera, the lord of wealth, the metre (*chhandas*) in which it is composed is *prastāra-pankti*; and the goddess invoked (*devatā*) is Mahā-Lakshmi. The syllable 'hrīm' is the source of the verse (*bija*), the syllable 'śrīm' is the power (*śakti*); and the syllable 'hrīm' is the 'peg' (*kīlaka*). The hymn suitable for this verse is :

dhyāyē lakshmīm prahasita-mukhīm
 rājya-simhāsanasthām
 mudrā-śaktim sakala-vinutām
 sarva-samsevyamānām,
 agnau pūjyām akhila-jananīm
 hema-varṇām hiraṇyām
 bhāgyopetām bhuvana-sukhadām bhārgavīm
 bhāta-dhātṛīm.



॥ परिशिष्टश्लोकानि ॥

यः शुचिः प्रयतो भूत्वा जुहुयादाज्यमन्वहम् ।
श्रियः पंचदशर्चं च श्रीकामः सततं जपेत् ॥१॥

आनन्दः कदमश्चैव चिकलीत इति विश्रुताः ।
ऋषयस्ते त्रयः प्रोक्ताः स्वयं श्रीरेव देवता ॥२॥

पद्मानने पद्मऊरु पद्माक्षी पद्मसम्भवे ।
त्वं मां भजस्व पद्माक्षि येन सौरव्यं लभाम्यहम् ॥३॥

अश्वदायि च गोदायि धनदायि महाधने ।
धनं मे जुषतां देवि सर्वकामार्थसिद्धये ॥४॥

पुत्रपौत्रधनं धान्यं हस्त्यश्वां जाविगोरथम् ।
प्रजानां भवसि माता आयुष्मन्तं करोतु माम् ॥५॥

धनमग्निर्धनं वायुर्धनं सूर्यो धनं वसुः ।
धनमिन्द्रो बृहस्पतिर्वरुणं धनमश्नुते ॥६॥

वैनतेय सोमं पिब सोमं पिबतु वृत्रहा ।
सोमं धनस्य सोमिनो मह्यं ददातु सोमिनी ॥७॥

न क्रोधो न च मात्सर्यं न लोभो नाशुभा मतिः ।
भवन्ति कृतपुण्यानां भक्तानां सूक्तजापिनाम् ॥८॥

चन्द्राभां लक्ष्मीमीशानां सूर्याभां श्रियमीश्वरीम् ।
चन्द्रसूर्याग्निसङ्काशां महालक्ष्मीमुपास्महे ॥९॥

वर्षन्तु ते विभावरि दिवो अभ्रस्य विद्युतः ।
रोहन्तु सर्वबीजान्यव ब्रह्मद्विषो जहि ॥१०॥

पद्मप्रिये पद्मिनि पद्महस्ते पद्मालये पद्मदलायताक्षि ।
विश्वप्रिये विष्णुमनोनुकूले त्वत्पादपद्मं मयि संनिधत्स्व ॥११॥

या सा पद्मासनस्था विपुलकटितटी पद्मपत्रायताक्षी ।
गम्भीरावर्तनाभिः स्तनभरनमिता शुभ्रवस्त्रोत्तरीया ।
लक्ष्मीदिव्यैर्गजेन्द्रैर्मणिगणखचितैः स्नापिता हेमकुम्भैः ।
नित्यं सा पद्महस्ता वसतु मम गृहे सर्वमाङ्गल्य युक्ता ॥१२॥

लक्ष्मीं क्षीरसमुद्रराजतनयां श्रीरङ्गधामेश्वरीम् ।
दासीभूतसमस्तदेववनितां लोकैकदीपाङ्कुराम् ।
श्रीमन्मन्दकटाक्षलब्धविभवब्रह्मेन्द्रगङ्गाधराम् ।
त्वां त्रैलोक्यकुटुम्बिनीं सरसिजां वन्दे मुकुन्दप्रियाम् ॥१३॥

सिद्धिलक्ष्मीर्मोक्षलक्ष्मीर्जयलक्ष्मीः सरस्वती ।
श्रीलक्ष्मीर्वरलक्ष्मीश्च प्रसन्ना मम सर्वदा ॥१४॥

वराङ्कुशौ पाशमभीतिमुद्रां
करैर्वहन्तीं कमलासनस्थाम् ।
बालार्ककोटिप्रतिभां त्रिणेत्रीम् ।
भजेहमाद्यां जगदीश्वरीं त्वाम् ॥१५॥

