Introduction

This hymn in 41 verses composed in the Sragdharametre describes the glory of the paraphernalia of Lord Siva - the weapons adorning His person, Lord Vinayaka, Lord Kumara, Goddess Parvati, the attendants of Lord Siva and the sacred assembly hall of Lord Siva in verses 1-15, the beauty of the different parts of the body from foot to head in verses 16-31, and other characteristics of Him in the remaining verses.

(1)

कल्याणे नी विधत्ता कटकतटलसक्लपवाटीनिकुण्जः - 
ऋडासाठलसिद्धगाढिकरवधूगीतरुपादानः !
ताहैश्रेयसमदेस्तलसिद्धनिन्दाकाराकाळातिके 
केलासः शर्मनिर्भस्वैभिजनकपः सर्वदा पर्वतेन्द्रः !!

May Kailasa, the Lord of Mountains, always confer on us auspiciousness. It has the environment that pleases Lord Sarva (Siva). The Vidyaadhara women sport in the bushes in between the groves of Kalpavrksa lying on its slopes and sing the heroic deeds of Rudra (Lord Siva). (The mountain) reverberates with the cries of the foe of Taraka being agitated by the loud sounds of the Lord Heramba (Vinayaka).

Mr. Kailasa denotes the peak of the Himalaya Mountain and is believed to be the abode of Lord Śiva. The Vidyadharas are semi-divine beings proficient in arts. Taraka is a demon killed by Lord Kumāra. Tārakārati denotes Lord Kumāra.
May that blessed bow (of Lord Siva), that always removes the inauspiciousness of the celestials, protect us without any conceit. The form of that (bow) is said to be the union of all the best qualities of the gods. The wielder of the bow, Sarnaga vigilent in the protection of the world has become the arrow for that (bow). The king of the serpents (has become) the string (of that bow). Those three worlds (i.e. the three demons in the form of the three worlds) have become the target (of that bow).

Pināka denotes the bow of Śiva. The bow of Lord Vishnu is called Sarnaga. The king of serpents denotes Vasuki. The mighty demons Tārākakṣha and Vidyumalini moved about in the form of three cities made of iron, silver and gold, and were destroyed by Lord Śiva with a single arrow.

May the axe of frightful form split asunder and destroy the forest of our firm sins. It removes the anxiety and grief of all the celestials resorting to the lotus feet (of Lord siva). It has its edge drenched with the blood dripping from the bodies of dreadful demons such as Matanga and others. It is dreadful. It humiliates ten thousands of Suns with its lustre.

The term “Mālahgā” meaning an elephant may denote Gajāsure, a demon killed by Lord Śiva.
May the trident (of Lord Siva) bent on protecting those enjoying the pleasure of devotion of service be the blessed feet (of the Lord) protect us. It has the tip of the hand of the foe of Yama (Lord of Death) as the abode. It has been sharpened on the whetstone, namely, the chest of the enemies. It has been anointed by Goddess Parvati, the daughter of the foremost among mountains, now and then. It has its tip resembling the flames of fire. It destroys the sins completely.

"Kāla' denotes Yama, the god of death. Lord Siva is known as the foe of Kāla, because He protected Markandeya from Yama. "Kulā dri' denotes the principal mountains in the different directions. Himavān is the foremost among the mountains. Goddess Pārvati is referred to as the daughter of Himavān.

May the deer, that has the hand (of Lord Siva) as the place for dancing, confer on us eternal happiness. It delights the heart of the Lord, having the Moon on the head, by its limbs raised up because of curvatures always desirous of learning the side-glances of Goddess Parvati, the daughter of Himavan, seated on the lap of Lord (Siva) and bounteous in conferring blessings on Her devotees.

According to the Purāṇas, the Vedas are stated to be taking the form of a deer and resting on the hand of Lord Siva. The deer is stated to be bending its body in different ways. It is fancied that it is learning to move its body for dancing according to the movement of the side-glances of Goddess Pārvati, seated on the lap of Lord Śiva.
May the sacred bull, the vehicle of the blacknecked (Siva) remove the eternal sins. It fills the inner spaces of the wheel of the world by the terrible sounds of mighty golden bell hanging from the edge of the neck and the undiminishing bellowing sound. It is most dreadful. It has a frightening horn. It has conquered the Kailasa peak by its lofty hump.

