



Kanakadhara Stotram



General Collection



Date: 2025-10-30



Description: The divine hymn celebrating Mahalakshmi's grace, compassion, and power to bestow prosperity through her glances



Tags: kanakadhara-stotram, mahalakshmi, adi-shankara, devotion, prosperity, vedic-hymns, goddess-worship

The Kanakadhara Stotram consists of 25 verses, and the sources detail the meaning and intricate poetic imagery of the stanzas, particularly focusing on the significance of Mahalakshmi's glances, her relationship with Narayana, and her various divine attributes.

Here is a detailed explanation of the stanzas and themes covered in the discourse:



Verses 1 through 8: The Power of Mahalakshmi's Glances

The first eight compositions of the Stotram are dedicated to Mahalakshmi's eyes, her grace, and her association with Narayana.

Stanza 1 (Angam Harehe Pulaka Bhushanam...)

This verse compares Mahalakshmi's glances to bumblebees (Bhringanganeva). Narayana is likened to the Tamala Vriksham (a dark tree). The branches of this tree bear beautiful buds that blossom into flowers dripping with nectar. Mahalakshmi's eyes, as the bumblebees, hover around these flowers. The nectar is said to drip because of the grace of Mahalakshmi's eyes looking at Narayana. The prayer asks her, as the Mangala Devataya (personification of auspiciousness), to bestow Mangalam (auspiciousness) upon the devotee.

Stanza 2 (Mugdha Muhurti Dhati Vadane Murare...)

Here, Mahalakshmi is addressed as Sagara Sambhavaya (one who emerged from the milky ocean). Her face (Vadanam) is described as glowing with blemishless beauty. Narayana (Murari, the killer of the Mura demon) is compared to a blue lotus flower (Mahotpaleya). Her large eyes are the bumblebees (Madhukareva) that hover around his face. She looks at him with Prema trapā pranahitāni (love, modesty, and affection). Adi Shankara prays that if she would turn her glances away from Vishnu's face and look at the poor lady, the lady would attain the same prosperity Vishnu has attained.

Stanza 3 (Aamilitakshyamadhikam yamuda mukundam...)

This verse focuses on the posture of divine contemplation (Dhyana). The eyes are described as partially closed (Aamilitakshyam). The gaze is centered on Mukundam (Vishnu), who is the Ananda Kandam (source of bliss). The love between the divine couple is referred to as Ananga Tantram (Kama Shastra), emphasizing that a good relationship (dampatyam) relies on the couple understanding eye gestures. The prayer asks for Bhutye (prosperity) from the one who glances at Bhujanga Shayangana (Vishnu reclining on the serpent).

Stanza 4 (Bahuvantare Madhu Jitaha Shruta Kaustubheya...)

Mahalakshmi is depicted residing in the Bahuvantare (chest region) of Madhu Jitaha (Vishnu, victor over Madhu and Kaitaba). Vishnu wears the Kaustubheya gem, which acts like a mirror to her. Mahalakshmi sits on the Srivatsam mole. Because she is gold hued (Hiranyavarnam) and her feet are stained with red lac dye, her presence turns her glances into sapphire malas (Hari Neela Mai Vibhati) wrapped around the Kaustubham gem. These looks, which incite Kamaprada (required passion), are implored to bring Kalyanam (welfare).

Stanza 5 (Kala Mudali lagi porasi Kaitabhare he...)

Vishnu (Kaitabhare) is compared to dark, rain-bearing clouds (Kalambudaali) just about to precipitate. Mahalakshmi is the streak of lightning (Taditanga) seated on his chest. Just as rain clouds bless peasants with sufficient rainfall, Mahalakshmi is asked to precipitate her grace and make the woman rich. Shankara invokes her status as Mata Samasta Jagataam (Universal Mother),

arguing that a mother should never allow her children to suffer poverty. She is also addressed as Bhargavanandanayaha (daughter of Bhrigu Maharishi).

Stanza 6 (Praptam padam pratham atakhalu yat prabhava...)

She is called Makaralaya Kanyakaya (daughter of the king of the oceans). This stanza highlights her ability to confer Mangalatvam (auspiciousness) on entities otherwise deemed inferior. For example, she blessed Kuja (Mars), who was considered "poorly born" (Kuja), by sandwiching his day (Tuesday/ Mangalavaram) between Soma (Monday) and Budha (Wednesday), thus making him auspicious. She also confers auspiciousness upon turmeric (curcumin longa asta) and sacred grass (Durva Dalam).

Stanza 7 (Asamsaram vidatamakhilam vangmayam yadvibhutihi...)

This verse details her supreme influence over all aspects of creation. Through her grace, Saraswati gained mastery over eloquence, enabling Brahma to speak well (vangmayam). Furthermore, her influence extends even over Shiva; though Shiva had burned Kama (Manmatha) to ashes, he succumbed to Parvati (who had received Mahalakshmi's grace).

Stanza 8 (Vishwamarendra Padavibhrama Daanadaksham...)

Mahalakshmi is the bestower of high status, such as Indra's position (Vishwamarendra Padavibhrama Daanadaksham). She restored the prosperity (Lakshmi) that Indra had lost. She is the Ketu (Karanam/cause) of happiness. Adi Shankara asks for only a half-second glance (Ikshanartham) to alleviate poverty. She is Indira, sister to Chandra (the moon), both containing Amritam. She is stated to embody the collective wish-yielding properties of the Kalpaka Vriksham, Kamadhenu, and Chintamani, which were extracted during the ocean churning and poured into her.



