

ESSENCE OF SHRI KAMAKSHI VILASA
LALITOPAKHYAANA OF MARKANDEYA PURANA INCLUDED



TRANSLATED & COMPILED BY V D N RAO

PREFACE

On the conclusion of the Series of Essence of Puranas in English, HH Vijayendra Sarasvati of Kanchi mutt at Kanjeevaram, Tamil nadu instructed me to highlight Shri Kamakshi Vilasa, as Maharshi Markandeya described in the Vidya Khanda of Markandeya Maha Purana in great detail. Translations in Telugu and Tamil are also available.

The 'Essence of Kamakshi Vilasa' has fourteen chapters viz. Devi Kamakshi as Tripura Sundari, Kanchipura as Bhuloka Vaikuntha, Hastishaila Mahatmya, details of Varadaraja Swami, the vastness and significance of Vegavati River, Rudra shaala, The Sacred Tree of Ekaamra, Ekaamreshwara and Tapah Kamakshi, SarvaTirtha Mahima in the Bhuvana Vaikuntha, Kamakoti Nagara Nirnaya, Kamakoti 'bilwa' or the secret passage, glories of Maha Tripura Sundari, eminence of Janardana deva the destroyer of fears and difficulties, and superiority of Devi Kamakshi over Maha Deva Shiva Himself!

Till date, a holy visit to Kanchi ever sustains lasting experience; the unity of the roads connecting the followings of Varada Raja Swami and Ekamareshwara is unique. And the outstanding ability to unify the routes of Shiva and Vishnu are truly amazing as reinforced by the Maha Shakti Devi Kamakshi's outstanding presence at Kanchi; in the Ultimate Analysis one needs to deeply meditate the Power *par excellence* which is 'Avyatam Shasvatam Vishnum Anantam Ajam Avyayam' or the Ultimate Truth is Unmanifested, Boundless, All Pervasive, Endless, Unborn, and Everlasting.!

I am ever beholden to the lasting blessings of HH and the confidence that he has reposed in me to let larger audience reach in translating the original and present the same as Essence of Shri Kamakshi Vilasa into English.

It is my humble opportunity to reach larger readership in English as already released vide the website kamakoti.org/news.

V. D. N. Rao , Chennai

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LALITOPAAKHYAANA OF MARKANDEYA PURANA INCUDED

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ESSENCE OF SHRI KAMAKSHI VILASA

Shri Maha Tripura Sundaryai Nanamah, Shri Devi Kamashyai Namah

*Ayodhya Mathuraa Maayaa Kashi Kaanchi hyavantika Puri Dwaravati chaiva Saptaitaah
Mokshadaayikaah/*

Prathamopaadhyaya-Devi Kamakshi as Tripura Dhaarini

As a part of Markandeya Purana's Vidya Khanda, King Suratha* prostrated before Maharshi Markandeya and requested him to enlighten him about the Secret and the hitherto undisclosed details of 'Peetha Trayas'. The Maharshi explained that in the entire Bhu Mandala spread over fifty crore yojanas, there indeed were sixty four thousand 'Maha Peethaas' (Abodes) of Devi of which sixty Peethas were Superior; fifty of these were the selected ones but twenty four ones were further selected; among these closely selected Peethaas were eighteen in number but finally Three of the Outstanding Peethaas were **Kamaraja Peetha** which was also known as 'Vaakbhava Kutaa' or of Vaakbhava Beeja –*Aim*, which was worshipped by Bhagavan Hayagriva; the second one was called **Jaalandhara Peetha** which was Madhya Kutaa or of Manmadha Beeja-*Kleem*, which was worshipped by Bhrigu Maharshi; this was called as 'Jwala Mukhi Kshetra' [some call it as the Jwala Mukhi Temple in the Area of Mannur near Ongole in Andhra Pradesh and some others opine that this is in Assam as the Temple of the same name]; the third one was called **Odyana Peetha** known as the Shakti Kutaa of the Shakti Beeja-*Souh*, which was worshipped by Veda Vyasa Maharshi in Kamarupa Region [stated to be in Assam]. Of these Three Outstanding Peethaas called the Tri Peethas, the Kamaraja Peetha is stated to be in **Kanchipura** in Dakshina Bharat situated near the Sea towards East and this Samudra was blessed that there were no restrictions of bathing in it irrespective of day and night and would be eligible for 'Vishnu Pada Prapti'. To the Nirruti (South West) of the Eastern Sea within a sixty yojana distance was a Sacred River called River *Dakshimna Pinakini*; the Shiva Dhanush or Shiva's Bow which was lying on Bhumi (Ground) was lifted by Bhrigu Maharshi and as he lifted it up there sprang a River named by the Maharshi as Pinakini and blessed the River that whosoever bathed in it would be freed from all his/her sins and would attain Vishnu Loka. To the Vayavya (North West) of the Eastern Sea was situated within a seven Yojana distance, a Sanctified *Shilaahrada* or a Rocky Water Body where Lord Hanuman washed 'Sanjeevini Oushadhi' (Indigenous Medicine) and enabled Lord Lakshmana to get revived in the latter's battle with Indrajit the son of the Ramayana Epic's King Ravana; this Tirtha was blessed to any person bathing in the Holy Water would live long and then achieve Vishnu Loka. To the Ishana (North East) of the Eastern Side of the Shilaahrada was situated *Swami Pushkarini Tirtha* which indeed was River Viraja; in the days of yore Bhagavan Narayana desired to wed Padmavati and on assuming the Form of a Siddha Muni directed each of his disciples to bring in the waters of various Tirthas which was basically converted as Viraja River, eventually named as Swami Pushkarinki; those who would bathe in this consecrated Tirtha would enjoy fulfillment of life.

*King Suratha was defeated by enemies and took refuge in the Ashram of Sage Sumedha and the Sage taught the Shodashaakshari Mantra of Devi Chamundi; a Vaishya named Samadhi who was disenchanted with his family also approached the Sage and was taught the Trayakshari Mantra of Devi; both the King and the Vaishya did severe Tapas and Devi gave boons to King to regain his Kingdom and Vaishya who opted for Salvation secured his wish. (Source: Devi Bhagavata)

Significance and Advantage of the age-old Kanchipura's Location: Dundeera Mandala ruled by the virtuous King Dundeera and the region was the famed *Maha Balipuram* which was originally constructed by Bali Chakravarti who made severe Tapas to Parameshwara and secured great affluence and fortune before defeating Devas. To Nirruti (South West) of Maha Bali Pura was *Devaki Puram* where King Ugrasena worshipped Hara Deva and sighted a maiden named Devaki and thus the Place was known by that name. Brahma Deva created a Place called *Virinchi pura* for the sake of

Apsara Rambha to the Vayavya (North West) of Devaki pura where Rambha worshipped Mahesha and was blessed by the latter to get closer to Indra. To the Ishanya (North East) of Virinchi pura was a Place called *Naagahalaw* where Maha Deva devoured 'Haalahala' during the course of Deva-Danavas' churning of 'Ksheeraabhdhi' to obtain Amrita (nectar); not far from this Area was *Tapovana* where Devi Parvati meditated for long and got hallowed. To the West of Mahabalipura were *Triveni Sangama puraw* which yielded the benefit of bathing in Triveni Sangama at Prayaga and *Vyaaghra Vana* where Parama Shiva performed Shiva Tandava (Cosmic Dance) at the request of Maharshi Vyaghra Paada who meditated and pleased Shiva.

Almost of walking distance of Vyaghra Vana was *Ksheeraabdhhi Nagar* where Narayana obliged a Bhakta with the vision of Bhagavan's lying posture on the Ocean of Milk. Again not distant from Ksheeraabhi Nagari was *Nandi Gangaapura* where Maha Deva showed his kindness to let a Chandala bathe in Ganga which emerged through a 'Vrishabha Mukha' or the mouth of bull and the Chandala was blessed to attain Kailasha. In the midst of a rectangular around Nandiganga pura was a Place called *Brahma Shaala* where Brahma performed Ashwamedha Yagna. Hardly one yojana away from Triveni Sangamapura was the Abode of *Paanchaalikaa Durga* which was a Hari Kshetra and hardly away from there was *Kanyakeswara* a Shankara Kshetra. *Surya Pushkarini* was the Sacred Tirtha (Sarovara) and right on the banks of the Tirtha was *Sweta Vishnu Temple*; the other side of the Tirtha called *Chandra Pushkarini* were the abodes of *Kshetraangi Durga* and *Paanchaalika Durga*.

Such were the hallowed environs of **Kanchi Kshetra** where Bhagavan Vishnu stayed and Bhagavan Shiva too resided there itself. However Maha Shakti's prominence was predominant: *Maha Shakti Prabhaavaadhyam Shakti praadhaanya Vaibhavaat, Vinaasha rahitam Kshetram Tasmaatsatyavrataahvayam*/(As Shakti's influence was of primacy, this Kshetra was indestructible and as such was of Eternal Truth; hence it was replete with Satya Vrata.) The Kshetra was full of Temples put up over River and hills and thus designated as 'Bhaskara Sanjnaka' or representative of Surya Deva; it was also representative of tall bilwa trees and hence called 'Daijasa Sanjnaka' or representative of Celestial Beings.

Shiva Shaktyaatmikam Kshetram tathaa Hari Haraatmikam, Yaatma Shaktirmaha Mayaa saa Mayaa Swagunairdwidhaa/ Vishnu Shakti Bhaavaabhyaam Nirgunaa hyekadhaa cha saa, Tatra pravartatey Devee Sagunaa Trividhaatmikaa/ Tasmaatsaa Mahaa Khsetrey Sunya Streepumsa bhedatah, Trividhaatmakarupaadhyam Kshetram Shaaktaahvayam varam/(This Kshetra is 'Shiva Shaktyaatmika' or of the Soul of Shiva Shakti. It was also 'Hari Haraatmika' or of Vishnu and Shiva Swarupas and of Maha Maya Swarupa or the Parama Shakti basically being Eka Rupa or of Unique / Singular Form who is Nirguna or Featureless yet of Sagunatmika or of the Three Features of Satva-Rajo-Tamo Gunas. The Parama Swarupa was of Two Forms of Vishnu and Shakti and also of Shiva-Keshava-Shakti Rupa devoid of Male-Female distinction).

Thus Kanchi Kshetra was Trividhaatmaka or of Three Rupas surrounded by 'Sadhujanaas' or of the Virtuous. Indeed, this was the unique Place on Earth where Kailasa, Vaikuntha and Shripura were visioned simultaneously. Its trees were like 'Kalpa Tarus' fulfilling wishes; its water was like of Ganges; human beings were like Devas; Stones were like Shiva-Keshavas; its light was purifying and winds were sin-destroyers and Siddhas and Rishis were all 'Moksha gaamis' or steadily desirous of and targetting for Moksha. Maharshis had thus designated the entire Dundeera Mandala as Kanchi Mandala. The Sacred Water Body 'Ksheeroshini' passed through the Mandala; it was firmly believed that this Water Body was in the Form of 'Sudha' or nectar flowing from Mother Lalitaa Parameswari's breasts in Krita Yuga, like Ksheera Vahini in Treta Yuga, like ghee in Dwapara Yuga

and Sweet and Sacred Water Flow in Kali Yuga bestowing Atma Jnaana, eradicating the sorrows of old age and untimely deaths besides Moksha after life.

Maharshi Markandeya thus initiated the description of Kanchi Kshetra to King Suratha and asked him to concentrate on his further narration. In the remote past, Brahma realised that Skanda Kumara attained brilliance and glory due to his drinking of Maha Devi's milk and with the aid of Maha Mantra instructed by Maheshwara performed sincere Tapas and Dhyana for hundred years; Paraa Devi was pleased and commanded Ksheera Devi to materialise a Flow of Milk and Brahma was delighted to drink plentiful to his heart's contentment with four of his faces and the eternal flow of milk assumed the Form of a River of Milk and flowed downward on the Southern side of Bharat as four rivulets named Samaagamana Vrittha, Baahu, Kundalini and Gada and having travelled via Kanchi terminated into the Eastern Sea. Brahma then provided a boon that whoever bathed in the Ksheera Nadi would gain the memory of previous births and of 'Satya Jnaana' or of the Knowledge of Truth to enable them to accomplish Kaivalya. Countless human beings took advantage of Brahma's boons and attained Salvation. In fact, one Vipra who in his earlier lives perpetrated several serious sins became a frog and with the awareness of the past life having been devoured by a snake in the previous life, attained Salvation due to its bathing in the Sacred Rivulet Kundalini.

Trirupa Dharini Kamakshi: Once Brahma decided to perform Tapasya and Yagna to Devi Kamakshi to secure a boon of reviving the dead back to life as also to prevent death to those who lived and entered a hole for privacy in the Temple in Kanchipura; in order to avoid disturbance as also to safeguard the Place of his worship where he materialised two Daityas viz. Madhu and Kaitabha from Narayana's ears. After some time Devi Kamakshi got annoyed with the behaviour of Daityas and assuming the Form of Narayana nipped their heads. On learning of this development, Brahma got enraged and suspected Vishnu to have killed Mathu-Kaitabhas. Vishnu denied his involvement of the murders of Madhu-Kaitabhas and pointed his fingers at Rudra. Brahma approached Rudra with great anger and the latter looked to release Pashupatastra at Brahma but meanwhile Rudra disappeared and Hari stood there instead! Brahma got utterly confused and left the place in awe.

*Paschat Kaanchi Maha Kshetry Twayvakta Jyotiraamakah, Sa Shiva Shankarasshambhu
Mahapralaya key Vibhuh/ Chuta beejaakrutirbhutwaa Babhaavekaamra sanjnyaa, Tathaiva
Bhagavan Vishnurtejasaa vyaktavigraha/ Brahmaashwa medhayaagnou babhou Varada ityapi,
Tasmaadvishnu Mahaadevou taa Vibhou Shakti revahi/ Saa Shaktitraya Kaamaakshi trividhaa tatra
saa Paraa, Tasyaa Vilaasastrividhaa Hari Shakteesha bhedatah/*

Then there was an Avyakta Jyoti Swarupa of Shiva assuming 'Chuta Beejaakriti' or of the Form of Mango seed with the Sanjna (Symbol) of **Ekaamra**; and Vishnu of Avyakta Rupa had manifested himself with the Sanjna of **Varada** from the Agni of the Ashwamedha Yagna performed by Brahma. Thus Shiva and Keshava both were of Shakti Swarupa and not different, affirmed Maharshi Markandeya to King Surata. Hence that Parashakti in Kancheepura was Ekaamranadha, Varada Raja and Kamakshi as the Trirupa Dharini. Whosoever reads or hears about the Magnificence of Devi Kamakshi and her Trirupa Shakti would fulfill their desires; 'Mushtimaatra' or fistful Anna Daanam in Kanchi Kamakshi Pura would equate Kuru Kshetra 'Tilaadaanaphalam'!

Dwiteeyadhyaaya-Kanchipura as Bhuloka Vaikuntha

Vapaaparimalollaasa Vaasitaadhara Pallavam, Mukham Varada Raajasya Mugdhasmitamupaamhe!
(I implore Shri Varada Raja Swami's charming and petite smiling face which is like the tender and ever-fragrant flower bud; so described Markandeya to King Suratha.)

In Kanchipura, there was Kshetraangi Durga; to her Agneya was Purandeswara Swami and to his South was Panchali Durga. A Simhalaya was built to Panchali Durga which again was stationed the afore mentioned Kshetraangi Durga. In the Center of this Square was shining the idol of **Varadaraja**

Hari. Any charity performed in this Kshetra was stated to get multiplied by a crore and was thus acclaimed as *Punya Koti Kshetra*. To the Agneya of the Kshetra was Vighneswara whom Brahma worshipped before he performed *Vaajapeya Yagna* to ward off obstacles. There was also Kartikeya to the east of Ganesha whom Brahma worshipped before performing an *Ashwamedha Yagna*. Brahma also worshipped Panchalika Durga to Kartikeya's Southern side as also Kshetraanigika Durga as the latter killed Hayasura before executing *Hayamedha Yagna*. To the south of Kshetraangika was Kambudharini Durga who was worshipped by Bhagavan Vishnu and secured his Shankhu or conchshell. Baanaambika Durga resided in the Village of that name to Kambudharini's 'Agneya Disha' and to her Southern side was Swayambhu Koteswara Shiva whom Brahma worshipped; Brahma also worshipped to Manikanteshwara in whose honour Brahma did an *Ashwamedha Yagna*. To the Ishana of Manikanteshwara was Satyanadheswara who bestowed the boon of thousand eyes to Lord Indra. A Digambara Vishnu in a lying posture was positioned in the Northern direction of Satyanadheswara and the Digambara Hari destroyed the ego of Devi Vani. A Guha Simha Vishnu resided to the Agneya of Digambara and to the Nirruti of Guha Simha Hari was Ashta Bhuja Vishnu who fell down Maya Kali and sat on her head. Vidyakunda naama Hari was the Southern Resident of Ashtabhuja Vishnu and this Hari killed Kapalika the practitioner of Evil Mantras. To the North of Vidyakunda Hari was Deepaadhaara Janardana who terminated Maya Vahni and held a 'Deepa' by his hand. That Vidyakunda showed to the King Tundeera the Swarupa of Vaikuntha Hari who was in the direction of Ishanya. Lord Janardana was the resident of Vaikuntha Haris's Ishanya and Janardana tore the stomach of a daitya and drank his blood thus converting his body blood red. To this blood red Janardana Bhudevi worshipped with flowers and secured Chaturbhuja Vishnu as her husband. *There were two Lizards of Gold and Silver hung on a ceiling girder to the East of Chaturbhuja Vishnu and these Lizards were two Brahmanas cursed by Indra!* To the Southern side of these Lizards were twenty four steps which were originally built by Vishwakarma the Builder of Devas for use at Shri Shaila Kshetra. To the western side of the Steps Devi Lakshmi was wedded to Hari and occupied Vishnu's 'Ardhaasana'. There was a 'Punya Koti Sanginika Vimana' gifted by Mahendra to Vishnu to the Ishanya of Lakshmi Devi and to the Vayavya of the Vimana was Adishesha Sarovara and whosoever took bath there, especially on Saturdays, and prayed there would secure 'Kaveri Snaana Phala'. Not far from there was Bhaktodaya Tirtha in which bathing on Ekadashis would yield Ksheerabdi Snaana phala; Pourandara Tirtha Snaana on Wednesdays provided Yamuna Snaana phala; similarly Panchalaka Durga Tirtha Snaana during Shravana Nakshatra provided Victory in all deeds as Devi Kalika gave Sudarshana chakra gave Sudarshana Chakra to Vishnu and Dhanishtha Nakshatra Snaana in the same Tirtha would grant Viraja Nadin Snaana. In all in the Varadaraja Hari Kshetra, there were the Abodes of one Vighneswara, one Shanmukha, Three Residences of Shivas, Eight of Janardana, their Five Mudras and five of Tirthas.

The Agneya direction of Kanchipura was acclaimed as *Bhuloka Vaikuntha* and all the Residents of the Kshetra were virtually 'Vaikuntha Vaasis'. This Vaikuntha had Five Names of Fame viz. Hari Kshetra, *Punya Koti*, Vaikuntha, Hasti Shaila and 'Tri Srotas'. Of this Hallowed Land of Hari was associated with certain Legends of Hari Bhaktas: There was a Brahmana named **Gargi** who was of 'Sindhu Tira' of Vasishtha Gotra, a follower of Rig Veda and a Resident of Baanakunda Nagara, who was an incorrigible sinner with all blemishes like Para Daara, Paraanna Bhokta, and Duraachaara Paraayana i.e. fond of other's wives, others' food and other's 'Aacharas' or Traditions. Once the Brahmana spent a night on an Amalaaki / Amla or Goosebury Tree on a Chaitra Month and reaped plenty of Goosebury fruits for his family; when a Brahmana traveller on way happened to reach the same Amlaka Tree and requested Gargi to give him a few Amla fruits, he readily gave the fruits which quenched the Brahmana's thirst; Gargi also directed the Brahmana as to how to reach a water pond nearby. Gargi who belonged to the Baanakunda Nagari died eventually and promptly Yama dutas claimed Gargi to take him away to Narakas. But Vishnu's followers made a counter claim saying that firstly Gargi belonged to Hari Kshetra and that *prima facie*, he should reach Vaikuntha; what was more Gargi gave away plenty of goosebury fruits to a Traveller Brahmana and saved the latter from considerable thirst and also showed him the way to a water body. On both these counts Gargi should attain Swarga! When Dharma Raja approached Vishnu, the latter explained that Gargi was a confirmed sinner through out his life, but he was a Brahmana, Vishnu Bhakta, and saved the life

of the Traveller and as such he deserved Vishnu Loka since fire would burn off the material that white ants destroyed too. Indeed, whosoever reads or hears the Legend of Gargi would realise the significance of 'Hari KsheraNivasa'!

Triteeyodhyaaya-Hasti Shaila Mahima

Markandeya Maharshi described the **Significance of Hasti Shaila** to King Suratha : Hasti Shaila was an ornament of Hari Kshetra and was famed among the Punya Koti Kshetras of Bharata where Mahendra became an Elephant as a victim of Devi Saraswati's 'shaapa'(Curse). At one stage, Saraswati assumed self-pride and arrogance that she was the Goddess of Learning in the whole Universe. Similarly, Devi Lakshmi felt egoistic that she was the root-cause of Wealth and Prosperity par excellence. Both Saraswati and Lakshmi entered into arguments claiming mutual seniority of status and importance and reached Mahendra to decide. Indra replied that Lakshmi was indeed superior since not only because he was the consort of Narayana but also because she was the Root Cause of 'Bhoga Bhagyas' or of Wealth and Fulfillment and moreover she was the mother-in-law of Saraswati. On hearing this Saraswati got furious and became highly critical of Mahendra as characterless as 'Ahalyaachaara' or the Spoiler of Ahalya Devi, arrogant, partial-minded and power monger and as such cursed him to turn out to be an elephant. Devi Lakshmi was ever-merciful and understanding ; she assuaged his hurt feelings with the curse and stated that none could cross the lines of Fate or 'karma praarabdha'. She counselled Indra that on descending from Swarga to Bhuloka he should as an Elephant serve and worship at Simhachala Kshetra near Dandakaaranya to worship Nrisimha Deva as also commend Prahlada; seek from Prahlada the 'Naarasimhaanishtubha Maha Mantra' to qualify for entry into Hari Kshetra in Kanchipura and meditate the compassionate Hari. Indra followed the precise advice of Maha Lakshmi; *Samgruhya Mantraraajaanam Naarasimha mahamanum, Tadeka Dhyaanatasshakra Divya Jnaanampujaayate/ Tadjnaana kushalatwam hi Harikshetra praveshadam, Avashaaccha bhavetatra Mantramadhaanumuttamam/* (After securing the Maha Mantra, Indra entered Hari Kshetra and performed concentrated Dhyana on a mountain) Then Narakesari witnessed Indra in the Form of an Elephant, pierced his sharp nails through its thick skin, broke into his heart with his Yoga Shakti by assuming a 'Bimbaakaara' when Indra was engrossed in deep Dhyana. While seeing the Bimba, Indra was surprised to see two Brahmana Boys on the mountain. Indra asked as to who they were; they replied that they were the sons of Shringabheri Muni of Shandilya Gotra, that they were named Hema and Shukla, that their Guru was Gautama Maharshi who instructed them to fetch water from Bhadra River, that while bringing the pots of the water they kept the pots down and went up a tree to cut 'Samidhas'(twigs), that a lizard fell in the pot of water and that one Yaksha cursed the boys to become lizards. The lizards fell on the back of the Elephant while they were cutting the twigs and that elephant was none other than Indra! The boys then said that per chance, they as lizards fell on the back of the Elephant who entered Hari Kshetra. Indra who too got relieved of the Saraswati Shaapa touched the lizards who became Brahmana boys again and thanked Indra profusely. Indra in turn commended the Hasti Shaila as the most Sacred Mountain and blessed it: *Mudaa Shailaaya Devendro Dattavaanvaramutthamam, Ekaadashyamahoraatram Vishnossankeertanena cha/ Yatphalam Tatphalam Nrinaam Hasti Shailasya Darshanaat, Iti datwaa Varam Shakro Gatasswabhavanam Mudaa/* (Those 'Maanas' who visit the Hasta Giri and worship it day and night on Ekadashaas by fasting and singing 'Harinaama' would indeed reap memorable fruits).

One instance of the Experience of **Ganu Brahmana** would suffice to amplify the significance of Hasti Giri told Markandeya Maharshi to King Suratha: There was a Brahmana named Ganu of Bhardwajasa Gotra and an Expert in Shukla Yajurveda living on the banks of River Sarayu; he was also an adept in Dhanurveda or a Dhanur Vidya or the Art of Archery! But this Brahmana misused his expertise in Archery and cheated the tourists and travellers by frightening them and earning enormous money. On learning of the dirty ways of Ganu Brahmana as a menace to the travellers, one strong and valiant hero overpowered the Brahmana, tied him up, shaved his head, insulted him and threw him in a gutter. Ganu Brahmana was put to shame and while travelling for some time reached Kanchi Kshetra providentially and went up the Hasti Giri and out of exhaustion collapsed and died.

Surprisingly, ‘Vishnu Dutaas’ were waiting Ganu Brahmana to lift him to by Vimana to Vishnu Loka! Maharshi Markandeya assured that whoever would read out or hear the account of ‘Kari Giri Darshana’ should be rewarded with Hasti Shaila Darshana Phala!

Chaturdhyaya- The Splendour of Varadaraja Swami

Sincerely greeting that Paramatma acclaimed as **Varada Raja Swami** , Maharshi Markandeya revealed the Glories of that Jagatsrashta who appeared in Kanchipura following the successful conclusion of the famed Ashwamedha Yagna executed by the Chaturmukha Brahma. *Atha tatra Nripa Shreshtha Hari Kshetra dharaataley ta Vaarana Shailasya shringey Devaadhiraajakah/ Vartatey Varadastatra Jaganmohana Vighraha, Shankha Chakragadaabheetirdadhaanassyaamalaa krtih/ Sarva bhushaa bhushitaango Neela maanikya sundarah, Divya Padmadalodbhaasinayanadwaya shobhitah/ Shri Vatsa Shri Dharashyasshriman Shringaara rasa shevadhih, Sachaamararamaa bhubhyaam Savya dakshinayoryutah/ Padmanaabho Ratna garbhah Kiriti Kundaloojjwalah, Punya kotathyaam nivaasena Punyakoti Padaanvitah/ Abheeshta Varado Vishnuh Pura Padmaasanaaya cha, Srishti danda pradaataa cha Sarjana hetavey/ Sadaham Sampravakshyaami Puraavrittam Charittrakam, Tasya Shravana maatrena Sarva Paapaih pramuchyate/* (Shri Varada Raja Swami excelledhimself in the Hari Kshetra on the Hasti Shaila Shikhira bestowing desired boons to humanity as Devadhi Deva, ‘Trijaganmohanaakaara’ or he who mesmerised Trilokaas with his strikingly charismatic Form, as the Holder of Shanhka-Chakra-Gadaabhaya mudra, with his Indra Nila/ Blue Sapphire coloured Body, with lustrous Lotus Eyes, ornamented with a wide ranging variety of jewellery, adorned with Kaustubha Mani on his chest, hand fanned for mild coolness by Ramaa and Bhumi Devis, as the Epitome of Shingara Rasa or Romantic Classical Love, wearing a Nine Gem studded Golden Head- gear of brilliance, earlobes decked with Mani Kundalas, and in all as an exotic and enchanting Figure ‘par excellence’! He was the Cause of Creation and Extermination. Indeed hearing about his splendours itself would destroy one’s sins and blemishes!).

As in the previous Adhyaaya, Lakshmi and Saraswati asked Brahma to give his honest opinion as to the superiority between them and almost immediately Brahma favoured Lakshmi Devi. Sarasvati was highly disappointed and even annoyed with Brahma and took away the ‘danda’ or an Insigniathat Vishnu once gave to her which was the power of Brahma enabling the latter to undertake Srishti or Creation of ‘Charaachara Jagat’ or of the Moveable and Immovable Beings. Thus the action of Brahma to create was disabled. Brahma did not wish to entreat Sarasvati to return the Srishti Danda but left for Himalayas to perform penance to Vishnu to request for an Emblem with Vishnu Amsha to Create instead of a Sarasvati-oriented Crest. Vishnu was pleased with Brahma’s Tapas and directed Brahma to perform hundred Ashwamedha Yagnas. Brahma then decided that instead of performing hundred such Yagnas it would be sufficient to execute one Yagna at the Hari Kshetra and asked Vishwakarma the Architect cum Builder of Devas to construct a huge Yagna Shaala right opposite the Idol of Narasimha; he discarded Saraswati as his partner at the Yagna but preferred Buddhi Devi as his ‘Yagna Patni’ to share the duties of a wife as prescribed. Brahma invited Devas, Devarshis like Narada, besides Gandharva-Yaksha- Kinnara-Apsara; Siddha- Saadhya-Muniganaas and decided to perform a Year- long Yagna; he worshipped Ganeshwara first to facilitate the Yagna without obstacles and then worshipped Yoga Narasimha Swami and initiated the Yagna with formal Mantras by appointing Kumara Swami as Adhavarvu, Maheswara as Udagaata, Varuna as Prastota, Yama Dharma Raja as Hota and Indra who performed hundred such Yagnas in the past as the Yagna Brahma. Since Brahma did not invite Saraswati to participate, she was furious and created powerful flames with her Maya Shakti with a view to destroy the Yagna but the Saviour of the Hari Kshetra viz. Vishnu arrested the Maya Shakti’s both the hands and disabled her. Saraswati took it as a challenge and released Kapalika Shakti but Vishnu in the Form of Nara Simha destroyed the Shakti. Enraged by her discomfiture, Devi Saraswati released ‘Daithyaastra’ but Daityaari Narayana made the Astra futile. Vagdevi then created ‘Karaala Vadana Kalika’ and instructed the Maha Shakti to demolish the Yagnabut Vishnu assumed an Eight-Hand Swarupa and having suppressed the Shakti sat firm on her shoulders. Finally with all her powers being overcome, Saraswati was humiliated and swooned out of anger and frustration and took the Form of ‘Pralaya Swarupi’ called Vegavati River

with disastrous speed from Brahmaloaka down to Earth heading towards the Hari Shaila. Vishnu sensed the impending danger and decided to resort to her 'maanabhanga' or assault her physically; having become nude he stood before the lightning flash of gushing waters and like a Huge Log lied across against the flow. Saraswati having visioned Narayana's nudity was thus put to shame and without being able to face him entered a 'Bhu bila' or a big fissure of Earth and escaped. Then the Yagna commenced without any hindrance; the Yagna Pashu or the Sacrificial Horse was let loose and returned invincible and at the successful completion of the year long Yagna, the 'Purnaahuti' or the Ultimate Offering to Agni as the climactic Homa of Cow's ghee was accomplished and Brahma visioned a Massive Flood of Illumination on the Eastern Sky and offered wide and palmful of concentrated homage to that Spendour. That was the most awaited Moment of Sweta Varaha Kalpa's Vaivasva Manvantara- Krita Yuga- Nrisimha Bhagavatmika Samvatsara- Vaishakha -Shukla Paksha- Chaturdashi's Hasta Nakshatra Suryodaya when Devadhi Deva the Supreme Lord of the Universe manifested himself from the Yagna Homaagni' as **Varada Raja Swami** and handed over the Insignia of Srishti to Brahma Deva. The latter went into raptures and placed the Insignia on his chest with tears of joy and got non-plussed momentarily. After recovering from the pleasant shock, Brahma Deva installed Bhagavan on the Hasti Shaila on a 'Suvarna Simhasana' or a Golden Throne in the presence of Devas and other Celestial Beings and Maharshis; in order to cool down the charged and excited atmosphere as also to supposedly quench the thirst of Narayana who was just manifested from Agni, Brahma performed 'Abhisheka Snaana' to Varadaraja with potful thousands of Kamadhenu's ghee with chantings of Sacred Veda Mantras and offered 'Shodashopacharaas' or the traditional Sixteen Services such as Aasana- Vastra-Yagnopaveeta-Gandha-Dhupa- Deepa-Pushpa- Phala-Naivedya- Tambula-Mantra Pushpa-Sangeeta-Veda Pathana-Tambula-Chhatra-Chaamaraas. The formal Pujas was followed by bhojanas (Hearty Meals) served to Special Invitees with Bakshya- Bhojya-Lehya- Chokshya-Paneenias to all concerned in the Maha Yagna. Also Anna Santarpana or Free Meals were organised to the entire citizens of Kanchipura. Vishwakarma made a 'Pratibimba Swarupa' or Replica of 'Aalaya'; and 'Nagara' Pradakshinas or Temple wise and Nagari wise Pradakshinaas or circumambulations were done on Elephant-back; in fact daily worships, Bhojanas and 'Gajotsavas' were also organised ever since. Pleased by all these arrangements, Varada Swami addressed 'Brahmaadidevaas' and Munis : *Yathaaham Virajaa teerey mama Vaikuntha pattaney, Jagadvyaapana sheelaavaad Vishnurityabhidhaayutah/ Prasiddho nivasaamyatra tathaa Kaanchi-purottamey, Harikshetram samaashritya Sarvaabheeshta pradaanatah/ Varadaabhidhayaa khyaat nivasaami niranantaram, Sarvey bhavanto madbhaktaassada maddarshaney rataah/ Sarvadaatraiva tishthantu Vaikunthaadati paavaney, Varshey Varshey Meshamaasi mama Janmadiney Shubhey/ Ghritadhaaraa sahasraabhishechanam mama pujanam, Utsavamcha prakurut Viprabhojana purvakam/*

(My Bhaktaas! Just as I had settled in Vaikuntha on the banks of River Viraja and got spread all over the Universe as Vishnu, I will now reside in the Hari Kshetra of Kancheepura; hence those desirous of visioning me could do so with my name as Varada or he who would be the Bestower. In fact I will stay here for good thus making Hari Kshetra as significant as Vaikuntha if not even better! You may therefore even reside at this Kshetra. Every year on my birthday during Mesha month you should all therefore perform 'Goghrita dhaaraa sahasra -abhishekaa' or thousand Abhishekaas of Cow Ghee (bathing) of my Murti and celebrate this day as a Festival and of 'Brahmana Bhojana.) Then Brahma Deva addressed all the Invitees of the Yagna to follow the instruction of Varadaraja Swami and assured that those who would participate in the Festival on as instructed would secure 'Maha Phala'.

Maharshi Markandeya narrated to King Suratha one telling instance about a devotee who actually experienced this kind of Maha Phala: In the past, one Vaadaadhyayi Vipra named Bhanuvarna of Gokula on the banks of River Yamuna visited Kanchipura and happened to perform 'Ghritaabhisheka' most coincidentally on the 'Janmadina' of Varadaraja Swami at the Hari Kshetra and on return to Gokula after some time passed away; Bhanu varna was being flown to Swarlokaby Devaganaas to honour him with the status of Indra but 'Haridootaas' intercepted his Soul and took it away to the Everlasting Vishnupada; such indeed was the graceful gesture of Varadaraja Swami! Whoever recites

the above account of Varadaraja Swami would certainly secure Varadaraja Darshana, as assured by Maharshi Markandeya.

Panchamaadhyaaya-Vegavati Prabhaava

Markandeya Maharshi greeted Devi Saraswati who was frustrated and as Vegavati merged with River Payoshni but having departed from the latter after fifteen yojanas made her Sangama (final fusion) with the Eastern Ocean; Vegavati was also reputed as 'Punyakoti' since she entered the Punya Koti Kshetra. As she had the 'Maanabhanga' by her view of Vishnu's nakedness, she went to Paataala and resorted to a highly austere Tapasya to Narayana with the request to him to absolve her from the sins of disrupting her 'Pativratya' and 'Maanabhanga' and purify her body and mind; she prayed to Vishnu to give her the boons of 'PavitraTatwa' and attainment of normalcy in her strained relationship with her husband Brahma. The ever-merciful Narayana assuaged Saraswati's wounded feelings and stated that she should leave her ego and repent for her arrogant deeds of fighting with Brahma and even himself, that she was after all of his 'Amsha', that she should merge with the Saagara and at that very time she would be blessed with his boons so that Chaturmukha would possess her back as his own and everything would be a closed Chapter. Thus Saraswati secured the pardon of Brahma and Vishnu and they both gave boons to Vegavati as whosoever bathed and swam in that River would pave their paths to Moksha eventually.

An illustration was narrated by Markandeya Maharshi to King Surata about a Brahmana named Dhoomya of Gangaapura on the banks of Ganges who no doubt was an erudite scholar of Sama Veda and rich but was a womaniser and a victim of venereal diseases; eventually he changed his life-style out of remorse and came to know that a visit to Hari Kshetra and bathing in the Sacred Vegavati River would cure him of his diseases and destroy his sins. Accordingly he undertook a journey to Hari Kshetra for a holy dip in the River Vegavati and darshan of Varadaraja Swami. On his return to Gangapura he was a fully transformed person physically and mentally and at the termination of his life secured Vishnupada.

Markandeya recommended to the devotees of posterity that recitation of the following Dwadasha Slokas while taking bath in the Sacred Vegavati River followed by Hari Kshetra Darshana would readily obtain 'Baahyaantara Shuchi' (physical and internal cleanliness):

*Gangaayaa Dakshiney bhaagey yojanaanaam Shatadwaye, Pancha yojana maatrena
Purvaambhodeshtu Paschimey/*

*Vegavatuttarey theerye Punyakotyaaam Hariswayam, Varadassarvabhutaanaa madyaapi
paridrusyatey/*

*Vapaa parimalollaasa Vaasitaadhara pallavam, Mukham Varada Raajasya
Mugdhasmitamupaasmahey/*

*Yo dadaati Harikshetrey daanam yaadharthya bhavatah, Koti Yajna phalam labdhwa Vishnulokam
sa gacchati/*

*Yo Vasey Harikshetrey Kshaanaarthwam vaa tadarthakam,
Muktassa Sarva Paapebhyassaakshaat Vishnurnaraakrutih/*

*Punyakoti vimaanaankam Tatwa Sopaana bhushitam,
Nrisimhaadhishtitaguham Hastishailam Namaamyaham/*

*Ekaadashyaamahoraatram Vishnossamkeertanena, Yatphalam tadbhavey Nrunaam Hasti
Shailasya darshanaat/*

Brahmayagjna samudbhutam Divya Maanikya Sundaram, Jagadaadi Gurum Devam Varadam ta Maham bhajey/

Harijanmadiney kaamchyaam Ghrita dhaaraa sahasrakaih, Varadam yobhishimcheta Koti Yagjna phalam bhavet/

Koti Brahma pratishthaayaam yat phalam labhatey narah, Tatphalam samavaapnoti Sakrudvarada sevayaa/

Namastey Brahma Patni! Twaam Saridrupaam Sarasvateem, Sarva paapa prasamaneem Vegavatyabhidhaam stumah/

Yah Pumaan Praatarutthaaya Snaana Kaaley Pathecchhuchih, Shloka dwaadasha paathena taduktaphalamaapnuyaat/

(Whosoever would recite or hear the ‘Vegavati Prabhaava’ as above would secure the ‘Vegavati Nadi Snaana phalam’).

Shashthyadhyaya -Rudrashaalaa Mahatmya

Markandeya Maharshi extolled **Ekaamreshwara Linga** as follows to King Suratha:

Umaasamaalingana samkraanta kuchakumkuma karakankana mudritam, Lingamekaamra naathasya saikatam Samupaasmahey/

(I greet Ekaamreshwara Linga who has the shining imprint of the wrist ornament coloured red due to the ‘Kumkuma’ of Uma Devi’s breast-embrace of her husband!)

To the Southern side of Sweta Prabhaava Vishnu in Kanchi Mandala was the Sacred Presence of **Gayorahana Shiva** and to the latter’s West was **Kanyakeshwara Shiva**. **Kailaasanatha Shiva** was placed to the North of Kanyakeshwara. In the center of this Square-at the Vayavya of Kanchipura- was ‘Rudra Shaala’ where there was a powerful Shiva Linga whose ‘Archanaabhisheka’ was stated to bestow the fruits of Koti Lingarchana and that was why this Shiva Linga was called **Rudra Koti**. Nearby the Rudrakoti and Gaayaadhirohana Shiva was **Vikata Ganapati** who in the past gifted Suradshana Chakra to Vishwakshena and almost adjacent to Vikata Ganapati was a Rasaala Vriksha and underneath the Tree was **Shanmukha Deva**; Maharshi Markandeya claimed that it was under that **Rasaala Vriksha** he attained ‘Sangjnaata Jnaanatwa’. In the Eastern Side of the Rasaala Vriksha was **Pralaya Bandhini Durga** as she brought Ganga River under control. To the South of Pralaya Bandhini was **Sampatkari Durga** who out of consideration for Rishis killed **Gajasura**. Nearby Sapatkari was **Renuka Durga** who bestowed an eye to Vipra named Jambuka in the past. A little far from Renuka Durga was **Veera Vareswari** who mitigated the anger of Veerabhadra after destroying Daksha Yagjna. **Gayaadhirohana Shiva** rewarded the boon of ‘Sasharira Swarga’ or Entry to Swarga along with Mortal Body to King Yayati while **Jwara Hareshwar** provided relief from ‘Maheshwara Jwara’ to Devas and Rishis. **Anekapeshwara Shiva** gifted Vajraayudha to Mahendra to kill Vritraasura and **Kailasa Shiv** granted Kailasa Nivaasa to King Tundeera in the past. **Paschimeshwar** saved Vaalakhilyas from their fright of Rakshoganaas. **Vishweswara Shiva** was the only Deva who could absorb from Ganga of all the sins of those who bathed in her. **Dounakanteswara** rewarded ‘Khadga Shulas’ to ‘Douna Kantaas’. **Smashaaneshwara** enabled his own Shakti Lalitambika to kill Bhandasura.

To the Nirruti of Smashaaneshwar were **Pandava duta Krishna**, **Chandrageeva Madhava**, and **Sweta Varna**-all of Janaardanaamsha. Pandava Duta Krishna sought peace from Kauravas before Maha Bharata Yuddha, Chandragriva Madhava wore Chandra dyuti around his neck and Sweta Varna was illuminated by Chandravarna Daitya in darkness.

From Sweta Varna Janardana towards Ishanya was the abode of **Choraikaamreshwara** where interestingly Rudra assumed the Form of a Thief before manifested himself as a Shiva Linga! Markandeya Maharshi was also installed as a Vighraha as per the instruction of Maha Deva himself! To the north of Markandeya was **Elaalaka Ganga** sharing Shiva's 'Ardhaasana'. **Dhavalikaamra nayaka** near Choraikaamreshwara viewed Ganga and assumed a Linga Swarupa, adjacent to whom was **Veerabhairavaas** 'Smashana Paalaka' or the Sentinel of Smashana under Shiva's instruction. There was a **Ganga Tirtha** to the Vayavya of Virabhadra even a mere touch of its waters would fetch Shambhu Loka; Devi Parvati granted a boon that 'snaanaas' in that Tirtha on Mondays would yield Jahnvi Snaana Phala. There was also a **Mangala Tirtha** to the Agneya direction of Ganga Tirtha and Kuja Deva secured relief from his Agni Swarupa and as such Kuja Deva gave a boon to all those taking bath in that Tirtha on Tuesdays would secure the Punya of Saraswati Snaana. To the Nirruti direction of Mangala Tirtha was **Jwaraha Tirtha** where Munis and even Devas used to take baths in it and those persons who bathed in it would be blessed with Kapila Tirthga Snaana. There was also a **Pandava Tirtha** towards the Vayavya of Jwara Tirtha where Bhagavan Krishna endeared Pandava Brothers and mutually resolved a Friendship Pact; mere darshana of the waters would destroy one's sins and 'Sparsha' (touch) would secure Shambhava Loka while bathing during the Roudra Nakshatra provided 'Krishna Nadi Snaana Phala'.

Thus in this Sacred Place of Ekaamreshwara there were the presences of a Vighneswara in the Rudra Shaala, Skanda, four abodes of Durgas, Eight Shiva Murtis, Three Vishnu Murtis, Five Mudras, and four Tirthas as per Shiva's instructions. Kanchipura Vayavya pradesha was stated as Bhu Kailasa by Rishis within which there were five glorious Places viz. Rudra Shaala, Rudra Koti, Kailasa, Ekaamra and Maha Smashaana. A person spending even a minute in the Rudra Shaala would be relieved of all kinds of sins and could be identified as a human being with 'Shivaamsha'; in the past, several residents of this Kshetra were stated to have completely avoided even the visuals of Naraka Lokas and excelled in 'Shambhupada'.

