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**HYMNS TO
THE GODDESS**

Arthur Avalon

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**ARTHUR AVALON
(JOHN WOODROFFE)**



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Preface

THE Goddess or Devī (as the Hindus call Her) is God (as the Western worshippers address Him) in Its Mother aspect. The latter not uncommonly deem such attribution of feminine quality to be “heathenish”; but this condemnation (for the criticism has, of course, this intendment) is itself singularly foolish in that it is thereby implied that of two sets of terms (neither of which is in its strict sense applicable to the Deity as the Author of forms), one is, in fact, a more correct description than the other. In the Navaratneśvara it is said: “That Devī, who is existence, consciousness, and bliss, should be thought of as a female or as a male, or as pure Brahman. In reality, however, She is neither male nor neuter (that is to say, that She is not bound to any particular form).” No one contends that the Brahmatattva in the supreme abode beyond appearances is masculine as opposed to feminine, or the latter as contrasted with the former. Like all else in this matter, words are but the babbling endeavour of our plane to express that which is above it. It is not easy, then, to explain the condemnation except upon the assumption that those who pronounce it think their mother’s sex to be inferior to their own, and that thus Deity is unworthily described by any other terms than those of masculine excellence. But Hindus, who ever place the name of mother before that of father, and to whom *garbha dhāraṇapoṣābhyaṃ pitur mātā gariyasi*, have no partiality for such mistaken notions. On the other hand, it is possible that they might not understand the Christian expression “Mother of God,” nor approve it even after they had learnt the limited and special sense which theology gives to this epithet. The Tāntrika would least of all admit the insufficiency of the conception of God as Mother. For the Devī manifests in his own mother, in his prakṛti (as he calls his wife), and in all women. As the Kubjikā Tantra says: “Whosoever has seen the feet of woman let him worship them as those of his guru” (*Strinām pādatalam dṛiṣtvāguruvadbhāvayet sadā*). Whilst male and female are both Her aspects, yet Śakti is, in a sense, said to be more revealed in the female than in the male form. And so the Muṇḍamāla Tantra says: “Wherever there is a śaktī (female), there I am.” On account of this greater manifestation, women are called Śakti. From this, however, it must not be supposed that Śakti is less present in such forms as Śiva and Kṛṣṇa and others. If, as the author of the Tantra Tattva says, a sādḥaka who is a worshipper of the Kṛṣṇamūrti desires to see Him as Kālī, Bhagavān, who fulfils the desires of devotees, will assume that form. All forms come into existence upon the manifestation of consciousness in the play of Her whose substance is consciousness.

Though the Sāktānandataranginī says: Devī is worshipped on account of Her soft heart (komalāntahkaraṇam), yet the use of the term “Mother” has other grounds than those which are founded upon an appeal to the natural feelings which the sweetness of the word “Mother” evokes. The meaning of the term “Devī” is *prakāśātmikā*, or that which is by its nature Light and Manifestation. And the word is used in the feminine gender because the One, as Śakti and Prakṛti, bears and nourishes all things as their Mother. The Devī is therefore the Brahman revealed in Its Mother aspect (*Śrīmātā*) as Creatrix and Nourisher of the worlds.

Worshippers of Devī or Śakti are called Śāktas. But those who have a true knowledge of Śakti-tattva without which, according to Śāstra, Nirvānamokṣa is unattainable, will in thought surpass the sectarianism which the terms “Śāakta”, “Vaiṣṇava” and “Śaiva” ordinarily connote. Whatever forms the Devī assumes in Her aspect with attributes are but Her forms. As the author last cited says, the sādḥaka will know Her, whether the appearance be that of Kṛṣṇa, Durgā, or Mahādeva. The Vaiṣṇava may consider Her as Viṣṇu in the form of Śakti, or the Śāakta may look upon Her as Śakti in the form of Viṣṇu. To those who, immersed in the

ocean of Her substance, which is cits'akti, are forgetful of all differences which appertain to the world of form, Kṛṣṇaśakti, Śivaśakti, or Kālīśakti, and all other manifestations of śakti, are one and the same. And so Rāmaprasāda, the Bengali poet and Tāntrik, sang: "Thou assumeth five principal forms according to the differences of worship. But, O Mother! how can you escape the hands of him who has dissolved the five and made them into one?"

The hymns to the Devī in this volume (introduced by a *stotra* to Her Spouse the Kālabhairava) are taken from the Tantra, Purāṇa, Mahābhārata, and Śankarācārya, who was "the incarnation of devotion" (bhaktāvatāra) as well as a great philosopher; a fact which is sometimes ignored by those who do not wish to be reminded that he, whose speculative genius they extol, was also the protagonist of the so-called "idolatrous Hinduism." As his great example amongst many others of differing race and creed tell us, it is not, from the view of religion, the mark of discernment (even though it be the mode) to neglect or disparage the ritual practice which all orthodoxies have prescribed for their adherents. *Stava* and *pujā* are doubtless the *sādhana* appropriate to the first of the several stages of an ascent which gradually leads away from them; but they are in general as necessary as the higher ones, which more immediately precede the attainment of *brahmabhāva* and *siddhi*.

Apart, however, from this aspect of the matter, and to look at it from the point of view of that modern product, the mere "student of religions," who is not infrequently a believer in none, a knowledge of ritual (to use that term in its widest sense) will help to a greater and more real understanding of the *mahāvākya* of the Āryas than can be gained from those merely theoretical expositions of them which are now more popular. Those, again, whose interests are in what Verlaine called "mere literature" will at least appreciate the mingled tenderness and splendour of these Hymns, even in a translation which cannot reproduce the majesty of the Sanskrit śloka of the Tantra and Purāṇa, or the rhyme and sweet lilting rhythms of Śankara.

Of the Hymns now published, those from the Mahābhārata and Candī have already been translated; the first, in the English edition of the Mahābhārata, by Protap Chandra Roy and by Professor Muir in his "Original Sanskrit Texts," and the second by Mr. Pargiter, whose rendering of the Mārkaṇḍeya Purāṇa (of which it is the most celebrated portion) has been printed by the Asiatic Society of Bengal. Ādyākālīsvarūpastotra has also been previously published as part of a rendering by myself of the Mahānirvāṇa Tantra. The first two sets of Hymns have been translated afresh. In the translation of such works a Sanskrit dictionary (however excellent) is not either a sufficient or reliable guide. It is necessary to study the Hindu commentators and to seek the oral aid of those who possess the traditional interpretation of the *Śāstra*. Without this and an understanding of what Hindu worship is and means, absurd mistakes are likely to be made. I have thus, in addition to such oral aid, availed myself of the Commentaries of Nīlakaṇṭha on the Mahābhārata, of Gopāla Chakravartī and Nāgogī Bhatta on Candī, and of Nīlakantha on the Devībhāgavata. As regards the Tantra, the great Sādhana Śāstrā, nothing which is of both an understanding and accurate character can be achieved without a study of the original texts undertaken with the assistance of the Tāntrik gurus and pandits, who are the authorized custodians of its traditions.

The other *stotras* are now rendered in English for the first time; at least, I have come across no translation of them.

The text of the Tantrasāra which has been used is that edited by Shrijut Rasik Mohun Chatterjee. It is not free from faults, which have necessitated reference to other Manuscripts. A more correct text of the Tārāstakam, from the Nīla Tantra, is given in the Brihatstotraratnākara, to which reference has also been made for the hymns of Vālmīki and Indra.

Both Ellen Woodroffe and myself have collaborated in the translation of the hymns by Śankara. For the rest, as also for the Introduction and Commentary, I am alone responsible. Some of the notes deal with matter familiar enough to the Hindu reader but have been inserted for the use of his English friends. Other portions of the commentary will, I believe, be found to be of use to both.

JOHN WOODROFFE

March 1, 1913

Introduction

SANĀTANA BRAHMAN is called *sakala* when with *Prakṛti*, as It is *niṣkala* when thought of as without *Prakṛti* (*prakṛteranya*), for *kalā* is *Prakṛti*.¹ To say, however, that Śakti exists in or with, the Brahman is an accommodation to human thought and speech, for the Brahman and Śakti are in fact one. Śakti is eternal (*anādirūpā*), and *Brahmarūpā*, and both *nirguṇā* and *saguṇā*.² She, the Goddess (*Devī*), is the *caitanyarūpiṇi devī* who manifests all *bhūta*; the *ānandarūpiṇi devī* by whom the Brahman, who She is, manifests Itself,³ and who, to use the words of the Śāradātīlaka, pervades the universe as does oil the sesamum seed. “*Sa aikṣata*,” of which *Śruti* speaks, was itself a manifestation of Śakti, the *paramāpūrvanirvāṇaśakti*, or Brahman, as Śakti.

From the *paraśaktimaya* issued *nāda*, and from *nāda*, *bindu*.⁴ The state of subtle body known as *kāmakalā* is the *mūla* of *mantra*, and is meant when the *Devī* is spoken of as *mūlamantrātmikā*.⁵ The *Parambindu* is represented as a circle the centre of which is the *Brahmapada*, wherein are *Prakṛti-puruṣa*; the circumference of which is encircling *māyā*. It is in the crescent of *nirvāṇakalā* the seventeenth, which is again in that of *amākalā* the sixteenth, digit of the moon circle (*candramaṇḍala*), situate above the sun-circle (*sūryamaṇḍala*), the *Guru* and the *Hamsah* in the pericarp of the 1,000 petalled lotus (*śaṣrārāpadma*). The *bindu* is symbolically described as being like a grain of gram (*canaka*), which under its encircling sheath contains a divided seed--*Prakṛti-puruṣa* or *Śakti-Śiva*.⁶

It is known as the Śabda Brahman.⁷ A polarization then takes place in *paraśaktimaya*. The *Devī* becomes *unmukhi*. Her face is turned to Śiva. There is an unfolding which bursts the encircling shell.⁸ The *devatāparaśaktimaya* exists in the threefold aspect of *bindu*, *bīja*, and *nāda*, the last being in relation to the two former. An indistinct sound then arises⁹ (*avyaktātmāravobhavat*). *Nāda*, as Rāghava Bhaṭṭa¹⁰ says, exists in three states, for in it are the three *guṇas*. The Śabda Brahman manifests Itself in the threefold energies, *Jñāna*, *Ichhā*, and *Kriyā Śakti*.¹¹ For, as the Vāmakeśvara Tantra says, the *Devī Tripurā* is threefold, as *Brahmā*, *Viṣṇu*, and *Īśa*. *Paraśiva* exists as a septenary under the forms of *Śambhu*, *Śadāśiva*, *Īśāna*, *Rudra*, *Viṣṇu*, and *Brahmā*. The last five are the *Mahāpreta*, four of whom form the support, and the fifth the seat, of the bed on which the

¹ Śāradā Tilakam (chap. i.). See Introduction to *Tantra Śāstra* by Sir John Woodroffe--*sub. voc.* “Śiva and Śakti,” of which the above is in part (with added matter) an abbreviation.

² *Prāṇamya prakṛtim nityām paramātmavarūpinīm* (chap. i.). *Śāktānandataranginī*, both Tāntrik works of high authority.

³ *Kubjikā Tantra* (First Paṭala).

⁴ *Sāradā* (*loc. cit.*).

⁵ See Bhāskararāya's Commentary on the *Lalitā Sahasranāma* (verse 36), and the *Pādukāpancaka* in *The Serpent Power*.

⁶ See *Ṣaṭcakanirūpaṇa* of Purnānanda Svāmi in *The Serpent Power*.

⁷ *Sāradā* (*loc. cit.*).

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ See Commentary on verse 49 of the *Ṣaṭcakanirūpaṇa*, and generally as to the subject-matter of this Introduction, my “Introduction to *Tantra Śāstra*.”

¹¹ See *Goraksha Samhitā*, *Bhutaśuddhi Tantra*, and *Yoginī Tantra*, Part I, p. 10.

Devī is united with Paramaśiva in the room of *cintāmaṇi* stone on the jewelled island clad with clumps of kadamba, and heavenly trees set in the ocean of ambrosia.¹²

Śakti is both *māyā* and *mūlaprakṛti*, whose substance is the three *guṇas*, representing nature as the revelation of spirit (*sattva*); nature as the passage of descent from spirit to matter, or of ascent from matter to spirit (*rajas*), and nature as the dense veil of spirit (*tamas*). The Devī is thus the treasure-house of *guṇas* (*guṇanidhih*).¹³ *Mūlaprakṛti* is the womb into which the Brahman casts the seed from which all things are born.¹⁴ The womb thrills to the movement of the essentially active *rajoguṇa*, and the now unstable *guṇas* in varied combinations under the illumination of Śiva (*cit*) evolve the universe which is ruled by Maheśvara and Maheśvarī. The dual principles of Śiva-Śakti, which are the product of the polarity manifested in *Paraśaktimaya*, pervade the whole universe, and are present in man in the *svayambhulinga* of the *mūlādhāra* and the Devī Kuṇḍalinī, who in serpent form encircles it. The *Śabdabrahman* assumes the form of the Devī Kuṇḍalinī, and as such is in the form of all breathing creatures (*prāṇi*), and in the form of letters appears in prose and verse. She is the luminous vital energy (*jīvaśakti*), which manifests as *prāṇa*. Through the various *prakṛta* and *vaikṛta* creations, issued the Devas, men, animals, and the whole universe, which is the work and manifested form of the Devī. For, as the Kubjikā Tantra says, “Not Brahmā, Viṣṇu, and Rudra create, maintain, and destroy, but Brāhmī, Vaiṣṇavī, Rudrāṇī. Their husbands are but as dead bodies.”

The Goddess (*Devī*) is the great Śakti. She is *māyā*, for of Her the *māyā* which produces the *samsāra* is. As Lord of *māyā*, She is Mahāmāyā.¹⁵ Devī is *avidyā* (nescience), because She binds; and *vidyā* (knowledge), because She liberates and destroys the *samsāra*.¹⁶ She is Prakṛti,¹⁷ and, as existing before creation, She is the *āद्या* (primordial) śakti. She is the *vācaka-śakti*, the manifestation of *cit* in Prakṛti; and the *vācya śakti* or *cit* itself. The *ātmā* should be contemplated as Devī.¹⁸

Śakti or Devī is thus the Brahman revealed in its Mother aspect (*srīmātā*)¹⁹ as creatrix and nourisher of the worlds. Kālī says of Herself in Yoginī Tantra:²⁰ “*Saccidānandarupāham Brahmaivāham sphuratprabham*.” So the Devī is described with attributes both of the qualified²¹ Brahman, and (since that Brahman is but the manifestation of the Absolute), She is also addressed with epithets which denote the unconditioned Brahman.²² She is the great Mother (*ambikā*) sprung from the sacrificial hearth of the fire of the Grand Consciousness (*cit*) decked with the Sun and Moon; Lalitā--“She who plays”--whose play is world-play; whose eyes, playing like fish in the beauteous waters of Her Divine face, open and shut with the appearance and disappearance of countless worlds, now illuminated by Her light, now wrapped in her terrible darkness.²³ For Devī, who issues from the great Abyss, is terrible also in Her Kālī, Tārā, Chinnamastā, and other forms. Śāktas hold that a sweet and complete resignation of the self to such forms of the Divine Power denotes a higher stage of spiritual

¹² See Ānandalaharī of Śankarācārya, verse 8. The *dhyāna* is well known to the Tāntrik *sādhaka*.

¹³ Lalitā, verse 121.

¹⁴ Bhagavadgītā (chap. xiv., verses 3,4).

¹⁵ *Mahāmāyā* without *māyā* is *nirguṇā*, and with *māyā*, *saguṇā*. Śāktānandataranginī (chap. i.).

¹⁶ Śāktānandataranginī (chap. L).

¹⁷ Brahmavaivarta Purāṇa (chap. i.); Prakṛtikhanda. Br. Nāradya Pr.

¹⁸ See chap. ii. of Devī Bhāgavata.

¹⁹ Devī is worshipped on account of her soft heart. Śāktānandataranginī (chap. iii.).

²⁰ Part I., Chapter X.

²¹ Such as Mukunda, an aspect of Viṣṇu. Lalitāsahasranāma, verse 838.

²² *Ibid*, verse 153, and Commentator’s note to Chapter II., where Devī is addressed as Supreme Light (*paramjyotiḥ*), Supreme Abode (*paramdhāma*), Supreme of Supreme (*parātparā*).

²³ See the Lalitā.

development.²⁴ Such dualistic worship also speedily bears the fruit of knowledge of the Universal Unity, the realization of which dispels all fear. For the Mother is only terrible to those who, living in the illusion of separateness (which is the cause of all fear), have not yet realized their unity with Her, and known that all Her forms are those of beauty.

The Devī as Parabrahman is beyond all form and *guṇa*. The forms of the Mother of the universe are threefold. There is first the Supreme (*para*) form, of which, as the Viṣṇu Yāmala²⁵ says, “none know.” There is next Her subtle (*sūkṣma*) form, which consists of *mantra*. But, as the mind cannot easily settle itself upon that which is formless,²⁶ She appears as the subject of contemplation in Her third or gross (*sthūla*) or physical form, with hands and feet and the like, as celebrated in the *Devīstotra* of the Purāṇas and Tantras. Devī, who as *Prakṛti* is the source of Brahmā, Viṣṇu, and Maheśvara,²⁷ has both male and female forms.²⁸ But it is in Her female forms that she is chiefly contemplated. For, though existing in all things, in a peculiar sense female beings are parts of Her.²⁹ The Great Mother, who exists in the form of all Tantras and all Yantras,³⁰ is, as the Lalitā says, the “unsullied treasure-house of beauty,” the sapphire Devī³¹ whose slender waist,³² bending beneath the burden of the ripe fruit of her breasts,³³ swells into jewelled hips heavy³⁴ with the promise of infinite maternities³⁵. Her litanies depict Her physical form from head to foot, celebrating Her hair adorned with flowers and crowned with gems; Her brow bright as the eighth-day moon; Her ruby cheeks and coral lips; teeth like to “the buds of the sixteen-syllabled *mantra*,” and eyebrows curved as are the arches at the gate of the palace of Kāmarāja; Her nose; Her teeth; Her chin; Her arms; and “Her twin breasts offered in return for that priceless gem which is the love of Kāmeśvara”; Her waist girdled with jewelled bells; Her smooth and faultless

²⁴ See the saying of Rāmaprasāda, the poet-devotee of Kālimā, quoted at p. 714 in Babu Dinesh Chunder Sen’s “History of Bengali Literature.”

“Though the Mother beat him, the child cries ‘Mother! O Mother!’ and clings still tighter to her garment. True, I cannot see Thee, yet am I not a lost child. I still cry ‘Mother!’”

²⁵ *Māstasvatparamrūpam tanna jānāti kashchana* (see chap. iii. of Śāktānandataranginī)

²⁶ *Amurtauchitsthironasyāt tatomurtim vichintayet* (*ibid.*, chap. i., as was also explained to Himavat by Devī in the Kurma Purāṇa).

²⁷ *Ibid.*, and as such is called Tripurā (see Bhāskararāyā’s Commentary on Lalitā, verse 125).

²⁸ *Ibid.*, chap. iii., which also says that there is no eunuch form of God.

²⁹ So in Candi (Mārkaṇḍeya Purāṇa) it is said:

“*Vidyāh samastāstava devī bhedaḥ,
Stryah samastāsakalā jagatsu.*”

The Tāntrika, more than all men, recognizes the divinity of woman, as was observed centuries past by the author of the Dabistan. The Linga Purāṇa also, after describing Arundhati, Anasūyā and Shachi to be each the manifestation of Devī, concludes: “All things indicated by words in the feminine gender are manifestations of Devī.” Similarly the Brahmavaivarta Purāṇa.

³⁰ *Sarvatantrarūpā Sarvayantrātmikā* (See Lalitā, verse 53).

³¹ Padma Purāṇa says: “Viṣṇu ever worships the sapphire Devī.”

³² *Ājñvarastanatanuvrittamadyā* (Bhuvaneśvarīstotra), *tanumadhyā* (Lalitā, verse 79). *krishodari* (Ādyakālīśvarūpāstotra, Mahānirvāṇa Tantra, 7th Ullāsa).

³³ *Stotra* and *dhyāna* commonly represent Her as having large, full, and erect breasts--*pīnastanādyē* (in Karpurādistotra), *pinonnatapayodharām* (in Durgā-dhyāna of Devī Purāṇa), *bakshojakumbhāntari* (in Annapūrṇāstava) *āpivarastanatanatim* (in Bhuvaneśvarīstotra)--which weight her limbs--*kuchabharanamitāṅgīm* (in Sarasvatidhyāna), *annapradānanirātāṅstanabhāranamrām* (in Annapūrṇāstava). And the Lalitā, verse 15, says: “Her golden girdle supports Her waist, which bends under the burden of Her breasts, thrice folding the skin below Her bosom” (*trivālyalāyopetām*).

³⁴ So it is said in the tenth *śloka* of the Karpūrākhyastava *samantādāpīnastanajaghanadhrikayauvanavatī*. Śāṅkarācārya, in his Tripurāsundarīstotra, speaks of Her *nitaniba* (buttocks) “as excelling the mountain in greatness” (*nitambajitabhūddharām*). The Javanese also call Her Loro Jonggram, “The pure exalted virgin with beautiful hips.”

³⁵ The physical characteristics of the Devī in Her swelling breasts and hips are emblematic of Her great Motherhood, for She is *Śrīmātā*.

limbs rounded beneath the “jewelled disc of the knee like the sapphire-studded quiver of the God of Love” descending in lines of grace to Her bright louts feet,³⁶ which dispel the darkness of Her worshippers.³⁷ For moonlight is She, yet sunbeam, soothing all those who are burnt by the triple fires of misery (*tāpatraya*). Her face, Her body from throat to waist, and thence downwards, represent the *vāgbhava* and other *kūta*. The colour of the Devī varies according to the form under which She is contemplated. Thus, in conferring liberation, She is white; as controller of women, men, and kings, She is red; and as controller of wealth, saffron. As creatrix of enmity, She becomes tawny; and in the thrill of love, passion (*śṛṅgāra*), She is of the colour of the rose. In the action of slaying She becomes black. Thus, Devī, the Supreme Light, is to be meditated upon as differently coloured according to Her different activities.³⁸

After the description of the form of the Devī in *brahmāṇḍa* follows that of Her subtle form, called Kuṇḍalinī in the body (*piṇḍāṇḍa*). As the Mahādevī³⁹ She exists in all forms as Śarasvatī, Lakṣmī, Gāyatrī, Durgā, Tripurasundarī, Annapurnā, and all the Devī who are *avatāra* of the Brahman.⁴⁰

Devī, as Satī, Umā, Pārvatī, and Gourī, is spouse of Śiva. It was as Satī, prior to Dakṣa’s sacrifice (*dakṣayajna*) that the Devī manifested Herself to Śiva⁴¹ in the ten celebrated forms known as the *daśamahāvidyā*--Kālī, Bagala, Chinnamastā, Bhuvaneshvarī, Mātangiṇī, Shorosi, Dhumāvati, Tripurasundarī, Tārā, and Bhairavī. When at the *dakṣayajna* She yielded up Her life in shame and sorrow at the treatment accorded by Her father to Her husband, Śiva took away the body, and, ever bearing it with him, remained wholly distraught and spent with grief. To save the world from the forces of evil which arose and grew with the withdrawal of His divine control, Viṣṇu, with his discus (*cakra*), cut the dead body of Satī, which Śiva bore, into fifty-one fragments, which fell to earth at the places thereafter known as the fifty-one⁴² *mahāpīthasthānas*, where Devī, with her Bhairava, is worshipped under various names.

Thus the right and left breasts fell at Jalandhara and Ramgiri, where the Devī is worshipped as Tripuramālīnī; the *yoni* at the celebrated shrine at Kamrup in Assam, where the Devī is worshipped as Kāmākṣā or Kāmākhyā (see *ibid.*);⁴³ the throat, shoulders, nose, hands, arms, eyes, fingers, tongue, buttocks, lips, belly, chin, navel, cheeks, thighs, teeth, feet, ears, thumbs, heels, toes (some at Kālīghat), waist, hair, forehead, with skeleton (several of these parts being themselves divided), fell at other *pītha*, at each of which the Devī is worshipped under different names in company with a Bhairava or Śiva, also variously named. Thus, the

³⁶ See the Lalitāsahasranāma, verse 4 *et seq.* “Her brow (*aṣṭamīcandravibhṛādalika sthala śobhitā*), Her eyebrow (*vadanasaṃmāra māṅgalyagrihatoranacillika*), Her twin breasts (*kāmeśvarapremaratnamani pratiphalastani*), Her waist (*ratnakinkinikārabhyarashanādāma bhūṣitā*), “Her thighs, known only to Kameśa” (*Kāmeśajnātasaubhāgya mardavorudvayānvitā*), Her lower limbs (*indragopa parikṣipta smaratuṇā bhajandhikā*); Her instep ‘arched like the back of a tortoise,’ the bright rays from her nails and the soles of Her feet in beauty shaming the lotus.”

³⁷ From the beautiful litany to the Devī in the Lalitāsahasranāma.

³⁸ Bhāskararāya’s Commentary on Lalitā, verse 170.

³⁹ She whose body is, as the Devī Purāṇa says, immeasurable.

⁴⁰ Śāktānandataranginī (chap. iii.).

⁴¹ In order to display Her power to Her husband who had not granted, at Her request, His permission that She might attend at Dakṣa’s sacrifice (see “*Principles of Tantra*” and for an account of the *daśamahāvidyā*, their *yantra* and *mantra*, the *Daśamahāvidyā upāsanārahasya* of Prasanno Kumar Shastri).

⁴² The number is variously given as 50, 51, and 52.

⁴³ Here at Her shrine the menstruation of the earth which, according to Hindu belief, takes place in the month of Assar, is said to manifest itself. For three days during *ambuvāchī* no cooked food is eaten by the women, nor does any cooking take place in the house.

Devī at Kālīghat is Kālīkā, and the Śiva Nakuleśvara, and the Devī at Kamrup is Kāmākshā, and Her Bhairava is Ramānanda.

These are but some only of Her endless forms. She is seen as one and as many: as it were, but one moon reflected in countless waters.⁴⁴ She exists, too, in all animals and inorganic things, since the universe, with all its beauties, is, as the Devī Purāṇa says, but a part of Her. All this diversity of form is but the infinite manifestations of the flowering beauty of the one Supreme Life--a doctrine which is nowhere else taught with greater wealth of illustration than in the Śākta Śāstras and Tantras. The great Bharga in the bright sun, and all Devatā, and, indeed, all life and being are worshipful, and are worshipped, but only as Her manifestations.⁴⁵ And he who worships them otherwise is, in the words of the great Devībhāgavata,⁴⁶ "like unto a man who, with the light of a clear lamp in his hands, yet falls into some waterless and terrible well." It is customary nowadays to decry external worship, but those who do so presume too much. The ladder of ascent can only be scaled by those who have trod all, including its lowest, rungs. The Śaktirahasya summarises the stages of progress in a short verse, thus: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self, attains *kaivalya*." Before *brahma-bhāva* can be attained the *sādhaka* must have passed from *pūjābhāva* through hymns and prayer to *dhyāna-bhāva*. The highest worship⁴⁷ for which the *sādhaka* is qualified (*adhikāri*) only after external worship, and that internal form known as *sādhāra*⁴⁸ is described as *nirādhāra*. Therein Pure Intelligence is the Supreme Śakti who is worshipped as the Very Self, the Witness freed of the glamour of the manifold universe. By one's own direct experience of Maheśvarī as the Self, She is, with reverence, made the object of that worship which leads to liberation.

JW.

⁴⁴ Brahmabindu Up, p. 12.

⁴⁵ See chap. iii. of the Śāktānandataranginī, where it is said: "The Parabrahman, Devī, Śiva, and all other Deva and Devī are but one, and he who thinks them different from one another goes to Hell."

⁴⁶ Hymn to Jagadambikā in Chapter XIX.

⁴⁷ Sūtasamhitā, 1, 5, 3, which divides such worship into Vedic and Tāntrik (see Bhāskararāya's Commentary on Lalitā, verse 43).

⁴⁸ In which Devī is worshipped in the form of *mantra* according to the instructions of the Guru.

Hymn To Kālabhairava By Śankarācārya

KĀLABHAIRAVA

(KĀLABHAIRAVĀṢṬAKA)

1

I WORSHIP Kālabhairava,⁴⁹ Lord of the city of Kāśī,⁵⁰
 Whose sacred lotus feet are worshipped by the King of Devas,⁵¹
 The compassionate One,
 Whose sacrificial thread is made of serpents,
 On whose forehead shines the moon.⁵²
 The naked one,⁵³
 Whom Nārada⁵⁴ and multitudes of other Yogis adore.
*Kāśikāpurādhinātha kālabhairavam bhaje.*⁵⁵

2

I worship Kālabhairava, Lord of the city of Kāśī,
 Blazing like a million suns,
 Our great Saviour in our voyage across the ocean of the world.⁵⁶
 The blue-throated,⁵⁷ three-eyed⁵⁸ grantor of all desires,
 The lotus-eyed, who is the death of death,⁵⁹
 The imperishable One,
 Holding the rosary of human bone⁶⁰ and the trident.⁶¹
Kāśikāpurādhinātha Kālabhairavam bhaje.

3

I worship Kālabhairava, Lord of the city of Kāśī,
 The primeval cause,⁶²
 Holding in His hands trident, axe, noose, and staff⁶³

⁴⁹ Śiva as such.

⁵⁰ Benares. The Kāśipanchakastotra of Śankara says that the pure Ganges is the flow of knowledge and Kāśī is Śiva's mind (*Jñānapravāhāvimāladigangā sakāśikāham nijabodharūpah*).

⁵¹ Devarāja or Indra.

⁵² Hence Śiva is called Candraśekhara.

⁵³ *Digambaram*, as are the *Yogis* of whom He is Master. For He is clothed with space itself.

⁵⁴ The Ṛṣi of that name.

⁵⁵ The refrain is: "I worship Kālabhairava, Lord of the city of Kāśī."

⁵⁶ A constant simile. The world is a storm-tossed ocean not free of danger, even in moments of calm, for therein many dangers, perils, and terrors lie.

⁵⁷ For Śiva swallowed the poison which issued at the churning of the ocean to save the earth from its dangerous presence.

⁵⁸ For with the ordinary eyes He bears in the forehead the eye of wisdom.

⁵⁹ Śiva is the conqueror of death (*"mrityunjaya"*), for he gives that knowledge which frees man of its terrors.

⁶⁰ Even often of the low-caste Candālas and others, for Śiva is the adored and protector of all.

⁶¹ His peculiar weapon.

⁶² For all causes potentially lie in His destructive energies, the manifestation of which is the prelude of re-creation.

⁶³ *Śūla, tangka, pāśa, daṇḍa*, His implements.

--Him of the black body,⁶⁴
The first of all Deva⁶⁵, imperishable, incorruptible,
Lord formidable and powerful,

Who loves to dance wonderfully.⁶⁶
Kāśikāpurādhinātha kālabhairavam bhaje.

4

I worship Kālabhairava, Lord of the city of Kāśī,
Of great and beautiful body,
The giver of both enjoyment and liberation,⁶⁷
Who loves and smiles upon all His devotees,
Whose body is the whole world,
Whose waist is adorned with little tinkling bells;⁶⁸
Beautiful are they, and made of gold.
Kāśikāpurādhinātha kālabhairavam bhaje.

5

I worship Kālabhairava, Lord of the city of Kāśī,
The protector of the bridge of *dharma*,⁶⁹
Destroyer of the path of *adharma*,⁷⁰
Liberator from the bonds of karma,⁷¹
The all-pervading giver of welfare to all,
Whose golden body is adorned with serpent coils.
Kāśikāpurādhinātha kālabhairavam bhaje.

6

I worship Kālabhairava, Lord of the city of Kāśī
Whose feet are beautiful with the lustre of the gems thereon--
The stainless, eternal Iṣṭadevatā,⁷²
One without a second,⁷³
Destroyer of the pride, and liberator from the gaping jaw of the God of Death.
Kāśikāpurādhinātha kālabhairavam bhaje.

7

⁶⁴ As Kālabhairava. Usually he is white and smeared with ashes “shining like a mountain of silver.”

⁶⁵ Hence He is called Mahādeva.

⁶⁶ *Vichitrātāṇḍavapriyam*. Śiva is often pictured dancing as Natarāja. The place of the dance is the body of the individual and the world spoken of as *vanam* (the forest), on account of the multitude of its components. He as the inner *ātman* causes all things to dance into and out of life, and again into it. All life and activity comes through Him, “the unseen Lord of the stage.”

⁶⁷ *Bhuktimuktidāyaka*--that is, He gives both worldly and heavenly enjoyment, and that release from both which is the unending bliss of liberation.

⁶⁸ Hung on a girdle.

⁶⁹ Righteousness. For *dharma*, religion, law, and duty, are the bridge whereby the dangerous waters of the world are passed.

⁷⁰ Unrighteousness.

⁷¹ The cause and fruit of action whereby man is bound to the phenomenal world until by knowledge, *karma* is exhausted and destroyed, and liberation (through Śiva, with whose essential being His worshipper becomes one) is attained.

⁷² The desired (or patron) Deity of the devotee.

⁷³ For He is the Supreme Unity.

I worship Kālabhairava, Lord of the city of Kāśī,⁷⁴
 Whose loud laughter broke the shell of many an egg of the lotus-born;⁷⁵
 Strong ruler, at whose glance the net of sin is broken; Giver of the eight powers,⁷⁶
 Whose shoulders serpents garland.
Kāśikāpurādhinātha kālabhairavam bhaje.

8

I worship Kālabhairava, Lord of the city of Kāśī,
 The Saviour of all, giver of great fame,
 The all-pervading One,
 Who purifies of both sin and virtue the people of Kāśī;⁷⁷
 The ancient Lord of the world,
 Wise in the wisdom of all moralities.⁷⁸
Kāśikāpurādhinātha kālabhairavam bhaje.

⁷⁴ Each world (for there are many) is called an egg of Brahmā the creator (*brahmāṇḍa*). Śiva the great Destroyer by His loud laughter shatters them.

⁷⁵ Brahmā.

⁷⁶ *Siddhi*--namely, *aṇimā*, *mahimā*, *garīmā*, *laghimā*, *prāpti*, *prākāmya*, *iṣitva*, and *vaṣitva*. The power to become very small, vast, light, heavy, power of vision and movement, the powers of creation and control over the worlds and their Lords. These *siddhi* are powers of the all-pervading *ātmā*, and to greater or less degree may be acquired by Śivayogins according as they realize their unity therewith.

⁷⁷ *Kāśivāsīloka punyapāpaśodhakām*: for to the liberated there is neither sin nor virtue which are qualities of the phenomenal *jivātma* only. The liberated are above both.

⁷⁸ *Nītimargakovidam*.

Hymns To The Devī From Tantra

Bhairavī (Bhairavīstotra) from the Tantrasāra

Fem. of Bhairava, a name of Śiva.

1

THUS shall I pray to Thee, O Tripurā,⁷⁹
To attain the fruit of my desires,
In this hymn by which men attain that Lakṣmī,⁸⁰
Who is worshipped by the Devas.

2

Origin of the world thou art,
Yet hast Thou Thyself no origin,
Though with hundreds of hymns.
Even Brahmā, Viṣṇu, and Maheśvara⁸¹ cannot know Thee.⁸²
Therefore we worship Thy breasts, Mother of all *Śāstra*,⁸³
Shining with fresh saffron.

3

O Tripurā,⁸⁴ we adore Thee,
Whose body shines with the splendour of a thousand risen suns,
Holding with two of thy hands a book⁸⁵ and rosary of *rudrākṣa* beads,⁸⁶
And with two others making the gestures
Which grant boons and dispel fear.⁸⁷
With three lotus eyes is Thy lotus face adorned.
Beauteous is Thy Neck with its necklace of large pearls.⁸⁸

4

O Mother, how can the ignorant, whose minds are restless with doubt and dispute,
Know Thy form ravishing with its vermilion,⁸⁹
Stooping with the weight of Thy breasts,⁹⁰
Accessible only by merit,
Acquired in previous birth?

⁷⁹ See Tripurasundarī--*post*.

⁸⁰ Devī of prosperity.

⁸¹ Śiva.

⁸² In the Viṣṇu Yāmala, Viṣṇu says of the Devī: "Thy supreme form none know "(*mātastvatparamarūpam tannajānāti kashchana*), (see chap. iii Śāktānandataranginī).

⁸³ In the Viṣṇu Yāmala, Viṣṇu says of the Devī: "Thy supreme form none know "(*mātastvatparamarūpam tannajānāti kashchana*), (see chap. iii Śāktānandataranginī).

⁸⁴ See *post*.

⁸⁵ *Vidyā*.

⁸⁶ Seed of a plant sacred to the worship of Śiva.

⁸⁷ That is, She makes the *mudrā vara* and *abhaya*. In the first the hand is held forth in front of the body with the palm upward and horizontal, the fingers together, and the thumb crossing the palm to the fourth finger. In the second the hand is held up with the fingers and thumb in the same positions with the palm towards the spectator.

⁸⁸ *Tārā*, the ordinary pearl, is called *muktā*.

⁸⁹ *Sindūra*, the Bhairavī's body is painted with vermilion and Her garments also are red.

⁹⁰ *Kuchabharaṇamrām* (see Introduction).

5

O *Bhavānī*,⁹¹ the *munis*⁹² describe thee in physical form;⁹³
 The *Śruti* speaks of Thee in subtle form;
 Others call Thee presiding Deity of speech;
 Others, again, as the root of the worlds.
 But we think of Thee
 As the untraversable ocean of mercy, and nothing else.

6

Worshippers contemplate Thee in their heart
 As three-eyed, adorned with the crescent moon,
 White as the autumnal moon,
 Whose substance is the fifty letters,⁹⁴
 Holding in Thy hands a book, a rosary, a jar of nectar, and making the *vyākhyā mudrā*.⁹⁵

7

O Tripurā, Thou art Śambhu⁹⁶ united with Pārvatī.⁹⁷
 Thou art now Viṣṇu embraced by Kamalā,⁹⁸
 And now Brahmā born of the lotus.⁹⁹
 Thou art again the presiding Devī of speech,
 And yet again art the energy of all these.

8

I, having taken refuge with the four--
Bhāvas,¹⁰⁰ *Parā*, and others¹⁰¹ born of the *vāgbhava (bīja)*,¹⁰²

⁹¹ The Devī is Bhavānī as the spouse and giver of Life to Bhava.

⁹² Sages.

⁹³ There are three forms of the Devī--the gross or physical, with hands, feet, etc.; the subtle (*sūkṣma*), consisting of *mantra* and the supreme (*parā*), which is the real or own (*svarūpā*). The form of the Devī has both *prakāśa* and *vimarśa* aspects--that is real and secondary or manifested. Thus the Vāmakeśvara Tantra says: "The Devī Tripurā is Her real form. She who is of a red colour is the manifested one."

⁹⁴ Of the alphabet or *mātrkā* (*pañcāśadākṣaramayīm*). These letters stand for the *ṛtti* (functions and qualities of being). The Devī is thus *mātrkāmayī*, or composed of *mātrkā*.

⁹⁵ *Vyākhyā*. according to the Śabda Kalpadruma = *vivaraṇam* (description), or *grantha* (book), and also commentary, but here denotes a *mudrā* of that name.

⁹⁶ Śiva, one of the forms of the four *mahāpreta*, whose *bīja* is "Hsau."

⁹⁷ The androgyne form, called *ardhanārīśvara*, half being Śiva and the other half Śakti. According to Hindu belief, the wife is the pure and sacred (*puṇyā*) half of her husband's body, and besides shares the purity and merits of her husband according to the common saying *Śarīrārdham smṛtā jāyā puṇyā puṇyāphale samā*.

⁹⁸ Lakṣmī.

⁹⁹ That is, the power of destruction, maintenance, and creation.

¹⁰⁰ The four *bhāvas* are states or conditions of Kuṇḍalinī appearing as sound and its subtle elements, and are *Parā*, whose abode (*sthāna*) is the *mūlādhāra*; *Paśyantī* in the *svādhiṣṭhāna*; *Madhyamā* in the *anāhata*; and *Vaikhari* in the *viśuddha* issuing through the throat (see next note). There appears, however, to be some difference as to the location of the second.

¹⁰¹ *Parā* is the first condition of Kuṇḍalinī in the form of tāmasik sound in the *Mūlādhāra*; *Paśyantī* is the *bhāva* when Kuṇḍalinī, associated with *manas*, reaches the position variously stated as the *svādhiṣṭhāna* or *manipūra*; *Madhyamā*, when it reaches the *anāhatacakra*, associated with *buddhi*; and *Vaikhari* is when Kuṇḍalinī issues through the throat in the form of the fifty letters. It is said that though there are thus four kinds of speech, the gross-minded do not understand the first three, and think speech to be *Vaikhari* alone.