The word "Sākvara" denotes a bull. The word Sakvarendra denotes the mighty bull, the vehicle of Lord Śiva.

May that elephant - faced (God), the first son of (Goddess) Parvati, be the conferer of prosperity. He fills the hundreds of caves in the hill of Lord Siva with the loud sounds and with the humming of rows of bees attracted by the fragrance of the rut that flows (from him). That son of Lord Siva has a stout body resembling the golden mountain (Meru). He removes all obstacles.

Lord Vināyaka, the elephant - faced son of Siva and Parvati is the Lord of obstacles. He is implored in this verse for conferring prosperity on the devotees. He is fancied to be filling the cares of the lofty hills with His loud sound. On account of his elephant face, it is further fancied that columns of humming bees get attracted to the fragrant rut oozing out from his temples, and this humming sound also fills the caves.
May that foe of Taraka be for (our) prosperity. He was born on account of the merits of the celestials from the glorious union from the *virya* (energy) of Siva and his Consort. The hosts of demon forces entertain great fear on hearing his name (being mentioned). He has pierced the *Kraunca* mountains with his sharp arrows. He is the rescuer of those who have fallen into the deep well of mundane existence.

Taraka was the son of Vajräṅga and Vajrārīgī, He propitiated Lord Brahma and got the favour that he could be killed only by a child seven days old. On account of this favour, he became oppressive and tormented the gods. Brahma, being approached by the celestials, advised them that only the offspring of Siva could vanquish him. The gods strove to achieve this end by bringing about the union of Siva and Pārvatī. That child; Kumāra, born to Śiva and Pārvatī, led the forces of gods and was hence also known as Devasenāpī. He is popularly referred to as Skanda.
May this indescribable wealth, belonging to the foe of Sambara, honoured by the pair of lotuses, the pairs of plantains, chariot wheels, creepers and the temples of the king of elephants, the Moon's disc shining above the conch, the pearl, the pair of lilies and the cloud and fit for being enjoyed by Lord Siva, be for our prosperity.

This verse describes metaphorically the beauty of the Goddess Uma without direct reference to the Goddess or Her limbs. Her beauty is described as the wealth belonging to Manmatha, the god of Love, the foe of the demon Sambara. Here the pair of lotuses denote the pair of lotus feet, the pair of plantains - the two thighs, the chariot wheels - the pair of hips, the pair of creepers - the two arms, the pair of temples - the lofty breasts, the conch - the conch - like neck, the disc of the Moon - the face, the pearl - the lower lip, the pair of lilies - the eyes, and cloud - the lock of hair.

I worship the red 'life-breath' of Lord Siva. It has the gait of the daughter of the Sun. It causes wonder by its beautiful braided hair. It shakes off by its words the elegant sound of the lute held in the hand of Goddess Sarasvati. It has the side-glances capable of driving away the side-glances of the female deer. It has the splendour that is produced afresh again and again.

Here we have a nice description of the beauty of the braided hair of Goddess Parvati without referring to Her by name. She is referred to as the life-breath of Lord Siva.
May that Bull making the Lord always happy by the sounds of dimi dimi raised by beating the drum with the hand in the court (of Siva) at the time of the commencement of the dancing and the host of attendants (of Siva) such as Candisa and others feeling delighted by the favour extended to them by the Lord satisfied by their multitudes of good qualities protect us.

(Nandi or Nandikesvara, the bull, is the chief among the attendants of Lord Siva. When Lord Siva begins His cosmic dance, Nandi beats the mūraja (drum) and produces the dimi dimi sound and delights the Lord. The host of attendants on Lord Siva such as Candīśa and others rejoice always for having gained His favour by satisfying Him with their good qualities. These foremost attendants are requested to protect all.)

May the abode of the Lord of the worlds having the crescent moon on His head be in my heart always. It has the great walls of the fort studded with multitude of pearls and rubies worthy to be seen. It has the mansions of the guardian deities of the different quarters studded with invaluable gems. It is surrounded by the beautiful gardens fondly nourished by the servant - maids of the daughter of the mountain.