Verses Focusing on Need and Compassion

Verse 9 (Dadhyataya anubhavano travinam budharam...)

This stanza marks a shift, with Adi Shankara emphasizing his need. He asks for her wealth to descend like rainfall (Dravinambudharam) or a windfall (Serendipity). He describes himself as Akinchana (helpless) and compares himself to a little bird (Vihanga Shishau) deserted by its parents (a concept drawn from the Mahabharata's Adi Parva). He requests her, as Narayana Pranayani (Beloved of Narayana), to remove his Dushkarma (bad karma).

Compassion (Conceptual)

Mahalakshmi is lauded for her extraordinary compassion (Aardram). This is demonstrated by the example of Sita (an avatar of Mahalakshmi) in the Ramayana, who volunteered to grant asylum and protection to the Rakshasis who tormented her, even though they did not ask for it. This unconditional grace highlights her profound compassion compared to Rama's initial hesitation in granting asylum to Vibhishana. She is also the source of Pushti (good health), as evidenced by her grace blessing her brother Chandra, who suffered from dermal problems (Guruthalpam).



Verses on Functions and Attributes

Stanza 10 (Gir Devateti Garuda Gaja Sundari...)

This verse lists her fundamental roles and names: - **Gir Devati**: Bestows good speech. - **Garuda Dhawaja Sundari**: Adds glory to Vishnu (whose flag bears Garuda). - **Shakambari**: Gives good food and wealth (dhana dhanya). - **Shashi Shekhar Vallabheti**: Beloved of Shiva (who sports Chandra/moon on his head). - **Cosmic Function**: She executes Srishti (creation), Sthiti (sustenance), and Pralaya (dissolution), treating these universal activities like a play (kelishu samsthitaya). - **Relationship**: She is the Tarunya (young wife) of the Tribhuvana Eka Gurostarunya (the Guru/Father of the three worlds—Narayana).



Stanzas of Obeisances (Namostu) and Iconography

The subsequent verses offer detailed obeisances based on her divine qualities, origin, and association with the lotus:

- **Vedic Importance:** She is Shrutyai Namostu (Obeisances to the Vedas). She is the embodiment of the three Vedas (Trayi Mayi) (Rig, Yajur, and Sama Veda, excluding the Atharvana).
- **The Lotus (Iconography):** She is constantly associated with the lotus: Shatapatra Niketanaye (seated in the 100-petaled lotus), Nalika Nibhananaye (lotus-like face), Padmakara (lotus hands), Padmagandhinye (lotus fragrance), and she is referred to as Padmini.
- **Birth and Kin:** She is Dugdhodadhi Janmabhummyai (born from the milky ocean) and Somamrita Sodarayai (sister to Chandra).
- **Vishnu's Identity:** She is seated on a golden throne (Hema Guj Pitikaye) and is the ruler of the earth (Bhoomanḍala Nāyikāyai). She is the Sharngayudha Vallabhaye (beloved of Narayana, who holds the Sharnga bow). She is called Lakshmi Kamalalayai because she serves as the lakshanam (identity) for Narayana. She is also the Damodara Vallabhaye (beloved of Damodara/ Krishna), based on the legend that she was metaphorically tied to the mortar along with him.
- **Prosperity:** She is Sampatkarani (bestows prosperity) and grants joy to Sakala Indriya (all senses). She gives high status (Samrajya Dani Vibhavani).

Stanza 23 (The White Attire)

She is described as Sarasija Nilaye (seated in the lotus) and Saroja Haste (holding a lotus). She sports Dhavalatamam shuka (pure white silk) with fragrant garlands. Adi Shankara asks the Queen of the Three Worlds (Tribhuvana Bhuti Kari) to grant grace.

Stanza 24 (Gajalakshmi and Morning Prayer)

Adi Shankara offers his obeisance in the morning (Prātar Namāmi) to Mahalakshmi, the queen of all worlds (Aseṣa Lokādhīnāta Gṛhiṇī). She is depicted in the Gajalakshmi form, where elephants (Hastibihi) pour divine waters from the heavenly Ganga (Swarvāhini) from golden pots (Kanaka Kumbha Mukhava) upon her.

Final Stanza (Phala Shruti/Thematic Conclusion)

Stanza 25 (Kamale Kamalaksha Vallabhetvam...)

Adi Shankara asks the beloved of Kamalaksha (Narayana) to look upon him with a compassionate glance (Karunāpura Tarangitair Apāngaiḥ). He requests that he be the Prathamam Paatram (the first recipient) of her aid, calling himself Apatrapam (shameless) in his fervent desire (a reference to Rukmini's own fearless declaration of love).

The Phala Shruti (benefits of recitation) states that whoever reads this hymn will receive incessant grace. They will be associated with learned people (Bhuvi Budha Bhavita Kshaya) and gain good destiny (Gurutara Bhāgya Bhāginaha).



Reference

This blog post is based on notes taken from the following video : **Video Source:** [Watch on YouTube](#) For a more detailed explanation, I highly recommend watching the original video.



Acknowledgment & Disclaimer

These articles are based on discourses by **Sri Dushyanth Sridhar**, who renders discourses in English & Tamil on Rāmāyana, Mahābhārata, Bhāgavata, Vishnu Purāṇa, Bhagavad Gitā, Vishnu Sahasranāma, and Divya Prabanda in the upanyāsam, pravachanam, or kālakshepam style. Visit <https://desikadaya.org> for more information. These notes are presented solely for educational purposes to help viewers download and benefit from these teachings. Any incorrect interpretations or inaccuracies are mine and unintentional—please forgive me. For any feedback, please send an [email](#).