¹⁰² That is, *Āim* the *bīja* of Sarasvatī. The Devī is 'three syllabled' (*Tryakṣarī*)--that is, the *bīja* of the three divisions of the *Panchadaśī*, *Vāgbhava*, *Kāmārāja* and *Śakti*. According to the Vāmakeśvara Tantra, Vāgiśvarī

Shall never in my heart forget Thee, the supreme Devatā,
Whose substance is existence and intelligence,¹⁰³
And who expresseth by Thy throat and other organ
The bhāva appearing in the form of letters.¹⁰⁴

9

The blessed, having conquered the six enemies,¹⁰⁵
And drawing in their breath,¹⁰⁶
With steady mind fix their gaze on the tip of their nostrils,
And contemplate in their head Thy moon-crested form,¹⁰⁷
Resplendent as the newly risen sun.

10

The Vedas proclaim that Thou createth the world,
Having assumed the other half of the body of the enemy of Kāma.¹⁰⁸
Verily is it true, O Daughter of the mountain and the only World-mother,
That had this not been so,
The multitude of worlds would never have been.

11

In company with the wives of the Kinnaras,¹⁰⁹
The Siddha women,¹¹⁰ whose eyes are reddened by wine¹¹¹
Having worshipped Thee with the flowers of celestial trees¹¹²
In Thy *pīṭha*¹¹³ in the caverns of the golden mountain,¹¹⁴
Sing Thy praises.

12

I worship in my heart the Devī whose body is moist with nectar,¹¹⁵
Beauteous as the splendour of lightning,
Who, going from Her abode to that¹¹⁶ of Śiva,¹¹⁷

is the *jñānā śakti*, which is in the *vāgbhava* division, and confers salvation, the *kāmārāja* and *śakti* divisions being the *kriyā* and *icchā śakti* (see the *Lalitā*, verse 126).

¹⁰³ *Sacchinmayī*, the Brahman being *sat* and *chit*.

¹⁰⁴ That is, they ultimately so appear, though previously existing as subtle elements of sound.

¹⁰⁵ The six sins: Lust (*kāma*), anger (*krodha*), greed (*lobha*), delusion (*moha*), pride (*mada*), envy (*mātsaryā*).

¹⁰⁶ *Akunchya vayam* by *pūraka* of *prāṇāyāmā*.

¹⁰⁷ As Śakti of Śiva.

¹⁰⁸ Śiva. The Androgyne form *ardhanārīśvara*.

¹⁰⁹ A lower order of Devas (*devayoni*).

¹¹⁰ Wives of the Siddhas, also celestial spirits (*devayoni*) inhabiting the atmospheric plane (*bhuvah*).

¹¹¹ *Asvādītāsavarasārūna netrapadma*.

¹¹² *Pādapa*, so called because the tree drinks by its roots. As to the celestial trees (see “Wave of Bliss” *post*).

¹¹³ Seat or shrine.

¹¹⁴ Sumeru.

¹¹⁵ For She as Kuṇḍalinī goes from the *mūlādhāra* to the *śivasthāna* in the *sahasrāra* and returns moist with the nectar of Her union with Him.

¹¹⁶ *Rajādhani*. Literally capital city of Śiva.

¹¹⁷ That is from the *mūlādhāra cakra* to the *śivasthāna*.

Opens the lotuses on the beautiful way¹¹⁸ of the *suṣūmnā*.¹¹⁹

13

O Tripurā, I take refuge at Thy lotus feet,
Worshipped by Brahmā, Viṣṇu, and Maheśvara;
The abode of bliss, the source of the Vedas,
The origin of all prosperity;
Thou whose body is Intelligence itself.¹²⁰

14

I shall never forget Her who is the giver of happiness;
She it is, O Mother, who, in the form of the Moon,
Creates the world full of sounds and their meanings,
And again, by Her power in the form of the Sun,
She it is who maintains the world.
And She, again, it is who, in the form of Fire, destroys the whole universe at the end of the
ages.¹²¹

15

Men worship Thee under various names--
As Nārāyaṇa¹²²; as She who saves from the ocean of Hell;¹²³
As Gaurī;¹²⁴ as the allayer of grief;¹²⁵ as Sarasvatī,¹²⁶
And as the three-eyed giver of knowledge.¹²⁷

16

O Mother of the world, such as worship Thee with twelve Verses of this hymn attain to Thee,
and gain all powers¹²⁸ of speech and the supreme abode.

¹¹⁸ The *suṣūmnā* is the central “nerve” (*nāḍī*), or, rather, channel of energy in the body in which the lotuses (*ṣaṭcakra*) are threaded with their heads normally downwards. As Kuṇḍalinī becomes stirred by the yoga process, She ascends from the *mūlādhāra* and enters the higher *cakra*. As She does so, the lotuses upturn and expand again, closing on her departure.

¹¹⁹ The text which has *sausuvartma kamalāni vikāshayantim*, is not, however, intelligible, and the metre is short. Possibly it is a misprint for *saumyang*.

¹²⁰ That is, nothing but intelligence *caitanya* *mātra tanu*.

¹²¹ *Nāḍā*, as Rāghava Bhatta says, exists in the three states of *nibodhikā* or *bodhinī*, *nāḍa*, and in the form of *bindu*, according to the predominance of the *guṇa*. These three and the *śaktis*, *jnānā*, *kriyā* and *ichhā*, of which they are special manifestations, are said to be in the form of sun, moon, and fire respectively. The moon (*indu*) is *ichchhā* (will and desire), the eternal precursor of creation. *Kriyā* is like the sun, which makes all things visible. *Jnānā* is fire, as it burns up all actions (see *Ṣaṭcakanirūpaṇā*, verse 49, and *Sāradā Tilaka*, chap. i.).

¹²² As Viṣṇu.

¹²³ *Narakārnatārinī*.

¹²⁴ Spouse of Śiva. The Devī Purāṇa says; “She who was burned by the fire of *yoga* was again born of Himālaya; as She has the colour of the conch, jasmine, and moon, she is called Gaurī.” Her colour is golden. Śiva said to Pārvatī: “O Daughter of Himalaya, I am white as the moon and thou art dark. I am the sandal-tree, and thou art, as it were, a snake entwined round it.” Pārvatī, taking umbrage at this remark upon Her dark complexion, went away to the forest, and there, by the performance of austerities, gained for herself a golden complexion beautiful as the sunlit sky.

¹²⁵ *Khedāshāmine*.

¹²⁶ Śiva.

¹²⁷ Devī of speech and learning.

¹²⁸ *Vāksiddhi* or *siddhi* of words.

Bhuvaneśvari, From The Tantrasāra

The Devī in her aspect as Lord and Ruler of the world.

1

Now I pray for the attainment of all blessings to Bhuvaneśvarī,
The cause and Mother¹²⁹ of the world,
She whose form is that of the Śabdabrahman,¹³⁰
And whose substance is bliss.

2

Thou art the primordial One,¹³¹
Mother of countless creatures,
Creatrix of the bodies¹³² of the lotus-born,¹³³ Viṣṇu and Śiva.
Who creates, preserves, and destroys the three worlds.
O Mother! by hymning Thy praise I purify my speech.

3

O Daughter of the Mountain-King,¹³⁴
Thou art the cause of the world-destroying energy of Śiva,¹³⁵
Who manifests in earth, water, fire, ether, the sacrificer, the sun and moon,¹³⁶
And who destroyed the body of Manmatha.¹³⁷

4

O Mother! men only worship the triple-streamed Gangā¹³⁸
Because She shines in the matted hair of Śiva,¹³⁹
Which has been purified
By the dust of Thy lotus feet.

5

As the moon¹⁴⁰ delights the white night lotus¹⁴¹ and none other,

¹²⁹ *Ambikā*.

¹³⁰ Sākṣātsabdabrahmasvarūpiṇī: the “sound” or manifested Aparabrahman, as opposed to the absolute, the Parabrahman. The Devī and the Śabdabrahman are, in fact, one, though men speak of Her as His Śakti (power).

¹³¹ Ādyā.

¹³² *Vapuhpratipādayitrī*. The Devas have bodies, subtle though they be, as the Śabdabrahman Himself has.

¹³³ Brahmā.

¹³⁴ Himavat, whose daughter, as Pārvatī, the Devī was.

¹³⁵ For they derive their power from the Devī, the All-Mother, whose children they are, and who also manifests as their Spouse.

¹³⁶ These constitute the eight-fold forms (*aṣṭamūrti*) of Śiva, viz, Sarva, Bhava, Rudra, Ugraha, Bhīma, Paśupati, Īśāna, Mahādeva.

¹³⁷ The Deva of Love.

¹³⁸ *Trisrotah*, for there are three Ganges: the heavenly (Mandākinī), earthly (Alakanandā), and that of the nether world (Bhogavatī).

¹³⁹ As to the descent of Gangā into the *jaṭa* of Śiva (see Hymn to Gangā, *post*).

¹⁴⁰ Literally Lord of *Kalā*. *Kalā* is a digit of which there are sixteen in the moon. The *amākatā* is that from which the nectar is distilled.

¹⁴¹ *Kumudinī*, which blooms and opens at night.

As the sun delights the day lotus¹⁴² and none other,
 As one particular thing only delights one other,
 Thou, O Mother! delightest the whole universe by Thy glances.

6

Although Thou art the primordial cause of the world,
 Yet art Thou ever youthful;
 Although Thou art the Daughter of the Mountain-King,¹⁴³
 Yet art Thou full of tenderness.
 Although Thou art the Mother of the Vedas,¹⁴⁴
 Yet they cannot describe Thee.¹⁴⁵
 Although men must meditate upon Thee,
 Yet cannot their mind comprehend Thee.¹⁴⁶

7

O Mother of the worlds!
 Those who have reached that birth amongst men
 Which is so difficult to attain,
 And in that birth their full faculties,
 Yet nathless do not worship Thee,
 Such, though having ascended to the top of the stairs,
 Nevertheless fall down again.¹⁴⁷

8

O Bhavānī!
 Such as worship Thee with fragrant flowers and sandal paste,
 Ground with cool water¹⁴⁸ and powdered camphor,
 Gain the sovereignty of the whole world.

9

O Mother! like the sleeping King of serpents,¹⁴⁹
 Residing in the centre of the first lotus,¹⁵⁰
 Thou didst create the universe.

¹⁴² *Kamalinī*.

¹⁴³ Mountain (*Śaila*), which is that which is made of masses of stone (*Śilā*)--a rhetorical comparison between the hardness of stone and Her tenderness.

¹⁴⁴ *Trayā*. The whole Veda is so called because it consists of song, prose, and verse; or because the Rik, Yajus, and Sāma are alone referred to as Veda.

¹⁴⁵ Cf. verse 2 of Mahimnastava of *Puṣpadanta*.

¹⁴⁶ Literally, "Though thou art to be meditated upon, thou dost not stay in the path of mind" (*cf.* Mahimnastava, *loc. cit.*, and Śruti, which says, "Yato vāco nivarttante aprāpya manasā saha.")

¹⁴⁷ That is, as the subsequent fall makes the ascent useless, so human incarnation is without avail for those who, without excuse in such incarnation, do not worship the Devī.

¹⁴⁸ Kālidāsa in the Ritusamhāra says that in the hot weather women should wear fine cloth, powder their hair with fragrant scent, and smear their breasts with sandal, ground with cool water.

¹⁴⁹ She as Kuṇḍalinī resembles a sleeping serpent with three and a half coils abiding in the *mūlādhāra*.

¹⁵⁰ The *Mūlādhāra cakra* (see last note).

Thou dost ascend like a streak of lightning,¹⁵¹
And attainest the ethereal region.¹⁵²

10

Thy body, having been moistened with the nectar flowing from That,¹⁵³
Thou dost again reach Thy abode¹⁵⁴ by that way.¹⁵⁵
O Mother and Spouse of Maheśvara!
They in whose heart Thou glitterest are never reborn.

11

O Gaurī! with all my heart
I contemplate Thy form,
Beauteous of face,
With its weight of hanging hair,
With full breasts¹⁵⁶ and rounded slender waist,¹⁵⁷
Holding in three hands a rosary,¹⁵⁸ a pitcher,¹⁵⁹ and a book,
And with Thy fourth hand making the *jñānamudrā*.¹⁶⁰

12

O Bhuvaneśvarī
Yogis who have restrained their senses
And have conquered the six enemies,¹⁶¹
In *yoga* with calm minds behold Thee
Holding noose and a goad,
And making the *vara* and *abhaya mudrās*.¹⁶²

13

Thou art Lakṣmī,
Rivalling the lustre of molten gold,
Holding two lotuses in two of Thy hands,
And with the other two making the gestures which grant boons and dispel fear.¹⁶³

¹⁵¹ *Vidyullatā balaya vibhramamudvahanti*. This is the sense of the passage which may literally mean that the Devī carries the beauty (*vibrahma*) of wristlets, like a streak of lightning, or “the Devī is sporting like a streak of lightning.”

¹⁵² *Khamasnuvānā*. Kham is here Śiva in the *Sahasrāra*, whither the Devī repairs when Her passion is aroused by the lightning of the *Kāmāgni* around Her fanned by the leftward revolution of the red *Kandarpavayu*.

¹⁵³ That is the *Sahasrārapadma*.

¹⁵⁴ *Mūlādhāra*.

¹⁵⁵ *Margenātena*--that is, the *nādī suṣumnā*.

¹⁵⁶ *Apīvarastanatatīm*.

¹⁵⁷ *Tanuvrittamadyām*.

¹⁵⁸ *Japamāla*, with which *japa* or recitation of *mantra* is done.

¹⁵⁹ *Kalāṣa*.

¹⁶⁰ Literally, holding *cintā*, which is a name for the *jñāna mudrā*, or manual gesture so called.

¹⁶¹ The six sins

¹⁶² That is, the gestures (*Mudrā*) which grant boons and dispel fear. In the first the hand is held horizontally, the palm open, the fingers close to each other, and the thumb across the palm and touching the root of the third finger. The second is the same, but the hand is held upwards vertically, the palm being shown to the spectator.

¹⁶³ That is, the *vara* and *abhayamudrās*, *ante*.

Four elephants holding jars (in their trunks),
Sprinkle Thy head with nectar.¹⁶⁴

14

O Bhavānī! Thou art Durgā,¹⁶⁵ seated on a lion,
Of the colour of *durvā* grass,¹⁶⁶

Holding in Thy eight hands various kinds of dreadful weapons,
And destroying the enemies of the immortals.¹⁶⁷

15

I remember again and again the dark¹⁶⁸ primeval Devī¹⁶⁹ swayed with passion,¹⁷⁰
Her beauteous face heated and moist with the sweat (of amorous play),¹⁷¹
Bearing a necklace of *Ganjā* berries,¹⁷² and clad with leaves.

16

O Spouse of Śrīkaṇṭha,¹⁷³
I place on my head Thy blue lotus feet,
Which are followed by¹⁷⁴ the Vedas,
As swans are lured by the tinkling sound of an anklet.

17

O Bhavānī! I worship thy body from ankle to knee,¹⁷⁵
Upon which the bull-bannered one¹⁷⁶ gazes with great love,
And who, as if not satiated by looking thereon with two eyes,
Has yet made for himself a third.¹⁷⁷

¹⁶⁴ In this form the Devī is represented as being surrounded by four elephants, which pour nectar over 'her from jars held in their trunks.

¹⁶⁵ One of the names of Bhuvaneśvarī (see p. 171 of Prosanna Kumar Shastri's "Daśamahāvidyā").

¹⁶⁶ Of a dark green. It is not clear why this colour is here mentioned, as the colour of Durgā is a golden yellow. It is, however, the colour of other forms, which are those of the one and the same Devī. Thus the colour of Kālī is that of *anjana* (black, collyrium), Tārā is *nīlā* (dark blue), Mātangiṇī is *asitā* (black) or *shyāmāṅgī* (dark green). The hue of Shodashī (Śrī) is that of the rising sun (*bālārkaṅkāntī*), at it is that of Bhuvaneśvarī (uddaddinakaradyuti). The colour of Bhairavī is said to be that of a thousand rising suns; of Chinnamastā that of a million suns; Dhūmāvati is of an ashen colour (*vivarnā*); Bagalāmukhī is all yellow (*pūtavarṇā*), and Kamalā is said to be like lightning (*saudāminisannibhā*)--see Prosanna Kumar Shastri's "Daśamahāvidyā".

¹⁶⁷ The Daityas, enemies of the Devas, whose Protectress the Devī is.

¹⁶⁸ *Asitakāntī*. It is difficult to arrive at English translations for some Sanskrit words of colour. Mātangiṇī here referred to is also spoken of as *shyāmāṅgī* or dark green; and dark green and dark-blue seem also to be used interchangeably.

¹⁶⁹ *Mātangiṇī*, one of the *Daśamahāvidyā*.

¹⁷⁰ *Anagatantrām*--influenced or swayed by Ananga ("the bodiless one"), a name of the Hindu God of Love, Kāma.

¹⁷¹ *Avirnidāsha jalashikharashobhivaktrām*. The cause is shown in the preceding line--play and union with her Lord.

¹⁷² Red and black berries used as goldsmiths' weights.

¹⁷³ Śiva, the "beautiful throated," also called Shitikaṇṭha ("peacock-throated"), from the colouring caused by His drinking the venom which arose at the churning of the ocean.

¹⁷⁴ *Anugamyamānau*--that is, the Vedas worship and adore Her.

¹⁷⁵ *Janghā*. cf. Lalitāsahasranāma, verse 18, where the Devī's calves are compared to "the sapphire-studded quiver of the God of Love, with rounded ankles and instep arched like the back of a tortoise."

¹⁷⁶ Śiva, also called *Vṛṣaddhvaja*.

¹⁷⁷ Śiva is always represented with three eyes, the third being the eye of wisdom, which in man opens on the realization of divinity.

18

I call to mind thy two thighs,¹⁷⁸
 Which humble the pride of the trunk of an elephant,
 And surpass the plantain-tree in thickness and tenderness.¹⁷⁹
 O Mother! youth¹⁸⁰ fashioned those thighs
 That they may support as two pillars the weight of thy (great) hips,¹⁸¹

19

Looking at thy waist,¹⁸² it would seem as if it had been absorbed
 And become the great bulk of thy breasts and hips.¹⁸³
 By the youth¹⁸⁴ which clothes the body with hair,¹⁸⁵
 May it ever be resplendent in my heart!

20

O Devī! may I never forget thy navel,¹⁸⁶
 As it were a secure inviolate pool,¹⁸⁷
 Given to Thee by Thy blooming youth,
 Filled with the liquid beauty¹⁸⁸ of the beloved of Smara,¹⁸⁹
 He who was fearful of the fire from the eyes of Hara.¹⁹⁰

21

Thy two lotus-like breasts, smeared with sandal,
 Which bear ashes telling of Śiva's embrace,¹⁹¹
 Call to mind the vermilion-painted temples moist with ichor¹⁹²
 Of some (impassioned) elephant

¹⁷⁸ *Uru* (cf. *Lalitāsahasranāma*, verse 17. "The symmetry and smoothness of Her thighs are known only to Kāmeśa (Śiva). Her knees shine like jewelled discs."

¹⁷⁹ Cf. First Canto of Kālidāsa's *Kumāra Sambhavam*.

¹⁸⁰ *Madhyamenabayasā*.

¹⁸¹ *Shroni*.

¹⁸² *Murtirmadhyastava*.

¹⁸³ *Shronyaustanauchayugapat prathayishyatochchairbālyāt parena bayasā parihristasārah*--that is, the waist is so slender and the breasts and hips so heavy that it would seem that the greater part of the body, which goes to the making of the waist, had been taken away and put into the breasts and hips, and formed their bulk.

¹⁸⁴ *Bālyātparenabayasā*. Literally the age which follows childhood, which is the cause of these changes in woman's body.

¹⁸⁵ *Romāvalivilāsitenā*, which appears with puberty (cf. verse 15 of the *Lalitā*).

¹⁸⁶ *Nābhi*, which also means any navel-like cavity.

¹⁸⁷ *Pallalamapradhriśyam*--from all but Śiva: a similar idea to that of verse 17 of the *Lalitā*, where it is said that the beauty of the Devī's thighs are known only to Her Lord Kāmeśa (Śiva).

¹⁸⁸ *Lāvanyavāribharitāṅg*.

¹⁸⁹ That is, Rati, Spouse of Kāma or Smara, the God of Love, son of Kṛṣṇa and Rukminī. The son of Kāma is Aniruddha, and his companion is Vasanta, the spring. He is armed with a bow-and-arrows, the bow string being a line of bees, and the arrows flowers of different plants.

¹⁹⁰ When the Devas desired a commander for their forces in their war with Tāraka, they sought the aid of Kāma in drawing Śiva towards Pārvatī, whose issue alone could destroy the demon. Kāma undertook the mission, and shot his arrows of love at Śiva, when the latter was doing *tapas*. Śiva, however, who was offended at this disturbance of his devotions, burnt Kāma down with a flash from the fire of His third eye. Subsequently Kāma was reborn in the form of Pradyumna at the request of Rati.

¹⁹¹ For Śiva's body is covered with ashes.

¹⁹² *Samadasyakumbhau*, the ichor which exudes from the temples of elephants in rut.

Rising from his bath in waters,
Flicked with foam.¹⁹³

22

O Mother! Thy two arms, beauteous with the water
Dripping from Thy body bathed from neck to throat,
Seem to have been formed by the crocodile-bannered One,¹⁹⁴
As long nooses wherewith to hold the throat of his enemy¹⁹⁵ (Śiva).

May I never forget them!

23

O Daughter of the Mountain-King,
Again and again have I looked upon Thy shapely neck,
Which has stolen the beauty of a well-formed shell,
And is adorning with pleasing necklace and many another ornament;
Yet am I never satiated.

24

O Mother! he has not been born in vain¹⁹⁶
Who oft calls to his mind
Thy face, with its large round eyes and noble brow,
Its radiant cheeks and smile,
The high, straight nose,
And lips red as the *bimba* fruit.¹⁹⁷

25

Whoever, O Devī! contemplates upon Thy wealth of hair,
Lit by the crescent moon,¹⁹⁸
Resembling a swarm of bees hovering over fragrant flowers,
Is freed of the ancient fetters which bind him to the world.¹⁹⁹

26

The mortal who in this world
Devoutly from his heart reads this hymn,
Sweet to the ears of the wise,
Attains for ever all wealth in the form of that Lakṣmī
Who attends the crowned kings who are prostrate at Her feet.

¹⁹³ The ashes are thus compared to foam, and the sandal paste to the vermilion with which the temples and foreheads of fine elephants are painted.

¹⁹⁴ That is, Kāma, the God of Love.

¹⁹⁵ For Śiva burnt him (see *ante* n. 5). The Devī's arms embrace the neck of Śiva.

¹⁹⁶ *Sa eva jātah*. Literally, "He is indeed born." His birth is fruitful.

¹⁹⁷ The fruit of the tree called *tyālākuccho* in Bengali, which, when ripe, is very red, and to which the lips of young women are often compared (cf. Meghadūta, verse 2, "*Pakvabimbādharoṣṭhī*").

¹⁹⁸ The Devī bears the crescent moon on her head as does Śiva.

¹⁹⁹ *Tasya svayam galati Devī purāṇapāśhā*--that is, he is freed of rebirth, the fruit of *Karma*. Here commences the *phala* (fruit or result portion) of the *stotra*.

Ādyakālī (Ādyākālīsvarūpastotra), From The Mahānirvāṇa Tantra

From the Mahānirvāṇa Tantra, Seventh Ullāsa, verses 12 et seq. This hymn to the primordial Kālī contains a hundred of her names all beginning with “K.” Thus Kālī, Karālī, Kalyānī, Kalāvatī, Kamalā, Kalidarpaghni, Kapardīśakripanvitā, etc. Kādi is that which has “Ka” in the beginning. In the Tantrarāja, Devī says to Śiva: “The syllable ‘Ka’ is in Thy form, and that Śakti confers all siddhis” (see Lalitā Sahasranāma, where a number of the following names occur).

1. *HRĪM*,²⁰⁰ O destroyer of time!²⁰¹
2. *ŚRĪM*,²⁰² O terrific one!²⁰³
3. *KRĪM*,²⁰⁴ Thou who art beneficent,²⁰⁵
4. Possessor of all the arts,²⁰⁶
5. Thou art Kamalā,²⁰⁷
6. Destroyer of the pride of the Kālī Age.²⁰⁸
7. Who art kind to him of the matted hair,²⁰⁹
8. Devourer of Him who devours,²¹⁰
9. Mother of Time²¹¹
10. Thou art brilliant as the fires of the final dissolution.²¹²
11. Spouse of Him of the matted hair.²¹³
12. O Thou of formidable countenance,²¹⁴
13. Ocean of the nectar of compassion,²¹⁵

²⁰⁰ The *Māyābīja* (see Fifth Ullāsa, verse 10).

²⁰¹ Kālī (see Fourth Ullāsa, verses 30 et seq.). She is thus called *Kālakarshinī*.

²⁰² *Bīja* of Lakṣmī, Devī of prosperity or beauty.

²⁰³ Karālī.

²⁰⁴ The *Bījābhidāna* says *Ka* = Kālī, *Ra* = Brahmā, *Ī* = Mahāmāyā. The half circle of *candrabindu* is the universal Mother, and the point is the destroyer of misery.

²⁰⁵ Kalyānī, or She who bestows peace and happiness (see the Lalitā, verse 73). According to the Padmapurāṇa, Devī is worshipped as Kalyānī in the Malaya mountains.

²⁰⁶ Kalāvatī (see the Lalitā, verse 74). The *Kālā*, or arts, are sixty-four in number. The Śakti should always be *Kalāvatī*. Devī is also called *Kālāmālā*, or garland of the arts. Kalāvatī may also mean possessed of all arts complete.

²⁰⁷ A name of Lakṣmī-Devī is Kamala, for She is all Śaktis. In verse 73 of the Lalitā, Devī is called *Kāmakalārūpā*, on which Bhāskaraṛāya says that there are three *bindus* and the *hārdakala*. The first *bindu* is called *Kāma*, and the last *Kālā*; but according to the rule *pratyāhāra*, Kamalā includes all four. Kālikā Purāṇa says, Devī, is alone indicated by Kāma.

²⁰⁸ Kalidarpaghni.

²⁰⁹ Kapardīśakripanvitā. *Kapardīśa* is a title of Śiva derived from his matted hair.

²¹⁰ Kālikā, because She devours Śiva as Mahākālā (see Mahānirvāṇa Tantra, Fourth Ullāsa, verse 31).

²¹¹ Kālamātā.

²¹² Kālānālasamadyuti.

²¹³ Kapardinī. Spouse of Śiva, called *Kapardi* from his matted hair (see Lalitā, verse 151). The Viśva says that *Kaparda* means the matted hair of Śiva and the cowdung cakes. When Śiva incarnated, as Mailāra, his spouse was decked with a garland of cowdung-cakes.

²¹⁴ Karālāsyā.

²¹⁵ Karuṇāmritasāgarā (see Lalitā, verse 73).

14. Merciful,²¹⁶
15. Vessel of mercy,²¹⁷
16. Whose mercy is without limit,²¹⁸
17. Who art attainable alone by Thy mercy,²¹⁹
18. Who art fire,²²⁰
19. Tawny,²²¹
20. Black of hue,²²²
21. Thou who increaseth the joy of the Lord of creation,²²³
22. Night of darkness,²²⁴
23. In the form of desire,²²⁵
24. Yet liberator from the bonds of desire,²²⁶
25. Thou who art dark as a bank of cloud,²²⁷
26. And bearest the crescent moon,²²⁸
27. Destructress of sin in the Kālī Age,²²⁹
28. Thou who art pleased by the worship of virgins,²³⁰
29. Thou who art the refuge of the worshippers of virgins,²³¹
30. Who art pleased by the feasting of virgins,²³²
31. And who art in the form of the virgin,²³³
32. Thou who wanderest in the Kadamba forest,²³⁴
33. Who art pleased with the flowers of the Kadamba forest,²³⁵

²¹⁶ Kripāmayī.

²¹⁷ Kripādhārā.

²¹⁸ Kripāpārā.

²¹⁹ Kripāgamā.

²²⁰ Kṛṣṇānu. *Kṛṣṇanureta* is an epithet of Śiva whose male seed is fire.

²²¹ Kapilā.

²²² Kṛṣṇā.

²²³ Kṛṣṇānandavivardhinī. Kṛṣṇa is here the supreme Lord.

²²⁴ Kālarātrī. The Lalitā, verse 101, speaks of the Devī as attended by hosts of Śaktis, Kālarātrī, and others--that is the twelve Śaktis from Kālarātrī to Tankārī, one in each petal of the *anahāta padma*. The Varāha Purāṇa says that Raudrī, who was born from darkness and went to the Blue Mountain to perform penance (the Śakti causing destruction) is called Kālarātrī.

²²⁵ Kāmarupā (*ibid.*, verse 73), Kalika Purāṇa--says that Devī is called Kāma because She came to the secret place in the Blue peak of the great mountain (Kāilāsa) along with Śiva, for the sake of desire, and because She fulfils desires and destroys and restores the body of Kāma.

²²⁶ Kāmapāśavimocinī.

²²⁷ Kādambinī. In the heat of India the rain-cloud is welcome, and in some of Her forms She is dark.

²²⁸ Kālādhārā.

²²⁹ Kalikalmaṣanāśinī (see Lalitā, verse 113), Kūrma Purāṇa says that the repetition of the names of Devī destroys the multitude of sins in the Kālī Age.

²³⁰ Kumārīpūjanapritā. The *Kumārī pūjā*, or worship of virgins, is a *pūjā* common in Bengal. The worship is by men, whereas the *sadhavapūjā*, or worship of married women, is done by women. Or Kumārī may directly refer to the Devī Herself. She is known as the unmarried Kumārī. A *sūtra* of the Śiva Sūtras runs *Iccāśaktih Umā kumārī*. The energy of desire is Umā, the unmarried. Bhāskararāya (Commentary, Lalitā, verses 25, 40) says: As play She creates the universe, hence She is Kumārī, or She destroys (*mārayate*) the ground (*ku*) of the great illusion. Hence She is Kumārī; Kumārī is the enjoyer and not to be enjoyed, as She is one with the *Yogī*, the enjoyer.

²³¹ Kumārī pūjakālayā, or "who art the refuge of such worshippers."

²³² Kumārībhojanānanda. The *Kumārīs* are feasted at the *Kumārī pūjā*.

²³³ Kumārīrūpadhārini. So a very young marriageable girl is called Gaurī.

²³⁴ Kadambavanasanchārā (see Hymn to Tripurasundari, *post*).

²³⁵ Kadambapuṣpasantoṣā (see Lalitā, verse 73).

34. Who hast Thy abode in the Kadamba forest,²³⁶
35. Who wearest a garland of Kadamba flowers,²³⁷
36. Thou who art youthful,²³⁸
37. Who hath a soft low voice,²³⁹
38. Whose voice is sweet as the cry of a *Cakravāka* bird,²⁴⁰
39. Who drinkest *Kādambarī* wine,²⁴¹
40. And art pleased with the *Kādambarī* wine,²⁴²
41. And whose cup is a skull,²⁴³
42. Who wearest a garland of bones,²⁴⁴
43. Who art pleased with the lotus,²⁴⁵
44. And who art seated on the lotus,²⁴⁶
45. Who abidest in the centre of the lotus,²⁴⁷
46. Whom the fragrance of the lotus pleases,²⁴⁸
47. Who movest with the swaying gait of a *hamsa*,²⁴⁹
48. Destroyer of fear,²⁵⁰
49. Who assumeth all forms at will,²⁵¹
50. Whose abode is at Kāmarūpa,²⁵²
51. Who ever dallies at the Kāmapītha,²⁵³
52. O Beautiful One,²⁵⁴

²³⁶ Kadambavanavāsini (see the Lalitā, verse 23). The palace of *Cintāmani* is surrounded by a gallery of gems (*maṇimaṇḍapa*). Around this is the grove of Kadamba trees, which in the Purāṇās are said to be seven yojanas in height in the space between the walls of gold and silver. The Bhairavayāmala says the abode of Bindu is the ocean of nectar. The five *yonis*--that is, the five Śakti angles in the *śricakra*--are the divine trees. There is the grove of *Nīpa* trees. Within that is the gallery of gems. Within that is the palace of *Cintāmaṇi*.

²³⁷ Kadambapuṣpamālīnī. The Lalitā, verse 8, speaks of Devī as decked above her ears with clusters of Kadamba flowers.

²³⁸ Kishorī.

²³⁹ Kālakaṇṭhā. Devī is also called Kālakaṇṭhī, or wife of Kālakaṇṭha, a name of Śiva whose throat was coloured by the poison he swallowed at the churning of the ocean. According to Devī purāṇa, Kālakaṇṭha was worshipped at Kālanjara.

²⁴⁰ Kalanādaninādinī. Water-birds which sing to one another at night--the male to the female and the latter to the male--sitting on opposite banks of the river. Their passionate devotion is often alluded to by the poets.

²⁴¹ Kādambaripānaratā.

²⁴² Kādambarīpriyā. *Kādambarī* is mead. Bhāskaraṛāya (Commentary, Lalitā), dealing with the Tripurā Upanishad, which prescribes that mead, fish, flesh, and cooked cereals should be offered to the Devatā, says that it enjoins those who are allowed to take wine, flesh, etc., that they should do so after first dedicating them to the Brahman, and minimize the habit by gradation (see the same idea expressed in Manu v., 56, Bhāg. Pr. XI., 5-11).

²⁴³ Kapālapātraniratā.

²⁴⁴ Kamkālamālyadhārini.

²⁴⁵ Kamalāsanasantuṣṭā.

²⁴⁶ Kamalāsanaśāsinī.

²⁴⁷ Kamalālayamadyasthā.

²⁴⁸ Kamalāmodamodini.

²⁴⁹ Kalahamsagatī. *Hamsa* is variously translated goose, swan, flamingo. A swaying waddle like that of a duck is admired. As the swans live in the celestial lake called Mānasa, so She lives in the minds (*mānasa*) of Her devotees.

²⁵⁰ Kṛābyanāśinī.

²⁵¹ Kāmarūpinī (see also *post*).

²⁵² Kāmarūpakṛitavāsā (see next note).

²⁵³ Kāmapīthavilāsinī. Kāmarūpa, the great Tantrika centre in Assam, one of the *Mahāpīthas*, where the genital organ of the Devī fell on the severance of Her dead body by Viṣṇu after the *Dakṣa Yajna*. Kāmarūpa is also one of the *Ādibhūta*, which are in the *Mūlādhāra* and other tattvik centres (see the Lalitā, verse 82).

²⁵⁴ Kamanīyā.

53. O creeper which givest every desire,²⁵⁵
 54. Whose beauty is Thy ornament,²⁵⁶
 55. Adorable as the image of all tenderness,²⁵⁷
 56. Thou with a tender body,²⁵⁸
 57. And who art slender of waist,²⁵⁹
 58. Who art pleased with the nectar of purified wine,²⁶⁰
 59. Giver of success to them whom purified wine rejoices,²⁶¹
 60. The own Deity of those who worship Thee when joyed with wine,²⁶²
 61. Who art gladdened by the worship of Thy-self with purified wine,²⁶³
 62. Who art immersed in the ocean of purified wine,²⁶⁴
 63. Who art the protectress of those who accomplish *vrata* with wine,²⁶⁵
 64. Whom the fragrance of musk gladdens,²⁶⁶
 65. And who art luminous with a *tilaka* mark of musk,²⁶⁷
 66. Who art attached to those who worship Thee with musk,²⁶⁸
 67. Who lovest those who worship Thee with musk,²⁶⁹
 68. Who art a mother to those who burn musk as incense,²⁷⁰
 69. Who art fond of the musk-deer,²⁷¹
 70. And who art pleased to eat its musk,²⁷²
 71. Whom the scent of camphor gladdens,²⁷³
 72. Who art adorned with garlands of camphor,²⁷⁴
 73. And whose body is besmeared with camphor and sandal paste,²⁷⁵
 74. Who art pleased with purified wine flavoured with camphor,²⁷⁶
 75. Who drinkest purified wine flavoured with camphor,²⁷⁷

²⁵⁵ Kalpalatā. The *Kalpa* tree is one of the celestial trees in the heaven of India, which yielded whatever one desired. Woman is likened to a creeper (*latā*) embracing and depending on her husband (see also the Lalitā, where the Devī is called *Bhaktimatkalpalatikā*, the *kalpa* creeper of the devotee).

²⁵⁶ Kamanīyavibhūṣanā, or “who art the possessor of beautiful ornaments.”

²⁵⁷ Kamanīyagunārādhyā; or it may mean that the Devī is to be worshipped by the worshipper with all best and tender feeling.

²⁵⁸ Komalāṅgī.

²⁵⁹ Krishodarī. Literally, small of belly (see Bhuvaneśvarī *stotra*, *apivarastanatating tanuvrittamadyām*, and the Lalitā, verse 79, *tanumadyā*).

²⁶⁰ Kāranāmritasantoshā. *Kāraṇa* is one of the technical terms given to the purified wine consumed as an element of the Tāntrika pancatattva.

²⁶¹ Kāranānandasiddhidā.

²⁶² Kāranānandajapeshtā.

²⁶³ Kāranārchchanaharshitā.

²⁶⁴ Kāranārnavaśāṅgagnā.

²⁶⁵ Kāranavratapālīnī. *Vratas* are ritual acts and devotional exercises which do not belong to the obligatory (*nitya*) *karma*.

²⁶⁶ Kastūrīśaurabhāmodā. Musk is used in worship to scent *candan*, etc.

²⁶⁷ Kastūrītilakojjvalā. The *tilak* is the mark worn by sectarian Hindus on the forehead.

²⁶⁸ Kastūrīpūjanaratā.

²⁶⁹ Kastūrīpūjakapriyā.

²⁷⁰ Kastūrīdāhajanānī.

²⁷¹ Kastūrīmrigatoshinī.

²⁷² Kastūrībhojanapritā.

²⁷³ Karpūramodamoditā. Camphor is burnt in worship during *ārati*, and is used to scent the *pādya*, betel leaf, etc., offered to the Devī.

²⁷⁴ Karpūramālābharanā. Balls of camphor are strung together in a garland.

²⁷⁵ Karpūracandanākshitā.

²⁷⁶ Karpūrakāranāhlādā.

²⁷⁷ Karpūramritapāyinī.

76. Who art bathed in the ocean of camphor,²⁷⁸
77. Whose abode is in the ocean of camphor,²⁷⁹
78. Who art pleased when worshipped with the *bīja* "Hūm,"²⁸⁰
79. Who threatenest with the *bīja* "Hūm,"²⁸¹
80. Embodiment of *Kulācāra*,²⁸²
81. Adored by Kaulikas,²⁸³
82. Benefactress of the Kaulikas,²⁸⁴
83. Observant of *Kulācāra*,²⁸⁵
84. Joyous one,²⁸⁶
85. Revealer of the path of the Kaulikas,²⁸⁷
86. Queen of Kāśī,²⁸⁸
87. Allayer of sufferings,²⁸⁹
88. Giver of blessings to the Lord of Kāśī,²⁹⁰
89. Giver of pleasure to the Lord of Kāśī,²⁹¹
90. Beloved of the Lord of Kāśī,²⁹²
91. Thou whose toe-ring bells make sweet melody as Thou moveth,²⁹³
92. Whose girdle bells sweetly tinkle,²⁹⁴
93. Who abidest in the mountain of gold,²⁹⁵
94. Who art like a moonbeam on the mountain of gold,²⁹⁶
95. Who art gladdened by the recitation, of the *mantra* "Klīm,"²⁹⁷

²⁷⁸ Karpūrasāgarasnatā.

²⁷⁹ Karpūrasāgarālayā.

²⁸⁰ Kūrchchabījajapapritā. *Hūm* is the *Kūrchhabīja*.

²⁸¹ Kūrchchajapaparāyayanā--that is, She who mutters "Hūm" when conquering the demons. The Devī then constantly uttered the *hūmkāra* with its threatening, roaring sound.

²⁸² Kulīna. *Kula*, according to the Tantra, means Śakti. *Akula* = Śiva. The union of *Kula* with *Akula* is called *Kaula*, the essence common to both Śiva and Śakti. Hence Devī is *Kaulinī* (see *Lalitā*, verse 37).

Both *Kula* and *Akula* are in the *Sahasrāra*. *Kulācāra* is the way of the *Kaula* division of Tāntrik worshippers.

²⁸³ Kaulikārādhyā. The *Kaulikas* are followers of *Kulācāra* (see last note). So also in the *Lalitā*, verse 17, the Devī is addressed as "adored by *Dakṣinas* and *Adakṣinas*."

²⁸⁴ Kaulikapriyakārīnī.

²⁸⁵ Kulacārā, v. *ante*.

²⁸⁶ Kantukinī.

²⁸⁷ Kulamārgapradarshinī.

²⁸⁸ Kāśīśvarī. Kāśī is Benares, the sacred city of Śiva.

²⁸⁹ Kartahartrī; and thus the *Lalitā* speaks of the Devī as the moon-light which soothes those burned by the triple fires of misery.

²⁹⁰ Kāśīśavaradayinī ("Lord" is Śiva).

²⁹¹ Kāśīśvarakritāmodā.

²⁹² Kāśīśvaramanoramā.

²⁹³ Kalamānjīracaranā.