Goddess pārvatī is referred to in this verse as adrikanya meaning the daughter of the mountain (Himavān). A prayer is made to the beautiful mansion of Lord Śiva to be present always in the heart. The word sāla means a wall.
May the assembly of Lord Sambhu (Siva) worthy of being honoured by all the sages be the conferer of all happiness on us. It has pillars studded with excellent blue diamond gems. It has the path of steps shining with a collection of white gems. It has the added excellence of liberal artistic designs. It is extremely beautiful with the spotless and well-designed golden pitchers on the top.

In this verse we have a description of the assembly of Lord Siva and a prayer is made to it to confer all happiness. The word śatakumbha means gold. The word Jambhāri denotes Indra, the foe of the demon Jambha. Here, the word Jambhāriratna has been used to denote the gem Indrānila, blue diamond.

May the seat of Lord Siva and Goddess Parvati fit for their stay in privacy, put down the pressing burden of our grief, It has been placed at the centre of the assembly. It is quite beautiful with the four shining, lofty, gem-studded golden legs. It has the shining foot rest closely. It has been covered by an indescribable excellent thin cloth. It has the spreading lustre.

This verse describes the beautiful seat of the divine pair, Śiva and Pārvatī. It is a prayer for the removal of the pressing burden of grief. The term 'Sivayoh' in dual denotes Lord Śiva and Pārvatī.
May those glittering and identical pair of feet of the Lord of the three worlds resting on the seat protect (us). They resemble the lotus in their expense. They possess the radiant lines and marks such as the lotus and the like on their soft soles. They shine with the ten prominent and ruddy nails lustrous on account of the rows of beautiful diamonds glittering on the crowns of the celestials bowing down (at the feet).

The pair of feet is described in this verse and a prayer is made to it to protect.

May the two anklets (of Lord Siva) fill us with all the prosperity in its entirety. They bespeak all the characteristics of all the words of the Vedas. Its another form bestows the happiness of union with (goddess) Lakshmi on (Lord Vishnu) having the bird Garuda (pakshī) as the banner. They are worthy of respect for all. They gain their elegance on account of their association with the lotus feet of Lord Siva. They make all feel happy.

This verse glorifies the anklets of Lord Siva. They are requested to confer all prosperity on the devotee. This verse makes certain veiled statements which need explanation. Adisesha, the serpent - couch of Lord Vishnu, has become the anklet of Lord Siva. The other form of the anklet is Adisesha. Sage Patanjali is believed to
be a manifestation of Adisesha. That great sage has expounded the grammar of Pāṇini which deals with the characteristics of the Sanskrit words. This other form of the anklet enables Lord Vishnu to feel the happiness of union with goddess Lakshmi by being His couch. The anklets gain more lustre by their union with the lotus feet of Lord Siva. The term "pāshiketu" denotes Lord Vishnu, as having Garuda as His banner, the word "pāshī" denoting the vehicle-bird of Viṣṇu, namely, Garuda.

May the pair of beautiful shanks of the Lord of all the beings destroy our multitude of sins. They made the assembly of gods bowing (at His feet), doubt whether these two quivers from that foe (Manmatha) were taken out and placed down when the body of the God of Love was reduced at once to the state of a moth in the fire (emanating) from the eye (of the Lord).

It is fancied here whether the pair of shanks of Lord Siva were the two quivers taken from the god love as he was all at once reduced to the state of a moth by the fire issuing forth from the eye of Lord Siva. The pair of shanks were so beautiful that they made the gods doubt whether they were the quivers of the God of Love. The expression "śrīgārayoni", meaning 'the source of love', has been used to denote the God of Love.