There was a tale in vogue in Kanchipura about a Brahmana named Koushika who stayed in 'Elaapura' on the banks of River Krishna. He was an evil-minded, avaricious and cunning person; he had fields in his possession stated to have underground 'Nidhis' or deposits and the local beliefs in the vicinity were that the Nidhis could be obtained if sacrifices of good and learned Brahmanas were performed then the Nidhis could be made available so that the owner of the concerned land might become very rich from the underground deposits. Koushika sought the help of Experts with the knowledge of such underground Nidhis and identified such locations. Then he used to lure travellers into the Village who were good and learned but poor and helpless; he would take such unsuspecting strangers to his home, feed them well, provide them with expensive dresses and gifts and after a few months kill them as human sacrifices and excavate those specific and pre-identified areas to secure the deposits and earn plenty of wealth. In the process of attracting the unsuspecting strangers, only once Kaushika made available to a thirsty traveller a glass of butter milk most sincerely and generously as a strange exception. In course of time, the villagers came to realise the source of Koushika's ill-gotten wealth and the King of the Land imprisoned and tortured him in the prison to have killed several innocent victims as human sacrifices. As he was subjected to extreme torture, Koushika died in the prison itself. The Followers of Lord Yamadharma Raja dragged Kaushika's tormented Soul on way to Narakas. But Rudra's men seized Koushika's Soul having forced Yama's Followers despite the latter's specific orders. A hurt Yama visited Rudra Loka and complained of this great injustice to Rudra Deva. Then Rudra replied: *Bhuma nalestu Sukshetram Rudrashaaletu Vishrutam, Tat kshetravaasiney Purvey Viproyam paapa sattamah/ Dadou Viprayaa tat krodam matkukshou tat prashasyati, Tasmaattagjnaana maatrena mama bhaktoti punyavaan, Esha Satkarma samyukto nishpaapi matpadochitah/*

(There was a Sacred Place called **Rudra Shaala** underneath the Earth in the possession of Koushika; no doubt he might have committed atrocities in ignorance. But as a Traveller Rudra himself in disguise visited Kaushika and he quenched his thirst with genuine kindness! The person who stayed in that Rudra Shaala was the most blessed being ever and since that person pleased Rudra himself and

provided butter milk with sincerity and genuineness— albeit once only- should deserve Rudra Loka! Such indeed was the significance of Rudra Shaala and its stay there! Whoso ever reads or hears of this above incident with sincerity and faith would be blessed with ‘Rudra Shaalaa Nivaasa Phala’!)

Saptamaadhyaaya- The Significance of Ekaamra Vriksha

Shiva beeja samudbhutam Vedashaakhaabhirujjwalam, Mrukandutanayaadhaaram Rasaalam tam Namaamyaham/(I commend that Rasaala Vriksha viz. Ekaamra Vriksha, which sprang from the Shiva Rupa Beeja or of the Seed of Shiva and vivified with Branches of Vedas and scripted by Maharshi Markandeya)

In the illustrious Rudra Shaala to the East of Pandava Tirtha there was an Ekaamra Vana which was maintained Deva Parvati herself that was full of Sacred Trees and inhabited by Maha Munis. In this ‘Vana’ was famed Rasaala Vriksha called **Ekaamra** also popular as ‘Rudra Koti’ since the Tree was situated in Rudra Shaala. The upkeep and safety of this Tree was entrusted by Maharshi Markandeya in the past. The background was providing this responsibility was as follows: there were ‘Chatussasti koti’ or Sixty Four Crores of Shiva Shaktis whom all no doubt Shiva was fond of. But in course of time, they claimed equal status and seating arrangement on par with Devi Parvati! Shiva explained to the Shaktis that Parvati’s position was far above that of various Shaktis and it was not possible to equate her eminence with that of theirs. The Shaktis stated that Shiva was being unfairly partial to Parvati! Was she superior to them in Knowledge or Grace and Beauty or Susheelata / Sadgunas or Excellence in Romance! They thus challenged him to prove her superiority. Shiva smiled as the Vastras of all the Shaktis slid down their bodies and they had to make desperate efforts to hide their nudity but Devi Parvati’s dress was intact. The Shaktis felt ashamed of their nakedness and Devi Parvati closed Shiva’s three Eyes while the Shaktis were swiftly getting dressed up again. As per the Time calculation of Devas, a full ‘Muhurta’ elapsed while the Shaktis were getting dressed up again. During this time, Surya Chandra agni perished; the entire Universe vanished and the Charaachara Jagat became extinct; there was utter darkness and Maha Pralaya! However Markandeya was still breathing although struggling to gasp finding no way to save himself in that pitch darkness and hopelessly praying to survive. He then narrated to King Surata as follows: *Aadhaara Kaankshayaan tasmin Kaaleham Parameshwaram, Sadaa Shiveshaana Rudra Hari Brahmaadi kaaranam/ Devi Divya tanou leena chittam Kaameshamavyayam, Mahaa Tripura Sundaryaa Naayakam Nirgunam smaran/ Aadhaaramatra Devesha Dehimey twam kataakshatah, Iti Sampraapya Devesham Jalagarbhayvi- sham shramaat/ Tatah kripaanidhisshambhustatra madrakshaneyacchayaa, Chidrupo Rudra shaalaayam vasannavyaktatejasaa/ Chuta beejaakrutirbhutwaa Chaturaamnaaya shaakhinam, Vrikshamutpaadayaamaasa swabeejaatthatra Shankaraha/ Bhitwaa jalanidhim tatra tadjjalaadbhahi raayaou, Atha tacchutavrikshopi kshanena Vavrudhey kramaat/ Tatsshaakhaa vibhushaadhyam Pralayaateetamunnatam, Athaaham tam tarum drushtwaa taduparyeva samsthitah/ Pralayaarnava –maalokya vismayaannischalaakritih, Tamchutam Shiva rupena dhyaatwaa Saakshaatparasshivah*/(I prayed to that Avyaya- Nirguna Kameshwara who was the ‘Kaarana Bhuta’ or the Original Cause of the existence of Brahma-Vishnu-Rudra-Ishana-Sada Shiva and who was absorbed in the thoughts of Tripura Sundari’s Divya Vighraha; then I meditated Maha Deva desperately to provide me a hold and entered the depths of Pralaya Saagara. Dayanidhi Shankara apparently decided to save me and stood firm in the Rudra Shala; there was the Form of a Mango Seed which germinated within no time, a huge Saala Vrisha with Chaturveda Shaakhaas pierced through the Pralaya Water. It was amazing that there was a Maha Vrisha that grew suddenly and survived in the Pralaya and the Maharshi since rescued got self-convinced that Maha Deva himself assumed the Swarupa of the Vriksha).

Seated on a peacock **Shanmukha** Skanda sat on the top of the Tree enjoying ripe mango fruits and Maharshi Markandeya enquired as to who that Six-Headed boy was. Kumara Swami replied that whenever there was a Pralaya, this Kanchipura was rescued by the kindness and splendour of Maha Tripura Sundari and that was why this Kanchi Kshetra was famed as ‘Pralaya Jit’ or the Victory of

Pralaya; this Rasaala Tree was of Shankara's own Self and whoever consumed the fruits of the Rasaala would become Veda Vidya Guru and attain 'Koti Lingarchana Phala' by the grace of Maha Deva.

Markandeya narrated the above experience of his own about the Ekaamra Vriksha Mahima to King Suratha and further illustrated the Tree's significance as follows: There was a Vipra named Krouncha who lived on a 'Shringi Shaila' or a Mountain Top on the banks of Tungabhadra River; he stole a Golden Shiva Linga from a Temple and eked his livelihood. He begotsixteen sons but due to the sin of stealing the Golden Linga they were 'Linga heenas' or devoid of male organs. Highly disappointed by this calamity, he visited 'Rudra Shaalaa Kshetra' along with his entire family and rested under the Rasaala Vriksha just for a few moments; he then experienced the miracle of gaining the masculinity of his sons and ever since then continued his life at Kanchipura itself till his death and achieved Rudra Loka. Such was the grandeur of the Ekaamra Vriksha. Whoso ever recited or heard about the glory of the Sacred Tree sincerely with faith would secure the fruit of residing under the shade of the Rasaala!

Ashtamaadhyaya: The Glories of Ekaamreshwara and Baalaa (Tapah) Kamakshi

*Suprasannam Mahaa Devyaa Nitya Kalyaana Sundaram, Mahaapralayapaapaghnam
Rasaaleshamaham Bhajey/*

(By greeting Ekaamreshwara who manifested himself by destroying the effects of Maha Pralaya, who enjoyed the grace of Devi Parvati always and who provided auspiciousness to one and all, Maharshi continued the narration of Kamaakshi Vilasa to King Suratha)

Devi Parvati installed a Grand Shiva Linga made of sand to the East of Ekaamra Tree in the Rudra Shaala: *Hastapramaanaamulaat Kadali kusumaakritih, Umaalinganasankraanta kuchakankana mudrutah/ Kshitilingaswarupascha chutalingaakriti Swayam, Sadaa Shivaanugrahaatmaa sa Chatur murti madhyagah/ Shivaamshashivajasshuli Kailaasaatsamupaagatah, Mrigaankushavaraabhihi virajita Chaturbhujah/ Kundendudhavalaakaaro Nitya Kalyaana sundarah, Vyaaghra charma paridhaano Gajacharmottareeyakah/ Bhasmoddhulita Sarvaangastrinetra Shashi Shekharah, Sachaamombikaa Gangaa Savya Dakshina sevitah/ Gangaabhujangavilasat jataamakuta manditah, Rudrakotyaam nivaasena Rudrakotiriti shrutah/ Ekaamra nilayasshambhuh Puraav Devyaa stuto harah, Mahaa Pralaya Paapaghnah punah Kalyaana hetavey/* (Then Maha Deva Linga who manifested himself was of hand size, of the shape of Plantain Tree Flower as though with the Mudraas / imprints of Parvati's hand-bracelets caused by her embracing her husband Shiva; the Prithvi Linga was of Sada Shiva Swarupa; Chaturmurti madhya or the Middle of Four Deities; Rasaala Lingaakaara or of the Linga of Mango Shape, Shivaamsha Sambhuta or manifestation of Shiva; Shiva Sanginnaata, Shuladhaari, Kailasa vaasa, Abhaya Virajita Chaturbhujah or upbeat with Protective Four Hands, Dhavala Chandraakaara or of the Shape of Full Moon, Nitya Kalyaana Sundara or Ever Propitious, Vyaaghra / Gaja charma dhara or the wearer of Tiger / Elephant Skins as his colthing; Tri Netra, Bhasmadhulita Sarvanga or he who smeared ash all over his body; Chandrasekhara; ornamented with Ganga and Serpents around his head gear covering his knotted hair; with Ganga and Ambika serving with their hand fans on both the sides; and the resident of Rudra Kshetra famed as Rudra Koti! Thus Haimavati commended Shambhu who resided as and at the Ekaamra Mahiruha Mula!

As Devi Parvati then recalled to Shiva about the incident of Shaktis and her closing his Three Eyes when Pralaya took place as described in previous pages, she suddenly noticed that Maha Deva's golden coloured Body had turned blue and asked him about the possible reason for this colour-transformation. Shiva replied that actually Devi Parvati herself was responsible for this since she closed his three eyes to save her of the embarrassment of all the Shaktis getting naked and due to that unpardonable sin that she committed there was Pralaya and the whole sequence of happenings followed! Parvati felt ashamed of her action that caused the entire havoc and fell on his feet begging of Maha Deva for a remedy to atone of her incorrigible sin. Parama Shiva then instructed Parvati to manifest herself as baby child at Badarikaashram and a childless Maha Muni

named **Katyaayana** would bring her up with great care and affection till she attained Eight Years. Later on , the Bala could bestow Moksha to the Muni and collect his ‘Yoga Danda’/ Stick, Japamaala/ counting beads, Deepas, Chaamaras or hand fans used for worship, Pustaka or Books, Vyaghraasana or Tiger skin to sit on, Ganga Tirtha, Ganga-sand and umbrella to proceed to Varanasi for meditation.

Maha Deva stated that there would be a ‘Kshaama’ or drought in Kasi and then Parvati should distribute ‘Anna’ (food) to one and all and secure the Epithet of **Annapurna Devi**. Thereafter she should travel to South and settle down at a Place which would called **Kanchipura**!

Yatra Vyaaghraasanam Soma Vrittham tat Sutrakam Ghatam, Saikatam Linga Rupam cha Japaaksho Bilwa maalikaa/ Nagabhushanam chhatra Trishulam Yoga dandakam, Chaamaram Yuvati yugmam Vyanjanam Shukarupakam/ Ghata deepa dwayam vahni rupam Dhenuscha Pustakam, Vidyadharam Suchikaam cha Taptamudram cha Saankuram/ Gangaatirtham Payorupam Bhavedyattra Manonmani, Tat Kanchinagaram viddhi tatra Somasuvrittakey/

(Where there is Vyaghraasana, Soma Vrittha or an Edifice to install Shiva Linga, Sutrakam or pipe to drain holy water after Abhishka, a Saikata Linga or a Sand-made Linga, Japamaala, Bilwamaala, Naagaabharana or Ornaments of Serpents, Chhatra/ Umbrella, Trishula, Yoga danda, Chaamara, Yuvati Yugma or two maids, a Shuka or Parrot, Ghata Deepa Dwaya or Two Deepas made of Mruttika, Vyajana or fan made of Yak’s hair, Dhenu or Cow, Pustaka, Vidyadharam, Diksuchika, a Tapta Mudra, Gangaajala and such other Sacred items utilised for Shiva Puja would be the Place called **Kanchi Nagara** where Devi Parvati should settle down!

Maha Deva instructed Devi Parvati further that she should perform daily ‘Ksheeraabhisheka’ to the ‘Saikata Linga’ on the Soma Vrittha along with Soma Sutra adorned with Bilwamaala and Nagaabharana, while carrying Trishula, Yoga danda and parrots on her shoulders as chaamara would be served by two maids on the sides and offering ‘Naivedya’ of Mudgaankura or of sprouted green gram; she should then execute Dhyanaamid ‘Panchaagnis’ standing on ‘Suchakoparitalaas’. Shiva then assured that her ‘Maha Paapa’ in causing Pralaya by closing his Three Eyes would be washed out.

Following Maha Deva’s instructions, Devi Parvati commenced her atonement by converting herself as a Baby in Varanasi where Katyayana Maharshi brought her up till she was of eight years as a **Baala**, then as **Annapurna** during the drought period saving Varanasi from hunger and providing Moksha to the King of Kashi and down to Dakshina Bharata having carried all the Puja Dravyas as prescribed by Shiva above. Having searched for a suitable Place in Kanchipura, surprisingly she discovered a Single Mango Tree and named it as **Ekaamra Vriksha** and decided to perform severe ‘Tapas’ under it. Meanwhile Brahmarshi Narada who was on a Tirtha Yatra arrived at Kanchipura and spotted an Eight year old **Baala** preparing herself to perform Tapas under the shade of the Maha Chuta Vriksha. As he approached her she conveyed to him that she decided to marry Chandrachuda Shankara, that she was physically and mentally prepared to carry out Tapas and requested him to help her. Narada was extremely delighted and gave to her ‘Upadesha’ (Instruction) of ‘Pancha Baana Mantra’ and left Southward. Devi Parvati commenced her Tapas as **Tapah Kamaakshi** on her ‘Janma Nakshatra’; she performed such severest and most austere Pancha Baana Japa that created flames of Kaamaagni targeted to Shiva which could not be endured by him any longer; he then directed Devi Ganga to reach the Tapaswini at once. Ganga then attracted three crore fifty lakh Tirthas from Shiva’s body-hair roots and having assumed the Swarupa of Maha Pralaya travelled at such top speed and heavy sound towards where Gauri as Tapah Kamaakshi was in meditation that even Gauri shouted ‘Kampa’ ‘Kampa’ as she was badly disturbed in her concentration of Tapas; as her two companions viz. **Maha Kaali** and **Durga** arrived, Gauri instructed them to forestall the gushing flow of Ganga. Durga Devi stood against the Pralaya Jala and displayed the **Kapaala** in her hands with a Signal called ‘Vishwa Bhakshana Sanjnaka’; but that massive flow of high tides had the instruction of Shiva to Ganga and thus Shiva was offended as was terminated by the show of a Kapaala. Devi Kaalika supplemented her efforts and stopped and diverted the flow and Gauri commended Kaalika and gave

her the encomium of *Mahaa Pralaya bandhini*. But the offended Shiva threw with anger a piece of his 'Jataajuta' and the fury of Ganga that emerged from the knotted hair of Shiva was simply unconquerable! Since the sound and fury of the rushing water was unstoppable not only by her maids but even by herself, Gouri Devi prayed to her brother Purushottama so that her Tapas would not be disturbed. Janadnana then assumed a gigantic Swarupa from Earth to Sky wearing Chandra around his neck as **Chandra- Kanthaakya**; Parvati shivered with fright that instead of Narayana, Maha Deva appeared himself as that huge Figure wore Chandra around his neck. But Narayana asked Gauri not to get frightened, that Massive Figure was himself and that soon Maha Deva would arrive as he was merely testing Gauri's tenacity to perform Tapasya!! Devi Gauri then tightly embraced the Shiva Linga and having closed her eyes said most emphatically and desperately that Maha Deva was her ultimate refuge! Meanwhile, Chandrakanthaakya Vishnu appeared in a smaller Form and assured Parvati that he would continue to reside before where she resided.

During the Taamasa Kalpa- Bhautyaakhya Manvantara- Kritha Yuga- Bhavanaamaka Vatsara - Chaitra Shukla Pournami- Uttara phalguni Tritiya Paadaaramba when Kurmaavataara took place, Mahadeva held Tapah Kamakshi, lifted her and got her seated on his left lap. Then Devi Kamakshi prostrated before Maheshwara and returned to her seat. Shiva then addressed Hari in the presence of Brahmaadi Devas, Muniganaas, Nandi and Rudra ganaas to say that he gave a promise to Agastya Maharshi to celebrate his wedding with Gauri every year and hence he as Gauri's brother could now commence the Celebrations. Hari then made an open announcement and Invitation to one and all while all the Devas and Devis took up various preparations rightaway. Some took charge of cleaning and illuminating the Streets of Kanchipura, Vishwakarma got ready with the construction and decoration of a huge Hall and Stage Arrangements, Gandharvaas and Kinnaraas held the duty of organising musical and dance extravaganzas, some assumed the charge the kitchen and catering, some others took care of Invitations and Protocol. Devis Lakshmi, Saraswati and Indrani were fully in charge of all arrangements concerning the Bride and the minute details of her dresses, ornaments, perfumes, flowers and so on suited to each function during the Grand Wedding. Sapta Maharshis were concerned with the procedure of the wedding and details of step-wise functions, the Mantra mix, the Homaas and men and material required. As the Run-Up before the Wedding Day, there were celebrations for nine days with singings and dances, feasts and festivities, Shiva Pujas and Abhishekas, Vedaadhyanas and Shiva / Parvati Stutis and Group Chantings of their Glories.

On the arrival of the most auspicious 'Sumuhurta' on the Tenth Day of the Celebrations in Uttaraphalguni Shubha Nakshatra, Maha Deva accompanied by Nandi and Pramathaganaas was most reverentially welcomed by Narayana accompanied by Brahma and Indra and was ushered to the Vivaha Vedita when Sapta Rishis prostrated and recited 'Ahwaana' Veda Mantras. Deviganaas including Lakshmi, Vani, Indrani, the wives of Dikdevatas and of Sapta Rishis accompanied Shri Kamakshin Devi with bhakti to the Vivaha Vedita where Paramshwara was already waiting. Sapta Rishis initiated Sankalpa and further proceedings, when Narayana washed Maha Deva's feet while Devi Lakshmi was pouring Ksheera and Gangodakas from a golden vessel and Narayana dried Shiva's feet with his silk upper garment softly and respectfully gave Devi Gauri's hand in the hand of Shiva. Then Brahma requested Maha Deva to tie up Mangala Sutra around Gauri's neck and as per Veda Mantras requested the couple to perform Jayaadi homas, Saptapadi, Laaja homas, Naak Bali and such other Mangala Karyas. Devas and Rishis recited Vaidika Mantras; some greeted in raised voices 'Hara Hara' and others with slogans of 'Jaya Jaya'. Then Muni Patnis (wives) sang delightful 'Mangala Haaratis'. As Vishnu materialised 'Pancha Bhakshya Bhojya Lehya Choshya Paaneeyaas', all the Guests relished the most satisfying and grand Bhojana along with 'Amraphalaas' and were treated with Taambula-Chandana-Kasturi and a plethora of expensive gifts while the guests were delighted to utter 'Parameshwara -arpanamastu'. On this most auspicious occasion, Vishwakarma gifted to Devi and Maha Deva a golden chariot like the one gifted to Maha Deva at the time of Tripura samhara; Indra gifted a Sphatikamani Chhatra. Brahma gifted a 'Navaratna Ranjkita Jataa Kireeta'. On that evening, there was a procession of Kamakshi and Ekaamreshwara when the latter announced to all the Bhaktaas that on every Chaitra Shukla Purnima, that there should be celebrations and 'Kalyanotsava' of Kamakshi and Ekamreshwara and that who the ever performed or atleast

visioned the Sacred Function would attain Shasvata Shambhu Loka. Devi Kamakshi was called by that name since she was the Fulfiller of ‘Kaamaas’ or the desires of one and all.

Maharshi Markandeya affirmed to King Suratha that a Shambhu naamaka Vipra happened to see and even participate in the kalyana and received ‘Sahasra Kanya Kalyaana Phala! Who ever reads or hears the above account of Shri Kamakshi sahita Ekaamra Swami Vaibhaa would achieve Koti Linga Pratishtha Phala and Moksha!

Navamaadhyaaya: Sarva Tirtha Mahima

Hararoma Samudbhuta Sarva Titrha samudbhuta Sarva Tirtha Samanvayaat, Sarva Tirthaarthaahyamam Vandey Kampayaa Puritam sarah/

(I commend the Sarva Tirtha which was a Grand Fusion of Koti Tirthas that materialized from Maha Deva’s body hair-roots including Kampaa Jala collected from the Kapaala Paatra of Pralaya Bandhini Durga).

Maharshi Markandeya described the unique significance of the **Sarva Tirtha** near the Rudra Shaalaa to the Nirrti Disha of Ekaamreshwara as that Tirtha was a Sangama of the waters from Koti Nadis as emerged from Shiva’s body-hair roots. These included the flows of Nandi Shaila, Kshhera Nadi, Gopura, Varaaha namaka Paksha Puri, Ambikaanagara, Deva Mula, Chuta Mula, Surya Pushkarini, Chandra Pushkarini, Kshetraprastha, Kundika, Ksheera Nadi called Nishanna, and Samudra which indeed was the final destination of Koti Nadis. Most significantly, this Sarva Tirtha included the Kampaa Jala that got collected in the Kapaalathat subdued the most ferocious flow of Ganga despatched by Maha Deva himself as executed by Pralaya Bandhini as referred to in the preceding Chapter; Devi Gauri called her maids Maha Kaali and Durga as she desired to perform Tapas without disturbance caused by the roar of gushing water of Ganga and appreciated as to how Kaalika Devi displayed the Kapaala in her hand and restrained the sound and fury of the high rising flow of Ganga and granted her the Epithet of Pralaya Bandhini.

The back ground of the Kampa Jala was that once when Maha Deva embraced Gauri Devi he found the marks of his wrist ornament on her breasts and he was amused but Gauri got confused and embarrassed; in order to make a diversion Maha Deva pulled out a hair from his ‘Jataajuta’ and trampled a flow of Ganga under his feet which went underground then; it was that powerful flow that assumed the ferocity and huge roar of sound and went to Devi Gauri as Pralaya Ganga to test her concentration in Tapas as commanded by Maha Deva.

When Shiva realised that the ‘Sarva Tirtha’ contained Kampaa Jala also, he felt somewhat sentimental and instructed Vishvakarma to construct the banks of Sarva Tirtha proper steps and paved surroundings to enable those to take baths. Bala Gauri took her Snaana there and thereafter invited Ruk-Yajur-Saama-Atharva Veda Jnanis and gave away generous daanaas to them of Go-Bhu-Hiranyaas to recite Vedic Acclamations of the Sarva Tirtha to exist till ‘Achandrataaraarka’ or as long as Surya Chandra Nakshatraas would last on the Sky! She then entered ‘Kama Koshta’ (literally the Belly of Desires but meaning of the Treasure Store of Wishes), got a Dharma Shaala constructed, worshipped Maha Tripura Sundari, performed thirty two Dharma Karyas or deeds of Virtue, arranged an ‘Akshaya Paatra’ or an Ever Lasting Vessel, a Kaama Dhenu or a Desire Fulfilling Cow, a Kalpa Vriksha or a Tree of Boons, ‘Chintaamani’ or a Jewel for Providing Materials; a Dharma Shaalaa; besides appointing a King to administer all these Items judiciously. Kamakshi thus materialised an elaborate infrastructure of Dharma, worshipped Kachhapeshwara, prostrated before Ekamreshwara and Pradakshinas, reached Sarva Tirtha to perform Pradakshinas and gave the boon to all those who took even a single Sacred Bath in the Tirtha would be granted the Fruit of performing in all the Punya Tirthas elsewhere.

To illustrate the High Sacredness of ‘Sarva Tirtha’ Snaan, Maharshi Markandeya conveyed to King Surata about a legend of ‘Sama Vedaadhyaya’ Soma Sharma and a Tapaswi who however committed an indiscretion of sleeping with a youthful low class woman and begot a child. When Soma Sharma once performed the Shraaddha of Pitras, the ‘Pindas’ offered at the Ceremony turned out to be worms. Soma was agitated and did atonement of proceeding on Tirtha Yatra; as he reached Rudra Shaala and took bath in the Sarva Tirtha, the Shraaddha Pindas that he offered henceforth were retained with ‘Anna Rupa’ or of the Form of Cooked Rice. As this miracle was experienced, Soma Sharma decided to stay at the rest of his life and finally achieved ‘Shambhu Loka’.

Those who take Sacred Baths in the Sarva Tirtha and Darshana of Rudra Shaala, Ekamra Vriksha, Devi Kamakshi and of Ekamreshwara would be advised to recite the following ‘Dwadasha Shloki’ for reaping the benefit of Koti Sarva Tirtha Snaan and Moksha Prapti:

Shrishailasyaagnidigbhaagey yojaneychaiva vimshakey, Kaveri Krishna yormadhey tatra Goari tapovaney/ Kmpaaaa Dashiney Kooley Rudra Shaalaa dharaataley, Ekaamra naayakasshambhu – ssadaa sadaa taraiva vartatey/ Umaalingana samkraanta Kuchakankana mudritam, Linga Ekaamra naadhasya Saikatam samupaasmahey/ Yorchaye Rudraa shaalaayaam Lingamekam prayatnatah, Koti Lingaarchana phalam Shiva Lokam cha Gacchati/ Yo Vasey Rudra shaalaayam Kshanaartham vaa tadardhakam, Muchyatey Sarva Paapebhyah Sakshaabhargo Naraakritih/ Shiva Puja samudbhutam Veda shaakhaabhirujjvalam, Mrikandu tanayaadhaaram Rasaalam tam namaamyaham/ Shrimadekaamra Vrikshasya, Yo Vaseynmula bhutaley, Guna Vriddhyaa Muhurtasya Koti Lingaarchanam Bhavet/ Suprasannam Mahaa Devyaa Niya Kalyaana Sundaram, Mahaa Pralaya Paapaghnay Rasaalesha Maham bhajet/ Chutesaambika yoph Kaamchyaam Shivaa virbhaava Vaasarey, Kalyaanam krvatah Koti Kanyaa daana phalam bhavet/ Koti Lingaprathishthaa – yaam yatphalam sthaapakasya tu, Tatphalam labhatey Marthyasskrutchutesha sevayaa/ Hara roma samudbhuta Sarva Tirthasamanvayaat, Kampayaa ritam vandey Paatram tatssarva Tirthakam/ Yaatrasya Sarva Tirtheshu snaanato yatphalam Nrinaam, Sarva Tirthey Sakutsnaanaattatphalam labhatey narah/ (Those who read or hear the contents of this Adhyaya on Sarva Tirtha Snaan would achieve the fruits of performing ‘Sarvatirtha Sarovara Snaan Punya.’)

Dashamodhyaya: Kamakoti Sthala Nirnaya

Jagatkaarana Kalaakaaram Naabhisthaanam Bhuvahparam, Padapadmasya Kamaakshya Maapeetha mupaasmahey/

(Maharshi Markandeya greeted Shri Kamakshi’s Maha Peetha where she rested her feet which was hailed as the Prapancha Kamakalaakaara or the Place of Fulfillment of Universal desires and the navel of Bhumi and narrated the further narration to King Surata).

To the East of Kaanchinagara’s Sweta Prabha Vishnu, there was Kshetraangika Durga and to her Southern direction was ‘Simhachala’ and to the latter’s West was ‘Gayaadharohana Tirtha’; to complete a Deerga Chaturasra the afore mentioned Sweta Vishnu resided to the North of the Gayaadharohana Tirtha. At the Central Point of these Deerga Chaturasra was the **Pancha Shara Sadana**. Hence Kanchipuram Pradesha was known as *Kamakoshtha* where recitation of any Mantra or Prayer would have the effect multiplied by a crore! That was the reason why the Kama Koshtha Pradesha came to be popularised as **Kamakoti**! From Kshetraangi Durga to the Nirruti direction was situated *Shankudhara Ganapati* who was worshipped by Deva Shilpi Vishwakarma and had his Vaastu Shuddhi passed by Ganapati before undertaking the ‘Shanku Sthapana’ or laying the Foundation Stone and initiated the construction of Kancheepura. From the Shanku to the West was *Kumarakoshtha* where Skanda instructed the Pranava Mantra to Brahma. Ugra Rupa *Maha Durga*, a Graama Devata, was installed to Shanku and Brahma Deva worshipped her. To the North of Shanku was *Andonika Durga* who was an Expert in Dhanur Vidya whom Shankara worshipped. Not far from there was *Pancha Sandhika Durga* who accepted ‘Bali’ or Sacrifices and removed obstacles. Around the Shanku were *Peethaavarti Durga* who killed Trishiraasura in the past; *Durvaa Varna*

Vishnu whom Lakshmi worshipped and secured Manmatha as the son; *Trivikrama Vishnu* whom Adi Sesha worshipped to provide him strength to bear the weight Bhu Devi; *Madhu Murti Vishnu* who rained Madhu at noon time; *Kaalaangu Vishnu* whom Shiva prayed and secured progeny; *Bhattaarakeshwara* Shiva to whom Brahma prayed and analysed Vedas; *Phanaadhara Shiva* who as a Sarpa assumed blue colour of his hoods by the Dwadasha Surya's rays; *Phaneeshawho* protected Naagaas from the Sons of Devi Kadru like Garutmanta; *Kancheeshwara* Shiva whom Brahma, Shaasta or Devasenaani, Kacchapa, Chandika, Kumara Swami, Sanatkumara, and Devas prayed to. From Kancheshwara to the Vaayavya was situated 'Tapo Veshha Dhaarini Kamakshi'; *Annapurna* who in the past relieved hunger of the residents of Kaashi during 'Kshaama' and any body prayed her by three Pradakshinas through the Dharma Dwaara would be fulfilled of their wish; *Santana Stambha* which was circumambulated by Vaivaswata Manu and was blessed with excellent progeny; *Pancha Tirtha* which was famed as generated from Shiva's Pancha Mukha bestowing Snaanas on Fridays would yield Gadavari Snaana; *Gaayaadhirohana Tirtha* which enabled King Yayati to attain 'Sasharira Mukti' and its snaana on Thursdays would fetch Sindhu Nadi Snaana; *Siddha Tirtha* which blessed Sanat Kumara to relieve himself of a Shaapa and its Snaana on Sundays would provide Reva Nadi Snaana; *Chakra Tirtha* which helped Karta Veeryaajuna to obtain back his original Form and its Snaana during Purvaphalguni Star would achieve Gandaki Snaana; thus Kamakoshtha possessed one Ganeshwara, one Shanmukha, four Durga swarupas, four Vishnu Forms, Five Rudra Swarupas, and four Devi Tirtha. The Central Region of Kanchi was called Shripura, Kamakoshtha, Kamakoti, Bhadra and Jeevan Mukta.

In the past there was a Brahmana named Jagannadha who was a Rigvedaadhyaayi at Kundini nagara on the banks of Ganga but was a sinner of unpardonable deeds like Gohatya and meat eating. Once a traveller from Kamakoshtha arrived at Kundini and Jagannadha helped the traveller with a little amount and with that money spent a few days at Kundini and returned back to Kamakoshtha. After some time, Jagannadha died and Yamabhatas were taking him away to Yamapuri. But under instructions from Devi Kamakshi, her soldiers brought the Soul of Jagannadha and reached Devi's feet. But Yamadharma arrived to convince Devi that the Brahmana was a great sinner having lived a highly disgusting life. The Devi explained that a Tourist visited Kundini Nagar from Kamakoshtha and Janannadha gave away some money to him with the aid of which the tourist stayed at Kundini leading a very frugal life and returned to Kamakoshtha; meanwhile Jagannadha died and Yamabhatas were taking him away; but on Devi's instruction Deviganaas brought Jagannadha to Shripura which was Devi's abode; whosoever travelled from Shripura, Kamakoshtha, or any of Devi's Abodes to outside elsewhere, would be Devi's own persons and in this specific case Devi herself was the traveller to Kundini and Jagannadha donated some amount with which the Tourist lived at Kundini frugally. Hence any traveller from Kanchi Kshetra to any where should be considered as of 'Kamakshi Swarupaas.'

Ekaadashaadyaaya: Exaltation of Kamakoti Bila

Gaatrimanthapaadhaaram Naabhistaanam Bhuvah Puram, Purushartham pradam Shambhor bilaabhram tramaamyaham/

(Markandeya hailed the 'Bilaakaasham' which was the hold of Gayatri Mandapa and the Central Point of Bhumi as her navel and was Purusharthas that Shiva provided to humanity).

From Kama Koshtha Siddha Tirtha's Ishaanya there was the Kamakoti Maha Bila (The Great Sacred Cave of Desires) which was the Sukshma Tapasthaanal likened to the Naabhi (navel) of Bhumi, the Loka Janma Sthaana and Parama Shiva's Physique. That also was the Point of Creation of Shripura, Tri Murtis, Dikpalakas, Sarva Lokas and Dharani (Earth) in the Form of a Cow. This Maha Bila was the Cause of Causes, Deva Swarupa and Kama Koti Sangjna (Emblem). If any Being desired of anything under the Sky near the Bila those wishes were fulfilled instantly and the Bila was thus famed as the **Kamakoti Bila** the Unique Provider of Purusharthas or the of Dharma-Artha-Kaama-Moksha or the Supreme Human Aspirations or Desires. Kamakshi was stated to have provided 'Kama' to

Kameshwara who literally had no Kama since he was **Linga heena!** Markandeya narrated as to how Maha Deva became Linga Heena. In the past, Maha Deva assumed the Form of a Youthful and highly attractive Nomad and entered Daruka Vana which was the Residence of Maharshis and their families. The Maha Munis were Vedadhyais, Nitya Yagnaadi Kartas always leading a highly austere and disciplined life. But Parama Shiva decided to teach a lesson to them that merely following a methodical life was not enough but they should expose themselves to the influences of life and then be able to overcome them instead of shunning them outright. But in the process, the womanhood of Daruka Vana was so deeply attracted to the youthful Jangama that the Munis who were angry, confronted him and forced him to drop his male organ thus he became 'linga heena'. Henceforth, Linga Puja became Universal. The Munis realised their mistake but in a way Linga Puja abhisheka came to stay as a means of enabling human beings to worship a Symbol and attain Moksha.

Meanwhile a Rakshasa named Bandhaka pleased Brahma by means of difficult Tapasya for long time and became invincible by his boons; he not only defeated Devas but even disturbed Maha Deva at Kailasa. Devas had to leave Swarga and reached Gomukha Kshetra; from there they left for **Maha Bila** and as though from Aditi's Garbha-exited from the Kama Koshta Bila. Mid-way of the Bila, they visioned Kama Koteeshwari Maha Tripura Sundari and requested her to relieve them of their difficulties on account of the deeds of Bandhaka. As they came out of the Bila, they met Shiva and enquired him about the Darukaavana's incident as also reported to him about the reason of leaving Swarga. Then Maha Deva addressed Devas as follows: 'This Bhu Devi is Brahma Putri and in the Swarupa of a Cow bears the brunt of the whole Universe; Gomukha is Bhumi's mouth, Shri Pura is her Shira, Himalaya her throat, Kedaara her Udara or stomach, Varanasi her backbone, Kamalaalaya her bottom, and in the middle of Kanchi is her Kama Koshta. He stated that he too passed through the Maha Bilwa and as such he was rid of Maharshis' Shaapa of Linga Heenata and regained his original position as he was purified fully with his malehood. As far as the difficult times that Devas were passing through, Shiva stated that birth as a human being that too as a Brahmana was very difficult to achieve and one should avail of the opportunity by performing worthy deeds; the best among such deeds would be the entry and passage of the Maha Bila; since they too passed through the Holy Bila, they should certainly tide over the present crisis caused by the Rakshasa Bandhaka. Then Devas were delighted by what Maha Deva assured and then performed Bila Pradakshinas again and again.

Markandeya gave the example of Brahmana called Balabhadra who was a resident of the banks of River Narmada who had a lovely wife named Vajreshwari. But Balabhadra became a victim of desire for other women and of venereal diseases. He performed charity of cows, gold and Bhumi and spent considerable money to get cured but to no avail. Then another Brahmana took pity on the victim and informed him of the Mahtamya of the Kama Koshta Bila; he reached the bila, performed hundred Pradakshinas a day and got fully cured of his diseases. On returning to his town, Balabhadra was extremely happy and having enjoyed long and healthy life died when 'Devi dutaas' transported him to Devi Loka. The Maharshi blessed all the readers of this Chapter of Kamakshi Vilasa about the Maha Bila Mahatmya.

Dwadashaadhyaya: The Magnificence of Maha Tripura Sundari

*VishwakaraanetraadhyamMahaTripuraSundareem,
Kaamaashim taamaham bhajey/*

Bandhakaasurasamhatrim

(My sincere supplications to Maha Tripura Sundari Kamakshi who has the benign and bright eyes that caused the entire Creation of the Universe and its contents and terminated Bandhakasura effortlessly, stated Maharshi and continued his narration of Kamakshi Vilaasa to King Suratha).

*Atha tatra Nripa Sreshtha Kamakoshti dharaataley, Gayatrimandapey tatra Bila peethaasaney
Shubhye/ Gayatyonkaara koney saaKamamaakshi vartatey sadaa, Adi Shakti Swayam vyaktaa Sarva
Vipasya kaaranam/ Padmaasaney Nishpaapaa saa Kamapeetha Nivaasini, Chaturbhujaa Trinayanaa*

Mahaa Tripura Sundari/ Mula Shaktir Brahma Vidya chaadi Lakshmiriti Shrutaa, Atma Shaktir Jagaddhaatri Rajiva sadyashaprabhaa/ Ardhendu Shekharaa Divya Kirita parimanditaa, Paashaankushokshu Kodanda Pancha Baana Lasatkaraa/ Tapanodupa taatankaa Meena Kundala Dhaarini, Divya Shringaara Veshaadhyaa Divyaabharana bhushitaa/ Raktaambara dhara Rakta Raajiva Vara maalini, Soubhaagyaabharanopetaa Divya Mangalya dhaarini/ Rajarajeshwari Raamaa Mani manjeera raajitaa, Shri Chakra Nagaraadheeshaa Shri Vidyaa Parameshwari/ Shankaraadhitokaaraa Shankaraatma Swarupini, Shaarira Kalaadheeshaa Sarva Tatwa Swarupini/ Praanini Vishya Bhutaashyaa Kaala Chakra Swarupini, Shri Kaanchi Naaraadheeshaa Kaanchitaartha Pradaayani/ Sachaaara Ramaa Vaani Savya dakshina sevita, Kaamakoteeti Vikhyaataa Kaamaakshi Divya Mangalaa/ Sadaa Shiva Murtinaam Gouryaadeenaam cha Kaaranam, Janani Chutalingasya Chuta Beejaartha Rupini/ Shivaadhikaa Shivaangasyaa Shiva Murtirishshivan-kari, Mahaa Kaamesha Mahishi Mahaa Tripura Sundari/ Pura hitaaa Devaanaam Bandhakaaraasuramardini, Tadaham Sampravakshyaami Puraavritam Charitrakam/ Tasya shravana maatrena Sarva Paapaih pramuchyate/ (Devi Kamakshi is seated in Padmaasana in the Omkara Kona of Gayatri as Bila Peethaasana on the Gayatri Mantapa in the Kama Koshta. She is Visha Vyapaka; Adi Shakti, Swayam Vyakta Swarupini or Self Generated; Jagajjanani, Chaturbhuj, Trinayana, Mula Shakti, Brahma Vidya, Adi Lakshmi, Atma Shakti, Jagaddhaatri or the Grip of the Universe, Lustrous like Lotuses, Arthendu Shekara or with half- Moon retained head; adorned with a Celestial Kireeta or Headgear; 'Paashankushekshu Kodanda Pushpa baana bhraajamaana Karaambujaa' or with the bright lotus-like hands carrying Noose- Goad-Sugar cane like bow and Flower arrows; TatankaYugali bhuta tapanodupa mandalaa orwearing ear-rings like Surya and Chandra having cosmic relevance; Divya bhushana bhushita or adorned with celestial ornaments; Divya Shringaara vasha or donning such a dress that enhances love; wearing blood red and bright clothing; Rakta Raajeeva Maalaalankrita or decorated with the garlands of red lotuses; Sowbhagya Vardhanaabharanopeta or bedecked with such jewellery that augments auspiciousness; Divya Mangala Sutra Dharini or festooned with Mangala Sutra the Symbol Married Life of Prakriti and Purusha; Gunjaana mani manjeera viraaajita or possessive of graceful feet softly tied up with tiny jingling bells; Shri Raja Rajeshwari; Shri Chakra Nagaraadheeshwari or the Empress of Shri Chakra Nagara, Shri Vidyaa Parameshwari, Shivaadhaarita, Jeevakalaadheesha, Sara Tatwa Swarupini, Praana Rupini, Sarva Bhutaantasthita or the Antaraatma of all Beings; Kaala Chakraatmika or the Supreme Shakti that revolves the Time Cycle; Shri Kaanchipura Raagjni; Kaankshitārtha Pradaayani or the Bestower of the Required Desires of devotees; Sachaamara Ramaa Vaani Savya Dakshina Sevita or Server of Chaamara by Lakshmi and Vani on both the Sides; Kamakotinaamapradhita or Popularly celebrated as Kamakoti; Divya Mangala Vighraha; Kaamaakshi or Possessive of Eyes that bestow fulfilment of all right-minded desires; The Cause of Causes of Sada Shivaadi Murtis and of Devi Gauri; The Cause of Ekaamra Linga's very materialisation, The Swarupa of the 'Beeja' or the Seed of the Sacred Mango Tree; Shiavadhika; Shivaanka viraaajita or She who shines on Shiva's bosom; Shiva Murti, Shivankari, Mahaa Kamesha Mahishi, Mahja Tripura Sundari, and Bandhakaasura Samharini the Story of which would be narrated by me instantly said Maharshi Markandeya to the King Surata.)

As instructed by Shiva, all the Devas who took to the Form of Shukaas (Parrots) at Kama Koshta on the Champaka Tree were sincerely praying to Devi Kamakshi as Kanya for several years as the latter was in the Maha Bila. Kamakshi then decided to help Devas who were thrown out of their legitimate Place of Swarga and at the same time released her subdued rage against Bandhaka. She emerged out from the Maha Bila assuming a Sagunaatmika Tri Shakti who first uttered the word 'KA' and created Brahma from her left Eye, uttered the second word 'AA' from her right Eye and then the third word 'MA' and generated Maha Deva from her Phala Netra or the third eye on the forehead. She then named the Sishurupa (infant form) Brahma and fed him with 'Srishti Vidyaatmaka' Ksheera; Vishnu with Shiti Vidyaatmika Ksheera and Maha Deva with Laya Vidyaatmika Ksheera. The infants eventually grew up as youths and wondered what happened about the Universe! Brahma then created 'Characharaas' or the Moving and Immoveable Beings and Vishnu and Shiva continued performing their respective duties. Then the entire Scenario looked like a dream as Devas were in the form of parrots on the Champaka Tree and the re-created Bandhakaasura became visible. The Kanyaka Devi

who as Maha Tripura Sundari became furious at the sight of the Asura and assumed a Mammoth Form of 'Ashtaadasha Bhujā' or of Eighteen-Hands with Chakra and other Ayudhas and in the presence of the Tri Murtis and Devas placed one foot of hers on the Asura's heart, another foot on his neck and trampled him while holding his head with two of her hands and smashed him to death in a second, searched his sons and relatives meticulously and killed them all, dragged the Asura's huge body into the Kamakoshtha Bila as an innocent and girlish Bala with a graceful and fully ornamented Swarupa. Devas discarded their Shuka Swarupas and celebrated Devi's victory as they rained flowers from the Skies, Gandharva-Kinnaras sang tuneful melodies, Apsaras performed attractive and graceful dances and Munis recited Veda Mantras and the highly delighted went in trances as they were under suppression for countless years of shameful existence. In the midst of this festive atmosphere, the Kanyaka Devi announced that in the Maha Bila itself the huge body of the Asura would be buried and a 'Vijaya Sthambha' (Pillar of Victory) would be installed. Inside the Bila there was a Temple materialised with a Divya Simhasana or a Celestial Throne. The Bila Vasini was then installed in the centre of a 'Navaavarana' or Nine-Enclosed Area as 'Shadaadhara' or supported by six hinges; 'Shatchakra Sancharini' or the Moving Shakti of Six Chakras (Circles); 'Shatdarshana Pratipaadya' or of Six sided Visions; and 'Shada -amnaaya Samaaraadhyaa' or worshippable by Six Amnaayas or 'Krama' or order of Seriatim. The Para Devata was then invited and devotees commenced worship by reciting Omkaara Veda Mantras with 'Abhisheka' of waters of Ganga and other sacred Tirthas; coconut water; Go Ksheera-Dadhi- Ghrita-Madhu-Shuddhodakaas or of Cow's milk, curd, Ghee, honey and Pure Waters respectively; followed by Pancha Puja with Pushpa-Kumkumaakshata-Dhupa-Deepa-Naivedya of Panchamrita- Bhakshya Bhojyaadi Shad-rasopetaanna-Karpura Taambulas. Then Bali Daanaas with the observance of Silence and highly concentrated Dhyana and Japaas should be followed.

