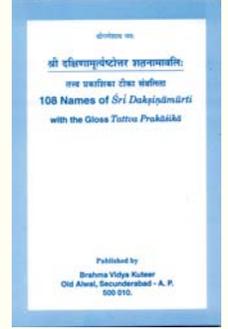


108 Names of Śrī Dakṣiṇāmūrti With the Gloss Tattva Prakāśikā



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108 Names of Sri Dakshinamurti

४५। ओं नानाभरणमुग्धाङ्गाय नमः।

नाना अनेकैः आभरणैः मुग्धानि अलंकृतानि अंगानि यस्य सः। तस्मै नमः।

भक्तः ध्याने भगवतो ॥ मूर्तिं समग्रां यथासम्भवं विस्तरेण द्यायेत्। तथा हि - ध्यायेद्देवं समग्रां यावन्न च्यवते मनः। तस्मिन् लब्धपदं चित्तं सर्वावयवसंस्थितम् ॥ इत्यादि श्रीमद्भागवते (3-28-18, 20)

Salutations to the One who is adorned with a variety of ornaments.

The devotee should meditate upon all aspects of the Lord's form in detail to the extent possible and should meditate on all the limbs of the Lord, until one is able to gain (by practice) an unswerving mind. The mind that is accomplished abides in the Lord's form fully (Śrīmadbhāgavatan, (3-28-18, 20).

४६। ओं नारीसम्मोहनाकृतये नमः।

नार्याः प्रकृतेः पार्वत्या वा यस्य आकृतिः सम्मोहयति सा नारीसम्मोहना। तादृशी आकृतिः यस्य सः। तस्मै नमः।

भगवतो रूपं न केवलं सत्यं शिवं परं तु सुन्दरमपि। जगति विध्यमानं सर्वं सुन्दरं वस्तु भगवतः मायाशक्तेः विलसनमेव।

Salutations to the One whose beautiful form enchants prakṛtiḥ, or Pārvatī.

The Lord's form is not only of the nature of reality and auspiciousness, but it is also beautiful. All beautiful things obtaining in the world are due to the play of the power of Māyā of the Lord alone.

Note: There is only one Puruṣa; all the jīva upādhis are prakṛti. Even a little knowledge of Puruṣa makes every mind fascinated by the glories of the Puruṣa.

४७। ओं नादब्रह्मरसास्वादिने नमः।

नाद एव ब्रह्म तस्य रसः स्वरूपभूतमानन्दम् । तत् आस्वादयतीति । तस्मै नमः ।
मधुरसंगीतध्वनिः स्वयं परमेश्वरस्य शब्दावतारमिति संगीतविदां समयः । नादतनुमनिशं शंकरं नमामि
इति त्यागराजस्वामिनः कीर्तनं लोकप्रसिद्धमेव । आस्वाद्यो नादः ब्रह्म । आस्वादयितापि ब्रह्मैव ।
अहमन्नमहमन्नमहमन्नम् । अहमन्नादोऽहमन्नादोऽहमन्नादः (3-10) इति तैत्तिरीयोपनिषदि एक एव
परमात्मा भोग्यभोक्त्रूपेण उपलभ्यत इति प्रपञ्चितम् ।

Salutations to the One who enjoys the sweetness of the music that is divine.

Musicians hold that the sweet sound (notes and melodies) of music is indeed a manifestation of the Lord. 'I forever salute Śaṅkara, the embodiment of music'. This is a popular song of Saint Tyagaraja. The sound that is enjoyed is Brahman. The one that enjoys is also Brahman. 'I am the food, I am the food, I am the food; I am the eater of the food, I am the eater of the food, I am the eater of the food (3-10)'. It is thus dilated upon in the Taittirīyopaniṣad that one and the same Lord obtains in the form of both the enjoyer and the enjoyed.

४८। ओं नागभूषणभूषिताय नमः।

नागास्सर्पा एव भूषणानि, तैः भूषितः। तस्मै नमः।

निर्गुणनिराकारपरब्रह्मणः मायाशक्तिसम्बन्धं पुरस्कृत्य जगत्कारणत्वं प्रतिपाद्यते शास्त्रेण । मायाशक्तिश्च
शक्तिमता परमेश्वरेण अभिन्नैव । परोक्षप्रिया महर्ष्यः गम्भीरमेतद्विषयं अस्मिन्नाम्नि गूढतया न्यविशन् ।
सर्वत्र सर्पशक्तेः प्रतीकः यतः पादानां पादयोः पादस्य व अभावेऽपि सर्पः महावेगेन प्रचलितुं
शक्नोति । पादयुक्तः प्राणी वेगेन चलतीति न किञ्चिद्द्रुतम् । पादविहीनः प्राणी तथा करोतीति शक्तेः
विलक्षणं कार्यम् । अत एव उपासनाशास्त्रे सर्वत्र सर्पः अनन्तशक्तेः प्रतीकत्वेन स्वीक्रियते । शक्तिमतः
परमेश्वरस्य जगद्रचनोद्युक्तस्य भूषणं सा शक्तिरेव । सूतसंहितायामपि दक्षिणामूर्त्यवतारप्रसंगे
(3-4-38) इत्थं वर्णितः - वीरासने समासीनं वेदयज्ञोपवीतिनम् । भस्मधारभिरामं तं नागाभरणभूषितम् ॥
इति ।

Salutations to the One who is adorned with the ornaments in the form of serpents.