²⁹⁴ Kvanatkāncīvibhūṣanā.

²⁹⁵ Kāncanādrīkritāgarā (the mountain Kāncana or Sumeru). Durvāsa says in his *Lalitāstavaratna* (verses 2-4): "Let the gold mountain be victorious whose body is the universe resounding with the music of celestial women living in the golden bowers of creepers of the mountain peak. We salute the three peaks which are the seats of Brahmā, Viṣṇu, and Śiva, extending to the four quarters of the earth. In their midst is another peak 400 yojanas (a yojana is eight or nine miles) in height, making the place beautiful with the golden rays of its flowers, and I worship it." The *Lalitā Sahasranāma* (verse 22) also addresses Devī as dwelling on the middle peak of Mount Sumeru.

²⁹⁶ Kāncanācalakaumudī.

²⁹⁷ Kāmabījajapānanda. The *Kāma bīja* is "*klīm*." When the "*Ka*" and "*La*" are eliminated, the remaining "*īm*" is called *kāmakālā*, which is in the *turīya* state. In the *Lalitā*, verse 225, Devī is called creatrix of the *mantra klīm* ("*klīmkarī*"). *Klīmkāra* is *Śivakāma*, and She is His wife.

96. Who art the *Kāma Bīja*,²⁹⁸
 97. Destructress of all evil inclinations,²⁹⁹
 98. And of the afflictions of the *Kaulikas*--³⁰⁰
 99. Lady of the Kaulas,³⁰¹
 100. O Thou who by the three *bījās*, “KRĪM” “HRĪM” “ŚRĪM” art the Destructress of the fear of death³⁰²--
 (To Thee I make obeisance.)

²⁹⁸ Kāmabījasvarūpinī--that is, She is “*klīm*” itself.

²⁹⁹ Kumatighnī. Devī is also (Lalitā, verse 78) *Sadācāra pravarttakā*, because She makes men move to right action.

³⁰⁰ Kulīnārtināśinī.

³⁰¹ Kulakāminī.

³⁰² *Krīm*, *Hrīm*, *Śrīm* *mantravarṇena kālakanṭakaghātinī*.

Lakṣmī (Laksmīstotram) From The Tantrasāra

Lakṣmī, commonly called Śrī, Devī of prosperity and beauty: the Śakti, or Spouse of Viṣṇu, who rose resplendent from the sea at the churning of the ocean by the Devas and Asuras, and then reclining on the breast of Hari, gazed upon the enraptured Devas. As her Lord assumes various forms, so does She.

O DEVĪ KAMALĀ,³⁰³ beloved of Viṣṇu,
 Adored by the three worlds,
 As Thou art constant to Viṣṇu, be Thou constant to me.
 Whoever worshipping Lakṣmī, reads these twelve names of Her--
 Īśvarī, Kamala,³⁰⁴ Lakṣmī, Calā,³⁰⁵
 Bhūti,³⁰⁶ Haripriyā,³⁰⁷ Padmā,³⁰⁸ Padmālayā,³⁰⁹ Sampat,³¹⁰
 Uchaih,³¹¹ Śrī³¹² Padmadhārini,³¹³
 With such an one, his wife and children,
 Lakṣmī ever abides.

³⁰³ Because She appeared from the lotus.

³⁰⁴ Feminine of Īśvara, or Lord, or Ruler.

³⁰⁵ Or Canālā, the fickle one, for nothing is so fickle as wealth and prosperity--"here to-day and gone to-morrow."

³⁰⁶ Prosperity.

³⁰⁷ Beloved of Hari (Viṣṇu).

³⁰⁸ Lotus.

³⁰⁹ Who dwells in the lotus.

³¹⁰ Wealth.

³¹¹ The exalted One, for prosperity exalts.

³¹² Beauty and prosperity.

³¹³ Holding the lotus in her hands.

Tārā (Tārāṣṭakam) From The Nīla Tantra

The Matsyasūkta, Tārārṇava, and Nīla Tantras deal with particulars of Tārā or Tārīṇī, one of the Mahāvidyā, whose bīja is Hrīm Strīm, Hūm (Kurccha), Phat (see verse 4). She is called Nīlasarasvatī, because She playfully gives the power of speech. She is called Tārā on account of her being deliverer or saviour (tārakatvāt). She gives both pleasure (sukha) and liberation (mokṣa). She is called also Ugratārā, because She saves from formidable and horrible calamities. Ṛṣi Vaśiṣṭha is said to have cursed this vidyā, and then raised the curse so that siddhi might be gained from Her by japa of the bīja Hrīm, Strīm, Hūm, Phat, after which She again became glorious. Her Mantra is also given as Śrīm, Hrīm, Strīm, Hūm, Phat (giver of wealth and beauty); another is Hrīm, Hrīm, Strīm, Hūm, Phat (giver of all desires); another is Aim, Hrīm, Strīm, Hūm, Phat (giver of speech), and Hrīm, Strīm, Hūm, Phat (giver of liberation). Her Yantra is an eight-petalled lotus surrounded by a circle, with inverted triangle in the centre with Hūm. On the petals are Hrīm, Strīm, Śrīm, Hūm. There is also a Tantra (Tārāṣṭakoṇa) of two superimposed triangles, making a star.

1

O MOTHER, Devī Nīlasarasvatī³¹⁴ Tārā,
 Refuge with Thee I crave.
 Giver of prosperity and wealth art Thou
 To those who worship Thee. Standing on Śiva,
 Thy right foot upon His breast and left upon His thigh.
 Ever art Thou, with smiling lotus-like face.
 Thy three eyes are, as it were, full-blown lotuses.
 In Thy hands Thou holdest a knife,³¹⁵ a skull, a lotus, and a sword.

2

Thou art the presiding Devī of speech.
 Thou art the creeper which grants all desires.³¹⁶
 Thou art the giver of all *siddhi*,³¹⁷
 And the power to write both verse and prose.
 Three are Thine eyes, as it were blue lotuses.
 Ocean of kindness and compassion art Thou.
 I pray Thee of Thy mercy shower upon me the nectar of prosperity.

3

O Sharbhā,³¹⁸ I pray Thee remove my fears.
 Proud Lady, brilliant are Thy garments,
 Bright with coiling serpents.
 Thou art clad in tiger skin.
 Thy waist is adorned with tiny tinkling bells.
 Thou holdest the heads of two demons

³¹⁴ The blue Sarasvatī, Devī of speech (see note 1, ante). Nīla Tantra says She is in the form of all language (*sarvabhāṣā ayī*). The Nīlasarasvatī Yantra is figured at p. 93 of the Dashamahāvidyā.

³¹⁵ *Karttri* (for *dhyāna* see p. 94 Daśamahāvidyā).

³¹⁶ As did the celestial *Kalpa* tree in Indra's heaven.

³¹⁷ Material success, psychical powers, spiritual attainment.

³¹⁸ Spouse of Śiva (Sharbha).

Dripping with blood, just severed by the sword.
 Thy waist is girdled with heads of demons,
 As it were with a garland.
 Thus art Thou beautiful, O formidable One.³¹⁹

4

O Devī Tārā, attained with difficulty,
 I take refuge with Thee.
 Thou art beautiful with form both amorous and charming.³²⁰
 Thou art *Bindu* and the half-moon,³²¹
 Whose substance is *Hrīm* and *Phat*.³²²
 Thou art *mantra*³²³ and the shelter of all.
 Thy forms are threefold
 Gross, Subtle, and Supreme.
 Thou art beyond the reach of Veda.³²⁴

5

By the service of Thy lotus feet,
 Men of good deed attain *sāyujya*³²⁵ liberation.
 O Parameśvarī, Thou art the Spouse of Him³²⁶
 Who is Brahmā, Viṣṇu, and the three-eyed One.
 O Mother! he who neglects to serve Thy lotus feet,
 But serves instead the Devas, Indra, and others,
 Who are themselves plunged in the ocean of *samsāra*,³²⁷
 Is indeed and most truly ignorant.

6

³¹⁹ Her *dhyāna* is given as follows: The Devī is in the midst of four blazing funeral pyres; Her feet as described in verse 1; formidable, with garland of severed heads; short of stature; big-bellied; tiger skin round the waist; youthful; four-armed; protruding tongue; giving *vara*; holding the articles mentioned in verse 1 (the skull and lotus in left hands); a *ṛṣi* Akshobhya in the form of a serpent on her head; her body lustrous as that of the moonbeams; formidable teeth; smiling face; three eyes blazing like the morning sun.

³²⁰ *Māyānanga vikārarūpalalane*.

³²¹ *Ardhacandrātmike*--that is, the crescent sign below the bindu in *candra bindu*. She is both bindu and Nāda (see Introduction). It is also said that there are eight *varṇa* above the *bindu* of *Hrīm*, commencing with *ardhacandra*, and ending with *unmani*, of which the third is Nāda. Here, as the Mahāsvachchanda Tantra states, the Devī should be contemplated.

³²² Two tantrik *bīja* mantras: as to *Hūm*. *Phat* is the *astra* or weapon *mantra*

³²³ *Mantrātmike*

³²⁴ *Vedanāṅgnahigocharā*, as to her three forms (*vide ante*).

³²⁵ Literally, "becoming one with the Deity." Identification of the self and the Deity with attributes; one of the four forms of qualified liberation--*Sālokya*, *Sārūpya*, *Sāmīpya*, *Sāyujya*. Those who know the Brahman and such worship to be imperfect reject them, and attain the unconditioned bliss (*kaivalya*) which transcends all other states. But these others must be passed before the end is reached, which the Śaktirahasya summarizes by a short verse: "A mortal who worships by ceremonies, by images, by mind, by identification, by knowing the self attains *kaivalya*."

³²⁶ That is Parameśvara, in whom the threefold energies which manifest in the *trimūrti* are contained *tasyastri parameśvari trinayanabrahmādi samnyātmanah*.

³²⁷ The Deva, in this like man, is a *samsārin* or inhabitant of the *samsāra*, which comprises earth, the *antarikṣa*, and heaven (*svarga*), the abode of the Deva. The latter has wife and children, is engaged in conflict with demons, and so forth. When the merit which gains the Deva heaven is exhausted, he descends to earth again.

O Mother! those Devas who receive on their crowns
The pollen which comes from Thy lotus-like feet,³²⁸

Are able to keep their promise of conquest,
And to gain victory over their enemies in battle--
Such, without a doubt, are sheltered in Thy lap.
But their enemies who send forth the defiant challenge,
“I am a Deva, and none is equal to me in the whole world,”
Perish and meet such death as befits them.

7

Bhūta, Preta, Piśācha, Rākṣasa,
Daitya, foremost of Dānava, Yakṣa, Lords of Naga,³²⁹
Wrathful Dākinī,³³⁰ great birds,³³¹ tigers, and other dreadful creatures
Forthwith take flight at but the remembrance of Thy name,
And are powerless to do aught of evil.

8

Who serves Thy lotus feet, to him *siddhi* is given.
He surpasses the Lord of speech,³³²
And obtains the beauty of Kāma.³³³
He can charm and paralyze³³⁴ multitudes of elephants upon the field of battle, And has power
to stay the flow of water.³³⁵
The Siddha³³⁶ and prosperity are under his control.

PHALAŚLOKA.³³⁷

Whoever, being pure and self-controlled,
Reads this eight-versed hymn to Tārā,
At morn, at noon, at evening,
To him is given
The power to write beautifully in prose or verse,³³⁸
Knowledge in all *Śāstra*,
Imperishable fortune,
The enjoyment of whatsoever he may desire,
Fame, beauty, and wealth,
The love of all men,
And at the end liberation.

³²⁸ That is, the Deva bow their heads at the feet of the Devī, receiving on their heads the dust of Her feet.

³²⁹ Various spirits and inferior divinities of more or less evil and malignant character.

³³⁰ A form of Śakti attendant on the Devī in Her terrible forms.

³³¹ *Khacara* (vultures, eagles, etc.).

³³² Brihaspati

³³³ Deva of Love.

³³⁴ He has the powers of *mohanam* and *stambhanam*, the latter being one of the *Tāntrika Śatkarma*.

³³⁵ A particular form of *Stambhanam* called *jalastambha*.

³³⁶ Devayoni of that name inhabiting the *antarikṣa*.

³³⁷ Fruit or result of the stotra.

³³⁸ *Labhate devyām kavivāṁ*.

Mahiṣāmardinī (Mahiṣāmardinīstotra) From The Tantrasāra

A title of Durgā, Śakti of Śiva as the powerful victrix of demons. She is Mahiṣāmardinī, as the slayer of Mahiṣa. The Daitya Śumbha attacked Her in the form of a buffalo (Mahiṣa; see Candi).

1

O CANDĪ!³³⁹ wander in my heart,
By whom the act of formidable Asura³⁴⁰ was shattered,
Destroy the calamities which deeply pierce me,
Arising from the mass of malice and fears (which assail me),
So that, free from danger,
And protected by the lotus cluster of Thy feet,
My swan-like³⁴¹ mind may swim and rejoice in the ocean of bliss.

2

What fear of his enemies has he who worships Thee?
The Devas who worship Thy feet stamping on beast and noose,³⁴²
Having abandoned the form of Narasimha,³⁴³
Whose towering mane reached the summit of Mount Sumeru,
And whose fingers are outstretched to tear (the breast of) Hiraṇyakaśipu,³⁴⁴
Now worship the lion,³⁴⁵ the enemy of the elephant.³⁴⁶

3

O Candī! when the syllables, the letters of which speak of Thee,
Reach the ear, then Brahmā and other Devas
Sing the truth, touching Puruṣa and Prakṛti.³⁴⁷

O Devī! be to-day gracious to me,
Devoted as I am to the kissing of Thy beautiful lotus feet,
The one and only glittering abode of the essence of the nectar of all Devatās.

4

³³⁹ A form of the Devī assumed for the destruction of the Daitya Canda, and who assisted in the destruction of the demon Raktabīja (see Mārkaṇḍeya Purāṇa).

³⁴⁰ Mahiṣa.

³⁴¹ *Manohamsa*, the *hamsa*, is variously described as a swan, goose, and flamingo.

³⁴² The Devī is standing on Her lion (*v. post*) with the noose (*pāśa*) beneath Her feet.

³⁴³ The Man-lion (*Avatāra*) of Viṣṇu, in which He destroyed the Daitya Hiraṇyakaśipu, father of His devotee Prahlāda.

³⁴⁴ See last note. The *avatāra* is generally represented with the King of the Daityas across his knees, tearing asunder with his hands and claws the latter's belly.

³⁴⁵ Which accompanies the Devī as Durgā. After the destruction of Hiraṇyakaśipu, Viṣṇu's wrath was not appeased. The world trembled, fearing what he might do. The Devas asked the help of Śiva, who assumed the Sharabha form--that of a lion with wings and eight feet--who tossed up Viṣṇu into the air and held him there until he had become powerless. The lion then went to the feet of Durgā, whom he accompanies.

³⁴⁶ *Gaja*, the elephant form subsequently assumed by the Asura, Mahiṣa.

³⁴⁷ Śiva and Śakti, the "Male" and "Female" elements, from whose union springs the universe (see *Introduction to Tantra Śāstra* and *Principles of Tantra*.)

If, because of my following your way of Kula,³⁴⁸
 I suffer reproach better is it that I shall thus be without fame.
 Let me not have that which comes of the worship of Keśava³⁴⁹ and Kauśika;³⁵⁰
 Rather, O Mother! let my heart rest in meditation on Thy lotus feet,
 Worshipped by Brahmā, Hari, the enemy of Smara³⁵¹ and the enemy of the Daityas.³⁵²

5

O Mother! if I be engaged in the rightful³⁵³ contemplation of Thy lotus feet,
 What matters it if I know not³⁵⁴ other sacred places?³⁵⁵
 May Thy lotus feet be ever present to my mind--
 Thy feet which are the wealth of our wounds!³⁵⁶
 O propitious Mother! do Thou forgive me.

6

Verily and without doubt, even the Lord of Bhūtas³⁵⁷ would have perished,³⁵⁸
 Maddened as He was with the joy of the embrace of (Thee who art) His own self,³⁵⁹
 Had He not enjoyed the lotus fragrance of Thy feet,
 Full of honey from which drop liquid sandal,
 And the nectar, there haply fallen from the moon.³⁶⁰

7

O Mother! let the stream of heavy showers of holy devotion towards Thee
 Be ever shed upon me,
 Struggling and drowning, alas! as I am in the endless ocean of illusion,³⁶¹
 Without taste of the springing water of the Bliss of Brahman,³⁶²
 Which dispels the weight of mental afflictions from numbers of Devas.

³⁴⁸ That is, *Kulācāra*, one, and the highest, of the divisions of Tāntrik worshippers often misunderstood, and therefore subject of reproach; and which is contrasted in the next line but one with the more popular and conventional worshipper of Keśava and Kauśika.

³⁴⁹ Viṣṇu.

³⁵⁰ An epithet both of Śiva and Indra, probably here the former.

³⁵¹ Smara, the God of Love; Śiva, who slew him, is his "enemy."

³⁵² *Daityāri*: usually an epithet of Śrī Kṛṣṇa, but as Hari has already been mentioned, possibly the reference may be to Indra.

³⁵³ i. e., orderly, according to the direction and sequence of the dhyāna or stotra.

³⁵⁴ Literally, "If I be deprived of."

³⁵⁵ *Siddhāspada*, where the perfect (*siddha*) are, or where *Siddhi* (power and perfection) may be gained.

³⁵⁶ That is, they are the healers of our pain.

³⁵⁷ Śiva Bhūteśvara or Bhūtanātha. *Bhūta*, which in a general sense means "beings," specifically refers to the spirits and ghosts by whom Śiva is surrounded and of whom He is Master.

³⁵⁸ It is by the Devī's aid that Śiva is Parameśvara, for without Śakti He is nothing, and without Her life-giving energy and support cannot exist. As the Kubjikā Tantra says: "Without their Śaktis the husbands are but *preta*" (inert corpses). So also the Jñānārṇava: "O beloved, pure Sadāśiva without Śakti is without motion like a corpse, for without Śakti He can do nothing."

³⁵⁹ *Svātmānam parirabhya*. Literally, having embraced Himself. The Devī is, however, in a dualistic sense, His sacred half, and in reality one with Him and His own self (see Mahānirvāṇa Tantra, chap. i.).

³⁶⁰ *Daivādvichyuta candra candanarasaprāgalbhya garbashravat*--"Haply" in the poetical sense, as the nectar should be in the moon, but it happens to be dropping from the sacred feet of the Devī. Moreover, the Parambindu, which is Śivaśakti, is in the crescent of Nirvāṇakalā, which is by Amākalā the sixteenth digit of the moon-circle (*Candramaṇḍala*), whence flows the nectar which, as Ichchhā, is the eternal precursor of creation (see Commentary, verse 49, of the Śatcakranirūpaṇa in *The Serpent Power*).

³⁶¹ *Viddhā*, not as the original has it, *Siddha*.

³⁶² *Brahmānandasarābhiṣeka* in the original should be *Brahmānandarāsābhiṣeka*.

8

May (Thy) glory,³⁶³ dark as collyrium cloud, Be ever in my heart.
 From its glittering lustre were born the three Devatās,
 Who create, maintain, and destroy the world,
 Whose substance is pure intelligence and bliss,³⁶⁴
 Dispelling the darkness which overspreads the heart
 By the (glory of the unnumbered) millions of their rays!

9

May³⁶⁵ Devī Mahiṣāmardinī, who hath power to destroy
 The proud enemies of the Devas,
 And is the slayer of many another demon,
 Ever conquer!
 She it was who, having severed the head of the Asura Mahiṣa,
 Seized upon him who assumed the form of a buffalo by his magic art
 Upon the field of battle,
 Now bellowing, now running, now lowering his head downward,
 Falling upon the battlefield, and then vanishing from it for a while.

10

She kills the Asuras upon the battlefield.
 Terrible it was, with the dancing of the weapons and streamers³⁶⁶ of the enemy.
 With a cloud of thrown discus and other missiles.
 There the copper-coloured weapon³⁶⁷ dashed and flashed from the enemy's arrows--
 Enemies so stout, strong, and tall, proud of wealth and power,
 The field of battle thus seemed to have been swept by a tempest,
 Most hideous it was, thickly spread with limbs and dead bodies of Asuras,
 In whose blood and flesh birds slaked their thirst and appeased their hunger.

11

Let the Sadhaka meditate upon Devī Mahiṣāmardinī.

Rushing now here, now there on the field of battle for the slaughter of the enemies, Attended
 by eight companion Mātrikas,³⁶⁸
 Ear-ringed with eight-petalled lotuses,
 Within each petal of which are writ the eight syllables
*Mahiṣāmardinyai namah.*³⁶⁹
 Formidable was that field with the tossing of the huge curved horns of Mahiṣa, Deeply black,
 maddened, wandering to and fro, horribly roaring
 Whose instant death was desired of the Devas.

12

³⁶³ *Mahas*, not *maham*, as in the text.

³⁶⁴ *Nirmalacidānandatrāyamdāvatam*.

³⁶⁵ Verses 9 to 12 are a free rendering of a text which in parts is so corrupt as to be untranslatable with accuracy.

³⁶⁶ Chowrie.

³⁶⁷ That is, fire.

³⁶⁸ The Devīs so called.

³⁶⁹ Salutation to the Devī slayer of Mahiṣa.

Let the Sādhaka meditate
 Upon the auspicious black *Bhogavati*³⁷⁰ Mahiṣāmardinī,
 Holding in Her hands discus, lance, axe, shield, arrow, bow, and trident,
 Making the gesture³⁷¹ which dispels fear;
 Her long, matted hair is like a bank of cloud,
 Covering Her face most formidable,
 Loudly screaming, now with peals of terrible laughter,
 And then with Her threats greatly frightening the Daitya heroes.

13

O Devī! such as in this manner
 Meditate upon Thy faultless form,
 Worshipped by Indra and other Devas,
 To them it is given to attack the cities of their enemies,
 And, conquering their enemies, to gain a kingdom;
 They, too, acquire nectar of the knowledge of poesy,
 And power to arrest, banish and slay.³⁷²

14

O Mother! salutation to Thee! May Thou conquer!
 Whosoever, meditating upon Thy lotus feet,
 Utters this Thy hymn,
 In the palms of the hands of all such
 Are forthwith wealth, fulfilment of desire, and liberation.

³⁷⁰ For She has all powers.

³⁷¹ The *abhaya mudrā*

³⁷² *Stambhanam*, *uchchātanam*, and *māraṇam*, three of the Tāntrik *Ṣaṭkarma*.

Annapūrṇa (Annapūrṇāstotra) From The Tantrasāra

A name of the Devī as She who bestows food, whose sincere devotee will never want rice. In one hand She holds a rice-bowl, and in another a spoon for stirring the boiled rice.

1

SALUTATION to thee, O Devī!
Dispenser of blessings, beloved of Śankara,³⁷³
Dear to devotees,
Annapūrṇē.

2

Thou hast assumed form by *māyā*³⁷⁴
Beloved of Śankara.
Salutation to Maheśvarī,³⁷⁵
O Annapūrṇē! obeisance to Thee.³⁷⁶

3

O Mahāmāyā!³⁷⁷ beloved Spouse³⁷⁸ of Hara,³⁷⁹
Giver of the fruit of desire,
Queen of *Suras*.³⁸⁰
O Annapūrṇē! obeisance to Thee.

4

O Mahādevī with the lustre of a thousand rising suns,
Three eyed,
Crested with the crescent moon.³⁸¹

5

O Devī! clad in fine garment,
Ever giving rice,³⁸² Sinless One,
Who delights in the dance of Śiva.
Crested with the crescent moon.
O Annapūrṇē! obeisance to Thee.

6

³⁷³ Śivé.

³⁷⁴ All forms of the Devī, as also the forms of all *Devatā*, whether in the strict sense *avatāra* or not, are *māyik*, but to the worshipper none the less real.

³⁷⁵ Feminine of Maheśvara, a title of Śiva as great Lord and Ruler of the worlds.

³⁷⁶ *Annapūrṇē namostute*--the refrain.

³⁷⁷ The Devī as She who yields and is yet Herself unaffected by *māyā*.

³⁷⁸ *Dharmaputī*--that is, a wife married with religious rites. There are other forms of marriage.

³⁷⁹ Śiva.

³⁸⁰ *Devas*.

³⁸¹ As is Śiva.

³⁸² *Annadānaratā*, or food generally.

O Devī! fulfiller of the desires of devotees,³⁸³
 Destructress of worldly pain,
 Bending under the weight of Thy breasts.³⁸⁴

O Annapūrṇé! obeisance to Thee.

7

Thou residest in the centre of the six-petalled lotus,³⁸⁵
 And art in the form of the six-fold *śakti*,³⁸⁶
 Thou art Brahmānī and all others,³⁸⁷
 O Annapūrṇé! obeisance to Thee.

8

O Devī! adorned with crescent moon,
 All empires³⁸⁸ are Thy gifts,
 Giver of delight to Sarva³⁸⁹,
 O Annapūrṇé! obeisance to Thee.

9

Thy lotus feet are worshipped by Indra and other *Devās*;
 Thou assumest the form of Rudra and other *Devas*,
 Giver of wealth.
 O Annapūrṇé! obeisance to Thee.

10

Whoever³⁹⁰ at time of worship
 Devoutly reads this hymn,
 In his house Lakṣmī³⁹¹ ever abides;
 True is this and without doubt.

11

Whoever having recited³⁹² the *mantra* daily,
 Reads this hymn at dawn of day,

³⁸³ *Sādhakas*, those who practise *sāadhanam* (see *Introduction To Tantra Śāstra*)

³⁸⁴ *Kucabhārānate* (see *Introduction*).

³⁸⁵ That is, the *svādhishṭhāna padma*.

³⁸⁶ *Sharangayuvatīmaye*, which equals *sharangaśaktisvarūpe*. The sixfold *śaktis* are: *Hṛdayāṅga śakti*, *śiromaṅga śakti*, *śikhāṅga śakti*, *netrāṅga śakti*, *avachāṅga śakti*, and *astrāṅga śakti* which refer to the *Tāntrika nyāsa*, done on the heart, head, crownlock, eyes, the body, and the concluding gesture with the palms of the hands, accompanied by the *astra bīja* or “*phat*.”

³⁸⁷ That is, *Indrāṇi*, *Kaumāri*, and other *Mātrikas*.

³⁸⁸ *Sāmrājya*.

³⁸⁹ *Sarvānandakare*. *Sarva* is one of the eight forms (*aṣṭamūrti*) of Śiva; or it may literally mean “giver of delight to all.”

³⁹⁰ This is the *phala* (fruit or result) portion of the *stotra*. All devotional works contain a *phala* chapter or verse, which states the result or reward (*phala*) to be obtained by their perusal, recitation, or hearing. If any worshipper invokes Devī by any particular name, such as *Armada*, he obtains the corresponding fruit. So the *Sūta Samhitā* (iv, 33, 29, 30) says: “All names are attributed by His own *māyā* to Brahman, yet some apply specially by the wish of Śiva Himself. O sages! by the repetition of such names one becomes the supreme Lord Himself and before His lotus face Śadāśiva dances with His Spouse” (see *Bhāskaraṛāya Commentary*, Introduction to second Chapter of the *Lalitāsahasranāma*).

³⁹¹ Devī of prosperity and wealth.

³⁹² Literally, “made *japa* of”

Obtains wealth of rice
And prosperity.

12

Not to all and any should this hymn be revealed,
For be it made known to one who is unworthy,
Then ills fall upon him,
Therefore should it be carefully concealed.

Sarasvatī (Sarasvatīstotra) From The Tantrasāra

Devī of speech, eloquence, knowledge, and learning, and Śakti of Brahmā; but formerly, according to the Purāṇic account, the Spouse of Viṣṇu, represented as a fair woman with either four or two arms, and often as seated on a lotus holding a vīṇā. The Bhāradvaja Smṛ. says: “Sarasvatī is She who ever resides in the tongue of all beings and who causes speech.” According to the Vasiṣṭha Rāmā, cited in the Lalitā, verse 137, She is called Sarasvatī as the possessor (vati) of the saras (flow of nectar from the brahmarandhra). The Brahmā Purāṇa says the Devī created Sarasvatī from Her tongue, and from Her shoulders the science of love.

1

HRĪM, HRĪM³⁹³ is Thy most pleasing *bīja*,
O Thou whose moon-like³⁹⁴ beauty is heightened

By the lotuses (which surround Thee).³⁹⁵
O auspicious and favourable Devī!
Forest fire³⁹⁶ of the forest of evil thoughts,
Whose lotus feet are worshipped by the universe.
O lotus seated upon a lotus,
Joy dost thou cause to those who salute Thee,
Destroyer of Ignorance,
Spouse of Hari,³⁹⁷
Substance of the world.³⁹⁸

2

AIM, AIM³⁹⁹ is Thy favourite *mantra*,
Thou who art both form and formlessness,⁴⁰⁰
Who art the wealth of the lotus face of the lotus-born,⁴⁰¹
Embodiment of all *guṇas*,⁴⁰² yet devoid of attributes,⁴⁰³
Changeless, and neither gross nor subtle.⁴⁰⁴

³⁹³ The *bīja*, or “seed” mantra of the Devī whose other *bīja* is the *vāgbhava bīja* or “*aim*.”

³⁹⁴ The colour of Sarasvatī is white. Thus She is elsewhere represented as “white, holding the *vīṇā*” (*Svetavīṇādhara*); “adorned with white flowers” (*svetābharaṇabhūṣitā*), “holding a white rosary” (*svetākṣasūtrahastāca*), “besmeared with white sandal paste” (*svetacandanacarcitā*), “clad in white raiment” (*svetāmbaradharā*), and the like. Here Her whiteness is compared to the moon.

³⁹⁵ She is seated on and represented as surrounded by lotuses.

³⁹⁶ *Dāvāgni*. She destroys such thoughts.

³⁹⁷ Viṣṇu

³⁹⁸ *Samsārasāre*. The *samsāra* is the illusory world of birth and rebirth, which is said to be *asara* (unreal, unsubstantial, fleeting). The reality behind this phenomenal illusion is the Devī, who plays, and whose play is world-play.

³⁹⁹ The *vāgbhavabīja*.

⁴⁰⁰ *Rūpārūpaprakāśe*.

⁴⁰¹ Brahmā, whose Spouse She is.

⁴⁰² The “qualities,” or conditions, which are the substance of *Prakṛti* or *sattva*, *rajas*, and *tamas*.

⁴⁰³ She is *nirguṇā*, for She and the *Parabrahman* are in Their essence one.

⁴⁰⁴ The forms of the Devī are threefold: *parā* (supreme), *sūkṣmā* (subtle), which consists of *mantra* and *sthūla* (gross or physical), with hands and feet. But She is neither of these in the sense that the only true form (*svarūpa*) is above and beyond them both.

None know Thy nature, nor is Thy inner reality known.⁴⁰⁵
 Thou art the whole universe;
 And Thou it is who existeth within it.
 Thou art saluted by the foremost of Devas.
 Without part Thou existeth in Thy fulness everywhere.⁴⁰⁶
 Ever⁴⁰⁷ pure art Thou.

3

Greatly art Thou pleased with the recitation⁴⁰⁸ of the *mantra HRĪM*.⁴⁰⁹
 Thy crown is white as snow.⁴¹⁰
 Thy hands play with the *vīṇā*.⁴¹¹
 O Mother! Mother! salutation to Thee.
 Burn, burn my sloth and grant me great intelligence.⁴¹²
 Thou art Knowledge itself.
 The Vedānta ever sings of Thee.
 Śruti⁴¹³ speaks of Thee.
 O giver of liberation! O way to liberation!
 Whose power is beyond all understanding.
 O giver of happiness,⁴¹⁴ adorned with a white necklace,
 Grant to me Thy favours.

4

Thou art intelligence, intelligence, intelligence,⁴¹⁵
 Thy names are memory, resolution, mind, and hymn of praise.⁴¹⁶
 Eternal and fleeting,⁴¹⁷
 Great cause, saluted by *Munis*,⁴¹⁸
 New and old;⁴¹⁹ sacred current of virtue,⁴²⁰
 Saluted by Hari and Hara.⁴²¹

⁴⁰⁵ *Nāpivijnātattve*; another reading being *nāpivijnānatattve*. The reference is to Her supreme (para) form, of which the Viṣṇu Yāmala says “none know” (*Mātaṣṭvatparamam rūpam tannajānāti kashcana* (see chap. iii. of the Śāktānandataranginī).

⁴⁰⁶ She as the Brahman is *akhaṇḍa* “everywhere” and yet in the limited sense “nowhere,” in the sense that She is at some particular place and not elsewhere, or partly here and partly there.

⁴⁰⁷ In past, present, and future.

⁴⁰⁸ *Japa*, which includes that which would not be understood as recitation in the English sense--viz., *manasa* or mental, and the inaudible *japa*.

⁴⁰⁹ The bīja of the Devī.

⁴¹⁰ Her colour is white

⁴¹¹ A stringed musical instrument.

⁴¹² *Dehibuddhimprashastām*; the great prayer to Her.

⁴¹³ Revelation; generally applied to the Vedas in which Sarasvatī is spoken of (see Muir, OṢṬ., verse 339). She is also called Mother of Vedas.

⁴¹⁴ *Śārādā*.

⁴¹⁵ *Dhī*.

⁴¹⁶ *Dhāranā*, *dhṛiti* (or constancy), *matī*. She is the “hymn of praise,” for it is composed of words, and She is the Devī thereof, and word and speech itself.

⁴¹⁷ She eternally exists as the reality behind all appearance, and is the cause of the fleeting appearance itself.

⁴¹⁸ Sages.

⁴¹⁹ She ever appears in new forms, and yet Herself in Her aspect as *Atmā*, persists as the one and same.

⁴²⁰ *Puṇya*.

⁴²¹ Viṣṇu and Śiva.

Ever pure, beauteous of colour,
 The subtlest element⁴²² of things--
 Yea, even the very half thereof.⁴²³
 Thou art the giver of intelligence, intelligence, intelligence.
 Who art the giver of joy to Mādhava.⁴²⁴

5

In the form of *HRĪM*, *KṢĪM*, *DHĪM*, *HRĪM*,⁴²⁵
 Thou holdest a book,
 Thou art joyful, of smiling face, and of good fortune.
 Innocence, current of charm,⁴²⁶
 With all powers of arrest.⁴²⁷
 Burn, burn my sin,
 And dispel the darkness of my evil thoughts.
 O praiseworthy of all!
 Thou art *Gīh*, *Gauh*, *Vāk*, and *Bhāratī*.⁴²⁸
 It is Thou who grantest success to the tongue of the greatest of poets,
 As also in the attainment of all (forms of) knowledge.⁴²⁹

6

I pray to Thee, I pray to Thee, I bow to Thee,
 Come to my tongue and never leave me.
 May my intelligence⁴³⁰ never go astray,
 May my sins be taken away,
 May I be free from sorrow.
 In time of peril may I never be bewildered.
 May my mind work freely without impediment⁴³¹
 In *Śāstra* disputation and verse.

7

⁴²² *Mātra*--the atomic part of things.

⁴²³ *Mātrārdhatattve*. She is so very subtle: or alternatively the Mātrārdha below the *Sāhasrāra*.

⁴²⁴ The husband of Mā or Lakṣmī--that is, Viṣṇu, whose Spouse She was. She as Prakṛti gives joy to the *paramātmā*, who is the enjoyer (*bhoktā*).

⁴²⁵ The mantra, as currently recited is *Om Om Kshīm, Kshīm, svarupe*. “*Kshīm*,” for She is the destructress of sin.

⁴²⁶ *Mohemugdhappravāhe*. *Mugdhā* is generally used in connection with *nāyikā*--that is, a simple, artless innocent maiden, as yet unacquainted with love. The general and correct reading is *mugdhemohappravāhe*.

⁴²⁷ *Stambhanam*; one of the six “magical” powers known as the *ṣatkarma*, whereby a person may be paralyzed in action or speech. So a disputant might seek the power of *stambhanam* to close the mouth of, or confuse his adversary.

⁴²⁸ Various words which all mean “word” or “speech.”

⁴²⁹ Literally, the giver of *siddhi* (success) in all knowledge of which She is the presiding Devī.

⁴³⁰ Both *buddhi* and *manas*.

⁴³¹ *Prasaratu* (“flow freely”).

He who chastely⁴³² lives, observing silence⁴³³ and religious devotions,⁴³⁴
 Abstaining from flesh and fish⁴³⁵ on the thirteenth day of the month,⁴³⁶
 And bowed with devotion, early each morning
 Praises Thee with the most excellent verse.
 Will, skilful in speech, surpass even Vācaspati.⁴³⁷
 The uncleanness of his sins will be swept away.
 Such an one gains the fruit of his desires,
 The Devī protects him as though he were Her own child.
 Poetry flows from his mouth,
 Prosperity attends his house,
 And every obstacle to success will disappear.

8

Whoever reads without interruption the whole of this hymn
 Twenty-one times on the thirteenth day of the month,⁴³⁸
 Both on the dark and the light side of the month,⁴³⁹
 And meditates on Sarasvatī garmented in white,
 Adorned with white ornaments,
 Such an one attains in this world the fruit of his desires.
 This auspicious hymn has been made by Brahmā himself;
 Whoever daily reads it with care acquires immortality.⁴⁴⁰

⁴³² He who is *brahmachārin*. Here commences the *phala* portion of the *stotra*.

⁴³³ *Maunin*.

⁴³⁴ *Vratin*. The *vrata* are voluntary religious practices and devotions as distinguished from the obligatory daily ritual.

⁴³⁵ *Nirāmishah*.

⁴³⁶ The *trayodaśi*; the *Sarasvatī vrata* day.

⁴³⁷ Or Brihaspati, the Lord of Speech.

⁴³⁸ *Trayodaśi*.

⁴³⁹ The month is divided into two halves (*pakṣa*), according as the moon is waxing or waning.

⁴⁴⁰ *Amṛtatvam*--that is, liberation (*mukti*).

Durgā (Durgāśatanāma Stotra) From The Viśvasāra Tantra

Manifestation of the Śakti of Śiva in warrior form as the Destructress of demonic beings, enemies to Devas and men. According to one account, She is so called as having slain the Asura Durgā, son of Ruru (Skanda Purāṇa). Another account of the origin of Durgā is given in Candī (Mārkaṇḍeyapurāṇa), where the combined tejas, like a mountain of all the Devas, manifested as the Devī Durgā for the destruction of the Asura Mahiṣa.

1

SAITH Īśvara:⁴⁴¹

I shall tell thee the hundred names of Durgā.

By the grace of this hymn the chaste⁴⁴² Durgā is satisfied.

Listen, then, thereto.

2-13

OM.

Chaste one.⁴⁴³

Virtuous one.⁴⁴⁴

Beloved of Bhava.⁴⁴⁵

Spouse of Bhava.⁴⁴⁶

The Manifested Brahman.⁴⁴⁷

Liberatrix from the world of births and deaths.⁴⁴⁸

Destructress of distress.⁴⁴⁹

Victorious one.⁴⁵⁰

Primordial one.⁴⁵¹

⁴⁴¹ The Lord Śiva.

⁴⁴² *Satī*.

⁴⁴³ *Satī*, or faithful. The name of the daughter of Dakṣa. Brahmā Pr. says: “The faithful Spouse Satī became Umā, who ever dwells with Śiva.”

⁴⁴⁴ *Sādhvī*, or chaste. She is of unequalled virtue as being attached to none but Her Lord (see Lalitā, verse 43, where Bhāskararāya cites the Ācārya (Saundaryalahari), which says: “How many poets share the wife of Brahmā? Cannot everyone by means of wealth become the Lord of Śrī (Viṣṇu)? But, O virtuous one, first among faithful women, your breasts are untouched save by Mahādeva, not even by the paste of Kuravaka.” (a kind of paste made of the leaves of the red amaranth used to redden the cheeks, breasts, palms, and soles of Hindu women). Devī Bhāg. Pr. also says: “Thou art praised as Sādhvī on account of Thy unequalled fidelity to Thy Lord.”

⁴⁴⁵ *Bhavaprīta*. Bhava is Śiva.

⁴⁴⁶ *Bhavānī*.

⁴⁴⁷ *Aryā*, which literally means noble, but which here means, as the commentator Nīlakantha says in reference to the hymn to Durgā in the Mahābhārata (see *post*) *prāpyabrahmasvarūpa*, the own form of the accessible Brahman as distinguished from the *Nirguṇa* Brahman beyond thought and speech. The very nature of the Devī is manifestation, and She is near to us in the world.

⁴⁴⁸ *Bhavamochinī*--that is, from the *samsāra* or phenomenal world.

⁴⁴⁹ Durgā--that is, *Sa ya durgatim harati*.

⁴⁵⁰ *Jayā*.

⁴⁵¹ *Ādyā*.