Over night when the doors were opened Devi was present as Bimba Rupini Tripuraambika and the entire Area of the Bilwa was occupied as a Chaurveda Vedika, trifurcated the Vedika with Gayatri Mantra of Om Bhuh tatsavitunenyam-Om Bhuvah Bhargo Devasya Dheemahi-Ogum Suvah dhiyo yonah prachodayaat as three Pillared partitions; and prepared Varna Traya Pranava of Aa+Vu+M as the Peetha and thus materialised a Gayatri Mandapa. Then as instructed by Kanyaka Devi herself she was worshipped from mid-night onward to Sun Rise. In the morning of that Shri Mukha Samvatsara-Phalgunma Maasa-Krishna Paksha-Pratipattithi-Shukra vaara-Arunodaya-Purva-phalguni Nakshatra when Surya was in Kumbha Raasi, the Kanyaka Devi then finally manifested herself as **Maha Tripura Sundari**.

As Devas who worshipped her as Kanyaka Devi and wondered who that new manifestation was and Devi explained that she assumed the Tripura Sundari's Form at the time of terminating the Asura and returned to Kanya Rupa later but now she resumed the new Avatara as Tripura Sundari; she defined her name as 'Kakaara-Akaaraa-Makaara' or **Kamakshi** again. She assured that from then onward she would discard the Maha Bila and reside at the Gayatri Mandapa for good permanently. Then Vipraas recited Stotras continuously and worships followed without break ever since. Deva Shilpi Vishwakarma gifted her a box named 'Kuntala' as a Souvenir; Brahma presented a pearl lace and golden Chhatra; Vishnu offered a Nava Ratna Kireeta and Shiva a 'Shri Chakra Pataka'. That Evening Devi was taken in a Memorable Procession.

Devi Kamakshi assured that she would spend as much time in Kanchipura as she would in the Chintamani Griha at Mani Dweepa and that as Kamakshi would continue in the Shripura at Kanchi. Maha Deva announced that those who would venerate Kamakshi on her 'Avirbhaava Dina' at Kanchi would secure Koti Yajna Phala.

Shiva again reappeared as Durvasa Maharshi along with Koushika Putra Goutama Maharshi and Bharadwaja Putra Kundini Kumara and appointed them as the 'Archakas' and instructed to them about in Nitya Pujaa Vidhana; he declared that in Krita Yuga he would appear as Durvasa; in Treta Yuga as Bhargava; in Dwapara Yuga as Dharmya and in Kali Yuga as Muni; Maha Deva further stated that in Krita Yuga he himself would script Dwi-Sahasra naamaavali in praise of

Kamakshi; in Treata Yuga Panchashataadhika Sahasranaamaas; in Dwapara Yuga Sahasra Shlokas and in KaliYuga Pancha Shata shlokaas. Then onward Kanchi Kamakshi Pujas had been executed ever since as stated by Maharshi Markandeya to King Surata.

Among the crores of Devotees who visited and worshipped Kamakshi Devi, there was a poor Brahmana, a Krishna Yajurvedi, named Jayadeva who was able to visit Kanchi from a Place on the banks of River Godavari with great difficulty. After his darshana of Kamakshi Devi he returned to his 'Kutira' or a very modest abode which got converted as a big Building with all comforts and luxuries. Any visitor to Kamakshi Temple in Kanchi and worship the Devi most faithfully and bhakti would thus achieve multiplied benefits in several ways and mean that one could not even imagine! Whoso ever reads or hears the contents of the above Adhyaaya even casually would certainly secure her Darshan soon!

Trayodashaadhyaaya : Eminence of 'Bhuta Bandha Janardana'

Sthaana trayastam Devesham Trividhaakaaramachyutam, Prati Lingaagra Samyuktam Bhuta bandham Samaashraye!

(Markandeya Maharshi extolled the Bhuta Bandha Janardana existing on the top of the Trayaakaara Linga Swarupas or of Tri Formations of Shiva Lingas)

As Kanyakaa Devi assumed the mighty Swarupa of Tripura Sundari to kill Bandhakaasura, dragged his body to Kama Koshti and installed the Victory Dhruva, She asked Devas to dig up a specific spot and as they did so, Devatas spotted a Daitya called 'Mallaka' and the highly surprised Devas were taken aback; Vishnu then killed the Daitya. But each drop of the spilt blood of the dead body of the Asura created further Asuras. Maha Deva sought to help Vishnu and pulled out a 'Jata' of his knotted hair and hit it on the ground. Two Bhutas were materialised of whom one was male and another was female. These Bhutas drank up the blood of the Asura's body but as they were used to drink up blood ran after Sri Hari. Vishnu taught a lesson by subduing them and sat heavy on them, but they overpowered Srihari who fell down; this irritated Vishnu and trampled the Bhutas heavily so that the latter apologised and came to senses finally. They requested Vishnu to purify their minds and the merciful Janardana prayed to Maha Deva in the latter's Pancha Mukha Form and Shankara released Ganga from his Five Faces as 'Pancha Dharaas' which fell on the Kama Koshti and these flows fell down as Pancha Tirthas. Srihari asked the Bhutas to bathe in the Pancha Tirtha as Maha Deva blessed the **Pancha Tirthas**. Shiva further stated that whoever took bath in the Agneya side of Pancha Tirtha would be relieved of 'Swarna Steya Paataka' or the sin of stealing Gold; Dakshina 'Dishaa Snaana' would relieve of Surapaa Paana Paataka; Pashima Dishaa Snaana would nullify 'Paradaara Sangama'; Uttara Dishaa Snaana would destroy Praana Harana Paataka; and the Tirtha Madhya Snaana would rectify the sin of cooperating any of the earlier Paatakaas. Maha Deva then manifested a Tri-Linga Swarupa and Vishnu addressed Devas and Manavaas that whosoever jumped in the Pancha Tirtha would attain Brahmanatwa even if that person was not so then, that he or she concerned be relieved of Bhuta-Preta-Piscacha-Graha difficulties, that the person be blessed with good progeny and eligibility to secure Vaikuntha. Thus Devas took snaana in Pancha Tirtha and secured the boons and worshipped Bhuta Bandha Janardana as also the Pancha Mukha (Five-Faced) Maha Deva.

Maharshi Markandeya narrated an incident related to a Vipra called Girindra of Ramapura on the banks of River Krishna. He married five women but was not fortunate to beget a child. He visited Kama Koshti and along with his wives and bathed in the Pancha Tirtha; there after he deeply meditated Bandha Mochana Janardana who appeared before him and gave him Divya Madhu (Honey). Having consumed it he returned home and was able to obtain hundred sons and attained Vaikuntha after his death. The Maharshi recommended fully that the devotees visiting Kanchipura ought to bathe in Panch Tirtha and experience miracles by the grace of Janardana and Devi Kamakshi. Recitation of the following 'Dwadasha Shloki' while taking early morning Snaanaas should instantly experience fulfillment of desires:

Swaami Pushkarini Tirtha Prva Sindhuh Pinaakini, Shilaahradaschatur madhyam Yavat Tundeera Mandalam/ Madhyey Tundira Bhu Vritham, Kampaa Vegavati dwayoh, Tamor madhey Kaama Koshtham amaaakshi tatra vartatey/ JagatKaamakalaakaaram Naabhishthanam Bhuvah Param, Pada padmasya Kaamaakshyaah Mahaa Peetha mupasmahey/ Kamakotih smrita tasmaat Kaaranaa Deva chinnabhah, Yatra Kaama kruto Dharmo Jantunaa yena kenavaa/ Sakrudwaapi Sudharmaanaam Phalam Phalati Kotishayah, Yojapey Kama Koshthesmin Mantramishtaartha Daivatam/ Kotivarna phaleynaiva Muktilokam sa gacchati, Yo vasey Kamakoshthesmin Kshanaartham vaatataardhakam/ Muchyatey Sarva Paapebhyassaakshiddevi Naraaritih, Gayatri Mamndapaadhaaram Bhu Naabhi Sthaanamutthamam/ Purushaatha pradam Shambhor Bilaabhrantannamaamyaham, Yatkuryaat Kama Koshthasya Bilaabhrasya Pradakshinam/ Pada Sankhyaa kramenaiva Gogarbhajanam Labhet, Vishwa kaarana netraadhyaam Shrimat Tripura Sundareem/ Bandakaasura samharteem Kamaksheem taamaham bhajey, Paraajanmadiney Kaachyaam Mahaabhyantara margatah/ Yorchayettatra Kamaaksheem Kotipujaa phalambhavet, Tatphalotpanna Kaivalyam Sakritkaamaakshi sevayaa/ Tristhaananilayam Devam Trividhaakaaramachyutam, Bhuta bandham ta maashraey!

Chaturashyaadhyaya: Shiva's defeat, Brahma's blindness, Shri Chakra Puja and beneficiaries

Sarvaangeem Ratnabhushaadhyam Shukra hastaam Shuchismitaam, Kanchee nivaasinim Vandey Kamasheem Kamitarthadaam/

(Maharshi Markandeya paid his homage to Suvarna Kamakshi who is tastefully decorated with most invaluable and exquisite jewellery including Golden Parrots in her right hand as she is the Paramount Symbol of Purity and Sanctity settled in Kanchipura always ready to fulfill any and every aspiration of her devotees)

To the East of Pancha Tirtha in the Kama Koshthi Region was manifested Suvarna Kamakshi and Markandeya was excited to provide a brief portrayal of her to King Suratha as follows:

Paraa Phaalaakshi Sambhuta Kamakshi Swarna Vighrahaa, Dwinettraa Dwi bhuja Shyaamaa Daksha hasta lasatechukaa/ Lamba Vaama Karaambhojaa Tribhangi Dakshakunchitaa, Saa Dhanur Vighrahaa Tanvi Sarvaabharana bhushitaa/ Nava Padma Dalaankaara Nayana dwaya shobhitaa, Peetaambara dharaa peeta Manikundala manditaa/ Varaankitadharaa Gouri Brahmanaa rachitaa krutih, Manonmani Linga Shaktischuta Lingasya Vallabhaa/ Brahmanaa krita bimbaysow puraa saannidhyamaatanot, Tadahamsdampravakshyaami Puraavrutam charitrakam/ Tasya Shravana maatrena Sarva Paapaih pramuchatey/

(Shri Kamakshi was manifested from Paraa Shakti's forehead as of Golden Form with two hands; she was holding a Parrot in her right hand and was of a long left arm and raised right side; she was of Three Postured Seating with Dhanuraakaara or Bow-like Rupa; she was fully ornamented with such magnetic eyes putting bright and tender lotus leaves to embarrassment; she is tastefully dressed up in silks; her body colour was a mix of 'Haridra Peeta' or yellow and orange; wearing lustrous ear rings of gems; she kept her hands in the stance of bestowing boons; she was of the 'Hema Bimbaakara' created by Brahma; was the Unique Enchantress; of Linga Shakti; indeed she was Gauri the Sweet Wife of Ekaamreshwara popular as Kamakshi!)

Manmatha Deva the God of Love arrived at Kama Koshtha and performed very severe and tough Tapsya to Kamakshi Devi for a number of years and as she granted her darshan finally, he prayed to her and requested that his 'Ananga Swarupa' or Non-Physical Form that Maha Deva gave as the only dispensation consequent on his scorching Madana into a heap of ash. Manmatha begged Kamakshi to return his original Swarupa. Devi Kamakshi granted his request and blessed him that his life would be Everlasting and Joyful. Puffed up by Devi's boon, Manmatha reached Maha Deva and poured streams of flowery arrows targetted to him. A highly enraged Shiva threw his Trishula and later the most powerful 'Pashupatastra' but surprisingly Trishula proved ineffective while the 'Astra' was converted as a Flower Garland! Shiva was puzzled and realising that his discomfiture of his was

due to Devi Kamakshi's boons to Manmatha, he approached Kamakshi but the latter asked him as to who was he as he seemed to have come near to her out of blind passion! Shiva reasoned with her that she was after all his wife and wondered what had upset her so much that she disliked of him! She replied to Shiva sternly that she was not Gauri as Shiva mistook her and that she was Maha Shakti responsible for the creation of Brahma-Vishnu and Maheshwara. Shiva tried to man-handle her out of his physical lusts generated by Manmatha and also due to the disgrace inflicted on him by his arrows! Devi snubbed and repulsed Shiva and asked him to apologise to Manmatha. Later she created crores of Manmathas and instructed them to beat Shiva. He in turn created Koti Rudras and there was a fierce battle between flowery arrows and Trishulas! Madanas had an upper hand and Shiva became helpless. Kamakshi heckled Shiva and asked him to go begging and handed over a begging bowl to him. She then displayed her real Swarupa as Maha Shakti and demanded that he should take protection from her. Maha Deva prostrated before Kamakshi and as per her instruction Manmatha became a Star on the Galaxy and continued Devi Dhyana for ever!

Some time later Brahma visited a few Shiva Temples and found that there was no presence of Shivani there! Virinchi prayed to Kamakshi and the latter granted her dispensation that all the Shiva Temples from thence forth would have the presence of Devi too except Kamakoshta since Shiva was defeated by Manmatha there by her grace and hence this Place would be called 'Shivajit Kshetra. She further stated that this would be an exceptional place where Gauri would not be present in a Shivalaya and that she would do so only when Shiva could defeat Manmatha! In other words Ekamreshwara Linga could enter Kama koshta only then! Brahma raised a doubt as to how annual celebrations of Gauri-Ekamreshwara Kalyanaas be performed! Then Kamakshi replied that there could be some Ekamba Devalayas and that she would assume Sthaanu Swarupa in such Temples; Ekaameshwara Temple was in a case in point! On the day of Kamakshi-Ekamreshwara Kalyana, the Sthaanu Vighraha of Gauri be invoked for due worship and after the celebration of the Kalyanashe should be returned to a 'Dhruvaalaya' as Sthanu Swarupa where no Pujas to Devi be performed beyond two days; it would be a violation of Devi's instruction otherwise!

Hema Kamakshi made her appearance in Shri Mukha Samvatsara Kartika Krishna Dashami coinciding with Lakshmi Vaasaraat Suryodaya of Purva Phalguni Nakshatra. As soon as she manifested herself she was of Bimbakaara, Divya Laavanya, Japaa Maalaankrita, Jataamakuta Dharini, Prasanna Vadana, Chicchakti Rupa, and Tripura Sundaryaakaara. Brahma worshipped her and got an Idol made as a Divya Vighraha in Loha. As she was 'Dhruva Sthita' or Sthanu Rupa, She was invoked with Anga-Kara and other Nyaasas and was worshipped for six months but Brahma decided to celebrate with reverence her Kalyana Mahotsava with Maha Deva.

Brahma's blindness and Sarasvati offers solution: As Brahma became blind all of a sudden, Devi Sarasvati explained the reason of his blindness; in Kanchipura under the Kama Koshta there was the Gayatri Mandapa beneath which Shiva built a Kundalini Griha and who ever visited that Mantapa should perform **Shri Chakra Puja** and who did not perform so and walk across would turn blind! Sarasvati divulged this secret to Brahma as she learnt of it from Shiva. Brahma visited Kama Koshta and performed Shri Chakra Puja; he also had a darshan of Hema Kamakshi since only she could pardon the sin of not performing Shri Chakra Puja and trample the hallowed Place!

Kamakshi Naama Panchaka: Maharshi Markandeya enlightened the King Surata that Devi Kamakshi had five names viz. Swarnanangi, Shuka Hasta, Chuta Linga Vallabha and Dharma Devi; and the Dhruvatma (Sthanu Swarupa) had five other titles viz. Tapasvini, Ghana Shyama, Sarva Shaivalaeshwari, Kamakshi and Kalika. Bhagavan Shankarahad the names of Chuta Jyoti, Nirgunatma, Shiva, Kameshwara and Ekaamranadha. He also was known as Yagodbhava, Punya Koti, Maha Deva, Deva Raja and Abheeshta Varada. Kanchi had thus the fame of Three Swarupas viz. Shri Devi, Shiva Rupa and of Vishnu Swarupa. One should meditate the Nirguna-Saguna Swarupa of Shakti bhava Shiva and that was how Lalita Parameshwari was titled 'Shiva Shaktai Rupini'!

Shiva Shaktaika Puja Vidhana: In view of the Oneness of Shiva and Shakti, one must always perform Shiva Shaktaika Puja for augmenting propitiousness. The Puja be first performed as addressed to Shiva followed by Paraa Shakti Puja; Markandeya emphasised that while performing Puja, Shiva should not be conceived in Gauri Bimba and Gauri should not be prayed to in Shiva Bimba; in fact the Maharshi warned not to confuse the specifics of the Puja for good results of Mukti and any mix up might end up in adverse consequences of Naraka! The Bimba Puja should definitely follow this instruction! Generally speaking, there should be awareness of Bimba Bheda, Yantra Bheda, Tantra Bheda and Mantra Bheda! While elaborating of specific 'Bimbas', Markandya clarified that Purnaamsha Devi was manifested in the Tripuraa Bimba, Kalaatma Devi in Gauri Bimba, Dhruveshwari in Utsava Yogya Bimbas, Nirguna Swarupa in Rasaala Vriksha, Saguna Swarupini in Ekaamra Linga and Purusha Rupini in Varada Raja Vighraha. However, the 'Purnaamsha' or Completed Magnificence was stated to be in Kama Koti or Kamaraja Peetha and those who had a darshan of that hallowed Place were blessed indeed!

Shri Chakra Puja: Those who might not be fortunate to visit Kamaraja Peetha might as well perform Shri Chakra Puja. In the Shri Chakra, one should pray to one's Guru on the Tri Kona Purvaagra or the encircled Triangle's right top. At the same Place prayers were to be offered to Parama Guru, Parameshthi Guru, Paratpara Guru, Narayana, Padma Sambhava, Vasishta, Shakti, Paraashara, Vyaasa, Shuka, Goudapaada, Kouliki and Manavoughama and ponder about Maha Kamehwari Kuta with Shri Vidya or Pancha Dashi Mantra. Later on, one should the Koulika Dharma Vettha (the Performer of the Puja) must recite Shri Vidya atleast one thousand times. If the 'Chaapaka' or the Person responsible for the Puja was unable to perform 'Anna Daana' then he or she should seek pardon from Shri Devi. But the most significant aspect of Shri Chakra Puja would be the 'Shri Vidya Yajana' or the Japa as prescribed.

In the past, the Shri Vidya Chakra Puja was successfully executed by Devi Lakshmi, Hayagriva, Manu, Dasharatha, Tunda, Kantaara Chola, Pannaga Raja and Shiva:

Beneficiaries of Shri Chakra Puja: At the time of Samudra Mathana, Vishnu who was of a naturally fair complexion turned blue and Lakshmi joked with Vishnu that she would not be fit to be her husband as she was of golden complexion; Vishnu gave a reparte to her that she was old and cursed her to turn of 'Anjana Neela' complexion. Then **Lakshmi** did 'Shri Vidyopaasana' and regained her natural colour. **Hayagriva Muni** was engaged in continuous meditation of Shri Vidya of Devi Kamakshi when once a Rakshasa named Padma sat on the Muni and forced him to travel to Pataala Loka as a horse; Devi Kamakshi appeared in Pataala to save the Muni by killing the Asura. Hahagreeva assumed Vishnu Swarupa and tricked Rakshasa Guru Shukraachaarya and took away the 'Akshaya Kumbha of Mrita Sanjeevani' kept with the Acharya for the revival of dead Asuras and performed Abhisheka of the Sanjeevini to Devi Kamakshi. **Vaivaswata Manu** assumed Manvatwa as bestowed by his father Surya Deva but he had no knowledge what so ever about the fine distinctions of Paapa-Punyas and as advised by Vasishta Muni and visited Kama Koshta; Durvasa Maharshni provided the 'Upadesha' or instruction of Shri Vidya Mantra and the Manu did Dhyana and Tapas to Devi Kamakshi for hundred years. Then Kamakshi arrived near Manu in the Form of a Brahmana Woman and performed Abhishka to Manu with the Sacred Waters of Pancha Tirtha as a mark of declaring him as a Chakravarti and imparted the Knowledge of Ideal Administration; till date the 'Dharma Smriti' continues as the Guide of Dharma. **King Dasharatha** was advised by Vasishta Muni to visit Kama Koshta to perform Shri Chakra Puja and there was a Celestial Voice assuring the birth of Epoch making sons of Shri Rama and others. In the days of yore, **King Aakaasha** joined some followers of Boudha Guru and as directed by the latter stole considerable money of the Kingdom and mis-spent for wrong purposes and due to this sin became childless. He repented and abandoned the Boudha Guru and approached Gorakshanadha Muni who directed him to worship Kamakshi and taught Shri Vidya. He was then blessed with a boy like Vighneshwara as his son. As the King and Queen continued Devi worship daily, one day after the conclusion of the Puja-Homa-Dampati Puja- 'Brahmana Samaaradhana', there was a miracle of Suvarna Varsha / Rain of Gold! Although the Brahmanas and Munis at the Bhojanam were unable to explain, the twelve year old son of Akaasha

explained the reason: in the meals that were normally served at the daily 'Samaaraadhana', there was a golden pebble in the greengram which was also cooked and served from the Bhojan consumed by an elderly 'Sumangali' woman who was Kamakshi herself and hence the Rain of Gold! The King's son ate a portion of the left over remnant of what the Suvasini ate, then he became a 'Sarva Tantra Visharada' or an expert of 'Tantra Gyana'; he was considered as Ganeshwara by those present and was named **Tunda** and was named the King of Kanchi Kshetra. In the Agneya direction of Kamakshi Temple there was an Idol of King Tunda that called for a Pradakshina lest the Devi Darshana Phala would reach to King Tunda's account! **King Vikrama Chola** was dethroned by his younger brother Shalya Chola aided by his schemy friend Parjanya. Vikrama Chola and his wife roamed about aimlessly and luckily reached Kama Koshta and organised a flower garden and supplied excellent garlands to Devi Kamakshi daily. Pleased by their service and devotion, Devi blessed them a female child. As the daughter grew of marriageable age, Kamakshi appeared in adream to the Pandya King Uddhaajit and asked him to defeat a battle with Shalya Chola and marry the daughter of the latter's elder brother who presently was supplying flower garlands to her. The Pandya King followed Devi's instructions and with passage of time King Vikrama Chola retired in favour of his son and devoted his time in the service of Kamakshi. Among various deeds of virtue, he developed gardens by extending them into forests thus securing the epithet of **Kaantara Chola**. While he was working in the forests, he had a serpent bite and he as well as the serpent attained Moksha by the grace of Devi.

Phala Shruti

Those who read or hear Shri Kamakshi Vilasa is blessed by her grace and grandeur. The renderings about Devi as Tripura Sundari, Kanchipura as Bhuloka Swarga, Hasti Shaila Mahima, Splendour of Varada Raja Swami, Vegavat Nadi Prabhava, Rudra Shaala Mahatmya, Significance of Ekaamra Vriksha, Glories of Ekamreshwara and Bala / Tapas Kamakshi, Sarva Tirtha Mahima, Kamakoti Sthala Nirnaya, Kamakoti Bila, Magnificence of Maha Tripura Sundari, the proceedings of Shiva-Kamakshi Kalyana, Eminence of Bhuta bandha Janardana, Shiva's discomfiture by Manmadha, Brahma's blindness, Shri Chakra Puja Vidhana and illustrations of the Benefeciaries of Shri Chakra Puja notably of Lakshmi-Hayagriva, Vaivaswata Manu, King Dasharatha, King Tundeera and King Kantaara Chola; Hema Kamakshi Seva Phala and other aspects were absorbing and sanctified. The Pathana-Shravana- Dhaarana of Shri Kamakshi Vilasa would take steps forward to the realisation of the Devi and her supremacy. On completion of the experience of the accounts of the Shri Kamakshi, there should be 'Shodashopachaara Puja' of the Devi followed 'Brahmana Satkaara' with Vastra-Bhojana- Dakshinas and Anna Daana. Maharshi Markandeya who scripted and rendered Shri Kamakshi Vilasa to King Suratha blessed the latter who prostrated to the Maharshi and paid his reverences. Markandeya also blessed the readers or listeners of the Maha Kamakshi Vilasa with 'Deerghaayu- Putra Poutraabhivridhi-Sakala Kaamita Siddhi and Shri Devi Pada Prapti'!

ANNEXURE I

Agastya-Hayagriva Samvada

Anaadyanantamavyaktam Vyaktaanaam adikaaramam, Anandabodhaika Rasam Tanmahasya Upaasmahey (I meditate that Supreme in my heart and Soul that has no Beginning nor End; neither Perceivable nor Imperceptible but the Cause of Causes and the root of Knowledge and Fulfilment)

Brahma's commendation of Tripura Sundari

Agastya Muni requested Bhagavan Hayagriva about Kanchi Kamakshi and Bhagavan explained that Maheshwara had two operational eyes viz. Kashipura and Kanchipura of which Kanchi Kshetrawas a Shiva Saannidya Vaishnava Kshetra. Brahma made relentless Tapasya to Tripura Sundari Devi and she appeared as seated in Padmaasana along with Vishnu and Lakshmi. Brahma extolled as follows:

Jaya Devi Jaganmaatarjaya Tripura Sundari, Jaya Shrinatha Sahajey Jaya Sarva Mangaleya/ Jaya Jaya Jagadamba Nitya Rupey Jaya Jaya Santata Loka Soukhyadey, Jaya Jaya Karunaabdhhi bhutey Jaya Jaya Shringaara Naayakey Devi/ Jaya Jaya Nilayaayitaraatma Vidye Jaya Jaya Yogindra Vandita -anghrey, Jaya Jaya Nija Bhaktasaatkritashrirjaya Jaya Nijanetra jaata Shiva Kaamey/ Jaya Janmasthiti dhwaamsapidhaanaanugrahaanrmuhuh, Yaa karoti Swasankalpaatthasmai Devyai Namoh/ Varnaashramaanaam Saankarya kaarakaan Durjanaam Swayam, Yaa hanyattha teekshnaa – strai tasyai Devyai namoh/ Naagamairna cha Vedaischa na Shaastrairnacha Yougibhih, Suvedyaayaa Swasanvedya tasmai Devaim Namoh/ Rahasyaamnaaya Vedaantaistatwavidbhur Muneeshvaraih, Param Brahmeti yaa proktaa tasyai Devyai Namoh/ Hridayasthaapi Lokaanaam yenakenaapi drushyatey, Sukshma Vignaana rupaayai Tasyai Devai Namoh/ Brahma Vishnuscha Rudraschav Ishwarascha Sadaa Shivah, Yaddhyaanaika Paraa Nityam tasyai Devyai Namoh/ Pancha kaarana krutyendraa yadaagnaameva bibhrati, Saamrajya sampra deeshaayai tasyai Devyai Namoh/ Vedaani Shwasitam yasyaa Weekshitam Bhuta Panchakam, Smitam Charaacharam Vishwam tasyai Devyai Namoh/ Sahasra sirsha Bhogeendro Dharitreem yhadanujayaa, Dhattey Sarva janaadhaaraam tasyai Devyai Namoh/ Jalayagnasta patyarko Vaato Vaati yadaagnayaa, Jnaana Shakti Swarupaayai tasyai Devyai Namoh/ Pancha Vimshati Tatwaani Maayaa Vidyaadi Panchakam, Yanmayam Munayah Praahustasyai Devyai Namoh/ Shiva Shaktishwaraaschaiva Shuddha Vidya Sadaa Shivah, Yadyanmesha Vibhedaassyustasyai Devyai Namoh/ Gururmantra Devataacha Manah Praanaascha Panchadhaa, Yaa Virajati Chidrupaa tasyai Devyai Namoh/ Sarvaatmanaamaantaraatma Paramaananda Rupini, Shri Vidyaiti smritaa yaatu tasmai Devyai Namoh/ Darshanaanicha Sarvaani yadangaani Vidurbudhaah, Tatthanniyamarupaayai rupaayai tasyai Devyai Namoh/ Yaabhaati Sarva Lokeshu Mani Mantroushadhaatmanaa, Tatwopadesha rupaayai tasmai Devyai Namoh/ Desha Kaala Padaardhaascha yadyadvastu yatha yathaa, Tadrupena yaa bhaati tasyai Devyai namoh/ Sacchidaananda rupaa yaa Kalyaana guna shaalini, Vishvottheernoti Vikhyaataa tasyai Devyai Namoh/

(Jaya Jaya Jagajjanani, Tripura Sundari, Shri Nadha Sahodari, Sarva Mangala, Nitya Swarupini, Karunaamrita Sindhu, Shringaara Nayaki, Atma Vidya, Yogendra vandita anghrey or she whose physique is worshipped by Yogendraas; provider of prosperity to Bhaktas; creator of Shiva's desires from her own eyes; she who could create, preserve, destroy and re-create by her mere thought; You are Kalika who severely punishes those responsible for tampering the Varnaashrama Dharmaas; You are clearly discernible by the means of Vedas, Shastras, Agamaas and Yogaas; you are realisable only by one's own 'Antaraatma' of those Munis who are experts in Rahasyaamnaas, Upanishads and Tatwas address you as Para Brahma; though you are present in each and every human heart, not every one could realise you; you are Sukshma Jnaana Rupini; Brahma-Vishnu-Rudra-Ishwara-Sada Shivas worship you regularly; Saamrajya Sampadeshwari! Panchendriyas and Pancha Krityaas are under your instructions; Devi! Your sighs are Vedas and your looks are Pancha Bhutas; your smile is the Charaachara Srishti; it is with your command that Ananta Deva holds on his thousands of hoods the weight of Bhudevi; it is with your approval that Agniburns, Surya provides heat, Vayu carries life; Jnaana Shakti Swarupini! Pancha Vimshati or Twenty Five Tatwaas and Mayaavidyaadi Panchakaas are your Forms as confirmed by Maharshis; Shiva-Shakti-Ishwara-Suddha Vidya-Sadaa Shiva are all your variations; Guru- Mantra-Devata-Mental faculty and Praana are all your manifestations; you are the Antaratma of all Beings; you are Symbol of Everlasting Paramaananda or Bliss; indeed you are the Shri Vidya; all kinds of 'Darshanas' or blessings and Yogas are your body parts; You are the Mani Aoushda Swarupa; Tatwopadesha Rupini! The kaleidoscopic differences of Desha-Kaala-Padartha or of Place-Time-Materials in the Universe in totality are but your own handi-work; You are Sacchidananda Rupini! Sakala Kalyaana Guna Shaalini! Vishvottara Vikhyaataa or Famed beyond the capacity of the Universe!)

As Brahma prostrated before Tripura Sundari, she was extremely delighted and asked him for a boon; he requested her to be ever present in Kanchi and she readily agreed. Then he requested Janardana also to reside there for good and Sri Hari too approved. Further Brahma prayed to Devi that Maha Deva too should reside there especially due to his affection for her. Instantly, Parama Shiva manifested himself along with Gauri and they also agreed to Brahma's proposal. Then Vishnu announced Shiva-Gouri Kalyana Mahotsava and invited Indraadi Devaas, Vasavaadi Pitru Devataas, Markandeyaadi Munis, Vasishthaadi Saptarshis, Sanaka sanandanaadi Yogis, Naradaadi Devarshis, Vaama devaadi Maha Jnaanis, Shukaadi Jeevanmuktaas, Yaksha-Kinnara-Kimpurusha-Gandharva-Siddha- Vidyaadharaas, Pramatha Ganaadhipati Vighna Naayakas, Nava Durgaas, Brahmaadi Sapta Matrikas, Apsarasas and so on. The most Memorable Wedding was then celebrated as Devas sounded dundhubhis (Celestial Drums), arranged light showers of flowers, dances and music. Brahma and Vani, Vishnu and Shri Lakshmi, Indra and Indraani, Devas and their spouses and the rest of Invitees made Pradakshinas and Prostrations when there were sky-high reverberations of Victory Calls of 'Jaya Jaya Kamakshi' and 'Jaya Jaya Kameshwara' all over the Universe!

'Shri Kamaakshyaapaada Mastaka Varnana' (Shri Kamakshi's Physical Description)

Pashyatam sarvadevanam tatraivaantaradhiyata, Atha Dhataa Maha Gouryah pratibimba manoharam/Chakaara Divyalohena MahaGourisamaakruti, Tarunaaruna Rajiva soundarya charana dvayam/Kanatkanaka manjira pinjari kruta pithakam, Vidyudullasa Vasanamanognyamanimekhalam/ Ratnakeyura vilasiddhirajita bhujadvayam, Mukta vaidurya manikya nibadhodhara bandhanam/ Vibhrajamanam madhyena valitritayashobhina, Jahnavi saridavartashobhinabhi vibhushitam/ Paatira panka karpur kumkuma alankritastanam, Aamuktamuktaalankara bhasurastanachuchukam/ Vilasena katideshanyastavamkaarambujam, Manikyashakalaabadhamudrikabhiralankrutam/ Dakshahastaambujaasaktasnidhotpalamanoharam Aadhyamaprapadeenaishchadivyakalpapakadambakai h/Deeptabhushana ratnamshurajirajitadinmukham, Taptahaataka samklyuptaratnagraiveyashobhitam/Mangalyasutra ratnanshushreneee manjula kandharam, Valeevatmsamaanikyataatankapari bhushitam/Japavidrumalavanyalalitadharapallavam, Dadimiphalabijaabhadantapanktiviraajitam/Shu chimandasmitollaasikapola phalkojjvalam, Aoupamyarahitodaaranaasamanimanoharam/Vilasattkila pushpashrivijayodyatanasikam, Ishadunmesha madhura nilotpalavilochanam/Prasunachaapachaapa ShriLalitabhruvilasakam, Ardhendutulitam Purnenduruchirananam/Saandra saurabha sampanna kasturi tilakojjvalam, Muktalimalaa vilasadalakaadhyamukhaambujam/Paarijaata prasuna stragvalugudhammilla bandhanam, Anargharatna khachita makutaanchita mastakam/Sarvalavanya vasatim bhavanam vibhramaashriyah/Shivo Vishnuschatatratyaassamastaascha mahajanah, Bimbasaya tasya Devyascha na bhedom jagruhustada/Atha bimbam Maheshani swatantraa praviveshatat/AgratassarvaDevaanaamaascharyena prapashyataamBimbaakrutyaatmano Bimbey samaagatyaa sthitaam cha taam/

(Shri Maha Gauri's sacred feet are bright and delicate like red lotuses with her ankles strung around with golden chains fitted with tiny tinklets made of a flash of precious stones making soft sounds partly hiding the glory of the lustrous silk sari that she was dressed in. She was ornamented with a charmingly designed 'Odhyana bandhana' (girdle) of gold with Nine Gems enhancing the glitter of the Sari. Her ever-forgiving hands have Nava Ratna Khachita Keyuraas or armlets. Her vakshasthala was smeared with Karpura- Kumkuma-Akshataas and her graceful left hand carried ruby studded rings of gold; her righthand carried 'snidhotpala' or fully blossomed lotus; her Mangala Sutra was augmenting the beauty and splendour emitted by the Kiranas/ rays of a graceful mix of neck laces; her Adhara Pallavas (tender lips) were of soft and crimson redness; her cheeks were dimpled and constantly smiling and benign; her nose excels with distinction wearing a noselet of a single but uniquely diamond; her forehead was like half moon but her full face was far beyond the cool brightness of a Full Moon; her Suvarana Kireeta / golden headgear full of a sparkling mix of multi-coloured and dazzling precious Stones unavailable and unseen by the Eyes of Devatas let alone human beings; She was the Epitome of Grace; the Embodiment of Kindness and the Personification of Auspiciousness).

As the description of Maha Gauri's Physique ended, Vishnu and Maheshwara could not distinguish between her and her Bimba (Hallow) and she got absorbed in it. Shri Hari prostrated before her and requested her that as per the past practice, they would wish to celebrate the Sacred Wedding of Gauri and Maha Deva so that the general public would not be deprived of an opportunity to reach their Fulfilment of desires besides attaining Salvation. There was a Celestial Approval of the Wedding Proposal stating 'Tathaastu' or so be it. The Kalyana was celebrated as described above in the same Annexure I and the Deities settled in their respective positions; while Shri Kama Koshta was in the center of Shripura, Devi Lakshmi was to its left and Vishnu was to the right. Each year, human beings should celebrate the Kalyanotsava and continue to enjoy prosperity, long life and happiness.

ANNEXURE II

Agastya Maharshi requested Hayagriva Deva to enlighten him about the grandeurs of Shri Lakshmi Kamakshi and Hayagriva replied:

The Top Five viz. Brahma-Vishnu-Rudras- Maheshwara-Sada Shiva answerable to Kamakshi

Mahaa Tripura Sundaryaa Maahaatmyam samupaadishat, Tatprabhaavaanamham vedmi kinchitadvakshey na chaanyathaa/ Rahasya Mantra tadvaksheyshrunu tatvam samaahatah, Na Brahmaan cha Vishnurvaa na Rudrascha Tayopyami/ Mahitaa maayayaa yasyastureeyascha Maheshwarah, Sadaa shivo vaa jaanaati kimuta Prakrutaamaraah/ Sadaa Shivastu Dharmaatmaa Sacchidaananda Vigrahaah, Akartyumanyathaa Kartaa Yasyastwanugrahaat/ Sa kadaachitta Devaaham Maanya maano Maheshwarah, Tanmayaa mohito bhutvaa twavashas –shavataatagaat/ Kinchidatra Viseshosti Vaktavyassopi tatksunu/ Brahmaa deenaam trayaanaam cha Tureeyasteeshwarah Prabhu/ Chaturnamapi Sarveshaamaadi Kartaa Sadaa Shivaah, Saiva Kaaranameteshaam Srishtisthitilayeshwapi/ Maadrahasyam kathitam tasmaascharatimadbhutam, Punareva prayakshaami Saavadhaanaah shrunu/ Atra sthitaapi Sarveshaam hridayasthaa Ghatod –bhava, Tattatkarmaanurupam saa pradattey dehinaam phalam/ Yatkinchidvartatey Lokey Sarvamasya vicheshtimam, Yatkinchittchantayatey kaschistwacchaanda vididhaatyasou/ Asyaa yevaavataarastu Tripuraadyascha Shaktyayah/

(Brahma-Vishnu-Rudraas as also Maheshwara and further Superior Sada Shiva too did not realise my Magnificence and after all how about Devas! Only the Superior Sada Shiva was free to act or react to do or undo as he enjoyed Devi's confidence. Maheshwara once felt that he was the Para Deva then he had to be turned out as a Corpse! However Maheshwara was no doubt senior to Tri Murtis but could not arrogate Superiority beyond that stage. Basically the five of them were answerable to the Deeds of Srishti-Sthiti-Samhaaraas. But above all was myself being present in the hearts and Souls of every person or Devas or their manifestations. The Top Five were thus answerable to Devi and the rest was my own **Vilaasa!**

Hayagriva continued his narration to Agastya as follows: At the beginning Devi Kamakshi materialised three eggs; these three created Tri Purushas and Tri Shaktis: The First Egg manifested Gauri and Narayana; then the Second couple were Lakshmi and Brahma and the third in the series of were Vani and Shiva. Then Maha Devi made the arrangement herself and made the combination of Brahma and Vani; Vishnu and Lakshmi and finally Shiva and Parvati. Maha Devi also made three Abodes of Satya Loka to Brahma, Vaikuntha to Vishnu and Shiva to Kailasa and firmed up their duties as well of Creation-Preservation and Destruction.

Parvati's sin, Kamakshi's pardon and Gauri-Shiva's Kalyana: Devi Parvati closed Shiva's three eyes playfully once and the representations of Surya-Chandra-Agnis of the eyes were put off when the Universe was drowned in darkness and there was Pralaya. Shiva advised Parvati to atone for her sin by performing severe Tapasya by assuming the Form of 'Baala' keeping Tulasi before her for long spells of time on the banks of Ganga at Varanasi and later at Kanchipuri near Kampa Nadi. Tripura

Sundari Kamakshi was pleased by her Tapasya and pardoned her sin and infused her Shakti into Parvati. Kamakshi also instructed Shiva as the latter was in Tapasya too to accept Manmatha whom Shiva destroyed in the past with his Third Eye since Manmatha disturbed Shiva's concentration. Initially Shiva resisted Kamakshi's instruction but being overpowered by her Superiority succumbed to her magnificence. Then Kamakshi Devi as Tripura Sundari blessed both Gauri and Shiva to get remarried again.

Brahma's Seniority claim, Bhairava beheads Brahma, atones to Devi Kamakshi and her pardon:

In Brahma Sabha once when Tri Murtis, Dikpalakas, Devas and Maharshis were present, there was some confusion about the identity of Brahma and Shiva as both had Five Heads. Brahma claimed his seniority but Narayana stated that after all Brahma was generated from the lotus top that sprouted from his navel and thus was his son. Brahma retaliated that he was the Sristhti Karta and that he created Rudras too. An argument developed resulting in confrontation when a 'Jyoti Stambha' or a huge Pillar of Light appeared. Narayana realised that the Pillar was Maheshwara but the quarrelsome Brahma attempted to reach its top and failed and Narayana sought to slide down to ascertain the foot of the Pillar and failed too. The arrogant Brahma disregarded Maheshwara too and the latter grew angry and out of the rage was materialised Bhairava who snipped one of Brahma's Five heads and there was pandemonium all around. Bhairava tried to get rid of the Kapaala of the detached head of Brahma but it got stuck to him as the sin of 'Brahma Hatya'. Bhairava visited several Kshetras from Kashi onward and finally reached Pancha Tirtha at Kanchipura; He found Vasudeva was engrossed in the meditation of Kamakshi seated south of her and Lakshmi was immersed in the Dhyana of Kamakshi as seated to the latter's north. Bhairava realised that Vishnu and Lakshmi were in the dhyana of Kamakshi and went into a rapturous Yoga Samadhi. Sometime around mid night, Devi Kamakshi appeared before Bhairava who pleaded her to be freed from the sin of Brahma Hatya as followed by the Brahma Kapala. She replied that he was indeed of her own Swaupa, blessed him and asked him to dip in the Pancha Tirtha next morning. Miraculously Bhairava got freed from the Kapala and simultaneously Shiva got rid of the begging bowl being the Brahma Kapala at Varanasi!

Kamakshi blesses King Dasharatha with Excellent Progeny

Maharshi Vasishtha instructed the childless King Dasharatha to worship Tri Pura Sundari who manifested at Five Maha Punya Kshetras of Ayodhya, Madhura, Maya, Kashi, Kanchi and Avanti. The King along his three wives worshipped the Devi at Ayodhya for three days and nights. On the third mid-night, as the King was asleep Devi appeared and assured that he would no doubt beget illustrious sons but he had some possible impact on the longevity of the progeny due to blemishes in his previous births; she therefore directed him to visit Kanchipura, take Sacred bath in Pancha Tirtha, secure her Darshan at Kanchi and perform Shri Chakra Puja. She further instructed the King to enter Kama Koshta and the Maha Bila which was worshipped by Tri Mutris and Maharshis; She was present as seated with 'Praangmukha' or facing East as Invisible 'Maha Raagini', that Maha Gouri manifested from Kamakshi's forehead would be seated towards the Southern Side; that Maha Lakshmi would be seated to Kamakshi's left as Bimbaakaara; that her mere view would destroy all sins and flaws and then the King should perform 'Shodasopachaara Puja' as prescribed. The excited King visited Kanchi at once along with his queens under the direction of Guru Vasishtha Maharshi, performed the Shri Chakra Worship as instructed by Tripura Sundari, prostrated before her, did Pradakshinas most reverentially, gave away charities liberally, arranged Brahmana Puja with respects and arranged Anna daanas. At the conclusion of the Worship, the King made Devi Stuti as follows:

*Paadaagra lamba Paramaabharaanaabhirama Manjeera Ratna Ruchi Manjula Paada Padmey,
Peetaambarasphurata peshala Hema Kaanti, Keyura Kankana Parishkruta Baahu Valli/ Pundrekshu
chaapa Vilasanmridu vaama paaney, Ratnormikaa Suma shaaraahatadaksha hastey/ Vakshoja
mandala vivalga Vaksha haarey, Pashaangushaanghadalasad bhuja shobhitaangi/ Vaktashriyaa
Vijita shaarada Chandra bimbey, Taataanka ratna karamandita bhaagey/ Mandasmitasphurana
shaalini manjunaasey, Netra triya Vijita neela saroja patrey/ Subhrulatey Suvadaney Sulalaata*

*chitrey, Graiveyaka sphurita kambu manojna kanthey/ Ratnaanuvidbhutaneeya Mahaakireetey
Sarvaanga sundari Samasta Surendra Vandye/ Kaankshaanurupa varadey Karunaardra chithey,
Saamraajya sdampadabhimaanini Chakra naathey/ Yogeendra maanasaSaroja nivaasa hamsi,
Simhaasaneshwari Parey Mahi Saannidhehi/*

(Devi!You are ornamented with ‘Diyaabharanas’emitting splendours of anklet chains adding the illuminations of your soft feet; you are possessive of hands with ‘SuvarnaKankanas’ on your wrists as your left hand with gem studded finger rings has a sugar cane bow with flower arrows andthe right with ‘Paashaankushaas’; you wear silk dresses doubling the radiance of your body shine of gold; your longneck laces made of Nava Ratnastouching ‘Vakshojaas’make fun ofChandra bimba; your shapely nose heckles moon shine; enticing eyes are like Neela Sarojas; you are of Su Vadana or of charming face; Su Lalaataor charismatic forehead; Kanthaabharanaas are exquisitely bedecked; and your ‘Nava Ratna Kireeta’enriches ‘Sarvaanga Soundarya’. Para Devata! Sakala Suraasura Vandaniya or worshippingable by Devas and Asuraas; Yoga Maanasa Hamsi! Vanchita Varapradaa! Karunaalayaa! Samraajya Daayini! Shri Chakreshwari! Simhasaneshwari! Tri Pura Sundari!)