सर्वमङ्गलमाङ्गल्ये शिवे सर्वार्थसाधिके ।
शरण्ये त्र्यम्बके देवि नारायणि नमोऽस्तु ते ॥१६॥
महादेव्यै च विद्महे विष्णुपत्न्यै च धीमहि
तन्नो लक्ष्मीः प्रचोदयात् ॥१७॥

SUPPLEMENTARY VERSES

(1)

yaś śuchih prayato bhūtvā
juhuyād ājyam anvaham,
śriyah pañchadaśarcham cha
śrikāmah satatam japet.

This is in the nature of the 'phala-śruti'. The devotee who desires prosperity should recite always these fifteen verses addressed to the goddess of prosperity, and should offer oblations everyday to the sacred fire (reciting these verses), being pure (in body and mind) and earnest.

(2)

ānandah kardamaś chaiva
chiklīta iti viśrutāh,
ṛshyas te trayah proktāh
svayam śrīr eva devatā.

Ānanda, Kardama and Chiklīta, the celebrated sages, are the seers of this collection of fifteen verses; and the goddess of prosperity (whose children they are) herself is the deity invoked.

(3)

padmāsane padma-ūru
padmākshi padma-sambhave
tvam mām bhajasva padmākshi
yena saukhyam labhāmy aham.

O lotus-eyed goddess, born in the lotus, seated on a lotus, and thighs (like) the lotus-flowers, grace me so that I may obtain happiness,

(4)

aśva-dāyi go-dāyi dhana-dāyi mahā-dhane,
dhanam me jushatām devi sarva-kāmārtha-siddhaye.

O goddess of abundant wealth, giver of horses, of cows and of wealth, may wealth approach me for the accomplishment of all my desires.

(5)

putra-pautra-dhanam dhānyam
hasty-aśvādi-gave ratham,
prajānām bhavasi mātā
āyushmantam karotu mām.

O goddess who is the mother of all creatures, bestow on me, children, grand-children, wealth and corn, and make me long-lived.

(6)

chandrābhām lakshmīm-iśānām
sūryābhām śriyam iśvarīm,
chandra-sūryāgni-saṅkāśām
śrī-mahā-lakshmīm upāmahe.

We worship the goddess of wealth, who is cool and charming like the moon, lustrous and bright like the sun, ruler of the world, lady of prosperity, and shining like moon and sun and fire.

(7)

dhanam agnir dhanam sūryo dhanam vasuh,
dhanam indro bṛhaspatir varuṇam dhanam āśnute.

It is by your grace, O goddess, that Agni (the god of fire), Vāyu (the god of wind), Sūrya (sun), the eight Vasus, Indra (the

chieftain of the gods), Bṛhaspati (the teacher of the gods) and Varuṇa (the god of the waters) obtain their wealth.

(8)

vainateya somam piba somam pibatu vṛtra-hā,
somam dhanasya somino mahyam dadātu sominah.

O the divine eagle (viz. Garuḍa, the son of Vinatā), drink ambrosia ! O the foe of Vṛtra (viz. Indra), may you drink ambrosia. O gods, eligible to partake of ambrosia, drink ambrosia that is got from the goddess of wealth ! Bestow on me, who am drinking ambrosia, wealth.

(9)

na krodho na cha māstsaryam
na lobho nāśubhā matih,
bhavanti kṛta-puṇyānām
bhaktānām sūkta-jāpinām.

The good and fortunate folk who are devotees of the goddess of wealth, and who ever recite the *śrī-sūkta* (of fifteen verses) are not touched by anger, nor by envy, nor yet by greed ; their minds do not incline towards evil.

(10)

varshantu te vibhāvāri divo abhrasya vidyutah,
rohantu sarva-bijany ava brahma dvisho jahi.

O goddess that shines bright, may by your grace rains pour down with thunder and lightning ! And may (thereby) plants sprout abundantly on the earth ! O goddess, destroy the foes of sacred wisdom !

(11)

padma-priye padmini padma-haste
padmālaye padma-dalāyatākshi,

viśva-priye Viṣṇu-manonukūle
tvat-pāda-padmam mayi saṁnidhatsva.

O goddess, who is fond of lotus, lotus-born, holding lotus flowers in hands, and whose eyes are like the lotus petals, fond of the world are you, and favourite of Viṣṇu ; place on me your lotus-like feet.

