



QUINTESSENCE  
OF  
SOUNDARYA LAHARI  
(BLISS AND BEAUTY WAVES OF FLOOD)  
- SRI ADI SHANKARA



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Other Scripts by the same Author: Essence of Puranas:-Maha Bhagavata, Vishnu Purana, Matsya Purana, Varaha Purana, Kurma Purana, Vamana Purana, Narada Purana, Padma Purana; Shiva Purana, Linga Purana, Skanda Purana, Markandeya Purana, Devi Bhagavata;Brahma Purana, Brahma Vaivarta Purana, Agni Purana, Bhavishya Purana, Nilamata Purana; Shri Kamakshi Vilasa

Dwadasha Divya Sahasranaama: a) Devi Chaturvidha Sahasra naama: Lakshmi, Lalitha, Saraswati, Gayatri; b) Chaturvidha Shiva Sahasra naama-Linga-Shiva-Brahma Puranas and Maha Bhagavata; c) Trividha Vishnu and Yugala Radha-Krishna Sahasra naama-Padma-Skanda-Maha Bharata and Narada Purana. Stotra Kavacha- A Shield of Prayers -Purana Saaraamsha; Select Stories from Puranas

Essence of Dharma Sindhu - Dharma Bindu - Shiva Sahasra Lingarchana-Essence of Paraashara Smriti-Essence of Pradhana Tirtha Mahima

Essence of Upanishads : Brihadaranyaka , Katha, Tittiriya, Isha, Svetashwara of Yajur Veda-Chhandogya and Kena of Saama Veda-Atreya and Kausheetaki of Rig Veda-Mundaka, Mandukya and Prashna of Atharva Veda ; Also 'Upanishad Saaraamsa' (Quintessence of Upanishads)

Essence of Virat Parva of Maha Bharata- Essence of Bharat Yatra Smriti

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Essence of Manu Smriti- Quintessence of Manu Smriti-

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## **Preface**

An attempt is being made to present the **QUINTESSENCE OF SOUNDARYA LAHARI** , a concised version of the **ESSENCE OF SOUNDARYA LAHARI** released recently by [www. kamakoti.org](http://www.kamakoti.org) in the Section of Books / Articles. The latter is a detailed analysis with relelevant excerpts from Puranas, Upanishads and other Sources of authenticity. It is felt that a simpler condensation be edited mainly with the gross meaning of each of the 100 strong stanzas of this Illustrious and Popular handiwork of Adi Shankara with the least content of explanations, except however of the edited 'bhashyas' of Maha Swami of Kanchi as also of Pandita Lakshmidhara.

I am beholden to HH Vijayendra Sarasvati who has been systematically and unfailingly encouraging-guiding- inspiring my scripting and editing efforts constantly for over twelve years now to inspire me concise about twenty Puranas, fourteen Upanishads, Brahma Sutras, Dharma Sindhu, Dwadasha Sahasra Naamas, Manu Smriti, and so on- all hosted by Kamakoti website

Maha Swami HH Chandra Sekhara Sarasvati of Kanchi is not only our Family God, but a beacon light to innumerable families like of ours. His 'Voice of God' is my personal inspiration as is enormously quoted from his lucid and extremely informative script while attempting this 'Essence of Ananda- Soundarya Lahari, the Bliss and Beauty Waves ( Adi- Shankara)' . Pandita Lakshmidhara's commentary emboldened me to follow his Hindi commentary to edit into English too while acknowledging his name invariably.

The gist of the 100- strong stanzas of Ananda - Soundarya Lahari is at **ANNEXTURE**.

May I be blessed by Maha Swami to place this Quintessence of Soundarya Lahari at His Lotus Feet and possibly reach the voice of God to me, family members and all the countless devotees always!

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Chennai

## QUINTESENCE OF SOUNDARYA LAHARI

Maha Swami of Kanchi Mutt- HH. Chandra Shekhara Saraswati - in VOICE OF GOD -vol 6 explains the origin of 'Soundarya Lahari'. Adi Shankara materialised five Shiva Lingas and installed them at Kama Koti Mutt, Kanchi as Chandra Moulesvara as YOGA LINGA-at Kedarnadha as MUKTA LINGA- in Nepal as VARA LINGA- BHOJYA LINGA at Shringeri and at Chidambaram as MOKSHA LINGA. Then Adi Shankara moved on to Kailasa for the darshan of Parameshwara and Bhagavati. Nandikeshwara intercepted him at the entrance as Adi Shankara was carrying certain palm leaves in his hands and felt distressed that the Mantra Shastra was being taken away from Kailasa and thus pulled the palm leaf hand leaves from him. Shankaracharya was able to recover only a part of the manuscript being of only 41 stanzas ; he entreated Nandikeshwara. Meanwhile there was a command from Bhavani from akasha to Shankara that another 59 be scripted by himself! Thus the first half of this Celestial Script is revealed as ANANDA LAHARI and the Adi Shankarakrita SOUNDARYALAHARI - The Bliss and Beauty Waves of Flood.

### ANANDA LAHARI

(STANZAS : 1-41)

Jagad Guru Adi Shankara had visioned the indivisibility or the basic unity of Parameshwara and Maha Maya as the cyclical process of Existence.

1. *Shivah shakthya yukto yadi bhavati shaktah prabhavitum-Na chedevam devo na khalu kushalah spanditumapi; Atas tvam araadhyam Hari-Hara-Virinchadibhirapi-Pranantum stotum vaa katham akrita-punyah prabhavati/*

Bhagavati ! *Shri Maataa Shri Mahaaraagjni Shrimat Simhaasaneshwari, Chidagni Kunda sambhuta Deva Kaarya Samudyataa/*

Parama Shiva along with Your invigoration and boost assumes the never terminating cyclical process in the Universe viz. Srishti-Sthiti- Samhara or the Creation-Preservation- and Annihilation of the Universe. Parameshwara is of '**sthaanu swarupa**' devoid of movement or activity but once complemented by Your Shakti gets **energised** to invincibility and supremacy as manifested in the distinct Tri Murti Swarupas of Brahma-Hari-Haras.

Jagad Guru Adi Shankaraacharya addresses Amba stating: You have the power to accomplish any thing and to activate even Shiva; it is the power of yours that has inspired my tongue, my speech, to sing your praises: he states: *Pranantum stotum vaa katham akrita-punyah prabhavati/* Amba! I prostrate to you and extol you with 'trikarana shuddhi' or 'mano vaak kaaya karmana' / by way of the purity of mind-speech- and body. In other words self surrender to Amba. Indeed this kind of obeisance to Amba would be possible only when one's erstwhile bhakti- jnaana of previous several lives. When the very first stanza states : '*Shiva Shaaktaika yukto*': Shiva is for auspiciousness yet would not be able to stir even a second without Shakti- hence 'Shaaktaika yukto' as the divine pair. Dharma Shastras proclaim that wife must be loyal to her husband: ' If a woman is married to a stone, then she must respect that stone as her husband. Thus Shiva first and foremost and then Shakti; yet Vedas proclaim: *Maatru Devobhava- Pitru Devo bhava/* Thus Shakti is joined to Shiva. Yet, Shiva becomes capable of performing his cosmic function only when He is united with Shakti, otherwise He would even stir a bit; 'spanditumapi'/'na khalu' is it not so!

**2 Taniyamsam paamsum tava charana-pankeruha-bhavam- Virinchih sanchinvan virachayati lokaan avikalam;Vahatyenam Shaurih kathamapi sahasrena shirasaam- Harah samkshu - dy'ainam bhajati bhasitodhvalaman vidhim.**

Maha Devi! *Shruti seemanta sindhuri krita paadaabja dhulika!*

Brahma Deva having picked up a tiniest speck of dust of your lotus feet creates the Universe comprising the totality of 'charaacharas' or animate and inanimate beings, comprising the seven upper worlds viz. Bhur-Bhuvar-Suvar-Mahar- Jana-Tapas and Satya as also the nether worlds of Atala-Vitala, Sutala, Rasaatala, Talaatala, Mahaatala and Paataala. Shouri or Maha Vishnu the sustainer who is stated to uplift the Universe comprising all the fourteen worlds- the upper worlds by Sesha Deva and the nether worlds by a porpoise in the form of Shimshumaara. Hara Deva having applied a **scrap your 'paada dhuli'** or dust of your feet is enabled to take up pralaya kaala Rudra Shakti as the Annihilator of the Universe to smithereens.

PARAMAACHARYA of Kanchi annotates: '*Hari hara virinchadhibhirapi aaradhyam*'. Brahma creates all these fourteen worlds out of a speck of dust from feet. Sahasra sheersha Purushottama Vishnu as reclining Adiseha with thousand hoods supports the worlds with his heads and keeps them stable without their rolling away. Ishwara pulverises the bhuvanas from the dust of Amba's feet and into ash and smears all over His body. Amba's feet are bright red and so the dust in them must be also the same. When we refer to Shruti or Veda Maata , when the latter prostrates at Amba's feet then dust sticks in the parting of Veda Maata's parting of her as kumkuma / sindhura.

Recalling *Shruti seemanta sindhuriukrita paada -abja dhulika'* of Lalita Sahasra Naamaas, a speck of that sindhuri causes 14 bhuvanas and during the great deluge it turns into vibhuti / ash. Thus the Trimurtis are facilitated in their respective duties of Srishti- Sthithi-Samhaara. Apart from these three two more are to be added. From the stage of serene Shivam, how we have been brought to the condition in which we have no awareness of our true original form of ours. It is through Brahma Shakti that has been done. She it is who has concealed our awareness in true form and created nescience in individuals and pushed us into the realm of Maya's worldly existence. Many great Sadhakas have escaped or been freed from the snare of Maya and attained the true form of awareness of the quiescent Shivam becoming absorbed in the eternal tranquil state of Moksha.

Thus Paraashakti-Brahma Shakti grants liberation from Her grace alone. Two more functions added thus are to conceal from us the awareness of our true self with the power of Maya; the second, to free us from the trap of Maya and enable liberation ie. unite us with aramatma. These two functions are -'tirodhaana' and 'anugraha'. 'Tirodhaana' is the work of Parashakti to veil our real selves with the curtain of Maya and consign us to worldly existence. The function of raising the curtain and granting final release is anugraha. Hence the tasks of Creation-Preservation-Dissolution having been entrusted to Trimurthis, Amba appointed Maheshwara for 'tirodhana'. The first three functions fall within the domain of Maya. The entire conduct of the Worlds of Maya is in the hands of Ishvara. Dispelling Maya and granting Anugraha of Liberation is the function of Sada Shiva. The five functions are named Panchakritya; Pancha kritya is the handiwork of Amba who being the chief authority appoints respective authorities down the line.

**3.Avidyanam antas-timira-mihira-dweepa-nagari-Jadaanaam chaitanya-stabaka-makaranda-shruti jhari -Daridraanaam chintaamani-gunanika janma-jaladhau-Nimagaanam damshttra muraaripu-varaahasya bhavati/**

Devi Bhagavati! *Shri Vidyaaam Shaantamurtim Sakala Suranutaam Sarva Sampatpradaatmeem/*

A particle of the dust of your hallowed Feet would illuminate the dark ignorance densely surrounding the totally unenlightened and ill bred humanity just as the splendour of rising Sun smashes the nightlong darkness awakens the ignorant being to none too long brightness of radiance. Such transformation serves the cause of offering fresh juices of Kalpa Vriksha's heavenly fruits to the totally parched and thirsty tongues of humanity and like offering the heavenly 'chintamani' jewel to a 'daridra' or the meanest human. What else to compare in such a scenario! The comparison might be recalled from the yore that while Bhudevi was literally drowning in an ocean, she was rescued from steep depths of Ocean by Varaha Deva alias Muraari Maha Vishnu.

PARAMAACHARYA of Kanchi annotates about *Avidyaanaam antasthimira mihira dveepanagari*. He states: Avidya means agjnaana (nescience). It is a fearful kind of darkness, what is called 'timira'. The darkness of 'agjnaana' conceals the self luminous Atman that is within. For agjnaanais the dust on Amba's feet sheds the light of jnaana that is like a shining 'chiti' situated where the Sun rises. Mihira means the Sun and 'dveepanagari' denoted the city on an Island. When one looks at the rising Sun one would think it emerges from an island in the Sea. Would it not be sufficient to say that the dust on the feet of Amba is the Sun dispelling the darkness of agjnana! Why should be made of the city on the island over which the Sun rises. The relevant line is *timiramihiroddeepanagari/ Uddheepana* is to make some thing brighter; hence 'the Sun that dispels the inner darkness of ' and makes the 'agjnana' and makes the light of jnaana brighter. Let us consider the two terms, 'sa prapancha' and 'nishprapancha'. Saguna Brahman is associated with cosmic matters. Nishprapancha is Nirguna Brahman, the Ultimate Reality without Maya the cause of Prapancha the Universe. In the previous stanza, Amba was shown as Saguna Brahman indicating that the dust on her feet was the cause of Creation, sustenance and destruction. But in the stanza now is depicted as Nirguna Brahman, the light of Sun that spells the darkness of Maya. The second half of the stanza refers to *daridraanaam chintaamani gunanaika/ Chintaamani* is divine granting all the wishes; Kamadhenu-Kalpavriksha and Chintamani have similar feature of fulfilling the desires of human and other Beings. Chintamani could further provide freedom from the darkness of nescience and thus spells of freedom from the darkness of nescience and bestow freedom from the cycle of births and deaths.

Shri Vidyaa Rahasyartha -content and analysis: Avidya or Utter Ignorance is akin to the Ocean of Darkness while Bhagavati Devi! you are the hallowed and endless luminosity glittering like a unique Singular Island which literally awakens 'vigjnana jyoti' or the illumintion of one's knowledge in each and every blessed Being in the Creation. Devi! Even an infertile barren land is enabled with appropriate knowledge to get a fertile, green and colourful abundance of fragrant flower-and fruit growing garden providing cool shades of honey filled in sweet fruits suprisingly with faith and determination. Bhagavati! You are like the Varaha Swarupa who pulled up and rescued Bhu Devi just by the grit of His 'damshtas' from sinking into the depths of oceans as the Demon Hiranyaksha rolled her up as a mat and intended to throw her and pulled Her down and down by his extraordinary energy . Similarly, the Beings in your own creation be rescued from the depths of 'Agjnana' or Ignorance and gradually get pulled up from the Kaala Chakra the Eternal Cycle of Births and Deaths of this Great Ocean of Samsara!

**4. Tvadhanyah paanibhyam abhaya-varado daivataganaah- Tvam eka n'aivasi prakatita-varaa - bhityabhinaya; Bhayat trat um datum phalam api cha vancha samadhikam, Saranye lokanam tava hi charanaveva**

Universal Mother Bhagavati! *Paasha hastaa Paasha hantri Paramantra Vibhedini/* The entirety of the Universe was manifested by the particle of dust of your feet including all the Devatas. Normally, whenever we pray and worship our Ishta Devatas they do fulfill our worldly desires with their hands. But your four hands occupied being decorated with paraamkusha / axe, ikshu / sugar cane, chaapa, and baana respectively . Devi! thus your hands are full to instill **confidence and refuge** to the multitude of devotees

totally disillusioned by the adhi bhoutika-adhyaatmika- adhi daivika torments of 'samsara'. Indeed, we now realise that even the dust of your sancrosant lotus feet would most certainly suffice solace to us.

PARAMACHRYA of Kanchipura highlights and the import of the stanza: All deities other than Amba have mudras of 'abhaya' or protection and grant of boons. Yet, ' *tavah charanau eva nipunau* ' or Her feet themselves grant boons and free from fear. Other deities strain themselves entailing mental and physical effort, yet Her very form is enough. 'Lokaanaam sharanye' or the various lokaas come to her refuge; indeed she She is like a flower spreading its fragrance; the feet of Amba are such that they give you more than what you ask for / *vaancchhasamadhikam* ' or ever more than what one desires and even perhaps deserves. Abhaya is not a commodity belonging for 'give and take' business.It is another name for Advaita. Upanishads themselves as: There is fear only when there are two (dvaitam). When there is only one what else there of which you have to be afraid! Only when there is a second entity you have reason of any fear being caused by it. 'If a man thinks that there is even the slightest difference between him and Brahman, he will be afraid of it'. Taittireeya Upanishad states: ( If there is a fancy proposition that Brahman might not, after all, be nonexistent, then the counter question should be whether the one who doubts the existence of Brahman might himself be nonexistent! In other words, in case one believes that Brahman does not exist then he must be possessive of such knowledge as to prove it so. If the belief about Brahman's non existence is to be proved then that person has to reply as to what happens after death. More over how is it possible that existence could come out of non-existence or a vacuum or emptiness!) Whe we think of Brahman of as being separate from us, that is Suguna Brahman, then we have an attitude of devotion mixed with fear as separating from us. Then the concepts of Vara and Abhaya emanate ! Since it is said that if Parama Shiva is activated it is because of Amba and it follows that she is the source of power of all deities. That being the case, if they grant boon and abhaya their power for doing so is derived from her. But Amba in her form of Bhuvaneshwari does have the hand gestures of boon and abhaya. Even Tripura Sundari as Baala as Amba's daughter has hands with the boon and abhaya mudras. In fact *Tvadanyah paanibhyaam abhayaparado daivataganah/* like, Vighneswara, Durga, Subrahmanya,Venkateshwara, Maha Lakshmi and so on. Mudras , the hand gestures in Natya Shastra are like those of Mantra Shastra too.

5. *Haristvam aaradhya pranata-jana-saubhagya-jananeem, Pura nari bhutvaa Puraripuapi  
kshobhamanayat;Smaropi tvaam natvaa rati-nayana-lehyena vapushaa Munee naam apyantah  
prabhavati hi mohaya mahataam/*

Devi Bhagavati Maha Maya! *Karaanguli nakhotpanna Narayana dashaakritih/*

As your devotees sincerely pray and worship you they are never disappointed but have their wishes fulfilled always. In the days of yore, even Vishnu Deva Himself assumed a female form of Mohini to vindicate virtue and demolish evil energies. Even Parama Shiva an outstanding jitendriya and maha tapasvi got his fancy aroused for Mohini! Manmatha Deva was able to see through the eyes of Rati Devi and provoke even Maha Munis to extreme infatuation. In the past once when Bhagavan Vishnu assumed stree swarupa, Bhasmaasura who clinched the boon from Maha Deva to turn whatever he touched would turn into bhasma or ashes as .Bhagavan Vishnu once again took the form of Mohini as in the course of dance made the Asura to place his hands on his own head and thus got rid of the Asura for ever.

MAHA SWAMI of Kanchi comments that as Maha Vishnu was performing puja to Amba he took the divinely alluring form of Mohini that stirred so firm a mind as that of Shiva and created in him love for that form. During the churning of the ocean for Amrit or ambrosia, Vishnu took the form of Mohini and by enchanting the asuras by her beauty and clever talk denied them their share of ambrosia and distributed it among the celestials. Parameshwara was smitten with love for Mohini and married her. The child born of their union is Dharma /Ayyappa Shastha, also called as Hariharaputra, after his parents.The second half of the stanza under reference, states that by prostrating himself before you and obtaining your

grace did Manmatha acquire the form of Rati, lapped up with her eyes a form that was visible only to her. And then even those including sages, who had conquered their senses, were possessed by Manmatha and so were inspired by love. Manmatha who had been reduced to ashes by Ishvara was restored to life and to his old position by Kameshwari. How can Amba drag Ishvara into Kama; Ishvara is the embodiment of jnaana. Indeed Jnaana arises when the illusory world ceases to exist. Creation of the worlds is an attribute of Amba; there is no jnaana only when there is no kaama. There must be forces opposed to each other which clash mutually. The good forces must fight with the bad forces and hoist a flag of victory. That creates an interest in life; one would know the comfort of shade only after seeing Sun. This is to demonstrate this truth that the still and quiescent Parabrahman is said to have the urge of kaama and is associated with cosmos. It is because of kaama of Brahman that the Universe came into being. Then the sentient cosmos grew with each sentient creature becoming subject to kaama! There are two things: Parameshwara shows compassion to us; we take refuge from Him by surrendering to Him. These are possible only when there is creation- people be troubled by desire, anger and so on- we surrender to Amba-she accepts our devotion, she shows compassion and thus the cycle goes on! A fine example is cited: Lord Krishna asked Kunti Devi the mother of Pandavas as to what is her wish; she replied: I want suffering. Grant me that. Then only I would think of you. How is suffering caused! By desire and anger. Then only we seek solution; that is how kaama and krodha are blessings! Then Amba shows compassion. The present stanza thus speaks of Amba urging Manmatha to bring us all to his spell. Reverse is that she would grant us the grace of destroying Kaama!! [The saying is that all work and no play makes a student dull, mechanical and insensitive!]

Vidya Rahasyaatha and explanation: ‘Janani Bhagavati! Your Divya Maha Panchaakshari : HAKALAHREEM ---, the Shri Swarupa Shri Vidya was meditated by Maha Vishnu earnestly and disturbed the balance of concentration of Maha Shiva himself by assuming the female form! By the power of this Mantra, Manmatha the husband of Devi Rati even after his burnt physique, the ‘Rati Netra Chumbana Yukta Manohaarini Shakti’ continues to torment Maha Munis and Maha Yogis!