As the King prayed to her, Kamakshi Devi blessed him with four sons with Devaamsha. Bhakta Ganaas do get their desires fulfilled as in the case of Dasharatha. Indeed Shri Devi’s Mahatmya is unparalleled and inexpressible to Brahma- Vishnu- Maheshwaras!

[The above Annexures were extracts from the Hayagriva-Agastya Samvada of Kamakshi Mahima as quoted by Markandeya Maharshi to King Surata].

Phala Shruti:

*Itite kathitam kinchatkaamaakshyassheela mujjvalam,
Shrunvataam pathataamchaapi Sarva paapaharam/*

(Whosoever reads or hears would most certainly uproot the blemishes and sins and become worthy of the mercy and pardon of Shri Tripura Sundari Devi Kamakshi)

This translation is dedicated to the lotus feet of Maha Swami Shrimad Chandrashekhara Saraswati of Kamakoti Peetha. His Holiness had the magnificent vision of setting up an on-going Shri Lakshmi Kamakshi Nilaya at Chennai.

OM SHRI LAKSHMI KAMAKSHYAI NAMAH LALITOKPAKHYAANA OF MARKANDEYA PURANA

DEVI MAHATMYA

Maha Maya enables Vishnu to kill the Demon Brothers Madhu and Kaitabha

In the Manvantara of Saavarni would be the Sapta Rishis viz. Ram, Vyas, Gaalava, Deeptimaan, Kripa, Rishyashringa, and Droni. Sutapa, Amitabh, and Mukhya would be the three Devaganas and each of these there would be twenty Ganas, of whom Tapastapah, Shakra, Dyuti, Jyoti, Prabhakar, Prabhas, Dayita, Dharma, Teja, Rashmi and Vakrut would be included. Dama, Danta, Ritha, Soma and Vintha would be included in the third Devaganas. Saarvani’s progeny include Viraja, Ariveera, Nirmoha, Satyavaak, Kuruti, and Vishnu and would all be Kings in the Manvantara.

During the second Manu's regime of Swarochisha, there was a King named Suratha, who was an extremely virtuous person looking after his Subjects with affection and attachment, but his vicious Ministers usurped the Kingdom and Suratha took refuge in the hermitage of Megha Muni. The King felt extremely distressed that the Kingship which was with his many generations was lost due to the injustice and treachery of the persons around, despite the fact that he was ruling with considerable merit and charity. Meanwhile, a prosperous Vysya (business person), named Samadhi, who was also disowned by his vicious wife and children and drove him away from his palatial building, came to the King and the Hermit Megha. Samadhi said that despite their cruel treatment, he still had great affection for his wife, children and relatives and that he did not at all have any aversion for them. The King asked as to how Samadhi bore no ill will to his close persons, inspite of their insensitive feelings for him. The Muni replied that just as a bird which might be hungry would still prefer to feed the baby birds, human beings never bother for their selfish considerations but are infatuated with their children, although the children might not always have reciprocal feelings. It is in the same way that Maha Maya tends to obscure human feelings and insensitize any illwill towards their own children for their wrong doings affecting the parents. *Tanmaatrasa vismayah Kaayom Yoganidra Jagatpathey, Maha Maya Harischaisha tatha sammohyatey Jagat/ Jnaaninaamapi chetaamsi Devi Bhagavati hi saa, Baladaa krishya mohaaya Maha Maya prayacchati/ Tayaa visrujyatey Viswam Jagadethacharaacharam, saa vidya Paramaa Muktiheturbhuta Sanaatani/ samsaarabandhu hethuscha saiva Sarveswarewari/* (It is not surprising to say: Maha Maya is the Nidraswarup (Sleepy Illusion) of Jagatpati Hari who spreads over the net of ignorance all over the Universe. It is that Bhagavati Maha Maya who pulls down intelligent human beings forcefully into ignorance; is that Devi who creates the totality of the Universe, turns benvolent to humanity and bestows Salvation; is that highest 'Hetuswarup Sanatani Brahmagyana Swapura Vidya' or the Everlasting Reason of Reasons-the Embodiment of Brahma Gyan Vidya; She is the Eswari of Eshwaris who is the cause and effect of Birth and Death and the final Provider of 'Mukti'. The King Surata asked Muni Megha as to who was that All-Pervading Maha Maya, and how did it come into being? The Muni replied that it was highly incorrect to say that Maha Maya came into being at a time since it was Everlasting; however one could surmise the Great Illusion was recognised at the end of a 'Kalpa' as the whole Universe got submerged into fathomless waters at the time of Grand Annihilation and Bhagavan Vishnu was resting in 'Yoganidra' or the Yogic Sleep. It was at that very time, there were two 'Asuras', named Madhu and Kaitabha, who were materialised from the ear-rejects of Vishnu; they chased Brahma who prayed to Nidra Bhagavati (Goddess Of Slumber) so that Vishnu could be woken up. He said: *Devi! Twam Swaha Twam Swadha Twamhi Vashatkaarah Swaraatmika, Sudha twamakshare nithye Tridhaamaatratmika -asthitha/ Ardhamaatraa sthita nithya Yaanucchhaarya viseshatahah, Twameva Sandhya Saavitri twam Devi Janani Para/* (You are the 'Swaha' Mantra of the 'Havis' or oblations to Agni meant for Devas; the Swadha Swarup of the 'Shraddha' to Pitras; You are the 'Vashatkar' Mantra Swarup of 'Havis' meant for Indra; You are the Sudha Swarup of the Three 'Matras' (Letters) of Deerga, Hraswa and Pluth Rupas; You are the famous Gayatri Swarup; and You are the Sublime Mother of the Universe). Brahma continued the Prayer to say: *Devi! You are the Creator, Preserver and Destroyer of 'Srishti' (Creation); You are the Maha Vidya (The Highest Form of Learning), Maha Medha (Highest Brain Power), Maha Maya, Maha Smriti (Highest Consciousness), Maha Moha (The Highest Obsession); You are the Trigunatmika Prakriti of Satva, Rajas and Tamo Gunas; You are the 'Kalaratri Bhayankara Yama Swarup'; You are the 'Lakshmi beeja', Ishwari, Laxmi (Embodiment of Modesty), Buddhi, Divya Gyan, Pushti, Thsti, Shanthi, and Kshanti Swarup, Khadgini, Shulini, Gadini, Chakrini, Shankhini, Dhanushdharini, Sowmya, Soumyatara, Apeksha Sundari; How could one be able to commend You!! Devi, You are most humbly requested to spread Your 'Mayajaal' or the Wide Net of Illusion over the two Demon Brothers of Madhu and Kaitabha, wake up Maha Vishnu from the Yoga Nidra and facilitate Him to destroy the demon brothers who tended to grow in form and might minute by minute! Bhagavan Vishnu woke up and fought with the Demon Warriors for five thousand years relentlessly, but there was no sign of surrender of the Asuras as they were apparently fighting by their turns whereas Vishnu was battling single handed. Maha Maya advised Vishnu to seek a boon from the brothers as they were indeed invincible, but out of bravado, they asked a boon from them instead. Cashing immediately on the offer made by the Demon Brothers, Vishnu asked them to die in their hands; the Brothers agreed to die in His hands on the condition where there was no trace of water*

in that Vast Universe which was full of Water. Lord Vishnu expanded his thighs far and wide, thus materialising a dry area of his massive thighs and killed the Evil Brothers who threatened Lord Brahma!

Maha Devi destroys Mahishasura and his clan (Gratitude Hymns to Devi included)

The most ferocious and brutal Demon of the times, Mahishasura, harassed and subdued King Indra and all the Devas including Surya, Agni, Pavan, Yama, Varuna etc. and occupied the Throne of the Swarga. Mahishasura's cruel acts created havoc among the helpless Munis and human beings and there was no end to the persecution that they were subjected to. The Trimurthis-Brahma, Vishnu and Maheswara- got so angry that they their eyebrows released massive Fires of Fury which got combined as a huge 'Agni Parvat' (Fire Mountain), into which the individual Energies of all the Devas headed by Indra got merged too. The Form of Maha Devi so materialised created a luminous face with combined Shaktis in a formidable feminine form: while Yama's powers created her hair, Vishnu's power provided both her arms, Chandra's radiance gave sparkling jewels, Indra contributed the belly, Varuna's powers created thighs, Prithvi the rear, Brahma contributed the feet, Surya provided the fingers of the feet; Vasuganas contributed hand fingers; Kubera's 'Tejas' created the nose, Prajapati's energy provided the teeth, Pavaka created all her three eyes, both the 'Sandhyas' gave away 'bhrukutis' (mid-portion of eye brows) and Vayu supplied the Devi's ears. Maha Deva then contributed his Shula from his own, Narayana gave away a Chakra born out of his Chakra, Varuna gave a Shankha, Hutashana / Agni his Shakti, Vayu the Dhanus with powerful arrows, Indra gave his Vajra and a bell from Iravata, Yama gave his 'Kaladanda', Varuna a 'Pasha', Daksha Prajapati his Akshaya Maala (Rosary), Brahma his Kamanadalu (water vessel), Surya supplied his rays into Maha Devi's skin pores; Kaal gave away his 'Khadga' (sword); Samudra Deva contributed pure pearls, shining clothes, valuable chudamani, precious ear-rings, and bangles; Moon gave away 'Bhuja Kirtis' (Shoulder-Ornaments), neck laces, and finger rings; Vishwakarma donated 'Astras', 'Kavacha' (Body Secure); Himalaya provided the carrier Simha (Lion); and like wise all the various Devas gifted various items of their valuable possessions. When suddenly, there was a bewildering roar of a Lion's resound, the 'Trilokas' shuddered and felt that it was the end of the Universe! Mahishasura and his followers got startled with unprecedented shivers and took time to realise that indeed that was not the end of the Universe, but the beginning of the historic battle. Maha Devi's radiance got spread all over the directions when her thousand arms came into flashes of mercurial actions. The Senapati of Mahishasura's army named *Chakshura* began a fierce fight and an additional 'Chaturangani Sena' (Four-winged army force comprising soldiers, horses, elephants and chariots) of an Asura named *Chamara* joined the stream while another sixty thousand chariots and following army led by *Udagra* too joined the Force. A further Force of one crore chariots reinforced the existing army of Mahishasura, which was led by Maha Hanu. Another Asura called *Asiloma* led a five crore ratha sena, and yet another Rakshasa named *Bakshal* brought in sixty thousand chariots further reinforcements, thus making a highly formidable force; further forces joined the fray from other directions. On the other hand, Maha Devi's 'niswas' and 'ucchvas' (exhaling and inhaling of breathing) created crores of her army and killed crores of enemy forces too. The hell-like of Mahishasura army was destroyed like flies in huge flames. In this melee, Chakshura's charioteer died, his chariot was destroyed and as he tried to leap over Maha Devi, her Lion tore his body into pieces; Chamara became offensive as Chakshura died and sped up his elephant towards Devi along with his 'Mayavi' Shakties; Devi's lion leapt in the air sky-high and with one pounce squeezed his elephant to death and Chamar's body was hit with such a smash that there were no traces of his body parts. In the battle that ensued, Udagra was hit by Devi's forceful throws of stones and boulders, while *Uddhata* was crushed by Devi's mace hits. Next, the demon *Bashkal* was destroyed by her Bhindipala and *Tamra* and *Andhak* were shot by her arrows. By the blaze of her Three Eyes, Maha Devi burnt off three demons called *Ugraveerya*, *Ugrastha* and *Maha Hanu*. She cut into pieces the head of Bidalasura by the might of her sword. *Durdar* and *Durmukh* tried to send mantik arrows at her but the return arrows sent them away to Yamaloka. Devi Kaalarathri used Kaladanda and Kalasura was put to instant death. She sported her Khadga with a light touch and *Ugradarshan* flew away to a far off place never to return. *Asiloma* who led a five crore army of Charioteers fell like a sick bird on the battle ground with the fire that emerged

from Devi's angry eyebrows! The Devi Ganas and the Great Lion who went berserk as Mahishasura's army made a depleted and demoralised retreat to save them.

Now, Mahishasura led a fresh reserve of army, assuming his original form of a Mahisha or a buffalo, made several offensive gestures by way of forcefully pulling up his powerful horns high, by taking speedy circlings, by throwing up his mighty tail and by thumping his hooves making sounds like earth-quakes. The Asura jumped forward towards the Lion who created havoc and killed many of his warriors, whereby Maha Devi became livid with rage but Mahisha too got enraged and dug deep into the Earth and threw mountains by braying with frightful reverberation. The Asura's breathing was so heavy that mountains shivered and sand storms got into motion with high velocity. Chandi Devi desired to kill Mahishasura in one go, but Maha Devi restrained Chandi and threw a powerful rope around the buffalo neck; She then assumed the form of a roaring lion, then as a huge elephant, and like a mammoth 'Veera Purusha'. Meanwhile Chandika Devi consumed a huge cup of wine, got drunk with a resounding laugh with blood red eyes and said like a drunkard; 'Oh miserable Stupid! Keep on with your roar as long as my wine is swallowed; your last moments have now started ticking and you should soon leave this World as your ignominious life would get terminated.' By so saying, Chandi jumped up and strangled Mahishasura's mighty neck and sliced it open; soon Rishi ganas performed 'Veda Parayana', Gandharvas sang sonorous hymns of praise for Devi Chandi who was but a shadow of Maha Devi, Apsaras danced to their glory and Devas headed by Indra went into deep raptures in great jubilation with unreserved gratitude to Parama Maha Devi. In one high voice, all the Devas glorified Maha Devi as follows: 'We greet with reverence that Ambika Devi, whose capability is spread all over the moving and non-moving objects of the universe, whose Supreme Energy enables all the Deva Murthis to be on their own; whose Origin or Qualities defy description by Brahma, Vishnu or Mahendra, let alone illustrious Maharshis; and whose unparalleled kindness and consideration is ever-fulfilling and never failing to humanity. We salute Devi Chandika who would ever neglect nor ignore those who have unqualified faith and commitment in that Punya Swarupa (Embodiment of Propitiousness) and also never spare those who persist in evil deeds and never have the psyche of remorse nor any sense of guilt. *Ya Shreeh Swayam Sukrutinaam Bhavaneshwa Lakshmih Paapaatmanaam Krutadiyaam hrudayeshu buddhiih, Shraddhaa sataam kulajanaprabhavasya lajjaataam twa natah sma paripaalaya Devi Viswam/* (We greet Her who is present in the form of Wealth in the houses of the Virtuous; who disappears in the form of poverty in the residences of the vily and the vicious; who is present with those who are well read and of clean conscience as also of practitioners of Shraddha or diligence, Buddhi or Composure and Lazza or Modesty.) How are we competent to describe your Achinthy Rupa? Devas further exclaimed: *Hethuh Samasta jagataam Trigunaapi Devairna Jnaayase Hariharaadibhi rapyapara, Sarvaashraya akhilamidam Jagadamsha bhutamavyakrutaa hi paramaa prakrutistwama adya* (Hey Devi, You are the Adya Prakruti devoid of 'Vikaras' of Satva, Raja and Tamo gunatmika and thus the Cause of the Universe; Even Vishnu and Maha Deva who are subject to 'Raga Dveshas' would not be able to realise Your 'Tatva'; You are the nucleus of all the Materialistic Manifestations). *Yasya Samastasurathah Samudeeranena Truptim Prayaanti Sakaleshu makheshu Devi, Swaahaasi vai Pitruganasya cha trupti hethuruchaaryase twam eva janaihi swadhacha* (Devi, in all the 'Yagnas', taking your mere name would satisfy all the Devas, since the two Expressions of Swaha and Swadha signify your own Swarupas or Forms. *Ya muktiheturavichintha mahaavrataa twamabhayasyasey suniyatendriaya tatwa saaraih, Mokshaadibhirmuni bharista samasta doshai vidhvaamsi saa Bhagavati Paramaa Devi* (Hey Devi, the Subject matter of 'Upaasana' or concentrated meditation of Munis targetted to you is stated to be the Moksha Vidya, which is Yourself as that is devoid of sins and impurities of any kind). *Shabdaatmika suvimalargya jushaam nidhaana mudreetatha ramya pada paathavataam cha samnaam, Devi trayee Bhagavati bhava bhaavanaaya vaartaasi sarva jagataam paramaarti hantreem/ Medhasi Devi viditakhila shastra saraa Durgasi Durga bhava saagaranaurasangah, Sreehi Kaitabhaarithrudayaika krutaadhipasaa Gauri thvameva Shashi mouli kruta prathishtha* (Devi! You are the 'Shabdamaya Tri Veda Swarupi' or the Complete Form of Three Vedas with intonation; the nucleus-like Pranava Swarup of Ruk, Yajur and Sama Vedas; the embodiment of Opulence, the Life Providing Security and the destroyer of all difficulties and physical ailments. Devi! You are the Buddhi Swarupa because You are the unique Ship which alone could pass

through the Ocean of ‘Samsara’ and Devi Lakshmi, the heart-throb of Vishnu- the destroyer of Madhu Kaitabha demons-as well as Devi Gauri firmly installed on the left thigh of Bhagavan Sashisekhara!)Devi Prasada parama Bhagavati Bhavaaya Sadyo vinaayashayasi kopavati kuleeni, Vignatameta – dauardhunaiva yadastametadreetam Balam savipulam Mahishasurasya / the sammataa janapadeshu dhanaani teshaam Yashaamsi na cha seedati bandhuvargah, Dhanyaasta eva nibhrutatmajabhrutya daaraa eshaam sadaabhyudayadaa bhavati prasanna / (Devi! Kindly be free from anger as You must bestow on us peace, prosperity and propitiousness; if You are irritated due to Mahishasura and army which you had already destroyed, Your normal composure gets disturbed and hence should please regain and soon recover Your complete ‘Kalaas’ (features); when You are cooled and inspirational, then only our worship gets maximum advantages, since only in those Regions where Pujas are performed sincerely that the persons concerned become wealthy, famous, and contented with good progeny, family and servants. It is with Your kindness that human beings preform Dharmic acts, leave behind the fears of death and disease and reach the goals of attaining ‘Swarga’ thus providing the benefits of the Three Lokas). Trailokyametadakhilam ripunaashanena traatham twaya samaramardani thepi hatwa, neetaa divam ripuganaa bhayamapya paastmasmaakamunmada suraari bhavam Namasthey/ Shulena Paahi no Devi Paahi khadgena chaambike, Ghantaaswanena nah Paahi chaapajyaanih swanenacha/ Praachyam raksha prateetyancha Chandike raksha Dakshiney/ Bhraamanenaathma shulasya urraraayam tatheswari / Soumyani yaani Ruupaani Trailokye vicharitanti they, yaani chaathyanta ghoraani thy rakshaasmantatha bhuvam/ khadga shula gadaadeeni yaani chaastraani thembikey karapallava sangeenithairasmaanthraksha sarvatah/ (Devi, You have killed all the enemies, saved the Tree Lokas, bestowed Swarga to them all and demolished our fears and saved us; do protect us with your Shula, Khadga, Ghanta, Dhanush and its ‘tankaara’ or sound; Chandika! Eswari! Do protect us by circling our East, West, South and North directions; You have as many frightening Forms as benign Forms which move about all over the Three Worlds; do save us with all Your varied Forms and always guard us with Your arms and armoury). Highly pleased by the above commendations of Devatas, Maha Devi gave an opportunity to them to ask for boons and they said politely that after the killing of Mahishasura, they had no further requests to make, excepting that She should kindly respond as and when exigencies might arise in future and She said: ‘Thadhaastu’! (Be it so!)

Shumbha and Nishumbha executed by Maha Devi -('Stotras' of 'Ya Sarva Bhuteshu', 'Sarva Mangala Maangalye' and 'Sarva Swarupay' included)

The Sacred Birds described to Sage Jaimini the immortal Story of the killing of Shumbha Nishumbha Demon brothers as was told by Mahatma Markandeya to Brahmana Kroushtiki. The most infamous Danava brothers, from the notorious lineage of the Hiranyakasipu, attacked Indra the King of Devas; diverted the ‘havis’ or the uncooked offerings to Agni at Yagnas meant for Devas to themselves; performed the tasks of Surya, Chandra, Kubera, Varuna, Vayu and other Devatas and turned all the Devas from Swarga, who became wanderers and as refugees in forests. They remembered the assurance given by Devi Vishnu Maya, when they celebrated Her victory at the devastation of Mahishasura and his followers; at that time She said: *Tasmaakam varo dattho yathaptsu smrutaakhilah, bhavataam naashayashyaami tatshanah paramaapadaah* (As and when You remember me when faced with a hardship, I will demolish your difficulties at once!). Thus Devas headed by Indra made a desperate appeal to Maha Devi as follows:

*NAMO DEVYAI MAHA DEVYAI SHIVAAYAI SATATAM NAMAH
NAMAH PRAKRUTHYAI BHADRAAYAI NIYANTHAH PRANATAH SMA TAAM
ROUDRAYI NAMO NITHYAYI GAURYAIH DHAATRAI NAMO NAMAH
NAMO JAGATPRATHISHTHAYI DEVYAI KRUTHYAI NAMO NAMAH
JOTSNAAYI CHANDRARUPINYAI SUKHAYAI SATATAM NAMAH*

*KALYANAI PRANATAAMRUDDHYAI SIDDHAYI KURMYAI NAMO NAMAH
NAITRITYAI BHUBHRUTAAM LAKSHMYAI SHARVAANYAI THE NAMO NAMAH*

DURGAYAI DURGAPAARAAYAI SAARAAYAI SARVAKAARINI
KHYATYAI TATHIVA KRISHNAYAI DHUMRAYAI SATATAM NAMAH
ATISOWMYATHI ROUDRAYAI NAMASATHYAI NAMO NAMAH
NAMO JAGATPRATISHTHAYAI DEVYAI KRUTYHAI NAMO NAMAH

YA DEVI SARVA BHUTESHU VISHNU MAYOTI SHABDITA
NAMASTASYAI NAMASTASYAI NAMASTASYAI NAMO NAMAH
YA DEVI SARVA BHUTESHU CHETANETYABHIDHIYATHE
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU BUDDHI RUPENA SAMSTHITA
NAMASTATMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU NIDRAA RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU KSHUDHA RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU CHHAYA RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU SHAKT IRUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAINAMO NAMAH
YA DEVI SARVA BHUTESHU TRISHNAA RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU KSHAANTI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU JAATI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU LAZZAA RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU SHAANTI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU SHRADDHA RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU KAANTHI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU LAKSHMI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU DHRITI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU VRITTI RUPENA SAMSTHITA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU SMRITI RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU DAYAA RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU NITI RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU TRISHTI RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU PUSHTI RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU MAATRU RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
YA DEVI SARVA BHUTESHU BHRAANTHI RUPENA SAMSTHITHA
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH

*INDRIYANAAMADHISHTHATHRI BHUTAANAAMAKHILESHU YA
BHUTESHU SATATAM VYAPTHAI TASYAI DEVYAI NAMO NAMAH
CHITI RUPENAYA KRUSTRAMETATVYAPYA STHITHA JAGAT
NAMASTASMAI NAMASTASMAI NAMASTASMAI NAMO NAMAH
STUTA SURAIH PURVAMABHHESTA SAMSRAYATHHATHA SURENDRESHAADINESHA SEVITA
KAROTU SA NAH SHUBHA HETURESHWARI SHUBHAANI BHADRANYABHI HANTU
CHAPADAH YA SAMPRATAM CHODHATA DAITYATAAPITAIRASMAABHIREESHA CHA
SURAIRNAMASYATE YA CHA SMRITA TAKSHANAMEVA HANTI NAH SARAVAAPADO
BHAKTIVINAMRA MURTHIBHIH/*

(Devas said: Our Greetings to Devi, Maha Devi, Shiva, Praakriti, Bhadra, Roudra, Nithya, Gauri, Dhaatri, Jagatpratishta, Kruthya, Prakasharupa, Chandrarupa, Paramaanandarupa, Kalyani, Buddhi rupa, Siddhirupa, Naikruti swarupa, Lakshmirupa, Sharvaani swarupa, Durga, Durgapaara, Saara, Sarvakaarini, Khyati, Krishna, Dhumraswarupa, Atyanta Sowmya, Atyanta Roudra and Karyarupini. We greet that Devi who resides in all Beings in the form of Vishnumaya, Chetana swarupa or the Spirit of Awakening, Nidra rupa or in a semi-conscious state, Kshudarupa or in the form of hunger, Chhayarupa or in the form of a shadow, Shaktirupa or in the form of Energy, Trishnarupa or in the form of thirst, Kshantirupa or in the form of Fortitude or Patience, Jaatirupa or Varnashramarupa, Lazzarupa or the form of immense modesty, shanti rupa or the form of Eternal Peace, Shraddharupa or the form of Absolute Faith or conviction, kraanti rupa or in the form of dynamism and challenge, Lakshmirupa or in the form of Aiswhwarya / Opulence, Dhruti rupa or in the form of Great Endurance/ Staying Power, Vritti rupa or esoteric experiences of Yogis such as Mualadhara / Bliss, Swadhishtana / feeling of delusion, Manipura / disgust, Anahata / repentance, Vishuddha / Purity etc. ; Smritirupa or Vedas / Sacred Scriptures, Dayarupa or the form of unparalleled mercy, Nitirupa or High Morality / Integrity, Tushti rupa or the form of towering contentment, Pushti rupa or the form of sublime glory, Matru rupa or the form of Universal mother who creates and preserves and Bhranti rupa or the form of Great Illusion or Make-belief Maya. We are beholden to that Devi who is the controller of the whole Universe, its creations, the 'Indriayas' and the Omni Present Vidya or the Supreme Energy.)

As Devas extolled Maha Devi, Devi Parvati was bathing in the pure water of Ganga and realizing that Devas were dislodged from the Swaraloka, appeared before them as Ambika whose popular name was Kaushiki or Kalika of dark skin but of unprecedented charm and beauty. Devas realised that Devi Kaushiki decided to reside at the top of Himalayas. Two Danavas named Chanda and Munda, the followers of their Masters Shumbha and Nishumbha of the lineage of Hiranyakasipu, happened to vision Kaushiki Devi on the Himalayas and were completely taken aback at her extraordinary magnificence. They hurried up to their Masters and conveyed to them of their greatest discovery of Devi Kausiki. They said that their Masters had no doubt achieved the most precious possessions of the Universe like the Iravata Elephant, Uchaiswa Horse, Parijata Tree, Hamsa (Swan) Viman, Maha Padma Nidhi of Kubera, Kinjilini called Kamal from Samudra Deva, Kanchanasraavi named Umbrella from Varuna Deva, the most valuable Ratha or Chariot from the Foremost Prajapati, Maranaprada Shakti of Lord Yama, the most potent 'Pasha' of Varuna Deva, all the richest 'Ratnas' or jewels of Samudra Deva and the 'Uttariya and Vastra' (clothes) sanctified by 'Vahni' (Flames) of Agni Deva; But without possessing the Rarest 'Stree Rathna' or the Most Invaluable Jewel of a Woman was visioned by Chanda and Munda would pale into insignificance before that prized possession! When Chanda and Munda described so much about the 'Stree Ratna', Shumbha and Nishumbha sent an able emissary called Sugreeva to Devi Kausiki to convince her about their unique qualities of proven bravery and capability. Devi replied: What ever had been said was indeed correct, since the two great brothers were the mightiest warriors in the Trilokas, but she had a 'Pratigna' or Vow viz. : *Yo mam jayati samgraame darpa vyapohati, yo me pratibalo loke sa me Bhartaa bhavishyati, tadha gacchatu Shumbhotra Nishumbho vaa Mahaasurah, maam jitva kim chirenaatra paanim grihaantu me laghu/* (Whosoever could win me over in a battle, crush my pride and equalise my Shakti would be my Master; now, let either Shumbh or Nishumbh try their luck and take on me in the duel and why delay further?). As the emissary told Devi in great anger that let alone Shumbha or

Nishumbha but even he could take her by hair and present her before his Masters, as Devi replied coolly that it was not proper to harm an emissary and as such he would better convey what she had said to his Masters. Enraged by this arrogance of Devi, Shumbh instructed Dhumralochan to bring her by hook or crook. The latter ran up to Devi Ambika with a view to humble her, but by her mere 'Hunkaar' sound, the Demon got turned into ash; his huge army of soldiers came to action as they shot arrows, a variety of objects like Shulas and Shaktis and despatched horses, elephants and chariots. The Carrier of Ambika, named Kesari (Lion) got provoked with anger and with an earth-shaking roar, jumped out in lakhs of Forms and tore the bodies of soldiers apart into pieces. Shumbha went into white rage with biting lips as Dhumralochana was turned into ash and his large army of front ranking soldiers was destroyed; he ordered Chanda and Munda to march a huge army and drag 'that woman' tied up by her long hairs and present her before him. When Chanda Mundas led an ocean-like 'Chaturanga Bala' or the Four Divisioned army comprising Charioteers, Elephants, Horses and Foot Soldiers adept in offensive warfare with high skills of military power, they all witnessed a grand and lonely female figure sporting a mischievous smile on the mountain top. From the smile of Devi's face, there was a sudden transformation of her skin to black, her eyes became red, her teeth got protrusive and her tongue was elongated. This appalling figure of Devi jumped from the mountain top along with the roaring Lion, creating lakhs of such figures all over, and playing one elephant against another, one horse against another and one chariot against another, breaking heads, and turning the battle field into streams of blood and disfigured bodies without heads of many, limbs of several and carcasses of lakhs of dead animals. As the ocean-like army of committed soldiers was massacred, both Mundasura and Chandasura rushed towards Ambika Devi, one raining away strings of 'Astras' and another flinging sharp weapons at mighty speed simultaneously, She threw around illusionary meshes which placed both of them into straight-jackets and with powerful blows smashed their heads; the ferocious Devi took the broken heads of the Asura brothers into her hands and laughed so violently that thundered the Earth and Sky, thus attaining the memorable epithet of Chamundi.

The desperate Shumbha and Nikumbha ordered that the entire reserve army be marched with Udhayudh leading eighty six core Group of Commanders, Kambu Daitya with eighty four, Kotiveerya with fifty, Dhumravamsajat with hundred Group Commanders, each of them being equal to the combined efforts of Devas who ran away once before as they could hardly defend Indra's Chair. Noticing the desperate effort of the Danava brothers, Parama Devas including Brahma, Shiva, Vishnu, Kartikeya and Indra collected their respective Shaktis; Brahma flew by his Hamsa Vahana (Swan) along with his Brahmani Shakti, Vishnu by Garuda as also Varaha Shakti, Narasimha Shakti etc. Devi Chandika asked Shiva to warn the Shumbha and Nishumbha brothers to end up the war even at this stage and make a retreat to Patala and leaving Swarga. But the highly arrogant brothers heckled at Maheswara and there was no way but to return to the battle field. Brahma utilised Brahmani Shakti to pour forceful waterfalls from his Kamanadalu; Maheswari Shakti through Tri-Shulas, Vaishnavi Shakti through innumerable 'Chakras', Kaumari Shakti through Shulas, Indra by Vajra, Varahi Shakti by Damshras, Naarasimha Shakti by the help of sharp nails etc. The highly notorious core Group commanders were thus destroyed without trace. Raktabija, the sister's son of Shubha and Nishumbha Brothers had the boon of creating as many Raktabija Danavas as the blood drops of each new body. Devi Ambika desired Chamundi to lap up the blood even before fresh Raktabijas were born. But there was a mismatch in the blood drops and the instant creation of further Danavas and hence Devi decided to extend her tongue so farther that finally blood drops dried up and Raktabija met his termination. Both Devas and Munis witnessed this strange happening and were mesmerised as to how Devi Ambika tackled the tricky situation!

When even the invincible Raktabija got killed despite his crafty tricks, Shumbha and Nishumbha came face to face against Devi. Both the brothers rained arrows on her while she poured heavy waterfall-like Astras from the clouds and kept the brothers at dismay. Suddenly, Nishumbh hit the head of Devi's lion on his head. Devi retaliated like a lightning and used an 'Astra' named 'Kshurapra', and destroyed his sword; he used a Shakti while Devi despatched a double Shakti. He threw a 'Shula' against her but she shielded it with her 'Mushtighaath' (grasp of her grip). He threw at Devi his mace and she responded it with her Trishul. Losing further patience, Devi Ambika finally

felled Nishumbha on the ground with a torrential knock of her arrows. As Nishumbh fell down, Shumbha expanded his body all over the sky assuming eight hands with a variety of potent arms and approached her like a flash. That was the time when Ambika sounded her conchshell as though the ultimate time had arrived to script the end of Shumbha. In the most ferocious form of Kaali, Devi Ambika jumped up sky high and as she came down with a thud and as Shumbhasura released his final Astra called 'Ugradeepi' emitting flames and heat which was controlled by her 'Maholka' Astra. Then Devi said: 'you 'Duratma', you have still not realised my Power. This is all my Creation; I am the Cause, I am the Doer and I am the Act; you are a part of my scheme; never think high of you; your time of death is ticking!' As she was saying this, Shumbhasura reached to her like a flash and tried to jump at her but she slapped him so hard that he tumbled down. She pierced her Shula right into his heart and he fell on to earth with a thud as there was a quake and Rivers and Oceans overflowed and mountains quivered momentarily. But soon there was a clear sky, good omens appeared, there were pleasant rains of flowers, Apsaras danced to their glory, Gandharvas sang mellifluous hymns in praise of Devi, Trimurthis exclaimed that truth was vindicated, Devas led by Indra fell into raptures with joyful tears in their eyes and Maharshis and Yogis predicted the arrival of a propitious era here again. Out of immense gratitude, Devas commended Ambika Devi as follows:

*DEVI PRAPANNARTI HARE PRASEEDA PRASEEDA MATARJAGATOKHILASYA,
PRASEEDA VISWESWARI PAAHI VISHVAM TWAMEESWARI DEVI CHARAACHARASYA/
ADHAARABHUTA JAGATSTWAMEKA MAHISWARUPENA YATAH STHITAASI
APAAM SWARUPASTHITAYAA TWAYAITADAAPYAYATHEY KRUTSNAMALAMGHYA VEERYE
THVAM VAISHNAVI SHAKTIRANANTHA VEERYA VISHWASHYA BEEJAM PARAMAASI MAYAA
SAMMOHITHAM DEVI SAMASTHAMETATVAM VAI PRASANNA BHUVI MUKTI HETUH
VIDHYAAH SAMASTASTVA DEVI BHEDHAH STRIAH SAMASTHAA SAKALAM JAGACHHA
THVAYAIKYAYA POORITAMAMBAYAIATKA TEY STUTI STAVYAPARAA PAROKTHIH
SARVA BHUTA YADAA DEVI BHUKTI MUKTI PRADAAYANI TWAM STUTAYE KA VA
BHAVANTI PARAMOKTAYAH, SARVASYA BUDDHIRUPENA JANASYA HRIDI SAMSTHITEY
SWARGAAPAVARGADEY DEVI NARAAYANI NAMOSTUTEY/ KALAA KAASHTHAADI RUPENA
PARINAAMA PRADAAYANI VISHVASYOPARATAU SHAKTEY NARAYANI NAMOSTUTHEY*

(Devi! We are your refugees and we are thankful to have demolished our great grief; kindly cool down, Akhila Jagajjanani, Visveshwari, You grant us safety as you are the Eswari, the unique fulcrum of the Universe residing on Earth in the form of water but satisfying the totality of 'Srishti' as Your gallantry is irresistible. You are the unending and valiant Vaishnavi Shakti; You are the cause of creation and the great Illusion, You have got the entirety of the World mesmerised, You have the compassion to lead us to Salvation. You have the 'Murthivishesha' or Boundless Form; the Form of all females and in fact the entire Femineness, Mother! You are spread all over and how could anybody praise You, as You are beyond the bounds of commendation. As You are present among all of the Beings, and the final goal of life, we all tend to praise You, but You are a 'Nirguna' devoid of all features and impulses stated to be a 'Brahma Swarupa' and as such which kind of tribute could be paid to You! Devi, You reside in the hearts and souls of all the Beings as 'Buddhi Rupa' and Provider of Swarga Mukti, Devi Narayani! You are equally capable of Universal Devastation instantly; assuming evolving powers of 'Kalaas' signifying positive forms and 'Kaashthas' indicating negative impulses with equal ease).

*SARVA MANGALA MAANGALYE SHIVE SARVAARTHA SAADHIKEY
SHARANYE TRIAMBAKE GAURI NARAAYANI NAMOSTHUTEY
SRUSHTHI STHITI VINAASHAANAAM SHAKTI BHUTEY SANAATANI
GUNAASHRAYE GUNAMAYE NARAYANI NAMOSTUTHYE
SHARANYAGATA DEENAARTI PARITRAANA PARAAYANEY
SARVASYAARTIHARE DEVI NARAAYANI NAMOSTHUTHEY*

*HAMSAYUKTHA VIMAANASTHEY BRAAHMANI RUPADHAARINI
KAUSHAMBHAHAKSHARIKE DEVI NARAYANI NAMOSTUTEY*

SHANKHACHAKRAGADAA SHAARANAGRUHEETA PARAMAAYUDHEY
 PRASEEDA VAISHNAVI RUPEY NARAYANI NAMOSTUTEY
 GRUHEETHOGRA MAHAACHAKREY DAMSHTRODHRUTA VASUMDHAREY
 VARAHA RUPINI SHIVEY NARAYANI NAMOSTUTEY
 NRISIMHA RUPEYNOGRENA HAMTU DAITYANKRUTODYAMEY
 TRAILOKYA TRAANA SAHITEY NARAYANI NAMOSTUTEY
 KIREETINI MAHA VAJREY SAHASRA NAYANOJJVALEY
 VRITTRA PRAANAHAREYCHENDRI NARAYANI NAMOSTUTEY
 SHIVADUTI SWARUPENA HATA DAITHYE MAHAA BALEY
 GHORA RUPE MAHAARAVEY NARAYANI NAMOSTUTEY
 DAMSHTRA KARAALA VADANEYSHIRO MAALAA VIBHUSHANEY
 CHAMUNDEY MUNDA MATHANEY NARAYANI NAMOSTUTEY
 LAKSHMI LAZZEY MAHAVIDYE SHRADDHEY PUSHTEY SWADHEY DHRUVEY
 MAHARATHREY MAHAAMAAYEY NARAYANI NAMOSTUTEY
 MEDHEY SAARASVATIVAREYBHUTI BABHRAVI TAAMASI
 NIYATHEY TWAM PRASEEDESHEY NARAYANI NAMOSTUTEY
 SARVATAH PRAANI PAADANTHEY SARVATOKSHI SHIROMUKHEY
 SARVATAH SHRAVANI GHRAANEY NARAYANI NAMOSTUTEY

(Devi, You are the embodiment of alround propitiousness, Shiva Swarupa or the Form of auspiciousness, Fulfiller of all kinds of desires, I seek refuge from You Triambaka or of Three Forms of Shaktis viz. Lakshmi, Sarasvati and Parvati; Gauri, Narayani; My sincere Namastes or Greetings. Oh! Sanatani, Gunashraya, Gunamaya, Narayani, Shakti Bhuta, You are the Epitome of Srishti or Creation, Sthiti or Existence and Vinaasha or Demolition; You are the Saviour of those helpless victims of insecurity and sorrow; Being of Brahma Swarupa, You fly by a Swan-shaped aeroplane and sprinkle water with kushagrass along with powerful and Sacred 'Mantras' to save such sufferers. You ride over the bull in the form of Maheswari with half moon, sporting ornaments of Serpents and carrying Trishul; You don the Form of Kaumari Shakti along with Peacock and Rooster; Greetings to You as the Vaishnavi Shakti on the battle field duly adorned with Shankha, Chakra, Gada and Saranga; You as the Mahavarahi or the Great Boar lifting Earth from the deep waters of Patala loka by Your 'damshtas'; You are the Saviour of Tri Lokas as Naarasimhi who slaughtered the Daitya Hiranya Kasipu; You have the bejewelled golden Kireeta or the headgear, a diamond like strong physique with a sparkling thousand eyes and exterminated the mighty Vritrasura. You are the Indrani and Narayani who with a Shivaduta Swarupa killed innumerable Danavas by Your mere sound reverberation. You are the assassinator of Chanda-Munda Rakshasas, my salutations. You are the personification of Lakshmi (Prosperity), Lazzza (modesty), Shraddha (fortitude), Swadha (Righteousness / oblations at Yagnas), Maharatri (the darkest night or the Great Delusion), Mahamoha Swarupa (the Form of Mighty Obsession), Dhruva (the Constant), Medha (the intellect), Sarasvati (personification of Knowledge), Vara (Shreshtha or the Noblest), Babhravi (Fiery or the Fierce), Bhuti (Frightful) and Tamasi (Dark Night or of Tamasika nature). Devi! My humble obeisances to You, the representation of hands, feet, eyes, head, face, hearing power, nose or the totality of a Physique.)

SARVA SWARUPE SARVESHEY SARVA SHAKTI SAMANVITEY
 BHAYEBHYAHSTRAAHINO DEVI DURGA DEVI NAMOSTUTEY

YETATTEY VADANAM SOUMYAM LOCHANASTRAYA BHUSHITAM
 PAATU NAH SARVA BHEETIBHYAH KATYAYANI NAMOSTUTEY
 JWALAA KARAALA MATYUGRAMASESHAASURA SUDANAM
 TRISHULAM PAATU NO BHEETEY BHADRA KAALI NAMOSTUTEY
 HINASTI DAITYATEJAAMSI SWANENAPURYA YA JAGAT
 SA GHANTA PAATU NO DEVI PAAPEBHYO NAH SUTANIVA
 ASURAASRUGVA SA PANKACHARCHITASTEY KAROJJVALAH
 SHUBHHAYA KHADGO BHAVATU CHANDIKEY TWAAM NATA VAYAM

ROGAANASESHAANAPAHAMSTUSHTADADAASI KAAMAAN SAKALANABHEESTAAN
TWAAMAASRITAANAAM NA VIPANNARAANAAM TWAMAASRITA HYASHRAYATAAM
PRAYANTI YATATKRUTAM YATKADANAM TWAYADYA DHARMADWISHAAM DEVI
MAHAASURANAAM RUPAIRANEKAI BAHUDHATMA MURTHI KRUTVAAMBIKE
TATPAROTIKANYAVIDYASU SHASTRESHU VIVEKADEEPESHVADYESHU VAAKYESHU
CHAKATWADANYAMAMATVAGARTETIMAHAANDHAKAAREY
VIBHRAMAYASTETADATEEVA VISHVAM RAKSHAAMSI YATROGRA VISHAASCHA
NAAGA YATRAARAYO DASYU BALANI YATRA DAAVAANALO YATRA TADAABDHI
MADHYE TATRASHITA TWAM PARIPAASI VISHWAM VISVESHYA VANDYAA
BHAVATI BHAVANTI VISHWASHRAYA YE TWAYI BHAKTI NAMRAAH
DEVI PRASEEDA PARIPALAYA NORIBHITEYRNITYAM
YATHAASURA VADHAADUDHAINEVA SADYAH
PAAPAANI SARVAJAGATAAM PRASHMAM NAYAASHU
UTPATAPAAKAJANTAAMSCHA MAHOPASARGAAN
PRANATAANAAM PRASEEDA TWAM DEVI VISHVAARTI HAARINI
TRAILOKYA VAASINAMEEDYE LOKAANAAM VARADA BHAVA

(Devi! You are Sarva Swarupa, Sarveswari, Sarva Shakti Samanvita or the Possessor of Omni-Potence; Katyayani, kindly secure all the Beings from the Tranquillity of Your Three Eyes. Bhadra Kaali, Save us by using the blistering flames of Your frightening face and the powerful Trishul against the infamous and brutal Rakshasas. Let the deafening echo of the forceful 'Ghanta' (Bell) in Your possession which demoralises the reckless Danavas and demolishes their arrogance pardon our accumulated sins and provide us an amnesty. Devi Chandika! Let the sparkling sword of Your mighty hands slice open the body parts of the Asuras so that streams of blood and fat rush out and let the reflections of the sword's radiance purify us and provide protection to us. Devi! If You are satisfied our ailments vanish away, but otherwise all our possessions and desires are destroyed at once; those who are dedicated to You never face any difficulties, however insurmountable they might be. Would it be possible to assume myriad forms to smash the highly immoral Danavas with all their viles and powers by any other woman? Could there be any other capability beyond Yours which excels with the expertise of forty Vidyas, Six Shastras, Vedas, and incomparable Gyan and mental acumen that keeps the equilibrium and stability to the Universe which is surfeit with dark desires and passions! Devi! By staying in the deep Waters of Oceans, You reach any and every spot of the Universe where there is a Rakshasa, a cruel serpent, an enemy, a thief, or a Davaanala (Huge Fire) to safety and well being. You are Vishweswari since You stand guard to us; You are Vishwatma since You are the Soul of the Vishwam or the Vishwaadhara, being saluted by Brahma, Vishnu and Maheswara with reverence and admiration. Devi! Just as You have got rid of the World from the Rakshasas now, do sustain Your kindness in removing our enemies, natural calamities, diseases, disasters, dread and disorders of any description!)