Three-eyed,⁴⁵²
 Holder of the spear.⁴⁵³
 Spouse of Him who holds the *pināka* Bow.⁴⁵⁴
 Wonderful one.⁴⁵⁵
 Whose bell sounds fearfully.⁴⁵⁶
 Of great austerities.⁴⁵⁷
Manas.
Buddhi.
Ahamkāra.
 In the form of *citta*.⁴⁵⁸
 Funeral pyre.⁴⁵⁹
 Knowledge.⁴⁶⁰
 Whose substance is all *mantras*.⁴⁶¹
 Reality.⁴⁶²
 Whose nature is the true bliss.⁴⁶³
 Endless one.⁴⁶⁴
 In whom are the three dispositions.⁴⁶⁵
 Accessible by devotion.⁴⁶⁶
 Auspicious.⁴⁶⁷
 Pervading all things.⁴⁶⁸
 Spouse of Śambu.⁴⁶⁹
 Mother of *Devas*.⁴⁷⁰
 Contemplation.⁴⁷¹
 Fond of gems.⁴⁷²

⁴⁵² *Trinetra*.

⁴⁵³ *Śūladhārini*. The *śūla* is a weapon of the Devī.

⁴⁵⁴ *Pinākadhārini*--that is, Spouse of Śiva, who wields the *Pināka* bow broken by Rama; hence he is called *Pinākin*.

⁴⁵⁵ *Citrā*.

⁴⁵⁶ *Candaghantā*, the first of the nine Durgās in the *Durgā Kavaca*.

⁴⁵⁷ *Mahātapāh*. For the Devī as Umā Aparṇā did great austerities to gain Śiva as Her husband.

⁴⁵⁸ *Cittarupā*. *Citta* is mental substance.

⁴⁵⁹ *Citā*, which in Tantra has a twofold meaning (*sma`śānam dvividham Devī citā yonīmāheśvari*) for, whereas on the first the body is burnt, so in the second is the fire which consumes passion (Niruttara Tantra, chap. i.).

⁴⁶⁰ *Citiḥ* = *jñānā*.

⁴⁶¹ *Sarvamantramayī*.

⁴⁶² *Satyā*, that which persists through the threefold time--past, present, and future--of which the opposite is *asatyā*. That which is real and not fictitious (*yathārthasvarūpa*). The epithet *Satyā*, which occurs thrice in this stotra, has also, besides "real," three other meanings: (1) Eternal, (2) the best (*uttamā*), and (3) *sthiṭiśīla*, whose nature it is to exist.

⁴⁶³ *Satyānandasvarūpinī*.

⁴⁶⁴ *Anantā*.

⁴⁶⁵ *Bhāvinī*. In the ordinary sense *bhāvinī*, as sentimental, emotional, is a term which, according to the Amarakośa, is commonly applied to women, as are the terms *pramadā* (pleasing), *kāntā* and *lalanā* (beautiful), and *nitambinī* (possessing beautiful *nitamba* or buttocks). But here the word refers to the *bhāvas*, *paśu*, *vīra*, and *divya*, which are each manifestations of Her.

⁴⁶⁶ *Bhāvagamyā*.

⁴⁶⁷ *Bhāvyā*.

⁴⁶⁸ *Sadāgatih*.

⁴⁶⁹ *Śāmbhavī*, Spouse of Śiva (Śambhu).

⁴⁷⁰ *Devamātā*.

⁴⁷¹ *Cintā*.

⁴⁷² *Ratnapriyā*.

All knowledge.⁴⁷³
 Daughter of Dakṣa.⁴⁷⁴
 Destroyer of Dakṣa's sacrifice.⁴⁷⁵
 Who eat not even a leaf during Thy austerities.⁴⁷⁶
 Of various colour.⁴⁷⁷
 Red.⁴⁷⁸
 Having a red colour.⁴⁷⁹
 Clad in silken garment.⁴⁸⁰
 Pleased with sweet-sounding anklets.⁴⁸¹
 Of unbounded power.⁴⁸²
 Terrifying.⁴⁸³
 Beautiful.⁴⁸⁴
 House lady.⁴⁸⁵
 Forest Durgā.⁴⁸⁶
 Daughter of Matanga.⁴⁸⁷
 Worshipped by the sage Matanga.⁴⁸⁸
 Spouse of Brahmā.⁴⁸⁹
 Great Ruler.⁴⁹⁰
 Aindrī.⁴⁹¹
 Kaumārī.⁴⁹²
 Vaiṣṇavī.⁴⁹³

⁴⁷³ *Sarvavidyā*; and so also the *Lalitā*, verse 137, speaks of Her as being all the *Śāstras* (*śāstramayī*). The *Brahmā* Pr. says that from Her breath came the Vedas; from the tip of Her throat the sixty-four sciences; from the rest of Her limbs all other Tantras; and from Her shoulders the science of love.

⁴⁷⁴ *Dakṣakanyā*. Dakṣa was one of the *Prajāpatis* and father-in-law of Śiva, who was married to his daughter *Satī*, a manifestation of the *Devī*.

⁴⁷⁵ *Dakṣayajnavināśinī*. Because on Her account Śiva, Her husband, destroyed the *dakṣayajna*.

⁴⁷⁶ *Aparṇā* (see Hymn entitled "May the *Devī* Grant Me Pardon", *post*).

⁴⁷⁷ *Anekavarnā*.

⁴⁷⁸ *Pātalā*: a reddish-pink, the colour of the *Bhairavīmurti*.

⁴⁷⁹ *Pātalāvati*.

⁴⁸⁰ *Pattāmbara parīdhānā*.

⁴⁸¹ *Kalamanjīraranjinī*.

⁴⁸² *Amiyavikramā*.

⁴⁸³ *Krūrā*. Literally, "cruel"--that is, to the demonic beings which She destroyed, though even not truly so, for as *Candī* says, She destroyed them not only for the happiness of the world, but for their own happiness, so that being slain by Her hand they might go to heaven.

⁴⁸⁴ *Sundarī*.

⁴⁸⁵ *Purasundarī*.

⁴⁸⁶ *Vanadurgā*: the *Devī* of the forests. The foresters, before entering the forests, offer *pūjā* to *Vanadurgā* as protectress against their dangers and terrors.

⁴⁸⁷ *Mātangi*; that is, of the *Ṛṣi* Matanga.

⁴⁸⁸ *Matangamunipūjitā*.

⁴⁸⁹ *Brāhmī*.

⁴⁹⁰ *Maheśvarī* (feminine of *Maheśvara*), an appellation of Śiva.

⁴⁹¹ Spouse of *Indra*, one of the eight *Mātrkā*s.

⁴⁹² Spouse of *Kārtikeya* or *Skanda*, the leader of the celestial hosts. The *Devī* is also Mother both of *Kumāra* and *Gananātha* (*Gaṇeśa*), and is so called in the *Lalitā*, verse 94 (*Kumāragananāthāmbā*), where it is said that the *Devatā* of egoism (*ahamkāra*) is *Kumāra*. The *Varāha* Pr. says: "Viṣṇu is the *Puruṣa*, or Śiva is so called, *Avyaktā* is *Umā* or *Lakṣmī*, the lotus-eyed. From the interaction of these two arises *ahamkāra*. This *ahamkāra* is the *guha* (*skanda*), the leader of the army."

⁴⁹³ The *vaiṣṇavī śakti*.

Cāmundā.⁴⁹⁴
 Varāhī.⁴⁹⁵
 Lakṣmī.⁴⁹⁶
 In the form of the Puruṣa.⁴⁹⁷
 Pure one.⁴⁹⁸
 Essence of all.⁴⁹⁹
 Knowledge.⁵⁰⁰
 Action.⁵⁰¹
 The Supreme One.⁵⁰²
 Giver of *buddhi*.⁵⁰³
 Who art all.⁵⁰⁴
 Whose love is unbounded.⁵⁰⁵
 Mounted on a bull.⁵⁰⁶
 Destructress of Śumbha and Niśumbha.⁵⁰⁷
 Slayer of the Asura Mahiṣa.⁵⁰⁸
 Slayer of Madhu and Kaitaba.⁵⁰⁹
 Destructress of Caṇḍa and Muṇḍa.⁵¹⁰
 And of all Asuras.⁵¹¹
 And of all Dānavas.⁵¹²
 Whose substance is all *Śāstra*.⁵¹³
 Existence.⁵¹⁴
 Holder of all weapons.⁵¹⁵
 In whose hands are various weapons.⁵¹⁶

⁴⁹⁴ See Hymn entitled “May the Devī Grant Me Pardon”, *post*.

⁴⁹⁵ Śakti of Varāha, the boar incarnation, one of the eight *Mātrkas*.

⁴⁹⁶ Devī of wealth, prosperity, and beauty.

⁴⁹⁷ *Puruṣākritih*. Puruṣa is man, male, or person; the primeval man; the spirit of the universe, manifesting as Brahmā, Viṣṇu, Śiva, etc.; the passive spectator of the acts of Prakṛti. But in their ground both are one. Therefore Devī is in such sense Puruṣa also. So Kṛṣṇa, to screen his action from Rādhikā, manifested as Kālī.

⁴⁹⁸ *Vimalā*.

⁴⁹⁹ *Utkārṣinī*.

⁵⁰⁰ *Jñānā*, for the Devī is *jñānā*, *kriyā*, and *icchā śakti*.

⁵⁰¹ *Kriyā*.

⁵⁰² *Satyā*

⁵⁰³ *Buddhidā*. *Buddhi* (intellect), the function of which is determination (*niścayakāsinī*), is part of the fourfold *antahkaraṇa*: constituted by *Buddhi* and *Manas* (aspects of mind), *Ahaṁkāra* (egoity) and *cintā* (contemplation).

⁵⁰⁴ *Bahula-bhumā*.

⁵⁰⁵ *Bahulapremā*.

⁵⁰⁶ *Sarvavāhanavāhanā*. Literally whose vehicle (*vāhana*) is the *vāhana* of Sarva (Śiva), or a bull.

⁵⁰⁷ *Niśumbhaśumbhahanānī*. These were two *Daityas*, or enemies of the Devas, slain by the Devī (see Candī). The *Daityas* were sons of Diti and the Devas children of Aditi, hence they are called *Āditeya*.

⁵⁰⁸ *Mahiṣāsuraṁardinī* (vide *ibid.*).

⁵⁰⁹ *Madhukaitabahantri*. Two *Daityas* (*ibid.*).

⁵¹⁰ *Caṇḍamuṇḍavināśinī*: two generals of Śumbha and Niśumbha (*ibid.*)

⁵¹¹ *Sarvāsuraṁvināśa*.

⁵¹² *Sarvadānavaghātini*. The *Dānavas* were enemies of the Devas, children of Danu, a daughter of Dakṣa and Kāśyapa.

⁵¹³ *Sarvāśāstramayī*.

⁵¹⁴ *Satyā*.

⁵¹⁵ *Sarvāstradhārinī*. *Astra* is a weapon which is thrown--a projectile; and *śāstra*, in the next verse, is a weapon which is held.

⁵¹⁶ *Anekaśāstrahastā* (see last note).

Holder of many weapons.⁵¹⁷

Virgin.⁵¹⁸

Maiden.⁵¹⁹

Kaiṣorī.⁵²⁰

Youthful.⁵²¹

Ascetic one.⁵²²

Apraudhā.⁵²³

Praudhā.⁵²⁴

Old mother.⁵²⁵

Giver of strength.⁵²⁶

14

For him who daily reads⁵²⁷ these 108⁵²⁸ names of Durgā

There is nothing impossible in the three worlds.

He obtains wealth, crops, sons, wife, horses, and elephants;

He accomplishes the *caturvarga*,⁵²⁹

And gains lasting liberation.

15

Having worshipped the Devī Kumārī,⁵³⁰

And meditated upon Sureśvarī,⁵³¹

The devotee should worship,⁵³²

And then read with devotion the 108 names of Durgā.

O Devī! such an one gains the fruition⁵³³ which Devas have;

Kings become his servants,

And he obtains a kingdom and all prosperity.

16

⁵¹⁷ *Anekāstrasyadhārini*.

⁵¹⁸ *Kumārī*.

⁵¹⁹ *Kanyā*.

⁵²⁰ A girl up to fifteen years of age is so called (*Kaiṣoram āpancadaśāt*). It is said that up to sixteen years one is known as *bālā*. At thirty one is *Taruṇī*, at fifty-five *praudhā*, and above that *vridhā*. As the verse runs:

Aṣṭodaśād bhaved bālā,

Trinśatā taruṇī matā,

Panca pañcāśatā praudhā,

Bhaved vridhā tatah param.

⁵²¹ *Yuvatī*.

⁵²² *Yati*: one who controls the passions is an ascetic. The Devī practised great austerities to gain Śiva as Her husband.

⁵²³ That is, below fifty-five years old, an adult woman who is no longer bashful or timid in the presence of her lord.

⁵²⁴ Over fifty-five years old.

⁵²⁵ *Vridhamātā*.

⁵²⁶ *Balapradā*. The litany in the Tantrasāra here ends at the 87th name, short of the prescribed number of names.

⁵²⁷ Here commences the *phala* portion.

⁵²⁸ *Sic*; *vide ante*. Wherever 100 or 1,000 is mentioned (the former in the title of the present hymn) 108 or 1,008 is to be understood, for zero is an inauspicious number.

⁵²⁹ *Dharma*, *artha*, *kāma*, and *mokṣa*--piety, wealth, desire, and liberation--(see *Introduction to Tantra Śāstra*).

⁵³⁰ See "Hymn to Annapuṇṇā" *post*.

⁵³¹ Mistress of Suras (Devas).

⁵³² *i.e.*, make *pūja*.

⁵³³ *Siddhi* (see *Introduction to Tantra Śāstra*).

He who, versed in the *śāstric* injunctions.
 In accordance therewith, writes this *mantra*
 With saffron mixed with cows' pigment,⁵³⁴ red lac,⁵³⁵ camphor, and the three sweets,⁵³⁶
 And then wears it, becomes himself Purāri.⁵³⁷

17

Whoever writes and then reads this hymn
 On a Tuesday in *Amāvāsya*,⁵³⁸
 At night, when the moon is in *Śatabhiṣā*,⁵³⁹
 Attains all wealth and prosperity.

⁵³⁴ *Gorocanā*.

⁵³⁵ *Alakta*.

⁵³⁶ *Madhutraya*--that is, ghee, honey, and sugar.

⁵³⁷ Śiva.

⁵³⁸ The fifteenth day of the dark half of the lunar month; a very dark day on which *Śavāsana* and similar rites are also accomplished.

⁵³⁹ There are twenty-seven lunar mansions, of which *Śatabhiṣā* is the twenty-fourth, containing a hundred stars.

Tripuṭā (Tripuṭāstotram) From The Tantrasāra

Tripuṭā and Tripurā are separate Devīs, but the former is antargatā of Tripurā--that is, forms part, is included in, and a particular manifestation of Tripurā. In the same way the Devīs Ekajaṭa, Nīlasarasvatī, Ugratārā, Mahogrā, are each antargatā of Tārā.

1

I CONTEMPLATE the good Guru who is Light itself,⁵⁴⁰

Sitting with his Śakti⁵⁴¹

In the lotus of the head,⁵⁴²

Two-armed, gracious, very gracious,

Whose moon-like face is full of grace,

Making with his hands the gestures which grant boons and dispel fear.⁵⁴³

2

Such as recite⁵⁴⁴ thy primordial golden *bīja*

ŚRĪM,⁵⁴⁵

Attain all prosperity and fortune.

3

O Mother!

He who contemplates Thy second *bīja*,

Adorned by numbers of Devas,

“HRĪM,”⁵⁴⁶

Gains all prosperity.

4

The chiefs of men who meditate upon Thy *bīja*,

Lustrous as the sun,

⁵⁴⁰ *Prakaśasvarūpa*. *Prakāśa* is light and manifestation.

⁵⁴¹ Spouse.

⁵⁴² That is, the *Sahasrārapadma*.

⁵⁴³ That is, he is making the two mudrās called vara and abhaya respectively.

⁵⁴⁴ Literally, “make *japa*”.

⁵⁴⁵ As is frequently the case in Tāntrik works, the *mantra* is not given in the text, but must be spelt out. Thus the Sanskrit is *vakamvahnīsamstham trimurtyā prajustam śaśāṅkenayuktam*--that is, as “*vakam* with *vahni* attended by *trimurti*, combined with *śaśāṅka*.” *Vakam* = “Ś” (*tālavya*). *Vahni* is the “fire.” = “r,” *trimūrti* = the long vowel ī, and *śaśāṅka*, the moon in “whose lap is the hare,” or “man in the moon” = “m” (*anusvāra*). Ś + r + i + m = *śrīm* the *Lakshmībīja* (see the *Ādyakālīstotra* of Mahānirvāṇa Tantra).

⁵⁴⁶ Literally, *Nabhovahni* (not *vāyu*, as the text has it, for the *vāyu bīja* is *yam*); *miśram* (not *mitram* as Prasanna Kumāra Shāstrī’s edition has it); *tatovāmanetram sudhā dhāmavimbam niyojyaikāvaktam*--that is, *nabhas* combined with *vahni*, and then *vāmanetra* and the receptacle of nectar (the moon) applicable in the case of Ekavaktra. *Nabhas* = “ha” or “bha” (here the former), *vahni* = “ra,” *vāmanetra* = long ī, and the moon is *anusvāra* (“m”), H + r + ī + m = *Hrīm*, known as the *māyā bīja*. Then the *śloka* more clearly points to the *bīja* meant by saying it is that applicable to Ekavaktra. The latter is the Bhairava of Bagalāmukhī, whose *bīja* is also *Hrīm*.

“*KLĪM*,”⁵⁴⁷

Charm the three worlds,
And by recitation thereof become like unto Īśvara.

5

O beloved of the enemy of Smara!⁵⁴⁸
Those who contemplate Thy body⁵⁴⁹ thrice⁵⁵⁰ and recite these three *bījas*⁵⁵¹
Render their enemies speechless,
Lakṣmī shines in their house,
And they become the God of Love⁵⁵² to women.

6

The presiding Devatā of Speech
Blesses their mouth with poetry and prose.
Harmful animals cause them no harm,
Even the Suras⁵⁵³ salute them.

Their feet are the head ornaments of kings,⁵⁵⁴
The *siddhis*⁵⁵⁵ are in their hands,
Malignant stars relinquish them.

7

Let the *Sādhaka* meditate upon an eight-petalled lotus⁵⁵⁶
Set upon a throne studded with various gems,
Placed upon an altar
Standing on the floor of a jewelled house
Amidst a forest of *Pārijāta* trees.⁵⁵⁷

8

Let him then meditate upon two angles⁵⁵⁸ in the lotus,
And the Devī Herself in the lotus as follows:
Her lustre is that of molten gold,
With earrings⁵⁵⁹ on her ears,
Three-eyed, of beauteous throat,

⁵⁴⁷ Literally, *Virinchim kṣitistham tatovāmanetram vidhum nādayuktam*--that is, *virinchi*, *kṣiti* and *vāmanetra*, together with moon combined with *nāda*. *Virinchi* = “ka”, *kṣiti* = “La,” *vāmanetra* = long *ī*, the moon = “m” (*anusvāra*). K + l + ī + m = *Klīm*. The three elements of the mantra are given--viz., *Śrīm*, *Hrīm*, *Klīm*--but the actual *bīja* of Tripuṭā is *Śrīm*, *Hrīm*, *Klīm*, *Hrīm*, *Śrīm*, *Klīm*, *Klīm*, *Śrīm*, *Hrīm*.

⁵⁴⁸ The Deva of love (Kāma), of whom Śiva is described as the enemy, for he burnt him with the fire of his eye.

⁵⁴⁹ *Anga*.

⁵⁵⁰ Literally, make *japa*. “Thrice,” as follows *Śrīm*, *Hrīm*, *Klīm*, *Hrīm*, *Śrīm*, *Klīm*, *Klīm*, *Śrīm*, *Hrīm*.”

⁵⁵¹ See last note.

⁵⁵² The beautiful youth Kāma. Cf. Verse 5 of Karpūrādistotra.

⁵⁵³ The Devas.

⁵⁵⁴ That is, he sets his feet on the heads of kings.

⁵⁵⁵ The great powers, *aṇimā*, *laghimā*, etc.

⁵⁵⁶ The heart lotus (not *anāhata*) in which the *Iṣṭadevatā* is worshipped.

⁵⁵⁷ One of the celestial trees (see HYMN “Wave of Bliss”, *post*).

⁵⁵⁸ *Yoni*. There are five *yonis* or *śakti* angles in the *Śrīcakra*.

⁵⁵⁹ *Kuṇḍala*.

Her face like the moon,
And bending from the weight of Her breasts.⁵⁶⁰

9

She holds in many arms, decked with diamonds and other gems,
Two lotuses, a noose,⁵⁶¹ bow, golden goad,⁵⁶² and flowery arrows.⁵⁶³
Her body is adorned with great jewels,
Slender is She of waist⁵⁶⁴ and beautifully girdled.⁵⁶⁵

10

Her lotus feet glitter with beautiful anklets,⁵⁶⁶
Crowned, adorned, and gracious,
Holding two white fly-whisks,⁵⁶⁷ a mirror, jewel-case,⁵⁶⁸ and a box filled with camphor.⁵⁶⁹

11

Creatrix of the three worlds,
Destructress of the pain of the world,
Destructress and ruler of the world,
Ever full of Bliss,
Half of the letter *Hā*;⁵⁷⁰ of the nature of the three-fold *Bindu*,⁵⁷¹
The threefold *Śakti*,⁵⁷²
It is Her I worship.

12

The *Sadhaka* who, having thus for a long time contemplated Her
On a *yantra*⁵⁷³ set before him,
And welcomed⁵⁷⁴ her with great devotion,

⁵⁶⁰ *Subakṣojanamrām*.

⁵⁶¹ *Pāśakam*.

⁵⁶² *Angkuśa*.

⁵⁶³ *Puṣpavānām* (see Comm. Lalitā, verse 2) According to the *Yoginihṛdaya*, the noose is *Ichchā*; the goad, *jñāna*; and the bow and arrows the *kṛyā śaktis* respectively.

⁵⁶⁴ *Sumadhyām*.

⁵⁶⁵ She wears a *candrahāra*, so called because it has a moonlike ornament in its centre.

⁵⁶⁶ *Tulākota*.

⁵⁶⁷ *Cāmara* or chowrie, the bushy tail of the *Cāmara* (the yak; *bos grunniens*), used as a fly-whisk or fan, an insignia of royalty, and also used as a streamer on the heads of horses.

⁵⁶⁸ *Karanda--alangkāra pātra*.

⁵⁶⁹ *Samudgam*, translated in the Bengali as a *pān*-box with camphor, which is put into *pān* (betel).

⁵⁷⁰ *Hakārārdhavarṇām*--that is, She is *Kāmakalā-svarūpā* (see Ādyākālīstotram, the *Kāmakalāvīlāsa*, cited in the Lalitā sahasranāma, verse 73.) Another name for *Kāmakalā-svarūpā* is *Kāmapurasvarūpā*. The half *Ha* resembles a *bindu*, of which there are three--viz., the bindu at the base of the triangle from which the *A-ka-tha trikoṇa* emanated and the *visargah* above. See Kālicarana's commentary on the *Pādukāpancakam*, in *The Serpent Power*.

⁵⁷¹ *Tribindusvarūpā*--there are three such in *Kāmakalā*.

⁵⁷² *Jñāna*, *ichchhā*, and *kṛyā śaktis* of the Devī.

⁵⁷³ Diagram used in Tāntrik worship (see *Introduction to Tantra Śāstra*.)

⁵⁷⁴ With the *āvāhana mantra*--viz., *iha āgacha iha āgacha, iha tishtha, iha tishtha atra adishthānam kuru mama pujām, grihāna*. ("Come here, come here! Stay here, stay here! accept my worship").

Worshipping Her with *Svayambhu* flower⁵⁷⁵
Attains, even though he be of the lowest⁵⁷⁶ *siddhi*⁵⁷⁷ in the *caturvarga*.⁵⁷⁸

13

Whoever after having done worship⁵⁷⁹
Of Śrī,⁵⁸⁰ Śrīpatī,⁵⁸¹ Pārvatī,⁵⁸² Īśvara,⁵⁸³ Ratī,⁵⁸⁴ and Kāmadeva,⁵⁸⁵
Together with the *Ṣādanga* Devatā⁵⁸⁶ of the Devī,
Recites⁵⁸⁷ the *mantra* on Thy *yantra*,⁵⁸⁸
Becomes a King among men.

14

Having worshipped the two *nidhis*,⁵⁸⁹ Śankha and Padma,
On the two sides of the lotus,
And the Mahīṣīs,⁵⁹⁰ regents of the quarters,⁵⁹¹ and their weapons,
Attains, even though he be of the most vile,⁵⁹² the eight *siddhis*⁵⁹³ of Śiva.

15

Thou art the earth, *Vidhātṛī*,⁵⁹⁴ creatrix of the world;⁵⁹⁵
Thou art water, and in the form of Viṣṇu preserveth the world;

⁵⁷⁵ See Mātrkābheda Tantra. The word *puṣpa* (flower) has here a technical sense. *Puṣpaśabdena atra riturucyate. Mātrkābhedatantra pramānānusāreṇa anurāyāḥ kanyāyāḥ prathama eva riluratrā uccyate. Tantrāntaretu vivāhitāyāḥ eva bālāyāḥ rituratra vivakṣitah.*

⁵⁷⁶ *Pāmara*, one who is low or vile, a very contumelious term.

⁵⁷⁷ Success, perfection, fruition.

⁵⁷⁸ That is, *Dharma* (religion, piety), *artha* (wealth), *Kāma* (desire and its fulfilment), and *Mokṣa* (liberation). (See *Introduction to Tantra Śāstra*).

⁵⁷⁹ Pūjā.

⁵⁸⁰ Lakṣmī.

⁵⁸¹ Viṣṇu.

⁵⁸² Devī as daughter of Himavat.

⁵⁸³ Śiva.

⁵⁸⁴ Spouse of Kāma, the God of Love.

⁵⁸⁵ The God of Love.

⁵⁸⁶ That is, the six *āvarana* or attendant Devatās on the Devī.

⁵⁸⁷ Makes *japa* of.

⁵⁸⁸ See *Introduction to Tantra Śāstra*.

⁵⁸⁹ There are eight gems or treasures (*nidhi*) of Kubera--

viz., *padma*, *mahāpadma*, *makara*, *kachchapa*, *mukunda*, *nīla*, *nanda*, *śankha*. The Mārkaṇḍeya Purāṇa gives the meaning of *nidhi* in the following śloka ("Lakṣmī is the presiding *Devatā* of the *vidyā*, called *Padmini*.

The *nidhis* are Her supporters. Listen while I speak of them"):

Padminināma yā vidyā,

Lakṣmī stadadhi devatā,

Tadādhārāsca nidhaya,

Stan me nivadatah śrinu.

⁵⁹⁰ That is, the Śaktis Brāhmī, etc.

⁵⁹¹ The *lokapālas* or guardians of the points of the compass (N., N. W., W., S. W., N.E., E., S.E., and S. Indra, Yama, Varuna, Kubera, Vivasvat, Soma, Agni and Vāyu).

⁵⁹² *Pāmara*.

⁵⁹³ *Aṇimā*, *Laghima*, etc.

⁵⁹⁴ *Vidhātṛī* = Creatrix; but both the terms *Vidhātṛī* and Creatrix of the world are used in the text.

⁵⁹⁵ The six *aiśvarya* are Śrī (beauty and auspiciousness), *Vīrya* (power), *jñāna* (Wisdom), *Vairāgya* (dispassion), *Kīrti* (glory) and *Māhātmya* (greatness). Bhagavān is He who is possessed of these six *aiśvarya*. All these are in the Devī who is hence called Bhagavatī (see Devī Bhāg. Pr., Saktirahasya; Bhāskaraṛāya, *op. cit.*, verse 65), and as here, *Aiśvarya rūpā*.

Thou art fire, and in the form of Rudra destroyeth the world;
 Thou existeth in the form of *Aiśvarya*;⁵⁹⁶
 Thou art the air of the world.

16

Thou art the primeval and auspicious one,⁵⁹⁷
 Spouse of Śambhu,⁵⁹⁸ refuge (of Thy worshippers).

Who ever moves in the *Brahmarandhra*⁵⁹⁹ of the world
 The supporter of all, yet Thyself without support.
 The only pure One in the form of ether.⁶⁰⁰
 O Bhavānī! be gracious to me.

17

Thou hast humbled the pride even of the *Rṣis*
 By plunging them into the ocean of the world.
 Thou art intelligence and bliss and light itself.⁶⁰¹
 How, then, can I know thee?
 O Bhavānī! be gracious to me.

18

O Bhavānī! even an ignorant man⁶⁰²
 Who, meditating on Thy form, recites⁶⁰³ Thy *mantra* a *lakh* of times
 Acquires all poetic power,
 And those things in the three worlds which are most difficult of attainment.
 O Bhavānī! be gracious to me.

19

Thou art that which supports⁶⁰⁴ and that which is supported.⁶⁰⁵
 Thou pervadeth the world,
 And art in the form of the world which is pervaded by Thee.⁶⁰⁶
 Thou art both negation⁶⁰⁷ and existence.⁶⁰⁸
 O Bhavānī! be gracious to me.

20

⁵⁹⁶ *Ādyā*.

⁵⁹⁷ *Śivé*, voc. of *Śivé*, feminine of *Śiva*.

⁵⁹⁸ *Śiva*.

⁵⁹⁹ The opening in the top of the head, whence in the case of *yogis* the soul on death issues.

⁶⁰⁰ *Ākāśakalpā*.

⁶⁰¹ *Prakāśasvarūpā*.

⁶⁰² *Mandaceta*.

⁶⁰³ Makes *japa*.

⁶⁰⁴ *Ādhāraśakti*.

⁶⁰⁵ *Tvāmādhēyarūpā*.

⁶⁰⁶ *Jagatvyāpyarūpā*.

⁶⁰⁷ *Abhāva*, the last of the seven categories of Kanāda's system (*Vaiśeṣika Sūtra*). Thus darkness is the *abhāva* of light.

⁶⁰⁸ *Bhāva*.

Thou art the atom⁶⁰⁹ and ever-pervading.⁶¹⁰
 Thou art the whole universe.
 No praise of Thee is sufficient.
 Yet Thy qualities prompt me to sing Thy praise.
 O Bhavānī! be gracious to me.

21

To him who reads and recites⁶¹¹ at morn, noon, and evening
 This most secret hymn,
 There is nothing impossible in the three worlds, Such an one attains Thy nature.⁶¹²
 O Bhavānī! be gracious to me.

⁶⁰⁹ *Aṇu.*

⁶¹⁰ *Vibhu.*

⁶¹¹ Makes *japa*.

⁶¹² *Svarūpam labhante*--that is, he attains that form of liberation which is known as *svārūpya mukti* (receiving the same form as that of the Devatā worshipped).

Hymns To The Devī From Purāṇa

Mother Of The Whole Universe (Sarvaviśvajananī) From The Devībhāgavata

First Skandha, (chap. ii.).

1

I call to mind the Mother of the whole universe,
Who has created this world, both real and unreal,⁶¹³
And who, by Her own power with its three guṇas,⁶¹⁴
Protects it, and having destroyed it, She then plays,⁶¹⁵

2

Commonly is it said that Brahmā creates the universe,
Yet the learned in Veda and Purāṇā
Speak of His birth from the navel lotus of Murāri,⁶¹⁶
Although it is said He creates, yet He is Himself dependent therein.⁶¹⁷

3

Even Murāri in the blossom of whose navel lotus, Brahmā was born--
Deeply sleeps upon his serpent bed⁶¹⁸ at the time of dissolution.
Therefore Ananta with his thousand hoods is His support.
How can He who is Himself supported
Be called a leader⁶¹⁹ in the creation of the world?

4

Even the water of Ocean⁶²⁰ which is a liquid substance
Cannot exist without a container; therefore⁶²¹
I take refuge with Her, the Mother of all beings,
Who exists in all things in the form of Power.⁶²²

⁶¹³ *Sadāsatsvarūpam*, on which Nīlakantha says: *Vyavahāra drishtyā sat, paramārthadarshanena asat*; that is the world is real (*sat*) from the point of view of practical life and reason; to all those, in short, who have not experimentally realized the *Advaita Tattva*; but to those who have, and from the transcendental standpoint, it is, in fact, unreal (*asat*).

⁶¹⁴ *Sattva, rajas*, and *tamas*, the substance of Śakti, as *Prakṛti* (see Introduction).

⁶¹⁵ *Ramate*--that is, "in her own self" (*svasminnevakrīrate*) (N) She shines. Hence She is also called Lalitā. "She who plays;" Padma pr. says, "having passed beyond the worlds, She plays; hence She is called Lalitā." Beyond Śakti and Śiva there exist various manifestations of Parāśakti and Sadāśiva, each in its own sphere. But Mahāśakti, who is Paramaśiva, crossing all worlds in the supreme sphere of *Mahākailāsa*. She it is who is known as Lalitā and Kāmeśvarī.

⁶¹⁶ Viṣṇu as Enemy of the Daitya Mura.

⁶¹⁷ Because He is born, He creates dependent on Bhagavatī. In the next verse the argument is: "Let Brahmā be not the creator; why not, then, Viṣṇu?" To which the answer is given of His dependence on Ananta.

⁶¹⁸ Viṣṇu reposes on the 1,000-headed Serpent Ananta.

⁶¹⁹ *Netra*.

⁶²⁰ Which is again the support of Ananta.

⁶²¹ And that container requires a support. Therefore the *ādhāraśakti* is the Mother of all. For this reason, in commencing any *pūja*, the *Ādhāraśakti* is worshipped on account of Her being the supporter of all, and that Śakti is none but the Mother of all.

⁶²² *Śaktirūpā*.

5

Brahmā in the lotus,
 Seeing that the eyes of Viṣṇu were closed in deep slumber,⁶²³
 Prayed to that Devī with whom I take shelter.⁶²⁴

⁶²³ *Yoganidra*, the sleep of *pralaya*.

⁶²⁴ That He might be roused from his sleep and take part in the cosmic process. Sūta continues; “Having meditated upon Her who is *Māyā* and *Saguṇā*, and giver of liberation and *Nirguṇā*, I will tell you, O munis, the whole Purāṇa, which is the best and the most sacred *Śrīmadbhāgavata* of 18,000 Sanskrit Ślokas.”

Ambikā (Eleventh Māhātmya Of Caṇḍī)

Ambika (Mother)

When the great Lord of the Asuras was slain by the Devī, Indra and other Devas (Agni at their head), with shining faces, offered praise to Kātyāyanī, because of the fulfilment of their desire.

1

DEVĪ, Thou who removeth the pain of Thy suppliants,⁶²⁵
Be gracious, Be gracious, O Mother of the world!
Be gracious, O Queen of the universe!
Protect the universe.
Thou art, O Devī! the Ísvarī of all moving and unmoving things.⁶²⁶

2

Thou art the only support of the world,
Because Thou wert in the form of earth.
By Thee who existed in the form of water
Is the whole universe pervaded.
Thou art She whose powers are unsurpassed.

3

Thou art the Vaiṣṇavī Śakti⁶²⁷ of eternal power;
Thou art the seed of the universe,
And the supreme Māyā.
All this universe has been bewitched by Thee.
Thou, when pleased, art the cause of salvation to men.

4

All sciences are parts of Thee,
As also all women without exception⁶²⁸ throughout the world.⁶²⁹
By Thee alone, O Mother! is the universe filled.
How can we praise Thee?
Art thou not beyond all Praise of highest speech?

5

⁶²⁵ Literally, “Those who come to take shelter with Her.”

⁶²⁶ That is, the organic and inorganic world.

⁶²⁷ The energy of Viṣṇu, the sustaining power of the Universe.

⁶²⁸ *Sakalā*. Nagoji Bhatta is not happy in his Commentary when he says that sakalā here means “endowed with the sixty-four arts” (kalā), such as dancing, music, painting, literature, acting, etc., and who are devoted to their husbands, modest, etc. The Devī is not, according to this noble line, in these only but in all women, however ignorant of the “arts” or low born they may be.

⁶²⁹ *Vidyāh samastāstavadēvi bhedaḥ*.

Striyah samastāh sakalā jagatsu.

The Devibhāṣyam of Panchānana Tarkaratna translates the verse as, “All sciences, all things (*bhedāh*), and all women are of Thee.”

When,⁶³⁰ O Devī!⁶³¹ being in the form of the universe,
 And bestowing heaven⁶³² and liberation,⁶³³
 Thou art worshipped,
 What words, howsoever sublime, suffice for Thy praise?

6

O Thou who existeth in the form of *buddhi*⁶³⁴
 In the heart of all beings,
 Who art Giver of heaven and liberation
 O Devī Nārāyaṇi!⁶³⁵ salutation to Thee.

7

In the form of moments, minutes, and other fractions of time,
 Thou art the cause of (worldly) change.
 At the time of the dissolution of the universe
 Thou art all-powerful.⁶³⁶
 Nārāyaṇi all reverence to Thee.

8

O Auspicious One! auspicious with all auspiciousness,
 Accomplisher of all successful things,
 Giver of refuge, Three-eyed one;⁶³⁷
 O Gaurī!⁶³⁸ O Nārāyaṇi! all reverence to Thee.

9

O Eternal One! who art the energy⁶³⁹
 Of creation, maintenance, and destruction;
 Who art the abode of the qualities,⁶⁴⁰
 And are yet beyond them--⁶⁴¹
 O Nārāyaṇi! all reverence to Thee.

10

O Thou who ever savest those in poverty and pain,
 Who take shelter with Thee!
 O Remover of the pains of all!
 Nārāyaṇi, all reverence to Thee.

⁶³⁰ The verse here changes from *upendra vajrā* to *anustup* metre.

⁶³¹ That is, She who is, as Nagoji says, of a shining nature (*dyotana`silā*).

⁶³² *Svarga*.

⁶³³ *Mukti*.

⁶³⁴ That is, *nischayātmakam jñānam*.

⁶³⁵ For she is the support of all beings; *fem.* of Nārāyaṇa, a name of Viṣṇu.

⁶³⁶ For She is in the form of time.

⁶³⁷ As is Her Spouse Śiva with his third eye of wisdom.

⁶³⁸ Either as Nagoji says “white Devī,” or the Devī of that name, who issued from the body of Mahādevī.

⁶³⁹ The commentator says “that She is the possessor of it” (*śakti*); but there is in reality no difference between *śakti* and the possessor of *śakti*, though human understanding and speech may make such difference.

⁶⁴⁰ The *guṇas*--the three *sattva*, *rajas*, and *tamas*, and their derivatives, the *Tattwas*.

⁶⁴¹ Nagoji says that *gunāśraye gunamaye* = *gunāśraye agunamaye*. Though the *guṇas* inhere in Her, She is not as is the *jīva*, affected by them.

11

Rider in an aerial car yoked with swans,⁶⁴²
 Who assumed the form of Brāhmaṇī,⁶⁴³
 Who sprinklest water in which *kuśa* grass⁶⁴⁴ is steeped⁶⁴⁵--
 Nārāyaṇī, all reverence to Thee.

12

Who holdeth trident, moon, and serpent,⁶⁴⁶
 Riding on a great bull⁶⁴⁷
 In the form of Maheśvarī⁶⁴⁸--
 Nārāyaṇī, all reverence to Thee.

13

Who art attended by fowl and peacock.⁶⁴⁹
 O faultless One!
 Who holdeth a great *śakti*-weapon,⁶⁵⁰
 And existeth in the form of Kaumārī,⁶⁵¹ --
 Nārāyaṇī, all reverence to Thee.

14

Who holdeth Thy great implements,
 Which are the conch, discus, mace, and bow;
 Who art in the form of Vaiṣṇavī,⁶⁵²
 Be gracious,
 Nārāyaṇī, all reverence to Thee.

15

Who holdeth the formidable discus,
 And hast uplifted the earth with Thy tusks⁶⁵³--
 O auspicious One! in the form of a boar⁶⁵⁴--
 Nārāyaṇī, all reverence to Thee.

16

O Thou who in the fierce man-lion form⁶⁵⁵
 Didst put forth effort to slay the Daityas,

⁶⁴² See next note.

⁶⁴³ Śakti, or energy of Brahmā whose vehicle (*vāhana*) is a swan (*hamsa*), or flamingo, as it is variously rendered.

⁶⁴⁴ Grass used in *pitṛ kṛyā* and *agni kṛyā*.

⁶⁴⁵ As Brahmā does with the holy water (*śāntijalam*) from his pot called *kamaṇḍalu*.

⁶⁴⁶ Associated with Śiva.

⁶⁴⁷ The *vāhana* of Śiva.

⁶⁴⁸ Śakti, or energy of Maheśvara or Śiva.

⁶⁴⁹ Both the cock and peacock are said in the Mahābhārata to be the *vāhana* of Kārtikeya. Gopal Chakravarti renders it, however, as "the best of peacocks."

⁶⁵⁰ A kind of missile, dart spear, lance, or pike.

⁶⁵¹ The Śakti of Kumāra, or Kārtikeya, son of Śiva and Pārvatī and Commander of the celestial hosts.

⁶⁵² The Śakti of Viṣṇu, who holds the conch, discus (*cakra*), etc.

⁶⁵³ See next note.

⁶⁵⁴ Viṣṇu, in His boar-incarnation, uplifted on His tusks the world which had been submerged in the waters.