**6. *Dhanuh paushpam maurvi madhu-kara-mayi panchavishikhah- Vasantaha saamanto malaya-marudaayodhanarathah; Tathaapyekah sarvam Himagirisuthe kamaapi kripaam -Apaanga tate labdhvaa jagadidam Anango vijayate/***

Jagan Mata! Mandasmita prabhaapura majjad Kaamesha Maanasaa/

You, the daughter of the Ice Mountain Himavat, had in the yore blessed Manmatha the Supreme Provocater ever ready for hunting Lovers with his armoury of Pushpa dhanush attracting honey bees with his five powerful arrows again decorated with scented flowers as accompanied by his aid Vasanta the Season of germinating passion with ‘malaya maaruta’ or soft and cool breeze, even though Manmatha has no physical Form yet ever existent in his Maya Swarupa. His reputed ‘Pancha Banaas’ are described as *aravindamashokancha chootamcha nava mallikaa, neelotpalam cha panchabaanaah prakeertitaa*/Indeed even such ‘villianous’ Manmatha whose principal aim is to provoke physical love and lust is the mission of his existence as was encouraged by you. This is a standing proof of your compassion. Surely indeed you are ever merciful with your ever smiling countenance and pardoning the omissions of all the Beings in Srishti!

MAHA SWAMI of Kanchi explains: The dualistic world emerging from non-dualism as a result of kaama or desire and then the same dualistic world being made non dualistic through the compassion of Amba has a central place in her sport; Amba herself has divine names like Kameswari and Kamakshi. What are Manmatha’s weapons or tools: dhanuh pushpam or a bow of flowers, the bow is of sugar cane. Manmatha has just five baanas / arrows of five flowers; aravinda- ashoka- chuta navamallika and neelotpala; each of these flowers stands for a partiular sense organ as associated with the five senses. As Lalitha Sahasranaama states: ‘ *Pancha tanmaatrasaayaka/* or five Tanmaatras or subtle Pancha Bhutas

perceived by the body senses of shabda or sound- sparsha or touch, rupa or form-taste or rasa and gandha the smell. Amba is associated with these. Instead of piercing the body, the arrows are such as to rub the most delicate body part such as the eyes while the string of the bow - *manorupeshu kodanda* -is made of honey bees which seems to cause some fear. How does one account for the presence of Manmatha and his armoury! Manmatha is formless unlike a warrior of big build with sinewy arms and legs looking fearful He answer is that the victim enjoys the fragrance of the bow of flowers, flower arrows and the humming of the honey bees. Normally the season is of Vasanta (Spring) when a chariot of ‘Malayamaaruta’ or the mild sweep of fresh and cool breeze is experienced. The attack of Manmatha is quite unlike when Parameshwara made a strong bow of Meru mountain while string was Vaasuki the Maha Serpent, Maha Vishnu was the arrow, Sun and Moon were the chariot wheels and Brahma was the charioteer during his attack against Tripurasuras! In the battle, Parameshvara just laughed and said ‘ I have Parashakti in me.’ Similar is the case of Manmatha the Ananga or the bodiless, backed up by Kamashwari Herself. We must realize that when Ishvara triumphed over kaama ie when he destroyed Manmatha, Amba was present in him to lend him the necessary strength. Itihasik Shri Rama used a blade of darbha / grass to control Kaakaasura from his bow. With the power imparted by a sidelong glance of hers restored Manmatha’s inner consciousness to life. Indeed She is Kamaakshi and Kameshwari or she created Kaama by her side glance. Yet indeed her description is incomplete without Her being seated as on the left side of the lap of Kameshwara!

**7: *Kvanat kaancheedaamaa karikalabha-kumbha-stananataa- Pariksheenaa madhye parinata sharacchandradanaa/ Dhanur banaanaan paasham srhunimapi dadhaana karatalyaih Purastaadaastam nah Puramathituraaho-purushikaa/***

Jagadambe! *Kanakaangada keyura kamaneyya bhujanvitaa, Ratnagraiveya Chintaakalola Muktaa phalaanvita/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalan madhya pattabandha valitrayee/*

Your colossal form and physique is indescribable with massive ornamentation of golden jewellery around your thin waist with heavy belt and the surrounding tinklets making sonorous and soft sounds while the frail body middle is loaded with massive breasts as though bent down to feed succor to the devotees of the universe being the Vishva Poshini Shakti. Your countenance is sparkling yet profound akin to crores of ‘Sharat Kaala Purna Chandras’. Your four hands carry sugar cane bow, paasha, ankusha, and arrows alike to suppress all evil forces and safeguard your devotees. Indeed you are the ‘ahamkaara’ or the ‘alter ego’ of Parameshwara the Tripuraantaka. Maha Maya, Tripuraari! You possess complete hold over Maha Deva the Exterminator of Tripura Demon Brothers! Protect us your sincere devotees Maha Janani!

MAHA SWAMI of Kanchi analyses: ‘*Kvanat kaanchicheedhama*’ or the tinkling of the tiny bells fitted in ornaments- kaanchee or girdle fitted with bells, while one without bells is mekhala; *Ranatinkini mekhala* of Lalita Sahasra naama is just the same. The expression of ‘*Kanat kaancheedhama*’ is akin to several Amba Swarupas such as at Kanyakumari in South to Ksheerbhavani in Kashmir : *Bhagavati, Chaamunde -shwari, Shaaradaamba, Minaakshi, Ahilandeshvari, Dharma samvardhini, Kamalaamba, Baalaamba, Shiva Kaamasundari, Jnaanaamba, Bhramaraamba, Kanaka Durga, Tulja Bhavani, Ambaji, Vindhya -vaasini, Annapurneshwari, Kaali, Kaamaakhya, Vaishnavi* and so on. ‘Pariksheena madhye’ or waist thin; ‘Parinata sharacchandra vadana’ or Amba’s face is like the Fully grown Autumnal Moon ; ‘ Dhanur banaaan paasham srhunimapi dadhaanaa karatalaah’ or Amba carrying in her hands the bow, arrows, noose and goad. These are typical of Shri Vidya Tantra. Lalita Sahasra Naama again: *Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupeshu Kodanda Pancha Tanmatra Saayakaa/*

One with the noose that is desire, one who shines with the goad that is anger- paasha or noose- symbol of mind that is the sugar cane bow- Tanmatras or Five Karmendriyas cum Jnaanendriyas. In short, the flower arrows of Amba annihilates the human sensual urges and her sugarcane bow eradicates the minds. When

this happens we realise 'jnaana', the liberation. It is customary to say that the five senses that are purified by the five arrows and the mind that is cleansed by the sugar cane bow together form the six 'karanaas'. Just as the honey bee has six legs an individual too has six 'kaaranas'; as stated in the stanza 90: *nimajjana majjivah karacharanah shadcharanatham* / or a bee becomes embedded in a lotus so too our Self should become absorbed in the lotus feet of Amba. Maha Swami initially portrays Amba's form, her four hands, thin waist adorned with the girdle and her face like the autumnal full moon -then he speaks of inner truth, the essence of the embodiment of the pride of the destroyer of Tripura; indeed she is indeed the chichakti of Para Brahman, the true jnaana! *Purastaadaashthaam* / May She shine in front of us! May She who wears the tingling girdle round her delicate waist, the one whose face is like the autumnal full Moon, bearing in Her hands the bow and arrows and the noose and the goad and so on in our inner vision!

Vidyaa Rahasya's Analysis is as follows: Bhagavati's left hand carries a sugar cane standing for viveka and buddhi or wisdom and its utilising ability. The sugar cane attracts bhramaras or honey bees from the flowers like lotus, karaveera, Indeevara and so on besides bow and five arrows on the right hand. Another hand holds 'paasha' or mind. The fourth hand of Bhagavati is 'ankusha' representing buddhi. Now, the 'gupta bhaava' or the secret meaning is stated to be three fold: i. 'Sthula Bhaava', ii. 'Sukshma bhaava' or Mantra maya iii. 'Vaasanaa Bhaava'.)Sthula bhaava is Tri guna bhava of Satva- Rajasa- Tamasa; ii)Suksha bhaava indicates as follows: 1. Dhanush for 'svaaha' with 'Tha'- 'Tha' mantra;2) Pancha Baana a) draam-draam twice and b) kleem, bloom, sah thrice; 3) Ankusha or goad with the mantra 'krom' and 4) Paasha with 'hreem'iii) Vaasanaa bhava: Dhanush= Moksha; Pancha Baanaas: Kaama or five folded desires; Paasha or Artha / Dhana; and finally Ankhusha denotes Dharma

**8.Sudha-sindhormadhye sura-vitapi-vatee parivrite- Mani dweepe neepopa vana-vathi chintaamani grihe; Shivaakaaremanche Parama-Shiva-paryanka-nilayam- Bhajanti tvaam dhanyaah katichana chid-ananda-lahareem/**

Bhagavati! *Sumeru shringa madhyathaa Shri mannagara naayika, Chintaamani grihaantasthaa Pancha Brahmaasana sthita/*

Right in the midst of Sudhaasindhu the Supreme Ocean of Amrita, Mani Dweepa in at the center of the Celestial Garden of Kalpa Vrikshas there is the fabulously effulgent Chintaamani Jewel built Home in the midst of which there is a trikona or triangular cot on which Parama Shiva rests along with you Maha Devi floating on the soft waves of 'Jnaanaananda' or the Bliss of Ecstatic Wisdom! Only a handful and Glorious Devotees could ever vision that panoramic vista!

MAHASWAMI of Kanchi refers to *Sudhaa saagara madhyastaa Kaamaak shi Kaama daayani/* Jagadamba created a residence for herself. The one on Meru Mountain's central peak was built by Vishva Karma with the power granted to him by Amba named as Siripura .Whether on the central Meru peak or in the ocean of Ambrosia there is no difference between the two abodes for Amba. From the outermost fortress to the Palace proper -where she is seated in regal splendour, the praakaaraas, the lakes, the entourages are the same. Siripura is encircled by twenty five fortresses and praakaaraas. The fortresses are built of metals ranging from iron to gold and of nine gems. Then proceeding further in degrees of subtlety, there are fortresses of the mind, of intelligence, of ego. Lastly there are strong holds built each of the radiance of Sun, that of moon and the luster of Manmatha. Between the fortresses there are forests, parks of divine trees like mandaara, pariijaata, santhaana, kalpaka and harichandana and of streams. When going past all these in the fifth avarana is the Maha padmaavana full of lotuses. It is like a moat and in it it is Amba's palace, built not of red bricks but of chintamanis! Raja Rajeshvari conducts her 'durbaar'

seated on the throne. The four legs and the seat are of Para Brahmas: *Pancha Pretaasanaaseena Pancha Brahma Swarupini*/ And on the couch She is seated with Kameswara Himself! [Lalitha Sahasra Nama is quoted further: *Srishti Kartri Brahma Rupaa Gopti Govinda Rupiney/ Samhaarini Rudrarupa Tirodhaanakareswari, Sadaa Shivaanugrahadaa Pancha krutya Paraayana!* 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 Lalitha Devi! Are thus the Pancha Kritya Paraayana or the Practitioner of Five Sacred Deeds!]

Shri Vidyaarasyaatha and explanation: Mani Dveepa stands in the midst of Amrita Samudra the jewel built palace with four gates with Siddha Purushas surround in silent meditation. There is visible a celestial Kalpa Tree offering fulfillment of their targetted desires. Parrot and Maina bird couples chirping abound on the Tree. The spring waters near the Tree offer sweetest nectar. The Scene is indeed serene and blissful.

9. *Maheem mulaadhaare kamapi manipoore huthavaham - Sthitham svadhistane hridi marutamaakasam upari; Manopi bhruu-madhye sakalamapi bhittva kula-patham Sahasrare padme saha rahasi patyaa viharase/*

Tripura Sundari! *Mulaadhaaraika nilayaa Brahma grandhi vibhedini, Manipuraantaruditaa Vishnu grandhi vibhedini/ Agnaachakraantasthaa Rudra granthi vibhedini, Sahasraaraambujaarudhaa Sudhaa saaraabhi varshini/* 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.

Bhagavati! Mulaadhaara chakra represents Prithivi - Manipoora the Jala Tatva- Svaadhishtaana the Agni Tatva -the Hridiyasthita sthita Anaahata is of Maru Tatva or the mix of Agni and Vayu and the higher Vishuddi chakra of Aakaasha Tatva- and Aagjnaa chakra the Bhu chakra represents the Manas Tatva; You cut through all the chakras and on following the Sushumna Maarga and reach the climatic Sahasraara considered as inner most Shri Chakra and enjoy bliss in the union of ‘Bindu’ or Maheshwara! Thus the six chakras respectively are replete with the Tanmaatra Rupas of Gandha-Rupa-Rasa-Sparsha- and Shabda or smell, taste, view, touch and hear. The Agjnaa chakra standing for Manas Tatva is backed up by six Jnaanendrias and six Karmendiyas steered by Manas or Mind which in turn is interspersed with Tri Gunas of Satva-Raajasa-Tamas; Buddhi or Intellect; Ahamkaara or Egoism; besides the prompting of the ‘Tri Shaktis’ viz. Iccha Shakti-Jnaana Shakti- Kriya Shakti . While you, Maha Shakti! enjoy the jaunt across the ‘Sahasra Patra’ the thousand petalled Lotus, one could perceive by the Maha Yoga vision of four classifications viz. Maya- Shuddha Vidya-Maheshwara and Sadaa Shiva. Thus the Maha Tatvas stated to total 25. Maya is Prakriti and once in union with ‘Bindu’ representing Maheshwara the Maha Tatvas are counted as the Grand Total of 26, yet all these Entities enjoy perfect UNITY!

Shri Vidya Rasyaatha: Chidswarupa Bhagavati! You manifested the Universe with the interaction of the Shatchakras and reach Sahasraara and of Tatva beejaas of ‘ham’ Aakaasha, ‘yam’ Vayu, ‘ram’ Agni, ‘vam’ Varuna, ‘lam’ Bhumi, ‘mam’ Manas, ‘sham’ buddhi, ‘sam, Shakti, ‘ham’ chid beeja, and Shiva beeja from Praana or Jeeva.

10. *Sudhaadhararaischa charana yugalaantar vigalitaih- Prapancham sinchantee punarapi rasamnayamahashah/ Avaapya svaam bhumim bhujaganibham adhyushta valayam Svam aatmaanam kritva svapishi kulakunde kuharini/*

Bhagavati! *Sudhaa saagara madhyastaa Kaamaakshi kaama daayani/* The 'Sudhaa Dhaara' or the Flow of Nectar Fall - apparently from Chandra Mandala's 'shodasha kalaas' of Moon - is washing your sacred feet and cleansing the 72 000 'nadis' of your body the Universe which is akin to a coiled serpent of three and half feet of kundalini of lotus fibre form is passing through for enlivening the Universe, even while relaxing in the Kula Kunda or in the knot of the Lotus which is the ladder for ascent viz. the Sahasraara..

Shri Vidyaa Rahasyaardha: Mother of the Universe! In the 'Kula Kunda' or the 'antar guha' the Innermost Cave - during the ascent from the Sushumna path breaking through the 'Shat Charas'- you are the *Swaatmaananda lavibhuta Brahmaadyaananda santatih/* or you enjoy that kind of bliss which even Brahma downward never experienced which is but a drop of that the Ocean ; yet you are the Ultimate Super Consciousness present in each Being that could hardly be realised nor suitably expressed by Vagdevi! Even your leisure time, the Universe rotates around you just as a human being keeps subconsciousness awake during sleep too.

11. *Chaturbhih shri-kanthyaih shiva-yuvatibhih panchabhirapi- Prabhinnabhih Shambhor navabhir api mula-prakrtibhih; Chatuschatvarimshad vasudalakalaashratrivalaya, Tri-rekhaabhih saardham tava sharana-konah parinaatah/*

Jagan Maata! *Shri Chakra Raaja nilayaa Shrimat Tripura Sundari, Shri Shivaa Shiva Shaktyaika rupini Lalitaambikaa/* Shri Chakra the Sacred Wheel related essentially to Shrikantha Parama Shiva as Shivaatmika with four 'konas' or angles and Shaktyatmika or Parama Shakti associated five 'konas'. This Unique Wheel is supported by Pancha Bhutas of Prithivi-akaasha -tejas- vaayu-akaashas; Jaanendriyas of Shrotra-tvak-chakshu-jihva-and praana; karmendriyas of vaak-paani-paada-paayu and upastha; Vaayu or Praana, Apaana, Vyaana, Samaana and Udaana; nine 'dhaatus' or ingredients viz. Rasa dhatu or lymph-Rakta dhatu or blood, Maamsa dhati or muscles, Medha dhaatu or fat, astha dhaatu or bones, majjaa dhatu or bone marrow and spinal, shukla dhatu or semen, praana and Jeeva or consciousness; Manas or Maanasika Shakti; Ahamkaara; Trigunas; Prakriti; Purusha; Raaga or Desire; Vidya or Knowledge; Niyati or Behavioural pattern; and above all Maaya or Aindrajaalika vigjnaana; Shudda Vidya or Moksha para vigjnaana; Maheshwara or Rajoguna Vishishta shrishti kartaa; Sadaashiva the Srishti paalaka or the Great Sustainer of Universal Creation; Maha Shakti or the Kaalaatmika and finally SHIVA TATVA [ refer Taittireeya Brahmana Upanishad I.ii.6]- hence the 25 tatvaas. Now, there are 'Trikonas' Ashta konaas, two dasha konas, and Chaturdasha konas are Shaktyatmika Chakra. Ashta Dalas', Shodasha kalaas, three mekhalas and three each of bhupuras or the ground plan and girdles constitute Shivatmika Chakra. Sri Yantra is called 'Nava Chakra' since it is composed of nine circuits, counting from the outer plane to the bindu. Through contemplation on the Sri Yantra, the adept can rediscover his primordial sources. The nine circuits symbolically indicate the successive phases in the process of becoming. They rank from the earthly plane and rise slowly step by step to the final point, the state of supreme joy. By entering into the elan vital of the yantra, the adept reintegrates with it. The nine circuits within Sri Yantra move from the gross and tangible to the sublime and subtle realms.

MAHA SWAMI of Kanchi describes Shri Chakra, also known as Shri Yantra. The question is whether this puja be performed only after installing the Shri Chakra! The answer is 'yes'. In temples there would be yantras of Vishnu- Shiva and so on underneath the idols installed . Devis of diferent aspects too are to

be like wise .However Meenakshi, Durga, Bhuvaneshwari and Sharada are worshipped with the Shri Chakra as the case of Durga at Tiruvannamalai , Sharadamba at Sringeri etc. Lines, circles, squares and triangles formed by the lines and so on are all parts of Shri Chakra. A yantra has a central Bindu or dot. Designs or diagrams like this have the capacity to grasp the power of the deities . These are indeed divine designs which readily repulse evil powers and attract divine ones. In the middle portion of the Shrichakra, in chakra that is a circle there are nine triangles and these cross one another forming 43 triangles in all but it is customary to speak of 44 triangles in all as the central bindu is considered as one. The 44 triangles have the form of six avaranas. The literal meaning of avarana is concealing or covering or to be construed like a circle or a row. If a number of people stand surrounding an individual, would not the individual be hidden! Avarana is to be construed in the same sense. The central bindu / dot which is to taken as a triangle is also regarded as an ‘avarana’. Thus navaavarana the circles in Shri chakra. Outside these six avaranas are three more avaranas. Thus navaavaranas or the nine circles are in place. Of the last three avaranas there are circles with lotus petals. The eight aavaranas have an outerwall, so to say, consisting of three compound walls. They are represented by three lines and they are not circles but squares. Altogether it is a design of immeasurable divine power. But in this diagram, every line and every triangle in the Yantra must be precise in the measurement. Just as a change in the sound of a mantra brings evil consequences, so too even a small error in the design of a yantra can lead to unhappy consequences. Even if the design is right, if the Shri Yantra’s central triangle points upwards instead of downwards, the result would be different from one’s expectations. There is another caution which is very essential; ritual purity than even the puja with idols must be strictly be observed as laid down in Shastras with regard to yantra puja. If the rules are not strictly not adhered to, the results might be unhappy; famine, lack of peace etc. Ar present in many homes people conduct certain Rites in the name of Shri Chakra. They do so to satisfy their vanity or for the sake of fashion. This is highly inappropriate. The Yantra is not a ‘ prati’ or a copy, but that is where Amba actually resides!

**12. Tvadeeyam saundaryam tuhinaagiri kanye tulayitum-Kaveendraah kalpante katham api Virinchi prabhurutayah;Yadalokautsukyaad amaralalaana yanti manasaa-Tapobhir dush-praapamapi girishasaayujyapadaveem/**

(To attain Lord Shiva, To make a dumb man speak)  
Jagan Mohini! *Ashtami Chandra Vibhraajadalikasthala shobhitaa, Mukha Chandra kalankaabha Mriganaabhi viseshakaa/ Vadanasmara maangalya Griha torana jjillikaa, Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/*

Himagiri Kanya!Your beauty and grace are par excellence and unimaginable. Even Indra-Brahma-Vishnu are unable to describe it let alone Devas and outstanding Poets. Only perhaps Sada Shiva Himself might fathom the nuances of it!The Amara Kanyas or the Celestial Damsels likeRambha and Urvashi vie with each other to assess some profile of you the Maha Maya Mohini and meditate deeply engrossed but to no avail. The singular path is to accomplish Shivatva in a somewhat empirical sense and imagine the heights of the sky and far beyond!