It is affirmed by the scriptures that the unmanifest formless supreme Brahman in association with the power of Māyā is the cause of creation of the universe. The power of Māyā is non-different from the wielder of that power. This profound matter is given an esoteric symbolism by the sages who use often mystic language. A serpent is a symbol of power; because it can move very fast even though it is not endowed with feet. It is not at all a wonder that a living being endowed with feet moves fast. That a living being not thus endowed can do so is an extraordinary aspect of that power. That is why, in the entire literature on meditation, snake is accepted as a symbol of infinite power. That power alone is the ornament of the power-wielding Lord engaged in the act of creation of the universe. It is thus described in the Sūtasāhītā (3-4-38) in the context of the incarnation of Dakṣiṇāmūrti: "He is comfortably seated in vīrāśana, a yogic posture. His

sacred thread symbolizes Vedic knowledge. He is graceful with the lines of sacred ashes and adorned with serpents’.

४९। ओं मूर्तिनिन्दितकन्दर्पाय नमः।

मूर्त्या स्वीयया निन्दितः तिरस्कृतः कन्दर्पः मन्मथः येन सः। तस्मै नमः।
भगवतो मूर्तिस्सौन्दर्यस्य निधानम्। सौन्दर्यस्य देवता कन्दर्पः तथा मूर्त्या जितः। अर्थात् भगवतो
मूर्तिः कन्दर्पादपि सुन्दरतरा। जगति यद्यत्सुन्दरं वस्तु दृश्येत। भक्तः झटिति ईश्वरं स्मरति।

Salutations to the One whose form puts Manmatha to shape.

The Lord’s form is the source of all beauty. *Kandarpa (Manmatha)* is the presiding deity of beauty, and he is won over by the Lord’s beauty. It means that the Lord’s form is even more beautiful than that of *Manmatha*. The devotee recalls (the beautiful form of the) Lord immediately, whatsoever beautiful object he may see in this world.

५०। ओं मूर्तामूर्तजगद्वपुषे नमः।

मूर्तं च अमूर्तं च मूर्तामूर्तं ते एव जगत् तदेव वपुः यस्य सः। तस्मै नमः।
पृथिवी आपः अग्निरिति भूतत्रयं मूर्तामिति कथ्यते। वायुः आकाशश्चेति भूतद्वयं अमूर्तामिति विभागः।
पुरुषः यत्पश्यति, जिघ्रति, स्पृशति, आस्वादयति, यच्च शृणोति तदेव जगदिति दृहिनष्टजगन्निरूपणं
वेदान्तानां विलक्षणा प्रक्रिया। तान्येव पञ्च भूतानीति प्रसिद्धिः वर्तते। तेषु त्रीणि मूर्तानि
चक्षुरिन्द्रियगोचरन्वात्। द्वे चक्षुरिन्द्रियगोचरे अमूर्तं। एतानि भूतानि अन्योन्यं मिलित्वा भौतिकानि
आविष्कुर्वन्ति। अखण्डसद्मनं जगतः अभिन्ननिमित्तोपादानकारणं ब्रह्मैव पञ्चभूतरूपेण प्रकटीभूतम्।
एषा सृष्टिः प्रक्रिया सोऽकामयत्, बहु स्यां प्रजायेयेति, स तपोऽतप्यत्, स तपस्तप्त्वा, इदं सर्वमसृजत्,
यदिदं किं च, तत्सृष्ट्वा, तदेवानुप्राविशत्, तदनुप्रविश्य, सच्च त्यच्चाभवत्, इत्यत्र तैत्तिरीयोपनिषदि
(२-६) श्रीशाङ्करे भाष्ये प्रपञ्चिता।

Salutations to the One whose body is in the form of universe constituted of elements that are with and without form.

The earth, water and fire are said to be the three elements having a form. Air and space are two elements not having any form. This is the division of the elements. It is the characteristic approach of the upaniṣads that defines the world or universe from the standpoint of the observer and concludes that the universe is nothing but what one sees, smells, touches, tastes and what one hears. These five are called elements. As three of them can be seen by the eye, they are said to be having a form. Two of them cannot be seen by the eye and are said to be formless. The elements combine with each other to form elementals or the material world. The indivisible, undivided, non-dual Existence-Absolute *Brahman* as the inseparable efficient and material cause alone became manifest as five elements. The process of creation is described in the Taittirīya upaniṣad and elaborated upon by Sri Sankara in his commentary on the Upanishad: (He (the Self) desired, ‘Let me become many. Let me be born’. He deliberated upon it. Having deliberated, He created all that is here. Having created it, He entered into it. Having entered into it, He became the form and also the formless (2-6).