⁶⁵⁵ As Śakti of Viṣṇu in the *narasimha* incarnation, in which He slew the Daitya Hiranyakaśipu.

And who hast delivered the three worlds--
Nārāyaṇī, all reverence to Thee.

17

Who weareth a diadem and beareth a great thunder-bolt,
Who dazzles with Thy thousand eyes,⁶⁵⁶
Destructress of the life of Vritra,⁶⁵⁷
Who art Aindrī,
Nārāyaṇī, all reverence to Thee.

18

Who art in the form of Śivadūtī,⁶⁵⁸
Destructress of the great host of the Daityas,
Of terrible form and loud and terrible voice--
Nārāyaṇī, all reverence to Thee.

19

Whose visage is formidable with its teeth,
Adorned with a garland of severed heads--
O Cāmuṇḍā!⁶⁵⁹ is destructress of Muṇḍa⁶⁶⁰--
Nārāyaṇī, all reverence to Thee.

20

Lakṣmī, modesty, great knowledge,⁶⁶¹
Faith (in *śāstras*), nourishment, *svadhā*,⁶⁶²
Truth, permanent and unchangeable;
Great night of dissolution, great nescience⁶⁶³--
Nārāyaṇī, all reverence to Thee.

21

Understanding,⁶⁶⁴ Sarasvatī, the Best of all.
All Powers,⁶⁶⁵ Spouse of Babhru,⁶⁶⁶ Dark One,⁶⁶⁷

⁶⁵⁶ The Devī is here invoked as Aindri, the śakti of Indra, who is crowned, and whose weapon, like that of Jupiter, is the thunderbolt and who has a thousand eyes.

⁶⁵⁷ An Asura slain by Indra.

⁶⁵⁸ The Devī is known as Śivadūtī, because Śiva was engaged by Her as messenger to Śumbha and Niśumbha. *yatoniyukto dautyena tayā devyā śivah svayam śivadūtīti lokesmingstatah sā khyutim āgatā.*

Caṇḍī, eighth Māhātmya.

⁶⁵⁹ Devī is so called because She slew the Asuras Canda and Muṇḍa (see verse 25, chap. vii. Candī).

⁶⁶⁰ *Muṇḍamathane*; not as one translation of the Caṇḍī has it, "who grindest shaven heads."

⁶⁶¹ That is, as Nagoji says, the knowledge pertaining to the *Ātman* (*adhyātmavidyā*) contained in the Upaniṣads; not "wide knowledge," as last mentioned translator renders it.

⁶⁶² *Mantra of Pitr̥s.*

⁶⁶³ For Devī is both *vidyā* (knowledge) and *avidyā* (nescience), or *Prakṛti*.

⁶⁶⁴ *Medhā*, which Nagoji says = *dhāranāvati buddhi*, or firm, steady, concentrated *buddhi*.

⁶⁶⁵ *Bhūti*, which ordinarily means wealth = here, according to Gopal Chakravarti *aiśvaryarūpinī*--that is, the eighth *siddhi*; or, according to Nagoji, it is *sattvapradhāna* ("greatly excelling in *sattva guṇa*").

⁶⁶⁶ A name of Śiva, Viṣṇu, or Fire. According to Nagoji the *rajoguṇa śakti* is here indicated.

⁶⁶⁷ *Tāmasī*--that is, *tamogunayuktā*.

Primeval Śakti.⁶⁶⁸ Be gracious, O Lady!
Nārāyaṇī, all reverence to Thee.

22

Who art in the form of all things,
Controller of all; who hast all power;
From the cause of all fear protect us, O Devī!
O Devī Durgā! reverence to Thee.

23

Beautiful is Thy face adorned with three eyes.
Guard us from all (formidable) beings.
O Kātyāyāni!⁶⁶⁹
Reverence to Thee.

24

May Thy trident most formidable with flame,
Slayer of countless Asuras,
Protect us from fear,
O Bhadrakālī!⁶⁷⁰
Reverence to Thee.

25

May Thy bell which destroys the power of Daityas,
Filling the world with its sound,
Guard us from sin,
As a mother⁶⁷¹ protects her children!

26

May Thy sword glittering in Thy hands,
Besmeared with the blood and fat of Asuras as with mire,
Be for our welfare!
O Caṇḍikā; to Thee we bow.

27

Thou, when gratified, dost destroy all forms of disease;
But if displeased, Thou dost destroy all longed-for desires.
Such as take shelter with Thee need fear no danger,
Since they become verily a refuge to themselves.⁶⁷²

28

⁶⁶⁸ *Niyate*, which ordinarily means fate (*adriṣṭa*); but here denotes, according to Nagoji, the *Mūlaśakti*, the root or primeval Śakti. It does not mean, as stated in the last-mentioned translation, "O self-controlled Queen!". In the case of the Devī there is no self to be controlled. She controls others, not Herself.

⁶⁶⁹ According to Gopal, the Devī is so called because She was born in the hermitage of the *Muni* Kātyāyana, but the Vedantists say that *Kātya* is he who is devoted to the Brahman (*brahmaniṣṭa*), and She who is attained by them is Kātyāyāni.

⁶⁷⁰ Auspicious Kālī.

⁶⁷¹ *Anah*.

⁶⁷² As Gopal says, even Rajahs, not to mention others, become the slaves of such an one.

O Mother, who hast shown Thyself in many forms,
 Who else than Thee is able to achieve
 That destruction of the great Asuras,
 Enemies of righteousness,⁶⁷³
 Which Thou hast wrought to-day.

29

In the sciences,⁶⁷⁴ in all scriptures,⁶⁷⁵ and in the great sayings⁶⁷⁶
 Which are the lamp of knowledge,⁶⁷⁷
 Who else is there but Thee
 Who makes this universe again and again⁶⁷⁸ revolve
 In the pit⁶⁷⁹ of delusion⁶⁸⁰ steeped in darkness.

30

Where there are Rākṣasas⁶⁸¹ and greatly poisonous serpents;
 Where there are (armed) enemies;
 Where there are highway robbers;
 Where there is the forest and ocean⁶⁸² fire,
 There abiding,⁶⁸³ Thou dost guard the universe.

31

Queen of the universe art Thou and its guardian;
 In the form of the universe Thou art its maintainer.
 By the Lords⁶⁸⁴ of the universe art Thou worshipped.
 They, its supporters, have great devotion to Thee.⁶⁸⁵

32

O Devī! be gracious;
 Ever protect us from the fear of enemies
 As Thou hast just now saved us by the slaughter of the Asuras.
 Make cease at once the sins of the whole world
 And the great dangers which come of all portents.⁶⁸⁶

33

⁶⁷³ *Dharma*.

⁶⁷⁴ There are fourteen kinds of *vidyā*--viz., four Veda, six Anga, Mimāṃsa, Nyāya, Dharmaśāstra, Purāṇa. Gopal says *vidyā* and *upavidyā*, such as Indrajāla, Gārudakadyāḥ, Dhanurvidyā, etc.

⁶⁷⁵ *Śāstra*--that is, *tarka* (logic), *nīti*. etc.

⁶⁷⁶ Literally; the "first sayings"--that is Veda or the Karmakāṇḍa.

⁶⁷⁷ *Viveka* = *jnāna* (Gopal).

⁶⁷⁸ *Atīva*.

⁶⁷⁹ The reference is to the *samsāra*. It is a "pit," for men fall into it; and it is "dark," for it obstructs knowledge.

⁶⁸⁰ *Mamātvaṃ*, which Gopal defines as *asvakīye svakīyatvābhimūṇah*--the sense of ownness in respect of a thing not one's own--e.g., to take the body to be the self; to think I am white, I am tall, etc.

⁶⁸¹ Demoniac beings.

⁶⁸² That is, the submarine fire.

⁶⁸³ Because She pervades all things.

⁶⁸⁴ Indra, Brahmā, etc.

⁶⁸⁵ Gopāla Chakravarti renders it: "Those who are devoted to Thee are themselves worshipped--even by Indra, Brahmā, etc., the Lords of the Universe--therefore Thou art the supporter of the universe."

⁶⁸⁶ Unusual phenomena, such as earthquakes, comets, hurricanes, etc.

O Devī! who takest away the afflictions of the universe.
 Be gracious to us who make obeisance to Thee.
 O Thou who art worthy of all praise,
 Grant boons to the dwellers in the three⁶⁸⁷ worlds.⁶⁸⁸

⁶⁸⁷ *Bhuh, bhuvah, svah* (see *Introduction to Tantra Śāstra*).

⁶⁸⁸ Then Devī said: “Now I bestow a boon, O Devas” (Caṇḍī).

Caṇḍikā, From The Fourth Or Shagrādi Mahātmya Of Caṇḍī

When the enemies of the Devas were vanquished by the Goddess, Shakra and the other Devas, bowing down before Her, their hair "erect with exultation," thus sang Her praises.

1

May that Devī by whose power this world was spread,
The perfect form of the powers of countless Devas,⁶⁸⁹
The Mother⁶⁹⁰ worshipped by Devas and Maḥarṣis,⁶⁹¹
Do good to us.

2

May that Caṇḍikā whose peerless majesty and power
Neither Bhagavān Ananta,⁶⁹² Brahmā, nor Hara⁶⁹³ can declare,
Turn Herself towards us for the destruction of the fear of evil,
And the protection of the whole world.

3

We bow to Her who is good fortune itself in the dwellings of the virtuous,
Ill-fortune in those of the sinful,
Reason⁶⁹⁴ in the hearts of the intelligent, faith in those of the good,
Modesty in that of the high born.
Protect, O Devī! this universe.

4

How can we describe Thy thought-transcending form,
Or, Thy greatly abounding strength which destroyed the Asuras,⁶⁹⁵
Or, O Devī! those great deeds of Thine
Done in battle midst hosts of Devas, Asuras, and others?

5

Thou art the cause of all the worlds,
Though Thy substance is the three *guṇas*,⁶⁹⁶
Yet is no fault known in thee.⁶⁹⁷

⁶⁸⁹ Her form was that of their combined powers.

⁶⁹⁰ *Ambika*.

⁶⁹¹ Great *Rṣis* or Seers.

⁶⁹² Viṣṇu.

⁶⁹³ Śiva, for they, too, adore Her.

⁶⁹⁴ *Buddhi*.

⁶⁹⁵ Enemies of the Devas.

⁶⁹⁶ *Sattva, Tamas, Rajas*. Nature as spirit, as the veil of spirit, and of descent and ascent from spirit to matter and matter to spirit (see *Introduction to Tantra Śāstra*).

⁶⁹⁷ Ordinarily, the world which consists of the *guṇas* is imperfect, but She who is it and yet transcends it, is perfect.

Incomprehensible art Thou even to Hari, Hara,⁶⁹⁸ and other Devas,⁶⁹⁹

Thou art the refuge of all.

The whole world is but a part of Thee,⁷⁰⁰

Unmanifested,⁷⁰¹ primeval, supreme Prakṛti.⁷⁰²

6

O Devī! Thou art *Svāhā*,⁷⁰³

By the utterance whereof all Devas in all sacrifices are satisfied.

Thou art also declared by men to be *Svadhā*,

Which satisfies the *pitṛs*.⁷⁰⁴

7

Thou, O Devī! whose great *vrata*⁷⁰⁵ surpasses all thought,

Art the supreme knowledge full of power

Which is the cause of liberation

Ever sought to be gained by those *Munis*⁷⁰⁶ desirous thereof,

Who have strictly controlled their senses and are free of all faults.⁷⁰⁷

8

Thou art in the form of sound.

The repository of spotless⁷⁰⁸ Ṛg⁷⁰⁹ and Yajus⁷¹⁰ hymns,

And of the Sāman⁷¹¹ hymns wherein are the verses of the charming *Udgātha*,⁷¹²

Devī, Thou art the threefold Veda and Bhagavatī;⁷¹³

For the maintenance of the world Thou art the science of *Vartta*;⁷¹⁴

Thou art the supreme destroyer of its pains.⁷¹⁵

9

⁶⁹⁸ Viṣṇu and Śiva.

⁶⁹⁹ As the Viṣṇu Yāmala cited in the Śāktānandataranginī, says (*Māstvatparamam rūpam tanna jñāti kashchana*, chap. iii.) “Her supreme form is that which none know.”

⁷⁰⁰ Not as it has been rendered, “Thou art the entire world which is composed of parts”--the world is but a part of Her. Hindu belief is not pantheistic in the ordinary European sense of the word.

⁷⁰¹ *Avyākṛita*, of which Nagoji Bhatta says: *Ṣadvidha vikārarahitatvāt*, on account of its being void of the six forms of change.

⁷⁰² Of whom the Śāktānandataranginī says: “*Pranamya prakṛitīm nityām paramātmā svarūpinīm*” (chap. i.).

⁷⁰³ The *Mantra* of that name.

⁷⁰⁴ The lunar ancestors of the human race and the earthly ancestors of the seventh degree, to whom offering is made in *pitṛkriyā*.

⁷⁰⁵ Vow or voluntary rite(see *Introduction to Tantra Śāstra*).

⁷⁰⁶ Sages.

⁷⁰⁷ This passage has been rendered: “Thou studieth with Thy organs, which are the essence of strength well restrained.” But the Devī does not study, nor has She organs restrained or otherwise.

⁷⁰⁸ Because they were breathed out by Īśvara.

⁷⁰⁹ Of the Vedas so named.

⁷¹⁰ Of the Vedas so named.

⁷¹¹ Of the Vedas so named.

⁷¹² Part of the Sāmaveda, the office of the Udgātri.

⁷¹³ For She has all powers.

⁷¹⁴ i.e., agriculture, cattle-rearing, and trading.

⁷¹⁵ As the Lalitā Sahasranāma says, “She soothes like moonlight all those who are burnt by the triple fires of misery” (*tāpatraya*) of phenomenal existence.

O Devī! Thou art the power of understanding⁷¹⁶
 By Which the essence of all *Śāstras* is known;
 Thou art Durgā,⁷¹⁷ the vessel wherein we cross the dangerous ocean of the world.
 Devoid of attachment art Thou.⁷¹⁸
 Śrī⁷¹⁹ also, who hast made Thy abode in the heart of the enemy⁷²⁰ of Kaiṭabha,⁷²¹
 Thou art indeed Gaurī,⁷²² who hast fixed Thy dwelling in the moon-crested Deva.⁷²³

10

Smiling spotless like unto the full moon,
 Resplendent as the finest gold
 And lovely was thy face.
 Yet wonderful it was that swayed by wrath
 The Asura Mahiṣa suddenly smote Thy face when he saw it.

11

Greatly marvellous indeed it was that when he had seen Thy face,
 Wrathful, terribly frowning, beauteous as the rising moon,
 Mahiṣa did not forthwith yield up his life,
 For who can live after beholding the wrathful king of Death?⁷²⁴

12

O Devī, our supreme Lady
 Be gracious for the sake of the world.
 For when wrathful Thou dost suddenly destroy the generations of the enemies.⁷²⁵
 It is but now made known to us
 That the mighty army of the Asura Mahiṣa has met its end.

13

Those to whom Thou, O bestower of prosperity! art gracious,
 Are esteemed in all lands,
 Their wealth and fame increases,
 And their *dharma*, *artha*, *kāma*, *mokṣa*⁷²⁶ know no lessening.
 Praiseworthy are they maintaining sons, servants, and wives.

14

By thy grace, O Devī! the virtuous man, ever honoured,
 Does ever daily all religious acts,

⁷¹⁶ *Medhā*, which Gopal Chakravarti says = *Dhāranāvati buddhi*.

⁷¹⁷ Nagoji says: “*Duhkhaprāpyatvena durgāsi iti uchyate*” (to be attained to with great difficulty).

⁷¹⁸ Asangā-nirlepā (G. C.) *cidānandamayitvāt* (on account of Her being *cit* and *ānanda*).

⁷¹⁹ Lakṣmī.

⁷²⁰ Viṣṇu.

⁷²¹ The *Daitya* brother of Madhu.

⁷²² Daughter of guru, the Lord of the Mountains.

⁷²³ Śiva, who bears on His head the crescent moon.

⁷²⁴ Yama.

⁷²⁵ That is, the *Daityas*.

⁷²⁶ The four aims of being.

And thereafter gains heaven by Thy grace;⁷²⁷
Therefore art Thou of a surety the giver of fruit in the three worlds.

15

O Durgā; the remembrance of Thee destroyest the fear of all creatures,
When called to recollection by those in health Thou dost bestow a truly good mind.
O remover of poverty, pain, and fear,
Who but Thee art ever compassionate for the good of all.

16

By the slaying of these foes the world gains happiness.
O Devī! Thou hast slain them with the desire
That they should not always sin so as to merit hell,⁷²⁸
But that by death in battle they may go to Heaven.

17

Seeing them, why dost Thou not (by Thy look) turn them to ashes?
Thou throwest Thy weapon among the enemies, the Asuras,
In order that, being purified by it,
Even these enemies may go to heaven.
Such is Thy merciful intention even towards them.

18

If by the glittering, formidable flashes of Thy sword,
And by the lustre of Thy spear-point,
The eyes of the Asuras were not destroyed,
It was because they gazed on Thy countenance,
Like unto the radiant moon.

19

O Devī! Thy nature it is to subdue the evil works of the wicked.
Thy form, destructive of the strength of those who destroy the Devas,
Surpasses all thought, and is comparable with none.
By this Thou hast manifested Thy kindness even to enemies.

20

Devī! with whom may this Thy valour be compared,
Or Thy most charming form striking fear among foes?
In Thee only, bestower of boons, even upon three worlds,
Are seen both kindness of heart and relentlessness in battle.

21

By the destruction of their foes the three worlds have been saved by Thee,
Thou hast led even these to heaven,
Having slain them in the front of battle.

⁷²⁷ Nagoji Bhatta says *tatah* here means that after that (*svarga*), and in order of time they gain *mokṣa* (liberation).

⁷²⁸ Not "Let these practise sin so as to descend to Hell for long." as it has been rendered. The Devī's desire is to save even Her foes. The translation of the alternative reading given by the translation referred to is nearer the sense of the text.

And hast dispelled the fear besetting us from the maddened enemies of the Devas.
Salutation to Thee, O Devī!

22

With Thy spear protect us, O Devī!⁷²⁹
O Mother! protect us with Thy sword.
By the sound of Thy bell guard us,
And by the twanging of Thy bow-string
Protect us in the East and in the West,
Guard us, O Caṇḍikā! in the South,
And in the North by the brandishing of Thy spear.

23

Whatever gentle forms of Thine,
And whatever of Thy terrible forms Wander in the three worlds,
By these forms protect us and the earth.

24

O Mother! by Thy sword, spear, and club,
And other weapons, in Thy soft and supple hands,⁷³⁰
Guard us on every side.⁷³¹

⁷²⁹ Here follows the *prārthaitā* (prayer).

⁷³⁰ Literally, leaflike (*pallava*), soft, and supple.

⁷³¹ The Rṣi in Caṇḍī continued: Thus was the upholder of the world hymned by the Devas who did worship Her with celestial flowers, perfumes, unguents, and incense upon which the Devī, highly honoured with this hymn, said to the Devas: “Choose what ye desire of me”. On which the latter prayed that whenever they called upon Her She might come to their assistance, and that whatever mortal should praise Her with this hymn should prosper. Bhadrakālī said, “Be it so,” and vanished from their sight.

Mahādevī (From The Fifth Mahātmya Of Caṇḍī)

Here not the “Great Goddess,” but as Commentator Nagoji Bhatta (cited post as NB.) says, “The Goddess” (Devī) “of the great”--viz., *Brahmā, Viṣṇu, and Śiva*, for it is by Her power that they enjoy their abode, and it is She whom even they worship--the Mother of all.

The Asuras Śumbha and Niśumbha bereft the Devas of their dominion whereupon the latter prayed to the Goddess for help as follows.

1

REVERENCE to the Devī,⁷³² to the Devī of the Great,⁷³³
To Her who is auspicious,⁷³⁴ for ever reverence.
Reverence to Prakṛti⁷³⁵ who maintains.⁷³⁶
Setting our minds wholly upon Her, we make obeisance to Her.

2

Reverence to Her who is eternal,⁷³⁷ Raudrā,⁷³⁸
To Gaurī,⁷³⁹ and Dhātṛī,⁷⁴⁰ reverence and again reverence,
To Her who is moonlight and in the form of the moon,⁷⁴¹
To Her who is supreme bliss,⁷⁴² reverence for ever.

3

Bending low, we make obeisance to the auspicious One
Who is prosperity in the form of wealth,
To Siddhi,⁷⁴³ Nairiti,⁷⁴⁴ and to the good fortune of Kings.⁷⁴⁵
To Sarvānī⁷⁴⁶ reverence, and again reverence.

4

⁷³² Nagoji says that Devī = *prakāśātmika*, that which is by its nature light and manifestation.

⁷³³ *Mahādevī* (see note 1, ante).

⁷³⁴ Because She is the cause of all auspicious things.

⁷³⁵ *Śṛṣṭiśakti*, or *śakti* (power) of creation (N. B.).

⁷³⁶ *Bhadrāyai*. Literally, good = *rakṣanaśakti*, the *Vaiṣṇavaśakti*, which maintains (N. B.).

⁷³⁷ *Nityāyai*; or She is the Śakti Nitya (N. B.).

⁷³⁸ That is, She is *samhāraśakti* or *śakti* of dissolution, the *tāmasika śakti* (according the Commentator Gopal Chakravartī), as contrasted with Dhātṛī, the *rājasika śakti*, and *indorūpā* (moon form), the *sāttvika śakti* (vide post).

⁷³⁹ Daughter of Guru, the Lord of the Mountains.

⁷⁴⁰ Creator and upholder.

⁷⁴¹ The moon here stands for all luminous things: or it may mean *indorūpā* in the technical sense of *yoga śāstra*.

⁷⁴² *Sukhā* = *paramānandarūpā*.

⁷⁴³ That is, *aṇimādirūpā* (G. C.), the eight *siddhis*--*aṇimā*, *laghima*, etc.

⁷⁴⁴ Gopal Chakravartī says this means *Rākṣasaśakti* (demonic power); also *alakṣmī* (misfortune). At the time of worship of Lakṣmī (Devī of Prosperity) on the fifth day after *vijayadaśamī*, the Devī Alakṣmī is worshipped in the house in the form of a misshapen figure, and then thrown away.

⁷⁴⁵ *Bhubritām*, which, according to G. C., means mountains, for wealth in the form of gems, etc., are found therein.

⁷⁴⁶ *Maheśvarī* or *Śivaśakti*.

To Durgā,⁷⁴⁷ to Her who enables men to cross the ocean⁷⁴⁸ of the world,
 Who is the life and strength⁷⁴⁹ and cause of all.
 Knower of the distinction between Puruṣa and Prakṛti,⁷⁵⁰
 And who is both black⁷⁵¹ and grey,⁷⁵² reverence for ever.

5

We prostrate ourselves before Thee, who art at once most gentle⁷⁵³ and formidable,⁷⁵⁴
 Reverence to Her, and again reverence;
 Reverence to Her who is the material cause of the world,⁷⁵⁵
 To the Devī,⁷⁵⁶ who is in the form of action, reverence, and again reverence.

6

To the Devī who in all things is called Viṣṇumāyā,⁷⁵⁷
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.⁷⁵⁸

7

To the Devī who is known as intelligence⁷⁵⁹ in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

8

To the Devī who dwells in the form of *buddhi*⁷⁶⁰ in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

9

To the Devī who in the form of sleep abides⁷⁶¹ in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

⁷⁴⁷ Which means, according to Nagoji: “She who is known with difficulty (*dukhkhajneyā*).

⁷⁴⁸ As N. B. says: *Durgātsamsārātpārāṅkaroti*, etc. G. C. says it means She whose abode is not known in either time or space.

⁷⁴⁹ For She is not only *antaryāminī*, but remains even at the time of dissolution. She is feminine because She supports all things as their mother.

⁷⁵⁰ *Khyatiprakṛitipuruṣayor bhedajnānām* (N. B.). *Viveka khyātiḥ* is a term in Sāṅkhya denoting the cause of liberation, the recognition of the self (Puruṣa) by the self; not as one published rendering runs, “to fame;”

⁷⁵¹ As *tāmasika śakti*.

⁷⁵² *Dhūmra*; that which is with smoke; the sacrificial rite; here the knowledge of the rites.

⁷⁵³ *Atisaubhāgyā*. As such She is (N. B.) *vidyārūpinī*, as putting an end to the *samsāra*. For this reason She, as G. C. says, greatly delights all.

⁷⁵⁴ *Atiraudrāyā*, because, as N. B. says, She, as *avidyā*, is the cause of the *samsāra* with all its terrors.

⁷⁵⁵ *Jagatpratishtāyai* = (as N. B. says) *jagadupādānakāraṇam*; or, as, G. C. has it, She is *sarvāntaryāminī*, who dwells in the inmost being of all things.

⁷⁵⁶ Which = (G. C.) *dyotanaśīla*, whose nature it is to lighten, or (N.) *devaśakti*.

⁷⁵⁷ Or *mulāvidyā* (Nagoji).

⁷⁵⁸ *Namastasyai, namastasyai, namastasyai namo namah*. The refrain throughout the succeeding verses.

⁷⁵⁹ *Cetana* = (Nagoji says) *chitśakti*, or mind. She Herself is *nirvikalpacitśakti*, but manifests as *savikalpacitśakti* in all worldly beings.

⁷⁶⁰ The mind, as the aspect so named of the *antahkaraṇa*.

⁷⁶¹ *Nidrārūpena*. According to Nagoji, *nidrā* = *suṣupti*, the state of dreamless sleep where all sense functions are at an end. According to G. C., *svapna* or dreaming sleep also.

10

To the Devī who exists in all beings in the form of hunger,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

11

To the Devī who exists in all beings in the form of *cāyā*,⁷⁶²
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

12

To the Devī who exists as energy⁷⁶³ in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence,

13

To the Devī who exists in the form of thirst⁷⁶⁴ in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

14

To the Devī who in the form of forgiveness⁷⁶⁵ exists in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

15

To the Devī who exists in the form of race and species in all beings,⁷⁶⁶
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

16

To the Devī in the form of modesty in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

17

To the Devī existing in the form of peace⁷⁶⁷ in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

⁷⁶² Nagoji says this word=*samsāratāpābhāvah*, or lack of worldly pain. The *samsāra* is like a burning flame. In its shadow there is coolness and peace. According to Gopal Chakravarti, however, it = *ātapābhāvah*. *Ātapāh* = *prakāśarūpatvātvidyā*, or knowledge on account of its giving light, and therefore as the lack of it She is *avidyā*.

⁷⁶³ *Śakti*: power, action.

⁷⁶⁴ Which, as Nagoji says, is the desire for that which is not one's own (*anātmīyā*); thirst for enjoyment, possession, individual life, etc.

⁷⁶⁵ Which is the desire not to return evil to those who have done us wrong, notwithstanding our power to do so (N. B.).

⁷⁶⁶ *Jātīrūpeṇa*: that which classifies and differentiates one body of beings from another.

⁷⁶⁷ Which Nagoji says means the control of the senses and renunciation of all worldly things.

18

To the Devī who exists in all beings in the form of faith,⁷⁶⁸
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

19

To the Devī existing in the form of beauty in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

20

To the Devī who exists in all beings in the form of prosperity,⁷⁶⁹
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

21

To the Devī who in all beings exists in the form of their respective callings,⁷⁷⁰
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

22

To the Devī who in the form of memory exists in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

23

To the Devī who in all beings exists in the form of mercy,⁷⁷¹
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

24

To the Devī who in the form of contentment⁷⁷² exists in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

25

To the Devī who exists in all beings as (their) Mother,⁷⁷³
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

26

⁷⁶⁸ That is, Nagoji says, *āstikatvam* (belief in God's existence); or, according to Gopal Chakravarti, also a firm and strong faith in Veda.

⁷⁶⁹ Wealth, etc.

⁷⁷⁰ That is, *jīvikā*, the callings of husbandmen, merchant, cattle-rearing, etc.

⁷⁷¹ Which Nagoji says is the desire of removing the pain of others.

⁷⁷² Which Nagoji defines as satisfaction with that which one possesses as distinguished from longing for what one has not got.

⁷⁷³ She is *jananī*, and, as Nagoji says, *pālayitrī* (protectress).

To the Devī who in the form of error⁷⁷⁴ exists in all beings,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

27

Reverence to the Devī
 Who is the Presiding Deity over the senses of all beings,
 Who is ever in all beings,
 And who pervades all things.

28

To the Devī who in the form of consciousness,⁷⁷⁵
 Having pervaded all the world, exists therein,
 Reverence to Her, reverence to Her,
 Reverence to Her, reverence, reverence.

29

Praised aforetime by the Devas,
 By reason of their obtaining that which they desired;
 Worshipped by Surendra⁷⁷⁶ on days of victory.
 May the Īśvarī,⁷⁷⁷ who is the cause of all good.
 Do good and auspicious things for us,
 And may She ward off all calamities.

30

And may She who is now saluted by us as our Queen,
 As also by the Suras,⁷⁷⁸ tormented by arrogant Asuras,⁷⁷⁹
 Whom we call to mind
 As we bow our bodies in devotion to Her,
 Destroy at this very moment all our calamities.

⁷⁷⁴ *Bhrānti*. A thoroughly Indian conception, though some modern Hindus have lost the sense of it. Gopal Chakravarti gives as an example the classical instance of the *jīva* taking mother-of-pearl to be silver, etc.

⁷⁷⁵ *Cit* = *citśakti* (N. B.), and according to Gopal Chakravarti, who says the *jīva* is here meant, *caitanya*.

⁷⁷⁶ Indra.

⁷⁷⁷ Queen and Ruler of the worlds.

⁷⁷⁸ The Good Devas.

⁷⁷⁹ Their evil enemies.

Jagadambikā, From The Devībhāgavata Purāṇa

Mother of the world.

1

IT is by Thy power only
That Brahmā creates, Viṣṇu maintains,
And at the end of things Śiva destroys the universe.
Powerless are they for this but by Thy help.
Therefore it is that Thou alone art the Creatrix,
Maintainer, and Destructress of the world.⁷⁸⁰

2

Thou art fame, mind, remembrance,
And our refuge, the mountain-born,⁷⁸¹
Companion, kindness, faith, and patience,
Earth, Kamalā,⁷⁸² health,⁷⁸³ the arts, and victory,
Contentment, ever victorious,⁷⁸⁴ Umā,⁷⁸⁵ Ramā,⁷⁸⁶
True knowledge, and the highest *buddhi*.

3

Science, forgiveness, beauty, retentiveness art Thou,⁷⁸⁷
Who art Known in the three worlds as all in all.
Who is there that unaided by Thee can do ought?
Thou art the abode wherein all men dwell.⁷⁸⁸

4

Thou art the upholder.
Were Thou not so, how could the tortoise and serpent uphold the Earth?⁷⁸⁹
Thou art the Earth itself.
Were this not so, how could this weighty world rest on Ether?⁷⁹⁰

5

⁷⁸⁰ The Devī, who is the *mahākāraṇasvarūpā*, is also the *kāryasvarūpā*. As cause She is in the effect and is the *śaktirūpa* by which all things are done (N).

⁷⁸¹ Here is meant the Śakti of Rudra (N).

⁷⁸² Lakṣmī, Devī of Prosperity and Beauty.

⁷⁸³ *Puṣṭi*: nourishment.

⁷⁸⁴ *Vijayā*. The Devī Pr. says: "After conquering this very powerful King of the Daityas, named Padma, She is known in the three worlds as Vijayā and unconquerable (*aparājitā*)."

⁷⁸⁵ See Hymn to Annapurṇā, *post*. Here the Īśvara Śakti (N.).

⁷⁸⁶ A name of Lakṣmī.

⁷⁸⁷ *Medhā*, which means, in particular, the retentive faculty or memory, and in general, intelligence.

⁷⁸⁸ For in Her all men have their being. She is as *Ādhāraśakti*, their support (N.).

⁷⁸⁹ As the Purāṇas represent them as doing. The verse deals with the attributes of the *ādhāraśakti*.

⁷⁹⁰ *Gaganam*.

Those who through Thy *māyā* pray to Devas,
 Such as⁷⁹¹ the four-headed One⁷⁹², Viṣṇu, Rudra,⁷⁹³ Fire,
 The White-rayed one⁷⁹⁴ Yama,⁷⁹⁵ Vāyu,⁷⁹⁶ and Gaṇeśa⁷⁹⁷
 Are indeed ignorant,⁷⁹⁸
 For can these do anything without Thy power?⁷⁹⁹

6

O Mother! those who do *homa*,⁸⁰⁰ with ghee on fire,
 With great ceremony in the name of the Devas,
 Are of but small intelligence.⁸⁰¹
 If Thou art not *svāhā*,⁸⁰² then how can they make sacrifice?
 Do they not worship Thee?
 If not they are ignorant.⁸⁰³

7

In this world Thou art the giver of enjoyment
 To things which move and are still.⁸⁰⁴
 Thou givest life to all things being as they are parts of Thee.
 O Mother! as Thou nourisheth all Thy Suras,⁸⁰⁵
 So also dost Thou nourish others.

8

O Mother! as men who are of good heart,
 Never for the mere pleasure thereof
 Cut down leafless and bitter (fruited) trees
 Which have sprung up in the forest.
 Therefore Thou dost even greatly protect the Daityas.⁸⁰⁶

9

⁷⁹¹ Literally, “headed by,” or instances of principal Devas.

⁷⁹² Brahmā.

⁷⁹³ Śiva.

⁷⁹⁴ *Subrāṁshu*, or the moon.

⁷⁹⁵ Lord of Death.

⁷⁹⁶ Lord of the Air.

⁷⁹⁷ The elephant-headed Deva, son of the Devī as Pārvatī and Śiva.

⁷⁹⁸ *Vimūḍha* (see also *Umāsaṅghitā* of Śiva *Purāṇā*).

⁷⁹⁹ *Ye vā stuvanti manuṣyā amarān vimudhā,*

Māyā gunaistava caturmukha viṣṇurudrān,

Subrāṁshuvahniyamavāyuganeśamukhyān,

Kim tvāmrīte janani to prabhavanti kārye.

⁸⁰⁰ The sacrifice done with ghee poured into fire.

⁸⁰¹ *Alpadhiyah.*

⁸⁰² The mantra used in *homa*.

⁸⁰³ *Svāhā nacet tamasi te kathamāpuraddhā,*

Tvām eva kim nahi ya janti tato hi mudhah.

⁸⁰⁴ Here apparently trees and the like, as contrasted with the animal world. She allots the karma (N).

⁸⁰⁵ The Devas, Her children.

⁸⁰⁶ That is, the Devī does not slay even the Daityas for the mere savage pleasure of killing, and even those whom She slays are slain by Her for the good of the world and their own good, that being slain by Her hand they may go to heaven (see next verse). The *Kumārasambhavam* says that a man cannot cut down even a poisonous tree if planted by his own hand.

Though Thou slayest in the battlefield with Thy arrows the enemies,
 Knowing their desire for amorous play with celestial women,⁸⁰⁷
 Yet such is Thy nature that even then Thou showest kindness to them.
 For Thou so slayest them
 That in another body⁸⁰⁸ they may obtain fulfilment of their desires.

10

Most wonderful it is that Thou hast assumed body
 For the destruction of the Dānavas,⁸⁰⁹ famed for their power,
 When Thou mightest have slain them by Thy mere will.
 The cause of this is Thy play⁸¹⁰ and nothing else,⁸¹¹

11

Alas! of a verity unhappy are they
 Who when the Kālī age, the worst of ages, has come,
 Do not worship Thee.
 Men cunning and skilled in the Purāṇas
 Have made the people devoted to the worship of Hari and Śankara,⁸¹²
 Who are but Thy creatures.⁸¹³

12

Those who worship with devotion Devas,
 Though they know that they are distressed, harassed by Asuras, and subject to Thy control,
 Are of a surety like unto a man
 Who with, the light of a clear lamp in his hands,
 Yet falls into some waterless and terrible well.⁸¹⁴

13

O Mother! Thou art the remover of the pains which arise from birth,
 And art known by those desirous of liberation
 As the giver of happiness when Thou art *vidyā*,⁸¹⁵
 And of unhappiness when Thou art *avidyā*,⁸¹⁶

⁸⁰⁷ *Devāṅganāsuratakelimating vīditvā.*

⁸⁰⁸ That is, a celestial body. For, as Daityas do not perform sacrificial rites, etc., so they cannot gain heaven. But when killed by the hand of the Devī, thither they go to their enjoyment, and Devas are protected.

⁸⁰⁹ Sons of Danu. Enemies of the Devas.

⁸¹⁰ *Kṛīḍarasa* that is, *līlā*.

⁸¹¹ *Kṛīḍārasastava nachānyatarotrahetaḥ* (cf. the Vedantic *sūtra okavattulīlā kaivalyam*).

⁸¹² Viṣṇu and Śiva.

⁸¹³ *Dhūrttaīḥ purāṇa caturairhari śankarānām,*
Sevāparāścha vihitāstava nirmītānām.

Men, the verse says, thus worship the creature instead of the Creatrix.

⁸¹⁴ *Jñātvā surāṁstava vashān asurārdhitāṅghsha,*

Yevai bhajanti bhuvi bhāvayuta vimagnāu,

Dhritvā kare suvimalang khalū dipakāṅte,

Kuṇḍaḥ patanti manujā vijāletighore.

(See also *Umāsanghitā*.)

⁸¹⁵ Knowledge and nescience, the source of *nivṛtti* and *pravṛtti*, with the latter's attendant miseries.

⁸¹⁶ Knowledge and nescience, the source of *nivṛtti* and *pravṛtti*, with the latter's attendant miseries.

Surely it is only the ignorant who do not worship Thee,
Such as are attached to enjoyment without wisdom.⁸¹⁷

14

Even Brahmā, Hara, and Hari, as all other Suras,⁸¹⁸
Ever worship Thy lotus feet, which are our refuge.
But those who are of small intelligence and beset with error
Do not worship Thee.
And so ever repeatedly fall into the ocean of the world.⁸¹⁹

15

O Caṇḍī!⁸²⁰ it is most surely by the favour of the dust on Thy lotus feet
That Brahmā in the beginning of things creates, Shauri⁸²¹ protects, and Hara⁸²² destroys the
whole world.
He is indeed unfortunate
Who in this world does not worship Thee.

16

O Devī! Thou art the *Devatā* of speech of both Suras and Asuras.
Without power of speech are even the foremost of Devas
When Thou abidest not in them.
If men do speak, it is because they are not deprived of Thee.⁸²³

17

Hari,⁸²⁴ when cursed by the greatly angered Bhrigu,⁸²⁵
Became Fish, Tortoise, Boar, and Man-lion,⁸²⁶ and Dwarf.⁸²⁷
How can those who worship Him
Escape the fire of death?

18

As is well-known, the *linga* of Śambhu⁸²⁸ in the forest
Fell on earth in like manner by the curse of Bhrigu.

⁸¹⁷ *Kilamandadhibirnārādītā janani bhogaparaistathājñaiḥ.*

⁸¹⁸ Devas.

⁸¹⁹ *Tadvai nayelpa matayo manasā bhajanti,*
Bhrāntāḥ patanti satatam bhavasāgarete.

⁸²⁰ Nīlakantha derives the word from *chadi* ("the wrathful one fearful to the whole world"). Śruti says of the Brahman: *Mahadbhayam vajramudhyatam* ("great fear and a ready thunderbolt")

⁸²¹ Viṣṇu.

⁸²² Śiva.

⁸²³ Sarasvatī is She who causes speech. Sound springing from the Mūlādhāra wherein is *Devī* Kuṇḍalinī proceeds from the stage of mere sound (*para*), the potentiality of growth in the seed to that of *Paśyantī*, when the latter begins to sprout; then to *Madhyamā*, when the first two small leaves appear but inseparate, and lastly, as *Vaikharī*, when they separate, remaining united only at their base.

⁸²⁴ Viṣṇu.

⁸²⁵ The Rṣi of that name.

⁸²⁶ The Matsya, Kūrma, Varāha, and Nrisingha avatāra of Viṣṇu.

⁸²⁷ *Chalakraṭ*, which Nīlakantha says = Vāmana Avatāra of Viṣṇu. *Chalakraṭ*, because Balirāja was deceived by him.

⁸²⁸ Śiva, who retired into the forest after the death of Satī, and who was powerless to protect even his own *linga*.

How can those, O Mother! who on earth worship Him⁸²⁹ who holds a skull
Attain to happiness either in this world or the next?

19

They who worship the elephant-faced Lord of Ganas,⁸³⁰
Who was born of Maheśa,
With Him in vain take shelter.
They know Thee not, O Devī! Mother of the Universe,
Who art easy of worship⁸³¹ and the giver of the fruit of all desires.

20

Wonderful it is that through Thy compassion
Even the multitude of enemies slain by Thy sharpened arrows
Have thus been made to reach Heaven.
For had they not been so slain
Calamities and the most painful of painful states would they have suffered
In that hell which is the result of their (evil) *karma*.