May the pair of beautiful thighs (of Lord Siva) drive away our sins acquired in this as well as the other births. They are resplendent with the pair of knees resembling the betel box of the God of Love having the fish as the banner. They are worthy of being honoured by the royal
plantain (a superior variety of plantain), the trunk of an elephant and the golden pillar. They were delighted by the gentle massage done by Gauri (Parvati) with Her lotus - like hands out of Love

(20)

आमुकानर्थर्तनप्रकरकरणर्थकत्वत्कत्वार्थकाशी -
दाम्ना बदन्न दुर्घड्युतिनिःनिस्तिंचन्यमुष्या चीनपद्मम्रयेण।
संवीते शेलक्न्यासुचरितपरिपाकायमाणे नितम्बे
नित्यं नर्तं चितं मम निखिलजगत्वाभिन्तं: सोममौले: II

May my mind dance always on the hip (nitamba) of the Lord of the entire world having the (crescent) Moon on the head. It (the hip) is bound by the auspicious golden waistlet encompassed by the rays of the numerous invaluable gems studded therein. It is covered by the Chinese silk cloth that eclipses the radiance of milk. It is like the strength of virtue of the daughter of the mountain (Parvati)

(21)

सन्ध्याकालानुरुप्यदिनकरस्यर्च्या कालधौतेन गाढ़
व्यान्ति: स्निग्धमुखः: सरसमुदरवन्धेन वीतोपमेन।
उद्धैते: स्वप्रकाशिशृष्टिमद्हिमा मन्मथारेरूढारो
मध्यो मिथ्यार्थस्वर्गमम दिशतु सदा सज्जिति मन्नलानाम्॥

May the glorious waist (madhya) of the foe of Manmatha which is likely to be conceived as an illusion, endow me with auspiciousness always. It (the waist) has the lustre of the red molten gold under the evening twilight. It is made of gold. It has been gracefully and densely bound by the strip of cloth tied on the belly. It is glossy and beautiful. It has its greatness enhanced by its own glowing lustre.
(22)

नाभिचकालवालाण्वकनवसुमादोहदश्रीपरीताद –
उद्गच्छन्ति पुरस्तादुर्दरस्थमतिकम्य वक्ता: प्रयाती।
श्यामा कामास्मार्थप्रकथनलिपिविन्दुस्ते या निकाम्य
सि मा सोमार्धोलासः सुखयतु सततः सोमवल्लीमतलः॥

May the black circles of hair (romavalli), on the navel water - basin of the Lord Siva, having the crescent Moon on the head, make me always extremely happy. They grow upwards on the front side of the navel water - basin which abound with the wealth of manure of fresh lustre. After crossing the pathway of the belly they reach the chest. They shine as the letter denoting the purport of the science of love.

(23)

आश्वेष्वपद्रिजाया: कठिनकुचांतीलिफ्टकाशीरपदः –
व्यासझादुददन्तीतितितितिस्पर्धमुद्यासमहद्धम॥
दक्षाराते स्वद्धरतिनवमणिमालावलीभारसामानं
वक्षो विक्षोभिताय सततनतिजुष्मां रक्तातादक्षणं न:॥

May the beautiful chest of the foe of Daksha, that destroys the sin of those who always prostrate, guard us well. On account of the addition of the saffron paste from the hard breasts of the daughter of the mountain while embracing (the Lord), it appears to compete with the lustre of the rising Sun. It is shining with the rows of the new jewel - necklaces worn on it.

(24)

वामांकः विषुकरास्या करतलविलस्यारस्त्रोक्ततालया:
कान्ताया वामवक्षोहरशिख्रोहरस्यवर्णवर्नवमेकम्।
अन्तःस्त्रीनयुदाराणं करपरशुमृगगालं चक्तानिन्दुस्ते –
वर्षौगामहेमाण्डनं णिकावन्नलोकसालोक्याम:॥
We see within (ourselves) one of the hands of Lord Siva engaged in anointing the upper part of the left breast of His consort. She is gracefully adorning the left side (of the Lord) and holding the beautiful red lily in Her hand. (We) also (see) the other noble hands (of the Lord) adorned with the act of conferring, axe, deer, golden bracelets and jewelled bangles.

May the neck (kantha) of the Blue--necked (Lord Siva) destroy the multitude of all our misfortunes. The hot dreadful poison (halahala) in that neck experiences the state of Trisanku by being held up between the hasty expelling act of Siva (Parvati, the consort of Siva) being afraid that Her husband would die and the obstructing act of Lord Vishnu being afraid that the entire world would be burnt (if it is expelled).