PARAMACHARYA of Kanchi explains that no poet whatsoever was able to describe the magnificence of Amba. Brahma is the premordial poet; yet ‘Virinchi prabhurutayah’ have failed. Why was it that no one has seen Amba’s profile and physical form! Amba shows the beauty of her entire person only to her husband Parameshwara. She has assumed the supremely lovely form of Tripura Sundari only because he must unite with her and become engaged in the sport of the world. She is a great pativrata and has dedicated her body entirely to Her husbands. To others she may afford a glimpse of herself but will not

reveal to them all her beauty. To her devotees, she may afford only her compassion wholly. A mother shows her child all her love but she may not reveal her beauty. If she adorns herself it is to please her husband not the child. Alankar means beautifying oneself. Amba has no need to beautify herself by ornaments but the ornaments need to glorify themselves! The second line of the stanza seeks to skillfully reveals Amba's beauty that the celestial damsels like Rambha, Urvashi, Menaka, Tilottama and others are eager to actually witness Amba's physical beauty and charm. They then realise that it would be possible only when Siva Sayujya or union with Shiva is the only way, indeed! They reconcile themselves mentally : *Yanti manasaa naGireeshaayujya padaveem/* or when they attain the state of union with Parama Shiva only! Even while Tri Murtis, Indraadi Devataas as even celestial deities failed to comprehend the physical exquisiteness of Maha Devi, a human mind dared to describe like the immortal poet Kalidasa while attempting Shyamala Dandaka of 100 stanzas.

13. *Naram varshiyamsam nayana virasam narmasu jadam, Thava pangaa loka pathita manudhavanthi shathasha/ Galadvanee bhandhaah kucha kalashi vistrutasichayaah, Hathaatrudyat kaanchyo vicalidha dukoola yuvatayah/*

Bhagavati! *Kameswara premaratna mani pratipanastani, Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalam madhya pattabandha valitrayee/*

As you are reputed as Kaameshvari, as your benign and nectar like glances fall on any human being- be he an extremely old or decrepit or useless or beggar or even a eunuch or villainous and wicked or seemingly virtuous, lose their consciousness and get entranced. Even indeed as human beauties pass by especially as their hairs are loosened, waist belt is loosened exposing their navel and their heavy breast-covers are mistakenly unhooked too, every male stares, desires for and perhaps surround or run after!

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14. *Kshitau shat-panchasad dvisamadhika panchashadudake- Hutaasho dvashashtishchaturaadhika panchaashad anile; Divi dvih shashatrimshan manasi cha chatuh-shashtiriti ye Mayukha steshaama - pyu pari tava padaambuja yugam/*

Svaprakaasha Jagadjanani! *Padadwaya prabhaajaala paraakruta saroruhaa, Sinjaana mani manjeera mandita Shri Padaambuja/*

Bhagavati! The Mulaadhaara of your physique imbibes 56 of the sparkling rays from Prithvi at your Lotus Feet- the Mani pooraka attracts the radiant 52 maha kiranaas from the essence of 'Aapas' / water;

the Svaadhishthaana Chakra absorbs 60 luminous rays from Tejas / Agni; the Anaahata chakra soaks up 54 brilliant rays from Vayu; the Vishuddha chakra intakes 72 rays from ether / aakaasha; while the Agjnaa chakra magnetizes 64 powerful rays from Manas / mind and its Tatvaas!

PARAMACHARYA of Kanchi annotates: Amba is depicted as the embodiment of Time. There are six seasons a year and 360 days. The 360 days are the 36 rays emanating from the light from the Kundalini power. Also each chara stands for a Ritu or season and has as many rays as the number of the days/seasons. *Kshitau shatpanchaashad:* in the Chakra representing Earth, that is the Mulaadhaara, there are 56 day long season of Spring season. Which means Amba is in the Chakra as in the 56 day long season of spring. [[The Seasons are Vasanta/Spring/Chaitra-Vaishakha/ Feb 19-April 19 approx; Greeshma/Summer/ Jyeshtha-Ashadha/ April 20-June 21 approx; Varsha/Monsoon/Shravana-Bhadrapada/ June 22-Aug 22 approx; Sharad/Autumn/Ashwin-Kartika/ Aug 23-Oct 22 approx; Hemanta/ Pre Winter/ Margasirsha-Pushya/Oct 23-Dec 21 approx; and Sishira/Winter/Magha-Phalguna/Dec22-Feb18 approx] Amba compresses herself into the Time - nay, the other way around.- as the different seasons remain as her personification. But the truth is that She is beyond time, as the state in which she is beyond time She is in the Sahasradala Padma higher than the six chakras and her lotus feet shine at the feet of her Guru / Parameshwara! Now, *mayukaastheshamapupari tava paadaambujayugam/* Mayukha is day in the form of a ray; Amba is above 360 days: *Teshaam api upari* that is in the Sahasraara padma- *tava paadaambuja yugam/* or your lotus feet.

**15. Sarajyotsnaa shuddham shashiyuta jataajuuta makutam, Varatraasatraana sphatika ghutikaa pustaka karaam/ Sakrunna tvaa natvaa kathamiva sataam sannidadhate, Madhuksheera drakhsaa madhurimadhurinaah phaanitayah/**

*Dasha Mudraa Samaaraadhyaa Tripuraa Shri Vashankari, Jnaana Mudraa Jnaana Gamyaa Jnaana Jneya Swaripini/ Yoni Mudraa Trikhandeshi Trigunaambaa Trikonagaa, Anaghaadhbhuta Chaaritraa Vaanchitaartha Pradaayani/*

Devi Bhagavati! You are indeed are akin to Sharat Purnima Moon Shine as if the alternate Moon! [Autumn season coinciding with Ashvin-Kartika months extending portions of September to November being mild weather the famed Sharannava Ratri and Depaavali are celebrated]. You are the symbol of baahyaantara shuchi / external and internal cleanness. You are adorned with a 'jataajuta kireeta'. You are the pustaka dhaarini being the icon of 'Jnaana vigjnaana' or knowledge and wisdom. Your hands and fingers postulate **Vara Mudra** for distributing boons and **Abhaya Mudra** for assuring shelter and protection. Your devout worshippers exclusively and always offer to you only sweet items like honeyed 'ksheera', fresh and ripe 'draaksha' and such fruits besides SWEET POETRY in admiration and ecstasy during your worship. Each and every such recitation germinates like seeds to fragrant flowery gardens

[ **Dasha Mudras:** These dasha mudras are said to seal the nadis and prevent the wayward movements of prana and help to move the prana along the royal path of sushumna. Of these the three bandhas (bandha traya), Mula, Uddiyana and Jalandhara bandha are practised very regularly with asanas. The Dasha Mudras are Sankshobhini or jolting, baana /arrow, aakarshhana /attraction, vashya /power, unmaada /ecstasy, mahaankusha / great goad, khecharii /flying, vijayinii /victory, Trikhanda / three sectioned and Dhanu /bow. Shri Vidya Prayoga Navaavarana puja's Dasha Mudras are: 1.Sarva Sakshobhini Mudra meant for Universal Creation by Maha Shakti as prompted by Parameshwara, 2) Sarva Vidraavini Mudra as Ambika assumes three Swarupas of Vaama- Jyeshtha-Roudri causing Srishti-Sthiti-Samhaara 3) Sarva Aksharani Mudra indicating 'chaitya' and 'vimarsha' 4) Sarva Vashankari Mudra introspecting into 'daharaakaasha' or the Inner Sky which is Antaratma and Akaasha the Outer Space or the Seeker experiencing the basic unison of Parameshvara and Paramaa Shakti or Balance of

Mind or Equanimity. 5) Sarva Unmaadini Mudra or Sarvaardha Saadhaka as the 'dararaakaasha', like 'nirvaara suuka' or as slender as the tip of a paddy grain while tasted by Agni kindles 'chaitanya' or Awareness of Parameshwara and conquers all desires. 6) Sarva Navaamshuka Mudra: Sarva Rakshaka Vama Shakti with unique effulgence as dawning on the Seeker; 7) Sarva Khechari Mudra: for awakening and kindling Jnaana shakti even as the Seeker refrains from Nitya-Naimittika karmas apart from by dissolving all doubts of spiritual wisdom, quite apart from assuming Sarva Roga Nivaarini Shakti. 8) Sarva Beeja Mudra - the Seeker is able to enter into the Inner Most Trikona and accomplish Satya Jnaana and overcome Maha Maya Shakti and discover the Pure Reality versus one's Existential/ pseudo Value and the contaminated perception of false Reality. 9) Sarva Yoni Mudra bestows Kaama Kala being the Ikshana or the slender value of realisation being empirical evidence of Kameshvara. 10) Sarva Trikhanda Mudra suggesting the three parts of Shri Vidya signifying the Principle of Surya-Chandra-Agni covering Vimarsha Shakti of Shri Chakra's Avarana Shakti of Bhagavati the Chidrupa Shakti that manifests as Brahma-Vishnu-Rudra-Ishvara-Sadashiva fulfilling the celestial principles of Shrishti-Sthiti-Samhara-Tirodhaana- and Anugraha, while the KENDRA BINDU STHAANA is headed by the MAHA RAAGJNI the Empress while Parameshwara the avyakta-shasvata-ananta-aja-avyaya the Unknown too shares her bed! Indeed the Maha Raagjni the Supreme Bhagavati in Her Profile is visible with Her ABHAYA MUDRA and VARA MUDRA ]

MAHA SWAMI of Kanchi gives a magnificent exposition of the evolution from Shabda to Vaak to Vidya to Beejaaksharas to Aksharas to Kavitwa and Sangeeta in detail: Amba is conceived as Vagdevi without veena. Vagdevi means Saraswati. Lakshmi is the sister of Brahma and Saraswati is the sister of Parama Shiva. Brother and sister resemble, share same outlook and perform similar functions. Like Paramashiva Saraswati is white complexioned. "Sarojjotsnaa shuddam: radiant like autumn moon and white colour. She is 'Sharada' after the sharad - autumn- season. 'Maha Swami' is fond of Sharada / Saraswati as he himself scaled heights of learning and composed commentaries, hymns, and held disputations with the learned. Sharada evokes purity, whiteness, and coolness. Jnaana is Shara tatwa. Two of her four hands represent 'varastra taraana' or 'vara-abhayaas'. Being the brother of 'Dakshina Murti'- Parama Shiva's alternate form- She also carries rosary and a book too as 'Sphatika-ghatika pustaka karam'. Maha Swami then explains the Shaakta System: *Shiva, Shakti, Sadaashiva, Ishvara, and Shudda Vidya* from Pararhman down to the creation of the gross material world. On the other hand there is the cosmos of SOUND which has five categories beginning from PARAA followed by PASHYANTI-MADHYAMA-PASHYANTI-ANAAHATA. Paraa sound can neither be vocalised by a man nor it is audible to him. This is extremely subtle sound in its gross form is pashyanti. Para is sound that is absolute and sound in the fundamental sense. When that utterly subtle sound becomes gross it is called Pashyanti. Pashyanti means 'sees', 'views'. Subsequent to this sound produced by itself, without human effort is Madhyama. It is in between the subtle sound and the sound produced vocally in the intermediate stage; sound that occurs on its own as anaahata shabda is unstruck. Thus the sound produced by musical instruments, created by air striking throat, tongue, teeth or palate or fingers, feet etc. is 'Aahata' sound or induced sound. Vaikhari comes after para-pashyanti- madhyama; it is sound in the gross form as produced by us with our mouth and the vocal chords involving some effort by us; this comes out as 'dhvani' as articulate called 'varna' or 51 letters constituting articulated speech. A child produces inarticulate sounds as dhvani; even grown ups produce mere dhvani when they cry or laugh. Now from paraa-to two types of vaikhari there are five tatwaas of sound, equivalent to five tatwaas of cosmos of matter. Maha Swami then describes the various wonders of Her Srishti by way of Sound: 1) Padaardhas:

Pada is speech and 'artha' is material or in other words 'artha prapancha'. Among other wonders performed by her Maya in terms of Shabda / Sound are: In the Kundalini Chakras, Amba in her different forms of sound resides in an order that is in reverse of how she resides in them as the five elements; in the Mulaadhara chakra she is in extremely gross form of Earth. Then as she rises she becomes more and more subtle, assuming the forms of water, fire, wind; and in the visuddha chakra, that is in the pit of the bosom, as aakaasha or space. But in the shabda prapancha her ascent in the chakras is from the subtle to the gross: she is the 'para' of space in the mulaadhara and in the pit of the bosom she is the gross vaikhari. Thus the shabda prapancha is of great importance in the Shakteya tantra . Having thus firmly established the supremacy of SHABDA, Maha Swami, then describes of AKSHARAS or Letters - Shri Vidya's **Beejaaksharas** the seed letters or pure syllables. Amba appears in the form of BLESSINGS as SHRUTI - SMRITI- SHASTRAS and to Sadhakas of Kundalini Yoga to come face to face to Her. The process of evolution then gains high momentum and thrust and formed ordinary letters for speaking and further in writing besides innumerable languages and writing in prose, poetry , hymns, and musical compositions. These words gradually assumed sweetness noted for *Madhuksheera drakhsaa madhuri madhurinaah phaanitayah/* or the application of sweetness of honey, milk, and grapes known for digestion-taste-and nourishment besides the joy of mortal life!

**16. Kavindraanaam chetah kamalavanabaalatapa-ruchim, Bhajante ye santah katichid arunaameva bhavateem; Virinchi preyasyastarunatara shringaraalahari-gabheeraabhir vaagbhir vidadhati sataam ranjanamayi/**

Bhagavati! *Arunaam Karunaatarangitaaksheem dhrita paashaankusha pushpa baana chaapaam, Animaadibhiraavritaam mayukhai rahamityeva vibhaavaye Maheesheem Dhyayet Padmaasananthaam Vikasita Vadanaam Padma Patraayataaksheem, Hemaabhaam Peeta Vastraam Karakalitalasaddhema Padmaam* *Varaangeem/*

Maha Kavis of high repute heartily attempted to delineate and define your 'chidrupa' or indescribable profile of Lasting Energy and the glorious lotus feet sparkling with the 'arunodaya bhaskara kaanti' or the splendour of rising Sun as worshipped by Brahma whose darling is Devi Sarasvati the personification of Knowledge herself who in turn worshipped by seekers of Vidya. In other words, Bhagavati has to be prayed as *arunaabhyaam, paashankusha dhunurbaana dharaam Shivaam varaadabhaya hastaam pusataka akshamaalaanvitaam, Ashta baahum Trinayanaam, khelanteem, amritaanbudhaam, shringaraara rasa svaadanalampataan, sabhaasadahsadaa sarvaan saadhakendra sabhaastale'!*

MAHASWAMI of Kanchi explains: After mentioning Vaagdevi who is white complexioned and of 'saatvika' nature, Bhagavati assumes rajasika aspect in which she is in a deep red colour. Before Sun rise the eastern sky is red as arunodaya, the rise of redness. The charioteer of Sun God too is red complexioned named Aruna. Then there is another form of Saraswati in red colour and she blesses those who are gifted in scripting erotic poetry. Shringara , love or erotic rasa is associated with rajoguna. Shringara is not vulgarity but of the kind of husband-wife relationship of admirable kind of Kameswara and Kameswari. Thus from satvika or of passionless detachment and jnaana to Rajoguna of the kind of sweetness of honey, milk and grapes. Compared to the poets of devotional poetry of the previous stanza, the present poets are rasikas and connoisseurs. But, who are the poets here: they are the sadhu shrushesthas. Some of them assume 'nayika bhava' or of their becoming the lovers of Amba, some who compose poetry permeated with the mood of love containing truths leading to the Ultimate, while by and large, who listen in the right spirit and take delight in it. The word *ranjanam* denotes delight caused by mental redness. Kameswari herself has the name of 'Aruna'; Her dhyana shloka is *Arunam karunaa tarangitaaksheem/*

17. *Savitribhir vaachaam Shasimani shilaabhangaruchibhih-Vashinyaadyabhistvaam saha janani samchintayati yah; Sa karta kaavyanaam bhavati mahataam bhangi ruchibhih Vhacobhir Vaagdevee vadanakamalaamoda madhuraih/*

Jagajjani Maatangi, the Tantrika Maha Vidya Swarupi! *Manikya veenaam upalaalayanteem madaalasaam manjula vaagvilaasaam, mahendra neela dyuti komalaangim Maatanga Kanyaam manasaa smaraami* You are indeed the basis of generating the total range of voices in the Universe. While the Chandra- Kaanti Mani's greater chunk is reputed all over, you portray the outstanding radiance and brightness of whiteness and purity. Out of that luminosity of yours that appear **Eight Vashinya Shaktis viz.** Vamshini-Kaameshwari-Modini-Vimala-Aruna- Jayini-Sarveshwari-and Koulini. It is the 'sadhana' or success of worship and practice of these Vashinya Shaktis that famed immortal Poets-like Kalidasa, as prompted and encouraged by them by you the Vaagdevi.

MAHA SWAMI of Kanchi speaks of immense benefits of learning that would be earned by meditating on Lalita Tripura Sundari surrounded by **VAAG DEVATAS the deities of speech** who are denoted as eight. The sixteen vowels beginning with 'a' have one Vagdevata. Kavarga( ka,kha,ga,ghas,na) has another Vagdevata. Similarly cha varga(cha,cha,ja, jha,na), ta varga ( ta, the,da,dha, na), pa varga ( pa,pha, ba, bha, ma) have each another. So 51 letters together eight Vagdevatas. The Vaagdevata of the vowel group is called 'Vishini'. The other eight Vaagdevatas are together called Vashinayadhi devatas,. The eight Vaagdevatas occupy the eight angles of the seventh aavarana of the Shri Chakra, thus surrounding Amba. Since there are the mothers who gave birth to the words of speech, Maha Swami begins the above stanza with the words: *Savitribhi vaachaam/* There is a kind of crystal which is believed to melt with the impact of moonlight on it , called 'Chandrakanta' the moonstone. The Vagdevatas are like moonstone reflecting moonlight within them. This is in comparison with the previous stanza's 'aruna'. He who meditates on Amba, keeping in view her companions of Vaagdevateas would be blessed with the gift of composing great poetic works. His words will have the 'Rasa' of the flow of speech of great men. 'Ruchi' means taste of tongue. Also the smell or fragrance emanating from the face of Saraswati who is all the eight Vaak Devatas combined. That fragrance will arouse the urge of sweet love. Thus the *Vaachohih Vaagdevai vadana kamalaamoda madhuraih/* Saraswati is the embodiment of purity and of all saatvik qualities and she is also the fountain of all arts. Vaagdevati's mouth spreads pleasant smells. The words of a great poet too will exude similar kind of amiable smell as he recites his poems.

18. *Tanuschayaabhisthe taruna taruni Shrisarinibhih, Divam sarvaamurvimaruna nimagnaam smaranthi yah/ Bhavanthasya trasyadvana harinashaalee nayanah Sahorvashya vashyaah katikati na geervana ganikah/*

Bhagavati! *Udyadbhaanu Sahasraabhaa Chaturbaahu Samanvitaa, Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayakaa, Nijaaruna Prabhaapura majjadbrahmaanda mandalaa/*

You are of Ushahkaala Bhaskara's magnificent glory and of 'Arunima', the splendor and grandeur of his golden rays. This irresistible reaction draws close attention not only of the mortals of Earth but of dyuloka/swarga lokaas like Devas and Devis, especially of Apsaras like Ghritachi, Menaka, Rambha, Purvachitti, Swayamprabha and Urvashi thousands of whom possessed of eyes like lotus leaves, who were employed in enticing the hearts of persons practising rigid austerities with their dances as they possess slim waists, shaking their bosoms , casting their glances around, and stealing the hearts, austerities and minds of even renowned Maharshis to turn them to be slaves!

19. *Mukham bindum krutvaa kucha yuga madhstasya tadadho- Haraardham dhyaayedyo haramahishi te manmathakalaam/ Sa sadyah sankshobham nayati vanitaa tityatilahu Trilokeemapyashu bhramayati*  
Raveendu stanayugam/

Shankaraardha Swaripini! *Trikone Baindavasthaane adhovaktram vichintayet, Bindorupari bhaago tu vaktram saccintya saadhakah/ Taduparyeva vakshojadvitayam samsmaredhudhah, taduparyeva yonim cha kramasho Bhuvaneshwareem/ Shri Vidyaam Kaama raajam cha vinyasyashu vimohayet/* (Sanat Kumaara Samhita) Bhagavati! Engrossed in your introspection aimed at the Bindu Sthaana with your head and breasts -akin to Surya and Chandra- down for glancing at the 'Shakti BhutaTrikona' recalling 'Manmadha Kaama Kala' or the Art of Rati Rahasya! It is at this very moment the 'Streetva' the allurements of womahood spreads all over the Universe.

Shri Vidya rahasya: Meditation of Shri Mukha at Bindu Sthaana leads to Surya Chandra -besides Pancha Bhutas- upto the Trikona Bhaava of Paramshwara and finally to Bindu the Ultimate Residence of Prakriti and Maha Purusha with the Creative Energy of Universe Creation. The entire process is named the Maha Kaama Beejaa / Maha Saraswati Beeja Rahasya!

20) *Kiranteem angebhyah kiranaa nikurumba amritarasam- Hridi tvaam aadhatte himakaraashilaa murtimiva yah; Sa sarpaanam darpam shamaa yaati shakuntaadhipa iva -Jvaraplushtaan drushtyaa sukhayati*  
sudhadhara shiraya/

Devi Bhagavati! Your close devotees seeking 'saadhana' are mesmerised with the luster of your physique as if built of 'Chandra Kaantha / Himakara Manis' which originate 'Amrita Dhaaraas' or falls of nectar. Even a single glance of your kindness should suffice to demolish all types of our physical diseases including even sudden attacks of poisonous serpents withering away even as such assaults are prevented in the form of Garuda on the skies; even if unprevented, the eventualities would cure the bites in the form of Extraordinary Physician. Thus you in the form of Garuda would not only prevent but as a Parama Vaidya would cure too instantly, especially to those of your devotees with unshaken faith and devotion to you! Thus all your faithful and grateful devotees are prevented against Adhi Bhoutika- Ayaadhatmika- and Aadhi Daivika eruptions which are prevented and / or cured!