21

Even Brahmā, Hara, and Hari
From pride⁸³² know not Thy power.
How, then, are others able to know it,
Bewildered as they are by Thy (three) *guṇas* of incomparable power?⁸³³

22

Even *Munis*⁸³⁴ suffer, who, being ignorant (of Thee).
Do not adore Thy thought-transcending lotus feet,
And are set upon the worship of sun and fire.⁸³⁵
By them, even though they read hundreds of Śruti,⁸³⁶
The Supreme object of desire⁸³⁷ is not known, which is the essence of all Vedas.

⁸²⁹ Śiva.

⁸³⁰ Gaṇeśa, son of Śiva, so powerless.

⁸³¹ Devī is (as the Lalitā, verse 133, also says), “easily worshipped” (*sukhā-rādhya*), without bodily pain by fasting etc., without restrictions on the mode of meditation. In the Karma Pr. the Lord describes to Himavat an easy mode of worship if he be unable to meditate on the Supreme Form. The Devī is also “easily pleased” (Lalitā, verse 162, *kṣipraprasādinī*)--that is, even by a little worship as the Saura and Śiva Purāṇas say of the Lord of Umā, with whom the Devī is one.

⁸³² *Garvabhāvāt*.

⁸³³ Devī is “all-bewildering” (*Sarvamohinī*). In Karma Pr., Śiva says: “This Māyā is dear to me by which the world is bewildered. I bewilder the whole universe with the Devas, Daityas, and men.” The operation of the *tāmasika guṇa* veils from them the truth.

⁸³⁴ The Mārkaṇḍeya Purāṇa says: “That Divine Devī Mahāmāyā forcibly draws away the minds of even the sages (*Munis*), and leads them into confusion.”

⁸³⁵ Because they are *pratyaṅśadevatā*--that is, visible, and She, the supreme ground of them, is beyond vision, mind, and speech.

⁸³⁶ The reading of much *śruti* (revelation) teaches them nothing, for their ignorance conceals from them its true meaning.

⁸³⁷ *Paramārthatattva*. Śāṅkhya says that there are two different kinds of *artha* or object. One is *bhoga* (enjoyment), the second, which is the supreme object (*paramārtha*) is *mokṣa* (liberation). The one exists in the current issuing from Devī (*Avidyā*), the other returns on the other current, which draws to the Devī (*Vidyā*).

23

Methinks it is Thy (three) *guṇas*,
 The power of which is so famed on earth,
 Which makes men turn away from devotion (to Thee),
 And attaches them to Viṣṇu, Īśa,⁸³⁸ Bhāskara,⁸³⁹ Gaṇeśa,
 By (the teaching of) various *Āgamas*⁸⁴⁰ of their own devising.⁸⁴¹

24

O Ambikā! (so great is Thy mercy)
 That Thou art not angry with,
 But showest kindness to, and maketh greatly prosperous
 Even those who, skilful in the *mantra* of delusion,⁸⁴²
 Make the best of men⁸⁴³ turn away from Thy feet
 By *Agamas* made by themselves,⁸⁴⁴
 Teaching of devotion to Hari and Hara.⁸⁴⁵

25

In the Satya age⁸⁴⁶ the *sattva guṇa*⁸⁴⁷ was very powerful,
 Therefore there were no *Asadāgamas*.⁸⁴⁸
 But in the Kalī age learned folk conceal Thee (from the people).
 And adore those Devas imagined by them (to be objects of worship).⁸⁴⁹

26

⁸³⁸ Śiva.

⁸³⁹ The Sun (*Sūrya*).

⁸⁴⁰ Here used generally for *Śāstra*, though also used in a special sense as denoting Veda and Tantra, to the latter of which, Nīlakantha perhaps refers. *Nānātantraihmohakaih* (“many deluding Tantras”). The reference is here to the dualistic scriptures.

⁸⁴¹ *Svabuddhirachitairvividhāgamaishcha* (“composed by themselves”).

⁸⁴² *Mohamantranipunām*.

⁸⁴³ According to Nīlakantha, Brāhmanas.

⁸⁴⁴ Literally, “said by themselves” (*svoktāgamaih*)--that is as Nīlakantha says, *puruṣapranitāgamaih* (or *Āgamas* composed by men and not revealed by Śiva).

⁸⁴⁵ Viṣṇu and Śiva who are themselves only the children of the Mother, and as much creatures, though of the highest kind, as others are.

⁸⁴⁶ The first and best of the four ages: Satya, Tretā, Dvāpara, and Kalī, the commonly supposed present age. In the second, virtue (*dharma*) decreased by a quarter, in the third by a half, and in the present or Kalī age only a quarter of *dharma* remains.

⁸⁴⁷ The *guṇa*, which manifests on the moral plane as goodness.

⁸⁴⁸ Literally, “bad *Āgama*,” a name applied by some to the Tantra of the “downward current” (*arddharetas*), but here has a general significance to all *Śāstra*, whether Tantra or otherwise, of a dualistic character (*asachchhāstrāni*).

⁸⁴⁹ *Tūrye yuge bhavati chātibalang gun.asya,*

Turyasyatena mātṛhitānyasadāgamāni tvam,

Gopayanti nipunāḥ kavayah kalauvai

Tatkalpitān suraganā nāpi sangstuvanti,

“Imagined by them” (*tatkalpitān*). This does not mean that the Devas do not exist. Hari, Hara, Īśa, Gaṇeśa, Bhāskara, and others have been mentioned in previous verses. The verse is *stutivāda*, in which that which is its direct object, is dealt with to the exclusion of all others. What is meant is that She alone is to be worshipped and not any other. *Kalpanā* is to mistake one thing for another. Thus the world is taken (*kalpitā*) to be real when the Brahman alone is so. And so, too, mother-of-pearl is mistaken for silver (*shuktirajatakalpanā*), or a rope for a snake (*rajjusarpakalpanā*); so people take the Devas to be the ultimate object of worship when it is only the Devī whose manifestations they are, who is such.

Munis,⁸⁵⁰ in whom the *sattva guṇa*⁸⁵¹ is very pure,
 Meditate upon Thee,
 Who art the giver on earth of the fruit of liberation,
 Who art perfect in *yoga*⁸⁵² and the supreme knowledge.
 Such never again suffer pain in the womb of a mother.⁸⁵³
 They are only praiseworthy who are absorbed in Thee.

27

*Cītsakti*⁸⁵⁴ is in *Paramātmā*,
 Therefore also it is manifested⁸⁵⁵ in the world,
 Wherein it is known as the cause of its creation, maintenance, and destruction.⁸⁵⁶

Who else in this world without Thee and of his own power
 Is able to create, move and destroy?⁸⁵⁷

28

O Mother of the world!
 Can the *Tattvas*,⁸⁵⁸ deprived of *Cit*,⁸⁵⁹ create the world?
 They are lifeless things.⁸⁶⁰
 O Devī! can the *indriyas*⁸⁶¹ with their objects and functions,⁸⁶²
 Bear fruit without Thee?

29

O Mother! had you not as *Svāhā*⁸⁶³ been the cause thereof,
 Even the Devas could not have obtained their enjoined own portion,
 Offered in sacrificial rites by *Munis*⁸⁶⁴.

Therefore Thou maintainest the whole world.⁸⁶⁵

30

⁸⁵⁰ Sages

⁸⁵¹ See Introduction.

⁸⁵² *Yogasiddhām*. The manifested Devī as Umā was a great *yoginī*.

⁸⁵³ Are never reborn. According to Hindu ideas the child suffers great pain and misery in the womb of its mother, the remembrance of which is lost on its birth into the world.

⁸⁵⁴ That is, *caitanya* (Nīlakantha). See the Samkṣepaśāriraka.

⁸⁵⁵ In name and form (*nāmarūpātma*).

⁸⁵⁶ *Bhavaṅkṛtyakartā*. Literally, “performer of worldly action”—that is, those stated. For, according to Vedānta and Nyāya, it works therein by its Śakti, though in Śāṅkhya the Puruṣa is merely an enjoyer, spectator, and witness (*bhoktā, draṣṭā, sākṣī*).

⁸⁵⁷ Cf. Dakṣiṇamūrtisamhitā.

⁸⁵⁸ The twenty-four beginning with *Mahat*.

⁸⁵⁹ *Vide ante*.

⁸⁶⁰ *Jarāṇi*; mere matter but for the informing life of the Goddess.

⁸⁶¹ The so-called “senses” of knowledge (*Jñānendriya*),

viz.: *Cakṣu* (eye), *Śrotra* (ear), *ghrāṇa* (smell), *rasanā* (tongue), *tvak* (skin) and of action (*karmendriya*);

viz., *Vak* (speech), *pāṇi* (hand), *pāda* (feet), *pāyu* (anus), *upastha* (genitals).

⁸⁶² *Indriyāṇi guṇakarmayutāni*. Thus, form (*rūpa*) is the *guṇa* or object (*viṣaya*) of the eye, and *darśana* (or seeing), its function (*karma*).

⁸⁶³ The *Mantra* used in *Agnikriyā* and wife of Agni.

⁸⁶⁴ If the *Mantra Svāhā*, which is the Devī, be not said, then the Devas get nothing from the *homa*. Their Śāstric portion they obtain by virtue only of the Devī as *Svāhā*, the cause thereof.

⁸⁶⁵ The Devī protects the Devas, and if the Devas are maintained, then the whole world is maintained, as the Devas are Her agents in the maintenance thereof.

By Thee all this universe was in the beginning of things created;
 Thou protecteth the Regents of the Quarters among whom Hari and Hara are foremost.
 At the dissolution of things Thou devourest the whole universe.
 That which has been done by Thee from the creation
 Even Devas⁸⁶⁶ know not.
 What, then, shall we say of unfortunate men?

31

O Mother! Thou hast by slaying the greatly formidable Asura,
 Who assumed the form of a buffalo,⁸⁶⁷
 Protected the Devas.
 Even the Vedas know Thee not as Thou really art.⁸⁶⁸
 Small of intellect as we are how can we praise Thee?

32

O Mother! Thou hast accomplished a great work In destroying this wicked foe of ours,
 A thorn painful beyond all thought
 (In the side of) the whole world.
 Thy fame will spread throughout the whole universe.
 Do Thou, whose power is known to be incomparable,
 By Thy mercy protect us.⁸⁶⁹

⁸⁶⁶ *Manujā*, which here, according to Nīlakantha, includes Devas.

⁸⁶⁷ The Demon Mahiṣa.

⁸⁶⁸ *Gatīṅtava yathārthatayā na jagmuh*.

⁸⁶⁹ The hymn concluding, Devībhāgavata continues, Vyāsa said: “Devī, thus praised, said in soft, sweet voice, ‘Oh, best of Devas, tell Me what other thing most difficult and hard to accomplish you would have Me do?’”

Hymns To The Devī From Mahābhārata

Durgā (Mahābhārata Virāṭa Parvan)

Chap, VI., sung by Yudhiṣṭhira, when on the way to the City of Virāṭa.

SALUTATION to Thee, O giver of blessings,
 Dark⁸⁷⁰ Virgin,⁸⁷¹ observant of the vow of chastity,⁸⁷²
 Whose form is beauteous as that of the rising sun,
 And Thy face as that of the full moon;
 Four-armed and faced art Thou.
 Wide-hipped, full-breasted,⁸⁷³
 Wearing emerald sapphire bangles and armlets;
 Thou art resplendent as Padmā,⁸⁷⁴ Spouse of Nārāyaṇa,⁸⁷⁵
 And rangest the ethereal regions.
 Thy form and chastity⁸⁷⁶ are of the purest.
 Dark art Thou like the blue-black cloud,
 Whose face is beauteous as that of Saṁkarṣaṇa.⁸⁷⁷
 Long are Thy two arms, as it were bannered poles in honour of Indra.⁸⁷⁸
 Thou bearest in Thy six other arms
 A vessel, lotus, bell, noose, bow, a great discus,⁸⁷⁹ and other weapons.
 Purest woman art Thou on earth.⁸⁸⁰
 Thy well-formed ears are decked with beautiful earrings.
 Thy face challenges the moon in beauty.
 Wonderful is Thy crown, and beautiful is the braid (of Thy hair).
 Thy body is like that of a serpent⁸⁸¹
 Thou glitterest with brilliant girdle round Thy hips,
 And shinest like Mount Mandara encircled by the snake.⁸⁸²
 With standing peacock feathers on Thy head, Thou art resplendent.
 By Thy vow of virginity Thou hast maintained heaven.⁸⁸³
 It is for this, O slayer of the Asura Mahiṣa,⁸⁸⁴
 That Thou art praised and worshipped by the Devas for the protection of the three worlds.⁸⁸⁵
 Foremost of Devas, be gracious to me;

⁸⁷⁰ *Kṛṣṇā.*

⁸⁷¹ *Kumāri*

⁸⁷² For She observed *brahmacarya*.

⁸⁷³ *Pīnashronipayodhare.*

⁸⁷⁴ *Lakṣmī.*

⁸⁷⁵ *Viṣṇu.*

⁸⁷⁶ *Brahmacarya.*

⁸⁷⁷ *Śiva.*

⁸⁷⁸ In ancient times a long bamboo surmounted with a flag was set up on the 1st of Assar, in honour of Indra to secure rain.

⁸⁷⁹ *Cakra.*

⁸⁸⁰ *Striviśuddhāchayābhuvī.*

⁸⁸¹ *Bhujangā bhogavasena*, which Nīlakantha says is *Sarpaśarirākārena*.

⁸⁸² Thus used for the churning of the ocean.

⁸⁸³ *Tridivam* or *svarga*; for there “the Three” shine.

⁸⁸⁴ The son of Jambāsura, whom the Devī fought for many years before he was slain by Her (see Mārkaṇḍeya Purāṇa). During the great Durgā festival in autumn, the Devī is represented as slaying this formidable Asura, so called as having assumed the form of a buffalo.

⁸⁸⁵ *Bhuh, Bhuvah, Svah*, the earthly, atmospheric, and celestial spheres.

Show me Thy mercy, and be auspicious.⁸⁸⁶
 Both Jaya and Vijayā⁸⁸⁷ art Thou.
 Thou givest victory in battle;
 Give me, too, victory, O Devī!
 Give me now a boon.
 Thy constant abode is on the Vindhya, the fore-most of mountains.
 O Kālī! O Kālī! O Mahākālī!⁸⁸⁸
 Thou delightest in wine, meat, and animal sacrifice,⁸⁸⁹
 Bestowing boons, going whithersoever Thou wilt.
 Thou art ever followed by Brahmā⁸⁹⁰ and other Devas,
 By those who call upon Thee to lighten their burdens.
 As by those who salute Thee at dawn of day.
 Nothing is unattainable either by way of wealth or children
 Thou art called Durgā by all because Thou savest men from difficulty.⁸⁹¹
 Whether in dangerous lands or sinking in the great ocean,
 Thou art the sole refuge of men.
 When assailed by robbers, when crossing streams and seas,
 As also in wildernesses and great forests,
 Those who remember Thee, O Mahādevī! are never lost.
 Thou art fame, prosperity, constancy, success, and modesty,
 Intelligence, knowledge, and man's offspring.
 Thou art the two twilights,⁸⁹²
 Night, the light of sun and moon,
 Sleep, beauty, forgiveness, and mercy.
 Thou, when worshipped by Thy devotees, destroyest
 Ignorance, man's fetters, loss of children and wealth, disease and fear of death.
 I who have lost my kingdom seek Thy protection.
 I bow to Thee, Sureśvarī, with bended head:
 Grant me protection,
 Thou whose eyes are like the leaf of the lotus.
 O Thou who art truth itself, be true to us.
 O Durgā! give me shelter,
 Who art merciful to Thy devotees, protect me.⁸⁹³

⁸⁸⁶ *Śivābhava*. Śiva is so called because he is auspicious.

⁸⁸⁷ Two Companion Devatās of Durgā.

⁸⁸⁸ Spouse of Mahākāla, an aspect of Śiva.

⁸⁸⁹ *Siddhumāmsapa`upriye*. *Siddhu* is a spirit distilled from molasses.

⁸⁹⁰ *Bhutaiḥ*, which Nīlakantha says here denotes the oldest beings, Brahmā and other Devas.

⁸⁹¹ Literally, one who rescues from difficulty.

⁸⁹² *Sandhya*, early dawn when the stars are vanishing, and evening as they are about to appear.

⁸⁹³ Thus praised by the son of Pāndu, the Goddess showed Herself to him.

Āryā, From The Harivamśā

The sacred hymn as sung in ancient times by Ṛṣis, related in chap. lviii of the Harivamśa, a sequel of the Mahābhārata.

THOU art liberation,⁸⁹⁴ prosperity, life,⁸⁹⁵

Fame, modesty, and learning, reverence and intelligence,

Twilight,⁸⁹⁶ night, lustrous day,

Sleep and the night of death,⁸⁹⁷

Āryā, Kātyāyanī, Kauśikī,⁸⁹⁸

Observant of *brahmacarya*,⁸⁹⁹

Mother of the leader of the celestial hosts,⁹⁰⁰

Formidable one,⁹⁰¹

She who undergoes great austerities⁹⁰²

Jaya and Vijayā,⁹⁰³

Contentment, nourishment, forgiveness, mercy, eldest sister of Yama,⁹⁰⁴ clad in blue silken raiment,

Of various form,⁹⁰⁵ without form, having many forms.⁹⁰⁶ With red, half-opened eyes.⁹⁰⁷

Large-eyed protectress of Thy votaries.

O Goddess! Thou resideth on the peaks of fearful mountains, by rivers, and in caves, forests, and groves.

Greatly worshipped by the Śavara, Varvara, and Pulinda tribesmen,⁹⁰⁸

Thou traverseth in all directions of the world

With peacock-feathered flags.

Thou livest on the Vindhya mountain,

Surrounded by fowls, goats, sheep, lions, and tigers,

Amidst the constant ringing of bells.⁹⁰⁹

Thou holdest the trident and spear.⁹¹⁰

⁸⁹⁴ *Siddhi* (success,) which here means the supreme *siddhi* or *mukti* (liberation).

⁸⁹⁵ That is according to the commentator *jīvanam*.

⁸⁹⁶ *Sandhyā* or junction-time, morning and evening.

⁸⁹⁷ *Kālarātri* which is *pralayarātri*, or the night of the dissolution of all things.

⁸⁹⁸ Born in the race of the sage Kuśika.

⁸⁹⁹ The virgin state, or the first of the *āśramas*.

⁹⁰⁰ Skanda, or Kārtikeya, son of Śiva and the Devī.

⁹⁰¹ *Ugrachārī*, which should be *ugrachārīnī*, but this is *Arsha* (composed by Ṛṣis), to whom the rules of grammar do not apply.

⁹⁰² The Devī practised great austerities to gain Śiva as Her husband.

⁹⁰³ Companion Devatās of Durgā.

⁹⁰⁴ Mrityu, the God of Death.

⁹⁰⁵ *Bahurūpā* (see the Lalitā, verse 155). The Devī Bhāg. Pr. says, “She is formless because She is supreme, She has many forms because of Her activity” (see also Devī and Vāmana Purāṇas): “She is also the *Śakti* of the countless Rudras.” The term is much commented upon in the Purāṇas, Upapurāṇas, and Tantras.

⁹⁰⁶ *Anekavidharūpinī*.

⁹⁰⁷ *Virūpākṣī*. Śiva is also called *Virūpākṣa*. His eyes are, either owing to his state of *samādhi*, or consumption of *bhang*, pictured as in a vague, dreamy, half-open state.

⁹⁰⁸ *Śavarair varvaraischaiva pulindaischa supūjitā*--a line worthy of remark, for these were savage and non-aryan tribes.

⁹⁰⁹ During worship of the image the worshipper rings a bell. There was a constant ringing of bells.

⁹¹⁰ *Pattisha*, a kind of spear with a sharp edge.

Sun and moon are Thy banners.
 Thou art the ninth day of the dark half of the month,
 And the eleventh day of the light half thereof.⁹¹¹
 Baladeva's⁹¹² sister art Thou, glorious one,⁹¹³
 Fond of warring⁹¹⁴ (with demons),
 Abode of all creatures.
 Thou art death,⁹¹⁵ and the supreme end⁹¹⁶ of men,
 Daughter of the cowherd Nanda,⁹¹⁷
 Unconquered,
 Wearing bark and good cloth;
 Raudrī,⁹¹⁸ twilight,⁹¹⁹
 With dishevelled hair,⁹²⁰
 And who art death,
 Fond art Thou of offerings of wine and flesh.⁹²¹
 Thou art Lakṣmī,⁹²²
 And assumest the form of Alakṣmī⁹²³ for the destruction of Dānavas,⁹²⁴
 Thou art Sāvitrī⁹²⁵ of the Vedas,
 Mother of Mantras.⁹²⁶
 Thou art the *Dakṣinā*⁹²⁷ of the *ṛtvik*,⁹²⁸ and art in the altars of sacrificial rites,
 And the religious sense⁹²⁹ of *Ṛṣis*.
 Thou art Aditi of Devas.⁹³⁰
 Plough of cultivators, earth of all creatures,
 The success of merchants who fare in big ships,⁹³¹
 The coast of ocean,
 And foremost Yakṣi of the Yakṣas,⁹³²
 Surasā of Nāgās,⁹³³

⁹¹¹ Auspicious days. On the ninth (*Navamī*) there is *Caṇḍīpātha* (reading of Caṇḍī), and on the eleventh (*Ekādaśī*) fasting.

⁹¹² Kṛṣṇa's eldest brother.

⁹¹³ *Rajanīya* in text is said to be a wrong reading for *mahanīya*.

⁹¹⁴ *Kalahapriyā*. Literally, quarrelsome.

⁹¹⁵ *Niṣṭha*, which according to the commentator, here means *maraṇam*.

⁹¹⁶ That is, *mukti* (Liberation).

⁹¹⁷ Foster-father of Kṛṣṇa.

⁹¹⁸ The dark (*tāmasika*) energy, called Raudrī, is said to be Cāmuṇḍā. There are said to be nine crores of different Cāmuṇḍās. (see Bhāskaraṛāya Comm., Lalitā, verse 155).

⁹¹⁹ *Sandhyā*.

⁹²⁰ Kālī and Tārā are always so represented (see Karpūrādistotra).

⁹²¹ *Surāmāmsabalipriyā*.

⁹²² Devī of wealth and prosperity.

⁹²³ Devī of misfortune and poverty.

⁹²⁴ Sons of Danu, enemies of the Devas.

⁹²⁵ The Gāyatrī *mantra*.

⁹²⁶ *Mantraganasya*, or, according to another reading, *bhūtaganasya*.

⁹²⁷ The present offered to the officiating Brāhmaṇa.

⁹²⁸ Priest

⁹²⁹ *Dharmabuddhi*, a term difficult to translate. A man is said to have *dharmabuddhi* who has great respect for religion and duty.

⁹³⁰ The Devas were children of Aditi, as the Daityas were of Diti.

⁹³¹ *Sāṅgyātrikānām* = *potavanijām*.

⁹³² That is, She is the Mother of Kubera, the King of the Yakṣas, a class of *Devayoni*.

⁹³³ Mother of the serpent divinities (Nāgās).

Virginity⁹³⁴ of maidens and good fortune of women,
 Knower of the knowledge of Brahman,⁹³⁵
 Initiation and supreme beauty,
 Lustre of light, Rohinī⁹³⁶ of planets.
 Lakshmī, most successful art Thou in courts and fortresses,
 In the confluence of rivers and in the full moon.
 Thou art called Krittivāsa.⁹³⁷

Thou art Sarasvatī in the works of Vālmīki,⁹³⁸
 Memory in those of Dvaipāyana,⁹³⁹
 Religious sense of Ṛṣis and (perfect) mind of *Devas*.⁹⁴⁰
 Thou art the Goddess of wine,⁹⁴¹
 Adored art Thou by Thy creatures for Thy deeds.
 Thou art the charming look of Indra,
 And art the thousand-eyed⁹⁴²,
 Devī of ascetics,
 Āranī⁹⁴³ of Agnihotra Brāhmaṇas,⁹⁴⁴
 Hunger of all creatures,
 Who satisfieth those in heaven.
 Thou art Svāhā,⁹⁴⁵
 Contentment, patience,
 Receptacle of the Vasus,⁹⁴⁶ hope of men,
 Contentment which comes of work fully done;
 All the quarters and their opposites,⁹⁴⁷
 Flame of fire, lustrous Sakunī,⁹⁴⁸
 Pūtana,⁹⁴⁹ the terrible Revatī,⁹⁵⁰
 Overpowering sleep of all beings,
 Warrior.⁹⁵¹
 Of learning Thou art, Brahmayidyā,⁹⁵²

⁹³⁴ *Brahmacarya*

⁹³⁵ *Brahmavādinī*

⁹³⁶ The name of an asterism.

⁹³⁷ The name of Śiva as clad in tiger-skin.

⁹³⁸ Author of the Rāmāyana. Tradition says that he obtained a boon from the Goddess of learning and composed that work.

⁹³⁹ Kṛṣṇa Dvaipāyana, one of the Vyāsas, arranger of the Purāṇas, etc., who is said to have had all such *śāstra* by heart.

⁹⁴⁰ Mānasī, which the Commentator says = “*Satyasangkalpātmikā chetovritti*” that is, whose will and thought fully realizes itself.

⁹⁴¹ *Surādevi*.

⁹⁴² Indra

⁹⁴³ *Ārani* are the two sticks of *samid* wood used to kindle sacrificial fire.

⁹⁴⁴ Brāhmaṇas who cherish fire in the house and perform *homa* thrice daily.

⁹⁴⁵ Wife of Agni, the *mantra* used when making *homa*.

⁹⁴⁶ Of whom there are eight: Apa, Dhruva, Soma, Dhara, Anila, Anala, Pratyusha, Prabhāsa (see Vishnupurāṇa, Book I., chap. xv.)

⁹⁴⁷ e.g., north and south, east and west, etc.

⁹⁴⁸ A terrible spirit of that name.

⁹⁴⁹ A female demon who attempted to destroy, but who was destroyed by the infant Kṛṣṇa.

⁹⁵⁰ Name of the twenty-seventh constellation, containing thirty-two stars.

⁹⁵¹ *Kṣatriyā*

⁹⁵² The science of Brahman.

Om and *Vaṣat*.⁹⁵³

The Ṛṣis know Thee as Pārvati amongst women.

As Prajāpati⁹⁵⁴ has said, Thou art Arundhatī⁹⁵⁵ amongst women, with but one husband.⁹⁵⁶

The difference of disputants.⁹⁵⁷

Famous also art Thou as Indrāṇī⁹⁵⁸

This universe, mobile and immobile, is permeated by Thee.

Without a doubt Thou art saviour in all battles.

Amidst fires and on the banks of rivers,

Amidst robbers, in forests and caverns,

When in prison or when assailed by enemies,

And in all times and places where life is in peril.

My heart, my reason, and mind are devoted to Thee.

Deliver me from all sins. Be gracious to me.

Whoever rising at dawn reads⁹⁵⁹ for the space of three months

This sacred hymn to Devī compiled by Vyāsa,

Being himself pure and of controlled mind.

Obtains the desired fruit.

Whoever reads it for six months, to him also

The desired fruit is given. Such as read it for nine months obtain celestial vision, and he who reads it for one year gains all such success⁹⁶⁰ as man may desire.

O Devī! as was said by Dvaipāyana, Thou art the supreme divine Brahman.

Thou destroyest the bonds and the fearful destruction of men,

The loss of children and wealth, fear of death and disease.

Thou art in the form of desire, and dost grant the objects thereof.

Having deluded Kamsa, Thou enjoyest the whole world,

And I also shall live as a cowherd among kine;

To accomplish my work I shall become a cowherd of Kamsa.⁹⁶¹

⁹⁵³ The *Mahāmantra* "om". *Vaṣat* is a *mantra*. As *Svāhā* is used with *homa*, so *srauṣat*, *vauṣat*, *vaṣat*, and *svadhā* are used in *pitṛkriyā*.

⁹⁵⁴ *Brahmā*

⁹⁵⁵ Wife of the sage Vaśiṣṭha, famous for her constancy and devotion.

⁹⁵⁶ *Ekabhartrīnām*

⁹⁵⁷ *Bhedovivādashīlānām*.

⁹⁵⁸ Spouse of Indra.

⁹⁵⁹ Here follows the *phala* portion.

⁹⁶⁰ *Siddhi*

⁹⁶¹ The tyrant who sought to slay Kṛṣṇa. The Chapter concludes: "Having thus addressed the Devī, the Lord disappeared, and She, too, saluting Him, expressed Her consent by saying, 'So be it'."

Durgā, From The Mahābhārata

1

I SALUTE Thee, leader of Yogis,⁹⁶² one with the Brahman,⁹⁶³
Dweller in the Mandāra forest.
Virgin,⁹⁶⁴ Kālī, Spouse of Kāpāla,⁹⁶⁵ of tawny hue.⁹⁶⁶
Salutation to Thee, Bhadrakālī.⁹⁶⁷
Reverence to Thee, Mahākālī,⁹⁶⁸

Caṇḍī,⁹⁶⁹ Fearless one.⁹⁷⁰ Salutation to Thee, Saviour⁹⁷¹ imbued with all good fortune.⁹⁷²

2

Of the race of Kata⁹⁷³ greatly worshipful,
Dreadful one,⁹⁷⁴ Giver of victory,⁹⁷⁵ Victrix,⁹⁷⁶
Who holdeth a peacock's tail for Thy banner,
And art adorned with various jewels,
Bearing formidable spear, sword, and shield (made of skin).
Younger Sister of the chief of cowherds,⁹⁷⁷
Eldest one,⁹⁷⁸ born in the family of the cowherd Nanda,⁹⁷⁹
Delighting in the blood of Mahiṣa,⁹⁸⁰

Kauśikī,⁹⁸¹ wearing yellow garments.

3

⁹⁶² *Siddhasenānī*. The *siddhas* are here *yogis* and sages. Nīlakaṇṭha (cited *post* as N.), in his Commentary, says the term means: She who, as leader (literally, commander of an army), gives success in *yoga* and attainment of the supreme abode.

⁹⁶³ *Āryye*. Literally, noble, but here means, as Nīlakaṇṭha says, *prapya-brahmasvarūpa*--the own form of the accessible Brahman, as distinguished from the *nirguṇa Brahman* beyond thought and speech.

⁹⁶⁴ Kumārī. It also means (N.) that She is very young.

⁹⁶⁵ Kāpālī, one of Her forms. Kāpāla is Rudrā, as leader of Kāpālas (Kāpālikas).

⁹⁶⁶ *Kapilākṣṇapingalā*.

⁹⁶⁷ Auspicious Kālī, who gives prosperity to Her devotees.

⁹⁶⁸ The great Kālī, Destructress in the form of death.

⁹⁶⁹ Spouse of Caṇḍa, or Kālāntaka, or Yama.

⁹⁷⁰ *Candā*--bold, daring, brave, courageous.

⁹⁷¹ *Tārinī*, for She delivers from calamity.

⁹⁷² *Varavarninī* (N.), not "beautiful coloured," as it has been translated.

⁹⁷³ *Kātyāyanī*

⁹⁷⁴ *Karālī* = *krure* or cruel (to demons and other ill-doers). *Karālavadanā* (wide-opened mouth) is an epithet of Kālī. "Gaping-mouthed, terrible, four-armed, with dishevelled hair"--*Karālavadanām ghorām, chatur-bhujām*, as the Kālī *dhyāna* runs.

⁹⁷⁵ *Vijaya*--that is, particular (*viśiṣṭa*) victory (N.).

⁹⁷⁶ *Jayā*. *Jayā* and *Vijayā* are also the names of two female attendants (*Sakhī*) of Durgā.

⁹⁷⁷ Gopendra or Kṛṣṇa. In the *Harivamśa* and Caṇḍī it is said that with the view of defeating the designs of Kamsa in regard to the destruction of Devakī's offspring, Devī will be born as the ninth child of Yaśodā in the same night as Kṛṣṇa was born as the eight child of Devakī, when Kṛṣṇa would be carried to Yaśodā and She to Devakī.

⁹⁷⁸ *Jyeṣṭha*--*śreṣṭhā*--superior to or best of all.

⁹⁷⁹ In whose house Kṛṣṇa was reared.

⁹⁸⁰ The Asura of that name (see Caṇḍī).

⁹⁸¹ A name of the Devī, as born in the race of the sage Kuśika.

With auspicious smile,
 Whose mouth devoured all demons,⁹⁸²
 Salutation to Thee, delighter in battle.
 Umā,⁹⁸³ giver of *shāka*,⁹⁸⁴
 In the form of Maheśvara,⁹⁸⁵ and in that of Vāsudeva,⁹⁸⁶
 Destructress of Kaitabha,⁹⁸⁷
 Golden-eyed, with half-opened eyes⁹⁸⁸, grey-eyed,⁹⁸⁹
 Veda and *Śruti*,⁹⁹⁰ and most sacred.
 Propitious to Brāhmanas engaged in the sacrificial rites,
 Thou art Jātaveda,⁹⁹¹
 And art ever present in the sacred shrines⁹⁹² in the chief cities of Jambudvīpa.⁹⁹³

4

Of Sciences Thou art the knowledge of Brahman,
 Thou art the liberation of embodied beings,⁹⁹⁴
 Mother of Skanda.⁹⁹⁵
 O Bhagavatī Durgā!⁹⁹⁶ Thou liveth in inaccessible regions--
Svāhā,⁹⁹⁷ *Svadhā*,⁹⁹⁸ *Kalā*, and *Kāṣṭhā*,⁹⁹⁹
 Sarasvatī,¹⁰⁰⁰ Savitrī.¹⁰⁰¹
 Mother of Vedas and Vedānta¹⁰⁰² art Thou called.
 I praise Thee from the pure depth of my heart.
 By Thy favour let us be victorious in battle.
 Ever dost Thou abide in inaccessible regions,
 In places full of fear and difficulty;
 In the houses of Thy devotees, and in Pātāla.¹⁰⁰³
 In battle Thou conquereth the Dānavas.

⁹⁸² *Kokamukhe*--when in battle with Raktabīja.

⁹⁸³ See Hymn to Annapūrṇa, *post*.

⁹⁸⁴ *Shākambarī*. *Shōka* is a vegetable food given by Devī at the time of famine (Caṇḍī).

⁹⁸⁵ *Svetā* (N.), not white, as it has been translated.

⁹⁸⁶ *Kṛṣṇā* (N.), not black, as it has been translated.

⁹⁸⁷ A Daitya brother of Madhu (Caṇḍī).

⁹⁸⁸ *Virūpākṣī*

⁹⁸⁹ *Dhūmrākṣī* (N.) says grey and green, like those of a cat.

⁹⁹⁰ Here Upaniṣads.

⁹⁹¹ *Jātavedasī*. Jātaveda is a name of Agni (Fire).

⁹⁹² *Chaityeshu*. Ordinarily this term is applied to the Buddhist shrine, of which it is commonly said: "One should not enter a Jaina's temple or Buddhist *chaitya*, even if pursued by an elephant" (*Hastinā tādya mānopi na gachchet jaina-mandiram* also *dhaitya mandiram*.) Here the term means *devatālaya*.

⁹⁹³ A Purāṇic island by that name, not as it has been translated; "Who dwellest continually near to mountain precipices and sepulchres."

⁹⁹⁴ "The great sleep of embodied beings," according to the last translator: But *Mahānidrā* (great sleep) is here *mukti* (liberation), which is the result of the *Brahmavidyā*, spoken of in the preceding line.

⁹⁹⁵ Kārtikeya. By this it is meant that She is *sarvadevatārūpā*, in the form of all Devas, of whom Skanda is selected as a type (N.).

⁹⁹⁶ *Kāntāravāsini* (N.).

⁹⁹⁷ Mantra used with *homa*, but here it means that all ritual acts are her embodiment (*Sarvakarmārūpā*).

⁹⁹⁸ Mantra used in *pitṛkriyā* (see last note).

⁹⁹⁹ *Kalā* is a division of time--one minute forty-eight seconds, and *kāṣṭhā* is one-thirtieth of that.

¹⁰⁰⁰ Devī of speech and learning.

¹⁰⁰¹ She is *sarvavāṅ-māyā-rūpa* (N.).

¹⁰⁰² End of the Vedas or Upaniṣad.

¹⁰⁰³ The nether world.

Thou art drowsiness¹⁰⁰⁴ and slumber.¹⁰⁰⁵

5

Thou hast power to show wonderfully the world,¹⁰⁰⁶

Modesty,¹⁰⁰⁷ and beauty.¹⁰⁰⁸

Cause of creation and destruction,¹⁰⁰⁹

Creatrix,¹⁰¹⁰ Mother,¹⁰¹¹ contentment, nourishment, constancy,

Light, Supportress of the sun and moon,

Power¹⁰¹² of Him who possesses power,¹⁰¹³

In ecstasy¹⁰¹⁴ Thou art perceived by Siddhas and Cāranas.¹⁰¹⁵

¹⁰⁰⁴ *Jambhane* = *tandrā* (N.), not “destroyer” as it has been translated.

¹⁰⁰⁵ *Mohinī* = *Nidrā* (N.).

¹⁰⁰⁶ *Māyā* = *adbhuta-pradarśanām* (N.).

¹⁰⁰⁷ *Hrī* = *lajjā* representative of, and including all other actions of mind (N.).

¹⁰⁰⁸ *Śrī*, or prosperity, and other attributes of Lakṣmī.

¹⁰⁰⁹ *Sandhyā*. the intervening period when night is going and morn coming. and vice versa, applied here to similar junction times in the creation and dissolution of the world (N.).

¹⁰¹⁰ *Sāvitrī*. She who, by the lustre of Sūrya, reveals (N.).

¹⁰¹¹ Because, as a mother, She supports the world and all beings therein.

¹⁰¹² *Aiśvarya*. The supreme faculties of omnipresence, omnipotence, etc.

¹⁰¹³ *Maheśvara*. She is the greatest wealth of Brahman.

¹⁰¹⁴ *Sankya* or *Samādhi*, where light appears and the *ātman* is known (N.).

¹⁰¹⁵ Siddhas here mean those who are liberated whilst yet living (*jīvanmukta*), and Cāranas those who are *siddhas* from their birth.

Hymns To The Devī From Śankarācārya

Tripurasundarī (Tripurasundarīstotra)

1

I SEEK refuge with Tripurasundarī,¹⁰¹⁶
 Who wanders in the Kadamba forest;¹⁰¹⁷
 The spouse of the Three-eyed One,¹⁰¹⁸
 Bank of cloud (in the sky of the heart) of numbers of sages,¹⁰¹⁹
 Whose hips defeat the mountain by their greatness.¹⁰²⁰
 Who is served by celestial women,
 Whose eyes are like the newly blown lotus,
 And who is dark as the colour of a freshly formed rain-cloud.¹⁰²¹

2

I seek refuge with Tripurasundarī,
 The Spouse of the Three-eyed One,
 Who dwells in the Kadamba forest,
 And who is ever wandering;
 The Large-eyed One who holds a golden *vīṇā*,¹⁰²²
 Wearing a necklace of priceless gems,
 Whose face is glowing with wine,¹⁰²³
 And who of Her mercy grants prosperity to Her devotees.

3

Ever are we protected by Her whose abode is the Kadamba forest,
 The weight of whose breasts are garlanded with glittering gems,
 Whose breasts are rising,¹⁰²⁴

¹⁰¹⁶ The Devī is so called as the Spouse of Śiva, destroyer of the *tripura*, or cities of the three Asuras--Kamalākṣa, Tarakākṣa, and Vidyun-māli. According to the Kālikā Purāṇa, Paraśiva is Tripurā, because he has three *pura* in Him, His body becoming triple upon the manifestation therein of Brahmā, Viṣṇu, and Śiva. The Devī is then the Śakti of Paramaśiva.

¹⁰¹⁷ The Kadamba (*Nauclea cadamba*) is a tree with orange fragrant blossom whereunder Kṛṣṇa played (see *Ādyākālisvarūpaśtotra* in Mahānirvāṇa Tantra). *Kadamba* also denotes number (multitude), and in this sense the *Kadamba* forest is the universe which the Devī permeates.

¹⁰¹⁸ Śiva with the central eye of wisdom. Śiva is also *Tryambaka*, because He is the father of the three Devas, Brahmā, Viṣṇu, and Rudra (Tarkālangkāra Commentary, Mahānirvāṇa Tantra). The Ṛgvidhāna uses it as equivalent of Mahādeva.

¹⁰¹⁹ *Muni*. As the bank of cloud gives water, so She quenches the spiritual thirst of *munis*.

¹⁰²⁰ *Nitambajitabhudaram*. *Nitamba* literally means buttocks, which, however, here reads rather absurdly in English, the side or hips being *pārśva*, *kakṣa*, or *shroni* (cf. tenth śloka of the *Karpurākhyaśtava* "Samantādāpinastana-jaghanadhrikayauvanavatī")

¹⁰²¹ That is, of the dark blue colour seen when the blue of the sky appears through a freshly-formed black rain-cloud.

¹⁰²² A stringed musical instrument of that name.

¹⁰²³ *Mukhasamullasattvārūnim*. *Vārūni* is wine made from rice. Here and in following verses the divine ambrosia (*amṛta*) is referred to.