Extremely gratified by the eulogies of Devas, Maha Devi assured unremitting support to Devas as and when there would be a need besides saving the virtuous and punishing the guilty as an integral part of Her scheme of activities. She stated that in the course of Vivaswata Manvantara, She would be born again as Vindhyaachalavasini and kill Vaipachitta named Danavas; while She would eat the Rakshasas at that time, She would be known as 'Raktadantika' as Her teeth would look like blood-red 'Dadimi Kusuma'. Some hundred years hence, Munis would make Group Prayers for her as there would be severe drought and famine of water and Munis could perceive her by her red eyes alone as 'Shataakshi' since She would be 'Ayoni janita' or born on Her own. As there would be no rains for long time, She utilised Her own Physique and generated food grains and vegetables to sustain humanity to be acclaimed as 'Shakambhari' and assuming a frightful form at Himalayas killed a very treacherous Demon called Durgama. When Muniganas would pacify her with their prayers, She would be popular as Bhima Devi. When another 'Mahasura', called Aruna would torment Trilokas some time later, She would assume the form of Six-legged 'Bhramaras' (Bees) in countless numbers and annihilate the Asura and his companions.

Chaturbhujey Chandrakalaavatamsey Kuchonnatey Kumkuma raaga shoney, Pundrekshu Paashaankusha Pushpabaana hastey Namastey Jagadeka Maatah/ (Devi Lalithaamba! Jagadaika Maata! You are four armed, high-chested, ornamented with red coloured sugar-cane, 'Paasha', Ankusha and flowery-arrows, my sincere salutations to you!)

Why Maha Purusha could not overcome Paraa Shakti (Prakriti) ? : Agastya Maharshi had been on a Tirtha Yatra in Bharata and reached Kanchi Nagara and worshipped Devi Kamakshi and felt concerned about the low standards of morality among human beings. As he was immersed in the worship, Vishnu appeared in the form of Hayagriva with Shankha- Chakra-Japa mala and a Sacred Book. When the Maharshi expressed his concern as above, Hayagriva said that Shiva too raised the same doubt as the Maharshi did and his reply was that he of Vishnu Amsa was indeed the Pradhana Purusha responsible for Srishti-Sthiti- Samhara far beyond the Tri-Gunas of Satwa-Raajasa-Taamasa nature; but there was another Paraa Shakti who was at play in moulding the psyche or consciousness of every being either in the frame work of Virtue or Vice and those who could worship that Paraa Shakti would decide the fate of the worshipper. Asked about the characteristics of that Para Shakti, Hayagriva explained: Maha Devi had no beginning nor end and all possible Swarupas were her own. But one could only realise her by Dhyana or meditation since her Swarupa was Dhyana itself. Brahma was the foremost to have realised through Dhyana; She was called Prakriti. She was visualised at the time of Samudra Mathana or Churning of the Ocean of Milk by Devas and Daityas as Devi Mohini. Again she appeared in the Form of Parvati whom Mahadeva wedded and gave birth to 'Saasta' or Skanda. Agastya Muni wondered as to why the Sarvajna Mahadeva who brought Manmatha into a heap of ash was enamoured of Parvati! Indeed why Maha Prurusha was unable to overcome Prakriti!

Indra's dethronement, Lakshmi's exit from Swarga, Prayaschityas and Atonement

Hayagriva narrated that Maha Deva decided to teach a lesson to the arrogant Indra and briefed Durvasa Muni to follow a plan as provided by him; accordingly Durvasa intercepted a Vidyadhari who after long Tapasya secured a flower garland from Paraambika and demanded that garland for himself. Then he gifted the garland to Indra rather casually and Indra placed it on the head of Iravata elephant which trampled the garland. The furious Durvasa cursed Indra to get unseated from Swarga and Lakshmi Devi left from there to Vishnu's Vakshasthala (Chest). Indra had to leave his Chair and enquired Deva Guru Brihaspati as to what was the Prayaschitta or atonement of sins; Killings, Stealing, Violence, Intoxication and Unauthorised Sex were the prominent sins. The Zone-range of killing was defined: Human beings, four legged animals, Egg-born beings, water-born beings; Tiryak-beings (moving breadth-wise) and bone-less beings ; if the intensity of atonement is of ten thousand units as in the case of human beings, it should be thousand-hundred-ten-five-three or one in the subsequent categories afore-mentioned. In regard to the killings of human beings of different Varnas of Brahmana-Kshatriya-Vaishya-and others , the top category of 'Himsa' or Violence is the killing of Father, Mother, Guru, Husband / wife, progeny etc. In the case of the rarest of rare offences like the killings of Brahmanas, Gurus and Parents, and those who take refuge, there would not be Prayaschittas possible. But in other cases, there might be atonements of extreme intensity but Jeeva Himsa 'per se' was considered as the worst crime attracting maximum atonement. Referring to Stealing, there would not be any Prayaschittas possible in regard to the belongings of Brahma Jnanis, Daridras, Bahu Putra Samsaris and of those who totally depend and believe in; there might however be possibilities of Prayaschitta to other sins subject however to the range and intensity of the offences. In the cases of 'Asteya' or stealing, where ever one's own inner conscience would prick, the atonement might be Tirtha Snaana, Niraahara except one meal of Kanda Mulas a day and Ambika Shiva worship besides daily recitation of Shata Rudram for one thousand and eight times. As regards, 'Madya Sevana' or consuming intoxicants, the lesser degree intoxicants made of sugar cane, Tada Phala or Palm fruits or Madhuka flower or jaggery might be least sinful; harder drinks are totally avoidable and sinful; a Brahmana who drinks intoxicants would have to atone by performing 'Kruccha Chandraaya Vrata', reciting ten thousand Gayatri Mantra, Jataveda Mantra, and Ambikaa Hridaya Mantra to get purified. Those Brahmanas who practise the worship of Bhairava, Bhadra Kali and such Ucca Saktis might have to consume intoxicants but their range would be restricted as mentioned above. In any case, they should not consume without worship and other wise they are destined to Rourava Naraka. But drinking either other intoxicants or those which would be of

exceptions as mentioned above especially be better damned either by jumping into fire or jump from mountains and there would not be any possible atonements. The next and the worst sin relates to 'Para Sree Sangama'; there is no prayaschitta in the case of mother, sister, aunt, niece and 'Guru Bharya'. As regards Deva Dasi, Brahma Dasi, Swatantra and Low-Class women, unions are certain to experience in Narakas depending on considerations of mutual consent or persuasion of force were all classified in great detail along with the resultant retributions either in one's own on-going life and as carry forward to next births or in Narakas.

Deva Guru also suggested to Indra that besides observing the specified Prayasticchhas there could be relief obtained from reciting various Mantra Rajaas that might blunt the sharpness of sins concerned. To start with the sinner who realise the indiscretions or even wanton sins should at the foremost feel wholly responsible for the shortcomings. A Brahmana who confesses and regrets his misdoings should get into the frame of atonement, perform hundred paranayaamaas, and keep reciting Idam Vishnurvichakramey; Traimbakam Yajaa mahey, Paavamaanika Mantra; Anna Sukta; Om Bhrugurvai vaarini and Brahmarpana Mantra and observe fasting overnight and treat Brahmanas to Bhojana, recite again Idam Vishnur vichakramey and Traimabakam Yajamahey and Pancha Dashaakshari before taking food. In fact, if anybody observes the above routine, there would never be any scope for doing wrongs, but overcome the Pancha Paapaas which might not affect even marginally the eqaunimity of life in Peace and provide shield against distress, desire and disease.

Indra having heard about the generic narration of sins and atonements desired to know from Deva Guru about the instant happening of Indra being unseated from Swarga and Lakshmi disappearing from Swarga! Brihaspati reminded Indra that Kashyapa Muni gave a curse to Indra that soon enough the latter would lose Swarga and Devi Lakshmi since Indra killed Vishwarupa the former Purohita of Amaravati as he suspected that he was protecting the cause of Danavas; Vishwarupa an ardent devotee of Narayana was the grand son of Kashyapa Muni and Diti.

Ksheera Samudra Mathana and Mohini Avatara: Even while Brihaspati was explaining this to Indra, a huge number of Rakshasas attacked Swarga, harassed Devatas and occupied Swarga. Devas and Indra approached Brahma and the latter reached Kshira Samudra to call on Narayana. Vishnu advised that Devatas should prevail upon Asuras and together churn Ksheera Samudra with Mountain Mandhara as the churning stick, Vasuki as the rope to churn and he by assuming the Incarnation of Kurma would balance the Mountain to enable the churning so that Amrita would be produced; Vishnu further planned that he would ensure that Amrita the life lasting drink so produced would be distributed to Devatas and not the Asuras. The Grand Plan worked as several Asuras perished out of their ego to opt for the serpent's mouth that emitted poisonous flames. In the process of churning emerged Surabhi-Kamadhenu- the Sacred Cow, Varuni Devi carrying Sura the intoxicating drink, Parijata Tree which spread fragrance far and with its flowers and Apsara Ganas all rejected by Asuras as they should Amrita and nothing else! The churning continued and Chandra Deva was materialised whom Maha Deva accepted; Kaustubha Ratna was accepted by Vishnu; a huge mass of poisonous creepers were given away to Naaga Devatas; Aoushadhis the herbal medicines were materialised and Maha Bhairava opted for it. Then emerged Dhavantari in his Kamandalu or the Sacred Vessel the much-awaited Amrita but for a while there was a veil of Maya around the vessel as it looked too innocuous. Devi Lakshmi appeared and Muni Ganas and Devas hailed her praising her: Lakshmim Ksheera Samudra Raja Tanayaam Shri Ranga Dhaameshwaram, Daasibhuta samasta Deva vanitaam Lokaika deepaankuraam/ Shriman manda kataaksha labdhavibhava Brahmendru Gangaadharaam, Twaam Trailokya kutumbeneem Sarasijaam Vandey Mukunda Priyaam! They also recited Shri Suktam by saying: Hiranyavarnaam Harineem Suvama Rajatasrajaam Chandraam Hiranyayeem Lakshmeem jatavedomamaahava, Taam avaha Jaatavedo Lakshmeemanapagaamineem, Yasyaam Hiranyam vindeyamgaamashwam Purushaanaham/ etc. The highly excited Gandharvas jumped into symphonic singing and Apsaras danced with ecstasy; Ganga and other Sacred Rivers fetched cool and fragrant waters while 'Ashta Diggajas' or the Celestial Elephants got her bathed. Vishwakarma gifted invaluable Dresses and Ornaments and Maha Lakshmi reached her rightful Place of Vishnu's heart!

With the excitement of Shri Lakshmi's arrival, there was a temporary diversion but soon enough both Devas and Asuras suddenly realised that Dhanvantari's Golden Kamandalu was replete with Amrita!

Then suddenly flared up a scramble of swiftly changing hands and a pandemonium was created; a reverberating female voice halted the mayhem and there was an extraordinarily graceful embodiment of Beauty named Mohini Devi who said: ‘Gentlemen! What for is this fight! I am a neutral person and I shall do justice to all; hand over the Golden Vessel to me and I will surely distribute Amrita in an orderly manner’; by so saying she made formations of Devas and Asuras and served Amrita to Devas first; being under a heavy cloud of Maya, the Asuras continued to await their turn. Rahu however sat in the queue of Devas and as soon as Surya and Chandra recognised him the latter objected even while Rahu consumed drops of Amrita already; Devi Mohini lifted her serving spoon and sliced Rahu’s body into two and his head flew up to the skies discarding the body trunk behind. As the service of Amrita was over, Mohini Devi disappeared and the spell of Maya was lifted. An uproar broke out and Deva-asura battle began but since Devas had already consumed Amrita their prowess was multiplied while the Asuras lost their shine and had to retire to Paataala Lokas.

Sage Narada visited Kailasa and conveyed the happenings at Samudra Mathana and the revelation of Devi Mohini as the arbiter to distribute Amrita to Shiva and Parvati; he also narrated as to how Vishnu Maya was at full display and but for the incident of Rahu, Asuras became powerless and fled back to Pataalas. Both Parvati and Shiva were amused and visited Vishnu and Devi Lakshmi and requested Vishnu to display the Unparalleled Beauty of Mohini. As Vishnu assumed that Form of Mohini, Shiva was unable to resist and chased her even while Devi Uma was protesting; he finally embraced her and the outcome was the birth of Maha Sasta who had the capability of destroying crores of Daityas.

Origin of Bhandaasura: Brahma Deva made an appeal to Bhagavan Vishnu and Lakshmi to make a significant creation of a Jaganmohana Swarupa who could initiate a highly propitious beginning of a Memorable Chapter in the History of the Universe. Vishnu looked sideways amorously at Devi Lakshmi and there got materialised Manmatha with arrows of flowers and a sugar cane bow! Brahma blessed Manmatha to become the Embodiment of Love! Just then Tarakasura was making havoc in the Worlds and Devas knew that only a Son of Shiva and Parvati could exterminate him. They made an appeal to Manmatha to somehow create Shiva’s desire for Parvati as she was already in the task of assisting him by supplying flowers, fruits and such other Puja material in his worship. Manmatha agreed and released a flower-arrow or two on Shiva. Maha Deva opened his eyes and looked at Devi Parvati affectionately but quickly recovered from that momentary feeling and wondered how he being a firm controller of senses was disturbed in mind; he discovered that Manmatha was responsible for this sensation in hiding. A furious Maha Deva opened his Third Eye and Manmatha was turned into a heap of ash.

Ganesha materialised a Purusha from that heap. Ganesha was delighted at his Creation and embraced the Purusha. He advised him to worship Maha Deva and he could grant Siddhis to him; Ganesha gave the instruction of ‘Shata Rudreeya’ and recited him hundred times and sought Shiva’s boons; the boon was that half of his enemy’s Shakti should be halved while he faced them and that the Astra-Shastras of the enemy should become futile; the boon further assured that he should enjoy his privileges for sixty thousand years! As Brahma learnt of the purport of the boon he stated out of desperation : Bhand! Bhand! and ever since he came to be called as Bhandasura. Bhandasura became a terror to the Universe and Asura Guru Shukra gradually honed his battle skills. He called up Mayasura and made him construct another Amaravati and declared himself as Indra. He acquired a Kireeta which was gifted to Hiranyakashipu by Brahma. Shukra gave him an Umbrella given to him by Brahma and he was never bothered by him by disease or fatigue. Thus Bhandasura became an Apara Indra with all the fanfare of Indraloka. Bhandasura had eight warrior sons and four daughters. Eventually, Indra and Devatas became subservient to Bhandasura. Being a staunch devotee of Maha Deva, his progeny too adopted the father’s qualities; his sons were Indra Shatru, Amitraghna, Vidyunmaali, Vibhishana, Ugrakarma, Ugradhanvu, Vijaya and Shritiparaga. There were regular Yagna Karyas and the Havya bhuktas were Bhandasura and his followers! Vedaadhyayana was common in the houses of common Asuras of Bhandasura’s households. Bhandasura’s grandeur was ever growing for sixty thousand years but gradually, the splendour slackened and his virtuosity too commenced to wane. That was the time that Vishnu was waiting for as Indra was almost on a breaking point; a Loka Mohini Maya was

created with the mission of enticing Bhandasura and also despatched a few Apsaras led by Vishvachi to attract Bhandas's key persons in the Court and the Sacred deeds like Yagnas were affected; Vedas were forgotten and Shiva's worship took a backseat. Guru Shukracharya's cautions were ignored and thrown to winds. Sage Narada then took up the mission of reviving the self-confidence of Devas who were dormant in their spirits and self-assurance so far; he prompted Devas to virtually wake up and worship Parashakti. Infused by Narada's sermons, Devas were activated and got refreshed with enthusiasm and reinforcement of devotion to Devi Parvati. While Bhandas's advisers, army and Praja were gradually sinking in moral turpitude, Devas came to enjoy confidence and morale boost-up. Guru Shukracharya warned Bhandas and his men that Vishnu did lasting and irrevocable damage by spreading Maya and inciting them into fast slippages of their erstwhile demeanor of excellence. On realising their mistakes, Bhandas made last-dig amends by reviving Shiva Puja, Homas and Vedadhyanas, but alas his efforts lost the punch and determination.

Lalitodbhavana , Stuti by Devas and Wedding with Shiva

Devas were engaged in collective and continuous efforts of Yagnas and homas. On one glorious day, Indra and Devas witnessed a huge illumination from the 'Mahaagni Kunda' within a circular shaped radiance a profile of a Devi fully ornamented and bright silk dressed with four hands with a Paasha, Ankusha, a Sugarcane bow and five arrows with a smile beaming on her face appeared. Devas were in bliss to witness that Supreme Vision and commended her as follows:

Jaya Devi Jaganmaatarjaya Devi Paraatparey, Jaya Kalyaana nilaye Jaya Kaamakalaatmikey/ Jayakaari cha Vaamaakshi Sundari, Jayaakhila Suraa- raadhey Jaya Kaameshi maanadey/ Jaya Brahmanmaye Devi Brahmaatmaka rasaatmikey, Jaya Naaraayana parey Nanditaaseshavishtapey/ Jaya Shrikanthadayitey Jaja Shri Lalitambikey, Jaya Shri Vijayey Devi Vijayashri samrudbhidey/ Jaatasya Jaatamaanasya Ishtaapurtasya hetavey, Namastasai Trijagataam Paalayitrai Poaratparey/ Kalaamuhurta kaashtha -aharmaasaastu sharadaatmaney, Namah Sahasra seershaayaai Sahasra mukha lochaney/ Namah Sahasraastaabja paada pankaja shobhitey, Anoranutarey Devi Mahatopi Maheeyasi/ Paraatparatarey Maatastejustejiyasaamapi, Atalam tu bhavedpaadou vitalam jaanuni tava/Rasaatalam Katideshah Kukshistey Dharanih bhavet, Hridayam tu Bhuvan lokah swastey Mukhamudahyutam/ Dryshachandraarkadahanaa Dishastey Baahavombikey, Marusta Tavocchwaasaa Vaachastey Shhrutayokhilaah/ Kreedatey Lokarachanaa Sakhaa tey chinmayah Shivah, Aahaarastey Sadaanando Vastey hridaye sataam/ Drushyaadrushya Swarupaani Bhuvanaanitey, Shiroruhaa ghanaasteytu Taarakaah Kusumaanitey/ Dharmadya Baahavastey syuradharmaadyayudaanitey, Yamaascha Niyamaaschiva Karapaada ruhaastathaa/ Stanou Swaahaaswadhaakarou Lokojevana kaarakou, Praanaayaamastu teynaasaa rasanaa tey Saraswati/Pratyaahaarastwadindraani dhaanam tey dheestu Sattamaa, Manastey dhaaranaashaktirhridayam tey samaadhikah/ Maheemruhaasteymgaruhaah prbhatamvasanam tawa, Bhutam Bhavyam Bhavishyascha nityam cha tava vighraha/Yagna Rupaa Jagaddatri Vishwa rupaacha Paavani, Aadou ya tu Dayaabhuta Sasarja Nihkhilaah Prajaa/ Hridayasdthaapi Lokaanaamadrushya Mohanaat -mika/ Naama rupavibhaanga cha yaa karoti swaleelayaa, Taanyaadhishtaya tishthanti teshweasaktaartha kaamadaa, Namastasyai Mahaa Devyai Sarvashatyai Namonamah/ Yadaajnayaa Pravartantey Vahni Suryendumaarutaah, Prithivyaadini Bhutaani Tasyai Devyai namonamah/ Yaa sasarjaadidhaataaram Sargaadaavaadibhuridam, Dadhaara Swayamevaikaa tasyai Devyai Namonamah/Yathaa ghrutaatu dharini yayaakaasha mameyaya, yasyaamudeti Savitaa tasyai Devyai namonamah/ Yatrodeti Jagarkrustram yatra tishthati nirbharam, Yatrantameti kaaletu Tasyai Devyai namonamah/ Namonamastey Rajasye Bhavaayai namonamah Satvika samsthitaayai, Namonamastey tamasey Haraayai namonamah Nirguanatah Shivaayai/ Namonamastey Jagadeka maatrey namonamastey Jagadeka pitrey namonamastekhila Rupatantray namonamastykhila yantra rupey/ Namonamah Loka Guru pradhaaney Namonamasteykhila Vaak vibhutyai, Namostu Lakshmyai Jagadeka tushtayai Namonamah Shaabhavi Sarva Shaktyai/ Anadimadhyanta Paancha bhoutikam hyavaangmanogamya matarkavaibhavam, Arupamadwandwamadrusha gocharam Prabhaavamagryam kathamamba varnaye/ Praseeda Vishveshwari Visdhwaa vanditey Praseeda Vidyeshwari Vedarupini, Praseeda Mayaamayai Mantra

vigrahey Praseeda Sarveshwari Sarva rupini/ Iti stutwaa Mahaadeveem Devaah Sarvey Savasavaah, Bhuyo bhuyo Namaskrutya sharanam Jagmuranjasaa/

(Victory to you Jaganmata Devi! May you be magnificent as you are the best of the Highest and the Paraapara! Victory to you as you are the Embodiment of Auspiciousness and Propitiousness. Victory to you Kamakala -atmika, Vaamaakshi, Kamaakshi, Sundari! You are worshipped by all the Devas! Kameswari! Manada! Brahma mayi, Narayana paraa, Moksha Nilaya, Haryaasakta, Samastha Bhuvanaananda kara! Visha Kantha Shiva Priya! Shri Lata, Dhana Shobha Lata, Ambika, Shri Vijaya, Samruddhi prada, Victory to you! Indeed you are the cause of those already born or about to be born; you are the cause of Yagnas, and the virtuous deeds being performed like digging water ways and so on. Victory to you, Triloka Palaka, Ananta mukha netra, Savibhaga Kaala Swarupi! The Kaala Pramaana or Time Units of Kashtha- Kala- Kshana-Muhurta- Dina-Maasa-Rithu-Vatsaras are your creation; Our salutations to You Devi! You are the Anata Hastaabja and Ananta Paadaabja! You are the Infinitesimal compared to an atom as also the largest of the Largest! Sarva Vyapi Devi! Atala are your feet, Vitala are your knees, Rasatala is your waist, Bhumi is your Kukshi (Belly), Bhuvarka is your heart, Swaroka is your face, your looks are Trilochanas of Agni-Surya-Chandras; the Directions are your hands; your breathing is Vayu; your voice is all the Vedas; your play is Creation of Lokas; your companion is Maha deva; your food is happiness; your place of residence is the heart of the Virtuous Beings; Lokaas are the Seen and Unseen Forms of yourself; your hairs are the clouds; Stars are the flowers decorating your hairs; Dharmas are your hands; Adharmas are your weapons; 'Yama Niyamaas' representing Indrya-Nigraha or Physical Control and Upavaasa Vrataas are your nails; Swaha and Swadha are your child-feeding breasts; Pranayama is your nose; Saraswati is your tongue; actions and reactions are your limbs; Dhyana is your intellect; Dharana is your mind; Samadhi Sthiti or the Climax of Yoga is your heart; trees and creepers are your body hairs; Prabhata or Early Morning is your vastra; Bhuta-Vartamaana-Bhavishyaas are your varied Forms!

Devi! You are Yagna Swarupa, Vishva Swarupa, Paavani, Ever Merciful Creator of the 'Charaachara Jagat'; Being present in every body's hearts you spread Maya all around; providing nomenclatures of various materials, you bestow Artha-Kaamaas or Prosperity and Fulfillment; Maha Devi! Our sincere salutations to you! It is with your consent that Pancha Bhutas or Five Elements of Earth-Water-Air-Fire and Sky are regulated; You materialised Adi Deva and take up the tasks of Srishti-Sthiti-Laya under your instructions; Dharani or Earth which was facilitated by you to bear the burden of all the Beings; it is you who helped the Sky to hold Surya and other planets! Devi! At the time of Srishti you assume Rajo Swarupa, during the preservation Timer of the Samsara you display Satwa Guna and at the time of Laya you exhibit Taama Guna; You are indeed the father and mother of Samsara; You are Tantra Swarupa; Yantra Swarupini; the Epitome of Aishwarya, Ananda and Shakti; Adi-Madhya-Anta Rahita; You are Vishveswari, Vidyeshwari, Mantreshwari, Sarveshwari; be kind to us and do provide us your shelter! Jagajjanani!) Lalita Devi was pleased with the Stotra by Indra and Devas and she asked them to seek boons and the desperate Devas described their plight for the last sixty thousand years when Bhandasura dominated the World Scene and threw them out of the erstwhile Swarga even as the Asura created a Swarga of his own. They supplicated that it was high time that Devas were restored to their lost positions by terminating the Bhandasura Rajya for ever. Lalita Devi assured that the days of the Asura were over as he had by now come to Adharma and Anyaaya from his earlier years of Virtue and Shiva Puja. She also assured that who so ever would read or hear the Lalitha Stotra would be fearless and disease less; they would overcome difficulties and dissolve ignorance and be happy with prosperity, fame and good progeny.

As Lalita Devi gave her appearance, Brahma arrived along with Maharshis and so did Vishnu by his Garuda Vahana. Shiva also arrived by his Vrisha Vahana. Narada and Devarshis, Gandharvas, Apsaraas too reached there and Vishwakarma was asked to build a suitable Nagari to accommodate several visiting dignitaries including the Mantraadhi Devata Devi Durga, Vidyadhi Devata Shyama and Ambika. Sapta Matru Devatas viz. Braahmi, Kaumari, Vaishnavi, Vaaraahi, Indrani, and Chamunda came as also Ashta Siddhi Devatas viz. Anima, Mahima, Garima, Laghima, Praapti, Praakaamya, Ishitwa and Vastitwa. Crores of Yoginis made a bee-line too. Bhairavas, Kshetra palakas, Maha Saasta, Ganeswara, Skanda, Veerabhadra were there to readily serve Devi. Brahma

then proposed to Hari that this was the opportune time to perform the Sacred Wedding of Devi Lalita and Maha Deva. With mutual consent, the wedding was celebrated under the auspices of Vishnu the brother of Lalita Devi. The latter gifted to her an arrow of never fading fragrant flowers; Varuna Deva gave a Naaga Paasha, Vishwakarma gave an 'Ankusha'; Agni gave a 'Kireeta'; Chandra Suryas gave her sparkling ear-studs; Ratnaakara Samudra gifted a variety of Ornaments; Devendra gave an 'Akshya Madhu Patra' or a Vessel containing everlasting 'Madhu'; Kubera rewarded a Priceless Chintamani necklace; Ganga and Yamunas gave Vinjaamaras or hand fans; Indra and Devatas, Dikpalakas, Marud Ganas, Sadhyas, Gandharvas, Pramathaganas were delighted to hand over their respective weapons to Lalitha Devi. Then Maheswara and Maheswaris were given a 'Vedokta Mantraabhisheka'. As both of them were seated on a Golden Throne, Brahma named Lalita Devi as Kameshwari or Kamakshi. As the whole Universe was thus replete with joy, excitement and anticipation the Bhandasura would soon be eliminated, Sage Narada prostrated and made a formal request to launch the Vijaya Sena Yatra or the Victory March to kill Bhandasura.

Lalita Devi's Vijaya Yatra and Bhandasura Vadha:

The Victory March commenced with sky-reaching reverberations of 'Vaadyas' or sound instruments of Mridangas, Murajas, Patahas, Jhallaris, Hundukas, Gomukhas, Barbaras, Hunkaaras and so on. From Lalita's Ankusha emerged Sampatkari Devi who alighted an Elephant called 'Rana Kolahala' who in turn materialised countless elephants. From Lalita Devi's Pashaayudha were materialised innumerable horses of varied descriptions like Vanayjas, Kambhojaas, Sindhujaas, Tankanas, Parvateeyas, Paaraseekas, Kaala vandijas, Yavanobhutas and Gandharvas. Armed by her various hands, Lalita sat on a horse back even when Dandanatha or Senapati named Shrinatha led her army while the former in turn created several Chandi Shaktis seated on Mahishas / buffaloes or Lions; in fact, the Stree Shaktis created for the occasion were twelve in number viz. Panchami, Dandanaatha, Sanketa, Samayeswari, Samaya Sanketa, Vaaraahi, Potrini, Vaartaali, Maha Sena, Agjna, Chakrewsari, and Arighna. Besides, there were sixteen Mantra Nayikas named Sangeeta Yogini, Shyama, Shyamala, Mantranayika, Mantrini, Sachiveshi, Pradhaanesi, Shukapriya, Veenavati, Vainiki, Mudrini, Priyakapriya, Neepapriya, Kadambesi, Kadambavanavaasini and Sadaamada. Meanwhile, a Figure representing Dhanur Veda with four hands, three heads and three eyes gifted a Dhanush (Bow) and two containers full of Arrows to Jagadamba saying these would be useful to fight Bhandasura. Hahagriva then described Parameswari with the following Pancha Vimshati Naamaas viz. Shri Lalitha, Maha Raagni, Paraamkusha, Chaapini, Tripura, Maha Tripura Sundari, Sundari, Chakranatha, Saamraajni, Chakrini, Chakreswari, Maha Devi; Kameshi, Parameshwari, Kamaraga Priya, Kaama koti, Chakravarti, Maha Vidya, Shiva, Ananga Vallabha, Sarva Paaatala; Kulanatha, Amnaaya naaatha, Sarvaamnaya Natha, Sarvaamnaya Nivasini and Shringrara Nayika; reciting these names of Lalita Parameshwari would bestow name and prosperity.

Tri

Ratha Varnana: Ahead of Laliteswari's chariot called Kiri Chakra Ratha, were the Geya Chakra Ratha and Geeti Chakra Ratha. The Nine-Storeyed front-running Chariot that moved towards Bhandaasura had huge contingents of Shaktis and these were Ashta Siddhis and Matrikas afore-detailed and Prakata Shaktis viz. Sarva Sankshobhini, Sarva Vidraavini, Sarvaakarshanakrunmudra, Sarva Vashankari, Sarovanmadana Mudra, Yashti, Sarva Mahaankusha, Sarva khastra charikaa Mudra, Sarva Beejaa, Sarva Yoni, and Sarvatrikhandika. Also there were sixteen Chandra Kalaa Shaktis named Kaamaakarshi Kalaa, Budhyaakarshini Kalaa, Ahankaara -akarshini Kalaa, Sabdaakarshini Kalaa, Gandhaakarshini Kalaa, Chittaakarshini Kalaa, Dhairyaakarshini Kalaa, Smrityaarshanika Kalaa, Naamaakashinikaa Kalaa, Beejaakarshinikaa Kalaa, Atmaakarshinikaa Kalaa, Amritaakarshinikaa Kalaa and Shareeraakarshinika Kalaa. On the eighth Storey of the Chariot, are four armed and three eyed of the radiance of Surya Chandra and are charged with high emotions to kill Bhandasura. On the seventh Storey were Stree Shaktis like Ananga Madana, Ananga Madanaaturaa, Anangalebhaa, Ananga Vegaa, Anangaankusa, and Anangaalingapara all of whom were anxiously waiting to terminate Bhandaasura. On the sixth storey of the Chakra raja Ratha are like Kaalaagni and they possessed Agni Baana, Agni Dhanu, Agni Khadga who were all materialised from the Kaamaagni Shaktis and their names were Sarva Sankshobhini, Sava Vidraarini, Sarva -akarshana, Sarvaahlaadani, Sarva sammohihi, Sarvastambhana, Sarvjrumbhana, Sarvonmaadana and

Sarva Dwandwaksha -yankari. On the fifth Storey were 'Kulotteernas' who had crooked eye-brows and carriers of Parashu, Paasha, Gada, Ghanta, and Manis. These Stree Shaktis were Sarva Siddhiprada, Sarva Sampadprada, Sarva Priyankara, Sarvanga Sundari, and Sarva Soubhyagyadayani; these were basically the boon-bestowing and merciful Devatas. The fourth Storey Devatas were ten in number viz. Sarvajna, Sarva Shakti, Sarvaish -warya prada, Sarva Sarva Jnaanamayi, Sarva Vyadhi Nivaasini, Sarvaadhaara Swarupa, Sarvaahapara, Sarvanandamayi, Sarva Rakshaa Swarupini and Sarvepsita phala prayayini. The third Storey Shaktis Vaagadheeswaris, and Veenaa-Pustaka Dharinis called Vashini, Kaameshini, Bhogini, Vimala, Aruna, Javini, Sarveshi, and Kaalini; these were all Rakshasa Samhara kaarinis. The Shaktis in the second Storey of the Chariot are as powerful as Lalitaa herself and were very close to her and were equally armed like Lalita herself and they were always ready to help, protect and be of forgiving nature! These magnanimous Shaktis were called Kameshi, Bhaga, Nityaklinna, Bherunda, Vahnivaasini, Maha Vajreswari, Dati Twarita, Kula Sundari, Nityaa, Nilapaakaa, Vijaya, Sarva Mangala, Jwaalaamaalini and Chitra. Such was the magnificent presence of Maha Shaktis accommodated in the Chariot . Similarly Shaktis in the Geya Chakra Ratha Prathama Madhya or the central portion of the first Storey was Sangeeta Yogini who was very intimate to Sri Devi and was the Residence of Mantrinis. Other storeys of the Ratha too were similarly brilliant with other Shaktis. The front chariot was of ten yojana's height; the accompanying Geeti Chakra Ratha had a height of seven yojanas and that of Kiri Chakra Ratha was of six yojanas in which Laliteswari was sitting brilliantly.

Preamble to Devi's battle with Bhandasura: As the Three Chariots were on the move, Rakshasas were mortally frightened and there were deadly omens to them while Devi's entourage were in top spirits anticipating emphatic Victory. The fool hardy Bhandasura was bragging away as in a dream world that a woman called Lalitha was coming to fight who nodoubt was stated to be beautiful and graceful and that instead of encountering in a battle he would like to invite her to a private encounter!! Ha ha! Bhanda's younger brothers Vishukra and Vishanga were the World's most dreaded and terrifying warriors and the erstwhile devotees of Maha Deva who only knew how to subdue and conquer and were unaware of fear or surrender. As Bhanda was in the fancy and romantic world, the brothers tightened the screws and bolts of the chariots and charioteers. The Great Rakshasa warriors who frightened Devas and kept on them leash as they would to slaves were so strong that each of them were able to make a multitude of Devas demoralised for a very very long sixty thousand years of Bhandasura's unchallenged sovereignty aided by thousands of Akshouhinis of unique strength and of Mastery of Crookedness and Maya! Such powerful Rakshasas uprooted Indra, created a fresh Swarga with modern facilities, controlled Lokapalakas, PanchaBhutas, Tri Murtis, and finally approached a Woman to lead! The Rakshasa warriors included Kutilaaksha, Durmnada kuranda, Karanka, Kaalavaasita, Vajradanta, Vajramukha, Vajraloma, Vikata, Vikataasana, Karaalaaksha, Karkataka, Dirgha Jihva, Humbaka, Karkasha, Pulkasa, Pundraketu, Jrumbhakaaksha, Tikshna shringa, Yamantaka, Atimaya, Ulukajitat, Kujvilaashwya, Attahasa, Mushaka, and Kumbhotkacha.

Bhandaasura's Associates exterminated: Lalitha Devi sounded her 'Pataha Dhvani' as a mark of attack and Bhandasura responded with his 'dundhibhis' or war drums which deafened the Three Worlds. As a trial exercise, Kutilaksha commenced the Operation with ten lakh Akshouhinis and Sampadkari Devi attacked Durmada and in the first round there were casualties with an edge to Durmada. Sampadkari showed her red eyes and in no time the Stree Shaktis extinguished the well trained opposition and even before the re-fill arrived Durmada was killed. Kutilaksha shouted on Sapatkari and said that there was no great reason to celebrate the initial sacrifice which normally assessed the depth of the opposition; so saying, Kutilaksha attacked by a horseback appearing once in the Rakshasa camp and suddenly opposite the Devi's camp; while on one side, Kutilaksha and Samvasraswati were grappled with each other, Kuranda faced Samatkari. The latter put up such an encounter that the rapidity of each other's arrows covered up Surya and the clash of their Astras provided illumination to periodically dispel darkness! Finally, Kuranda fell and Bhandasura realised the Shaktis meant business! Karanka and five Daitya Senapatis were then despatched who created a 'Rana Maya' called Sarpini which created poisonous flames and showered serpents but Nakuleshwari Shakti utilised Garudaasra and also showered Mongooses. As Karanka and five other Senapatis were destroyed, Bhandasura and Kutilaksha instructed Seven more Senapatis to face the attack from the

side of Devi; these Senapatis were all born to Rakshasi Keekasa (born of Bones) and were named Baalaka, Soochi Mukha, Phaalumukha, Vikarna, Vikataana, Karaalaayu and Karataka. The Sapta Senapatis were asked to proceed with three hundred Akshouhinis of army to attack Lalita Devi directly. But the invincible Shaktis displayed their penchant for blood-drinking and apart from the Sapta Senapatis the massive army was destroyed. Vishanga the brother of Bhandasura entered the battle and surreptitiously went under Lalitha Devi's chariot and managed to hit his arrow on her hand fan. Kameswari and Tithi Nityaa Shaktis were highly infuriated and Kameswari told in a rather apologetic tone to Devi that since her chariot was fully secured by Maha Mantra Shaktis, the Rakshasas were trying to use their Maya in the night to make an entry from the rear side under the chariot's wheel and now the Shaktis viz. Vanivaasini, Jwaalaamaalini would then display their power. Then the Nitya Shaktis aimed their arrows and killed countless Daityas; Kameswari killed Damana, Bhagamala shot straight into the Senanayaka Dirghajihva, Nityaklinna annihilated Humbeka, Bherunda Shakti thrashed Hulumallaka, Vahni vaasaa Shakti crushed Kaklusa, Maha Vajreswari Shakti destroyed Kesivahana, Shivaduti Shakti sent Plukasa to Yamapuri, Twarita cut Pundraketa into pieces; Kulasundari smashed Chandabahu, and so on. The villain who started the Adharma Yuddha viz. Vishanga tried to escape but Kameswari Devi caught him by his neck and tore off his Kavacha with her sharp nails and in the process he escaped narrowly but Kameswari let him off as a retreating timid was not fair to run after and what was more the night was just entering the early morning hours. There were floods of blood and unbearable smell of putrid dead bodies all over. Devi Lalita instructed Jwaalaamaalini to encircle the entire area with flames to make the army of Bhandasura and also clean up the mess of dead bodies of his army. Her chariots were lifted up the Mahendra Mountain while Dandini Shakti remained on the left of Kiri Chakra Ratha, Shyamala Devi was in the southern side, in the North was Sampadeswari and in the front Hayasana was present. As Bhandasura's sons were asked to attack and display their prowess, Bala Shakti of nine years of age requested Devi to please let her play with the sons of Bhandasura along with a fresh battalion of two hundred akshouhinis and Lalita smiled and consented. Bala Shakti uprooted the progeny of Bhandasura and wiped out the army despatched afresh. At this juncture Bhandasura was not only agitated but demoralised. Vishukra then set up a Maha Yantra and made a desperate bid when Ganesha saluted Lalita and took her permission to face the Maha Jaya Yantra as conceived by Vishukra. Gajasura arrived to operate the Most Potent Yantra. MahaVighna Nayaka took the forms of Six Vighna Nayakas viz. Aamoda, Pramoda, Sumukha, Durmukha, Arighna and Vighna karta and each of these were the Chiefs of crores of 'Herambas'; these six forms of Ganesha and the crores of Herambas moved ahead of him and their mere 'Hunkaraas' wiped out akshouhinis of Daityas, while the power of their trunks destroyed the remnants. Ganesha himself attacked Gajasura and killed him even as Vishukra who invented the so called Jaya Yantra was destroyed into smithereens. An undaunted Bhandasura was no doubt frustrated and humiliated but the show had to go on and hence sent his brothers Vishukra and Vishanga. Vishukra was so notorious that Trilokas were shivering at one stage and he was the Yuvaraja / successor of Bhandasura. Both the brothers planned to attack Devi together instead of dividing themselves in two directions. Lalita Devi consented that Mantrini Dandini might take the onslaught of the brothers. Mantrini was for all practical purposes the Maha Raajni Lalita herself! All the associated Shaktis of Mantrini were in such inspired disposition as their morale was sky-high; some alighted horses, some were in chariots and others mounted elephants. Shyama Shakti provoked Vishukra; Nakuli Devi fought with Vishu, Maha Maya Kunti with Peshu, Bhauravi with Madada, Laghu Shyama with Kushura, Swapnesi with Mangala, and so on. Vishukra released Trishashtra which made all the Shaktis highly thirsty and the army of Lalita had tough time to cope up the situation. Dandini prayed to Sura Samudra and the intoxicated Shaktis were joyfully killing the Daityas with redoubled excitement. The Trishashtra instead of creating thirst of water thus ended up in the thirst of Madhu and the Devi Sena had a glorious time in killing the Daityas with redoubled vigour and adventurism! Danda Nayika encountered both the brothers together and hit Vishanga with a 'hala' (plough) and Vishukra with 'Musala' (mace).

Bhandasura exterminated: With the death of his dear brothers, sons and Senapatis and army of several akshouhinis, Bhandasura was crestfallen and depressed; yet, he proceeded with Kutilaaksha and thirty five Senanayakas and two hundred and eighty five Akshouhinis of army; excepting one woman in

Shunyaka Nagari, his Head Quarters, the entire population went fight in the final battle. He alighted his huge chariot drawn by lions; countless of his army members had little space to travel by Bhumi and had to fly on the sky. Soon on spotting Devi Lalita, he despatched the Astra of 'Andhataamishra' and she retaliated it with 'Vishwaavasastra' / 'Suryastra' and blunted his arrogance. He threw 'Antakastra' and Devi replied it with the Astra of Maha Mrityunjaya. He used 'Sarvastra Smriti' and she destroyed it with Dharana / Medhaastra. Bhandu utilised Bhayastra to frighten Shaktis but Amba used 'Aindraastava' to relieve fears. The Asura used Maha Rogastra and she sent back 'Naama Trayastra' which released the resounding voices of 'Achyuta-Ananda-Govinda' along with 'humkaara' sounds. Bhanadasura threw at her the 'Ayushnaasha' or Life Destroying Arrow, and Devi replied that Astra with 'Kala Sankarshini' or Life Extending Astra. The desperate Bhandasura then forwarded Mahaasuraastra which was the super-combination of the energies of several notorious Asuras like Madhu-Kaitabha, Mahishaasura, Dhumralochana, Chanda-Mundeswara, Chikshibhu, Chamara, Rakta beeja, Shumbha-Nishumbha, Kalakeya, Dhumra and so on. There were 'Hahaakaaras' from the Devi Sena and the combined strength of various Asuras was too overwhelming. Devi then laughed boisterously and materialised Durga who was the Composite Form of all Devaas; Maha Deva provided to her a mighty 'Shula', Vishnu his Sudarshana Chakra, Varuna his conchshell, Agni his heat and radiance, Vayu a bow and arrows, Indra his Vajraayudha, Kubera his chashaka or drinking vessel, Yama his Kala Danda, Maha Danda, and Paasha; Brahma his Kamandalu or vessel, Iravata his bell, Mritya Devata her Khadga and metal resistor, Samudra his 'haara' or necklace, and Vishwakarma gifted ornaments.

Then Devi Lalita assumed various forms: as Durga she was in full form of unusual splendour; as Narayani she alighted a Simha Vahana and fought; and she destroyed Mahashasura as Chandika as described in 'Durga Saptashati'. Bhandasura released 'Mookastra' and Devi in turn created the Astra of 'Vakvaadini'. He used Vedaapaharana Astra and she met it with her right hand thumb! Bhandu's 'Arnavaastra' created huge flows of gushing water which was arrested by an Adi Kurma of yojana's height and width as created by Devi's right hand's pointing finger.