MAHA SWAMI of Kanchi affirms that this stanza serves the purpose of a Mantra for the cure of either of the diseases of expelling poison or healing fever. *Kiraneetem angebhyah kiranaa nikurumbaamrita rasam/* One must meditate on Amba as one from whose body ambrosia keeps flowing in the form of rays; indeed one must meditate on Her as 'himakarashila murtimiva' or as she is of the form of colourless crystal as being immaculate, cool and bright. Thus one must meditate on Her as one moulded of moonstones emitting nectarine rays. The next line talks of how Garuda the king of birds destroys the poison of serpents. By reciting the verse, you will get twofold relief, from poison caused by snake bites or any insect or animal bite and from viral fever. Further, if a man keeps meditating on Amba as one with the rays that rain nectar, he himself will have an 'amrita naadi' or an ambrosial nerve. Such a man, one who has his eyes with nectarine nerves has to do no more than glance at one suffering from fever and the fever would vanish in a trice: *Jvaraplushtaan drishtyaa sukhayati suddhhaadhaara shiraya/*

21. *Tatillekhatanvem tapanasashivaisvanaramayeem- Nishannaam shanaamapupari kamalaanaam tava kalaam, Mahaapadmaatpyaam mrditamalamayena manasa ,Mahantah pashyanto dadhati paramaahlada*  
laharim/

Bhagavati! *Tatillataa samaruchishshatchakopari samsthitaa, Maha Shatktih kundalini bisatantu taneeyasi/* Just as a vidyullekha or an elongated and instantaneous lightning hardly lasts for seconds, you are of the

combined illumination of Surya-Chandra-Agnis and ever so beyond the Shadchakras of Moolaadhara-Svaadhishttaana- Manipoora-Anaahata-Vishuddha- and Aajnaa of mortals- and Sahasra Padma. The Shad Chakras respectively represent Bhū Loka controlled by Brahma-Bhūvarloka by Narayana of 'Naara' Water Fame- Suvarloka administered by Rudra representing Agni-Janorloka regulated by Maheshwara providing Vaayu the essential part of which is Praana the very Life of mortals-Maharloka monitored by Sadaashiva representing the Brihadaakaasha- and finally Tapoloka by Parama Shiva regulating the 'Manas' of Mortals as also Immortals alike! Thus the 'Avidya'/Mahaamala' or Ignorance beyond is the Vidya the Pure Intelligence emits Supreme Light even as the symbol of Lightning. It is that kind of Supreme Light that Maha Yogis seek as the Paramatma and the Maha Maya Bhagavati together! Trideva Janani's Baahya Dhyana by Brahma on **Kaama Kalaa** of 19 Stanzas is stated: 'Anandamyi Maha Kala! You are the personification of such a flash of 'Vidyut Rekha' like Lightning akin to the combine of 'Chandraagni Suryas' and beyond. The 'Ananta Shakti Saagara's midst there is a 'Maha Bindu' Island in which 'Prakriti Shat Chakra Padma Sarovara' is luminous beyond comprehension. It is in that Sarovara, Maha Yogis totally devoid of Kaama Krodhaadi Vikaaras seek to achieve the Chit-Shakti Swarupa with the Unknown and Ananta Parmatma!

Shri Vidya Rahasyardha: A garden of several ponds of Lotuses that one's attention and admiration draws to, would however has deep and filthy mud! One ought to wade through that nasty mud full of ghastly sight, contemptuous touch, unbearable smell, creaking sound, and foul waters around -in all a feeling of avoidance. Yet a Lotus is a Lotus and yet a Lotus; yet still one is unable to resist the temptation of its possession some how! Thus the 'Sadhaka' or the one who gets obsessed with the Lotus seeks to clear his Heart and Soul and sparing no effort as big seeks to reach the 'acme' of Its Possession by the Grace of Bhagavati! Annotating the Stanza further, Agni-Surya-Chandras and the Ever Tranquil Paramatma's Three Reflexes of the Self are akin to Sthiti- Shaanti- and 'ParaaKala' constituting 'Tri Bindus' their Aadhara Sthaanas or 'Yonyaadhaara Sthaanas' or of the combination of Paramatma and Maha Maya / Bhagavati or of Shiva Shakti the Supreme Combine!

**22. Bhavani tvam daase mayi vitara drishtim sakarunam- Iti sthotum vaanchan kadhayati Bhavani tvam iti yah/ Tadaiva tvam tasmai dishasi nijasaayujya padaveem, Mukunda Brahmendra sphuta makuta niraajita padaam/**

Devi Bhagavati! *Bhavani Bhavanaagamyā Bhavaaranyā kuthaarikā, Bhadra Priya Bhadra Murtirbhakta Soubhagyadaayani/*

You are the Bhava Patni the better part of Maha Bhava! Kindly bless me as an ardent devotee-*Bhavani tvam daase mayi vitara drishtim sa karunaam/* This kind of supplication at your sacred feet is indeed already flooded with the unique glitter of the bejewelled 'kireetas'/ Crowns worn by Tri Murtis and Indraadi Devas too in a row! Bless me as per the Bhakti-Jnaana-Yoga-Mukti bestowing me SAALOKYA-SAAMIPYA-SARUPA-SAYUJYA!

MAHA SWAMI of Kanchi analyses *Bhavani tvam daase mayi vitara drishtim sakarunaam/* Bhava is one of the names of Shiva. Bhava's Shakti is Bhavani. Bhava-Sharva-Ishana-Pashupati-Rudra-Ugra-Bheema-Mahaan / Maha Deva; these are the special eight names of Shiva that is ASHTAMURTHIES. Now, Tvam-you; 'daashe mayi'- in me your 'daashaa' or minion; 'sa karunaam' with compassion; 'drishtim vitaraa' caste your glance. Mother Bhavani, caste your glance on me, your glance that is your grace. *Iti yah sthotum vaanchan kadhayati bhavanitvam* 'Iti'-thus; yah= whoever or being big or small, deserving or not! 'Stotum vaanchan' or desiring to adore for her side long glances; *Tadaiva tvam tasmai dishasi nija saayujya padavim/* or Bhavani! Cast on me, your minion, your sidelong glance of compassion to grant me saayujya in which to become one with you! Last line signifies *Mukunda Brahmendra sputa makuta neeraajita padaam/* You grant me the sayujya of attaining your feet whose 'deepaaraadhana' has been performed by the crowns worn by Vishnu, Brahma, Indra and so on. In this general explanation as described by Maha Swami as above certain distinct conclusions follow: 'It is different when one takes the

path of jnaana and attains non-dualistic saayujya. In this state there is no question of a deity with feet and other limbs. Since there will be neither creation nor sustenance there will be neither Brahma nor Vishnu. In this stanza it is a case of 'Saprapancha' which implies the existence of the cosmos, worldly affairs, and a deity with attributes. Thus this is not the sayujya spoken of in Advaita. Parabrahman becomes the Paraashakti to be the cause of the universe and as its queen-empress she appoints celestials like Brahma and Indra to conduct its affairs. Her position is so exalted that these celestials fall at her feet. The saayujya mentioned here is that of jeevaatma the individual self achieving saayujya with Parashakti. In other words, the self becomes Para Shakti. Even in Advaita system, there is a mention of such a state of nirgunatva, being unconditional and absolute; it is not associated with Shakti or with any function. However, if Ishvara ( Parashakti) is called Ishvara in the non dualistic system, then one who reverentially worships Her/ Him gets all the desires and all that he resolves is accomplished or achieves 'aishwaryam' as in the case of 'Ishvaratam'. That is the status of 'Aham Brahmasmi' or 'Tat tvam asi' / Thou art thou! Though Vaishnavism does not speak of Nirguna Advaita nor accept as a part of the system, it has a concept according to which, an individual, on his being liberated, attains the state of Saguna Maha Vishnu; he will have all the qualities of Vishnu, all the godliness, except that of being the husband of Lakshmi. Non dualist Shaivism too says that on his liberation a man will become Oarameshvara but he will not have the status of being the husband of Uma / Parvati. Vaishnavas and others unlike us the Advaitis who on liberation have only one entity and no attributes.

**23. Tvayaa hritvaa vaamam vapuraparitriphena manasaa- Sareeraardham shambhoraparamapi shankhe hrithamabhuut/ Yadetattvadrupam sakalam arunabhaam Trinayanam Kuchaabhyamanamram kutilashashichuudaalamakutam/ Sadashiva Shareeraarthaangi Jagajjanani! Kameswara premaratna mani pratipanastani, Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalam madhya pattabandha valitrayee/**

You have literally occupied the left half of Sada Shiva's physique and even so do not appear to be contented really. The Sacred Left Half which indeed is noticeable and visible unlike Parameshwara's Other Half is Unknown, Invisible, yet is Everlasting-Endless, Un born, and All Pervading. Bhagavati! Your commanding 'Bhru-Vikshepana Shakti' or Sign of an Eye brow is adequate for the Tri Murtis of Brahma- to initiate, Hari to preserve and Shiva to destroy the Universe the 'Charaachara Jagat' by the 'Ishaatmaka Shakti' of Sada Shiva. Thus the repetitive cycle of 'Kaala maana' is also set in by the Ishaatmika Shakti of You Maha Bhagavati!

The Theme of the Stanza is the total Unity of Parameshwara and Maha Maya Shakti. Adi Shankara skillfully and competently explains the genderless profile of 'Ardha Naarishwara' in which the veneration is principally of Parameshwara occupying the right half and of Bhagavati His left half. The distinguishing feature of Parameshwara is of pale white complexion, a crown with the crescent of 'Ardha Chandra', Three Eyes, Jataajuta, Pavitra Ganga on head, the third Eye on the forehead, 'garala kantha' symbolic of poison retained in His Throat in blue color, elephant skin around the waist, Trishula in His right hand, Maha Sarpas all over His body with the subdued Tripuraasura at His sacred feet. The left half of the physique of Parameshwara is shared by features such as the Third Eye, the Crown, and the second half of His body are mutually shared but with the bright colour of Ushah kaala Bhaskara undertoning the pale white, but sporting a skull garland of the Mahishaasuraadi Asuras hanging from Her neck to knees with bare and heavy breasts with tiger skin covering Her nudity and with twelve hands all armed and at the feet by the dead bodies of Mahishasura / Bhandaasura. Indeed there is a Single Tatwa of Parameshwara totally absorbed with the Shakti Tatwa!

KANCHI MAHA SWAMI'S COMMENTARY: 'Vedas proclaim that of the two bodies of Shiva called 'Shiva tanu' is entirely Ambika's. In the Artha Naarishwara form of Amba and Shiva are half and half in

one body. Shiva and Sakti seem to be separate as well as united together, yet they seem to be two separate entities. Despite these images of the two, the supreme truth is that they are always one inseparable Reality, one chaitanya ( life force). The two being separate individually; the two being half and half of one body; Shiva being a Linga and Amba entwining around him in the form of a serpent. He as Dakshina Murti retaining her within himself without revealing her outwardly, and he remaining all by himself- and against all these is Durga. Each form represents a concept, a truth. Poets play with such concepts and even ridicule them. Acharya has spoken of Amba as a thief: She has stolen her husband's entire body. Thus Amba is concealed, her husband's body in her! *Tvayaa hrutvaa vaamam vapur apritriprena manasaa shareerradham Shambhoraparimapi shankehritamabhut/* At the very start the stanza, Amba is charged with theft of Shiva's left side. Having done so, with her mind not fully satisfied, she sought to steal the right side too. This would result in the father being all white and mother red; thus half white and half red. This makes 'sakalamarunaabyhaam- or totally red in radiance. Does this mean half masculine and half feminine. No. 'Kuchaabhyaam aanamaram'; then a gesture is made by Maha Swami to that of a child makes when it says: Father not seen! Father's side of the body is also the Mother! Arhanaareeshvara is one of many divine manifestations: Shiva and Amba have aspects independent of the other as in the pairs of Parameshvara-Parvati, Nataraja -Shivakaamasundari, and Kameshvara- Kameshwari, the last mentioned referring to Shri Vidya. Further, Maha Swami explains the two shlokas of Lalita Sahasra Naama and the stanza under discussion: *Sinduraruna vighraam trinayanaam manikya moulisphurat taaraa naayakashekharanam smita mukheem aapeena vakshoruhaam paanibhyaamalipurana rahnachashakam raktoptalmalipuram bhibrateem soumyaam ratna ghatashtaraktacharamaam dhyayetparaamambikaam/* The stanza under reference : *Yadetatvadrupam sakalamarunaabham Trinayanam kushaabhyaamaanamram kutila Shashi choodaalamakutam/* He states that the crescent Moon is stolen from her husband, or, more cautiously, he suspects that she has stolen it from her husband. On the other hand, she attributes to Shiva : 'apeena vakshoruhaam' or 'kuchaabhyaamaanamram' from female anatomy proper to Amba but certainly not of Shiva! Thus there are double cheating of stealing and undeserving attribution too. Actually Amba does not have the crescent Moon and Three Eyes and that is yet another act of stealing! But indeed the Truth is neither of theft nor murder. When we say that Maha Mrityunjaya- the conqueror of death-never perishes even during the deluge, because of the greatness of Amba's 'taatanka'. In truth, there was neither theft nor murder. On the other hand, the credit must go to her for a matter and half. Indeed the fame due to her was due to her and He has stolen it! [She made as Pancha Mukha- She made Him Mrityunjaya, She revived Kaama as Kameshwari, indeed he made him Ardha naareeshwara, she brought Him the fame of killing Tripuraasuras, she made him as Garala kantha as the Saver of Trilokas in his kukshi, She made her Jagajjanani as the Universal Mother and she let Him assume innumerable Shiva Leelas ---all to Her credit to a STHAANU SVARUPA!]

**24. Jagat suute dhataa Hariravati Rudrah kshapayate-Tiraskurvan etat svamapi vapureeshastarayati; Sadaapurvah sarvam tad idamanugrhnati cha Shivah-Tavaajnaamaalambya kshanachalitayor bhru latikayoh/**

Bhagavati! *Brahmopendra Mahendraadi Deva samsthuta vaibhavaa/* Brahma Deva creates the Universe-Vishnu administers and Rudra Deva performs 'upa-samhaara' / tirodhaana- or reversal of the process of evolution . Yet since You are the personification of Trigunas of Satva-Rajas-Tamas, the TriMurtis do always prostrate to you at the 'Mani Peetha' and worship your Sacred Lotus Feet as their shining 'kireetaas' are bent down with folded arms- even as you are armed with your 'trishula'

representative of Tri Gunas- should get pleased with your veneration, as indicated by Her 'bhrukuti spandana' or eye brow sign.

Referring to Brahma Deva's Srishti of 'Shaavara Jangaatmaka Jagat'- the Sthavaraas or essentially the Immobile Mountains and the like while the Mobile ones include vast humanity and staggering variety of Beings of Andaja-Jeevaja-Udbhuja-Swetajas or Creatures acquiring own Souls are of three kinds of seeds, viz. those which are born of eggs/ Andajas like birds, serpents; born of wombs like human beings and animals viz. jeevajams; and born of plants viz. uddhbujas or those due to sprouting; another category is stated to be svedajas or born of mire and body warmth like bugs and lice.

While Brahma Deva thus creates, Vishnu preserves with his administrative skills especially by His infusion of Satya- the Truthfulness as hence named as 'Satya Narayana': He as the Primary Being called 'Sat' or Truth would enter three divinities viz. the elements of Fire, Water and Earth. The red colour of Agni, the white colour of 'Aapas' or water and Earth signifying Food are thus the extensions of one single Vishnu. Further Rudra Deva reverses the Srishti and Sthiti by way of 'Tirodhaana' process. Now the chain reaction of Srishti-Sthiti-Tirodhana is continued and gets absorbed into Sada Shiva or the Integration of Trigunas / Tri Murtis is the Sadaa or the Totality / Ishaatmika Tatva as a circular flow of 'Chaturasra Tatva Chatushtaya' as a perfect 'Square'. Yet Maha Bhagavati--even as a Reflection or 'ALTER EGO' of Parameshvara the Un known, Invisible, Indivisible, Everlasting, yet Omniscient--bestows Her approval of the Cycle simply by Her Eye Brow sign!

**25. *Trayaanaam Devanaam Triguna janitaanaam tava Shive- Bhavet pujaa pujaa tava charanayoryaa virachitaa/ Tathaa hi tvat paadodvahana mani-peethasya nikate, Sthita hy'ete shashvan mukulita karottamsa-makutaah/***

Parama Shiva Patni! *Nirlepa Nirmala Nitya Niraakara Niraakula, NIRGUNA Nishkalaa Shantaa Nishkaamaa Nirupaplava/ Nityamuktaa Nirvikaaraa Nishprapancha Niraashraya, Nitya Shuddha Nitya Buddhaa Niravadyaa Nirantaraa/* You are the progenitor of Tri Gunas of Satva- Rajas- Tamas nature and the representation of these Gunas are Brahma- Vishnu - Ishwaras. These Devas responsible for Srishti- Sthiti-Samhaaras are at your instant and faithful service with bent knees and heads wearing sparkling and bejewelled kireetaas right at your Sacred Feet as you are comfortably seated on the 'Maha Mani Peetha'! [ Mani-Dwipa at the center of which is situated the Very Special Chintamani Griha shining 'Sanctum Sanctorum' the mid center of which is the raised platform with a plank supported by the four legs of Brahma, Vishnu, Rudra and Maheswara and the plank is Sadashiva Himself!]

Pandita Lakshmi Dhara describes: *Trayaanaam Devaanaam triguna jananitaanaam tava Shive bhavet pujaa/ Jajajjanani!* The Tri Murtis featuring Your 'trigunas' of Satva-Rajasika- Tamasika characteristic distinctions are ready for service at your feet, since all the three Prime Leaders are waiting with their heads down and arms folded outside the Mani Peetha for your instant instructions.

**26. *Virincih panchatvam vrajati hariraapnoti viratim-Vinaasham Keenasho bhajati dhanado yaati nidhanam; Vitandree Mahendree vitatirapi sammeelita drishaa-Mahasamharesmin viharati Sati tvatpatir asau/***

Devi Bhagavati! *Srishti Kartri Brahma Rupaa Gopti Govinda Rupiney/ Samhaarini Rudrarupa Tirodhaanakareshwari, Sadaa Shivaanugrahadadaa Pancha kritya Paraayana!* Or You are the Srishti Kartri being Brahma Rupini; 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 Sadaa Shiva who provides the impetus to Re-Create again; such are the Five Swarupas of Yourself Devi viz. Brahma-Vishnu- Rudra-Ishwara and Sada Shiva; You are thus the Pancha Kritya Paraayana or the Practitioner of Five Sacred Deeds! At the Maha Pralaya or the Great Annihilation, Brahma succumbs to ‘Panchatva praapti’-Vishnu attains Amaratva too- Yama Dhama Raja disappears for good, Kubera-Mahendraaadi Devas and Fourteen Manu Devatas too enter the final state of Maha Nidra. Bhagavati! Only Sada Shiva whose heart throb that You Bhagavati is, sits pretty and ever playful being indeed Parameshvara’s reflections as they are!

MAHA SWAMI of Kanchi refers to Maha Samhaaram the Great Dissolution, when Brahma-Vishnu-Yama-Kubera-Indra- all celestial entities perished, when Shiva remains sporting with ‘Sati’; the last line of the stanza is *Mahasamharesmin viharati Sati tvatpatir asau/* Maha Swami refers then the glory of Amba’s ‘Paativratya’ and Chastity. ‘Maha Swami continues underlining Sati Devi’s supreme chastity as she sacrificed her ‘bhoutika shareera’ when she found a place where her husband was not respected and thought that to continue to live in such a place was sinful. Although she appeared to have perished at that time, she is imperishable, eternal. How can Parameshvara Shakti be otherwise! She who is eternal is Sati, pativrata. Just as her husband is endless, she too is of ‘akhanda soumangalya’ and is saved from the great deluge’. [ Daksha Yajna- Sati Devi s episode refers].

*27.Japo jalpah shilpam sakalamapi mudraavirachanaa- Gatih pradakshinya kramana mashanaa - dhyaa ahuti vidhah/ Pranaamah samveshah sukham akhilam aatmarpana drisha, Saparyaa paryaya - stava bhavatu yanme vilasitam/*

Jagajjanani! Could my various deeds of ‘dharmaacharana’ like ‘Jalpa- Japa’- hasta vinyaasa kriya ‘dasha mudras’[ as referred to the erstwhile described vide 15 stanza]- svecchhatmika pradakshinaas of the Deva Pratimas - bhojanaatmika homa aahuti prakriyas- be indeed quite relevant and worthy as visualized from the perspective of Atma Jnaana!! Therefore Maha Devi! Do very kindly consider all my utterances as these indeed are basically ‘Maatrikaavarnaas’! Do very kindly again as visualized from the perspective of Atma Jnaana, accept my dasa mudras as childlike yet committed and sincere drawings. Bhagavati! My ‘saparyas’ or ‘shodashpari upachaaraas’ be accepted viz. aavaahana- praana pratishtha- dhyana-paadya / aachamana- panchaamrita yukta shuddhaika snaana-vastra yugma samarpana-yagjnootapeeta-navavaranaabharana-chandana tilaalaakaanjana dhaarana- naanaa vidha pushpa samyuta sarvaanga puja of paada-jangha-jaanuni-uru-kati-naabhi-udara- stana-vaksha-baahu- hasta-kambukantha-jihva-mukha-trineta-karna- lalaata-shira-sarvaaga puja- followed by dhupa-deepa-naivededya kapooraa haaratis, dutifully followed by Kathaa Shranana about a recall your glorious deeds, besides chhatra-chaamaramadhura geetaashraavana-and such dedicated , naanaa vidha maha raagjnopchaaraas topped by saashtaanga namaskaaraas! Yet Pameshvari! I am indeed aware that merely my ‘baahyaantara shuddhata’ should be of no consequence and ‘antarmukha satya jnaana’ about the glorious path requires to be fortified by a long chain of variables starting from speech enabled by strong knowledge of appropriate nature, clean mind, strong will, thought, meditation, understanding, physical energy based up by good food and water of suitable heat and relief space, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, nishkama karma ! As I hardly possess such seeds of joy, Devi! you ought to ignore and overcome my capabilities of ‘antarmukha satya jnaana’ but do bestow to me the showers of Bliss, quite notwithstanding my obvious limitations! It is in this very context Adi Shankara’s Devi Aparaadha Stotra is quite relevant: *Na Matram No*

*Yantram tadapi cha Na Jaane Stutim-Aho, Na Cha-aahvaanam Dhyaanam tadapi cha Na Jaane Stuti-Kathaah / Na jaane Mudraaste tadapi cha Na Jaane Vilapanam , Param Jaane Maatastvad-anusarannam Kleshaharannam /Janani!* neither Your Mantra, nor Yantra do I know; and alas, not even I know Your Stuti / Eulogy), I do not know how to Invoke You through Dhyana (Meditation); and alas, not even I know how to simply recite Your Glories ; I do not know Your Mudras to contemplate on You; and alas, not even I know how to simply cry for You! However, one thing I know (for certain); By following You (somehow through remembrance however imperfectly) will take away all my Afflictions (from my Mind)!