May this excellent lower lip (adhara) of Sadyojata (Lord Siva) bestow on us multitude of fortunes. It bears the impression of the gentle bites of the lovely daughter of the Lord of the mountains. It has the lustre of the corals. It is mixed with the brilliance of the extremely
shining and white teeth. It shines with such a beauty resembling the association of pearls and rubies.

“Sadyojaṭā” is last among the five Brahman forms of Śiva, the others being Ishana, Tatpurusha, Aghora and Vāmadeva.

Adrindra denotes Himāvān. Adrindrakāmya denotes Pārvatī.

May our minds always dwell happily on the nose (nasika) of Lord Sambhū (Śiva) dwelling in the heart-lotus of people making their obeisance to Him. It (the nose) appears handsome in the rays emanating from the multitude of jewels on the ear-ornaments. It has the greatness to be lauded (by the poets). It resembles the lustrous pericarp inside the golden lotus. It is the pathway for the life-breath.

May the pair of ear-ornaments of the destroyer of the mighty elephant be for our prosperity. They are extremely shining on account of their association with the lustrous jewels. They have their glory clearly perceived by dispelling the spreading rays of the rising sun. They are the circles encompassing the letters denoting the birth and death on the foreheads of lines of devotees.

Śiva is referred to as the destroyer of the mighty elephant, the demon Andhaka.
(29)

I make obeisance with my folded palms to the bees, namely, the three eyes of the three-eyed Lord, interested in sporting on the lotus face of Rudrani (Parvati) incessantly. The two periods of day and night for the beings are due to His two eyes (in the form of the Sun and the Moon). His third eye, namely, the fire, is said to form the face of the gods. These three (eyes) are described as the forms of gods by the foremost ascetics.

The word "Rudhrani" denotes the consort of Rudra (Siva). The third eye of the Lord is identified with Fire who is the conveyor of food for the gods.

(30)

May the three eyes of the foe of Daksha - the left eye that rests on the lotus face of His consort Parvati seated on His left lap, the right eye that rests on those making obeisance to Him, and then the benign and cool third eye on the forehead that looks repeatedly at the God of Love and which is now not at all cruel on account of rejoice - dispel quickly our three kinds of sufferings.

The word Dakshari denotes Lord Siva as the foe of Daksha. The three kinds of sufferings are: ādhyātmika - sufferings relating to body; ādhibhuṭṭika - sufferings relating to the earth such as rain etc., and ādhihitavika - those due to the adverse influences of the planets, etc.
May our mind shedding all other anxious reflections

May Lord Siva's very dark lock of hari (i) that has

May that metallic crown - (i) that is fit for the
decoration conducive to the sentiment of love; (ii) that
has the swarm of bees drawn by the fragrance of the garlands strung with the flowers plucked with their hands by the dear female companions of Parvati, the daughter of the lord of the mountains; (iii) that is lofty; and (iv) which mocks at the peak of the Meru Mountain, the abode of the celestials, by the radiance of the gems studded therein - remove the multitude of our affections always.

The term “śikharivara” denotes Himavan, the lord of the mountains. The word “śikharivarasulā” denotes Parvati, the daughter of Himavan. Again the word “sailendra” denotes the Meru Mountain.

(34)

I worship that crescent Moon, -- having graceful and nectarine rays -- that is well-placed on the crown of Lord Sambhu (Siva) proclaiming by its own position thus: ""O Flocks of Men! worship Lord Siva. Although I am crooked-shaped, possessing a blemish (did sinful deeds) and ignorant (having a watery body), have also attained the position of an ornament on the head (of Siva) by serving the feet of the crescent-headed Lord showering compassion."

(35)

May the Moon, the umbrella made of the white silk of Lord Siva -- (i) that spreads the entire world with its radiance, white like the blossomed jasmine; (ii) circular
in shape; (iii) which blesses those that resort to the feet of Lord Siva with supreme beatitude; and (iv) that is held merrily by Nandikesvara wearing the gem-studded bangles -- remove all our afflictions that trouble us.

Moon is denoted by the word *sitakyutiḥ* -- having the cool rays. Nandikesvara is one of the favourite attendants of Lord Siva. The white-silkum umbrella stands for peace and protection.