Bhandu sent an Astra called Hairanyaaksha which created thousands of 'Hiranyakshas' and Devi created Maha Varaaha from her right hand middle finger who destroyed them all. An infuriated Bhandu produced crores of Hiranyakashipus but an unperturbed Devi frowned from where emerged Prahladaas and Nrisimha Rupas from her right ring finger who were like Pralaya Rudras laying the Hiranya kashipus on the Deva's lap and pulled out his intestines and blood. Similarly Devi Lalita created Vamana Devas from her right hand little finger to control Balendras; Parashu Ramas to kill Kartaveeraryas- arjunaas from her left hand thumb; Shri Rama to destroy the ten headed Ravana and Kumbhakarna and Lakshmana to kill Indrajit and from Devi's left pointing finger; Balarama from materialised from Devi's left middle finger to kill Asuras; Vasudeva was created by the left hand ring finger of Lalita Devi and he terminated countless Rajaasuras and other Rakashasaas like Kamsa, Sishupaala, Dantavakra, Poundraka, Shambara, Pralamba, Narakasura, Banaasura and so on and thereby reduced the weight of Evil on Bhumi and from her left hand little finger created Kali Deva who ended up Huna-Yavana- Kirataka and others. As all the Evil Forces were uprooted by Durga Devi thus, Devi Lalitamba liquidated Bhandasura's Senapatis with Narayanaastra and finally only Bhandasura was left out. She then released 'Maha Kameshwaraastra' which had the extraordinary radiance and energy of thousand Suryas and ultimately the greatest menace in Tri Lokaas was demolished; the Shunyaka Nagari was burnt off with the flames of the Kameswarastra and thus the Dwiteeya Swarga which Bhandasura created sixty thousand years ago was turned into heaps of ashes; and so did Bhandasura whom Ganesha materialised from the ashes of Manmatha as a play! With the termination of Maha Bhandu, Devas celebrated with resonant sounds of Celestial Drums and showers of flowers from Swarga and they were re-installed in their original positions. Whosoever reads or hears the Legend of Lalita Devi's victory over Bhandasura would become fearless; they would attain Siddhis, Bhakti, Shakti, Arogya, Keerti, Aishwarya and Mukti ! At the huge relief that Tri Lokas came to experience, Brahma-Vishnu-Rudras-Indra and Devas-Adityas-Vasus- Maruds-Sadhya Devatas-Siddha-Kimpurusha-Yaksha-Nishaachara-Daityas felt so gladdened in their hearts and Maha Devi Lalita sat on a Golden Throne looking relaxed and satisfied; there was a fresh wave of hope, virtue, courage, confidence and happiness began again to all the Beings with relief and

fulfillment. Brahma and others made a spontaneous Commendation at the Victory of Maha Raajni Lalita Devi as follows:

Victory Commendation and revival of Mammatha:

Namo namastey Jagadeka naathey Namonamah Shri Tripuraabhi-dhaaney, Namonamo Bhandamahaasuraghney Namostu Kameshwari Vaamakeshi/ Chintaa- maney chintidaanadaksheychintye, Chitraambarey Chitrajagatprasutey Chitraakhya Nityey Sukhadey Namastey/ Mokshapradey Mugdha Shashaanka chudey Mugdhasmitey Mohana bheda Dakshey, Mudreshwareechirchitaraja tantrey Mudraapriye Devi Namonamo namastey/ Kruraantaka dhwamsini Komalaangey Kopeshu Kaaleem Tanumaadadhaaney/ Krodaananey Paalita Sainika Chakrey Krodeekruta- aseshabhaye Namastey/ Shadanga Devi Parivaara Krishney Shadanga Yukta Shruti Vaakya mrugye, Shadchakra samsthey cha Shadbhaava rupey Lalitey Namastey/

(Our salutations to you ‘Jagadeka Naatha’ and ‘Tripuraabhidaana’ who has the unique distinction of destroying Bhandasura. Kameshwari, Vaamakeshi, Chantaamani Swarupa, Achnitya, Chiraambari, the Creator of Chitra Jagat, Nitya Shakti called Chitra! Sukha Pradayani, Moksha Pradayani, Chandra Kalaa dhari, Mugdhasmita or Ever Smiling, Fully capable of smashing Illusions, the Sovereign of ‘Mudras’ or hand gestures and finger postures signifying various feelings; Mudraa Praya, Kruraantaka Dhwamsa, Komalaangi, Kaali Swarupa, Vaaraahi Rupa, Shakti Sainya Palaka, Absorber of all kinds of Fears, Shadanga Rupa or the Essence of Vedangas or Six Corollaries of Vedas viz. Siksha-Vyakarana-Chhanda- Nirukta-Jyotisha and Kalpa; Mulaadhaara and such other Six Chakras of Physique; and ‘Shad bhaavaas’ or Six Impulses viz. Kshut (Hunger), Trishna (Thirst), Shoka (Distress), Moha (Infatuation), Jara (Old age) and Marana (death).

Brahma further extolled Devi as follows: ‘Devi Lalita! You are Shiva Swarupini, Kaama Swarupini, Nitya Swarupini, Manohara Swarupini, Varapradayani, Shambhu Kaamini, Moksha dayani, Kalaadhipa, Divyoushadha Prathama, Nagara Samuha Swarupini, Surya Sahasra Kantimati, Daya Swarupini, Devaadi Deva Santosha Swarupini, Animaadi Ashtaiswarya Sevita; Sadaa Shivaatma Prakasha, Sabhaa Maryaada Yukta, Sapta Matruka Sevita, Brahmeswari, Nitya Swarupini, Shodasa Kalaa Samyuta Lalita (magnificent with Sixteen Kalaas), Pramatha Gana Sevita, Samkshodhinyadi chaturdasha jwaalaavaranaa (Devi, you are surrounded by Fourteen Flames like those named as Sankshobhini), Sharva Sidhaadi Shakti namaskruta’ (worshipped by Shaktis called Sarva Siddhas); Chakra Swarupini; Vashinyaadi Vaagaishwarya Shakti Sevita Devi (Devi, you are worshipped by Vashinya and other Shaktis who are the Epitomes of Speech Prosperity / fluency); Vaksamudra, Varadeaayani, Samastaayudha Saarbhouma, Vajreswari, Bhageswari, Kaala Swarupa, Kameswari, Baala, Bindu Swarupa, Bindukalaayaika rupini, Kalpa Pralaya Yama Swarupa, Kama Kalpa Vriksha, Vidyeshwari, and Shambhunaatha dwitiya Sthaanaashraya (the alternate Form of Sthaana Rupa!)’

Brahma then introduced Rati Devi the widow of Manmatha and requested her to terminate her widow-hood and Lalita Devi readily agreed to do so and asked her to be bathed and dressed up as a ‘Sumangali’ with chandana-kumkuma, flowers and ornaments. Manmatha got revived. Devi bestowed boons to him saying that from the hair roots of his body he would materialise crores of Manmathas for ever and that he would ensure all the married couple to get marital satisfaction for ever; those who blame him would fail in their marriage unions and males turn out to be impotent and females turn out as frigid and barren. The Nava Manmatha was further blessed by Devi that Maha Deva would renounce Vairagya and would be so fond of Parvati that he did not leave her thus acquiring the epithet of ‘Arthanaareswara’ Manmatha’s Senaani was Chandra, and Peetha mardakas were ‘Raaga’ or sweet musical notes, Mandanalaya or provocative winds and the sweet cooing of Kokila or Koel. Construction of Shri Pura: Tri Murtis Brahma-Vishnu-Maheshwaras commissioned the famed Vishwakarma and Mayaasura to construct Shri Pura on Meru Mountain which had four ‘Shikharas’ or Mountains representing Fourteen Bhuvanas including the Brahma-Vishnu-Shiva Lokas where Lalita Devi would reside and oversee. Shripura is to control the Universe in totality and had seven ‘Praakaaraas’ or Enclosures, made of steel, kaamsya, taamra (copper), brass, Panchaloha, silver and gold. In each enclosure are countless and highly expansive buildings, halls, massive ‘dwaaras’ or

entry gates, private rooms, gardens, water bodies, flora and fauna. Each praakaraa had a spread of thousands of yojanas and similarly the area in between each Praakara had thousand yojanas too. Hayagriva exclaimed to Agastya Muni: Could even the two thousand tongued Adi Sesha describe the magnificence of Shri Pura where besides others, Matanga Kanya was in constant exaltation for Maha Devi's entertainment! Matanga Kanya was the daughter of Maatanga Muni who having pleased Lalita Devi secured the greatest boon of giving birth to the daughter who would have the greatest privilege of residing and serving Maha Devi in her presence for good! Matanga Kanya was also called Shyama who manifested herself in crores of Laghu Shyama Rupas. There are Sapta Kakshyaas or seven huge Bhavanas of Shri Pura in which Siddhas, Charanas, Gandharvas, Apsaras, Kinnaras, Kimpurushas, Sadhakas, Nagas, Rakshasas, Dikpalakas, Rudras-all being Devi worshippers.

Among the other Kakshyas are named Shiva Lokantara, Maha Padmaatavi Kakshya, Naukeshwari Devi Kurukulla was the most reputed. Ten Agni Kalaas were there too and these were called Dhumraarchi, Ushna, Jwalini, Jwaalini, Visphulingini, Sushri, Surupa, Kapila, Vaavyavaha and Kavyavaha. Twelve Suryatmaka Kalaas were housed here and these were Tapini, Taapini, Dhumra, Marichi, Jwalini, Ruchi, Sushumna, Bhogada, Vishwaa, Bodhini, Dhaarini and Kshama. Chandra Kalaas were Amrita, maanada, Pushni, Tushni, Pushti, Rati, Dhriti, Shashini, Chandrika, Kaanti, Jyotsna, Shri, Preeti, Angada, Purna and Purnaamrita. Brahma Kalaas were Pushti, Buddhi, Sthiti, Medha, Kanti, Lakshmi, Dyuti, Dhriti, Jaraa, Siddhi. Vishnu kalas were Sthiti, Paalini, Shanti, Ishwari, Tati, Kaamika, Varada, Hlaadini, and Dirgha. Roudri Kalas were Tikshna, Roudri, Bhaya, Nidra, Tandra Kshut, Krodhini, Trapa, Utkari and Mrityu. In addition, sixteen other Kalaas are stated in action in the Sapta Kakshyaas all over and these were materialised Brahma for 'Hastodaka Samsodhana' or to clean up the hands and they were Nivrutti, Pratishtha, Vidya, Shanti, Indira, Deepika, Rechika, Mochika, Para, Sukshma, Sukshmaamrita, Kala, Jnaamaamrita, Vyaadhini, Vyaapini and Vmorupika. These Kalaas were in Maha Padmatavi and Maha Chakra.

Chintamani Griha was the Yagna Sthala where Maha Raajni and Parama Kameshwara perform Yagnas by kindling 'Jnaanaagni' with hundreds of 'Sudhaa Dhaaraas' or pourings of Amrita. To the Nirruti side of Chintamani Griha was the Shri Chakra Raaja Ratha, in Vayavya was the Geya Chakra Ratha, in Ishanya was Kiri Chakra Ratha and in Agneya Gayatri was in Omkaara Mandira with opened and benign eyes providing 'Abhaya' or Safety. In the North side of Chantamani Griha were Ganapati, Shiva, Mrityunjaya and Sarasvati. In different sides of North itself were the following Shaktis viz. Shri Paramba, Vishada Jyotsna, Normala and Vighra; Bala, Annapurna, Hayarudha and Shri Paduka; Unmatta Bhairavi, Swapna Vaaraahika, Tiraskarinikaamba and Panchami. In the Eastern side of Chintamani Griha were Shri Purni and Shri Maha Paduka, besides Anima-Mahima-Garima-Ishhitwa-Prakaamyam-Mukti-Iccha-Prapti-Sarvakama, besides Rasa Siddhi-Moksha Siddhi-Bala Siddhi, Khadga Siddhi-Paduka Siddhi-Angana Siddhi-Vaak Siddhi-Loka Siddhi and Deha Siddhi. Braahmi-Mahaweswari-Kaumari-Vaishnavi-Vaaraahi-Maahendri, Chamunda and Lakshmi were scattered providing over all Security.

Kanchi Kamakshi Charitra

It may be recalled that Agastya Maharshi visited Kanchinagara to worship Devi Kamakshi and Vishnu made his 'darshan' in the Swarupa of Hayagriva to delineate Lalitopakhyana. Now, Hayagriva confirmed that Lalita Devi whom Sarasvati-Lakshmi-and Gauri worshipped had reappeared as Kamakshi:

Adyayaanutara saa syaacchitparaa twaadikaaranam, Antaakhyeti tathaa proktaa Swarupaatthatwachintakaih/ Dwiteeyaabhuktatah Shuddha – paraa Dwibhujasamyutaa, Dakshina hastey yoga mudraam Vaama hastey tu Pustakam/ Bibhrtati Himakundendusuktaasama vapurdyutih, Paraa Paraa triteeyaasyaadwaa Lokaar-yukta sammitaa/ Sarvaabharana samyuktaa Dasha hasta dhrutaambuja, Vaamorunyasta –hastaa vaa Kireetaardhendu bhushanaa/ Paschaatturbhujja jaataa saa Paraa Tripuraarunaa, Paashaankushekshu kodanda Pancha Baana lasatkaraa/ Lalitaa saiva Kaamaakshi Kanchyaam Vyaktimupaagataa, Sarasvati Ramaa Gouryastaamevaadyamupaasatey/ Netra dwayam Maheshasya Kaashi Kaanchipuradwayam, Vikhyaatam Vaishnavam Kshetram Shiva Saannidhya kaarakam/

(Kamakshi is Adi Devata, smaller than an atom; Chit swarupini, Adi Kaarana or the Primary Cause and is called 'Anta' or the Last. Her Second Swarupa has two hands, one with a Book and another with Yoga Mudra or of the Symbol of Yoga. Her third Form was pure white like snow, a jasmine flower, Chandra and a pearl; her fourth Form was that of thousand Rising Suns with a chandra rekha on her head; she is Para Tripura with four hands carrying Paasha, Ankusha, Ikshu or Sugarcane and 'Kodanda' of Lalita as reappeared as Kamakshi as meditated by Sarasvati-Lakshmi and Gauri; she was Maha Deva's two eyes, one as Shiva Kanchi and another as Vishnu Kanchi.)

Brahma hailed Kamakshi as follows:

Jaya Devi Jaganmaatarjaya Tripurasundari, Jaya Shrinaatha Sahajey Jaya Shri Sarva Mangaley/ Jaya Shri Karunaa raashey Jaya Shringaara naayikey, Jaya jayedhika Siddheshi Jaya Yogendra vanditey/ Jayajaya Jagadamba Nitya rupey Jaya Jaya Sannuta lokasoukhyaa dhaatri, Jaja Jaya Himashaila kirtaneey Jaya Jaya Shankara Kaama Vaamanetri/ Jagajjanamastithi dhwamsamapidhanaanugrahaanmuhuh, yaa karoti swasankalpaattasyai Devyai namonamah/ Varnaashramaanaam saankarya kaarinah Paapino janaan, Nihantya-dyaati teekshanaastraitasyai Devyai/ Naagamaischa na Vedaischa na Shaastrairnayogibhih, Vedyaa Swasamvedyaa Tasyai Devyai namonamah/ Rashasyaamnaaya Vedaantaistatwa vidbhir Muneeshwaraih, Param Brahmeti yaa khyataa tasyai/ Hridayasthaapi Sarveshaam yaa na kenaapi drushyatey, Sukshma Vignaana Rupaayai/ Brahma Vishnuscha Rudrascha Ishwarascha Sadaa Shivah, Yaddadhyanaaikaparaa nityam tasyai/ Yacharana bhaktaa Indraadyaa Yadaagjnaameva bibhrati, Saamraajya sampadeeshaayai tasyai/ Vedaa nishvasitam yasyaa veekshitam Bhuta panchakam, Smitam Charaacharam Vishwam tasyai/ Sahasra sirshaa Bhogindro Dharitreem tu yadaagnaya, Dhattey Sarvajanaadhaaram tasyai/ Jwaladyagnistapatyarko Vaato vaati yadaajnyaa, Jnaana Shakti Swarupaayai tasyai/ Panca Vimshati Tatwaani Maayaa Kanchuka Panchakam, Yanmayam Munayah praahurtasyai/ Shiva Shakti Swarupaaschaiva Shuddha bodhah Sadaa Shivah, Yadyunmeshavibhedaah syustasyai/ Gururmantra Devataacha tathaapraanaascha panchadhaa, ya viraajati chidrupaa tasyai/ Sarvaatmanaamantaraatmaa Paramaananda rupiney, Shri Vidyeyi smrtaavaa tu tasyai/ Darshanaanicha sarvaani yadangaani vidurbudhaah, Tatthaanniyama yupaayai tasyai Devyai namonamah/ Ya bhati Sarva lokeshu manimantraishadhaatmanaa, Tatwopadesha rupaayai tasyai/ Deshakaala padaarthaatmaa yayadvastu yathaa tathaa, Tat rupena yaa bhaati tasyai/ Hey Pratibhataakaaraa Kalyana guna shaalini vishvottheerneyi chaakhaataa tasyai/ Iti stutvaa Mahaa Devim Dhaata Lokapitaamahh, Bhuyobhuyo Namaskrutya sahasaa sharanam gatah/

(Jaganmaata! Tripurasundari! Sister of Lakshmi Pati! Sarva Mangala Rupini! You are an Embodiment of Mercy, Shrigara Nayaki, Siddheswari, saluted by Top Yogis, Jagadamba, Unfailing donor of boons to Devotees; Praised by Himashaila; Always visioning Shankara with desire from your left Eye, apparently as she was Ardha Naareeswari. My salutations to you, as you bless the deeds of Srishti-Sthiti-Layas; you use weapons to smash those who are responsible for violating Varnaashrama vidhis. Devi Kamakshi! You are Swatma Rupini or of Form that is self-generated and neither Agamas, Vedas, Shastras, Tatwa Vettaas, nor Maha Munis. My greetings to you Devi, whom Brahma-Vishnu-Rudra-Ishwara-Sadashivas meditate and Indra and Devas prostrate. Vedas are your 'nishvaasaas' or exhalings; Pancha Bhutas are your looks; the Charaachara Jagat is your smile; It is with your instruction that Adi Sesha holds the weight of Earth, Agni produces flames, Sun gives out heat and radiance; Vayu is at work to blow winds; all the Tatwas numbering twenty five (as described in earlier pages of this Purana) are all of Devi Swarupa; Shiva-Shakti-Ishwara-Sadashiva are all 'Unmesha Bhedas' or eye strokes; You are Guru, Mantra, Devata and 'Panca Praanaas', Sarvaatma, Antaratma, Paramaananda, and Shri Vidya! Sarva Darshana Shastras constitute your body parts as opined by Panditas. You are Aayaa -niyama Swarupini; Desa-Kaala-Padartha-Vastu Rupini; Hema mayaakaara or of Golden Form! Kalyana Guna or of Qualities of Propitiousness! You are indeed beyond the Universe! Thus Brahma commended Maha Devi with great devotion and saluted her and requested her to reside at Kanchi for good as the inhabitants of this Karma Bhumi tended to

suffer from ignorance and deserved her kindness. He further suggested that Shiva too be present with her. She consented to reside at Kanchi, asked Vishnu too stay there and let Shiva occupy her right body part. Brahma too resided at Kanchi along with Sdarasdwati. Lalita Deva made her original appearance as Bala and subsequently Brahma and Vishnu celebrated the auspicious wedding of Tripura Sundari and Shiva in the presence of Devas, Maharshis, Yaksha, Gandharva, Siddha, Vidyaadhara, and others as also Samasta Shaktis. They all hailed Lalita Devi as Kamakshi, the mere three worded Devi like Lalita, who was a Symbol of boon-provision. Hayagriva informed Agastya Muni: Tripura and other Shaktis were of her own creation. She improvised three Eggs and created Tri Murtis entrusting the three duties of Srishti-Sthiti-Samhara to Brahma-Vishnu- Shiva respectively from Satyaloka-Vaikuntha -Kailasha; Vishnu felt that he was the Supreme and as Brahma sat atop the Lotus stem sprouted from the navel of Vishnu resting on Ksheema Samudra, Brahma claimed superiority and the ensuing fight ended up as a third entity emerged as a huge Shiva Linga without a beginning and end. As Maheswara made his appearance, Brahma still claimed his seniority and out of anger of Maha Deva emerged Bhairava who tried to snip Brahma's fifth head but Brahma's kapala was not leaving Shiva; he had to undergo the 'Brahma hatya' sin and during his Tirtha Yatra landed at Kanchipura. As he was on 'Bhikshaatana' or door-to-door begging with Brahma Kapala as his begging bowl, he witnessed a Devi on way and she gave him a Jyotirmaya Bhiksha (alms) when Shiva got rid of the Brahma Kapala which fell on ground. The Devi whom Shiva thanked profusely was none else than Kamakshi. Another incident which was highlighted by Vasishtha Maharshi to Suta Muni and the huge group of Sages about the significance of Kanchi was about King Dasaratha of Ikshvaku Kula. For a number of years, the King could not secure children; he had considerable faith in Maha Tripura Sundari and was engaged in her worship for a very long number of years. One night Tripura Sundari appeared in Dasaratha's dream and stated that due to several of his sins committed earlier he was unable to secure children so far and now it was time as he and his wives should be blessed with excellent progeny; Tripura Sundari in the Form of Kamakshi further directed Dasaratha to visit Kanchi along with his Prime Consort Kaushalya to bathe in Kampa Nadi and worshipped Kamakshi and prostrated before the Shri Chakra Swarupini and spent there seven days continuously and on the eighth day, they heard a Celestial Voice that Vishnu himself would be born with his 'Amshas' as model sons of their 'Vamsha'!

Shri Lalita Sahasra Naama Stotra

Preface :

Anga Nyaasa and Karanyasa: Asyashri Lalitaa Sahasranaama Stotra maalaa Mantrasya, Vasinyaaadi Vaagdevataa Rishayah Anushthup Chhandaha Shri Lalitaa Mahaa Tripura Sundari Devataa, Aim-Shaktih, Sau Keelakam, Mama Chaturvidha Purushartha Siddhardhey Japey Viniyogah; Aim – Angushthaabhyaam Namah; Kleem –Tarjaneebhyaam Namah; Souh-Madhyamaabhyam Namah; Souh-Anamikaabhyaam Namah; Kleem-Kanishthikaabhyaam Namah; Aim-Karatala Kara Prushthaabhyam Namah; Aim – Hridayaayanamah; Kleem-Sirasey Swaahaa; Sou-Shikhaaya vashat; Souh-Kavachaaya hum; kleem-Netra Trayaaya Voushath; Aim-Astraaya phat; Bhurbhuvassuvaro dikbandhah/

Dhyanam:

Arunaam Karunaatarangitaaksheem dhrita paashaankusha pushpa baana chaapaam, Animaadibhiraavritaam Mayukhai rahamityeva Vibhaavaye Mahesheem/ Dhyayet Padmaasananthaam Vikasita Vadanaam Padma Patraayataaksheem, Hemaabhaam Peeta Vastraaam Karakalitalasaddhema Padmaam Varaangeem/ Sarvaalankaara yuktaam Sakala mabhayadaam Bhakta namraam Bhavaaneem, Shri Vidyaam Shaantamurtim Sakala Suranutaam Sarva Sampatpradaatmeem/ Sakumkuma vilepanaamalika chumbi kasturikaam, Samandahasitekshanaam Sashara Paashaankushaam/ Asesha Jana Mohini marunamaalya bhushojjwalaam, Japaakusuma bhaasuraam Japavidhouh smaredambikaam/

(May I meditate that Maha Raajni whose natural complexion is red; whose eyes are full of kindness; whose hands are ornamented by a noose, a goad, a bow and flowery arrows and who is surrounded by Ashta Siddhis like Anima, Garima, Laghima and Vastitwa; indeed she is right within in me! May I meditate Bhavani, that Shri Vidya or the Symbol of Knowledge, Shantamurti or the Epitome of Peace and Sarva Sampadpradaatrem or the benelolent provider of prosperity, as she dispels fears and provides protection to all; She is seated comfortably on a lotus with majestic face, sparkling eyes akin to lotus petals, donning a golden dress with a benign smile! May I meditate the smiling Mother who sports arrows and bow, besides a noose and goad; she is decorated with red japa kusuma flower garlands and ornaments, and with a forehead painted with vermillion and musk that intoxicated.)

*Om Aim Hreem Shreem Shri Matrey Namah/Shri Maataa Shri Mahaaraahni Shrimat
Sihaasaneshwari, Chidagni Kunda sambhuta Deva Kaarya Samudyataa/ Udyadbhaanu
Sahasraabhaa Chaturbaahu Samanvitaa, Raaga Swarupa pashaadhyaa Krodha
Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayakaa, Nijaaruna
Prabhaapura majjadbrahmaanda mandalaa/ Champakaashoka sougandhika lasatkacha,
Kuruvindamanishreni Kanatkotira mandita/*

(Sacred

Mother! You are the Extraordinary Queen seated on the Throne mounted by lions; You are generated from the fire-pit of self-realisation; You sparkle with the lustre of thousand Suryas with four arms with a goad in the right hand as though you spur your devotees to follow the right path and at the same time displaying your displeasure with a noose up your upper left hand to correct them wherever necessary; Devi! You carry a sugar-cane bow with the determination of materialising the Universe with your left lower hand, while actually taking up the deed of Creation with the aid of Five Tanmatras or Elements by another hand of yourself. Indeed the magnificence of your creation is spread all over as Omnipresent. Your Hairdo is endowed with the natural perfume of Champaka-Ashoka-Punnaaga flowers; You are embellished with a Crown bejewelled with special precious stones of Kurukulla as though they signify various emotions and feelings).

*Ashtami Chandra Vibhraaja dalikasthala shobhitaa, Mukha Chandra kalankaabha Mriganaabhi
vishakaa/ Vadanasmara maangalya Griha torana jillikaa, Vaktra Lakshmi pareevaaha chalan
meenaabha lochanaa/ Nava Champaka pushpaabha naasadanda viraajitaa, Taaraa kanti tiraskaari
naasaabharana bhaasuraa/ Kadamba manjari krupta Karna pura Manoharaa, Taatanka yugali bhuta
tapanodupa Mandalaa/ (Lalita Devi! Your broad forehead is dazzling with an adornment of an eighth
night's half Moon while the Tilaka or the streak of Musk on the forehead is likened to a smudge on
Chandra! Your eye brows represent Victory Arches on the gorgeous face comparable to a 'Manmatha
Bhavana'! Your charismatic eyes are like the sparkle of fishes in the Ocean of charm; Your nose is
comparable to a freshly blossomed Champaka flower; the gleam of the diamonds worn on the
ornament of your nose puts to shame the combined shine of Stars on the Sky; the decoration of a
bouquet of Champaka flowers above your ears is cute and appealing; indeed You roam around a lot in
the Kadamba Gardens. Your ear-rings are represented by Sun and Moon and have a cosmic
relevance.)*

*Padma raaga shilaadarsha paribhavi kapolabhuh, Navavidruma bimbashrinyakkari radanacchada/
Suddha Vidyaankuraakaara Dwijapankti dwayojjwalaa, Karpura veetika –amoda
Samaakarshaddigantaraa/ Nija sallaapa Maadhurya vinirbhita kacchapi, Mandasmita prabhaapura
majjad Kaamesha Maanasaa/ Anaakalita saadrusya chubuka Shree Viraajitaa, Kaameshabaddha
Mangalya sutra shobhita kantharaa/ (Devi! Your rosy and smooth cheeks defy rubies and blood red
lips flout corals and bimba fruit; the two perfect sets of your scintillating teeth represent Dwija-Pankti
or the rows of Learned Brahmanas thus signifying pure Knowledge; the whiff of aroma from your
face as emanated from the camphor and betel leaves that you take in your mouth fills in the whole
Universe signifying that the 'Omkaara Naada' from your mouth resonates every where; Your banter /
Chit-chat is far sweeter than the trained tunes of the stringed instrument of Veena and is suggestive of
the resonance of Vedas; Your pretty smile to Kameswara overpowers his thoughts and mind; Your
chin is uniquely shaped and is above depiction; the Mangala Sutra tied by Kameshwara around Lalita
Devi symbolises the very close affinity and inseparability of Prakriti and Maha Purusha or Shiva and
Parvati.)*

Kanakaangada keyura kamaneeya bhujaanvitaa, Ratnagraiveya Chintaakalola Muktaa phalaanvita/ Kameswara premaratna mani pratipanstani, Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalan madhya pattabandha valitrayee/ Arunaaruna Kousumbha vastra bhaasvatkati tati, Ratna kinkinika Ramya rashanaa daama bhushitaa/ Kaamesajnaata soubhagya maadnavoru dwayaanvitaa, Maanikya makutaakaara Jaanudwaya viraajitaa/ Indragopa parikshipta smara tunaabhajanghikaa, Gudha gulphaa Kurma Prushtha Jayishnu Prapadaanvita/ (Devi! You are ornamented on your excellent hands with golden ‘Angadas’ or armlets and ‘Keyura’ or wringlets as alluded to the Mantras of these descriptions; You are adorned with diamond and pearl necklaces alluded to the ‘Mantraaksharaas’; Lalitaamba! the intimacy of Your love with Shiva is evident by the closeness of your body parts including your thin waist, folds of skin, soft thighs and buttocks covered by bright red saree, your knees ornated with crowns speckled with nine gems and the legs are decorated by gold-studded Indra Gopa Manis; Your golden waist-belt has diamond-studded bells called ‘kinkinis’ making mild vibrations as signified by small recitations of Mantras and Your feet are vaulted like the back of tortoises indicating ‘Prapada’).

Nakha deedhiti sanchhanna namajjana Tamogunaa, Padadwaya prabhaajaala paraakruta saroruhaa/ Sinjaana mani manjeera mandita Shri Padaambujaa, Maraali manda gamanaa Mahaalaavanya sevadhih/ Sarvaarunaa navadyaangi Sarvaabharana bhushitaa, Shiva Kaameshwaraankasthaa Shivaa swaadheena vallabhaa/ Sumeru shringa madhyathaa Shri mannagara naayika, Chintaamani grihaantasthaa Pancha Brahmaasana sthitaa/ (Devi! The radiance of your toe-nails rescinds darkness and ignorance and your devotees are enabled to retract from Tamoguna; your sacred feet which are white and spotless do oversmart lotus flowers and they too disperse mental dullness just as a Guru enhances knowledge and sharpness; Your feet are indeed the final goal of worship as they have jingling anklets like Mantraaksharas which facilitate unreserved devotion. The pace and grace of your steps are slow yet steady like that of a Swan as they seek to inculcate gradual transformation and purification of the Soul and there by realise the Final Truth which is deep, complex, hard to cross through and wade like an Ocean. Thus You are bright, red, clean and blemishless from top to bottom; You are adorned with all kinds of ornaments and is the Emblem of Perfection! You are also the Synthesis of Shiva and Shakti and have an ideal partner under your control; Devi! You are ideally situated on the middle top of Meru Mountain or the Center of Shri Chakra and as the Empress of Shri Nagara in the Palace of Chitamani Ratnas as the Prime Deity with Five Brahmas around viz. Brahma, Vishnu, Rudra, Ishana and Sada Shiva; the reference is that Lalitaambika is situated as the Supreme above all the Brahmas). [Beyond the two Chakras viz. Mulaadhaara and Swadhishtaana in every body, there are Grandhis or layers called Brahma Grandhi; beyond Manipura and Anahata is Vishnu grandhi; beyond Vishudda and Agnaa chakra is Rudra granthi; from Ajnaadhaara to the Skull- Center is stated to be Ishwara Sthaana, above which is stated to be Dwadashanta where Sada Shiva is situated; finally Devi Lalita is seated as Chit Kalaa above the Pancha Brahmaas]

Maha Padmaatavi sasmtha Kadamba Vana Vaasini, Sudhaa saagara madhyastaa Kaamaak -shi Kaama daayani/ Devarshigana sanghaata stuyamaamaanaatma Vaibhavaa, Bhandaa -asura Vadhodyukta Shakti senaa samanvitaa/ Sampatkari Samaarudha Sindhura Vraja sevitaa, Ashwarudhaadhishtitaashwa koti koti bhiraavrutaa/ Chakraraaja Rathaarudha, Sarvaayudha Parishkruta, Geyachakra Rathaarudha Mantrini parisevitaa/ Kirichakra Ratha -arudha Dandanaathaa puraskritaa, Jwalaamaalinikaakshipta Vahni Praakaara madhyagaa/ (Maha Devi! You reside in the Maha Padmavati Forest of Lotuses being the contact place of a person and the Supreme; more specifically in the interior of the Kadamba Vana where Yantras predominate; also you are in the midst of Sudha Sagara or Bliss or the Center of Shri Chakra’s Bindushtaana as Kamakshi the Goddess of Kanchipura the bestower of desires; Devi! You responded to the Prayers of Devaas and Maharshis from ‘Chidagni Kunda’ to perform the most significant ‘Deva Karya’; You are indeed the best equipped with an army and armoury of qualities of selflessness, determination and skill to kill Bhandasura the Grand Fund of Ignorance, Ego, and extreme self-image coupled no doubt with courage, capability and invincibility; Devi! You have the advantage of having Sampatkari as the Head of Elephants who is blessed with extraordinary abilities of intelligence to drive the elephants with features like self-lessness and perfection comparable to sense aptitudes or Tatwaas. Also there were

crores of Shaktis riding horses each of whom specialised in mental abilities to win over -as alluded- the Evil with Virtue. She rode over the Shri Chakra chariot with her full armoury; She was accompanied by Mantrini on the Geya Chakra Ratha, Mantrini being Devi's mind; Vaaraahi the Commander alighted the Kiri Chakra and was ahead of Devi; You were in the center of Jwaala maalaas or rings of flames)

Bhandasainyavadhodyukta Shakti Vikrama harshitaa, Nitya paraakramaatopa nireekshana samutsukaa/ Bhandas putra vadhodyuka Baaalaa vikrama nanditaa, Mantrinyambaa virachatha vishanga vadha toshitaa/ Vishukra praana harana Vaaraahi Veerya nanditaa, Kameswara mukhaa loka kalpita Shri Ganeshwara/ Maha GaneshanirbhinnmaVighnayantra praharshitaa, Bhandasuraendra Nirmukta shastra pratyastha varshini/ Karaanguli nakhotpanna Narayana dashaakritih, Mahaa Paashupataasraagni nirdagdhaasura sainikaa/ (Devi! You were delighted to view the large army about to destroy Bhandas; you were also happy to witness the gallantry of Nitya Shaktis; you were glad that Shri Bala your daughter killed the sons of Bhandasura; you enjoyed that Mantrinyamba terminated Vishnga and Devi Vaaraahi killed Vishukra; then Ganeswara was materialised from your face and the latter destroyed all the Yantras such as various hindrances; You rained Astra Shastras to demoralise Bhandasura; as Bhandasura created Hiraynaaksha, Hiranya kashipu, Ravana and other Arch-Enemies of Devas, you mildly rubbed your finger nails and created the counterparts of Narayana who exterminated the respective Asuras!; by using Pashupatastra, you let an ocean of warriors get converted as heaps of ash).

Kameswarastra nirdagdha sa Bhandasura sunyaka, Brahmopendra Mahendraadi Deva samsthuta vaibhavaa/ Haranetraagni sandhagdha Kaama Sanjeevanoushadhih, Shrimadvaagbhava kutaika Swarupa mukha Pankajaa/ Kanthaathahkati paryanta Madhyakuta Swarupini, Shakti kutaika taapanna Katyadho -bhaaga dhaarini/ Mula yantraatmikaa Mula kuta traya kalebara, Kulaamritaika rasikaa Kula sanketa paalini/ Kulaanganaa Kulaantasthaa Kaulini Kulayogini, Akulaa Saayaantasthaa Samayaachaara tatparaa/ (Devi! You had burnt Shunyaka Nagara along with Bhandasura and his warriors and finally completed the Deva Karya; Brahma-Upendra-Mahendras were totally gratified and extolled you. You had then revived Manmatha who was burnt off by Maha Deva's third eye. Your resplendent lotus face then revealed the source of speech and the Panchadashi Mantra, which was the Source Mantra that described Your Neck-to-Waist besides the body- part underneath as well as the Mula-Mantra; the Tri Kutaas of your physique akin to the Panchadashi are called Shri-Kama-Kala Kutaas. You are Kulaamrita Rasika or the enjoyer of the nectar of chastity and purity; 'Kula' is stated to be a combined expression of 'Maataa' the one who measures or approves; 'Maanam' is the measure or the quantity to be approved and the 'Meyam' or the one to be approved; Kula sanketa palini is the Enforcer of of the Kula or basically the Tradition of Spiritualism and thus Kulaangana is the Force of the Tradition; Kulantastha or the insider of the Kula conversant with 'Aachaara-Vyvahaaras'; You are the Kaulini or the household-dietary and Kula Yogini or Lalita Devi herself; You are Akula who is far above a specific Kula as she represents all the Kulas or Traditions; Samayaantastha or the one who is of Shiva-Lalitha's Identity but as construed by varied contexts; Devi! You therefore assume various Forms as per exigencies.)

Mulaadhaaraika nilayaa Brahma grandhi Vibhedini, Manipuraantarudita Vishnu grandhi Vibhedini/ Agnaachakraantasthaa Rudra granthi Vibhedini, Sahasraaraambujaarudhaa Sudhaa saaraabhi varshini/ Tatillataa samaruchishshatchakopari samsthitaa, Maha Shaktih kundalini bisatantu taneeyasi/ Bhavani Bhavanaagamyaa Bhavaaranya kuthaarikaa, Bhadra Priya Bhadra Murtirbhakta Soubhagyadaayani/ Bhaktapriyaa Bhaktigamyaa Bhakti Vashyaa Bhayaapaha, Shaambhavi Sharadaaraadhyaa Sharvaani Sharma daayani/ Shaankari Shrikari Saadhvi Sharacchandra nibhaanaa, Shaatodari Shantimati Niraadhaaraa Niranjanaa/ (Devi! You reside inside the Mulaadhaara Chakra that is as Kundalini; You penetrate through the Brahma Grandhi or the barrier of Brahma and enable your devotees practising Yoga to be conscious while awake; then a devotee is facilitated to vision Devi in Manipura while in a condition of stupor; further a devotee has to pierce through the Vishnu Grandhi or the Vishnu knot when the Yogi becomes unconscious and his body and thoughts are felt irrelevant; in the Ajnaachaktaanta state the yogi loses his identity; while breaking Rudra Grandhi the Yogi attains cosmic reality and in Sahasraara Chakra the yogi is stated to seek Salvation. That stage provides Sudhaa sagara or bliss; indeed Devi! You are above these stages

and chakras as ‘Shatchakopari Samstitha’. You are called as Maha Shakti in union with Maha Deva and is stated to be in the form of a coiled serpent in the state of ‘Kundalini’ like a thin lotus stem. Devi Bhavani, Bhavanaaamya or Beyond Comprehension as then a Bhavaaranya Kutharika or She would axe the cycle of births and deaths! You would in that Form be a Bhadra Priya, Bhadra Murthi, Bhakta Soubhagyadayani, Bhakti Priya, Bhakti Gamyā or realisable by Bhakti alone; Bhakti Vasya or Controllable by Bhakti only; Bhayaapaha or you drive out fear of the devotees; Shaambhavi, Sharadaaraadhya, Sharvaani or the consort of Sharva, Sharma dayani or the provides of Eternal Happiness; Shankari, Shrikari, Saadhvi or of Purity; Sharacchanda nibhaanana or Luminous like a Full Moon; Shatodari or slim waisted; Shantimati, and Niradhara or supportless and Niranjana or blemishless).

Nirlepa Nirmala Nitya Niraakara Niraakula, Nirgunaa Nishkalaa Shantaa Nishkaamaa Nirupaplava/ Nityamuktaa Nirvikaaraa Nishprapancha Niraashraya, Nitya Shuddha Nitya Buddhaa Niravadyaa Nirantaraa/ Nishkaaranaa Nishkalankaa Nirupaadhirnirishwara, Neeraagaa Raaga mathani Nirmada Madashalini/ Nischinta Nirahankaaraa Nirmohaa Mohanaashani Nirmama Mamataa hantri Nishpaapaa Paapanaashani/ Nishkrodhaa Krodhashamani Nirlobhaa Lobhanaashani, Nissamshayaa Samshayaghi Nirbhavaa Bhava naashani/ Nirvikalpaa Niraabaadhaa Nirbheda Bheda naashani, Nirnaashaa Mrityu mathani Nishkrya Nishparigrahaa/ (Nirlepa or Transparent; Nitya or Everlasting; Niraakaara or Formless; Nirakula or composed; Nirguna or Featureless; Nishkala or Undividable; Shanta; Nishkaama or desireless; Nirupaplava or Imperishable; Nitya Mukta or Ever Unrestricted; Nirvikara or Immutable; Nishprapancha or Beyond the Universe; Niraashraya or Unfounded; Nitya Shudda, Nitya Buddha, Niravadya or Irrefutable; Nirantara; Nishkarana or the Causeless since You are the Cause of Causes; Nishkalanka or Spotless; Nirupaadhi or Unaccompanied; Nirishwara or the Ultimate; Niraaga or Uncommitted; Raga Mathani or Devoid of Attachments; Nirmada or Modest; Madanaashani or the destroyer of arrogance; Nischinta or Worryless; Nirahankaara or Egoless; Nirmoha or Illusionless; Mohanaashani or Destroyer of Obsessions; Nirmama or Selfless; Mamataahantri or terminator of attachments; Nishpaapa or Sinless; Paapanaashani; Nishkrodha; Krodha Shamani; Nirlobha greedless; Lobha naashani; Nissamsaya or devoid of doubts; Samsayaghi or smasher of doubts; Nirbhava or Unborn; Bhavanaashyani or Destroyer of the Cycle of births and deaths; Nirvikalpa or devoid of actions; Nirbaadha; Nirbheda or Consistent ; Bhedanaashani or destroys distinctions; Nirnaasha or Indestructible; Mrutyumathani or demolisher of death; Nishkriya or Actionless; and Nishparigraha or Accepts nothing)

Nistula Neela Chikura Nirapaaya Nirathyaya, Durlabha Durgama Durgaa Duhkhahantri Sukhapradaa/ Dushta doora Duraachaarashamani Doshavarjita, Sarvajnaa Saandra Karunaa Samaanaadhika varjitaa/ Sarva Shaktimayi Sarva Mangalaa Sadgatipradaa, Sarveshwari Sarvamayi Sarva mantra swarupini/ Sarva Yantraatmikaa Sarva Tantra Rupaa Manonmani, Maaheshwari Maha Devi Maha Lakshmi Mrudapriyaa/ Mahaa Rupaa Mahaa Pujyaa Mahaa Paataka Naashini, Mahaa Maayaa Mahaa Satwaa Mahaa Shaktirahaarati/ Mahaa Bhogaa Mahaishwarya Mahaa Veeryaa Mahaa Balaa, Maha Buddhir Mahaasiddhir Mahaa Yogeshwareshwari/ (Nistula or Unparalleled; Nilachikura or dark haired; Nirapaaya or far above any danger; Durlabha or difficult to achieve; Durgama or Difficult to reach; Durga or the famed Swarupa of Shakti who killed Mahishaasura; Duhkhahantri or the destroyer of distresses; Sukhaprada or the Provider of Happiness; Dushta dooraa or away from Evil; Duraachaara shamini or the reliever of evil deeds; Doshavarjita or devoid of imperfections; Sarvajna or All Knowing; Saandra Karuna or Provider of Great Benevolence; Samaanaadhika Varjita or Matchless; Sarva Shaktimayi or Omni Potent; Sarva Mangala or the Symbol of Auspiciousness; Sadgatiprada or the Provider of Righteousness; Sarveshwari; Sarvamayi or Omni Present; Sarva Mantra Swarupini or the Personification of all Mantras; Sarva Yantraatmika or The Epitome of All Yantras; Sarva Tantra Rupa or the Unique Form of all Tantras; Manonmayi or of Heightened Form of Consciousness; Maheshwari; Maha Devi; Maha Lakshmi; Mridapriya or the beloved of Shiva; Maha Rupa; Maha Pujya; Maha Paataka Naashani; Maha Maya; Maha Satwa or of Unique Energy; Maha Shakti; Maha Rati or beyond Sensual Pleasures as she is Bliss herself; Maha Bhoga; Mahaishwarya; Maha Veeryaa; Mahaa Balaa; Mahaa Buddhi; Maha Siddhi and Maha Yogeshwareshwari).

Maha Tantraa Maha Mantraa Mahaa Yantraa Mahaasanaa, Mahaayaagakramaadaadhyaa Mahaa Bhairava Pujitaa/ Maheshwara Mahaa Kalpa Mahaa Taandava Saakshini, Mahaa Kaamesha

Mahishi Mahaa Tripura Sundari/ Chatussastyupachaaraadhyaa Chatussashti Kalaamayai, Mahaachatusshashti koti Yoginigana sevita/ Manu Vidya Chandra Vidya Chandra mandala madhyagaa, Chaarurupaa Chaaruhaasaa Charu Chandra Kalaadhara/ Charaachara Janannathaa Chakra raaja nicketana, Parvati Padmanayanaa, Padmaraaga samaprabhaa/ Pancha Pretaasanaaseena Pancha Brahma Swarupini, Chinmayi Parama ananda Vijnaana Ghana rupiney/ Dhyana dhyaatru dhyeya Rupaa Dharma –adharma Vivarjita, Vishwa rupa Jaagarani Swapanti Taijasaatmikaa/ Suptaa Pragjnaat -mika Turyaa Sarvaavastha Vivarjita, Srishti Kartri Brahma Rupaa Gopti Govinda Rupiney/ Samhaarini Rudrarupa Tirodhaanakareswari, Sadaa Shivaanugrahadaa Pancha krutya Paraayana!