MAHA SWAMI of Kanchi analyses the Stanza: All that we do must be done as an offering to Amba by way of puja, japa, mudra, pradakshina and prostration, making offerings in Chandi homa. But we spend in worldly work or in seeking sensual gratification. How can we be engaged in worship all the time! We bathe, eat, sleep, talk to people, visit places etc. But keep remembering now and then that we cannot do any thing on our own by ourselves. Keep cultivating, developing this attitude. When you remember while eating that is cause of Amba's power, speech is her gift and you will not be able to waste it in gossip and idle talk or in discussing unsavoury topics. When you are conscious that your hands and feet or mind then too you realise likewise. In the end of all the bonds of worldly existence, all the urges and feelings of Maya will be traced to the workings of body and mind. Then gradually you will get their control. You will then be able to control body parts and mind and all that we do must do as an offering to Amba. Puja-japa-mudras or gestures with fingers, circumambulating the Goddess and prostrating before her, making homa karyas and thus lead an orderly / disciplined life and psyche of dharmacharana. 'Sukham akhilam--yanme vilasitam' or all the things I do, doing happily, all my doings! Paramacharya expresses vide 'Shivamaanasa Puja': *Atmaatvam Girijaa mathihi sahacharaah praanaah shareeram griham, puja te vishayopa bhoga rachanaa nidraa samaadhi sthitih/ Sanchaarah padayoh pradakshinaavidhih stotraani sarva giro yad yatkarmaa karomi tattad akhilam Shambo tavaaraadham/* You Paraashiva is my atma; my mind is Ambika, Girija the daughter of the mountain; my five vital breaths are your attendants the Pramatha ganas; my body is your temples; all my enjoyments are your puja; my sleep is samadhi; whatever I speak is your hymn; whatever I do is indeed your worship! Maha Swami further quotes from Gita 9.27: *Yat karoshi yad ashnasi, yajjushohi tadhaasi yat, Yat tapasyaasi Kaunteya tat kurushva madarpanam/* Kounteya ! You do not have to specially dedicate to me. What ever you have done for yourself, eaten by your self, homa karya that you may have performed, what ever charity you have given, the 'tapas' that you might have achieved be dedicated to me. In other words, it is your total surrender that I seek from you and nothing else; that leads to liberation which is the highest goal of life itself! If you follow the path of jnaana, it is the annihilation of the mind.; if you take the path of devotion the same becomes 'sharanaa -gati', surrender. The two paths take you to the same goal: the bliss of liberation in this very life, jeevanmukti!

**28.Sudhaampyaasvaadya pratibhaya-jaraa-mrityu harineem, Vipadyaante vishve Vidhi - shatamakhaadyaa divishadah/ Karaalam yatkshvelam kabalitavatah kaala-kalanaa -Na Shambhostan-moolam tava janani tadankamahimaa/**

Bhagavati! *Sarvaapamrityu shamanakaala Mrityu nivaarinam, Sarvaapamrityu shamanakaala Mrityu nivaarinam, Sarvajjwaraarti shamanam Deerghayushya pradaayakam/ Sarvajjwaraarti shamanam Deerghayushya pradaayakam/* The entirety of Brahma, Indra and crores of Devas had the fortune of enjoying Amrit and as such nagging diseases, jara / old age, apa mrityu or untimely death. Yet Maha Deva on His own thoughtful volition and vision saved the Universe resting in His 'kukshi' / stomach and

devoured 'Haalaahala' the deadliest and engulfing poisonous flames as 'Kaalakuta' in His throat - thus acquiring the renown as Neela Greeva-when Amrit was in the process of churning by Devas and Danavas on opposite sides with Mandhaara Mountain as the churning rod and Lord Vishnu as Kurma for balancing it! Indeed, Sada Shiva at the time of acute universal crisis of 'kaalakuta visha jwaalaadarshana' when Srishti- Sthiti-Samharas were at stake, then He faced Mrityu as the Mrityunjaya,while Bhagavati the Maya Maya shines with the evershining jewellery like the famed noslings and ear rings - *Taaraa kanti tiraskaari naasaabharana bhaasuraa/ Kadamba manjari klupta Karna pura Manoharaa,Taatanka yugali bhuta tapanodupa Mandalaa/* Thus Shambhu in His 'kaama keli' or during the live game hardly tried to kiss by drawing Her 'taatanka yugali'or sparkling ear rings to His 'Neela Greeva' / His Blue Throat replete with 'Kaala Visha' even as 'Maha Kaala' turned the Head in prettiness and shyness. Indeed the nearness of 'Taatanka Yugali' had since become a 'Soubhaagya Chihna' or symbolic of Happy and Everlasting Wedded Life or the 'Kaama- chihna' eversince!.

**29. *Kireetam Vairincham parihara purah kaitabha bhidah-Katore koteere skalasi jahi jambhaarimakutam; Pranamreshuva eteshu prasabhamupayatasya bhavanam Bhavasya abhyutthane tava parijanoktir vijayate/***

Bhagavati! *Brahmopendra Mahendraadi Deva samsthuta vaibhavaa/* Awaiting your arrival and special 'darshan' in the Royal Interior Chamber are Virinchi Brahma the Chief Creator of 'Charaachara Jagat', Vishnu the Madhu Kaitabhaadi Demons and eventually of the Dashaavataara Swarpas, and of Indra the Head of Devas of distinction. These glorious Personalities have removed their kireetas already out of veneration for the arrival of '*Shri Maataa Shri Mahaaraahni Shrimat Sihaasaneshwari/* Quite surprisingly, there was a flash of HER appearance and HER rushed anxiety to receive and welcome Parameshwara the enigmatic UNKNOWN OMNI PRESENT OMNI SCIENT AND OMNI POTENT! May She not slip while treading the Kireetas of Brahma-Vishnu-Indraadis placed down out of veneration for Devi Bhagavati as and when She was to arrive! *Bhavasyaabhyutthane tava parijanoktir vijayate/* May the attendants of Bhagavati alert Her to take care in Her understandable and enthusiastic anxiety to meet Parameshwara!

Pandita Lakshmidhara describes: The excitement when Bhagavati awaits the time of making offers to Parameshwara - or rather the Unification of Reality and Maha Maya or the TRUTH AND REFLEXES of ARDHA NAAREESHVARA - is indescribable: Indeed that is also the Glorious Timing of Special Darshan of Bhagavati! The highly illustrious Personalities of Brahma-Vishnu-Shiva besides Mahendra along with Deva Ganas are then present to pay their respects and admiration. Actually Bhagavati was in a different disposition and frame of mind viz. the joyous frame of unifying Her Body of Maya with the Essence of Her Inner- Conscience! At that moment of bliss when Unification and Unification alone matters, then the thoughts of Tri Murtis, Indra and Deva Ganas are all insignificant and ephemeral as of no consequence and relevance for Her. Bhagavati as the symbol of anticipation, nervousness and anxiety-verging on the border of frustration and anger- has only that of a singular psyche of Paramatma and nothing else! It is for Her Paricharipakas to bother about Her own creations like Tri Murties and their comrades, much less about their kireetaas and their personal belongings !.

**30: *Sva-deh'odbhutaabhir ghrinibhir animadhyaabhir abhivato, Nishevy nityetvaamahamiti sada bhavayati yaah; Kim-ascharyam tasya tri-nayana-samrddhim trinayato,Maha-samvartagnir virchayati nirajana-vidhim/***

Maha Devi! *Animadigunopeta Paraakashtha Paragatih, Hamsayuktavimanasthaa Hamsaarudha Shashiprabha/ Bhavani Vasanaa Shaktiraakritisthaakhilaakhila, Tantra heturvichitraangi Vyomagangaa Vinodini/* It is from your lotus feet only that the ever golden radiance is originated apparently defying the the collective luminosity of Surya Chandras! Indeed, these symbolic Feet of yours being the source of illumination generate countless Shakti Swarupas such as Ashta Siddhis, Ashta Maatrikas, Dasha Mudras, Shodasha Aakarshanas, Ashta Dalas, Chaturdashaa Saadhanas and so on. ParamaYogis, Maharshis, and Maha Saadhaka seek the Bliss of Union with the Ultimate Reality by means of any or select Saadhanas! Truly indeed SHRI CHAKRA represents the totality of Representation of the Navavaranas'. Tripura Sundari! You are the BINDU SWARUPA the Absract Reflection of TRUTH as we Human Beings are constantly in search of, THAT is THE TAT TVAM ASI!

Pandita Lakshmidhara explains Shri Maha Shaktyaavarana bhupura comprises the following Shaktis: [\* First Enclosure comprising **Ashta Siddhis** of Anima, Laghima, Mahima, Ishwita, Vashitwa, Prakamya, Bhuti, Iccha, Prapti and Sarva Kamyas; Eight Matrukas of Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Mahendri, Chamunda and Maha Lakshmi; Sarva Devis viz. Sankshobhini, Vidravini, Vashankari, Unmadini, Mahaankusha, Khechhari, Beeja, Yoni, Tri- Khanda, Trilokya Mohana, and Prakata Yogini; Second Enclosure: **Akarshini Shaktis** named Kama, Buddhya, Ahankara, Shabda, Sparsha, Rupa, Rasa, Gandha, Chitta, Dhairya, Smrutya, Nama, Beeja, Atma, Amruta, Sharira, Sarva Ashaaparipuraka and Gupta Yoginis; Third Enclosure **Ananga Shaktis** of Kusuma, Mekhala, Madana, Madanatura, Rekha, Vegini, Ankusha, Malini, Samkshobana and Guptatara; Fourth Enclosure: **Sarva Devis** of Kshobhini, Vidravini, Akarshini, Ahladini, Sammohini, Stambhini, Jrumbhini, Vashankari, Ranjani, Unmadini, Sadhika, Sampatti Purana, Mantramayi, Dwandwa Kshayankari, Soubhagya daayaka, and Sampradaya Yogini; Fifth Enclosure: **Sarva Devis** of Siddhiprada, Sampatprada, Priyankari, Mangala kaarini, Kamaprada, Duhkha vimochani, Mrityu prashamani, Vighna niwarini, Sarvanga Sundari, Soubhagya daayani, Ardha Sadhaka Chakra Swamini and Kulottirna; Sixth Enclosure of Sarva Devis of Sarvajna, Shakti, Aishwarya pradayani, Jnaanamayi, Vyadhi Vinashani, Aadhara, Papahari, Anandamayi, Raksha Swarupini, Ipsita phala prada, Rakshakara and Nigarbha yogini; Seventh Enclosure: **Vagdevis** of Vashini, Kameshwari, Modhini, Vimala, Aruna, Jayani, Sarveshwari, Koulini, Sarva Rogahara, Rahasya Yogini, Baanini, Chaapini, Paashani, and Ankushani; Eighth Enclosure in the 'Trikonaakaara': **Maha Devis** of Kameshwari, Vajreshwari, Bhagamaalini, Siddhiprada and Atirahasya Yogini; and finally the Ninth Enclosure **BINDU** of Maha Devis viz. Shri Bhattarika, Sarvaanandamaya Chakra Swamini and Paraapara Rahasya Yogini - all the epithets meaning MAHA TRIPURA SUNDARI!]

31. *Chautuhshashtya tantraih sakalam atisamdhaaya bhuvanam, Sthitastattat siddhiprasava paratantraih Pashupatih/ Punastvan nirbandhaadakhila purusarth'aika ghatana-Svatantramte tantram kshitalamavaateetaradidam/*

Bhagavati! *Chatushshashtyupachaaraadhyaa Chatushshashti Kalaamayi, Mahaachatusshashti koti Yoginigana sevita/ Mahaachatusshashti koti Yoginigana sevita/* Pashupati is the manifestation of all Bhuvanaas and their 64 tantras along with and their unifying capability as evident from the fulfillment of 'Dharmaartha Kaama Moksha Parama Purushardhas' of all the Beings in Srishthi.

Pandita Lakshmidhara explains in detail as follows: Maheshwari! As Pashupati Sadaa Shiva controls all the Fourteen Bhuvanas -of Bhur Bhubar Svar Mahar Japar Tapasar and Satya Urthva Lokas, besides Atala Vitala Sutala Talaatala Rasaatala Maha Tala Paataalaas and thus enforces His administrative

finnesse and aims at cycling and recycling Srishthi-Sthii-Samhara kaarays eternall. In this task, He harnesses **MAATRU GANAS** and the relevant **64 Tantras** as follows:

1. Maha Maya Shaambara 2. Yogini Jaala Shambara 3) Tatwa Shaambara or the Vidya with the ability and facility of awakening and relolving among the Tatvas 4 - 11. Bhairava Ashtakas 12-19. Bahu Ruupaashtakas 20-27. Yamalaashtakaas 28. Cchandra Vigjnaana 29. Maalini Vidya enabling the crossing of Oceans 30. Maha Sammohana 31. Vaamajushta 32. Maha Deva 33. Baatula 34 Baatulottara 35. Hridbheda 36. Tantra Bheda 37. Guhya Yaatra 38. Kaamika 39. Kalaa Vaada 40. Kalaa Saara 41. Kubjo Maata 42. Tan trottara 43. Beena Tantra 44. Shrotala 45. Shrotalottara 46. Panchaamrita 47. Rupabheda 48. Bhutongkaamara 49. Kulasaara 50. Kulongkeesha 51. Kula Choodaamani 52. Sarva Jnaanottara 53. Maha Kaali Mata 54. Arunesha 55. Modineesha / Mohineesha 56. Vikuntheshvara 57. Purvaamnaaya 59. Dakshinaamnaaya 60. Uttaraamnaaya 61. Niruttaamnaaya 62. Vimala 63. Vimaloty 64. DEVI MATHA.

[ N O T E WITH CARE] ADI SHANKARA cautioned that the Chatusshaashti Tantras are only for information but not, repeat nor for practice.

32: *Shivah Shaktih kamah kshitiratha ravih sheetakirana, Smaro Hamsah Shakrastadanu cha paraamarah Harayah/ Ameer hrlekhabhis tirsbhir avasaneshu ghatitaah , Bhajante varnaaste tava janani naamaa avayavatam/*

Devi Maha Tripura Sundari! Shiva Kaameshwaraankasthaa Shivaa swaadheena vallabhaa/ Jagajanani! Towards the fulfillment of the totality of 'Purushaardhaas', you had constructed a Unique Plan of worship and we the Beings of the Universe are ever grateful to that Invincible and Everlasting Supreme Energy of yours that we seek to cherish and worship constantly. SHIVA SHAKTI denotes Shiva-Shakti-Kaama-and Kshiti - representative of KA kaara- YE kaara- EE kaara-and LA kaara- all constituting the Beejaakshara or the basic seed HREEM. This is followed by Ravi-Sheeta kirana-Smara-Hamsa- and Shakra - representative of HA kaara-SA kaara-KA kaara-HA kaara again. Beyond these are Paraa- Maraa and Hari conjoined together. Thus the Three sets representative of KA- YE-EE- LA - HREEM----HA-SA-KA-HA- LA HREEM ----SA-KA-LA HREEM.

Pandita Lakshmidhara detailed explanation of the Stanza is as follows: *Shivah Shatih Kaamah Kshiti----*: in this context Shiva Shabda leads to Shiva Tatvaatmika Darsha naama Kala which is in built alternatively referring to Tripura Sundari inferring Ka Kaara; Shakti Shabda infers Shakti Tatvaatmika Drishta Kala leading to Prakriti- bhuta YE kaara; Kaama shabda is of Kaama Devata's Darshata Kala leading to EE kaara; Kshiti shabda is of Kshiti Tatva causing LA kaara-Ravi shabda is Surya khandaatmaka HA kaara; Sheet kirana Chandra refers to *Chandrabeejamiti SA kaarah/ ' Smara' shabda causes Kaamaraaja Prakritibhuta KA kaara; Hamsa shabda denotes Surya Deva who is of Suryakhandaatmaka HA kaara again. Shakra is of Indra shabda -Lakaarah Indra beejamiti/ Thus of LA kaara. PARA represents Chandra Kala and Chandra beeja is of SA kaara. MAARA is Kaama Raja beeja Kleem whose Prakriti bhuta is KA kaara. HARI is Indra causing LA kaara. Hence the KA- YE-EE- LA---HA-SA-KA-HA- LA --SA-KA-LA.*

33. *Smaram yonim Lakshmeem Tritayamidam aadau tava manoh- Nidhayaike Nitye niravadhi  
mahaabhoga rasikaah; Bhajanti tvaam chintaamani guna nibaddhaaksha valayaah-  
Shivagnau juhvantah surabhi ghritha dhaaraa huti shataih/*

Bhagavati! Om Aim Hreem Shreem Shri Matrey Namah/ Nitya Svarupini! You are always on the top of

high tides of ‘Tryakshara Svarupa Paraavaara’ or of the manifestation of Beejaakshara Maha Samudra. This is of ‘Smara’ or the Kaamaraja Beeja symbolising Intense Love and Joy- then ‘Yoni’ of the Everlasting Motherhood and of ‘Bhuvaneshwari Beeja’ and of Lakshmi / ‘Shri Beeja’. The Threesome Experience is paramount bliss. ‘Maha Yogi Ganas’ carrying ‘Chinamani Malaas’ are ever engrossed in the ‘nirantara japa prakriya’ as also ‘nirantaraahutis’ in the Trikona Rupa ‘Shivaagni jvaalaas’ by pouring ‘kaama dhenu ghrita dhaaraas’!

Simple and plain meaning is: Jajajjanani! As the bhakta saadhakas even having secured the outstandingly precious Chintaamani maala would not get tempted by materialistic desires like ‘Kanaka Dhaaras’ and even by the Kama dhenu freely fulfilling earthly wishes. But they would rather utilise these unique means of Chinntamani and Kaama dhenu to invoke Shivaagni jwaalas to accomplish Shivatva instead! In other words, Devi Upasana is purely to attain the Bliss of Shivaikyata and never yield to temptations of Kaama the Make - Beliefs!

**34. *Shariram tvam Shambhoh Sashi Mihira vakshoruhayugam, Tavaatmanam manye Bhagavati nava atmanamanagham/ Atah sheshah sheshe etyayam ubhaya saadharanatayaa-Sthitah sambandhovaam samarasa-paraananda*** ***parayoh/***

*Ardha Nareshwari! Kameswara premaratna mani pratipanastani, Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyamaa, Stanabhaara dalam madhya pattabandha valitrayee/ Kaameshwari!* the intimacy of Your love with Parama 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!

Bhagavati! You are resting on Bhagavan Shambhu’s chest as though Surya and Chandra are heavily stooping on your own chest! Janani! You are the manifestation of Surya and Chandra as your breasts! In other words, you are of the body profile of Maheshwara with Surya and Chandra as the celestial bodies of your breasts! Thus your mutual relationship with Ishwara is likened to the your body accessories of His essentiality! Basically, your transcendental ‘consciousness’ is equiposed by His transcendental Bliss! Thus the relationship is likened to Paramatma the Unknown and Unrealisable TRUTH versus THE MAKE BELIEF M AHA MAYA or still The Sthanu PLUS The ADISHAKTI!