(36)

दिव्याकल्याणवलानां शिवगिरिसुतयोः पार्श्वयोराश्रितानां ।
रुद्राणीसतत्खीनां मदतरलकक्षकांश्चलेखनिनाम्।
उद्वल्लबीविलसनसनमे यामान्योदलीनाम्
उद्वत: कदुपणालीबलयतंकलो वायोद्यापो न: ||

May the jingling sound produced by the bangles on the hands of the best companions of Parvati as they (the hands) were raised up and lowered for wafting the camara -- (i) they (the companions) shining with ornaments appropriate for the celestial world; (ii) they being stationed on either side of Siva and Parvati; and (iii) they having their side-glances enlarged on account of rejoice -- remove our misfortunes.

The words *Girisuta* and *Rudrani* have been used to denote Goddess Parvati.

(37)

स्याकोक्षसुन्दरीणां सुलिनिवयुष्यां स्वच्छिनिवयुष्यां
वल्लांकूराणि वक्रान्धुजपरिविलिनान् सुमधीतामृतानि।
नित्यं नृत्तायुपसे भुजविधुलितिपद्यासभावलोक -
पृष्ठुद्धास्त्रीतिमायाश्रमधन्तन्त्रीद्वेषामभावानि ||

I always adore the dances of the nymphs of the celestial world possessing beautiful physical frames and who are eager to serve the Lord (of all the beings), -- with their shaking ornaments, with the ambrosia in the form of the sweet songs flowing from their lotus faces -- and honoured by the male dancers and danseuses
belonging to the group of ganas (attendants) rejoicing on
perceiving the graceful movements of the hands, placements
of the feet and the expressions (of the nymphs).

This verse expresses the effect produced by the dances of the nymphs serving
Lord Śiva, on the attendants of Siva and forms an adoration to those dances.

(38)

स्थानप्राप्त्या स्वराणां किमपि विशदता व्यञ्जयनमः
स्वाराविचित्रालंकारमृतमतिपवाद्यामां शिवायम्।
नानारंगावतिहयं नवरससमधरस्तोत्रातातानुविरं
गान वीणामहे: कलमतिलितं कर्णपूर्वायता न: ॥

May our ears be filled with the simple and indescribable sweet songs of the lute-bearing sage expressing
gracefully the clarity of the musical notes in their appropriate places, -- possessing the rhythmic beats blending
with the sweet music of the lute, -- being enjoyed like nectar by Siva and Parvati, -- captivating the mind with
the different ragas, -- blending with the sweet laudatory hymns expressing the nine sentiments.

(39)

चेतो जातप्रमोदं सपदि विद्यती प्राणिनां वायणीनां
पाणित-न्यायार्ग्ग्राहणं तुलितार्गणं स्वर्गालानुक्लः।
स्वीयवर्तेऽण पाथोधरसर्वधुनानादयत्ती महूर्तं
मायूरि मन्दिभावमहिममुत्तुभवि मार्जना मार्ज्येन। ॥

May the sound emanating from the gem-studded mrdanga (i) which makes the minds of the beings rejoice,
(ii) which is conducive to the beautiful golden cymbals sporting in the tips of the hands of the danseuses, (iii)
that could be identified with the dance of the peacock influencing the peahen to cry on account of its lofty
sound as that of the cloud, -- remove our laziness.

The Mrdaṅga is a percussion instrument. The thunderclouds make the
peacock dance and it in turn influences the peahen to cry.
I bow without any other thought to all those -- the celestials, the Danavas (demons), manes, ascetics, Siddhas and Vidyadharas, Sadhyas, Caranas, men, animals, birds and insects, the grass and trees, and the like grown in the Mount Kailasa -- who have resorted to the feet of Lord Siva.

(The Progeny of Danu were known as Dānavas. Sādhyas, Vidyādharas and Caranas are different classes of divine beings. These beings are capable of remaining invisible, flying in the air, walking on the water, etc. Mount Kailāsa is the abode of Lord Śiva.)

What shall we say about the merits of a person who contemplates and reads this excellent hymn everyday at dawn? Or let us describe briefly: One would, attain the abode of Lord Siva, the Supreme Brahman, after having (i) attained all the prosperities, (ii) gained the awards in the assembly of learned men, becoming dear to all the people, and (iii) lived for hundred years.