(Devi Lalita! You are the Maha Tantra, Maha Mantra, Maha Yantra, Mahaasana or Seated on Elevation; Mahaa Yaga Kramaaraadhya or worshipped at various Maha Yagnas like Amba Yagna; You are worshipped by Maha Bhairava or Maha Deva himself; You witnessed the Cosmic Dance of Maheshwara at the end of Maha Kalpa; You are the Maha Kamesha's Queen; Maha Tripura Sundari! You are worshipped sixty four types of services; Amba! You are the Origin of sixty four Kalaas or Arts as contained in Vedas and various other Scriptures; also served by sixty four crores of Maha Yoginis; You are the Manu Vidya and Chandra Vidya and are situated on the middle of the Moon's orbit; You are Charu Rupa or of the Magnificent Form; of Charu Haasa or with enchanting smile; with the adornment of Ashtama Chandra; the Maha Raajni of Charaacharas in the Universe; the Dweller of the Chakra Raajaas like Shri Chakra; Parvati! Padma Nayana; Glittering with Padma Raagaas or Rubies; Seated on the Five Pretaas of Brahma-Vishnu- Rudra-Ishwara-Sadaashivaas if they are not provided by life by You! You are of the Form of Five Brahmas; Chinmayi or of Supreme Consciousness; the Paramananda or of Unique Bliss; Vijnaana Ghana Rupini or of the Inimitable Swarupini of Vigjnaana; the Dhyana-Dhyaatru- Dhyeya Rupa or of the Form of the Meditation-the Meditator and the Meditated! You are beyond Dharma or Adharma! The Vishwa Swarupa; You are Jaagarani or the Ever Wakeful; the Swapanti or in Dreams; the Taijasatmika or in a State of Stupor; or in Supta or Trance; Pragjnaatmika or in a Casual Body without full Consciousness; Turiya or the Fourth Stage when the Senses are inactive on the verge of senselessness; Devi! You are however beyond all these previous stages as you are Sarvaavastha Vivarjita.! Lalita Devi! You are the Srishti Kartri being Brahma Rupini; the Goptri or the Protector as Govinda Rupini; Samhaarini or the Annihilator as of Rudra Rupa; the Tirodhaanakari or as the withdrawing Swarupini as Ishwara and finally the Sadaa Shiva who provides Anugraha or impetus to Re-Create again; such are the Five Swarupas of Yourself Devi viz. Brahma- Vishnu- Rudra-Ishwara and Sada Shiva; You Lalita Devi! Are thus the Pancha Krutya Paraayana or the Practitioner of Five Sacred Deeds!)

Bhanu mandala madhyastaa Bhairavi Bhaga maalini, Padmaasana Bhagavati Padmanaabha Sahodari/ Unmesha Nimishotpanna Vipanna Bhuvanaavalih, Sahasra Seersha Vadanaa Sahasraakshi Sahasra paat/ Aabrahmakeeta janani Varnaashrama vidhaayani, Nijaaajnaa Rupa nigamaa Punyaapunya Phalapraadaa/ Shruti seemanta Sindoori kruta paadaabja dhulikaa, Sakalaagama Sandoha Shukti Samputa Mouktikaa/ Purushaardha pradaa Purnaa Bhogini Bhuvaneshwari, Ambikaanaadi nidhanaa Hari Brahmendra Sevita, Hreenkaari Hreemati Hridyaa Heyopaadeya varjita/ Raja Raajaarchita Raajni Ramyaa Raageva Lochana, Ranjani Ramani Rasyaa Ranatinkini mekhala/Ramaa Rakenduvadanaa ati Rupaa Rati Priya, Rakshaakari Raakshasaghi Ramaa Ramana lampataa/ Kaamyaa Kamakaloaarupa Kadamba kusumapriyaa, Kalyaani Jagati kandaa Karunaaras Saagaraa/ (You are in the center of Surya Mandala; Bhairavi! with a garland of Suryas seated in Padmasana posture as Bhagavati the sister of Padmanabha; Devi! As you open your eyes Bhuvanaas are sprouted and destroyed as you close the eyes; You have thousand heads, faces, eyes and feet; the Unique Mother of all Beings from Brahma down to worms; the Prime Regulator of Varashrama Vidhana; Vedas are at your behest; you provide the results of every deed of the Beings as per the content of virtue or otherwise; the particles of your Lotus feet tuns red as 'Sinduri' which adorns the foreheads of virtuous women; the collection of pearl oyster shells comparable to 'Agamaas' is your ornament; You bestow the fulfilment of the Purusharthas viz. Dharma-Artha-Kaama-Mokshas; You are Purna or the Totality; Bhogini or the Ever-enjoying; Bhuvaneshwari; Ambika; Ananda nidhanaa or the Fund of Joy; worshipped by Hari-Brahma-Indra; Narayani; Nada Rupa or of sounds ranging from subtle to gross forms; Devoid of a name or a form; Lalita! You are Hrimkari since the sound 'Hreem' covers Srishti-Sthiti-Samhara; Hrimati or Symbol of Modesty; Hridya or Happiness replete

within heart; Heyopadeyavarjita or with nothing to accept or reject; Rajaraajaarchita or worshipped by the Lord of Riches viz. Kubera; Raajni or the Supreme Queen; Ramya; Rajeevalochana or Lotus Eyed; Ranjani the one who delights; Ramani; Rasyaa or the sense perception; Ranat kinkini mekhala or adorned with waist belt with small bells; Rama or the Consort of Vishnu; of Ratipriya as Devi liked Rati since she revived Manmatha the husband of Rati; Rakshakari or the One who provides security; Raakshasaghnī the destroyer of Rakshasas; Rama the highest representative of femininity; Ramana Lampata or deeply involved with husband; Kadamba kusuma priya or highly fascinated by Kadamba flowers; Kalyani or the Symbol of Auspiciousness; Jajatikanda or the root-cause of the Universe; Karunaarasa Saagara or the Ocean of Kindness).

Kaalavati Kalaalaapaa Kantaa kaadambari Priyaa, Varadaa Vaamanayananaa Vaaruni Mada Vihvalaa/ Vishwaadhikaa Veda Vedyaa Vindyaachala nivaasini, Vidhaatri Veda Janani Vishnu Maayaa vilaasini/ Kshetra Swarupa Kshetreshi Kshetra Kshetrajna paalini, Kshaya vridhi vinirmuktaa Kshetrapaalasamarchita/ Vijayaa Vimalaa vandyaa Vandaaru jana Vatsala, Vaavaadivi Vaamakeshi Vahnimandala vaasini/ Bhaktimat kalpalathikaa Pashu paasha vimochani, Samhrutaasesha paashanda Sadaachaara pravartikaa/Tapartayaagni samtapta Samaahlaadana chandrikaa, Taruni Taapasaaraadhyaa Tanumadhyaa Tamopahaa/ (You are the Kalavati or of sixty four Arts and all they were your own expressions; you are the Paramount Form of Feminine Beauty fond of honey or bliss; the bestower of Boons; the beautiful-eyed; intoxicated with 'Varuni'-the wine of dates alternatively called the Varuni 'Nadi'- or a body tendon ; the Vishwaadhika or the Sublime; Vindhya chala nivasini; Vidhatri or Sarasvati the Consort of Brahma; Veda Janani or the Mother of Vedas; the Vishnu Maya; Vilasini; Kshetra Swarupa or of Supreme Consciousness; Kshetreshi; Kshetra Kshetrajna Paalini or the Supreme Administrator of the Kshetra or inner self of Jeeva and the his/her domain; Kshaya Vridhi Vinirmukta or You have neither growth nor decadence; you are worshipped by Maha Deva the Kshetrapalaka; Devi! You are always victorious; Vimala or Clean; Vandyaa or worshipped by all; Vandaaru jana Vatsala or you have attachment to devoted children; Vaagvaadini or Proficient in speech; Vamakeshi or the consort of Vamakeshwara popular in the Tantrik Science; Vahni Mandala Vaasini or the Resider in the Region of Agni; Bhaktimatkalpa latika or Vriksha that fulfills the desires of devotees; Pashu Paasha Vimochani or the Reliever of Bonds like Ignorance, Jealousy, Attachment and Anger; Samhrutaasesha Paashanda or Demolition of Non-Believers; Sadaachaara Pravartika or the Enforcer of 'Sadaachaara' or Good Behaviour; You provide Moonshine like cool relief from 'Tapatrayaagnis' or the Agnis of the Three Difficulties viz. Adhyatmika or of Internal or Psychological nature, Adhibhoutika or External or Physiological nature and Adhi Daivika nature like earthquakes, droughts and such natural calamities; Taruni or Ever Youthful Female; Taapasaaraadhyaa or worshipped by 'Taapasis' engaged in constant meditation; Tanu Madhya or slender waisted; Tamopaha or destroyer of Ignorance).

Chitistatpada Lakshyaardhaa Chideka Rasarupini, Swaatmaananda lavibhuta Brahmaadya -ananda santatih/ Paraa pratyakchiti Rupa Pashyanti Para Devataa, Madhyamaa Vaikhari Rupaa Bhakta Maanasa Hamsikaa/ Kaameswara Praana Naadi Kritajnaa Kaama Pujitaa, Shrigaara Rasa Sampurnaa Jayaa Jaalandhara Sthitaa/ Odyana peetha nilayaa Bindumandala vaasini, Rahoyaaga kramaadaadhyaa Rahastarpana Tarpitaa/ Sadyah Prasaadini Vishwa Saakshini Saakshi Varjitaa, Shadanga Devataa yuktaa Shaadgunya pari puritaa/ Nityaklinna Nirupamaa Nirvaana Sukhadaayani/ Nityaa Shodasikaa Rupaa Shri Kanthaartha Sharirini/ Prabhavati Prabhaarupaa Prasiddhaa Parameshari, Moola Prakriti ravyaktaa Vyaaktaavyakta Swarupini/ (You are the Sacchidaananda Swarupini who is the most sought after and targetted at; Chideka Rasa Rupini or the Unique Form of Bliss; The Bliss experienced by Brahma downward to every Being was but a drop of the the Ocean of that Bliss; You are the Ultimate Super Consciousness present in each Being that could hardly be realised nor suitably expressed by Vagdevi, as is present in a subtle and intermediate stage between you the Para Deva and an individual; You are the Swan that moves about in the 'Bhakta Maanasa Sarovara'; You are the life-force of Kameshwara; the Kritajnaa or the Evaluator of the actions of Ten Entities viz. Pancha Bhutas, Sun-Moon-Stars-Birth-Death and the Kaala or the Time; Kama Pujita; Shringara Rasa Sampurna; Jaya; Jaalandhara Sthitaa or Positioned in the Jaalandhara Peetha or Anaahata Chakra; Odyana Pitha Nilaya or located in Ajnaa Chakra or between your Bhrukuti or between your eye-brows; Bindu Mandaka Vaasini or situated in the Central Point of Shri Chakra; Raho yaga Kramaaraadhyaa or worshipped by 'Rahasya Yaga' (Antar Yaga) rituals;

Rahastarpina Tarpita or Devi! You are contented by Secret Tarpanas or Sacrificial Offerings; Sadya Prasaadini or pleased with prescribed rituals; Vishwa Saakshini or the Witness of Univesal Actions! Saakshi Varjitaa or none could ever realise your own deeds; Shadanga Devataa Yuktaa or You are the Chief of Six 'Angaas' or Six 'Konaas' stated to be Heart-Head-Tuft-Eyes-Shield or Kavacha and 'Astra' or Weapon; also Shadgunya Pari Purita or the Six Angles of the Shri Chakra stated to be Qualities like Virtue, Jnaana, Yasha, Aishwarya, Sampada and Vairagya or detachment; Nitya klinna or Ever Merciful; Nirupama or Uaparalleled; Nirvaana Sukha Daayani or the Bestower of Nirvaana or Moksha; Nitya Shodasikaa Rupa or the Kalaas of Chandra or the brightening features of Moon day by day; Shri Kanthaartha Sharirini or Artha Naareeshwari; Prabhavati or Provider of Illumination all the directions; Prabha Rupa or of Epitome of Radiance; Prasiddha the most well known in the Form of the First Person 'I'! Parameshwari; Mula Prakriti; Avyakta or Imperceptible; yet Vyaktaavyakta or Evident but Unmanifested).

Vyaapini vividhaakaara Vidyaavidyaa Swarupini, Maha Kamesha nayana kmdaahlaada Koamudi/ Bhakta haarda Tamobheda Bhaanumadbhaanu santatih, Shiva dooti Shivaa –raadhyaa Shiva Murtih Shivankari/ Shivapriyaa Shivaparaa Shishteshtaa Shistapujitaa, Aprameyaa Swaprakaashaa Manovaachaamagocharaa/ Chicchhaktischetanaa rupaa Jada Shaktirjadaatmikaa, Gayatree vyahrutih Sandhyaa Dwijabrinda nishevita/ Tatwaasanaa Tatwamayi Pancha koshaantara sthitaa, Nisseema mahimaa Nitya Youvanaa Madashaalini/ Madaghurnita Raktaakshi Mada paatala gandabhuh, Chandanadrava digdhaangi Chaampeya kusuma priyaa/ Kushalaa Komalaakaaraa Kurukullaa Kuleswari, Kula kundaa-layaa Koula maarga tatpara sevita/ Kumaara Gana naathaambaa tushtih pushtirmatir-dhrutih, Shaantsswastimati Kaantirnandini Vighna naashani/ (Devi! You are omnipresent in myriad forms either as Knowledge or Ignorance; You are pleasing to Mahesha like a moonshine does to a Lili flower; Your splendour disperses the darkness of ignorance to your Bhaktaas like the bright Sun does to the Worlds; You are Shiva's Sevika adoring Sada Shiva as Shiva Murti, Shivankari and Shiva Para. Persons with good demeanour worship you and you too are pleased with their Pujas; Aprameya or immesurable; Swa Prakasha or Brilliant on your own; Mano vaachaama gochara or Beyond the comprehension of one's mind or speech; You are Chit Shakti or the Power of your own Perception; the Chetana Rupa or Awareness and Responsiveness; at the same time you are also Jada Shakti or non-responsive; in any case, none has the capacity to know you! Gayatri! Vyahruti or the Syllables of Gayatri Mantra; the Sandhya; Dwija brinda nishevita or pleased by Brahmanas; You are seated in Tatwa or Truth; Tatwamayi; Pancha Koshaantara Sthita or the Dweller of Five Sheaths viz. Kaamamaya, Manomaya, Atimanasa, Vigyaana and Hiranmaya Koshaas; you are of boundless command; ever youthful; blissful; with blood red eyes of superiority; red cheeks full of bliss; with body smeared with sandal wood paste; desirous of champaka flowers; proficient in all deeds; subtle and gentle; Goddess named Kukukulla dominating the Shri Chakra who is also known as critical and objective; Kuleshwari; Kulakundalaya or Paramatma inside Muladhara Chakra; Kulamarga tatpara sevita or worshipped by those conversant with Kaulamarga practices; Mother of Skanda and Ganesha representing prowess and overcoming obstacles; Tusti or embodiment of happiness; Pushti or of sound health; Dhriti or courage and endurance; Shanti or tranquility; Kanti or glow and warmth; Nandini or the Ever Vivacious and Vighna nashini or remover of all hurdles).

Tejovati Trinayana Lolaakshi Kamarupini, Malini Hamsini Mataa MalayachalaVaasini/ Sumukhi Nalini Subhruh Shobhana Sura Nayika, Kaala kanthi Kantimati Kshobhini Sukshma Rupini/ Vajreshwari Vamadevi Vayovastha vivarjita, Siddheshwari Siddha Vidya Siddha Maataa Yashaswini/ Vishudda chakra nilaya Rakta Varna Trilochana, Khatwaangaadi praharana vadanaika samanvita/ Paayasaanna Priyaa Pashuloka Bhayankari, Amritaadi Maha Shakti samvritaa Daakineshwari/ Anaahataabja nilayaa Shyaamaabhaa Vadana dwayaa, Damshtrojwalaaksha maalaadidharaa Rudhira samsthitaa/ Kaala raatryaadi Shaktoughavritaasnighnoudana Priya, Mahaa Veerendra varadaa Raakinyaambaa Swarupini/ Mani puraabja nilayaa vadanatraya samyutaa, Vajraayudhaapetaa Daamaryadi bhiraavritaa/

(Tejovati or full of Illumination; Tri Nayana or the Three Eyed of Surya-Chandra-Agnis; Lokaakshi Kamarupini or of alluring eyes being the Symbol of Feminine Longing for the Universe; Malini or the wearer of garlands; Hamsini or a Swan representative of Pavitrata and Vairagya; Mataa or Shri Maata; Malayachala Vasini or the Resident of Malay Mountain; Sumukhi or Bright-Faced; Nalini or like a

Lotus; Subhru or of Eye brows that bring in auspiciousness; Sobhana; Sura nayika; Kalaakanti or the spouse of Shiva who by that epithet killed Darukasura; Kantimati; Kshobini or Excited to Create the Universe; Sukshma Rupini or of Subtle Form; Vajreshwari one of the Goddesses of Shri Chakra; Vamadevi or Shiva's left Body-Part viz. Artha Naareeshwari; Vayovasthaa vivarjita or devoid of age; Shiddeshwari; Siddha Vidya or Shri Vidya; Siddha Mata or the Mother Siddha ready to protect devotees; Yashaswini; Visuddha Chakra Nilaya or the Resider of Vishuddha Lotus with sixteen petals; Arakta Varna or of Blood-red colour; Trilochana; Khatvangaadi- Praharana or a mace with a skull at its end used as a weapon; Vadanaika samanvita or with a Unique Face; Payasaanna Priya or fond of rice cooked in milk; Twakstha or absorbed in the Skin tissues; Pashu Loka Bhayankari or Dreadful to the Boorish and the Ignorant; Amritaadi Maha Shakti Samvarta or Encircled by Great Shaktis like Amritaakarshini; Daakineshwari residing in Vishuddha Chakra; Anaahataabja Nilaya or inhabitant of Anaahataabja Chakra with the name of Raakini; Shyaamaabhaa or in the Form of a maiden of Shyama colour of black and blue; Vadana dwaya or Bi-Faced; Damshtrojvala or bright with tusks; Aksha -maalaadhara or the carrier of a Rosary bead garland; Rudhira Samsthita or the occupant of blood-tissues; Kaalaraatraadi Shakougha Vrita or enclosed by Shaktis like Kaalaraatri; Snigdhoodana Priya or contented by consuming fried rice; Mahaa Veerendra Varadaa or the Provider of boons to Maha Veeraas / Tri Murtis and Indra; Raakinyaamba Swarupini or of the Swarupa of Raakinyamba; Manipuraabja nilaya or the inhabitant of Manipura Padma with ten petals; Vadana Traya Samyutaa or with Three Faces; Vajraadikaayudhopeta or fortified with Vajraayudhaa and other weaponries like thunderclaps; Daamaryaadibhiraavruta or encircled by Yoginis like Damari, Mangala, Pingala, Dhanya, Bhadraka, Ulka, Siddha etc.

Rakta varnaa maamsa nishthaa gudaanna preeta maanasaa, Samasta Bhakta Sukhadaa Laakinyaambaa Swarupini/ Swaadhishtaanaambujagataa Chatutvaktra Manoharaa, Shulaadyaayudha sampannaa Peeta varnaati garvita/ Medo nishthaa Madhu preeta bandinyaadi samanvita, Dadhyaannaasakta hridayaa Daakini rupa dhaarini/ Mulaa dhaaraambujaarudhaa Panchavakraasthi samsthita, Ankushaadi prahananaaVaradaadi nisevita/ Mudgoudanaasakta chitthaa Saakinyaambaa Swarupini, Ajnaa chakraabja nilayaa Shiklavarnaa Shadaanana/ Majjaa samsthaa Hamsavati Mukhya Shakti samanvita, Haridraannaika rasikaa Haakini rupa dhaarini/ Sahasra dala Padmastaa Sarva Varnobhi sevita, Sarvaayuda dharaa Shukla samsthita Sarvato mukhi/ Sarvoudana preeta chittaa Yaakinyaambaa Swarupini, Swaahaa Swadhaa matirmedhaa Shruti Smritiranuttamaa/ (Rakta Varna; Maamsa Nishta or inhabitant in the tissues of flesh; Gudaanna Preeta Manasa or likes to eat rice mixed with jaggery; Samasta Bhakta Sukhada or Provides with contentment to one and all; the Mother Form of Lakini; Swadhishtaanaambuja Gata or the Insider of the Padma Chakra named that name; Chaturvaktra Manohara or Enchanting with Four Attractive Faces; Shulaadyayudha Sampanna or is fortified with armaments like Shula; Pita Varna or of Yellow colour; Ati-Garvita or highly distinguished; Medo nishtha or absorbed in the tissue of fat; Madhu Preeta or having a penchant for honey; Bandinyaadi samanvita or in the Company of Bandini and other Shaktis; Dadhyannasakta hridaya or with a longing for curd rice; Kaakini Rupa dhaarini or taking over the Form of Kaakini; Mulaadhaaraambujaa rudha or mounted on Mulaadhara at the base point; Panchavakra or Five Faced; Asthi Samsthita or present in the bone tissues; Ankushaadi Praharana or equipped with Ankusha or goad and shovel and other weaponry; Varadaadi nisevita or worshipped by Varada and such other Yoginis; Mudgoudana sakta chitta or delighted in the taste of green gram cooked rice; Saakinyaambaa Swarupini or taking over the Form of Saakini Shakti; Ajnaachakaabja nilaya or resides in the two petalled Agnaachakra in between the eyebrows; Shuka varana or of Pure White Colour; Shadaanana or of Six Faces; Majja Samstha or of the tissue of brain; Hamsavati; Mukhya Shakti Samanvita or of Powers of respiration; Haridraannaika Rashika or fond of Turmeric; Haakini rupa dhaarini or assumes the Form of Hakini in the Shri Chakra; Sahasra dala padmasthaa or the inhabitant inside in the thousand leafed Lotus; Sava Varnobhi sevita or magnificent all the Alphabet Letters; from A to Ksha; Sarvaayudha dhara or is well equipped with all Astra-Shastraas; Shukla samsthita or the abode of 'Ojas' or tissue of Virility; Sarvatomukhi or has the power visioning from all the directions; Sarvoudana preeta chitta or fond of all kinds of food; Yaakinyaambaa Swarupini or of the Form of Yakinyaamba; Devi! You are Swaahaa or the oblataion to Agni and Swadha or oblation to Pitaras; Mati or Buddhi / Intellect; Shruti or Veda; Smriti or Manu Shastra about morality and Anuttama or the Supreme Most).

Punya keertih Punya labhyaa Punya Shravana Keertanaa, Pulomajaarchitaa Bandha mochani Bandhuraalakaa/ Vimarsha rupini Vidyaa viyadaadi Jagatprasuh, Sarva Vyaadhi prashamani Sarva Mrityu nivaarini/ Agraganyaachintha rupaa Kalikalmasha naashani, Katyaayani Kalahantri Kamalaaksha nishevita/ Taambula purita mukhi daadimi Kusuma prabhaa, Mrigaakshi Mohini Mukhya Mridaani Mitra Rupini/ Nitya truptaa Bhaktanidhir niyantri Nikhileswari, Maitryaadi Vaasanaalabhyaa Mahaa Pralaya Saakshini/ Paraa Shaktih Paraa Nishthaa Prajnaana ghana rupini, Maadhvi paanaalasaa matthaa Maatrikaa Varna rupini/ Mahaa Kailaasa nilayaa Mrinaala Mridu dorlataa, Mahaniyaa dayaa murtir Mahaa saamraajya shaalini/ Atma Vidyaa Mahaa Vidyaa Shri Vidyaa Kaama Sevita, Shri Shodashaakshari Vidyaa Trikuta Kaamakotikaa/

Devi! The auspicious episodes of your glory provide worth and value to your Devotees; such merits are derived due to the attainment of good results of previous births; merely hearing and extolling your magnificence would be commendable; Pulomajarchita or the wife of Indra worshipped You to avoid the torments faced by Nahusha the short time Indra, you saved her with your grace; Bandha Mochani or the liberator of Samsara's bindings; Barabaraalakaa or with beautiful and wavy hair style enhancing charm; Vimarsha Rupini or high capacity to distinguish realities of life or otherwise; Vidya the Epitome of Knowledge; Viyadaadi Jagat Prasuh or You provide relief from the Elements of Nature; Sarva Vyaadhi Prashamani or the Curer of all kinds Physical and mental deficiencies; Sarva Mrityu Nivarini or the diffuser of all types of death; Agraganya or the Superlative; Achintya rupa or Unapproachable by thought and imagination; Kali Kalmasha Naashini or the demolisher of sins prone to Kali Yuga; Katyaayani Devi; Kalahantri or the destroyer of the Concept of Time; Kamalaaksha Nivesita or worshipped by Vishnu; Tambula Poorita Mukhi or satisfied with mouthful of betel-leaf juice; Daadimi Kusuma Prabha or likened with the redness of pomogranate flower; Mrigaakshi or of the fascinating eyes of a deer; Mohini; Mukhya the Chief; Mridani or the Queen of Maha Deva; Mitra Rupini or of the Form of Surya; Nitya Tripta or always contented; Bhakta Nidhi or the Ever Available Fund of Fulfillment of Devotees; Niyantri or the Designer and Enforcer of Rules and Regulations; Maitraadi Vaasanaalabhyaa or the attainer of excellent propensities like Maitri or amity and rapport; Maha Pralaya Saakshini or the Sole Witness of the Great Dissolution; Paraa Shakti; Paraa Nishtha or the Ultimate Spiritual Effort; Prajnaana Ghana Rupini or the Embodiment of the Highest Consciousness; Maadhvi Paanaalasaa or Intoxicated by Spiritual Excellence; Mattha or fully oblivious of the worldly affairs due to that kind of intoxication; Maatrikaa Varna rupini or of the various Forms of Matrikas; Maha Kailasa Nilaya; Mrinala Mridu Dorlata or with the soft hands like those of Lotus Stalks; Maaniya; Daya Murti; Mahaa Saamraajya Shaalini; Atma Vidya or the Knowledge of the Supreme Self; Maha Vidya; Shri Vidya or of Mantras like Bala, Pancha Dashi, Sodashi and soon; Kama Sevita or worshipped by Manmatha; Shri Shodasaakshari Vidya viz. the Mantra of Shri Raja Rajeshwari Mantra; Trikuta or of Mantra Panchaadashi comprising Three Kutaas viz. Kaamaraaja, Vaagbhava and Shakti Kutaas and Kaama Kotika or Devi has the eminence of Shiva).

Kataaksha kinkari bhuta Kamalaakoti Sevita, Shirasthita Chandranibhaa Phaalasthendra Dhanuh Prabha/ Hridayasthaa Ravi prakhyaa Trikonaantara deepikaa, Daakshaayani Daitya hantri Daksha Yagna Vinaashini/ Daraandolita Deergaakshi Darahaasojjwalanmukhi, Guru Murtirguna nidhirgomaataa guha janma bhuh/ Devesi danda nitisthaa daharaakaasha rupini, Pratipanmukyharaakaanta Tithi Mandala Pujitaa/ Kalaatmikaa Kalaanaathaa Kavyaalaapa vinodini, Sachaamara Ramaa Vaani Savya dakshina sevita/ Adi Shaktirameyaatmaa Paramaa Paavanaakritih, Aneka koti Brahmaanda Janani Divya Vighrahaa/ Kleenkaari Kevalaa Guhyaa Kaivalya pada daayini, Tripuraa Trijagadvandya Trimurtistridasheshwari/ Tryakshari Divya gandaadhyaa Sindura Tilakaanchitaa, Umaa Shailendra Ganayaa Gouri Gandharva Sevita/ (Devi! Your gracious looks could create crores of Lakshmi Devis who in turn create innumerable forms of prosperity to your devotees; You are situated at the 'Brahma Randhra' of one's head; Chandranibha! or of Chandra Devas's sheen; Phaalkastaa or the resident of forehead shining with the varied colours of rainbows; You are Hridayasthaa or situated in the hearts; Ravi Prakhya or of Surya's brilliance; Trikonaantara Deepikaa or the luminosity of the triangle inside the Shri Chakra; Dakshayni; Daitya hantri the killer of Daityas; Daksha Yagna Vidnaashani; Daraandolita deergaakshi or with long eyes moving slightly; Darahaaso-jjwalan mukhi or with a smile indicative of your internal gladness; Guru Murti or the Untimate Teacher; Guna nidhi or the Fund of Satwa-Raajasika-Taamasika Gunaas!

Deveshi! Danda Nitistha or the Enforcer of Punishments; Daharaakaasha Rupini or of the Form of Space above all the Lokaas or figuratively the space inside the heart of Lotus! Pratipan-mukhyaraakaantaa or the Forms of the fifteen phases of Moon as Devi is worshipped; Kalaatmika or of Chandra's Sixteen, Surya's twenty four and Agni's ten 'Kalaas' or units of splendour; Kalaa naathaa or the Chief of Kalaas; Kaavyaalaapa Vinodini or possessive of interest in Literary Activities; Sachaamara Ramaa Vaani Savya Dakshina Sevita or served with 'Chamara' hand-fan by Lakshmi and Saraswati on Your right and left sides; Adi Shakti; Ameya or quantifiable; Atma; Parama or the Final; Paavanaakruti or the Form of Sanctity; Aneka Koti Brahmaanda Janani or the Mother of countless Universes; Divya Vighraha; Kleem -kaari or the representation of the Beeja by that name; Kevala or the Unique; Guhya or Enigmatic; Kaivalya pada daayani or the bestower of Moksha; Tri Pura or of Three Characteristics; Tri Jagad Vandya or worshipped by the Three Lokas; Tri Murti; Tri Dasheswari or the Ultimate of Three Dashaas or of Jeevatma-Jaagriti-Paramatma or otherwise : a Person-Awakening and Ishwari; Tryakshari or Three Bija Mantras; Divya Gandhaadhyaa or the Form of Celestial Fragrance; Sindura Tilakanchita or Devi with Sindura on her forehead; Uma; Shailendra Tanaya or the daughter of a Mountain King; Gauri; Gandharva Sevita or worshipped by Gandharvas). *Vishwa Garbha Swarna Garbha Varadaa Vaagadhiswari, Dhyanaagamyaa paricchedyaa Jnaanada Jnaana Vighrahaa/ Sarva Vedaanta Samvedyaa Satyaananda Swarupini, Lopaa- mudraarchitaa leelaa klipta Brahmaandalaa/ Adrusyaa Drusya Rahitaa Vigjnaatri Vedyaa –varjitaa, Yogini Yogadaa Yogyaa Yoganandaa Yugandharaa/ Icchaa Shakti Jnaana Shakti Kriyaa Shakti Swarupini, Sarvaadhaaraa Supratishthaa Sadasadrupa dhaarini/ Ashta Murtirajajaitri Loka Yatraa vidhaayani, Ekaakini Bhumarupaa Nirdwaitaa Dwaita Varjitaa/ Annadaa Vasudaa Vriddhha Brahmaatmyaikya Swarupini, Brihati Brahmani Braahmi Brahmaanandaa Balipriyaa/ Bhaashaa rupaa Brihatsenaa Bhaavaabhaava vivarjitaa, Sukhaaraadhyaa Shubhakari Shobhanaa Sulabhaagatih/ Rajarajeswari Raajya daayini Raja vallabhaa, Rajatkripaa Raaja Peetha nijaashritaah/*

(Vishwa garbha or the Universe is in her; Swarna garbha or the Mother of Vedas and Bijaaksharaas; Avarada or opposite of Varada / Bestower; Vaagadhishwari or Saraswati; Dhyana gamya or the Target of Meditation; Aparicchedyaa or Undividable; Jnaanada or the Giver of Knowledge; Jnaana Vighraha or the Epitome of Jnana; Sarva Vedanta Samvedya or All the means of Knowledge like Vedas and Vedaangas are meant only to realise Devi; Satyaananda Swarupini or the Form of Truth and Happiness; Lopaamudraachita or worshipped by Devi Lopamudraa the wife of Agastya; Leelaa Klipta Brahmaanda mandalaa or You create the several Brahmmandaaas only for your happiness; Adrushya or Unseen; Drusya rahita or Unvisionable; Vigjnaatri or the Power of Knowledge; Vedyaa Varjitaa or You have nothing to see; Yogini; Yogadaa or the Giver of Yoga; Yoganandaa; Yugandhara or the Protector of Yugas or Time; Icchaa Shakti, Jnaana Shakti, Kriya Shakti Swarupini or the Shakti of Will, Knowledge and Deed and their Forms; Sarvaadhaara; Supratishtha or Well-Established; Sat-Asat Rupa Dharini; Ashta Murti or Lakshmi-Medha-Dhara-Pushti-Gauri-Tushti-Prabha-Dhriti; Ajaa Jaitri or the Conquerer of the Unborn or Ignorance; Loka Yatraa Vidhayani or the Decider of Life-Circle; Ekaakini the Most Lonely; Bhuma Rupa or of the State beyond Consciousness; Nirdwaita or Unique or The Singular; Beyond Duality; Ananda; Vasuda or Provider of Prosperity; Vriddhha or the Oldest; Brihati or Huge; Brahmani or the Wife of Brahma or Saraswati; Brahmaananda; Bali Priya or Fond of Sacrifices; Bhasha Rupa or The Form of Language; Brihatsena or the Possessor of Massive Army; Sukhaaradhyaa or worshipping with ease; Shubhakari or the Provider of Auspiciousness; Shobhana Sulabhaa Gatih or the easiest way of securing Salvation; Raja Rajeswari or the Maha Raajni; Rajya Dayani or the bestower of Kingdoms; Rajya Vallabha; Rajat Kripa or the Merciful with grace; and Raja peetha Nivesita Nijaashraya or your devotees are seated around you on thrones of Rajyas).

Rajya Lakshmih Kosha nathaa Koshanaathaa Chaturanga Baleshwari, Saamraajya daayani Satya sandhaa Saagara mekhalaa/ Dikshitaa Daitya shamani Sarva loka vashankari, Sarvaardha Dhaartri Savitri Sacchidaananda Rupini/ Desakaalaa paricchinna sarvagaa Sarva Mohini, Saraswati Shastra mayi Guhaambaa Guhya Rupini/ Sarvopaadhi vinirmuktaa Sadaa Shiva Pativrataa, Sampradaayeshwari Saadhvi Gurumandala Rupini/ Kulotteerna Bhagaaraadhyaa Mayaa Madhumati Mahi, Ganaambaa Guhyakaaraadhyaa Komalaangi Gurupriyaa/ Swatantraa Sarva Tantresi Dakshinaamurti Rupini, Sanakaadi Samaaraadhyaa Shiva Jnaana Pradaayani/ Chitkalaananda kalikaa Premarupaa Priyankari, Naamapaaraa –yana preetaa Nandi Vidyaa

Nateswari/ Midhyaa Jagadadhishtaanaa Muktidaa Muktirupini, Laasyapriyaa Layakari Lajjaa Rambhaadi Vanditaa/ (Rajya Lakshmi! You are the Koshanathaa or the Treasurer or the Chief of Koshas or Sheaths / domains viz. Manomaya, Praanamaya, Annamaya, Anaandamaya and Vigyanamaya; Chaturanga Baleswari or the Head of four types of Army viz. Cavalry, Elephantry, Chariotry and Infantry; Samrajya dayani; Satya sandha the Upkeeper of Words and Abider of Truth; Saagara mehalas or Oceans are your girdles; Dikshita or the Initiator of Mantras; Daitya Shamani or the Destroyer of Daityas; Sarva loka vashankari or the Administrator of all Lokas; Sarvaartha daatri or the Bestower of Purusharthaas of Dharma-Artha-Kaama-Moksha; Savitri; Sacchidaanada Rupini; Desa Kaala Paricchinnas or Unconditioned by Space and Time; Sarvaga or Present always and every where; Sarva Mohini or the Supreme Enchantress; Sarasvati; Shastramayi or the Essence of Shastras; Guhamba or the Mother of Skanda; Guhya Rupini or the Form of Secrecy; Sarvopaadhi Vinirmuktaa or beyond all limitations and bindings; Sadasiva Paivrata; Sampradaayeswari or the Queen of Traditions; Saadhvi or the female Sadhu; Guru mandala rupini or the Tradition of Gurus; Kulottirna or beyond Kula or tradition; Bhagaaraadhyaa or worshipped by Sun; Maya or Illusion; Madhumati or Blissful; Mahi or Bhumi; Ganaamba or Mother of Ganaas and Ganesha; Komalangi or of delicate Body Parts; Guru Priya or the Beloved of Shiva the Adi Guru; Swarantra or Independent; Sarva Tantreshi or the Ruler of Tantras; Dakshinamurti Rupini or manifested as Shiva's Form as Adi Guru; Sanakadi Samaaraadhyaa or worshipped by Maha Munis like Sanaka; Shiva jnaana pradaayani or the provider of Shiva Tatwa or Awareness; Chitkala or Pure Consciousness; Ananda Kalika or the inhabitant of joy; Prema Rupa; Naama paaraayana preeta or is fond of recitation of her names; Nandi Vidya or the Mantra by which Nandeswara pleased her; Nateswari or the Queen of NatyaShastra; Midhyaa Jagadadhistaana or the Presider of the Illusory Universe; Muktidaa or the Provider of Salvation; Mukti Rupini or the Form of Salvation; Lasya Priya or fond of Cosmic Dance; Layakari or the Pralayakaarini; Lajja or Modesty; and Rambhaadi vandita or worshipped by Apsaras like Rambha).

Bhavadaava Sudhaa Vrishtih Paapaaranya Davaanala, Dourbhaagya toolavaatulaa Jaraa-dhvaantaravi prabhaa/ Bhyagyaabhi chandrikaa Bhakta chittha keki Ghanaa Ghana, Roga Parvatadambholirmrityudaaru kuthaarikaa/ Maheshwari Maha Kaali Mahaa Graasaa Mahaashana, Aparnaa Chandikaa Chandamundaasura nishudini/ Ksharaksharaatmika Sarva Lokeshi Vishwa dhaarini, Trivarga dhaatri Subhagaa Traimbikaa Trigunaatmikaa/ Swargaapa vargadaa Shuddhaa Japaapapushpa nibhaakrutih, Ojovati Dyutidharaa Yajna rupaa Priyavrataa/ Duraaraadhyaa Duraadharsha Paatali Kusumapriyaa, Mahati Meru nilayaa Mandaara kusuma priyaa/ Veeraaraadhyaa Viraadrupaa Virajaa Vishwato mukhi, Pratyakgrupaa Paraakaashaa Praanadaa Praana rupini/ Maartaanda Bhairavaaraadhyaa Mantrininyasta raajyadhuh, Tripureshi Jaatsenaa nistraigunya Paraaparaa/ (Bhavadaava Sudhaa Vrishtih or the rain of Amrita drowns the forest of Samsaara; Paapaaranya dawaanala or the Fire broken in the Forest would destroy the woods of sins; Jaraadhwaanta Ravi prabhaa or old age is dispersed by the emerging Surya's rays; Bhakta Chitta keki ghanana ghana or as a Peacock dances at the sight of clouds on the Sky, Lalita Devi prompts devotees to dance with their devotion; Roga Parvata Dambholi or Devi smashes diseases of the mind and body of devotees; Mrityu daaru kuthaarika Devi! You are the axe that brings down the tree of death; Maheshwari! Maha Kaali! Mahaa Graasaa or the gigantic heap of Food; Mahaashana or the huge serve of food to the devotees; Aparna or She who paid penance to Shiva even without eating leaves; Chandika or furious with the Evil; Chanda Mundaasura Nishudini or the Terminator of the Asuras called Chanda and Munda; Kshara ksharaatmika or of the Swarupa of both destructible and indestructible forms; Sarva Lokeshi; Vishwa dhaarini or who covers all the Lokaas with her shield; Trivarga Dhaatri or the Upholder of Dharma-Artha-and Kaama; Subhaga or the Form of Surya; Traimbika or the Three Eyed of Surya-Chandra and Agni; Trigunaatmika or of the Swarupa of Satwa-Raajasa- Tamo gunaas; Swargaapavarga -daa or the provider of Swarga of Happiness for a limited period till the Punya Phala is drained but Apavarga is everlasting Salvation; Suddha; Ojovati or the giver of vitality; Dyuti- dhara or the provider of illumination of knowledge; Yajna Swarupa; Priya Vrata or Devi likes all kinds of Vratas; Duraaraadhyaa or She does not encourage worship by those who are unable to control their own misgivings; Duraadharsha or does not assist those who out of evil influences refuse to reform themselves; Paatali Kusuma Priya or Devi likes Paatali flowers; Meru nilaya or Meru Mountain is her Place of stay; Mandara Kusuma Priya; Veeraa- raadhyaa or

worshipped by the courageous; Vitat Rupa or of Macro Form; Viraja or without Rajasika Guna; Vishwato mukhi or directly facing the Universe; Pratyagrupa or introvert; Paraakaasha or the Ultimate Cosmos; Pranada or the Life-giver; Prana Rupini or the very life; Martanda Bhavaraadhyaa or the one worshipped by Bhairava named Martanda [Of the other Bhayairavas are stated to be Kaala Bhairava, Kshetrapala Bhairava, Ruru Bhairava, Chanda Bhairava, Asitanga Bhairava, Krodha Bhairava and Unmatta Bhairava]; Mantran –yasta Rajyadhuh or she entrusts the duties of administration to her Minister Raja Shyamala; Tripuresi; Jayatsena or she has her ever-victorious divine army; Nistraigunya or unscathed by the Three Gunas and Paraapara or the Ultimate Reality). *Satyajnaananda Rupaa Saamararya Paraayanaa, Kapardini Kalaamaalaa Kaamadruk Kaama rupini/ Kalaanidhih Kaavya Kalaa Rasajnaa Rasa sevadhih, Pushtaa Puraatanaa Pujiyaa Pushkaraa Pushhkarekshanaa/ Param Jyotih Paramdhaama Paramaanuh Paraatparaa, Paasha hastaa Paasha hantri Paramantra Vibhedini/ Murtaamurtaa Nitya triptaa Muni Maanasa hamsikaa, Satya vrataa Satya rupaa Sarvaantaryamini Sati/ Brahmaani Brahma janani Bahu rupaa Budhaarchitaa, Prasavitri Prachandaajnaa Pratishthaa Prakataakritih/ Praaneswari Praana daatri Panchaasatpeetha rupini, Vishunkhalaa Viviktasthaa Veeramaataa viyatprashuh/ Mukundaa Mukti nilayaa Mula Vighraha rupini, Bhaavajnaa Bhava rogaghnee Bhava Chakra pravartini/ Chhandassaaraa Saastra saaraa mantra saaraa Taloari, Udaara keerti ruddhaama Vaibhavaa Varna rupini/* (Devi! Your characteristics are Truth-Knowledge-Bliss; desirous of maintaining the equal eminence of Shiva; Kapardni! Kalaa maalaa! Kamadhuk or Kamadhenu; Kama Rupini! Kalaa Nidhi! Kavya kalaa! Rasajna or proficient in tastes; Rasa Sevadhi or Sea of bliss; Pushta or well-nurtured; Puratana; Pujiya; Pushkara or the Sacred Tirtha by that name; Pushhkarekshana or with charming eyes like lotus-petals; Parama Jyoti or the Supreme Luminosity that provides radiance to Surya-Chandra-Agni; Parama dhaama or the zenith point where Devi resides; Paramaanu or the infinitesimal atom; Paraatpara or Out of reach to the Peak; Pasha Hasta or Pasha in her hand; Paasha hantri or the smasher of bonds; Paramantra vibhedini or the demolisher of Evil Mantras; Murtaamurtaa or Perceptible and Imperceptible Forms; Nitya Triptaa or always satisfied with services tendered with devotion; Muni Maanasa Hamsikaa or is like a female Swan swimming in the pious minds of Sages; SatyaVrata; Satya Rupa; Sarvaantaryamini; Bhaahmani; Brahma Janani; Bahu Rupa; Budhaarchita or worshipped by Jananis or the Enlightened; Prasavitri or the one who delivers; Prachanda Ever Irated; Pratishtha or of well-established prestige; Prakataakriti or well experienced Form; Praaneswari; Praana daatri or Provider of Life Force; Panchaashat Peetha Rupini or the Seat of fifty six alphabet letters from 'A' to 'Ksha'; Vishrunkhala or free from shackles; Viviktastha or readily realisable in Sacred Places; Vira Mata! Viyatprashuh or who created Akasha; Mukunda; Mukti Niyaya or of Five Kinds of Mukti viz. Salokya, Saamipyaa; Saarupa, Saayujya and Brahma; Mula Vighraha Rupini or the Very Original Sourcer of all kinds of Energies; Bhaavajna or who knows the Bhaavas or thoughts and the Reality; Bhava Rogaghni or the destroyer of all types of diseases; Bhava chakra Pravartini or the Animator of the Cycle of births and deaths; Talodari! you have the Nether Lokas in your belly! You are the Essence of Chhandaas or Prosody-the Essence of Shastras; the Essence of Mantras and you enjoy Keerti and unending magnificence as also the Embodiment of Varnaas and Vedas). *Janmamrityu jaraatapa Jana vishraanti daayini, Sarvopanishadudghushtaa Santyateeta kalaatmika/ Gambheera Gaganaantastha Garvitaa Gaanalolupaa, Kalpanaatahitaa Kaashtaakaantaa Kantaardha Vighrahaa/ Karya kaarana nirmuktaa Kaamakeli tarangitaa, Kanatkanaka taatankaa Leelaa vighraha dhaarini/ Ajaa Kshaya vinirmuktaa Mugdhaa Kshipra prasaadini, Antarmukha Samaaraadhyaa Bahirmukha sudurlabhaa/ Trayee Tri –varga nilayaa Tristhaa Tripuramaalini, Niraamayaa Niuraalambaa Swaatmaaraamaa Sudhaa srutih/ Samsaara panka nirmagna samuddharana Panditaa, Yagnapriyaa Yagna kartri Yajamaana Swarupini / Dharmaadhaaraa Dhanaadhyakhsaa Dhana Dhaanya vivardhini, Vipra Priyaa Vipra rupaa Vishwa bhramana kaarini/ Vishwa graasaa Vidrumaabhavaa Vaishnavi Vishnu rupini, Ayoniryoni nilayaa kutasthaa Kularupini/* (Devi! You have been the Saviour of all those devotees who were smitten in the Birth-Death-Old Age syndrome by providing them knowledge and solace; all the Upanishads had declared that there was no duality of existence and that there was only one viz. You who were Santyatita Kalaatmika or the Singular Force, Gambhira or Complex to Know, Gaganaantasta or present in Sky and Space beyond; Garvita or rightfully proud as the Cause and Creation; You were lost in the resonance of Sama Vedaa; Kalpanaa Rahita or of Pure Consciousness; Kaashtha or the Target to reach; Aakaanta or Anantha;

Kaantaardha Vighraha or Artha Naareeswara; Karya Kaarana Nirmukta or Devoid of Cause and Effect; Kamakeli tarangita or engaged in constant play with Shiva; Kanatkanaka Tatanka or of sparkling golden ear-rings; Leelaa Vighraha Dhaarini or You change many Forms for your own fun; Aja or birthless; Kshaya vinirmuktaa or devoid of degeneration; Mugdhaa or Unassuming; Kshipra Prasaadini or the Provider of her kindness to her devotees; Antarmukha Samaaraadhyaa or who could be worshipped through introspection; but you are difficult to be realised only by external services without that firm faith; Trayi or of the personification of Three Vedas of Ruk-Yajur-Saamaa; Trivarga nilaya or of Three Gunas; Tripura Malini, Niraamaya or of no ill health; Niraalamba or Niraadhaara / supportless; Swatmaaraama or Self-delighted; Sudhaa Shruti or the Stream of Bliss experienced from one's own devotion; Samsara panka nirmagna Samuddharana Pandita or Devi! You are an expert to lift up sincere devotees from the quagmire of Samsara just as Bhagavan Varaha rescued Bhu Devi from Rasaatala! You are Yagna Priya, Yagna Kartri and Yajamaana Swarupini; You are Dharmaadhaara; Dhaana -adhyaksha; Dhana Dhaanya Vivarthini or the Developer of wealth and food; You are Vipra Priya; Vipra Rupa; Vishwa Bhramama Kaarini or rotates the wheel of travel round the World involving Jeevas; You are also Vishwa graasa or the Rotator of the various lokas till Pralaya halts the wheel; Vidrumaabhava or the radiance of coral from the Vidruma Tree of Knowledge; Vaishnavi; Vishnu Rupini; Ayoniriyoni nilaya or the Root Cause being the first triangle of Shri Chakra and the Source of the Causes; Kutastha or the Peak of Ignorance; Devi! You are Kula Rupini in the normal sense of Varnaashrama but also referring to Kula being Mulaadhaara Chakra).