MAHA SWAMI of Kanchi describes Amba’s COSMIC FORM in the two successive stanzas 34 and 35. In reference to 34, Acharya says: Amba! ‘you are Parameshwara’s body’. ‘Shambho shareeram tvam’. In an earlier context, he says that she had ‘stolen’ his entire body and not just half of it-as ‘Artha naari - shwari’. But here the body is not red in colour nor female; it also does not have the forehead eye and the crescent Moon. Ambika here is Ishwara’s body which embraces million millions or trinniel trienels pf Brahmandas, that os Virat Swarupa - a form which embraces all the worlds and fills all the Space’. For Paramatma al the Universe constitutes his body. And it is the Parabrahman that is the life in it, the Atma in it and it is again the Parabrahmam that imparts not only life o the prapancha but also knowledge and forms the basis of all its functions. The first stanza of Soundarya Lahari is recalled as Shiva without Shakti as Shiva as sthanu, inert, insentient and Amba is the activiser of the body. Shiva without Shakti is ‘Shava’! Mother, you are the body of Shambhu. Thus to glorify Amba, She is the life providing and energising force of Nirguna Brahman, the function less and quiescent. She is the Jnana Shakti the cause of self awareness of Sthaanu Brahman. When Saguna Brahman is activated by Kameshwari, Ishwara himself ecomes functional and conducts the World. Thus the world or cosmos becomes His body, and the life on

it, the power of action becomes Ishvara. Kameshvari who is the Icchaa Shakti, the power of desire, goads Brahman the primordial Reality. Advaita is not of concepts: It is the Brahman that becomes Ishvara with attributes as Saguna through Maya to conduct the worldly affairs. Hence *shareeram tvam Shambho*: You are the body of Ishvara! Sankhya system is more or less similar. Purusha the Reality is the support of Life and Prakriti the cause of cosmos. Prakriti/ Nature in place of Fundamental Reality acquires importance because of her being a functional entity albeit as a facade. Thus importance is given to 24 tatvas such as the Pancha Bhutas / Five Elements, Five tanmaatras, five sense organs of Jeevatma. The factors of knowledge, religious and spiritual practices are of little relevance in the Sankhya system which is essentially of non dualistic system. Although the first of this stanza can be explained according to the Advaita and Sankhya systems materes coming later belong to Kaula and Samaya traditions of the 'Shaakta' and Samaya traditions of Shakta doctrine. There is support in Shaankhya system for the opinion expressed first of Amba being the body of Shiva and that She is the embodiment of the cosmos. Outward worship with yantras and idols is kaula while Samaya is adoring Amba within oneself- in one's own hridayaakaasha or heart space conceptually. The latter is called Samaya as it regards both Shiva and Amba as being equal on all counts. Since our grasp of philosophical concepts may normally be beyond one's reach, Acharya speaks of 'shashi mihira vakshoruha yugam' or Sun and Moon as Devi's two breasts: like a mother suckling her children, Jaganmaata suckles all living beings, and even plants, with the rays of Sun and Moon. Vegetable kingdom, cereals are sustained by Sun. If earth is a living planet, it is because of the Sun and the biosphere it creates. The power ceaselessly released from its light pervades all atoms and the photosynthesis that takes place in the planets because of it sustains the living beings. Mantras like Gayatri are meant for receiving Sun's energy directly just as plants do. Physical energy and inward stimulation of intelligence, intellect, brightness and vigour are the direct effects. Similarly, Soma / Moon yields Somarasa / amrita; sea tides, Seasons, seasonal winds, rains are all connected with Moon. If Sun illumines intelligence, Moon presides the mind; new Moon tides, salt from Seas; mentals as lunatics, are our normal expressions. Hence line of the Stanza *Shashi Mihira vakshoruhayugam*'. Such is the unique analysis of Maha Swami'.

36. *Tavaagjnaa chakrastham tapana shashi koti dyutidharam, Param Shambhum vande parimilita - paarshva parachithaa, Yamaaraadhyan bhakthya ravi shashi shucheeenaama vishaye Niraaloke lokeni vasata hi bhaaloka bhuvane/*

Jagajjanani! *Ajnaa chakraabja nilayaa Shuklavarnaa Shadaanana/* The Agjnaa chakra in which you stay in comfort at the cosy 'Vaama paarshva bhaaga' of Parama Shiva and flooded with the illumination of countless and composite 'mayukhaas' / rays of 'Suryachandraagnis'. The illustrious 'Saadhakas' like Maha Yogis and Maharshis who are glorious having already accomplished their identity with Parama Shiva and Bhagavati's ONENESS too are witnesses of that Sacred Union and 'Adviteeyata'. This glorious vision of the self of the Saadhakas on one hand and also of THAT BLISSFUL UNITY as witnessed by the 'mayukhas' realise that the Antaraatma and Parameshvara- Maha Bhagavati's 'advaita jnaana'! That is how: *Tavaagjnaachakrastham* is right at one's own *bhru madhyaantargata- Shri Chakraantargata Shiva chakra chatushtaya*, but not merely 'dividala padma chakra' indeed. Such indeed is the context and content of devoted 'aaraadhana' of the Sadhakas!

Now, the 64 Maanasika Mayukhas are: Para, Paraa, Bhara, Bharaa, Chit, Chitparaa, Maha Maaya, Maha Maayaapara, Srishti, Srishtiparaa, Icchaa, Icchaapara, Sthiti, Sthitiparaa, Nirodha, Nirodhaparaa, Mukti, Mukti paraa, Jnaana, Jnaanapara, Sat, Satparaa, Asat, Asatparaa, Sadasat, Sadasatparaa, Maatrika,

Maatrikaa para,a, Svarodbhava, Svarodbhava paraa, Varnjaa, Varnajaaparaa, Samyogajaa, Samyogajaa paraa; Mantra vighraha, and Mantravighraha paraa.

Maha Swami of Kanchi describes as to how the couple of Amba and Shiva are placed in the KUNDALINI CHAKRAS in which Amba resides as the Tatvas from Manas to Prithvi - ie from Agjnaachakra to Muladhara. Each chakra has a name, function and quality. But each has supreme compassion in common. In Agjna chakra, there is *tapana shashi koti dyuti*, the radiance of millions of Suns and Moons which uplifts the devotees to the state of Liberation beyond Sun-Moon-and Agni, beyond everything. In the Vishudha Chakra, Amba remains bright like a pure crystal raining coolness like moonlight which dispels the inner darkness of nescience. In this chakra, devotees consume the rays, like chakora birds imbibe the rays of Moon; like Advaities, Sanyasis, Jnanis called Hamsas / Parama Hamsaas. In the Anaahata chakra, Pranava naada is self born and there along the sound of OM . It is observed that the conversation of the Hamsa couple constitutes Vidyaa sthaanaas or Centers of Learning of Ashtaadasha Vidyas or four vedas , six vedaangas, four Upaangas, and four Upavedas. Hamsas need a Lake like the Manasa sarovara, but the divine hamsa pairs imbibe the nectar of supreme beatitude from the lotus of jnaana. Like ordinary swans could sift milk from dirty water, the divine hamsa pair could sift jnaana and agjnaana- light and darkness. Maha Swami then describes how a wife and husband Amba and Ishvara are in the kundalini chakras in which Amba resides as tatvas, from manas to prithvi or mind to earth. In each chakra they have a different name, function and quality.

*37. Vishuddhou te shuddha sphatika vishadam vyoma janakam, Shivam seve Deveemapi Shiva samaana vyavasitaam/Yayoh Kaanthyaa yaantyaah Shashi kirana saaroopya sarane-Vidhuuthaantar dhvardhvaantaa vilasati chakoreeva jagathee/ Bhagavati! Vishuddha chakra nilaya Rakta Varna Trilochana, Khatvangaadi praharana vadanaika samanvita/ Visuddha Chakra Nilaya or the Resident of Vishuddha Chakra of the Lotus with sixteen petals; Rakta Varna or of Blood-red colour; Trilochana; or Three Eyed; Khatvangaadi- Praharana or a mace with a skull at its end used as a weapon; Vadanaika samanvita or with a Unique and placid Countenance!*

Maha Devi! May I pray and worship the vishuddhi chakra as you reside in it and manifest the magnificent 'aakaash' out of sheer inspiration and encouragement of the Sthaanu Swarupa Maha Deva as visible in the Form of a sparkling and ever pure Sphatika Linga. Thus indeed you are the 'Saarupya' and Ekanta mayi of the Unknown yet Ever Present Singularity of Parameshwara- just as a chakori bird ever awaiting the appearance of Chandra- of your 'saannidhya' as Ardha Naaree Nateshwara thus signifying the concept of Vyomeshwara and Vyomeshvari, the Ever present Purusha and Prakriti ie the Super Creator and the Creating Shakti! Chakori bird is stated to be extremely satisfied with the showers of Moon Shine and similarly a 'saadhaka' would get elated by the very thoughts of Parameshwara or Parameshwari; Even as worship of Shiva is performed or when Bhagavati alone is worshipped , then Shiva saayujyam is assured till the end of Brahma kalpa!

The worship of Vyomeshvar Nath and Vyomesvaraamba is inspired and executed to perfection by 72 Mayukhaas on Nabhas and hence known as 'Nabhas Mayukhas'. These are Hridaya-Koulini-Dhara-Kaanta-Bhoga-Vishva-Bhaya-Yogini-Mahaa- Brahma saaraa-Shvaa-Shaabari-Drava-Kaalika-Rasa-Jushtaachaandaali- Moha-Aghoreshi-Manobhaava-Hwela-Kekaa-Maha Rakta-Jnaanaguhya-Kubjika-Kharaa-Daakini-Jvalana-Shaakini-Makakula-Laakini-Bhiyojjvala- Kaakini-Tejasaa-Shaakini- Murtha-

Haakini- Vaamoo-aapaghni-Kula-Simhi-Samhaara-Kulaambikaa-Vishwambharaa-Kaama-Koutila-Kuunamaataa- Gaalava- Kankiti-vyoma-vyomacharaa-Shvasana- Naada-Khechari-Maha Devi-Bahula-Mahattari-Taata-Kundalini-Kulaateeta-Kuleshi-Aja-Eedhikaa-Ananta-Deepika-Esha-Rechik-Shikha-Mochika-Parama-Paraa-Paraparayaa and Chita.

38. *Samunmeelatsam vitkamalamakarandaika rasikam, Bhaje hamsa dwandam kimapi mahataam maanasacharam/ Yadhalaapaad ashtaadasha gunita vidyaa parinatih, Yadaadhatte doshaadgunam akhila madbhayah paya iva/*

Bhagavati! *Animadigunopeta Paraakashtha Paragatih, Hamsayuktavimanasthaa Hamsaarudhaa Shashiprabha/ Bhavani Vasanaa Shaktiraakristhaakhilaakhila, Tantra heturvichitraangi Vyomagangaa Vinodini/Animadi Gunopeta* or Devi is present in all kinds of Shaktis as described in the first Enclosure above; Paraa Kaashtaa or the Ultimate Destination beyond which there is none; Paraa Gati or the Final Route to the Ultimate; Hamsayuktya Vimaanastha You are air borne on the flight drawn by Swans; You are seated comfortably inside the flight; You are the Spendour of Sashi or the Moon; Bhavani or of the Form of Bhava's spouse ie. Parvati; the Vaasana Shakti or of the Power of all Faculties or Aptitudes; Akrutisthaa or has the capacity of assuming any Swarupa of her choice; She is Khila or the Life Force of all the Beings ie. the Charaachara Pranis as also Akhila or the All- Pervasive; She is the Tantra hetu or the Originator of innumerable Tantras or Esoteric Doctrines and Rituals; Vichitrangi or of Strange Physical Limbs ranging from peculiar to the weird; Vyoma Ganga Vinodini or the One happy enjoying in the baths of Akasha Ganga.[Lakshmi Sahasra naama]

Pandita Lahshmidhara explains: Shiva Shakti Svarupini! May we worship two Supreme Swan couples of Parameshwara and Prakriti; they revel in the 'buddhi rupa makaranda' the sweet juices of High Maturity of Mental Sharpness from the Essence of Brahmanda swarupa Lotus Flower of the Universe just as the Supreme Swans rejoice in the Maanasa Sarovara or the Ripe Mind of Tribhuvanas. Indeed these two as Hamseshwara and Hamseshwari being contented with the 'makaranda' are in a singing spree as their songs appear to have originated Ashtaadasha Vidyas, of Rik-Yajur- Saama-Atharva Vedas, Shat Vedangaas of Siksha, Vyakarana, Kalpa Grandha, Nirukta, Chhandas, and Jyotisha , Purva Meemaamsa and Uttara Meemaamsa, Nyaya, Sankhya, Dharma Shastra, Ayurveda, Shilpa, Dhanur Veda and Gandharva Veda!

Brahmanada Janani! You are the Adyananta Swarupini! Your Lokotpatthi is the eternal pasitme of yours and Tatveekarana Gati Shakti is enormous and indefinable, yet, You are truly restless yet never ever tired to keep revolving the Kaala Chakra eternally. Yet even while in peaceful visage, your eyebrows are never raised unless Evil Energies seek to gain, but basically you are the Timeless Symbol of Acitivity as long as your creativity achieves perfection.

39. *Tava swadhishtane huthavahamadhishhtaaya niratam, Thameede sarvatam janani mahatheem taam cha samayaam; Yadaaloke lokaan dahathi mahati krodha kalithe, dhayardra yaa yaaa drushtih sishiramupacharam* *rachayathi/*

Devi Bhagavati! *Swaadhishtaanaambujagataa Chaturvaktra Manoharaa, Shulaadyaayudha sampannaa Peeta varnaati garvita/* May I pray and wonder about your glory as the resident of 'Svaadhishtana' chakra of 'Agni Tatva' in which fierce Pralaya Kaala Rudra Deva spews 'samvartaagni' the Srishti dahana Shakti / the Power of Universal destruction and then after cooling down gradually with the 'Jala tatva', resume the activity and assume pro active energy of fresh creativity! Jagajjanani! That is how the

Pralaya Rudra turns into Pralaya Rudra transforms and Samavarteshvara becomes Samayaamba! Shri Vidyaa Rahasyartha: Adi Shankara opines that Manipura Chakra is the place of Jala Tatva and Svaadhishtana Chakra is of Agni Tatva. Yet some Yogaabhyasis ponder and experience the other wayround. They thus seem to have addressed Bhagavati that Manipoora chakra's Agni Tatva as seen by the presence of Samvarta Bhagavan on the right side of Artha Nareshwara while Samayaamba on the 'vaama bhaaga' represents the ever cool Jala Tatva of 'Shishiravat' poise and recreates the Universe. Now for the 'Araadhana' for Samvarteshvara and Samayaamba is carried out by the following 62 **Tejasvi Mayukhas** as follows: Paraapara-Chandeshwara-Parama-Chatushpati-Tatpara-Guhyakaali-Upara-Samvarta-Chidananda-Neelakubja- Aghora-Gandha-Samara Rasa-Rasa-Lalitha-Samara-Svacchagna-Sparsha-Bhuteshwara-Shabda- Ananda-Daakini-Prabhaananda- Aalasya- RatnaDaakini-Chakra Dakini-Yogaananda-Padmadakini-Ateeta-Kubja Dakini-Saadaa-PrachandaDakini-Yogeshwara-Chanda-Peetheshwara-Koshala- Kula Koulshwara-Paavani- Kuksheshwara-Samaya- Shrikantha-Kaama-Alaltara-Revati-Shankara-Jvaala- Pingala-Karaala- Madaakhya-Kubjika-Karaalaaatriguru-Para-Siddhaguru-Shaantyaateeta-Ratnaguru-ShantaShivaguru-Vidya-Melaguru-Pratishtha-Samayaguru-and Nivritti.

40. *Taditvantam shakthyya timira pari pandhi sphuranayaa- Sphuran naanaa ratnaabharana parinidvendra dhanusham/ Tava shyamam megham kamapi Manipooraika sharanam Nisheve varshantam haramihira tapham Tribhuvanam/* Tejovati Trinayana! *Mani puraabja nilayaa vadanatraya samyutaa, Vajraayudhaapetaa daamaryadi bhiraavritaa/* Bhagavati! As Parama Shiva illuminates the sky with blue clouds, you appear there like a flash of lightning! *Manipuraika vasatih praaavrishenyah Sadaa Shivah , Ambudaatmayaa bhaati sthira soudaamini Shivaa!* To the ever devoted saadhakaas you grant the vision of Megheshwara Soudaminis as 'Amriteshvaraamrititeshvaris' in the 'Manipuraachakra sthaana'. You are indeed like the lightnings on the heavy rain bearing black clouds to shower food to the charaachara jagat just as the ever benign 'Sanaatana Dampatis' pour Amrita Dhaaraas down! It is at the Mani pura sthaana that jalotpatti takes place: the joint endeavor of Surya kiranas and Agni jwalaas create water. Jala Rupa thus is based in Mani Rupa while Surya is in Anahata chakra andi Agni-Suryas joint effort is the base of Svadhishtana. Recalling 'Mani puuraabja nilaya' from Lalita Sahasra naamaas, Devi Laakini appears with the redblood coloured attire as adorned with the glitter of 'vajraabharanas' and surrounded with Daamaryadi Shaktis who look frightening to Ajnanis but essentially they are ever merciful and benign! Shri Vidyaa Rahasyartha: Bhagavati! May I prostrate before your symbolic appeatrance as a Lightning amid the dark clouds on the Sky symbolic of svaadhishtana chakra where Sada Shiva too resides besides you too. The Lightning emeging from the glitter of Indra Dhanush is of the sacred union of Agni-Surya -Vaayu and Jala as the Timiraharini, who indeed is yourself! Hence the Sacred Most Swarupas of Megheshwara Nath and Amiteshvari whose 'araadhana' is regularly commisssioned by 52 **Jala Mayukhas** as listed : Sadyojaata- Maya-Vaama Dva-Shree-Aghora-Padma-Tatpuruaha-Ambikaa-Ananta-Nivritthi-Aanaathaa-Pratishtha-Janaashrita-Vidya-Achintya-Shanta-Shashirekhara-Uma-Takshina-Ganga-Manivaaha- Sarasvati- Ambuvaaha-Kamala-Tejodheera- Parvati- Vidyaavaageshwara- Chitra-Chaturvidheshwara- Sukamala- Umaagangeshwara-Manmadha- Krishneshwara-Shreya- ShriKaantaa-Laya- Ananta-Sati- Shankara-Ratna Mekhala- Pingala- Yashovati-Saadyaakhya- Hasaananda-Paradivyaayuga- Vaama- Maaradivyaayuga- Jyeshtha- Peethaayuga-Rudri- Sarveshwara- Sarvamati: these are Jala Tatva Mayurakaas.

41. *Tavaadhare Moole saha samayaya lasyaparayaa, Navatmaanam manye navarasa mahaa taandava natam/ Ubhaabhyametaabhyaamudaya vidhi muddhisya dayayaa, Sanaadhabyam jagne janaka jananee majjagadidam/*

Bhagavati! *Laasyapriyaa Layakari Lajjaa Rambhaadi Vanditaa/* You appear to get excited when you are in the Moolaadhara and perform ‘maha tandava nritya’ as a ‘nava rasa yukta yuvati’ along with Maha Tandava Murti Nata Raja Parama Shiva. As this Basic Chakra is of Bhuloka from which invariably the various Beings as per their ‘samaya or kaala maana’ are engaged in sinful acts and get oriented to Tamishraadi narakas! Indeed that is why, You the Universal Parents have great concern for Bhumi-Vaasis more than even for Devas as these Beings are not subject and sensitive to aberrations of ‘Arishad Vargas’ of Kaama -Krodha- Lobha- Moha- Mada-Matsaras! Even a limited number of ‘Saadhakas’ as the residents of Bhu Loka need to be guided and encouraged to follow the fundamental regulations of Universal Balance between Dharma and Adharma and that is the reason why the Supreme Parameshwara-Parameshwaris tend to afford ample opportunities to Bhu vaasis to seek the goal of Realisation about the Truth and the sway of Maya! This indeed is the reason why Jagajjanani! Your enthusiasm to resort to ‘tandava nritya’ is understandable at the mulaadhaara and the periphery of svaadhishthaana being truly logical to us the commoners.

**Paramacharya** of Kanchi mutt explains about Ananda Bhairava and Ananda Bhairavi dancing together in the Muladhara he referred to NAVAATMA MAHA THANDAVA. However he did not elaborate Shanta Rasa because since if she too assumes stability or tranquility since She as Maha Shakti would cease to display vibrations and describe a ‘Sthanu Swarupa’ of Parama Shiva! Maha Swami emphasizes that the Navatma is with nine vyuhas and so is Samaayamba; both Ananda Bhirava and Ananda Bhiravi are Lasya Priyas! Parameshvara is a Maha Nata - a mega dancer; it is Parameshvari who stirs Him to action; if He dances it is all Her doing. After making him dance uproariously, she too joins him gracefully and tenderly. The movements one makes with legs and hands, the vibrations of blood vessels and nerves, caused by anger, sorrow or desire / ecstasy, with all the feelings and emotions that are within oneself - all these are to be attributed to the dance of a husband-wife team. Further a dance is an expression of Nava Rasaas, and feelings are expressed accordingly. While this is so for an individual mortal couple, the reference is different: the planets keep dancing, revolving the Surya, the wind blows, water rushes in floods and produce a variety of Bhavas, feelings in us; they also create in us a ‘rasaanubhaava’ or an aesthetic experience. When the wind blows gently one feels happy but when it becomes a gale, a storm, or a cyclone, it causes terror. If it affects us we are hurt, we cry in grief. The Moon bathes the world in its light but poets lament that it is the cause of lovers being separated. Thandava and Lasya are connected with each other like Shiva and Shakti. The theme of the stanza is that Ananda Bhairava and Samaya Devi dance together depicting nava rasas; he performs maha tandava and she the laasya. Lalita Sahasra naama is quoted by Maha Swami: *Maheswara maha kalpa maha tandava saakshini/* The reference is to Samhara Tandava by Shiva and she is a ‘Saakshini’ as the witness. Shiva rises as a great fire and burns everything, while Amba rains her blessings and assumes coolness. Then follows Shrishti again with her cooperation as Ananda Bhairavi performs the dance of creation. Bhairava mood is a passing phase, but Ananda is His permanent characteristic. Maha Swami interprets ‘Samhara’ as basically an act of Kindness. Apart from the cartloads of Karma phala of the Beings, they are freed from Samhara which provides respite to them from the continuous cycle of births and deaths even for a while! This is indeed an act of compassion. When both the parents recreate the universe again, the children get opportunities yet again as all they are not ‘anaadhaas’ after all; they do certainly provide ample opportunities to pull the shadow of Maya down .