(12)

yā sā padmāsanashthā vipula-kaṭi-taṭi
padma-patrāyatākshī,
gambhīrāvarta-nābhi-stana-bhara-namitā
śubhra-vastrottariyā
lakshmī divyair gajendrair maṇi-gaṇa-khachitaih
snāpitā hema-kumbhair
nityam sā padma-hastā mama vasatu grhe
sarva-māṅgalya-yuktā.

May she, the goddess holding lotus flowers in her hands, ever dwell with all auspicious gifts in my abode ; the goddess of wealth who is seated on the lotus, broad-hipped, lotus-eyed, with deep-set navel and heavy breasts, donning clean upper garment, and being anointed by the divine elephants holding golden pitchers.

(13)

lakshmīm samudra-rāja-tanayām
śrī-raṅga-dhāmeśvarīm,
dāsī-bhūta-samasta-deva-vanitām
lokaika-dīpāṅkurām
śrīman-manda-kaṭāksha-labdha-vibhavad-
brahmendra-gaṅgādharaṁ,
tvām trailokya-kuṭumbinīm sarasijām
vande mukunda-priyām.

I bow down to you the lotus-born, the wife of Viṣṇu, the goddess of prosperity, daughter of the lord of oceans, ruler of

the holy city of Śrī-raṅga, served by the consorts of all the gods, and shining like the one light for the entire world (viz. the sun); longing for the benefit of your faint smile are the gods Brahma, Indra, and Śiva; and the three worlds are indeed your own household !

(14)

siddha-lakshmīr moksha-lakshmīr
jaya-lakshmīs sarasvatī,
śrī-lakshmīr vara-lakshmīś cha
prasannā bhava sarvadā.

Be ever compassionate towards me, O goddess of accomplishment (siddha-lakshmī), goddess of liberation (moksha-lakshmī), goddess of victory (jaya-lakshmī), goddess of the divine wisdom (sarasvatī), goddess of wealth (śrī-lakshmī) and goddess of boons (vara-lakshmī).

(15)

varāṅkuśau pāśam-abhīti-mudrām
karair vahantīm kamalāsanasthām
bālārka-koṭi-pratibhām triṇetrām
bhajeham ādyām jagadīśvarīm tām.

I approach with devotion the primordial ruler of the world, seated on the lotus, three-eyed, holding in her hands the goad and the noose, and showing signs of boon-bestowal and protection, luminous like a million suns emerging at once.

(16)

sarva-maṅgala-māṅgalye
śive sarvārtha-sādhake
śaraṇye tryāmbake devi
nārāyaṇi namo'stu te.

I bow down to you, Nārāyaṇi and Tryāmbakī ; it is you who make all auspicious things auspicious ; you are the one in whom we can seek refuge.

(17)

mahā-lakshmyai cha vidmahe
vishṇu-patnyai cha dhīmahi,
tan no lakshmiḥ prachodayāt.

We seek to know the great goddess of prosperity ; we contemplate upon the consort of Viṣṇu ; and may the goddess inspire us in all our acts.



About The Academy

The Kalpatharu Research Academy established in 1981, was inaugurated by the Hon'ble Shri A. P. Sharma, Minister for Tourism & Civil Aviation, Govt. of India. This is an institution dedicated to the cause of the preservation of heritage in India. Its broad aim is to promote research-oriented scholarship in the different branches of knowledge relating to the Vedas and Sanskrit. Encouragement is meant to be given through the Academy to the study of the Vedic literature along with the traditional angas such as Jyotisha, Kalpa, Nirukta and Vyakarana. It also promotes work in related disciplines, manuscriptology, Etymology, Linguistic Sciences, Lexicology and Literary Criticism. Generally, the Academy will help spread and promote education, culture, science, art and learning in all its branches. It will be broad-based and multi-disciplinary in approach.

In order to further its main objective of encouraging studies in the field of Veda and Vedanga, various Research projects have been taken up and also major Research work on Rig-Veda in several volumes. A reference Library is being built up to assist the research work by the scholars engaged by the Academy and also students in Vedic studies. It is the intention of the Academy to develop as a National Centre for higher learning in Vedas and to facilitate the founding of a Sanskrit and Vedic University in India.

This publication is the third of its achievements in this field.

The Kalpatharu Research Academy
Bangalore