Veera goshthipriya Veera Naishkarmyaa naada Rupini, Vigjnaana Kakalaa Kalyaa Vidagdhaa Baindavaasanaa/Tatwaadhikaa Tatwmayi Tatwamadtha Swarupini, Saamagaana priya Soumya Sadaa Shiva Kutumbini/ Savyaapasavya maargasthaa Sarvaapadvinivaarini, Swasthaa Swabhaava madhuraa Dhira Dhira samarchitaa/ Chaitanyaarghya sanaara –adhyaa Chaitanya Kusumapriya, Sadoditaa Sadaa Tushtaa Tarunaaditya Paatalaa/ Dakshinaa Dakshinaaraaghyaa Darasmera mukhaambujaa, Kaulini Kevalaanarghya Kaivalya ada daayani/ Stotapriyaa Stutimati Shruti samstuta vaibhavaa, Manasvinimaanavati Maheshi Mangalaakritih/ Vishwa Maataa Jagaddhaatri Visaalaakshi Viraagini, Pragalbhaa Paramodaaraa Paraamoda Manomayi/ Vyomakeshi Vimaanasthaa Vajrini Vaamakeswari, Pancha Yagna priyaa Pancha preta manchaadhi shayani/ (Viragoshti priya or Devi is interested in the Advanced 'Upasakaas' or concentrated Meditators and their goshti or discourses; Veera! as you had killed Bhandasura; Naishkarmya or without any action since no action is to be done by her seriously; Nadarupini or Shabda Brahma; Vigjnaana kalana kalya or perceiving Knowledge by way of 'Atmaanubhava'; Vidagdha or proficient; Baindavaasana or seated in 'Bindu' or the central point of Shri Chakra the precise place of Shiva; Tatwaadhika or surpassing the zones of Tatwa like Shabda, Sprarsha and so on; Tatwamay or however She is the Sarva Tatwa Swarupa; Tatwamartha Swarupini or the symbol of what Tatwa is all about; Saama gaana priya; Soumya; Sada Shiva Kutumbini or the entirety of 'Charaachara Srishti'! Savyaapasavya Maargasthaa or the Savya Marga or Dakshina Marga followed by Sages, Brahmanas and Maharshis but Apasavya Marga is followed by Bhairavas and so on called Vaama marga; Sarvaapad vinivaarini or eliminator of disasters; Swastha or Self- Established; Swabhava Madhura or of Natural Pleasantness; Dhira or courageous; Dhira Samarchita or worshipped by the dauntless but not by timid or foolish; Chaitanyaarghya Samaaraadhyaa or worshipped by those who are enlightened with Sacred Water; Chaitanya Kusuma Priya or Devi enjoys being offered 'Atma Jnaana' as a flower of worship; Sadoditaa : Devi is always in the fresh memory of her devotees; Sadaa Tushtaa or always gratified due to reverences paid by the devotees; Tarunaaditya Patala or she is like a rising Sun of crimson hue; Dakshinaadakhinaaraadhyaa or or Devi is worshipped by Savyaapasavya marga; Darasmera Mukhaambujaa or she is ever pleasant and smiling to devotees; Kaulini or worshipped by the followers of the specified Tantra; Kevala or Solitary; Anarghya Kaivalya Pada daayani or Devi bestows the matchless Kaivalya to the devotees; Stotra Priya; Stutimati or she is possessive of such inimitable characteristics that are adorable; Shruti Samstuta Vaibhava or the glories of Devi are commended by Vedas and Shastras; She is Manaswini or Controller of Mind; Manavati; Maheshi; Mangalaakriti; Viswa maataa; Jagaddaatri; Vishalaakshi; Vairaagini or detached; Pragalbha or dominant; Paramodaara or highly liberal; Paraamoda or of Ultimate Gladness; Manomayi or of Pure Mind; Vyomakeshi or Aakaasha as her hair; Vimanastha; Vajrini; Vaamakeshwari or worshipped by

Vaamakeshwara Tantra; Panchagni priya or of worship to Deva, Pitara, Brahma, Bhuta and Manushya; Panchapreta Manchaadhi shayani or of Five Pretas viz. Brahma, Vishnu, Rudra, Sada Shiva and Maheswara).

Panchami Pancha Bhutesi Pancha samkhyopacharini, Shaswati Shashwataishravayaa Sharmadaa Shambumohini/ Dharaa Dharasutaa Dhanyaa Dharmini Dharma vardhini, Lokaatita Gunaatitaa Sarvaatita Shamatmika/ Bandhuka Kusuma prakhyaa Baalaa Lilaa Vinodini, Sumangali Sukhakari Suveshaadhyaa Suvaasini/ Suvaasinyarchana preetaa Shobhanaa Shuddha Maanasaa, Bindu Tarpana Santushtaa Purvajaa Tripuraambikaa/ Dasha Mudraa Samaaraadhyaa Tripuraa Shri Vashankari, Jnaana Mudraa Jnaana Gamyaa Jnaana Jneya Swaripini/ Yoni Mudraa Trikhandeshi Trigunaambaa Trikonagaa, Anaghaadhbhuta Chaaritraa Vaanchitaartha Pradaayani/ Abhyaasaatishayajnaataa Shadadhwaateeta rupini, Avyaaaja Karunaa Murtiajnaana dhwaanta Deepikaa/ Aabaala Gopa Viditaa Sarvaanullanghya Shasanaa/ Shri Chakra Raaja Nilayaa Shrimat Tripura Sundari/ Shri Shivaa Shiva Shaktyaika rupini Lalitaambikaa, Evam Shri Lalitaa Devyaa Naamnaam Saaharakam Jaguh/ Iti Shri Brahmaanda Puraaney Uttara Khandey Shri Haya-greevaagasthya Samvaadey Shri Lalitaa Rahasya naama Saahasra Stotra Kathanam Naama Dwiteeyodhyaayah/

Panchami or the Spouse of the fifth Lord mentioned afore; You are Pancha Bhuteshi or the Sovereign of Prithvi-Aapas-Tejas-Vayu-Aakasha; Pancha Samkhyopa –Charini viz. Lam (Gandham), Ham (Pushpam), Yam (Incense), Vam (Naivedyam) and Sam (Naanaa Vidhopacharaan); Shaswati (Ever Lasting); Shasvathaishwarya or Eternal Wealth; Sharmadaa (Provider of Happiness); Shambhu Mohini; Dhara or the Massive Support; Dhara Suta or the daughter of Himavaan; Dhanyaa or the Blessed One as Shambhu Patni; Dharmini or the Embodiment of Virtue and Truth; Dhama Vardhini or the Organiser of Dharma; Lokaateeta or surpasser of Lokaas; Gunaatita or far beyond the Tri Gunas; Sarvaatita or transcends Universes; Shamaatmika or the Personification of Tranquility; Bandhuka Kusuma Prakhyaa or like the Red Bandhuka Flower; Bala or Bala Tripura Sundari; Leelaa Vinodini or Enjoying the Playful Sport of Universal Creation and so on; Sumangali or the Most Auspicious wedded spouse of Shiva; Sukhakari; Suveshaadhyaa or dressed up perfectly with Vastra, precious jewellery, sandal paste; perfumery, betel juice in mouth and so on; Suvasini; Suvaasinyarchana preetaa or appy to be worshipped by Suvaasinis; Asobhana or eternally youthful and charming; Suddha Maanasa or of Pure Heart and Thought; Bindu Tarpana Samtushta or she is very contented by performing Bindu Tarpana in the Shri Chakra's inner most Chakra called Sarvaananda maya; Purvaja or the First Movement of Supreme Consciousness of Herself; Tripuraambika; Dasa Mudra Samaaraadhyaa or worshipped by Ten Mudras or hand-finger gestures [viz. Sankshobhini (Jolting), Baana (Arrow), Aakarshana (Attraction), Vashya (Power), Unmaada (Ecstasy), Mahaankusha (the Great Goad), Khechary (Flying), Vijayini (Victory), Trikhanda (Three Sections) and Dhanu (Bow)] ; Tripuraa Shri Vashankari or the Fifth Chakra of Shri Chakra; Jnaana Mudra or the Gesture of Upadesha or Initiation forming a circle with the thumb and index fingers stretching the other fingers to signify the Final Reality is complete; Jnaana Gamyaa or Jnaana is the Goal; Jnaana-Jneya Swarupini or Lalita Devi is the Knowledge as also the Jneya or the one to Know; Yoni Mudra one of the Mudras; Tri Khandeshi or another Mudra indicating the Unity of Tri Khandas; Triguna; Ambaa; Tri Konagaa; Anagha or free from Sins; Adbhuta Chaaritra; Vaanchitarta prayayani or Fulfiller of desires; Abhyaasaatisaya Jnaataa or Devi could be realised by constant practice of meditation and puja; Shadadhwaata Rupini or Six methods of Realisation of Lalita Devi include three related to Shakti called Mantraawaas viz. Varnas, Padaas or words and Mantras as also three Tatwaardhaas of Shiva including Kalaas, Tatwaas and Bhuvanaas; Avyaaaja Karunaa Murti referring to Maternal Affection; Ajnaana dhwaanta deepikaa or the Great Illumination that destroys darkness / ignorance; Aabaala Gopaala Viditaa or known to Children and even Cowherds; Sarvaanullangha Shasana or none could ever disobey this Shasana or Ruling; This command is by Shri Chakra Raja Nilaya, Shrimat Tripura Sundari, Shri Shiva, Shiva Shaktaika Swarupini and Shri Lalitambika!!)

Lalita Sahasra Naama Phala Shruti

Iteyna Naama Sahasramcha kathitam tey Ghatodbhavah, Rahasyaanaam rahasyamcha Lalitaa preeti daayakam/ Anena sadrusham Stotram na Bhutam na Bhavishyati, Sarva roga prashanam Sarva

sampadprabandhakam/Sarvaapamrityu shamanakaala Mrityu nivaarinam, Sarvajjwaraarti shamanam Deerghayushya pradaayakam/ Putrapradamaputraanaam Purusharthapradaayakam, Idam Viseshacchridevyaah Stotram Preetividhaayakam/ Japennityam Prayatnena Lalitopaasti tatparah, Praatah Snaatwaa Vidhaanena Sandhyaa Karma samaapyacha/ Puja griham tato gatwaa Chakra Raajam samarchyayet, Japey sahasram vaa Trishatam shatameyvacha/

(Agastya Muni! Recitation of this highly Sacred and Secret Lalita Sahasra-naama Stotra is unparalleled either in the Past or in Future. This Stotra prevents diseases, untimely and nagging deaths, extends life, bestows progeny and fulfills the Purushardhaas of Dharma-Artha-Kaama-Moksha. Hayagrivadeva strongly advised that one should make a sincere effort to recite the Stotra after purifying the body and mind, enter the Puja Griha, perform the Sandhyaa Vandana and Gayatri Japa, worship the Shri Chakra formally and then recite the Devi Lalita Sahasra Naamaavali. The Punya that is accrued by bathing in Sacred Rivers like Ganga innumerable times or the Fruit secured by performing Prathishta of countless Shiva Lingas in Varanasi or the Phala secured by giving away Daanaas during Surya Grahana or Solar Eclipse at Kurukshetra would indeed exceed the Recitation of the Sahasra Naama. Digging wells and water bodies in deserts, performing Ashwamedha Yagnas on the banks of Ganga, organising 'Anna Daanaas' to several Brahmanas, would all far exceed the Punya gained by the Recitation. Reciting even one Sranza of the Stotra would suffice to demolish serious sins, especially neglecting daily duties and continuously and consciously resorting to confirmed deeds of vice. It is like going to Himalayas to get rid of biting cold would be as infructuous as demolish sins by means other than of reciting the Sahasra Naama! The Phala Shruti further stated that the Recitation of the Stotras would be specially fruitful on Sacred days of Sankranti, Vishu, birthdays of Self and near-dears, Navamis, Chaturdashis, Purnimas and on all Fridays. On Purnami evenings one could vision Devi Lalita in the Chandra Bimba and recitation at that time would provide far-reaching fruits of worship of which Devi Sahasranama is a significant input.

Sarva vyaadhi nivrutthvartham Sprushtwaa Bhasma Japedidam Tadbhasma dhaaranaadeva nashyanti Vyaadhayah Kshanaat!

(To overcome all kinds of ailments, one should apply bhasma or ash on the body of the patient concerned by reciting the Stotra and indeed the latter would recover as soon as the Recitation is over. Persons affected by 'Graha Peedaas' or obstacles posed by Nava Grahas are bathed in the waters collected by vessels would soon be freed from the Planetary Aberrations. Even poison in the body would melt away by consuming water infused with the Mantras. A 'kanya' of one's desire for a man, or a childless woman intensely craving for a child, a bhakta desirous of overcoming 'dushta prayogaas' of Low Class and Abhicharika Shaktis, a devoted person who is a victim of thieves and robbers or any such devotees of need, or redressal or justice are all well advised to most earnestly worship Lalita Devi who would fulfil all human aspirations with certainty.

Shri Lalita Trishati Naama Stotra

Sakumkuma vilepanaa malikachumbi Kasturikaam,
Samanda hasitekshanaam Sashara Chaapa pashaamkushaam/
Asha jana Mohinimaruna maalya bhushaambaraam,
Japaakusuma bhaasuraam Japavidhou smaredambikaam/

Nyasah: Asya Sri Lalita Trishathi Stotra Maha Mantrasya, Bhagavan Hayagreeva Rishih; Anushtup Chandah; Sri Lalita Maha Tripura Sundhari Devata, Ayim Bija- Klim Shaktih-Sou keelakam-Mama Chaturvidha Purushartha Siddhyardhey Japey Viniyogah Lamityaadabhiramganyaasa Karanyaasaah Kaaryaah Dhyaanam:

Ati Madhura Chaapa Hastaamaparimitaa moda baana Sowbhagyaam,
Arunaamatishaya Karunaamabhinava Kula Sundarim Vandey/

(My salutations to you Devi! You carry a Sacred Bow with Sugar Cane with countless arrows that bestow prosperity; indeed you are the embodiment of kindness and happiness with youthful beauty)

Kakaara Roopa Kalyani Kalyana Guna Shalini
Kalyana Shaila Nilaya Kamaniya Kalavathi
Kamalakshi Kalmashagni Karunamritha Sagara
Kadambha Kananavaasa Kadamba Kusuma Priya
Kandarpa Vidya Kandarpa Janakaapaanga Veekshanaa
Karpooora veetee Sourabhya Kallolitha Kakuptataa
Kali Dosha Haraa Kanja Lochanaa Kamra Vighrahaa
Karmadi Saakshini Karayatree Kamra Phala Pradha/

(Devi! You are the representation of the Alphabet 'Ka' that stands for Radiance which incidentally is the First Letter of the Pancha Dashi Maha Mantra viz. Ka Ye Ee La Hreem, Ha Sa Ka Ha La Hreem, Sakala Hreem; You are Kalyani or the Essence of Auspiciousness; with all characteristics of Goodness; mounted on the peak of virtue; you are the tasteful refinement and an abode of aesthetics; with alluring lotus-eyes; a proven destroyer of filthy sins; Karunaamrita Saagaraa or a nectar-like ocean of compassion; freely moving about celestial gardens of Kadamba trees as you would love to be adorned with the fragrant Kadamba flowers like clean thoughts and deeds; You are the adorable Personification of Love and its total knowledge; as the Mother of Love, materialised Manmadha by your mere sight; Devi! You enjoy the juice of betel leaves with the taste of scented material and spread the whole Universe with joy; you destroy the evil effects of Kali Yuga; you protect the worlds with your lotus-eyed looks; you are possessed of a demeanor that binds every mind; you are the sole witness of every thought and deed prompting every one to perform actions and also decide on the outcome of all such actions.)

Ekaara Roopachaikaaksharainyekaakshraakrithih
Ethathaditya Nirdesyaa chaikaananda Chidaakrithih
Evamithyaagama bodhya chaika Bhakthi madarchidaa
Ekagra Chitta nirdhyathachaishanaa rahitadruta
Ela Sugandhi Chikura chainahkuta Vinasini
Eka Bhogaachaika Rasachaikaikaishwarya Pradayini
Ekaatha Pathra Samrajyapradha chaikaanta Poojitha
Edhamaana Prabhaachaijadanejjagadeeswari
Eka Veeraadi Samsevyaachaika Prabhaava Shalini

(Devi! You are of the alphabet Form 'Ea' standing for Para Brahma or the Absolute Truth and that is the Second Letter of the 'Pancha Dashaakshari'; this is also the Unique and Sacred Letter OM; indeed you are the image of each and every Letter and can not be decided as this or that Letter since you are the Epitome of Knowledge and Enlightenment; You are beyond the description that Scriptures could impart and could be possibly be realised only by single-minded devotion; you could be meditated with focussed determination and pure thought by total surrender and detachment ; Devi! Your hairs are of sweet flavours; you are the personification of pleasures and love rescinding all traces of sins and vices; you can bestow the greatest gift of 'Ekaishwarya'; you can even grant the wish of becoming an Emperor of the Universe effortlessly; you can be overcome by worship in concentrated solitude; Jagadeshwari! You are the Outstanding Sourcer of Splendour and Energy worshipped by the most Valiant and the Resolute as you are the Eka Prabhaava Shalinya or the Unique Symbol of Magnificence!)

Eekaara Roopini Eesithri chepsitaarthaa pradayini
Eedrigithya Vinirdishya cheshvaratya Vidhayini
Eeshaanaadi Brahmamayi cheshatwaadyashta Siddhidha
Eekshithri Eekshana Srushtyanda Kotireeshwara Vallabha
Eeditha cheshwaraardhaanga Shareereshaadhi Devatha
Eeshwara Prerana Kari chesha Thandava Saakshini
Eeshwaroathsanga Nilaya chetibaadhaa Vinasini

Eeha Virahitha chesha Shakthireeshat Smithaanana/

(You are the Third Letter Ee of the Alphabet symbolising Supreme Energy that mobilises the Universe; the motivation and drive of actions; the benevolent provider of the 'Eepsitarthaas' or desires irrespective of limitations or restrictions; in fact you make the devotees feel that they are of 'Ishvaratwa' by themselves! Devi! You are the Union of Pancha Devas viz. Brahma-Vishnu-Rudra-Ishwara-Sadaa Shiva; You are the Benefactor of Ashta Siddhis viz. Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Ishatwa and Vashitya; You are Eekshtri or the Cause and Observer; by your mere looks are created crores of Beings; the Sacred Scriptures are not tired of your grandeur; Eshwara Vallabha! Eswaraartha Sharirini! Eshwaraadhi Devata! Eshwara Prerana kari! Eshwara Tandava Saakshini or the Distinctive Spectator of Shiva's Cosmic Dance; the Exclusive Seater on Shiva's lap; Devi! You are the Singular Power that could terminate all kinds of catastrophes; you are desireless as no aspiration is beyond you; the Supreme Shakti within Eshwara; and of the Supreme Countenance of magnetic smiles!

Lakaara Roopa Lalitha Lakshmi Vani Nishevitha
Laakhini Lalana Roopa Lasadh Dharadima Paatala
Lalanthika Lasadhphaalaa Lalata Nayanaarchita
Lakshanojjwala Divyangi Laksha Kodyanda Nayika
Lakshyartha Lakshanaagamy Labdhakama Lathathanuh
Lalaamarajadalika Lamba Muktha Lathanchitha
Lambodara Prasurlabhyaa Lajjaadhyaa Laya Varjitha

(Lalita Devi! You are of the Form of the Letter La connoting upsurge of Mental Calibre or sagacity being the fourth Letter of the Pancha Dashaakshari Mantra; Lalita or the Emblem of Softness and Simplicity of a Mother to a Child; served by Lakshmi the Symbol of Prosperity and Vani the Insignia of Learning; You are Laakhini or of easy access; Laalana Rupa or of the feminine quality of nurturing; of the delicious tenderness of an opened pomegranate and of a lustrous forehead embellished with a red dot of Tilaka; Devi! You are venerated by Parameshwara who has a third eye on his Lalaata; you are splendid with excellence as the Utmost Sovereign of Lakhs and Crores of Universes; the Lakshyaartha or the Inner Connotation and Lakshyagamy or the Ultimate Destination to reach; Labhda Kaama or the Fulfillment of Desires; Lataatanu or of a supple physique over which creepers tend to crawl; Devi! You are adorned with red Tilaka on the forehead and with long chains of pearls; indeed you are attainable with pure commitment though! Ganeshwara Mataa! You shy away from the unworthy; and as the Everlasting One you are immune from Pralayas or the Great Annihilations).

Hreemkaara Roopa Hreemkaara Nilaya Hreem Pada Priya
Hreemkaara Beejaa Hreemkaara Mantra Hreemkaara Lakshana
Hreemkara Japa Supreetha Hreemathih Hreemvibhushana
Hreem Shila Hreem Padaaraadhya Hreem Garbha Hreem Padaabhidha
Hreemkara Vaachya Hreemkara Poojya Hreemkara Peethigaa
Hreemkara Vedyaa Hreemkara Chinthya Hreem Hreem Shareerini

(Devi! You are the Hreemkaara Shakti symbolising Power and Authority being the Fifth Letter of the Alphabets and the Heem Mantra of Pancha Dashaakshari; You reside in the Hreem Shabda as you are highly fascinated with it; you are the latent implication of the Mantra which is typically of your own; you readily get invoked by the 'brand' and be responsive to its recitation; indeed you are Hreemati or heart-mind-Soul; Hreem Vibhushana or its Ornament; Hreem Sheela or possessive of the features of Brahma-Vishnu-Maheshwara; You are easily accessible by the worship of the word Hreem; You are the Vachya or the Meaning; the Pujya or the worshipping; the Peethika or the basis; the Vedyaa or the realisable; the Chintya or the conduit of meditation; Hreem or the Provider of Fulfillment; Hreem Sharirini or of Hreem as your Physique; Devi! You indeed are the byword of Hreem!

Hakara Roopa Haladhrith Poojitha Harinekshana
Harapriya Haraaraadhya Hari Brahmendravaditha
Haya Rudhaa Sevithanghrir Hayamedha Samarchita
Haryaksha Vahanaa Hamsa Vahanaa Hatha Danava
Hathyadi Papa Samani Haridashwaadi Sewitha
Hasthi Kumbhothunga Kucha Hasthi Kritthi Priyaangana
Haridra Kumkumaa Digdhaa Haryaswadya Amaraaarchidha
Harikesha Sakhi Hadhi Vidya Halaa Madaalasa

(Devi! You are of Ha kaara Rupa or of the sixth Letter of Alphabet signifying Courage and Intrepidity for the demolition of Shatru Sena or of the Armies of Antagonists; recitation of the Hakaara of Panchadasakshari Mantra is stated to overcome enemies from within and without; You are worshipped by Balarama who had the reputation of carrying a Plough to assert his prowess in battles; Harinekshana or of the attractiveness of deer's looks; Harapriya or the darling of Maha Deva; you are worshipped by Shiva and saluted reverentially by Vishnu-Brahma-and Indras ; the entire cavalry mounted on horses perform sincere pujas to secure victories; the Performers of Ashmamedha Yagnas seek your benevolence to obtain their desires; Durga Devi who mounts on Lions too beseeches your grace; Saraswati who rides a Swan implores your assistance; Devas who kill Danavas beg of your kindness; Being merciful you mitigate the severity of even sins like murders; Indra who rides green horses is ever reverential to you; those feminine Shaktis whose breasts are as elevated as elephant heads crave your indulgence and venerate you; You are the beloved of Lord Shiva who likes to be clad with Gaja Charma or Elephant Skin as he granted the dying wish of Gajasura whom he sent to Kailasha; Lalita! Your brilliant body is smeared with haridra-kumkuma powder pastes (turmeric and saffron); Indra and Amaras are never tired of worship as you are their constant Saviour; Hariksha Sakhi or the Companion of Shiva with green tresses; Devi! You are the Symbol of Haadi Vidya viz. Ha-Sa-Ka-La-Hrim--Ha-Sa-Ka-Ha-La-Hrim--Sa-Ka-La-Hrim; You are intoxicated with the grape juice of the Ocean of wine!)

Sakaara Roopa Sarvagjna Sarveshi Sarva Mangala
Sarva Karthri Sarva Dharthri Sarva Hanthri Sanathani
Sarvaanavadya Sarvanga Sundari Sarva Saakshini
Sarvaatmika Sarva Sowkhya Daatri Sarva Vimohini
Sarvaadhara Sarvagatha Sarvaavaguna Varjitha
Sarvaaruna Sarva Maatha Sarva Bhushana Bhushitha/

(The Sixth Letter of Alphabet 'Sa' as also the Sixth Letter of Panchadashaakshari embodies Affluence and Contentment; Devi! You are the Omniscient; Omni-Potent; the Form of Auspiciousness; Sarva Kartri or the Performer of all the Deeds; Sarva Dhatri or the One who is the fulcrum of all the Beings and again Sarva Hantri or the Destroyer of Every Thing; the Sanaatani or the Ageless, Originless and the Everlasting; the Spotless; the Sarvaanga Sundari; the Singular Witness of the Happenings; the all Pervasive Super-Soul; the Provider of Happiness to one and all; the Spell-Binder; the Foundation of Every Entity; the Omni-Present; Devoid of all Shortcomings; the ever fresh beginning like the emerging Sun's crimson on the horizon; the Mother of all and every thing; and the finality of Ornamentation as you are the Supreme Embellishment yourself!)

Kakaararthaa Kaala Hanthri Kameshi Kamithartha Daa
Kama Sanjivani Kalya Kathina Sthana Mandala
Kara Bhoruh Kalaa Nadha Mukhi Kacha Jitambudaa
Katakshasyandi Karuna Kapaali Pranana Nayika
Karunya Vighrahaa Kanthaa Kanthi Dhootha Japavalih
Kalalaapaa Kambhu Kanthi Kara Nirjitha Pallavaa
Kalpavalli Sama Bhuja Kasthuree Thilakojjwala/

(The Eighth Letter of Alphabet ‘Ka’ stands for Illumination and Perception being the eighth Shabda of the Pancha Dashaakshari Mantra of Lalita Devi; You are Kaala Hantri or the Terminator of the Terminator or the Concluder of the Time-Cycle at the time of the Great Annihilation; Kameshi! You govern hopes and aspirations; you also fulfil the wishes; indeed you revived Kaama the Deity of Love from his end from a heap of ash burnt from Shiva’s Third Eye; you are the Originator, Adroiter and Bestower of all the Fine Arts; the Possessor of firm and hard breasts and of robust thighs like those of an elephant trunk; of a charming countenance like the full moon; with hair like dark and thick clouds; of compassionate looks ready to ignore the blemishes of Beings; Devi! You are the consort of Kapaali; the Embodiment of Benevolence; Kantaa or the Flagship of Femininity; far more shimmering than the best of flowers; with punctuated style of conversation; with a conch-like neck and hands of gentleness like soft flower-buds; your arms are charming and thin like Kalpa Valli creepers; Lalita! Your forehead is embellished with Kasturi Tilaka or the thin spot of musk.)

Hakaaraarthaa Hamsa Gatirhaatakaabharanojjwala
 Haarahaari kuchaabhoga Haakini Halya Varjitha
 Harithpathi Samaaraadhyaa Hathaathkaara Hathaasura
 Harsha Pradaa Havirbhoktri Haarda Santhama Saapahaa
 Halleehaalasya Santhushta Hamsa Mantrartha Rupini
 Hanopaadaana Nirmuktha Harshini Hari Sodari
 Haahaa Hoohoo Mukha Sthutya Hani Vriddhi Vivarjitha
 Hayyangavina Hridaya Harikopaarunamshukaa/

(The Letter ‘Hakaara’ signifies Wealth and Gallantry being the ninth Letter of Pancha Dashaakshari; Devi! You are a Hamsa Gamana or of a Swan’s Pace; adorned with golden ornaments; your jewellery on the chest does indeed allure Shiva; you are Hakini or the One who snaps servitudes to usher freedom literally as also of the chains of Samsara; you refrain from the evil thoughts and deeds; you are adored by the Ashta Dikpalakas viz. Indra, Agni, Yama, Nirruti, Vaayu, Varuna, Kubera and Ishaana; you killed Asuras instantly and suddenly by your bravery; acclaimed as the Source of Bliss; you relish the dance of maidens ; you have unparalleled expertise in Hamsa Mantra and the regulation of Pranayaama; you are devoid of desires but distributes happiness and contentment; the sister of Hari; Gandharvas praise you on your face as Haahaa Hoohu; you are far above the features of growth, decay or death; on witnessing the tribulations of various Beings, your heart melts like butter but on getting angry your visage turns red.

Lakaararthaa Latha Poojya Laya Sthithudbhaveswari
 Lasya Darshana Santhushta Labhaalaabha Vivarjitha
 Langhyetharaagjnaa Lavanya Shalini Laghu Siddhida
 LaakshaarasaSavarnaabha Lakshmanagraja Poojitha
 Labhyetara Labdha Bhakthi Sulabha Langalaayudhaa
 Lagna Chaamara Hastha Shri Sharada Parivijitha
 Lajjaapada Samaraadhya Lampata Lakuleshwari
 Labdha Maanaa Labdha Rasaa Labdha Sampath Samunnatih/

(Devi! The Tenth Letter ‘La’ of the Alphabet is also the Tenth of the Pancha Dasaakshari is indicative of ‘Karma’ or the result of the deeds of one’s past. You are esteemed and worshipped by the womanhood of chastity; the Supreme of the Universe in all the stages of Birth, Growth and Destruction alike; witnessing the joyous dance of women gives you immense pleasure; You are far above the considerations of profits and losses; Mother, your instructions are always carried out and never questioned and indeed none whosoever dared to ask you questions! You are matchless in elegance and poise; you give away Siddhis with least devotion and reverence; you shower kindness with minimal efforts like melting gold is sealed in wax; Lord Shri Rama the incarnation of Vishnu performed regular pujaas to you to bestow the capacity to uproot Adharma; you save persons regardless of their deeds and fruits; you are very easily won over with selfless devotion; some times you carry plough as a weapon like Adi Sesha to punish the vicious; Lakshmi and Sharada serve you

with ‘Chaamara’ as a hand fan; you make exceptions to Principles of your own making some times to save situations; Devi! Several Groups of persons from varied backgrounds are unanimous in their unity in devotion to you albeit in the methodologies of their worship; you are venerated by one and all as you are the Finality of Happiness and Prosperity.)

Hrinkaarini Hrinkaraadi Hrim Madhya Hrim Shikhamanih
Hrimkaara Kundaagni Shikha Hrimkaara Shashi Chandrika
Hrimkaara Bhaskara Ruchir hrimkaraamboda Chanchalaa
Hrimkara Kandan Kuritaa Hrimkaaraika Paraayanaa
Hrimkara Deerghika Hamsi Hrimkarodyana Kekini
Hrimkaraaranya Harini Hrimkaaraavaala Vallari
Hrimkara Panjara Suki Hrimkarangana Deepika
Hrimkara Kandaraa Simhi Hrimkaraambhuja Bhiringika
Hrimkara Sumano Maadhvi Hrimkaara Tharu Manjari

(Devi! You are the Emblem of the Eleventh Letter of the Pancha Dashaakshari Mantra Hreemkara denoting All-Pervasiveness of the Supreme Shakti; Hrimkaaraadi signifies Hrim and Om Mantraas; Hrim Madhya means the Cause of Universal Existence and yourself; Hrim Shikhamani or you wear Hrim on your head; you are the Agni Kunda and Agni Shikha named Hrimkaara; You are the life-providing rays of Mooshine which too is called Hrim; you are the heat and dazzle generated by Surya Deva which is named Hrim; it is the lightning of black clouds and yourself which is called Hrim; it is yourself and the germination of tuber from a seed which is Hrim; you are the Reciter of Hrim as you trust and depend on it; it is the Hamsa / Swan moving freely in a Sarovara is called Hrim; the Peacock dancing with gay abandon in a garden is called Hrim; the deer enjoying its playful jumps in a forest is known as Hrim; you as the climber from a flower bed is Hrim; the green parrot in a cage is Hrim; the deepika or the light kept in a court yard is Hrim; a lion resting in a mountain cave is Hrim; Devi! Even an insect which is yourself hovering around a lotus in water is Hrim; the honey in a flower which too is of your own Form is Hrim; a cluster of flowers that appears on a tree is also called Hrim!

Sakaraakhya Samarasaa Sakalaagama Samstutaa
Sarva Vedantha Tatparya Bhoomi Sad Asada Asraya
Sakhala Satchidananda Saadhya Sadgathi Dayini
Sanakadi Muni Dhyeya Sada Shiva Kutumbini
Sakaladhishtaana Roopa Sathya Roopa Samaa Krithih
Sarva Prapancha Nirmathri Samanadhika Varjitha
Sarvothunga Sangahina Saguna Sakaleshtadaa/

(Devi! You are the Twelfth Form of the Alphabet ‘Sa’ which is also the twelfth Letter of the Pancha Dasaakshari Mantra indicating Gunaateeta Shakti or the Power of Featurelessness. You are the underlying energy that is all-pervasive all over in the Universe; commended by all the Scriptures in a single tone; you are the Singular Abode where the Essence of Vedantas is manifested; that indeed is the Place where Truth and Illusion are clearly distinguished; you are the Finality where you are in your Full Form of Sacchidanada or the Union of Truth-Awakening-Bliss; yet, you are not in imagination but possible of Realisation; you bestow the blessing of Sadgati or the Path for Realisation; Maha Munis like Sanaka had meditated and achieved you; as the counterpart of Maha Deva you belong to the Totality; the Merger Point of all kinds of Faiths and Institutions of worships; You are the Substance of Truth and Impartial in the true sense; you have materialised the Prapancha; you are the matchless; you are the Supreme; you have no features; you have no attachments; and indeed you are the Greatest Provider of what one wishes and deserves!)

Kakaarini Kavya Lola Kameshwara Manohara
Kameshwara Prananaadi Kamesotsanga Vasini
Kameshawara Alingatangi Kameshwara Sukha Pradha
Kameshwara Pranayini Kameshwara Vilasini

Kameshwara Tapasiddhi Kameshwara Manah Priya
Kameshwara Pranadhaa Kameshwara Vimohini
Kameshwara Brahma Vidya Kameshwara Griheswari
Kameshwaraahladhakari Kameshwara Maheswari
Kameshwari Kama Koti Nilaya Kaankshithartadaa/

(Kakaarini or the Thirteenth Letter of Alphabet ‘Ka’ denoting Fullfillment and also the Thirteenth Letter of the Pancha Dasaakshari Mantra; Devi! You derive immense pleasure as you are acclaimed in ‘Kavyaas’ or Spiritual Texts; you are the enticer of Maha Deva’s thoughts; the true reflector of Kameshwara’s thoughts and dispositions; you are always present in his blissful company; in fact you are in the physical union of Kameshwara; providing happiness to Kameshwara as his heart’s throb and pulse-watcher; indeed you are the fruit of Kameshwara’s ‘Tapasshakti’; you are his dearest; Life’s Master; and Mesmeriser; you are the Brahma Vidya that enables you to reach the destination of Kameshwara; you reside in the Abode of Kameshwara which is truly the Universe in totality! You gladden Kameshwara as Maheshwari of Kameshwara; as Kameshwari, you are the alternative Form of Kameshwara; you are Kamakoti Nilaya fulfilling all kinds of ‘Kaamaas’ or desires.)

Lakarini Labdha Roopa Labhdhadhir Labhdha Vanchitha
Labhdha Paapa Manodoora Labhdha Ahankara Durgama
Labhdha Shakthi Labhdha Deha Labdha Iswarya Samunnathi
Labhdha Vriddhi Labhdha Leela Labhdha Youvana Shalini
Labhdaatishyaya Sarvaangaa Soundarya Labhdha Vibhrama
Labhdha Ragaa Labhdha Gati Labhdha Nanaagama Sthithih
Labhdha Bhoga Labhdha Sukhaa Labhdha Harshaabhi Pujita/

(Lakaarini Devi! You are the Alphabet Letter ‘La’, the Fourteenth word of the Pancha Dasaakshari Mantra signifying ‘Prapti’ or the Deservedness or Merit; you are the Swarupa of Fulfillment; achievable by Jnaana; the Provider of desires; distanced from Sinners; impossible of achievement by egomaniacs; the giver of powers to those whom you will; and the bestower of Affluence whom you select; Devi! You are infinite and there is nothing more that you could accomplish; you are spirited and bouncy at your own volition; you are youthful forever; you are the Epitome of Beauty as you prefer; you get the Universe surprised as per your discretion; you have fulfilled all that you decided; you have secured an illustrious husband as per your option; you direct the Scriptures at your command; you enjoy for the sake of yourself and experience the highest mark of fulfillment)

Hrimkara Moorthirhrimkaara Soudha Shringa Kaphotika
Hrimkara Dughabdhi Sudha Hrimkara Kamalendra
Hrimkara Mani Deeparchi Hrimkara Tharusharika
Hrimkara Petikaa Manirhrimkaradarsha Bimbikha
Hrimkara Koshaasilatha Hrimkara Sthana Narthaki
Hrimkara Shuktikaa Mukthaamanirhrimkara Bodhitha
Hrimkaramaya Souvarna Stambha Vidruma Puthrika
Hrimkara Vedhoupanishad Hrimkaraadhwara Dakshina
Hrimkara Nandaanarama Nava Kalpaka Vallari
Hrimkara Himavath Ganga Hrimkaraarnava Kousthubha
Hrimkara Mantra Sarwaswaa Hrimkarapara Sowkhyada/

(Hrimkaara Murti! You are the characterisation of Hrim the final and fifteenth Letter of Devi Panchadashaakshari Mantra indicative of Paripurnata or Fullness; You are comparable to a Dove representing Peace and Tranquility atop the Palace called Hrim; the ‘Amrit’ churned from the Ocean of Milk named as Hrim; the Lakshmi Swarupa seated comfortably on the surface of a Lotus flower as designated by the Mantra of Hrim; the lustrous ‘Mani Deepa’ dispelling darkness around is called Hrim; the singing bird sitting pretty on a lofty tree is called Hrim; the charming ‘Mani’ kept secure in a box is called Hrim; the reflection of an Image in a mirror is called Hrim; the sharp sword encased in

a sheath is called Hrim; a vibrant dansuese in action on a broad stage to a mellifluous musical note is called Hrim; a pearl in an oyster shell is called Hrim; Devi! The process of Instruction to devotees about the meaning of the Scriptures is called Hrim; the precious Murti decorated on golden pillars is Hrim; the Upanishads arranged on top of Vedas is called Hrim; the Dakshina tipped to a Dwarapalaka is also known as Hrim; the ever climbing creeper from a plant bed in a garden is called Hrim; the River of Ganges on the Himalayan Mountain Range is designated as Hrim; the invaluable Koustubha thrown up from by the waves from the depths of an Ocean is called Hrim; the Totality of Mantras materialised in the Universe is summarised as Hrim; and the maximum Fund of Happiness collected from all over in the Universe too is called Hrim!)

[Pancha Dasi Maha Mantra : Ka- Ea- Ee-La-Hreem, Ha Sa Ka Ha La Hreem, Sa-Ka-La-Hreem]

Shri Lalitaa Trishati Stotra Phala Shruti

Chanting Lalita Trishati even once sets the mind-set straight and clean. The more one chants or even hears, the more one takes steps forward. Bhagavan Hayagriva assured Agasthya Muni that by chanting Lalita Trishati even once would help to attain peace of mind. Its practice without desires transforms the heart, mind and Soul. Fulfillment follows as a consequence, for the Decider is Lalita Herself. As one sows, so one reaps!

Shri Durga Sapta Shloki

Om Jnaaninaamapi chetaamsi Devi Bhagavati hi sa,
Baladaakrushya mohaaya Maha Maya prayacchati/
(Bhagavati Maha Maya! You pull the minds of even
'Gyaanis' with force towards obsession!)

Om Durgey smritaa harasi bheeti masesha jantoh,
Swasthaih smritaa mati mateeva shubhaam dadaasi/
(Devi Durga! A mere thought of Yours demolishes fright
among 'Praanis' or Beings, while You provide auspiciousness
in response to the meditation by sensible humans)

Daaridra duhkha bhaya haarini ka twadanya,
Sarvopakaara karanaaya sadaardra Chitta/
(Who else is there but You that is readily prepared with
extreme benevolence to ward off our sorrows, fears and adversities?)

Om Sarva Mangala Maangalyey Shivey sarvaartha saadhakey,
Sharanyey Thriabikey Devi! Narayani Namostuthey/
(Devi! Narayani! You are the embodiment and Provider of
Auspiciousness to one and all; You are Shiva Swarupa or the
Form of Propitiousness fulfilling all our wishes; You are Traimbika
or the composite personification of Lakshmi, Saraswati and Parvati;
We seek shelter from You, as we bend down and greet!

Om Sharanaagata deenaarta paritraana parayaney,
Sarvasyaarti harey Devi! Narayani Namostuthey/
(Our greetings to You Narayani! Devi! We seek refuge and safety
from You as we are helpless and harassed).

Om Sarva Swarupey Sarvesey Sarva Shakti samanvitey,
Bhayebhyastraahino Devi! Durga Devi Namostuthey/
(Devi! You are the all-comprehensive Form, the Supreme Sovereign,
and the all- Powerful; kindly shield us from diverse types of fears and

apprehensions; our earnest salutations to You, Durga Devi!)

Om rogaanaseshaa napahamsi Tushtaa,
Rushtaa tu kaamaan sakasaa nabhishtaan/
(As You assume compassion, all our diseases disappear; but if indignant,
all our wishes get to nought)

Twam ashritaanaam na vipannaraanaam,
Twam ashritaa hyashrayataam prayaanti /
(Those who have already taken asylum from You would never face
difficulties any way; on the other hand, such persons saved by You
could as well provide protection to others too in their turn!)

Om Sarva baadhaa prashamanam Thrailokya syaakhileswari,
Evameva twayaa kaarya masadvairi vinaashanam/
(Sarveswari! Do continue to alleviate the tribulations of one and all
among the Three Lokas and destroy the enemy elements everywhere).

Ya yetatsaramam guhyam Sarva Rakshaa vishaaradam,
Devyaa sambhaashitam Stotram sadaa Saamraajya daayakam/
(This Sapta Shloki is at once striking yet classified but bestowing
protection; this is a Sacred Hymn related to the Supreme Mother
yielding immense benefits including ‘Samraajya’ or Empires!)

Shrunuyaadwaa pathedyaapi paathayeydwaapi yatnatah,
Parivaara yutho Bhuutwaa Trailokya Vijayeebhavet!
(Hearing, reading or narrating the Sapta Shloki with sincere
efforts along with family and friends would secure accomplishments in
all the Three Lokas!)

*OM PURNAMNADA PURNAMIDAM PURNAAT PURNAMUDUCHYUTEY PURNASYA
PURNAMADASAYA PURNAMEVE VASISHYATEY*