If keep thinking of them the father and mother, no evil will ever touch them as they would be involved in activities that are good. ‘If you keep thinking that are an orphan, then you are helpless, then alone you come under the attack of Maya. Think that you have always Parashakti and Parameshwara as Father and Mother, the Maya would run away from you. You are are ‘Sanaadhaas’ not ‘Anaadhas’: *Ubhaabhyaam etaabhyaam sanaataabhyaam/* By you too are sanaadyaas is the meaning:: we are not orphans. We have Ishwara as our guardian. Ishwara is not an orphan; the fact is Ishwara and Amba are our guardians; there is no Shiva and vice versa; he protects us all as the yajamana or head of the family when in all respects she is Daakshaayani and Parvati who remains sumissive to Him. Shiva is superior to Shakti as Shakti is superior to Him, protecting each other . They are braided together in many relationships; he is the father and she the mother. Anandalahari section thus concludes with obeisance paid to Father and Mother who give us birth and rebirth and lead us to liberation.

## S O U N D A R Y A L A H A R I

42.*Gatair manikyatvam gagana manibhih saandra ghatitam-Kireetam te haimam Himagiri sute keertayati yah; Sa needeyacchaayacchurana shabalam chandra shakalam, Dhanuh shaunaaseeram kimiti na nibadhnaati dhishaanaam/*  
 Shri Maataa! *Udyadbhaanu Sahasraabhaa Chaturbaahu Samanvita, Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayakaa, Nijaaruna Prabhaapura majjadbrahmaanda mandalaa/ Champakaashoka sougandhika lasatkacha, Kuruvindamanishreni Kanatkotira mandita/* Devi You sparkle with the lustre of thousand rising 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; 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 being 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).

Parvata Raaja Putri! *Shreem Hreem Shree Hiranya Kireetaaya, kotyaaditya tejase namah/* You are so resplendent that the collective splendour of Dwadashaadityaas pales into insignificance- besides of countless flashes of Indra dhanush /rainbows on a series of deep dark nights! The saying is that one’s ‘buddhi’ is like a flash of a rain bow. Is it imaginable that the depth and instantaneous thought process of Bhagavati is comparable to that of all the oceans in the Universe! Jagajjanani!Your Saadhakas on visioning your ‘kireeta’ glittering with several crores of manikya manis to be meditated upon; would they not mistake that the ever expanding chandra’s visage gets dragged on and on and looks like an elongated and never ending colourful Indra Dhanush!

MAHA SWAMI OF KANCHI MUTT describes that JAGAD GURU ADI SHANKACHARYA - - ACHARYA - for short--- pours down Acharya’s ideas born of unique imagination that touch the flow of words combining majesty and sweetness, the effulgence of the incandescent Sun and the cool and radiant Moon. In Ananda Lahari especially, Amba’s depiction is close to affectionate parents of Prakriti and Paramashiva especially in the last segment, while the latter portion reflects beauty waves coming in a rush

as the ideas expressed as complex too with poetic finesse. Amba's crown was adorned by Sun and Moon as she is Chandrashekhari as also Surya shekhari adorned with dwaadasha Suryas. She is also 'Gaganamani'. The Sun round which earth and planets revolve is one among many, like galaxies. In contrast to the heat and effulgence, is the pleasant coolness by 'Himagiri sute'. Amba begins in a dazzling manner in reference to Suryas described as Kameshwari first and then in contrast as Parvati the daughter of mountain of snow. From Sati who sacrificed herself in a mound of *red* fire, she went directly as the daughter of *white* Snow mountain and of *green* pastures. Her golden crown encrusted with Suns for rubies has the crescent Moon of the third day after amavasya ; indeed the 12 suns studded on her crown are smaller than the crescent Moon exuding both nectar and coolness of snow. When the glow of jewels as the Sunlight falls on the crescent moon as snow fall, the resultant rain clouds create lightning and Indra dhanush the rainbow of seven colours of VIBGYOR that is violet-indigo-blue-green-orange and red. The great Acharya as a poet displayed creative imagination of a high order by pointing to the rain - bow that is the crescent moon on Ambika's head. He asks: who cannot but liken it to the rainbow the wonderful colours created by the lustre of the jewels on her crown falling on the crescent Moon: *Saunaashiram dhanuu iti dhishanaam kim na nibadhnaati/* How can this idea of the rainbow (the light of the Suns on the crown of Amba falling on the light of the crescent Moon ) be not included in poetry!

43. *Dhunotu dhvaantam nah tulitadaliten indeevaravanam-, Ghana snigddhashalakshnam chikuranikurumbam tava Shive! Yadeeyam saurabhyam sahajamupalabdham sumanaso Vasantyasminmanyebala madhana vaati vitapinaam/*

Lalitaambika! *Champakaashoka sougandhika lasatkacha, Kuruvindamanishreni Kanatkotira mandita/* 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! Your black, dense and shining hair style is akin to a blue and fluttering lotus appearing to swing off the dark thoughts in our mentalities! Indeed, that hair-do excels the superb and refreshing sweet scent of Indra's Nandanavana Kalpa vriksha's enchanting smells of its fresh flowers. Such 'deva vana sugandha pushupas' of divinity yearn and compete with anxiety to beautify and enhance the prestige of the style!

Lakshmidhara sums up: Bhagavati! Your Face of Marvel and glory is like 'Saundarya Lahari', especially the Seemanta Sarani or mid-partition of glossy black hair neatly smeared with sinduri looks like darkness or avidya smashed by the Ushakaala Surya, even as celestial flowers are competing to decorate and brighten up your dark hair do too which again have similar purpose of fighting out the dark enemy of ignorance.

MAHA SWAMI of Kanchi is revelled on Adi Shankaraacharya's stanza's first two lines: *Dhunotu dhvantam nastulita dalitendeevara vanam, ghana snigddha slakshanam chikura nikurambham tava Shivey/* May the darkness of nescience of all of us be dispelled; may all of us be granted well being. Amba! May the 'ghana snigddha' or densely grown, glossy and smooth tresses of your black hair dispel our 'avidya' ignorance! *Yadheeyam saurabhy sahajamam upalabdhum sumanaso, vasantyasmin manyebala valamatana vaatee vitapinaam/* Instead of experiencing the aroma from a distance, the celestial flowers from Indra's pushpavana yearn and compete to beautify the already glossy/ dark and fragrant hair tresses of Amba's which all by themselves dispel darkness. Maha Swami names quite a few Devis of glory named after their black hair tresses in their temples such as Kantala Nayaki, Bhramara Kuntalaamba, Neela Kuntalaamba, Pushpa Kuntalaamba, Anjana Kuntalaamba, Sugandha Kuntalaamba.

May the description of Lalita Devi be recalled: *Champakaashoka punnaaga saugandhika lasakacha---neela chikuraa/* Maha Swami advises that we must all meditate on the excellent locks of Her hair to relieve the burden of our hardships.

44. *Tanotu kshemam nastava vadana Soundarya Lahari, pareevaaha srotah saraniriva seemanta sarani/ Vahantee sinduram prabala kabareebhaara timir dvishaambrindair bandeekrita mivanaveenaarka kiranam/*

Lakshmidhara sums up: Bhagavati! Your Face of Marvel and glory is like ‘Saundarya Lahari’, especially the Seemanta Sarani or mid-partition of glossy black hair neatly smeared with sinduri looks like darkness or avidya smashed by the Ushakaala Surya, even as celestial flowers are competing to decorate and brighten up your dark hair do too which again have similar purpose of fighting out the dark enemy of ignorance.

45. *Araalaih svabhavyadali kalabha sashribhiralakaih, Pareetamte vaktram parihasati pankheruha ruchim; Darasmere yasmin dashana ruchu kinjalka ruchire, Sugandhau maadyanti smara dahana chaksurmadhulihah/*

Apurupa Soundryavati Bhagavati! *Suddha Vidyaankuraakaara Dwijapankti dwayojjwalaa, Karpura veetikaamoda Samaakarshaddigantaraa/* (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 resonating every where!)

Maha Devi! By your very nature, you seem to put the ‘pankeruha ruchu parishastati’ or your radiant countenance belittles that beauty of Red Lotuses . The curly black hairs could even entice groups of honey bees as they normally hover around scented intoxicants. *Pareetam te vaktram parihasati pakeruha ruchim/* Bhagavati! Your placid countenance outshines a highly alluring lotus flower while *dasanaruchi kinjalka ruchire* your arresting eyes are comparable to hovering black bees. Added to that kind of intoxication is the perfect setting of your sparkling white teeth setting with provocative smile and even Parama Shiva who resisted the lusty flowery arrows of Manmadha earlier and angrily even burnt him dead would indeed not however succeed your mischievous smile! Further, your provocative eyes like the onslaught of black bee groups should indeed so be alluring that Parameshwara would have to finally succumb!

MAHA SWAMI of Kanchi states that even as Amba’s hair is falling over her forehead as delineated in the earlier stanza, what is significant is that her face is compared to a fresh lotus. The terms ‘ mukha mandalam’ and ‘vadanaaravindam’ describe details: the lotus unfolds its petals a little by little, and item by item. Her gentle smile, parting lips tenderly, revealing the enchantment of her smile, and showing her teeth inside which are like the filaments of lotus. Like the lotus again Her face has unusually sweet fragrance. The bee remains embedded in the lotus imbibing its nectar. A number of bees keep hovering around it. It was like Manmadha who had a bow made of bees with nectar, similarly Parameshvara seeks to imbibe the sweetness of the nectar of Amba’s face! The hairs playfully falling over Her forehead looks like a swarm of bees surrounding the lotus. Thus makes Shankaracharya a parallel between Amba and a Lotus.

46. *Lalaatam laavanya-dyuthi-vimalamaabhaati tava yadh-Dvitheeyam tan manye makuta-ghatitham chandra-shakalam; Viparyaasa-nyaasaadh ubhayamapi sambhuuya cha mithah Sudhaalepa-syuutih parinaamati raakaa himakarah/*  
 Shri Maataa! Ashtami Chandra Vibhraajadalikasthala shobhitaa, Mukha Chandra kalankaabha Mriganaabhi viseshakaa/ ( 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!) Even as Your 'lalaata' is like a Chandra Khanda of the Shuka Ashtami when the Chandra Kalas are as luminous as even the Pounami yet the 'Aapya kala' with which you seek to enjoy the 'peeyusha dhaara' better. This is due to the fact that the First half of the Shukla Paksha is Her Lalaatasya Chandraardha while the Second half is the Devi's Kireetasya Chandraardha The Saadhakas would thus not wait for Pounami but and intensify their 'Antardhyaana' on that Ashtami itself at the 'sahasraara' !

The Shodasha Chandra Kalaas are : Kaameshwari- Bhaga Maalini- Nityaklinna-Bherunda-Vahni Vaasini- Maha Vajreswari-Shiva Duuti- Tvarita-Kula Sundari-Nitya-Neela Pataaka-Vijaya-Sarva Mangala-Jvaalaa Maalini-and Chitra.

**Mahaswami** of Kanchi Peetha explains the intent of *Raakaachandra samaana kaanti vadanaa/ Raaka* is the full moon and Amba's countenance is likened to the Purnima Chandra. Bhagavati and Ishvara carries the crescent Moon on Triteeya or the third day of Shukla Paksha itself. Looked closely the crescent Moon is depicted on idols and in paintings one notes that the two ends have dots which if connected would form the diameter seen like a slice of pumpkin. The rest of the full Moon seen faintly is the half moon on Amba's head ; *Ashtamee chandra vibhraajadhalikasthala shobhita/* Amba has half Moon on Her crown; the second half being Her fore head Herself! The second half of the stanza is: *Viparasya nyaasaadh ubhayamapi sambhuyaa cha mitah, Sudhaa lepasyuutih parinaamiti raakaa himakarah/* 'Ubhayamapi' signifies both the half Moon of the crown and the half Moon of the forehead of Amba are analysed as Bhudevi and Shri Devi together : 'Ubhayamapi sambhutyaa cha mitah': the upper half of Chandra and the lower half - 'mitah' or mutually together. Thus, what is on the crown is the lower half of the full Moon and below that is Amba's forehead shaped like the upper half of the Full Moon. The upper half of the full Moon is the lower one here and the lower half is the upper one here. And they are glued together. 'Sudha lepa syutih' or Amrita is as the joining paste. Instead of speaking Amba's whole face as the full moon, Acharya speaks of Amba's forehead as the half Moon, taking the half Moon on the on the head to keep two reversed portions fastened by amrith from the Moon itself! Finally, the full Moon is described as 'himakarah' or raining coolness.

47. *Bhruvau bhugne kinchit bhuvana bhaya bhanga vyasanini- Tvadeeye netraabhyaam madhukara ruchibhyaam dhritagunaam; Dhanurmany savyetara kara grheetam Ratipateh, Prakoshte mushtau cha sthagayati nigooodhaantarmume/*  
 Bhagavati! *Vadanasmara maangalya Griha torana jhillikaa/* or Your eye brows represent Victory Arches on the gorgeous face comparable to a 'Manmatha Bhavana' or they are like the 'chidagnikundaavirbhava ushah kaala Surya Teja!'. Or simply stated: your eye brows are like the sugarcane archery's Manmadha arrows about to be released! However, Tri Bhuvana bhayaapahe! We vision the annoyance of upcoming evil energies in the Tribhuvanas as indicated by your raised 'bhrukuties' /eye brows as though you sport with the Manmatha's flowery 'dhanush' so that your devotees are devoid of all kinds of fears and impending tribulations! Your 'bhrumadhya sthala' atop the 'naasikaa' signifies of annoyance and humor alike to reassure the followers as also the playful childlike feeling of nonchalance and insignificance of

the incident of attack by the swarms of evil energies ! This becomes evident by her display of her looks by her 'Trinetras' too involving the Kaala maana or the Time Cycle; Her right eye vision represents the Surya Deva dominant during the days and the left eye the nights when Chandra Deva dominates. The Third Eye represents Agni Deva denoting 'Sandhya Samaya' when Agni karyas predominate! Thus Bhagavati displays Suryatmika 'dinaas'- Chandratmmika 'raatris' and Agmyamika 'sandhyas.' At the same time Kaala chakra too gets generated along with dina-raatri-sandhya- paksha-maasa- ritu- yuga-kalpaadis too . Such indeed the is the paramount significance of Bhagavati's Bhrukuti Mahatmya!

MAHA SWAMI of Kanchi wonders whether the stanza is easily understandable since Acharya used poetic devices: Consider as one is performing puja to Amba and fix on Amba as the time to grasp the meaning of the stanza would be more than concentrating on Amba. '*Bhruvaubhugne kinchitbhuvana bhaya bhanga vyaaseneeni*' Amba's eye brows are creased in anger some what knitted and raised, as they do not look arched as she should naturally be but more curved than normal. Being natural, she grants abhaya or freedom from fear but other wise she is lost in thoughts. She is 'vyaasanini' or worried, being the Mother of all the Beings and even deeply sorrowful that the Beings of the Worlds are suffering from such existence; they are gripped in fear on one count or another. Hence the fear of the Beings as also Her concern moreso that there might have to be a 'dhanur bhanga' or breaking down the Bow of Arrows; that indeed the concern for Her the reason for which She has flickered Her brows like the arched eye brows of Hers. As '*Kshana chalita yorbhurulatika*' ( stanza 24), Amba is momentarily flickering Her eye brows as She is Pancha Kritya Paraayana of Mula Srishti- Brahma Srishti- Preservation- Destruction- Punah Srishti, She is to retain Her own Image as the Mother of Her children including grass,worms, insects, humans and celestials. Thus the Compassionate Mother is lost in anxious thoughts to free the children from misery, fear, and suffering as an indication in the knots of Her eyebrows in sorrowful thoughts. The second portion of the stanza states: '*Dhanurmanyeh savyetarakara griheetam Ratipateh, prakoshte mushtou cha sthagayati nigudhantaram umeh*' 'Ratipateh dhanur manye' or probably this is Manmadha's bow; the proof is that Amba's eye brows are like those of sugarcane bow of Manmadha, full of swarms of black honeybees ready for prayoga on his victim. Thus in the eyebrows the Universal Mother flows the sugarcane juice of compassion. Indeed who is that Manmadha whose sugarcane bow is ready to overcome his victim with awe and surrender; who else but Parameshwara who like Dakshinamurti might remain all by Himself in quietude. 'That is why, to prevent Him from doing so, Manmatha is ready with his bowed string so that Parameshwara the father will be with Mother Amba and keep blessing the worlds. It is Amba in Her generosity has given such power and authority so as to make Parameshvara a victim of his arrow since Manmadha is a tool. It is to demonstrate this truth that Acharya shows Amba's brows and eyes as his instruments. Now the last line of the Stanza states: '*Prakoshte mushta cha sthagayati nigudha - antaram Ume*' The middle part of the bow and of the string are not seen since they are hidden by Manmatha's wrist and fist as all the archers do. As an archer weilds his bow, he holds the middle portion of the stick with his fist. Then that part which is held by the fist is not seen nor the wrist against the string with the gap in the middle of both, but surprisingly enough they remain in the same position. Only on subsequent examination, one realises that the bow and the string are not broken and the parts that seemed broken are hiddennby the wrist and the fist of the archer. The space between the eyebrows of Amba that has no hair in it and the space between the two eyes that are obstructed by the bridge of the nose seem such as to break the bow and the string; actually they are not broken It is the fist and the wrist of Manmatha who is holding the bow and the string that conceal these parts. Shankaracharya gives such an ingenious explanation! In fact, the content of this last line needs to be qualified by the previous line's

expression viz. *Savye itarakara griheetam/* ‘Savya’ in sanskrit means left; chaayaa indicates both shadow and light; ‘seeti’ is oth black and white; ‘nyaasam’ means leaving. When one says ‘ *sa chaamara Ramaa Vaani savyaa dakshina sevita/* That is Both ‘Rama’ and ‘Vani’ serve Bhagavati at their right and left sides respectively. It is said that Arjuna is ‘savyasachi’. Maha Swami explains that to prevent Indra’s Thunderbolt/ Vajrayudha one recites: ‘ *Arjuna Phalguna partha Kireeti Svetavaahanah, Bheebhutsuh Vijayah Krishnaa Savyasaachi Dhananjayah/*Thus Manmatha’s right side , Amba’s face becomes unnoteciabile. The sum and substance of this stanza is about the supremacy of Amba as she restored Manmatha to life, even as Ishvara reduced Manmatha as ashes. Earlier, Ishvara with His third eye burnt off Manmatha, but Amba revived Manmatha though invisible yet very active with his temptations by flowery arrows hovering with swarms of honey bees till date!

48. *Ahah suute savyam tava nayanam arkaatmakatayaa, Triyaamaam vaamam te srujati rajanee naayakatayaa/ Triteeyaa te drishtih daradalita hemaambuja ruchih, Samaadhatte sandhyaam divasa nishaayoh anantarachareem/*

Devi Meenaakshi! *Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/*

Your right eye being Suryaatmaka you are of day time Devi, while your left eye being the night time you are Chandramika but your third eye represents the Sandhya Kaala of praatahlaala and sandhya kaala and thus is stated as Agnyaatmika as Vidwans perform Agni Karyas at these timings and are of Suvarna maya - kaanti swarupas.. Thus you are the Adishthaana Maha Devi controlling the Kaala Maana the Time Schedule of Dina-Raatra-Vaara- Maasa- Ritu-Ayana- Samvatsara-Yuga-Kalpaadis as also the ‘dhvanis’ or shabdas/ sounds emanating from charaachara jagat- and the underlying AUM kaara by the interaction / friction of Pancha bhutas and the Srishti thereof. Thus Maha Devi is of Kaala Sanchaalani Shakti swarupa!

MAHASWAMI of Kanchi analyses Acharya’s stanza that Amba’s left and right eyes are the Sun and Moon and the third eye on her fore head is like the molten gold like Agni Deva. Like in the Trinetras of Ishwara, Moon was born of mind , the Sun was born of Ishwaras’s own eye and His third eye on the forehead when opens there is a blaze born of Eswara’s mouth. *Dhivasa nishaayoh antarachareem sandhyaam samaadhatte/* The forehead creates that beautiful part of the day, the morning hour called twilight, after night and before the day break; the dusk ie the hour the night begins. When Hiranyakashipu asked for the boon from Brahma that he should not be killed either in day time nor the night, the Lord ingeniously used sandhya time to kill the daitya. Acharya states that indeed Amba is Time personified as in respect of Her eyes! In reference to Stanza 53 ahead that Amba’s eyes do not stop with creating different periods of the day [ that is how Grahachaara, Gochara, Varjjya, durmuhurtas, shanti shamana karyas have come into force] . Amba’s eyes create even the Deities in charge of creation-sustenance-dissolution. When Her three eyes are under reference, the three eyes have each a different colour-red, white and black and these represent three gunas : rajas- satva- tamasa. At the deluge it is from these eyes that Amba creates the Deities for the conduct of cosmic affairs: Brahma who is rajasic, Vishnu who is Satvik, and Rudra who is tamasik, to perform the functions of creation, sustenance and dissolution. In reference to stanza 55 ahead again, Acharya wonders whether he should speak to Amba, who is Mother, as causing the deluge. So he states : ‘when you shut your eyes, the world will perish, when you open them it will rise again.With your heart of a Mother you now feel that the world that has risen must not be dissolved. That is why you remain without closing your eyes’.That speaks in appreciation and admiration

of a Mother's heart. Acharya gives the description vide Stanza 54 ahead of the three colours in the eyes of Amba which are different as of the Trigunas: Ganga looks white in colour: the river originating in white hair complexioned Shiva. River Yamuna is dark like the kaala megha or dark cloud and is associated to Krishna which name is dark too. There is another River a some what invisible underground stream jouning Prayaga and Sarasvati. Acharya speaks of Sona river not of Sarasvati. The reason is it is red - aruna or Sona. Thus Shiva-Vishnu and Amba respectively are Ganga-Yamuna and Sona. Amba's pet son is Vighneshwara. In the Sona river one gets redstone; Sonabhadra repretents Vighneshwara. Amba's eyes have the white look, the black look, and the red look like the confluence of three sacred rivers of Ganga-Yamuna-and Sona. May Amba's glance, which is the confluence of the sacred rivers, wash away our sins and make is pure, so prays the Acharya.