¹⁰²⁴ "Rising" (cf. *Durgādhyāna* in "Devī Purāṇa") *pīnonnata payodharām*. As to weight and greatness, see *Annapūrṇādhyāna*, *Bhuvaneśvaristotra*, "āpīvarastanatating tanuvrittamadyām," and Introduction.

And excel the mountain in greatness;
 Whose cheeks are flushed with wine,¹⁰²⁵
 Ever singing sweet songs; the playful one,¹⁰²⁶ dark as a cloud,
 Ever compassionate to all.

4

I seek refuge with Tripurasundarī,
 The Spouse of the Three-eyed One,
 Who stays in the Kadamba forest,
 Who is seated in the golden circle and dwells in the six lotuses,¹⁰²⁷
 Ever revealing like lightning the great power (of devotees),¹⁰²⁸
 Whose beauty is like that of the *Jaba* flower,¹⁰²⁹
 And whose brow is adorned with the full moon.

5

I take refuge with Her, the sweet speaker,
 Daughter of the sage Matanga,¹⁰³⁰
 Whose breast is adorned with the *vinā*.¹⁰³¹
 And whose head is beauteous with locks of curling hair;
 Who dwells in the lotus;¹⁰³²
 The destroyer of the wicked,
 Whose eyes are reddened with wine;¹⁰³³
 The charmer of the enemy of the God of Love.¹⁰³⁴

6

I take refuge with Tripurasundarī,
 The Spouse of the Three-eyed One,
 Who should be meditated upon as in the first flush of Her nubile youth,¹⁰³⁵
 Her blue garment stained with drops of blood.¹⁰³⁶
 Holding the wine-cup,¹⁰³⁷
 Her eyes rolling with wine;¹⁰³⁸

¹⁰²⁵ *Madārunakapolaya*

¹⁰²⁶ *Lilayā*. Play (*līlā*) is the mark of a Deva, and the Devī's substance is play (*līlāmayī*). The Devī is Lalitā ("She who plays"): Padma Purāṇa says: "Having passed beyond the world She plays, hence She is called Lalitā." But the Creation is also Her play.

¹⁰²⁷ *Ṣaḍāmbhu*--that is, the six cakra or centres in the human body:

the *mulādhāra*, *svādhīṣṭhāna*, *manipūra*, *anāhata*, *viśuddha*, and *ājñāpadmas* (see the translation of the Satcakra Nirūpaṇa from the Sanskrit, *The Serpent Power*). The Devī exists as Kuṇḍalinī in these *cakra*.

¹⁰²⁸ *Satatasiddhisaudaminim*. *Siddhi* (power so called), which lies latent, is instantly brought to light by Her.

¹⁰²⁹ Scarlet hibiscus, the Tāntrik flower sacred to the Devī.

¹⁰³⁰ *Ṛṣi*.

¹⁰³¹ The musical instrument which She holds and which rests on Her breast.

¹⁰³² For she is also Kamalā or Lakṣmī.

¹⁰³³ *Madārunāvilochanam*

¹⁰³⁴ That is, charmer of Śiva who destroyed Kāmadeva with the fire from His eyes when the latter sought to distract him by thought of passion from the *yoga* in which he was engaged.

¹⁰³⁵ *Smaretrathama puṣpinīm*, literally "as having the first 'flower'" which is used in the same symbolical sense as in English. The *puṣpotsava* is the religious festival held on its first appearance at puberty.

¹⁰³⁶ *Rudhiravīṇḍunīlambaram*--that is, stained with the *puṣpa* ("flower"). As this first shows itself when woman is ready to bear, so in the blue sky, which is the Devī's garment, signs are seen which herald Her creation.

¹⁰³⁷ *Grihītamadhupāṇikām*

¹⁰³⁸ *Madhuvighurnanetranchalam*

With heavy, high, and close-set breasts,¹⁰³⁹
Dark of colour, and with dishevelled hair.¹⁰⁴⁰

9

At time of recitation I remember the Mother,
Lustrous as the scarlet hibiscus,¹⁰⁴¹
Her body pasted with saffron and sandal,
Her hair kissed by musk;¹⁰⁴²
The Mother with smiling eyes,¹⁰⁴³
With red garland, ornaments, and raiment,
Who holds the arrow, bow, noose, and goad;¹⁰⁴⁴
The charmer¹⁰⁴⁵ of countless men.

8

I worship the World-Mother
Who is served by celestial women,
The Spouse of Indra,
Skilful in plaiting hair;¹⁰⁴⁶
The devoted Spouse of Brahmā,
Anointed with sandal paste;
The Spouse of Viṣṇu,
Adorned with pleasing ornaments.

¹⁰³⁹ *Ghanastana bharonnatām*: “heavy” (cf. *Annapūrṇadhyāna Annapradāna-niratām stanabhāranamrām*); “high” (cf. *Durgādhyana*, ante Introduction); “close,” so that, as it is said in the *Kumarāsambhavam* (chap. i.) of Kalidāsa: “Even the filament of a lotus could not be passed between them” (*“mrinālasūtrāntaramapyalabhyam”*).

¹⁰⁴⁰ *Galitachikurām*. The Devī in this and other forms, as Kālī, Tārā and Chinnamastā is so represented. The epithet is a common one in Tantra (cf. *Karpūrādistotra*, verse 3).

¹⁰⁴¹ *Jaba*, v. ante. So also the Lalitā (verse 147), “whose body is like the China rose.”

¹⁰⁴² See the *Ādyākālīśvarūpa Stotra* in the Mahānirvāṇa Tantra.

¹⁰⁴³ The Devī is, according to the Lalitā Sahasranāma (verse 59) *chāruhāsa* (with beautiful smile), indicating a certain state of consciousness (*prabodha*) of highest bliss.

¹⁰⁴⁴ These are Her weapons. The Tantrarāja (Vāsana chap.) says: “Mind is the bow of sugar-cane, desire the noose, anger the goad, and the five subtle sources of the elements (*tanmātra*) the five arrows of flowers.” But the Yoginīhrīdaya says: “The noose is *Iccāśakti*, and goad *Jnānāśakti*, and the bow and arrows *Kriyāśakti*.”

¹⁰⁴⁵ She deludes men with her *māyā*; hence the Lalitā (verse 137) calls Her “all-bewildering” (*sarvamohinī*). The Kurma Purāṇa says: “This *māyā* is dear to me by which the world is bewildered. I bewilder the whole universe with the Devas, Daityas, and men.”

¹⁰⁴⁶ *Cikurabandhasairīṇdhrikām*: for Her hair, which is in some of Her aspects dishevelled, is in others beautifully arranged.

Gangā (Gangāṣṭakam)

1

O BHAGAVATĪ GANGĀ!¹⁰⁴⁷

Thou art the playful garland on the head of Hara;¹⁰⁴⁸

Such as but touch a drop of the spray of Thy waters

Recline on the lap of the fan-holding women of the city of the immortals,¹⁰⁴⁹

Freed of the fear arising from the sinful Kālī age.¹⁰⁵⁰

2

(O Devī Gangā!) may you purify us,

Thou who separateth the earth from Heaven,¹⁰⁵¹

Gladdening the creeper-like matted hair on the head of Hara,

Descending from the region of heaven,

Oozing from out the cave of the golden mountain,¹⁰⁵²

Falling upon the surface of the earth,

Purifier (as the River Mandākinī) of the city of the Devas,

Who art the powerful Destructress of the multitude of men's sins.

3

The trunks of elephants and their young make play with Thy waters,

Fragrant with ichor-maddened swarms of bees,

Trickling from the temples of elephants bathing therein.

Thy stream is browned with the sandal paste

Dropping from the breasts of Siddha women¹⁰⁵³ who bathe therein.

And nigh the river bank Thy water is strewn with *Kuśa*¹⁰⁵⁴ grass and flowers,

There thrown by sages¹⁰⁵⁵ at morn and even.¹⁰⁵⁶

May the water of the Ganges protect us!

4

This divine sin-destroying Bhāgīrathī¹⁰⁵⁷ now on earth

Was in the beginning water in the vessel¹⁰⁵⁸ of the Primeval Grandfather.¹⁰⁵⁹

Then it was pure water from the feet of the Lord (Viṣṇu),

¹⁰⁴⁷ The River Ganges, in whom the Devī manifests.

¹⁰⁴⁸ Śiva. The Ganges in its descent from heaven at the call of Bhagīratha was caught in the matted hair of Śiva.

¹⁰⁴⁹ *Amarāvātī*. The city of India.

¹⁰⁵⁰ Kaliyuga. The fourth, and, according to orthodox views, the present age, marked by the prevalence of sin.

¹⁰⁵¹ By the celestial Ganges called Mandākinī.

¹⁰⁵² Sumeru

¹⁰⁵³ Siddhas are celestial spirit (*devayoni*) of great purity.

¹⁰⁵⁴ A species of grass used in worship.

¹⁰⁵⁵ *Munis*

¹⁰⁵⁶ The flower and grass is thrown by them when they worship the Ganges in the morning and evening.

¹⁰⁵⁷ Gangā is called Bhagīrathī, because She was brought down from heaven by the prayer of Bhagīratha, son of the solar race, in order to secure heavenly bliss for his kinsmen.

¹⁰⁵⁸ *Kamaṇḍalu*, a gourd-shaped vessel used by ascetics.

¹⁰⁵⁹ *Pitāmaha*. Brahmā is so called.

Who sleeps on the serpent.¹⁰⁶⁰

Again it was the gem adorning the matted hair of Śiva,
And, lastly, the daughter of the great sage Jahnu.¹⁰⁶¹

5

May the entrancing¹⁰⁶² Gangā falling on the matted hair¹⁰⁶³ of Hara,¹⁰⁶⁴
Descending from the Lord of Mountains,
Moving sinuously like a serpent to the ocean,
Flowing by the city of Kāśī,¹⁰⁶⁵
Dispeller of countless worldly fears,¹⁰⁶⁶
Saviour of those who bathe in Her waters,
Be ever victorious.

6

How can he who has seen Thy wave be bound by illusion?

To him who has drunk of Thy water thou givest a dwelling in the city of the yellow-clad
Deva.¹⁰⁶⁷

O Gangā! what time the bodies of those who assume body¹⁰⁶⁸ fall on Thy lap,¹⁰⁶⁹
For such, O Mother,¹⁰⁷⁰ even Shatakrīta's¹⁰⁷¹ grandeur¹⁰⁷² is but a small thing.

7

O Bhagavatī!¹⁰⁷³ on Thy bank I drink Thy water only.
I worship Kṛṣṇa, all thirst for worldly enjoyment having gone.
Destroyer of all sin, Whose companionship is the stairway to Heaven,¹⁰⁷⁴
O Devī! Gangā of lightsome, tremulous wave,
Be gracious to me.

8

O Mother! O Spouse of Śambhu!¹⁰⁷⁵
Who art ever associated with Śambhu
At death, upon Thy banks, with my hands folded upon my head,

¹⁰⁶⁰ The thousand-headed serpent Ananta Deva (see Viṣṇu Purāṇā).

¹⁰⁶¹ Hence the river is called Jāhnavī. The verse speaks of the stages of the descent of the heavenly stream. Ṛṣi Jahnu swallowed the Ganges, and then, at the prayer of Bhagīratha, he let it issue from his thigh. The Ganges is called his daughter as She issued from him.

¹⁰⁶² *Manohārīnī* ("mind stealer").

¹⁰⁶³ Śiva, like the ascetics, wears a coil of matted hair (*Jaṭa*)

¹⁰⁶⁴ Śiva.

¹⁰⁶⁵ Benares, through which the Ganges flows.

¹⁰⁶⁶ Fearlessness is the special gift of the Devī. The Mārkaṇḍeya Purāṇā says: "When You are remembered in times of difficulty, You take away all fear of all beings." She is *Bhayāpahā* (remover of fear); for Śruti says ("Tai Up." ii. 9, 1): "By knowing the bliss of that Brahman none fear anything."

¹⁰⁶⁷ That is, Viṣṇu, who is clad in yellow, and whose city is His heaven (*Vaikunṭha*).

¹⁰⁶⁸ Men

¹⁰⁶⁹ That is, when on death, they are thrown into the Ganges.

¹⁰⁷⁰ The Devī is the Holy Mother (*Śrīmātā*), the first of Her names.

¹⁰⁷¹ Indra, King of the celestials.

¹⁰⁷² *Pada* or portion.

¹⁰⁷³ Feminine of Bhagavān, a term applied to God, and which means He who possesses *Bhaga*.

¹⁰⁷⁴ *Svarga*

¹⁰⁷⁵ Śiva

Remembering Thy name and the feet of Nārāyaṇa,¹⁰⁷⁶
 May my devotion to Hara and Hari¹⁰⁷⁷ ever endure
 At the time of the festival of life's departure!¹⁰⁷⁸
 He who of pure mind reads this sacred eight-versed hymn to Gangā
 Will be wholly released of all sin
 And will go the region of Viṣṇu.¹⁰⁷⁹

¹⁰⁷⁶ Viṣṇu

¹⁰⁷⁷ Viṣṇu and Śiva.

¹⁰⁷⁸ Death (*prāṇaprayāṇotsava*), for it is the entrance to heavenly bliss.

¹⁰⁷⁹ *Vaikuṇṭha*

Waves Of Bliss (Ānandalaharī)

1

O BHAVĀNĪ,¹⁰⁸⁰ the four-headed Lord of creatures,¹⁰⁸¹ is not able to worship Thee,
 Nor even the five-headed destroyer of the Tripurā,¹⁰⁸²
 Nor the six-headed commander of the celestial hosts,¹⁰⁸³
 Nor even the thousand-headed Lord of serpents.¹⁰⁸⁴
 If, then, they cannot, tell me who else is able so to do?

2

O Devī! how can we speak of Thy qualities,
 Which are not to be described by any *Nigama*,¹⁰⁸⁵
 As the sweetness of ghee,¹⁰⁸⁶ milk, the grape, and honey
 Cannot be distinguished and described by words,
 But may be perceived by the tongue only;
 In like manner Thy beauty can be seen only by the eyes of Parameśvara.¹⁰⁸⁷

3

We ever pray to Thee, O Gaurī!
 Youthful daughter of the Lord of mountains.
 Beautiful is the betel¹⁰⁸⁸ in Thy mouth
 And the collyrium on Thy eyes;
 Beautiful, too, are the saffron on Thy forehead,
 The necklet of pearls on Thy throat,
 Thy silken garment and the glittering gold waist-ornament on Thy large hips.¹⁰⁸⁹

4

May Bhagavatī,¹⁰⁹⁰ Satī,¹⁰⁹¹ whose lotus eyes sparkle,¹⁰⁹²
 Spouse of Śambhu,¹⁰⁹³ on the slope of whose breasts

¹⁰⁸⁰ Bhava is Śiva, and is His name in the watery form of the *aṣṭamūrti* (eight forms). The Vāyu Purāṇa says that He is called Bhava because all things come from Him and subsist in water. The Devī is Bhavānī as the Spouse and giver of life to Bhava.

¹⁰⁸¹ Brahmā

¹⁰⁸² Śiva

¹⁰⁸³ Kārtikeya, son of Śiva.

¹⁰⁸⁴ Ananta on whom Viṣṇu reposes.

¹⁰⁸⁵ Generally Śāstra and in special technical sense Tantra in which the Devī is the Guru.

¹⁰⁸⁶ Clarified butter.

¹⁰⁸⁷ The supreme Lord.

¹⁰⁸⁸ *Tāmbūla*, or pan, which is chewed.

¹⁰⁸⁹ *Prithukatitate*.

¹⁰⁹⁰ Feminine of Bhagavān.

¹⁰⁹¹ Devī as daughter of Dakṣa (see Introduction).

¹⁰⁹² *Ambhoruhacatulacakṣu*. Literally, the lotus eye is ever moving, now glancing here, now there. Motionless eyes in women are not considered beautiful.

¹⁰⁹³ Śiva

Rests a beautiful garland of the flowers of the Mandāra tree,¹⁰⁹⁴
Whose earring is the pleasing sound from the *vīṇā*,¹⁰⁹⁵

Who stoops (from the weight of her breasts),¹⁰⁹⁶
Whose beautiful swaying gait is that of the female elephant¹⁰⁹⁷--
May that Bhagavatī be ever victorious!

5

O beauteous Aparṇā!¹⁰⁹⁸
Bestow the fulness of happiness on me,
Thou whose limbs art covered
With ornaments of gold and gems glittering like the newly risen sun,
Whose eyes are beautiful as those of a doe,
Of whom Śiva is a part,¹⁰⁹⁹
Who is of the golden colour of lightning,
Beauteous in yellow garments and tinkling anklets.

6

Shines forth does the Devī born in the snowy mountains.¹¹⁰⁰
Her beautiful hands are like a red leaf.¹¹⁰¹
She is adorned with beautiful flowers and pearls.
Her head, by its weight of hair, seems covered by a swarm of bees.¹¹⁰²
It is She with whom Śiva seeks shelter,
Who stoops from the weight of Her breasts,¹¹⁰³
Whose words are sweet,
The Destructress of ills,¹¹⁰⁴
Ever and in all places pervading,¹¹⁰⁵
Tender creeper¹¹⁰⁶ of Intelligence and Bliss.¹¹⁰⁷

7

¹⁰⁹⁴ One of the five heavenly trees in the garden and city (*Amarāvātī*) of Indra--viz., Mandāra, Pārijāta, Santāna, Kalpavrikṣa, Harichandana.

¹⁰⁹⁵ The stringed instrument of that name borne by the Devī as Sarasvatī.

¹⁰⁹⁶ *Nāṅgī*. So also the Annapurnā dhyāna represents the Devī as giver of food "stooping from the weight of Her great breasts" (*annapradāna nīratāmstanabhāranamrām*, and see verse 6 post).

¹⁰⁹⁷ *Mātangīruciragati bhangī bhagavatī*.

¹⁰⁹⁸ Name of the Devī. According to the Kālikā, and Brahmā Purāṇas the Devī, as the daughter of Himavat, renounced even leaves as food (*a-parṇā* = without leaf); hence she is called by Devas Aparṇā. According to another derivation, the name comes from *apa* (removing), *rīna* (debt). So Bhāskararāya, who gives it, says in his *Devīstava*; "When you have not discharged your debt to me, though I respect your name, O Śivé why are you not ashamed to bear the name of Aparṇā?" (discharger of debt)? According to the Nirukta, *parṇa* = falling. *Aparṇa* = free from falling.

¹⁰⁹⁹ That is, it is by Her favour that Śiva forms part of Her.

¹¹⁰⁰ *Himādrehsambhūtā*--that is, the Himālaya, hence She is also called *Girijā* (mountain-born).

¹¹⁰¹ Either from their natural colour or because dyed with lac.

¹¹⁰² The bee goes to the lotus; the bees (her hair) settle upon her (lotus) face.

¹¹⁰³ *Kucābharanātā*

¹¹⁰⁴ Disease (*rujāṅghantrī*).

¹¹⁰⁵ Literally, one who goes (*gantrī*).

¹¹⁰⁶ *Latikā*. Dim, of *latā* creeper to which woman is compared, for she clings to her husband as the creeper to the tree. Hence worship with woman in the Tāntrik *Pancatattva* is called *latāsādhana*.

¹¹⁰⁷ *Cidānanda* which, with *sat* (being), constitutes the nature of the Supreme Being (Parabrahman).

Others worship with reverence the plant with leaves and particular qualities,
But I know that Aparṇā alone in this world should be worshipped.¹¹⁰⁸
Then the old Śiva garmented with space

Surely grants to Thy worshipper the fruit of full liberation.¹¹⁰⁹

8

Thou art the Mother of all Vedas,
The regulator of all *dharmas*¹¹¹⁰
And the root of all wealth--
Thou whose lotus feet are worshipped even by the wealth-giver.¹¹¹¹
O Mother! Thou art the primal cause of all desires.
Victrix of Kandarpa,¹¹¹² Thou art the seed of liberation for the good.¹¹¹³
Thou art the Spouse of the Parabrahman.¹¹¹⁴

9

Although my mind be fickle and wanting in great devotion to Thee,
Yet by Thy mercy Thou should look auspiciously upon me.
The cloud gives sweet water to the mouth of the *Cātaka*¹¹¹⁵ bird.
I know not by what (good) fate my mind is directed.¹¹¹⁶

10

O virtuous One, from the corner of Thine eyes
Cast now a glance of kindness upon me;
Neglect so to do is not proper on Thy part,
Seeing that I have reached the refuge of Thy initiation.
Alas! the creeper of desire,¹¹¹⁷ whose very name shows that it gives desire,
Yet cannot give that which is desired,
What difference is there between it and any other common creeper?

11

I, though I have sought refuge with other Devatās,
Have yet placed full trust in Thy lotus feet.
If, nevertheless, your heart is not timely set on me,
Then with whom shall I in my helplessness seek shelter,
O Mother of the big-bellied one!¹¹¹⁸

¹¹⁰⁸ That is, some worship a particular Devatā to gain a particular result--e.g., Sarasvatī for learning, Lakṣmī for wealth etc.; but Śankarācārya worships the supreme Aparṇā, whom the Devas worship, who is without qualities, and does so only to give Her honour.

¹¹⁰⁹ Full *kaivalya mokṣa*, liberation above the various *pāda*, *sālokya*, etc. for *muktī* is of various kinds.

¹¹¹⁰ Law of religion, duty, etc.

¹¹¹¹ That is Kubera, Deva of wealth.

¹¹¹² A name of Kāma, God of Love

¹¹¹³ *Satām*. She gives liberation to them.

¹¹¹⁴ The Supreme Being, for it preceded Śakti, as *Śruti* says, "*Sa aikshata*," etc. As the Śāradā Tilaka (chap. i.) says: "*Saccidānanda vibhavāt sakalat parameshvarāt, āśichchaktistītonādonādbindusadmudbhavah*."

¹¹¹⁵ A bird (cuculus melanocucus) which is said to live on raindrops.

¹¹¹⁶ That is, just as the *cātaka* is given something, though it does not and cannot pray for it, so what the writer of the hymn receives must, since his devotion (*bhakti*) is so small and lacking in the force of prayer, be due to some undisclosed merit acquired as the result of past *karma*.

¹¹¹⁷ *Kalpalatikā*--that is, a creeper which, like the kalpa tree, grants all desires that may be asked of it.

¹¹¹⁸ Gaṇeśa

12

As iron touched by the touchstone becomes at once gold,
 As the water of the roadway mixed with that of the Ganges becomes pure,
 In like manner will not my heart,
 Greatly soiled though it be by my great sins¹¹¹⁹
 Become pure if attached with devotion to Thee?

13

O Īśānī,¹¹²⁰ as the old Lotus-Born¹¹²¹ and others have said,
 The rule is that if others than Thyself art worshipped,
 Only the particular fruit desired is gained;
 But Thou giveth more even than is asked for.
 Make me, then, ever attached to Thee by day and night.

14

O Spouse of the great Lord of the three worlds!
 Most pleasant is Thy abode,
 The walls whereof glitter with various gems and crystals,
 Whereon Thy image is reflected.
 On the summit of Thy abode the quivering light waves of the moon (are shed).
 Therein dwell Mukunda,¹¹²² Brahmā, and other Devas.
 It is ever victorious.

15

Thy dwelling is in Mount Kailāsa.¹¹²³
 Thy worshippers are Brahmā, Indra, and other Devas.
 All are subservient to Thee in the three regions.
 The number of *siddhis*¹¹²⁴ join their palms (in adoration before Thee.).
 Śiva is Thy lover;
 Therefore, O Daughter of the Lord of mountains¹¹²⁵
 Nothing is equal to Thy fortune.

16

The old bull is (Śiva's) carrier.
 Poison is his food; space is his dwelling;
 The cremation ground is his playground;¹¹²⁶
 Serpents are his ornaments.

¹¹¹⁹ *Tattatpāpaih*. Literally, "those particular sins"--the sins of the hymnist who knows what they are.

¹¹²⁰ Feminine of Īśa (Lord).

¹¹²¹ Brahmā

¹¹²² Giver of liberation--that is, Viṣṇu.

¹¹²³ See *Introduction to Tantra Śāstra*.

¹¹²⁴ Great powers, such as *aṇimā*, *laghimā*, etc., the power of becoming extremely light or heavy, of entering into things, etc., which, in their fulness, constitute the *aiśvarya* of the Lord (Īśvara), and in a lesser degree of those who approach His nature.

¹¹²⁵ Himālaya, for Devī was the daughter of the Mountain-King Himavat.

¹¹²⁶ Dakṣa, in the Bhāgavata Purāṇa, reproaching Śiva, says: "He roams about in dreadful cemeteries, attended by hosts of ghosts and spirits, like a madman, naked, with dishevelled hair, wearing a garland of dead men's skulls and ornaments of human bone, pretending to be Śiva (auspicious), but in reality Aśiva (inauspicious),

All things in the world are known to the enemy of Smara;¹¹²⁷
 But the wealth of all this is due to the greatness of Thy fortune,
 O Mother!

17

The Lord of *Paśus*,¹¹²⁸ besmeared with ashes, sits in the cremation ground.
 From his nature arises the force which destroys the world.
 Out of compassion for the whole world, He held the poison in his throat.
 O Kalyāṇi!¹¹²⁹ in all this I see the fruit of his companionship with Thee.

18

O Daughter of the mountain,
 When Gangā had seen Thy great beauty,
 She was afraid,¹¹³⁰ and turned to water;
 Then Śiva, seeing her sad, lotus-like face,
 In his mercy made a dwelling for Her on his own head.¹¹³¹

19

O Bhagavatī, the Creator having with his own hands taken Thy bathing water
 Mingled with liquid sandal, musk, saffron, and flowers,
 And the dust of Thy moving feet,
 Created therewith the lotus-eyed women of the city of the Devas.¹¹³²

20

If one but contemplates Thee, in play with Thy maidens,
 In pleasing springtide with its flowers and creepers
 Upon the lake, beautiful with many a blossoming lotus and flocks of geese,
 The waters of which are rippled by the breeze from the Malaya mountain,
 From such an one all fevered ills¹¹³³ pass away.

insane, beloved by the insane, the Lord of Bhūtas (ghosts and spirits), beings whose nature is essentially darkness” (Muir, OṢṬ., iv. 738). The cremation ground is His abode, for there the passions are burnt away.

¹¹²⁷ God of Love, whom Śiva consumed.

¹¹²⁸ Paśupati: a name of Śiva: as to *Paśu* (see *Introduction to Tantra Śāstra*). Here the equivalent of Lord of men.

¹¹²⁹ Beneficent one. According to the Padma Purāṇa Devī is worshipped as Kalyāṇī in the Malaya mountain, to which reference is made in verse 20.

¹¹³⁰ *Bhītaivāsīt*, or may be abashed.

¹¹³¹ Jāhnavī, whence Gangā is called Jāhnavī. When Gangā fell from Heaven, Śiva first held Her in the locks of his hair, until Her anger at being called down by Bhagīratha had abated. She then fell into the Bindu lake, whence issue the seven sacred streams. One branch followed Bhagīratha wherever he went, and on the way flooded the sacrificial flame of the *muni* Jāhnu. In his anger he drank up its waters. Bhagīratha’s work seemed to be fruitless. But after intercession, the muni allowed the waters to flow from him, and as so, issuing from him, the Ganges is called his daughter Jāhnavī.

¹¹³² *Amarāvatī*, the city of Indra.

¹¹³³ Literally, fever-produced disease (*jvarajanitapīdāpasarati*).

Yamuna (Yamunāṣṭakam)

The river sacred in particular for its memories of Śrī Kṛṣṇa, who on its banks sported with the cowherd women (Gopīs).

1

MAY the daughter of Kalinda¹¹³⁴ ever cleanse my mind of its impurity,
 She whose waters, beauteous as the black body of the enemy¹¹³⁵ of Mura,¹¹³⁶
 Cleanse the overgrowth of plants¹¹³⁷ and shrubs which line its pleasant banks.
 Indra's heaven compared with Thy waters is but a thing of straw.
 Destructress of the sorrow of the three worlds--
*Dhunotu me manomalam Kalindanandinī sadā.*¹¹³⁸

2

May the daughter of Kalinda ever cleanse my mind of its impurity,
 She whose stream is highly adorned with over-flowing water
 Destructress of sin, dark as night, like unto nectar,
 Greatly powerful for the destruction of all great sins,
 Beneficent One who is black of colour,
 Through company with the body of the good son of Nanda¹¹³⁹
Dhunotu me manomalam Kalindanandinī sadā.

3

May the daughter of Kalinda ever cleanse my mind of its impurity,
 The touch of whose shining waves washes away the sins of multitudes of beings.
 Devoted to Thee is the *Cātaka* bird, receptacle
 that Thou art of freshness and sweetness.¹¹⁴⁰
 Giver of desire,
 On the borders of whose banks swans ever dwell,
Dhunotu me manomalam Kalindanandinī sadā.

4

May the daughter of Kalinda ever cleanse my mind of its impurity.
 The gentle breeze on Her banks dispels the lassitude
 Of those who have rambled and played¹¹⁴¹ thereon.
 The beauty of Her waters is beyond the power of words;
 It is, indeed, the consortment with Her current,

¹¹³⁴ Yamunā

¹¹³⁵ Śrī Kṛṣṇa.

¹¹³⁶ A Daitya slain by Śrī Kṛṣṇa.

¹¹³⁷ *Kunjabunja*.

¹¹³⁸ The refrain is translated in the first line.

¹¹³⁹ The cowherd who brought up Śrīkṛṣṇa, when his life was threatened by Kamsa.

¹¹⁴⁰ Literally, "who are slaves to Her by reason of their inhabitancy of Her banks"

¹¹⁴¹ After the *rāsālīlā* Śrīkṛṣṇa and the *Gopīs* are tired by their dance and play, and are refreshed by repose upon Her banks where gentle breezes blow.

Which purifies all rivers, male and female,¹¹⁴² on the earth.
Dhunotu me manomalam Kalindanandinī sadā,

5

May the daughter of Kalinda ever cleanse my mind of its impurity,
 Destroyed by (the whiteness of) Her sandy banks laved by Her waters;
 She who is ever white,¹¹⁴³
 Adorned with blossoms beauteous as the rays of the autumn moon.¹¹⁴⁴
 May She then purify me by Her waters,
 Most excellent that they are for the worship of Bhava,¹¹⁴⁵
 (By her white splendour),¹¹⁴⁶ Destructress of the darkness of night¹¹⁴⁷
Dhunotu me manomalam Kalindanandinī sadā.

6

May the daughter of Kalinda ever cleanse my mind of its impurity.
 The paste and unguents of the beauteous Rādhikā¹¹⁴⁸
 Colours Her waters in which Rādhikā plays.
 Possessor is She of the body of the husband¹¹⁴⁹ of Rādhikā,
 Which by none other may be possessed.
 Skilled is She in making Her way through the seven sleeping oceans,
 And in filling them with waters¹¹⁵⁰--
Dhunotu me manomalam Kalindanandinī sadā.

7

May the daughter of Kalinda ever cleanse my mind of its impurity!
 Her stream is beauteous with the women of the cowherds,¹¹⁵¹
 Made passionate¹¹⁵² by the scent of the paste and unguent,
 Dropped therein from off the body of Acyuta,¹¹⁵³
 Garlanded is She with clusters of Champak flowers,

¹¹⁴² Rivers are either male (*nada*) or female (*nadī*). Of the former class are the Sone, Sindu, etc., and of the latter Gangā, Narmadā, Gandakī, etc.

¹¹⁴³ Her sandy banks are so.

¹¹⁴⁴ Of a soft and silvery white.

¹¹⁴⁵ For use in the ritual worship of Śiva.

¹¹⁴⁶ *Malam* (*manomalam*). Impurity is a thing which is dark. The river by the white splendour of its white banks and blossoms is therewith contrasted.

¹¹⁴⁷ For luminously white is She like the moon.

¹¹⁴⁸ The beloved of Śrīkṛṣṇa.

¹¹⁴⁹ Śrīkṛṣṇa; for He too bathes in her stream, which possesses also His dark colour.

¹¹⁵⁰ Alluding to the destruction of the Asuras, called Kālakeya. These excluded the Devas from *svarga*. On their chiefs being slain by Indra, they betook themselves to the depths of the ocean, whence they issued at night to destroy the Ṛṣis. The latter asked the aid of Viṣṇu, who told them to go to Agastya. He at one sip swallowed all the oceans, which thus disappeared (therefore “sleeping oceans” of text) until the River Ganges was brought down by Bhagīratha when they were again filled with Her waters. This incident is attributed to the Yamunā, both rivers being manifestations of the same Devī.

¹¹⁵¹ Literally, *Ali*, which, according to the Amarakośa = *Sakhi*; female friend, referring to the Gopīs who loved Krishna.

¹¹⁵² *Lampata*; Whose senses were roused by the scent of the pastes which had fallen from the scented body of Kṛṣṇa.

¹¹⁵³ Kṛṣṇa (“imperishable one”).

Set in the flowing¹¹⁵⁴ hair of Rādhikā.
 Of all such as come to bathe in Her waters
 Neither is one the servant nor the other master.¹¹⁵⁵
Dhunotu me manomalam Kalindanandinī sadā.

8

May the daughter of Kalinda ever cleanse my mind of its impurity!
 Pleasant always is She with groves,
 Where Nandanandi¹¹⁵⁶ ever played.¹¹⁵⁷
 Bright is She with the ripened blossom
 Of the *kadamba*¹¹⁵⁸ and *mallika*¹¹⁵⁹ flowers upon Her banks.
 It is She who safely carries across the ocean of the world
 All such men as bathe in Her stream.
Dhunotu me manomalam Kalindanandinī sadā.

¹¹⁵⁴ *Vilola*. Her hair is dishevelled and moving in the movements of breeze and play.

¹¹⁵⁵ Literally, “In the case of those who come down to bathe in Her waters She ever destroys all righteousness of master and servant”—that is, all are equal in Her waters which purify all without distinction.

¹¹⁵⁶ The text has *Nandinandana*, but this has no meaning. *Nandanandi* is He who pleases Nanda or Kṛṣṇa, whose foster-father Nanda the cowherd was.

¹¹⁵⁷ With the *Gopī* women.

¹¹⁵⁸ A beautiful flowering tree with yellow blooms under, and on which (as when he stole the garments of the bathing *Gopīs*) Kṛṣṇa played

¹¹⁵⁹ A kind of Jasmine.

“May The Devi Grant Me Pardon” (Devi Aparāda Kṣamāpana Stotra)

1

ALAS! I know not either Thy mantra¹¹⁶⁰ or yantra,¹¹⁶¹
Nor how to welcome Thee,¹¹⁶²
Or how to meditate upon, nor words of prayer to Thee,
Nor do I know Thy *mudrā*,¹¹⁶³

Or how to lay before Thee my griefs;
But this I know, O Mother!
That to follow Thee is to remove all my pain.

2

By my ignorance of Thy commands.
By my poverty¹¹⁶⁴ and sloth,
I had not the power to do that which I should have done,
Hence my omission to worship Thy feet.
But, O Mother! auspicious Deliverer of all.
All this should be forgiven,
For a bad son may sometimes be born, but a bad mother never.¹¹⁶⁵

3

O Mother! Thou hast many worthy sons on earth,
But I, your son, am of no worth;
Yet it is not meet that Thou should'st abandon me,
For a bad son may sometimes be born, but a bad mother never.

4

O Mother of the world, O Mother!
I have not worshipped Thy feet,
Nor have I given abundant wealth to Thee;

¹¹⁶⁰ *Śabda* is Brahman, and *mantra* the manifestation thereof. From *manana* arises realization of the monistic truth. *Man* of *mantra* comes from the first syllable of *manana*, and *tra* from *trāna*, or liberation from the bondage of the *samsāra*. That is called *mantra* which calls forth (*āmantrana*) the *caturvarga*, and which is the *svarūpa* of *Devatā*. (See *Introduction to Tantra Śāstra* and the Chapter on Mantra Tattva in *Principles of Tantra*.)

¹¹⁶¹ *Ibid.*, The Tāntrik diagram which is worshipped in lieu of the image (*pratimā*). The Gāyatrī *Yantra* is figured on the cover of this work. *Mantra* is *Devatā*, and *yantra* is *mantra*, in that it is the body of the *Devatā*, who is *mantra*.

Yantram mantramayam proktam mantrātmā devataivahi
Dehātmanoryathā bhedo yantradevatayostathā (Kaulavalīya Tantra).

“The substance of *yantra* is *mantra*. *Devatā* is *mantra*. As there is a distinction between body and *ātmā*, so there is between *yantra* and *Devatā*.”

¹¹⁶² By the *āvāhana mantra*, always said in worship of the *pratimā*.

¹¹⁶³ Ritual gesture, it being said; *Devānām modatā mudrā tasmāttām yatnātścaret* (see *Introduction to Tantra Śāstra*)--“*Mudrā* is giver of pleasure to Devas, therefore it should be done with care.”

¹¹⁶⁴ Want of means to perform the proper worship.

¹¹⁶⁵ A celebrated line; *Kuputro jāyetā kvacidapi kumātā nabhavati*.

Yet the affection which Thou bestoweth on me is without compare,
For a bad son may sometimes be born, but a bad mother never.

5

I have abandoned the worship of other Devas

Because of the variety and confusion of the injunctions relating to their worship.

I am no more than eighty-five years of age,¹¹⁶⁶

If Thou will not bestow Thy kindness on me,

What shelter have I without Thy support,

O Mother of the big-bellied Deva!¹¹⁶⁷

6

Prayer, sweet as the sweet melon

Makes even a dog-eater¹¹⁶⁸ perfect;

Even a beggar walks without fear

With crores¹¹⁶⁹ of gold pieces.

O Aparṇā! this is the fruit of Thy *mantra* entering their ears.

Who can say, O Mother!

The fruit which is born of the recitation¹¹⁷⁰ of Thy *mantra*?

7

He who is besmeared with the ashes of the funeral pyre,¹¹⁷¹

He who swallowed poison,

Who is clothed with space,¹¹⁷²

With matted hair, garlanded with the Lord of Serpents,

The Lord of men,¹¹⁷³

The Lord of Ghosts¹¹⁷⁴ holding a skull in His hands.

Owes his great states as Lord of the World

To his acceptance of Thee as His Spouse, O Bhavānī!

8

No desire have I for liberation, Nor have I desire for wealth, Nor wish for knowledge,

O Moon-faced One! neither have I wish for happiness!

But this only I beg of Thee,

¹¹⁶⁶ How is this stated if the hymn be the work of Śankarācārya, to whom it is attributed, for he is said to have died at the early age of thirty-two?

¹¹⁶⁷ *Lambodaraṇanī*. The Deva is the elephant-headed Ganeśa.

¹¹⁶⁸ That is, a low caste such as the *Caṇḍāla*, who eats any filth.

¹¹⁶⁹ A crore is 100 lakhs; a lakh is 100,000.

¹¹⁷⁰ That is, *japa*, which is only recitation (in English) in its lowest form, the highest form being mental (*mānasa*) only. *Japa*, which is defined as *vidhānenā mantroccaraṇam*, is either *vācaka*, *upāṃshu*, or *mānasā* (see *Tantrasāra*, 75 *et seq.*).

¹¹⁷¹ Śiva, to whom the rest of the attributes in this verse refer.

¹¹⁷² Śiva is represented naked, as the Yogins, of whom He is the Master, ever are.

¹¹⁷³ *Paśupati*. *Paśu* literally means animal, but men are also pas.

¹¹⁷⁴ *Bhūteśa*, Śiva is surrounded by hosts of spirits.

That my life may pass in the recitation of these words:
Mridānī,¹¹⁷⁵ Rudrāṇī,¹¹⁷⁶ Śiva, Śivé, Bhavānī.¹¹⁷⁷

9

I have not according to the injunctions laid down therefor
Worshipped Thee with the various articles of worship.
What is there which I have not wrongly done or omitted in my meditations on the Brahman?
O Dark One!¹¹⁷⁸ it will be but fitting on Thy part
If Thou bestoweth not kindness on me, helpless though I am.

10

O Durgā,¹¹⁷⁹ our Lady! O Ocean of mercy!
When overwhelmed by danger¹¹⁸⁰ I remember Thee.
Think not, however, this to be deceit on my part,
For children afflicted by hunger and thirst ever remember their mother.

11

O Mother of the world!¹¹⁸¹
It is nothing wonderful if Thou art full of compassion for me;
A mother does not abandon her son
Even if he have an hundred faults.

12

There is no such great sinner like me,
There is no such destroyer of sin as Thou.
Now, Mahādevī, you have heard what I have to say,
It remains for Thee to do what may seem fitting to Thee.

¹¹⁷⁵ Mrida is a title of the *sāttvika* Śiva. She is His Spouse.

¹¹⁷⁶ Devī is the Spouse of the countless Śivas called Rudras, in whom the *tamoguna* prevails. The dark (*tamas*) energy, called Raudrī, is said to be Cāmuṇḍā.

¹¹⁷⁷ *Upacāra*. There are sixteen such, called the *śoḍaśa pūjā upacāra*--viz., (1) *āsanam* (seat); (2) *svāgatam* (welcome); (3) *pādyam* (water for feet) (4) *Argyam* (offering of water, *durva* grass, rice, etc.); (5) and (6) *ācamanīyam*; (water for sipping; twice); (7) *madhuparka* (honey, ghee, milk); (8) *snānam* (bathing); (9) *vasanam* (cloth); (10) *ābharanam* (jewels); (11) *gandha* (scent, sandal paste, etc.); (12) *puṣpa* (flowers); (13) *dūpa* (incense), (14) *dīpa* (lights); (15) *naivedyam* (food); (16) *vandanam* or *namaskāra* (prayer).

¹¹⁷⁸ *Śyāmā*

¹¹⁷⁹ A great name of the Devī. The Devī Purāṇa says that She is so called because the Devas were delivered from fear in difficulty and battle; hence She is deliverer (Durgā). The Mārkaṇḍeya Purāṇa and the Lakṣmī Tantra in the Pancarātra says: "In this place I shall kill a great Daitya (Titan) named Durgama. Hence my name shall be Durgā."

¹¹⁸⁰ The Mārkaṇḍeya Purāṇa says: When Thou art remembered in times of difficulty, Thou takest away all fear of all things."

¹¹⁸¹ *Jagadambā*.

Maṇikarṇikā (Maṇikarṇikāstotra)

1

It was on Thy bank, O Maṇikarṇikā!¹¹⁸²

That Hari and Hara, givers of *sāyujya mukti*,¹¹⁸³

Disputed together at the departure festival¹¹⁸⁴ of a certain one.

Hari¹¹⁸⁵ said, “Let Him be like unto me;”

Whereon forthwith from within the body

Came forth Śiva mounted on Garuda,¹¹⁸⁶

In yellow garment,¹¹⁸⁷ with the mark of Bhrigu’s foot on His breast.¹¹⁸⁸

2

Indra and the Thirty,¹¹⁸⁹ at the close of their period of enjoyment,¹¹⁹⁰ ‘

Descend to earth again,¹¹⁹¹

And are reborn as men, or even as beast, bird, or worm;

But those, O Mother Maṇikarṇikā! who plunge into thy waters,

Are freed from sins, and indeed in *Sāyujya*¹¹⁹² man becomes

Nārāyaṇa¹¹⁹³ himself, with crown and *Kaustubha gem*.¹¹⁹⁴

3

Kāśī¹¹⁹⁵ is of all cities the most praiseworthy,

¹¹⁸² Is the name of a celebrated *ghat* at Benares, where the bodies of the dead are burnt, and at which the gem of the ear ornament of the Devī fell. The Kāśīpanchakastotra of Śankara says that where there is *nivṛtti* of *manas*, there is the great peace. That peace is the foremost of *tīrthas* (here rivers) and Maṇikarṇikā (*Manonivṛtti paramopaśāntih sā tīrthavaryā maṇikarṇikāca*).

¹¹⁸³ One of the forms of qualified *mukti* (liberation); the four muktis are *Sālokya* (remaining in the same region with the Deva), *Sāmīpya* (remaining near the Deva), *Sārūpya* (receiving the same form as the Deva), and *Sayujya* (becoming one with the Deva).

¹¹⁸⁴ *Prayāṇotsava*--that is, death.

¹¹⁸⁵ Viṣṇu

¹¹⁸⁶ The Bird King, who is the vehicle (*vāhana*) of Viṣṇu, son of Kaśyapa by his wife Vinetā, elder brother of Aruṇa.

¹¹⁸⁷ The colour of Viṣṇu’s robes. The verse is intended to show the unity of both Viṣṇu and Śiva.

¹¹⁸⁸ The Ṛṣis once disputed amongst themselves as to the relative merits of Brahmā, Viṣṇu, and Śiva, and the Ṛṣī Bhrigu was sent to test them. The first and last on being purposely slighted by Bhrigu showed the weakness of resentment. Finding Viṣṇu lying down with Lakṣmī in the daytime he upbraided him for this and planted with force his foot on his chest. Viṣṇu not only took all this in good part, but rubbing the foot of Bhrigu expressed the hope that the latter had not hurt it by his action. On this exhibition of divine quality the palm was adjudged to Viṣṇu, who thereafter bore the mark of Bhrigu’s foot on his breast.

¹¹⁸⁹ *Tridaśah*, a collective name for the other Devas. The thirty-three (three being understood) *gaṇas* of Devas, of which the Devī is Tridaśeśvarī.

¹¹⁹⁰ In heaven (*Svarga*).

¹¹⁹¹ For the enjoyment in *Svarga*, which is part of the worlds of birth and rebirth, is not eternal, but on fruition the *jīvātmā* again descends to earth to work out its unexhausted *karma*.

¹¹⁹² *Sāyujyepi*. As to *sāyujya*

¹¹⁹³ Viṣṇu

¹¹⁹⁴ A great and brilliant gem worn by Viṣṇu.

¹¹⁹⁵ Benares

For it is the city of *vimukti*¹¹⁹⁶ adorned with Gangā.
 There Maṇikarnikā is the giver of happiness,
 And *Mukti* itself is Her servant.¹¹⁹⁷
 When Brahmā weighed Heaven with its Devas against Kāśi,
 Kāśi, as the heavier, remained on earth,
 But Heaven, the lighter, rose to the skies.

4

Nought is better than any part of the banks of Gangā,
 But there, where Kāśi is, is the best,
 And Maṇikarnikā, where Īśvara gives *mukti*, is the best of all.
 This place, inaccessible even to Devas,
 Destroys a mass of sins.
 Through many virtues acquired in previous births
 Alone may it be attained, and by the pure only.

5

The multitude of being is immersed in the ocean of pain,
 How may they gain release?
 It was with this knowledge that Brahmā constructed the city of Vārānaśī,¹¹⁹⁸ which gives all
 bliss.

Men seek the happiness of Heaven.
 But in so doing they but show small desire,
 Since from Heaven they must fall again to earth
 At the close of their appointed time of happiness.
 But Kāśī is the city of liberation,¹¹⁹⁹
 Ever beneficent, giving *dharma*, *artha*, *kāma*, and *mokṣa*.¹²⁰⁰

6

He who holds the bamboo flute,¹²⁰¹ upholder of the mountain,¹²⁰²
 Who bears on his breast the *Śrīvatsa*¹²⁰³ mark,
 And Śiva, with venom in His throat,¹²⁰⁴
 Who bears Gangā upon his head,¹²⁰⁵
 And the husband of Lakṣmī,¹²⁰⁶

¹¹⁹⁶ *Nirvāṇāmokṣa*, the highest form of *Mukti* (liberation). As the saying goes: “Ayodhyā, Mathurā, Gayā, Kāśi, Kāncī, Avantikā, Purī, these seven *tīrthas* (places of pilgrimage) give *mukti*, but Kāśī (Benares) gives *nirvāṇa mukti*.”

¹¹⁹⁷ As the servant awaits the orders of his mistress, so *mukti* (liberation) awaits the command of Maṇikarnikā.

¹¹⁹⁸ Benares

¹¹⁹⁹ *Mukti*

¹²⁰⁰ Piety, wealth, fulfilment of desire, and liberation.

¹²⁰¹ Kṛṣṇa, who is often so figured.

¹²⁰² Mount Govardhana, which Kṛṣṇa, by his might, upheld.

¹²⁰³ Curls of hair on the breast of Viṣṇu.

¹²⁰⁴ At the churning of the ocean, poison issued which, to save the world, Śiva swallowed. It coloured His throat blue; hence he is called Nīlakantha.

¹²⁰⁵ The River Ganges

¹²⁰⁶ Viṣṇu

Are one and the same.¹²⁰⁷

Many of such, O Mother Maṇikarṇikā!

As bathe in Thy waters become Rudras and Haris.¹²⁰⁸

How, then, can there be any difference between them?¹²⁰⁹

7

Death upon Thy Banks, which is the giver of happiness,

Is praised even by the Devas.

On him who thus dies Śakra¹²¹⁰ ever looks with His thousand eyes.

Sāvitrī¹²¹¹ of a thousand rays welcomes Him as He ascends (to the heavens).

Such a pure one, mounted on a Bull or on Garuda,¹²¹²

May go to whatsoever abode he will.

8

Even the four-headed Deva,¹²¹³

The *Guru* who initiates into the meaning of the Veda,

Is unable even in an hundred of his¹²¹⁴ years

To describe the purity which arises upon bathing at midday in Maṇikarṇikā.

But the Deva who bears the moon upon his forehead,¹²¹⁵

By the power of his *yoga* knows Thy purity.

Śiva makes that man who dies on Thy Bank

Either Himself or Nārāyaṇa.

All such sin-destroying fruit as is earned by millions of troublesome horse-sacrifices¹²¹⁶

Exists in the purity which comes from bathing in Maṇikarṇikā.

He, who having bathed therein,

Reads this hymn, goes to the abode of the light of Brahman,

Having crossed the great ocean of this world

As if it were but some little pool.

¹²⁰⁷ They with Brahmā; for as the Rudrayāmala says “Though three they are one” (*Ekam murtistrayo deva*). All the Devas and Devīs are but manifestations, with the apparent limitations incident thereto, of the Supreme Unity--the Brahman.

¹²⁰⁸ Śiva and Viṣṇu.

¹²⁰⁹ That is, they cease to differ from one another, having become Hari and Hara, who are themselves one.

¹²¹⁰ Indra, king of the celestials.

¹²¹¹ The sun (Sūrya).

¹²¹² The first is the vehicle (*Vāhana*) of Śiva. The second, the carrier of Viṣṇu.

¹²¹³ Brahmā

¹²¹⁴ Not human years.

¹²¹⁵ Śiva

¹²¹⁶ The Vaidika Aśvamedha.

Gangā (Gangāstotra)

This hymn to the Devī Ganges, which is in the sweet pajjhatika metre, is also rhymed thus:

*Devī Sureśvarī Bhagavatī Gange,
Tribhuvanatārinī taralatarange,
Śankaramaulī vihārinī vīmale,
Mamamatirāstām tavapada kamale.*

1

O Devī Sureśvarī! ¹²¹⁷ O Bhagavatī Gangā!
Saviour of the three worlds of restless waves,
Clear is Thy water circling upon the head of Śiva,
May my mind ever repose at Thy lotus feet.

2

Mother Bhāgīrathī! ¹²¹⁸ giver of happiness,
Renowned in Nigama ¹²¹⁹ is the greatness of Thy water;
Thy greatness is more than I can know,
Protect me, O merciful one, ignorant that I am.

3

O Gangā! sprung from the feet of Viṣṇu, ¹²²⁰
Whose waves are white as snow as moon and pearl,
Remove from me my weight of sin;
Help me to cross the ocean of the world.

4

They say that him, O Gangā! who is devoted to Thee
Yama ¹²²¹ can never behold.
He who has drunk of Thy clear water
Attains of a surety the supreme Abode.

5

O Jāhnavī! O Gangā! deliverer of the fallen, ¹²²²
Whose waves are beautiful,
Claving the foremost of mountains, ¹²²³
Mother of Bhīṣma, ¹²²⁴ daughter of the foremost of *munis*.
Protectress of the fallen; praised in the three worlds.

¹²¹⁷ Īśvarī (feminine of Īśvara or Lord) of the Suras or Devas.

¹²¹⁸ So called because called down from Heaven by Bhagīratha of the solar race.

¹²¹⁹ Tantra.

¹²²⁰ Gangā was born at the feet of Viṣṇu. So it is said in the mantra used when bathing in the Ganges:
“Viṣṇupādābja sambhūte Gange bhuvanatārini dharma dravītī” (the Ganges is *dharma* in liquid form)
“vikhyāte pāpam me hara Jāhnavi.”

¹²²¹ Deva of Death.

¹²²² Into sin.

¹²²³ The Himālaya.

¹²²⁴ Son of Santanu by Gangā.

6

O Gangā! who goeth to the ocean,
Ever free of sadness is he who salutes Thee.

Giver of fruit like unto the *kalpa* tree,¹²²⁵
By thy favour the woman who looked coldly
Now casts her loving glances.¹²²⁶

7

He who bathes in Thy current, O Mother!
Is never again reborn in woman's womb
O Protectress from hell! O Jāhnavī! O Gangā!
O Destructress of sins! lofty art Thou by Thy greatness.

8

O Thou who art eternal! O wave of purity!
May Thou, bestower of bliss, refuge of Thy worshippers!
From whose eyes come glances of compassion.
Whose feet the lustre of gems on Indra's crown adorn,
Be ever victorious!

9

O Bhāgīrathī!¹²²⁷ dispel my illness, melancholy, and pain,
As also my sins and all my many follies;
Essence of the three regions, necklace (on the breast) of Earth,¹²²⁸
Of a surety Thou art my refuge in the world.

10

O Alakanandā!¹²²⁹ O supreme Bliss!¹²³⁰
O worshipful by those who despair!
Be Thou merciful.
He whose abode is by Thy Banks
Of a verity dwells in Vaikuṇṭha.¹²³¹

11

Better were it to be a fish or tortoise in thy waters,
Or a feeble lizard upon Thy banks, or a poor dog-eater¹²³²
Within two *kos*¹²³³ of Thy stream,
Than to be a noble king and yet far away from Thee.

12

¹²²⁵ The tree in the paradise of Indra which granted all desires.

¹²²⁶ *Vimukhavanitākṛitataraḷāpāṅge*.

¹²²⁷ So called after Bhagīratha, who called her down to earth

¹²²⁸ *Vasudhāhārā*--that is, as a necklace adorns a woman, so the Devī by the flowing lines of Her stream, adorns the Earth.

¹²²⁹ A river flowing from the Himalaya into the Ganges.

¹²³⁰ *Paramānandā*, as is the Supreme, whose manifestation She is.

¹²³¹ The heaven of Viṣṇu

¹²³² That is, a *caṇḍāla*, one of the lowest and most unclean castes.

¹²³³ A *kos* is two miles.

O Bhuvaneśvarī! ¹²³⁴ pure one, praised of all,
 Devī in liquid form, ¹²³⁵ daughter of the foremost of *Munis*, ¹²³⁶
 He who daily reads this hymn to Gangā
 Is of a surety ever victorious.

13

They who with devotion in their heart to Gangā (Recite) this hymn
 Composed in the sweet, pleasant, charming *pajjhatika* metre,
 Which gives the highest happiness,
 Gain the eternal bliss of liberation.

14

A worldly ¹²³⁷ man shall read ¹²³⁸ this hymn to Gangā
 Which ¹²³⁹ is the essence of the world, the giver of desired fruit,
 The essence of all pure things enjoined. ¹²⁴⁰
 Composed by Śankara, ¹²⁴¹ the worshipper of Śankara. ¹²⁴²
 This hymn is ended.

¹²³⁴ *Īśvarī*, of the world.

¹²³⁵ For the Ganges is the manifestation of the Supreme in the form of the sacred river.

¹²³⁶ Jahnū

¹²³⁷ *Viṣaya*, which also in a had sense means a sensualist or materialist.

¹²³⁸ *Paṭhati*. Literally, “reads,” but used for the *vidhiling* tense *paṭhet*. Thus in Caṇḍi it is said: “*Paṭhet stotram samāhitah*,” and in the Vatukastotra, “*Paṭhetvāpāṭhayetvāpi*” (“should read or have read to him”).

¹²³⁹ That is, the hymn.

¹²⁴⁰ *i.e.*, forms of worship (*pūjā*), sacrifice (*yajna*), etc.

¹²⁴¹ That is, Śankarācārya.

¹²⁴² Śiva

Narmadā (Narmadāṣṭakastotram)

1

O DEVĪ NARMADĀ!¹²⁴³ I salute thy lotus-like feet,
 Beauteous with the breakers of the heaving waves of ocean,
 With which the drops of Thy waters mingle.¹²⁴⁴
 O giver of prosperity! I salute Thy feet bathed in water,
 Which destroys rebirth, the cause of which is sin,¹²⁴⁵
 As also all fear at the coming of the messenger of death.¹²⁴⁶
*Tvadīya pāda pankajam namāmi devi narmadē.*¹²⁴⁷

2

O Devī Narmadā! I salute Thy lotus feet
 Giver of celestial (blessing) to the lowly fish in Thy waters,
 Foremost of all sacred rivers.¹²⁴⁸
 Destructress of the heavy weight of sin of the Kaliyuga,¹²⁴⁹
 Giver of welfare to multitude of fine fish, tortoise, alligators, and ruddy geese.¹²⁵⁰
Tvadīya pāda pankajam namāmi devi narmadē.

3

O Devī Narmadā! I salute Thy lotus-like feet.
 The overflow from Thy depths washes away the sins of the world.
 Thou destroyest all great sins and the mountain¹²⁵¹ of calamities.
 O giver of happiness to the son of Mṛkaṇḍu,¹²⁵²
 At the fearful moment of the world's dissolution.
Tvadīya pāda pankajam namāmi devi narmadē.

4

O Devī Narmadā! I salute Thy lotus-like feet,
 And Thy waters worshipped by the son of Mṛkaṇḍu, Śaunaka, and other enemies of the
 Asuras.

¹²⁴³ One of the sacred rivers of India, and a form of the Devī.

¹²⁴⁴ The ocean is the husband of all rivers.

¹²⁴⁵ Rebirth is caused by karma.

¹²⁴⁶ When a man is about to die, a messenger is sent by Yama to take his life.

¹²⁴⁷ The refrain is translated in the first line.

¹²⁴⁸ The is *stuti* (praise). In all sanskrit works the particular Devatā who is the subject of hymn, meditation or prayer is spoken of as the greatest of all. *Tīrtha* is not only a place of pilgrimage such as a shrine and the like, but also, according to the Amarakośa, a sacred river.

¹²⁴⁹ The present or fourth age, marked by the predominance of sin, each of the preceding eras (Dvāpara, Tretā, Satya) being more virtuous than the other. In the Kaliyuga era time works evilly.

¹²⁵⁰ The *cakravāka* bird (by some said to be the Brahmini duck) celebrated in sanskrit poetry for its devotion to its mate. During the night-time the male and female birds call to each other from opposite banks of the stream, as I have heard them do on the reaches of the lonely Malia River in Northern Orissa.

¹²⁵¹ *Dāritāpadacalam*

¹²⁵² The *Mahāmuni* Mārkaṇḍeya.

Destructress of rebirth in the ocean of the world,¹²⁵³
 Protectress from all worldly pains,¹²⁵⁴
Tvadīya pāda pankajam namāmi devi narmadé.

5

O Devī Narmadā! I salute thy lotus-like feet,
 Worshipped by countless lakhs¹²⁵⁵ of immortals,¹²⁵⁶
 Asuras,¹²⁵⁷ Kinnaras,¹²⁵⁸ and others,
 Whose banks resound with the fearless song of many lakhs of birds.¹²⁵⁹
 Giver of happiness to Vaśiṣṭha, Pipala, Karddama,¹²⁶⁰ and other sages,¹²⁶¹
Tvadīya pāda pankajam namāmi devi narmadé.

6

O Devī Narmadā! I salute Thy lotus-like feet,
 Held in the minds of the bees,¹²⁶² Sanatkumāra, Nacīketa,¹²⁶³ Kaśyapa,
 And by the bees, Atri, Nārada and other sages.
 Thou who blesseth the work of sun, moon, Rantideva, and Devarāja,¹²⁶⁴
Tvadīya pāda pankajam namāmi devi narmadé.

7

O Devī Narmadā; I salute Thy lotus-like feet,
 Weapon against lakhs of sins known and unknown,
 The Giver of enjoyment and liberation to all beings and animals,¹²⁶⁵
 And of happiness to the abode of Virinci,¹²⁶⁶ Viṣṇu, and Śiva,
Tvadīya pāda pankajam namāmi devi narmadé.

8

O Devī, Narmadā,! I salute Thy lotus feet.
 How sweet is the sound heard on the banks of Her who has sprung from the hair of Śiva¹²⁶⁷.

¹²⁵³ The edition used has *punarbhavābdhi janmajam*, but this seems meaningless, and it is read as *janmaghnam*.

¹²⁵⁴ *Bhavābdhi dukkha barmadé*. Literally, “armour given to the pain of the world.”

¹²⁵⁵ A lakh is 100,000.

¹²⁵⁶ *Amara--i.e., Devas.*

¹²⁵⁷ Demonic spirits, opponents of the Devas or Suras.

¹²⁵⁸ A class of spirits (*Devayoni*).

¹²⁵⁹ *Dhīra--*that is because they are undisturbed by men who have become enemies to their brother creation.

¹²⁶⁰ Ṛṣis and munis of that name.

¹²⁶¹ *Śiṣṭa*, which means a gentle and learned man who governs himself by his own wisdom, and is not governed by external restraints.

¹²⁶² The bee hovers on the lotus seeking honey. The sages gather round the feet of the Devī seeking the wisdom of which She is the embodiment.

¹²⁶³ *Munis* and *ṛṣis*.

¹²⁶⁴ Indra

¹²⁶⁵ Both enjoyment and liberation is given to men: to animals enjoyment (*bhukti*), though they, too, by merit acquired in present birth may attain future birth in human form.

¹²⁶⁶ Brahmā

¹²⁶⁷ *Maheśakeśajātate*. As to Gangā. It is the same and only Devī who manifests both as Gangā and Narmadā, and all other rivers and things.

Destroyer of pain and sin of hunter, and singer¹²⁶⁸ of the learned and the fool,
And of the heat of the submarine fire,¹²⁶⁹

Giver of happiness to all being.

Tvadīya pāda pankajam namāmi devi narmadé.

9

Who ever reads but thrice daily this hymn to Narmadā
Will never fall into misfortune, He will never see Raurava,¹²⁷⁰
He will never be reborn,
But will reach the glorious abode of Śiva,
So difficult to attain, by this body so easily gained.¹²⁷¹

¹²⁶⁸ Hunting is sinful. The singers are a mixed caste.

¹²⁶⁹ *Kirātasūtavādaveṣu pandita śathe*. When the *Dakṣayajna* was destroyed by Śiva, it changed into a mare (*Vadavā*). Śiva followed, and it plunged into ocean. Fire is produced by it. The *Śloka* says that Her water is so great and pure that it is unaffected by this fire. As regards the rest of this somewhat obscure verse, it means that the Devī is the remover of the sin of all whoever they may be.

¹²⁷⁰ One of the great hells.

¹²⁷¹ *Sulabhya dehadurlabham*. Not that it is easy to attain human birth. On the contrary, it is said: “*Naratvam durlabham loke* and *vidyātatra sudurlabhā*,” etc. (“The state of a man is difficult to attain, and still more so that of a wise one,” cited in *Sahitya Darpaṇam*, chap. i, by Viśvanātha Kavirāja). What is apparently meant is that, compared with the difficulty of attaining to Śiva, the state of humanity is easily attainable.

Annapūrṇā (Annapūrṇāstotra)

1

O MOTHER ANNAPŪRṆĀ!¹²⁷²
 Īśvarī,¹²⁷³ who ever bestoweth happiness,
 Granting gifts and dispelling fear.
 O mine of gems of beauty,
 Who washeth away all sin,
 Who giveth purity to Thy devotees,
 Who purifieth the mountain range,¹²⁷⁴
 Which is undestroyed even at the time of dissolution,¹²⁷⁵
 Presiding Deity of Kāśī,¹²⁷⁶
 Maheśvarī¹²⁷⁷ in every truth,
 O vessel of mercy! grant me aid.

2

O Thou who hast clothed Thyself in cloth of gold,
 Decked with ornaments made of many and varied gems,
 Whose breasts rounded like a water jar,
 Are resplendent with their necklace of pearls,
 Whose beauty is enhanced by the fragrance of the Kashmir aloe.
 O Devī! who presidest over the city of Kāśī,¹²⁷⁸
 O Mother Annapūrṇā Īśvarī,¹²⁷⁹
 O vessel of mercy, grant me aid!

3

O giver of the bliss of *Yoga*,¹²⁸⁰
 Destructress of enemies,¹²⁸¹
 Inspirer of devotion to *dharma* and *artha*,¹²⁸²
 Who art lustrous as the light waves of sun, moon, and fire,
 Protectress of the three worlds¹²⁸³
 Giver of all dominion¹²⁸⁴ and all desires,

¹²⁷² The name of the Devī, the “bountiful Lady” who gives food and presides over Kāśī, the Holy City of Benares.

¹²⁷³ Feminine of Īśvara or Lord.

¹²⁷⁴ The Himalaya purified by the presence of the Devī, who there incarnated as Pārvatī, daughter of Himavat, the Mountain-King.

¹²⁷⁵ *Pralaya*, the destruction of the world.

¹²⁷⁶ Benares

¹²⁷⁷ Great Īśvarī

¹²⁷⁸ Benares

¹²⁷⁹ Feminine of Īśvara or Lord.

¹²⁸⁰ Union of the human (*jīvātmā*) with the supreme (*paramātmā*) soul effected through the practice of *Yoga*.

¹²⁸¹ That is, sin.

¹²⁸² Two of the fourfold aims (*Caturvarga*) of sentient being--viz., *dharma* (religion, duty, etc.), *artha* (wealth, wherewith life is sustained and religious sacrifices are effected), *Kāma* (desire which prompts great achievements and fulfilment), and *mokṣa* or liberation.

¹²⁸³ That is, *Bhuh*, *Bhuvah*, *Svah*, the terrestrial atmospheric and the heavenly spheres.

¹²⁸⁴ *Aiśvarya* (lordship).

Presiding Devī over the city of Kāśī,
O vessel of mercy, grant me aid!

4

Thou who maketh Thy dwelling in the cave of Mount Kailāsa,¹²⁸⁵
Who art Gaurī,¹²⁸⁶ Umā,¹²⁸⁷ and Śankarī,¹²⁸⁸ Kaumārī,¹²⁸⁹
Who giveth us power to understand the meaning of *Nigama*,¹²⁹⁰
Thou art the letters of the bīja¹²⁹¹ Om¹²⁹²,
Opener of the panels of the door of liberation,¹²⁹³
Presiding Devī over the City of Kāśī,
O vessel of mercy, grant me aid!

5

Thou supporteth all beings visible and invisible,
Whose belly is the vessel which contains the universe.¹²⁹⁴
Thou discloseth the subject of the drama of Thy own play,
And art the fount of the light of wisdom,
Pleasing the mind of the Lord of the universe,
Presiding Devī over the City of Kāśī,
O vessel of mercy, grant me aid!

6

Īśvarī of all men on earth,
The waves of Thy blue-black hair look (beautiful) like plaits.

¹²⁸⁵ The sacred mount and paradise of Śiva; esoterically the Sahasrāra whereto as Kuṇḍalinī She repairs.

¹²⁸⁶ The daughter of Guru, the King of mountains

¹²⁸⁷ A name of the Devī. When of the age of sixteen she practised great austerities that She might be the Spouse of Śiva, upon which Her mother, endeavouring to persuade Her, said, U (“Oh”), Mā (“not”). As it is said by Kālidāsa in the first Canto of the Kumārasambhavam; “*Umeti mātṛā tapaso niṣiddhā paschā dumākhyāṅg sumukhijagāma.*” (“By the words U, Mā, She was thus forbidden by Her mother to practise austerity, thereafter the pure Umā obtained Her name.”) Umā is Kumārī, who has renounced all attachment, and is devoted to Her Lord. A *sūtra* runs, “*Īchāśaktih Umā kumārī*” (The energy of will is Umā the unmarried). The Commentary on this *sūtra*, cited by Bhāskaraṛāya, says: “The eternal state is his whose mind has ascended the degrees of *yoga* called *vismaya*, and who realizes the supreme Bhairavata (an aspect of Śiva). That *Yogi* obtains at length the *Īchāśakti* called the Supreme Queen (*Parābhattārika*) known also as Kumārī.”

¹²⁸⁸ Name of the Devī as Spouse of Śankara, the benefactor.

¹²⁸⁹ Name of the Devī as one of the *aṣṭanāyikā* and Spouse of Deva Kārtikeya.

¹²⁹⁰ This term, applied to the Veda generally, means particularly the Tantra in the form in which the Devī is *guru* and Śiva, *śiṣya*. As it is said:

*Nirgato girijā vaktrāt,
Gatāścha girija śrutim,
Matascha vāsudevasya,
Nigamā parikathyate.*

In the Lalitā the Devī is addressed as *nijājnārūpā nigamā* (the *nigama* are the expressions of Thy commands).

¹²⁹¹ The Tāntrik (“seed”) *mantras*, such as *Hṛm*, *Hūm*, *Klīm*, etc. *Mantras* are classified according to the syllables they contain.

¹²⁹² The Mahāmantra *Om*, composed of A + u + m, coalesced by *sandhi* into *Om*. The three *varṇas* signify the three members of the *Trimurti*, Brahmā, Viṣṇu, and Śiva, who, as the Rudrayāmala says, are born of the *Praṇava* (*Om*), and though in appearance three, are yet one (*ekamūrtistrayo devāh*). From the *Praṇava* all Devas, Vedas, sun, moon, and all being comes by the power of Devī, the supreme Śakti.

¹²⁹³ *Mokṣā*, or unity with the supreme, and therefore liberation from rebirth in the phenomenal world.

¹²⁹⁴ *Brahmāṇḍabhāṇḍodari*. The *Brahmāṇḍa* (universe) is the “mundane egg” of Brahmā.

Īśvarī who ever giveth food,
Bestower of happiness to all, who advanceth all people,
Presiding Devī over the City of Kāśī,
O vessel of mercy, grant me aid!

7

Thou givest all instruction onwards from the time of initiation,¹²⁹⁵
And art the cause of the threefold manifestation of Śambhu.¹²⁹⁶
Scented with the Kashmir aloe, Thou art the Īśvarī of the three regions.¹²⁹⁷
Thou art triple waved,¹²⁹⁸
And the night of dissolution.
Thou art the cause of all lasting things,
And fulfiller of the desires of those who desire.
It is Thou who maketh the greatness of peoples.
Presiding Devī over the City of Kāśī,
O vessel of mercy, grant me aid!

8

Thou, Devī, art adorned with all various kinds of gems,
Daughter of Dakṣa,¹²⁹⁹
Beautiful, pleasing the world
With the sweet milk of Thy left breast.¹³⁰⁰
Thou art Maheśvarī, for Thou givest prosperity to all,
For Thou givest welfare,
And fulfillest the desires of your devotees.
Presiding Devī over the City of Benares,
O vessel of mercy, grant me aid!

9

Thou art She who shinest with the brilliance of millions of suns, moons, and fires.
Whose earrings are brilliant as the sun, moon, and fire,
Who art the cause of the colour of both sun and moon,
Who holdeth a rosary,¹³⁰¹ a book,¹³⁰² a noose, and a goad.
Presiding Devī over the City of Benares,
O vessel of mercy, grant me aid!

10

Protectress of Kṣatriyas,¹³⁰³
Great dispeller of all fear,

¹²⁹⁵ *Dīkṣā*, through which each Hindu passes, by reception of his *mantra*. It is said sometimes that initiation is the third birth, the first being that from the mother, the second is *upanayana* (investiture with sacred thread), and the third is initiation. The Tantras speak of thirty-two *Dīkṣās*, from *Sudhavidyā* to *Anuttara*.

¹²⁹⁶ That is, as creator, maintainer, and destroyer.

¹²⁹⁷ Bhuh, Bhuvah, Svah

¹²⁹⁸ For She flows in the form of the three sacred rivers: Gangā, Yamunā, and Sarasvatī.

¹²⁹⁹ The father of Satī, a manifestation of Devī, who, dying at the *Dakṣayajña* reappeared as Pārvatī.

¹³⁰⁰ Because Ganeśa and Kārtikeya, Her children, suck Her right breast.

¹³⁰¹ *Mālā*

¹³⁰² *Pustaka*, which is also known as the *Vidyāmudrā*.

¹³⁰³ The warrior caste.

Mother, who art an ocean of mercy,
In very truth the ever auspicious giver of salvation,
The cause of the beauty of Viśveśvara,¹³⁰⁴

It was Thou who made Dakṣa to weep.¹³⁰⁵
Remover of all ills,
Presiding Devī over the City of Benares,
O vessel of mercy, grant me aid!

11

O Annapūrṇā! who art ever full (of bounty),
Who art dear to the life of Śankara,¹³⁰⁶
O Pārvatī, give me aid!

12

My mother is Devī Pārvatī,
My father is Deva Maheśvara,¹³⁰⁷
My friends and relatives are those who are devoted to Śiva,
And the three regions are my fatherland.

¹³⁰⁴ Lord of the universe.

¹³⁰⁵ When his *yajna* was destroyed by Her husband Śiva. There are two Dakṣas--Prajāpati, and a human king, an incarnation of the former. Though Śiva destroyed the sacrifice, Devī was the instrument. The Lalitā, verse 120, addresses the Devī both as *Dākṣāyanī* (daughter of Dakṣa) and *Dakṣayajna vināsinī* (destroyer of the sacrifice of Dakṣa).

¹³⁰⁶ Śiva

¹³⁰⁷ *Ibid*

From Vālmīki

GANGĀ

(GANGĀSTOTRA) BY VĀLMĪKI¹³⁰⁸

1

O MOTHER GANGĀ! co-wife¹³⁰⁹ with the daughter of Himalaya,
Thou art the necklace on the dress of the Earth,¹³¹⁰
And the banner staff whereby one ascends to Heaven.
O Bhāgīrathī!¹³¹¹ I pray to Thee.
May my body perish after it has lived on Thy banks,
After it has drunk Thy pure water And swung on Thy waves.
And has remembered Thy name and cast looks on Thee.

2

O Mother Gangā! O deliverer from Hell!
Even a bird living in the hollow of a tree growing on Thy bank,
Even a fish or a tortoise living in Thy waters
Are greater than a King worshipped by his enemies' wives,
Made afraid by the sound of the bells on the necks of his maddened elephants.¹³¹²

3

Not even a bull or a bird or a horse,
Nor a serpent nor an elephant,
Suffer the pains of rebirth and redeath
If they live at Kāśī¹³¹³ on Thy holy banks.
Better off are they than even a Raja living elsewhere,
Fanned though he be with the *couris*¹³¹⁴ of courtezans,¹³¹⁵
Whose ever moving golden wristlets sweetly tinkle.

4

O our Supreme Lady Bhāgīrathī!
O wanderer in the three regions!
When shall it be that I shall be fanned
By the hands of heavenly women¹³¹⁶ with their beautiful *couris*?
When, too, shall I be happy enough to see my body
Pecked by crows, devoured by dogs, drawn along the earth by jackals.

¹³⁰⁸ From the Brihatstotraratnākara, edited by Jagannātha Mehta (Benares).

¹³⁰⁹ *Sapatnī*. Pārvatī, the daughter of Himālaya, is one wife and Gangā the other.

¹³¹⁰ The stream is compared to a necklace of pearls on the dress of a man or woman.

¹³¹¹ So named as having been called down by Bhagīratha.

¹³¹² When the bells are rubbed against the necks of the elephants. The picture is one of victory, pomp, and beauty.

¹³¹³ Benares

¹³¹⁴ Whisks made of yak tails.

¹³¹⁵ *Vārastrī*

¹³¹⁶ *Divyastrī*

Carried by Thy currents, tossed upon Thy banks,
And borne by Thy waters to and fro!

5

May the daughter of Jahnu be ever victorious and protect us,
She who is like the fresh fibrous stem of the lotus-like feet of Viṣṇu,¹³¹⁷
Like a garland of jasmine¹³¹⁸ flowers on the head of Śiva,
Like the banner of victory of Lakṣmī presiding over liberation,
She¹³¹⁹ who cleanses us of the stain of sin arising from the Kaliyuga.¹³²⁰

6

May Thy sacred water be pure for my daily bathing,
Thy water covered with leaves of palm and *tamāla*,¹³²¹
Of *Sāla*¹³²² and pine, with all their creepers
On which play no rays of the Sun.¹³²³
White and brilliant, like the conch, the Moon, and the water-lily,
Stirred by the rising breasts of the wives of the Gandharvas,
Devas, Siddhas, and Kinnaras,¹³²⁴
What time they bathe therein.

7

May the water of Gangā, who ever charms, sanctify us;
She who has fallen from the feet of the enemy of Mura,¹³²⁵
Who wanders upon the head of the enemy of Tripurā,¹³²⁶
The Destructress of sins.

8

May the auspicious water of Gangā ever purify us;
The Destructress of sins, the great enemy of sins,
Adorned with waves, wandering in the mountains,
Piercing through the caverns of the Lord of mountains¹³²⁷
With roaring sounds.
Stealer of the dust from the feet of Lord Hari.¹³²⁸

9

¹³¹⁷ Gangā was born from the feet of Viṣṇu.

¹³¹⁸ *Mālati*. Gangā, on Her fall from Heaven, touched the head of Śiva. There Her white encircling stream is compared to a wreath.

¹³¹⁹ That is, Gangā.

¹³²⁰ The fourth and worst of the ages.

¹³²¹ Names of trees. The reference to pine and palm show the descent of the stream from the Himalaya to the plains of Bengal.

¹³²² In the caverns of the Himalaya.

¹³²³ In the caverns of the Himalaya.

¹³²⁴ Classes of minor divinities or *Devayoni*.

¹³²⁵ That is, Śrīkṛṣṇa (Viṣṇu), who slew the Daitya Mura.

¹³²⁶ That is, Śiva, who conquered the three cities made of gold, silver, and iron of the three Asuras Kamalākṣa, Tārakakṣa, and Vidyunmāli respectively.

¹³²⁷ Himālaya

¹³²⁸ Viṣṇu, from whose feet She was born.

Whosoever at early dawn,
Having cleansed his body
And purified his mind

Of all uncleanness arising from the sinful Kaliyuga,
Reads this hymn to Gangā composed of eight verses,
Shall never fall into the ocean of the world again,
But shall attain liberation.

From Indra

MAHĀLAKṢMĪ

(MAHĀLAKṢMĪSTOTRA)

BY INDRA¹³²⁹

INDRA said:

1

O Mahālakṣmī! I salute Thee,
Thou art *Mahāmāyā*¹³³⁰ and *Śrīpīṭha*.¹³³¹
Worshipped art Thou by Devas,
Holder of conch, disc, and mace.¹³³²
O Mahālakṣmī! I salute Thee.

2

O Mahālakṣmī! I salute Thee.
Mounted art Thou on the back of Garuda.¹³³³
Thou art a terror most formidable to Asura Kola.
Thou removeth all sins.
O Devī Mahālakṣmī! obeisance to Thee.
O Mahālakṣmī!
Thou knowest all.

3

Giver of boons art Thou to all;
Formidable terror to the wicked;
Remover of all pain and sorrow.
O Devī! salutation to Thee.

4

O Devī Mahālakṣmī!
Thou art the giver of intelligence and success,
And of both worldly enjoyment and liberation.
Thou art the self of *Mantra*.¹³³⁴
O Mahālakṣmī! obeisance to Thee.

5

Thou art without beginning or end.
O Supreme Devī Mahālakṣmī!
Thou art the primeval power,

¹³²⁹ From the Brihatstotraratnākara, edited by Jagannātha Mehtā (Benares).

¹³³⁰ She who is both the Authoress and Victrix of *Māyā* (delusion), the supreme Śakti.

¹³³¹ Abode of wealth and beauty.

¹³³² The implements held by Viṣṇu, Her Spouse.

¹³³³ The bird-king carrier (*vāhana*) of Viṣṇu.

¹³³⁴ *Mantrātmikā* (see Introduction).

And art born of *yoga*.
O Mahālakṣmī! salutation to Thee.

6

Thou art both gross and subtle,¹³³⁵
Thou art terrible and a great power,
Great-bellied art Thou.¹³³⁶
Thou removeth all great sins.
O Mahālakṣmī! obeisance to Thee.

7

O Devī Mahālakṣmī!
Thou art the supreme Brahman,
The ever-pervading *Ātman*.
Thou art the great Lord¹³³⁷
And Mother of the world.
O Mahālakṣmī! Salutation to Thee.

8

O Devī clad in white raiment,¹³³⁸
Adorned with varied gems.
Mother and upholder of the world art Thou.
O Mahālakṣmī! obeisance to Thee.

9

The *Sādhaka*¹³³⁹ who ever reads¹³⁴⁰ this hymn to Mahālakṣmī.
Composed of eight verses,
Attains a kingdom and all success.

10

Whosoever reads this hymn once a day
Is freed from sin,
He who reads it twice a day
Has ever abundance of paddy¹³⁴¹ and wealth.

11

Whosoever reads this hymn thrice a day,
All his great enemies perish;
Mahālakṣmī ever bestows Her grace on him,
Grants him all boons,
And does him all good.

¹³³⁵ See Introduction.

¹³³⁶ *Mahodari*, for all things are in Her.

¹³³⁷ Maheśvarī

¹³³⁸ Lakṣmī is generally clad in red and Sarasvatī in white, but the Supreme Śakti has all the attributes and qualities of the rest.

¹³³⁹ Worshipper. See *Introduction to Tantra Śāstra*.

¹³⁴⁰ Here follows the *phala* portion of the stotra.

¹³⁴¹ When *pūjā* is done to Lakṣmī, the *Mūrti* (*Lakṣmirkānta*) is placed on paddy, which is kept in the Thakurghar for a whole year, and then thrown into the Ganges.

THE END

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