49. *Vishalaa kalyani sphuta ruchirayodhyaa kuvalayaih, Kripaadharaadhaaraa kimapi madhuraa bhogavatikaa/ Avanthee drishtis te bahunagara vistaara vijayaa, Dhruvam tataa tattan nama vyavaharanaa*  
*yogya vijayate/*  
 Bhagavati! *Kataaksha kinkari bhuta Kamalaakoti Sevita* / Your 'kataaksha veekshanaa' or a mere flash of merciful glance would uplift my fortune and auspiciousness!

You are a lasting resident of places like Vishala's Mangalaambika, Kalyaani's Kaantimati, Ayodhya's Karuna Devi, Dhaara's - Aspashtha Madhurata, Madhura's Bhogavati , Aabhogavati as Jagat Rakshaka, Avanti / Ujjain 's Deeptamati, Vijaya of Vijay Nagar. Bhagavati's 'drishtis' or radiant looks are thus represented at these places are vishala-vismaya- avyakta-aalasya-vilasa-snigdha sneha yukta bhogavati, atyantaugdha drishti of Avanti- vijaya drishti. These Shaktis respectively are Samkshobhana-Aakarshana-Vidraavana-Unmaada-Vashikarana-Ucchaatana-Vidveshana and Maarana kriya! The places where Bhagavati is residing with 'Antarvikaasa' are stated as follows: From Vishala naamaka drishti caused Sankshobha-Vijayaa naamaka 'ekaakara drishti' caused shatru maarana vijaya-and likewise other places of Her stay too be guessed accordingly.

MAHA SWAMI of Kanchi states that Acharya composed a stanza on select Punya Kshetras in Bharat. Ayodhya, Dhara the Capital of Bhojaraja, Avanti (Ujjaini) are the names of Cities. Vishala is another name for Badrinath, as devotees chant there 'Jai Badari Vishal'. Kalyani is in Bidar District , Karnataka, which at Acharya's time was the capital of Kuntala desha. In later centuries Chalukyas of Vaataapi rose again as the Chalukyas of Kalyani. Bhogavati is now called Kambat ( an arm of the Arabian Sea called Cambay) in Gujarat or Prayaga or Allahabad. Maha Swami feels that Vijaya is neither Vijayanagara, Bellary in Karnataka nor Vijaya nagar of Gajapati Rajas and not even Vijaya Nagaram of Bukkaraya, subsequently of Krishna Deva Raya of Ashta Diggaja famed Poets in Andhra Pradesh, including Peddana and Tenali Rama. Maha Swami feels that it could be Kurukshetra of Kuru Pandava Yuddha where Pandava's Arjuna was also called Vijaya. In any case,; *Tattat naama vyavaharana yogya vijayate'* All those Sacred Kshetras receive the holy glances of Amba; with the help of Amba's eyes, the Acharya undretakes a country wide pilgrimage through this stanza.

Shri Vidya Rahasyaatha: Maha Maya Bhagavati is stated to have been endowed with Drishti Shakti especially of Ashta Devi Swarupas: 1. Vishaala:-Badari's- Mangalaatmika Antardrishti Shakti- 2. Kalyaani - Beedar of Karnataka-as Atyanta Kaanti maya /Kualaya Shobhaa dhaarana Ishvaryamayi and Aascharya mayi drishti Shakti-3. Ayodhya being Karunaa pravaaha / Aadhaara bhuta / Sarva vyaapaka drishti Shakti- 4. Dharaa of Bhoja Raja as aspashtha madhuraa yukta aalasya drishti Shakti-5. Madhura as

'atyanta deergha-samasta bhoga pradaana shantimaya drishti. 6. Bhogavati- Kambat in Gujarat or Prayaga- as Jagadrakshaa kaarana maitri pradarshika drishti Shakti. 7. Avanti of Ujjain\_ as akshobhavati dedeepya swarupa drishti Shakti and 8. Vijaya as prasanna gati mayi drishti Shakti. Thus Bhagavati is of Ashta Drishtis or Eight vivid viewing angles as Vishala, Kalyaana, Ayodhya, Dhaara, Madhura, Bhogavati, Avanti and Vijaya visions of auspiciousness, wonder striking Universal vision, omnipresent kindness, sweet nothingness, ever helpful and spontaneous kindness, Universal and Impartial helpfulness, path making illumination, and of all round success of all the Beings.

50. *Kaveenaam sandharbha stabaka makaradaika rasikam, Kataaksha vyaakshepa bhramara kalabhau karnayugalam; Amunchantau drishtvaa tava navarasaasvaada tharalau Asuyaayaam sasargadalika nayanam kinchid arunam/*

Bhagavati! *Kadamba manjari klupta Karna pura Manoharaa, Taatanka yugali bhuta tapanodupa Mandalaa/* 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 fabulously cute and appealing; indeed as You roam around a lot in the Kadamba Gardens, your ear-rings seem to represent by Sun and Moon and have a cosmic relevance.! In the context of Kaavya Rachana, Rasikas get exceedingly excited and enthused that the 'karna yugali' the pair of your scintillating ears readily entice a honey bee more so because of the positioning of the benign and ever kind of sparking eyes of kindness and compassion just adjacent there to. But, your third eye seems to turn red and green apparently due to envy! Indeed, the left and right eyes are representation of creative and sustaining energies while the third one being of taamasika / destructive tendency!

Devi! Maha Kavis are blessed with deep knowledge and finesse for elegant expression and subtlety. They could readily unravel the hidden context of their thought process and seek to unveil the hidden import of a situation. As they are the trend setters, one needs to translate and interpret Maha Devi's hidden messages from you to the commoners. For instance, in the present context, the message of Bhagavati about Her outstanding ability of creativity- sustenance and destruction as per kaala maana and thus the various human beings are warned to follow the rules of self - conduct the factor of Karma is an inevitable meter of their record of pluses and minuses! Her Tri Netras are interpreted as the Sun-Moon-and Agni as also of Tri Gunas of Sattva-Rajasika- Tamasikas! Further, Maha Yogis and Maharshis seek their own objectives of seeking but Kavis convey the message of Dharma by way of interesting poetry much easier to a larger sections of Society. Messages of Valmiki, Kalidas and numberless poets of every language and conviction are everlasting. The proverb is that if Ravi Bhagavan the pratyaksha Bhaskara might not know the dark patches on earth, but certainly 'Kavi' would realise better than 'Ravi'!

MAHA SWAMI of Kanchi explains that Acharya relates Amba's eyes directly to poetry. When the explanation of the stanza seeks to describe of the left and right eyes are representative of creation and sustenance, the third eye would stand for dissolution and that there could be jealousy of the third eye on Amba's face for the other too. This is precisely what poets normally understand. But Acharya reasons out that the feeling of poets is misplaced: In the beginning all the eyes were of the same colour that is why they were like black water lilies. But the forehead alone has changed the colour to red. Normally, one becomes red when one becomes redfaced. In the case of such, human nature is cited. Acharya composed this stanza just to negate such kind of a notion. As great poets compose hymns to Amba, they seek to arouse a sense of wonder. Being a connoisseur, Acharya describes that Amba's ears imbibe a 'rasa' and

interest to make an assumption that Her ears have such a shape of weaving together as a bunch of flowers exuding nectar- ‘makarandikam’ and he viz. Shiva and Amba being ‘rasikas’ imbibe that makarandam of jnaana called ‘samvith’; earlier in stanza 38 stated *samun meelat samvit kamala makarandaika rasikam/* or ‘vikasita jnaana rupa kamala pushpa rupa rasaaswaadaikas’ of Parama Hamsa swarupa Shiva- Shivi jnaana rasikas. This pair of Parama Hamsa Makaranda Rasikas have a ‘*karnayugalam*’ and ‘*karnaanta vishraana netram*’.The Supreme couple possess such eyes are so long to touch the ears; Amba’s left and right are so long that they touch the ears. Thus Her left and right send glances to their corners and through them start partaking of the poetic nectar with which her ears are filled. The glances are appropriately called black bees. In Shrishaila Temple, Amba is called Bhramaramba, meaning Mother of Bees. Because the Father is Mallikarjuna or of Mallika flower jasmine. Amba Bhramarambika buzzes around the Flower Mallikarjuna imbibing the nectar of Shivananda! Bhramara kalabha the young one has the tendency of eating all the time, thus the hunger of Amba’s eyes for the nectat of poetry is insatiable. In this Amba seems to resort to a little bit of dception as she has the responsibility of curbing the world’s ‘taapa’ and ‘paapa’ (suffering and sinfulness) and in between lured into the beauty of compositions of Great Poets; she can neither be guilty of duty dereliction nor of ignoring the finness of poetic lyrics and stanzas. The therefore blesses her side glances to assuage the world’s sufferings and sinfulness and at the same time imbibe the nectar of poetry as a twin task. Now, barring the comparison that Amba like a ‘Bhramara’ buzzes around Mallika, the stanza under reference now, there in is no definitive reference to Amba’s delight in the hymns in praise of Ishvara. Two stanzas coming later viz. 66 and 60 would remove that feeling. *Vividham apadhaanam Pashupateh!* : Sarasvati sings the many sports of Pashupati as she plays Veena. Stanza 60 elucidates that Amba takes delight in Sarasvati’s singing: *Sarasvatyaah suktih amrita lahari kausha laharih/* Maha Swami opines that many such ‘laharis’ have been talked of like Ananda Lahari, Soundarya Lahari, Chidaananda Lahari, Shringaara Lahari etc. but all the Laharis combined is only a single Lahari viz. Amrita Lahari or the flood of Ambrosia. Sarasvati’s Suktis - ‘Su’ - ‘Uktam’ (well spoken) The Vedic Hymns are Suktas like Purusha Suktam-Shri Suktam-RudraSuktam- Durga Suktam-and so on. Sarasvati’s speech is such as to detract from excellence of ambrosia even when it comes as a flood being sweeter than ambrosia.

**51. *Shive shringaaraardra taditarajane kutsanaparaa, Saroshaa Gangaayam Girishacharite vismayavati/ Haraahibhyo bheetaa sarasiruha Saubhaagya jananee, Sakhishu smeraa te mayi janani drishtih sakarunaa/***

Sadaashive! *Unmesha nimishotpanna vipanna Bhuvanaavalih, Sahasra sheersha vadanaa Sahasraakshi Sahasra paat/* As you open your eyes Bhuvanaas are sprouted and they get destroyed as you close the eyes; You have thousand heads, faces, eyes and feet; the Unique Mother of all Beings in srishti! Your glances are surfiert with amorous feelings for Sada Shiva being sentimental . Other wise, your looks might be of ‘bheebhatsa rasa’ or disgust in reference to the below ordinary beings . Then ‘Roudrata’ with which you distrust and get angry about as in the case Devi Ganga! In contrast, your gaze might bring in the feeling of profound wonder and admiration of Parama Shiva’s unique victory of Tripuraasuras-slaying of Gajaasura or burning of Mammatha or retaining of haalaahala in His throat or holding Ganga from aakasha down to his ‘jataajuta’ as the ‘adbhuta rasaanubhuti’! You might display bhayaanaka rasa of terror when you view groups of frightful and poisonous serpents roaming all over Sadashiva’s body! Sometimes when you the Saraseeruha soubhaagya janani describes the innate blood- redness of the lotus then emerges the admirable ‘veera rasa’ of heroism of your own srishti! Then you as of ‘mandasmita

rasaavishti' of light hearted humour when your followers make jokes and mimicry. But Maha Devi! you display 'Karuna Bhava' or compassion to all the creatures in srishti from Brahma down to grass! Finally Bhagavati! You assume the most significant Shanti Swarupa of composure as the Universe reverberates with the Everlasting Peacefulness of OM SHANTI SHANTI SHANTIH!

Thus, Shringara Rasa is representative of Bhagavan Shiva's romance- Bibhibhatsa Rasa is on account of Devi's reaction to the appalling behavioral pattern of the nature of human and other species-Roudra Rasa is generated by Bhagavati's reaction to Devi Ganga-Adbhuta Rasa is the outcome of Maha Devi's high esteem and awful wonder of Bhagavan's bravery and valor- Bhaayanka Rasa emanated from Devi's instant reaction of several hissing cobras all over Bhagavan's body-Veera Rasa reflects Bhagavati's the puzzling awe of the blood red colour imbibed into the red lotuses in the process of Creation-Haasya Rasa is due to Sakheejana Kreedaa Svabhaava- Karuna Rasa in response to Her Bhakti jana's unstinted and heartfelt devotion- and Shanti is as Bhagavati's Final Destination of 'Tadaatmyata' with Prakriti and Parameshwara!

Recalling the quote from Lalita Sahasra Naama of '*Unmesha Nimishotpanna vipanna bhuvanaavali*' the inherent intent would be that as and when Bhagavati opens the eye flap then Safety, Regulation and Peace would prevail in the Universe but when the eye closes then follows darkness, hopelessness, disorder, and destruction of Srishti or Pralaya.

**Paramacharya** of Kanchi Mutt in his speeches annotates as follows in reference to this Stanza: 'All the emotional states or Rasas are revealed through the eyes. The eyes reflect all the feelings and urges, as no emotion or feelings can be shown by ears. The lips quivering in a particular manner may show anger or sorrow. When you laugh there is a particular kind of lip and facial movement. When you draw breath noisily, it means you are sorrowful as you are sobbing. Love or desire, sorrow or anger, valour or disgust, envy or fear and shanta or tranquility are all reflected by the eyes as a mirror of mind. Similarly other Rasas too. Acharya thus speaks of 'Navarasa dhaaraas' flowing from the eyes of Parashakti who conducts the drama of the world. When do they fill with shringara rasa, the sentiment of love or the erotic mood. Amba's shringara rasa evidently for Parameshvara; *Shive shringaaraadraa*. Amba is drenched in her love for Shiva; She bathes Shiva who is the white crystal in the brilliance of Her redness making him an embodiment of love, stanza 92 ahead explains. Quite opposite of shringara is 'bhibhatsa' or disgust as She sees impurities and undesirable qualities all around: *Tat itara jane kutsana paraa/* 'Taditara' obviously means any body else than Ishvara, results in disgust in Shringara. Then *Sarosha Gangaayaam/* 'Roudra' rasa is the result of anger when Amba finds Ganga as 'sa kalatri' or another wife to Amba on Ishvara's head in His matted hair; indeed this is a typical human reaction of jealousy! 'Adbhuta Rasa' arises due to *Gireesha charite vismayati/* or accounts of Gireesha's bravery, fame, and destruction of evil energies in terms of Danava Daityaadi cruelty and viciousness, and of Shiva's unique role in such heroics- as Neelagarala-Manmadha Dahana-Tripura Samhara-Gangaavatarana-Gajasura Vadha- and so on, especially despite of His being a 'Sthanu Svarupa'! Then comes 'bhayanaka rasa' or of fearfulness leading to terror; Amba is the personification of 'Abhaya' as the Ultimate Refuge as She is the paramount 'Abhayaambika' distributing away boons and assuring freedom from fear. It is a part of Her sport; Then follows Veeraasa as Amba Herself is the representation of valour while slaying of Mahishsura, Bhandasura and others. The view that Amba by such heroics vanquishes the luster of the Lotus was totally negated due to the aspect of violence was involved but Acharya stated that She brought forth and enhanced the luster of the Lotus : *Sarasiruruha soubhagya janani/* Red colour itself creates valour,

the Veera Rasa. Then the Hasya Rasa. *Sakheeshu smeraa*: Amba creates mirthfulness as she speaks to her companions and her speech / commentary is mingled with laughter and mischievous looks. So far seven Rasas have been covered viz. love- disgust-wrathfulness, wonder, terror valour and mirth. Then the ‘shoka rasa’ / or karuna and shanta remain; during the sacrifice conducted by Daksha, Sati was inconsolable as Her father was ridiculing and degrading Her own husband culminating in self sacrifice of Her own falling in Agni Homa. In stanza 47 Amba was depicted as *Bhuvana bhaya bhanga vyanini* and sympathises an individual and lifts him up with extreme ‘karuna svabhava’/ shoka out of sympathy / compassion. ‘*mayi janani drishtih sakarunaa*’/Mother! may your glance, which shows different rasas or feelings, be full of compassion for me. Finally the Shanta Rasa or the Tranquility admittedly which is a great experience; it is a quite and serene state, a state of equanimity in which all emotions are submerged: the one who experiences it, the experience itself speaks of profundity!

**52. Gate karnaabhyarnam garuta iva pakshmaani dhadhati, Puraam bhetthus chitta prashama rasa vidravana phale;Ime netre gothraadharapati kulottamsa kalike,Tavaa karnaa krishta smara sharavilaasam kalayathah/**

Devi Parvati! *Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/ Kadamba manjari klupta Karna pura Manoharaa/* Endowed with ‘Shringara Rasa’, you seek to draw Sada Shiva too close to you with your lucid and provocative eyes and shapely ears while Kaamadeva is utilising his famed ‘pancha baanaas’ to enhance the spell on Him .The flowers on his arrows are: Aravinda(White Lotus), Ashoka, Cuta(Mango Flower), Navamalika(Jasmine) and Nilotpala(Blue Lotus) representing the pancha vikaaras of ‘Unmada, Tapanas, Shoshana, Stambhana and Sammohana’! How indeed could release Parama Shiva from the net of Devi Parvati’s Shringara now!

Pandita Lakshmidhara explains: Parvata Raja Putri!Your chanchala drishti or weaving looks of bashful eyes as though fanned by the ears nearby is being disturbed deep inside your heart by the thoughts of Sada Shiva and is generating shringara rasa as though Kama Deva is drawing his flowery bow right upto his ears ready for his ‘shara vilasa’or release of flowery arrows.

**53.Vibhaktha traivarnyam vyatikarita lilaanjanathayaa, Vibhaati tvannetratritayam idam Isaanadayite/ Punah srishtum Devaan drihina Hari Rudraan uparataan, Rajah Sattvam vibhrottama iti gunanaam trayamiva/**

Vibhakta Trivarnamiti! *Trayee Tri –varga nilayaa Tristhaa Tripuramaalini!*

Your vision of three netras is distinguishable easily viz. rakta varna-shveta varna and neela varna.. You appear to sport with fun the ‘anjana’ - eye lash black even that you could vision three different colours simultaneously viz. blood red-white and blue representing so that after ‘pralaya’ one could easily distinguish taamasa for the great devastation- punah srishti and the preservation of the Universe the duties of Punah Srishti under the charge of Brahma representing white colour - Vishnu representing sustenance and preservation and Maheshwara for periodical destruction respectively. This is how, Vishva Janani! You are the Creator-Sustainer- and Destroyer and Re- Creator setting of the machinery of the Time Cycle! Bhagavati! Representing the three colours of Aruna-Shukla- Shyama or red-white and blue, you tend to close your eyes generating ‘Shrona’ or wetness besides the creation of sacred rivers like ‘Ganga’- ‘Yamuna’ the Surya Putri and the ‘sangama’ or confluence. Indeed Devi! this is a clear

demonstration of your kindness as a gift to the Universe. Yet, there is a precaution underlying in the Srishti-Sthiti -Samahaaras against there is a tendency to 'himsa' by the three kinds of Manasa-Vacha-Karmanas of cruelty, thieving, recklessness, cheating, shouting and untruthfulness, swift change of tones and words, down right killings, hostility and veiled talks.

Pandita Lakshmidhara explains: *Vibhakta traivarnyam vyaktigatakarita leelaanjanaata yaa vibhaati tava netraanitayam idam Ihana dayite/* Bhagavati's three eyes display three colours arun-dhavala-shyama with anjana and of Satva- Rajo-Tamogunas representing Srishti- Sthiti- Samhara by the Tri Murties for Jagat and Kaala Nirvahana. But Sthaanu Parameshwara is of nirgunatva - nirvikarata- 'niraadambarata' and 'niraakaarata' in totality. Bhagavati is how ever the camouflage or the disguising mask of concealment who is the essential Life Force ; - it is He the strong back up for the Maha Shakti as His Better - Half literally. [The concealment is of 'himseti' : violence- thieving- yadhoshtaacharana or act without care- blatant lying- drawing misleading conclusions- arrogance- egotism-beating- dis respectfulness - mis behavior and such acts; such impulses done as manasa-vacha-karmana be strictly avoided]

**54. *Pavitrikartumnah Pashupati paraadheena hridaye, Dayaa mitrairnetrair aruna dhavala shyama ruchibhih/ Nadah Shono Gangaa Tapana tanayeti dhruvamamum, Trayaanaam tirthaanaa mupanayasi sambhedamanagham/***  
Bhagavati! *Arunaam Karunaatarangitaaksheem dhrita paashaankusha pushpa baana chaapaam/*

You are of Trigunas and Trivarnas generated by your Trinetras fuming at times and cooling too often. Pashupati paraadheena hridaye! Aruna-Shukla-Shyaama varna shobha hridayaayukta samarpite! Your trinetras are wet indeed with 'Trinadaas' of the Trivarnas generating Shrona- Ganga- Yamuna Devis and also of the 'sangama' or the merging place too! What a Maha Dhanya Murti are you to let the sins and blemishes of Beings in Bhumi wash off in these Sacred Rivers besides their Union Point too as their golden opportunity ! Indeed you are unique in the realm of Sada Shiva as the Pashupati to bestow several opportunities to the Pashus in Srishti to break the 'Paashas' or shackles and place them on the high path of Dharma to seek their 'Dhruvam' of yours and of His!

Pashupati is represented as Pancha Mukhi Maheshwara as Sadyojata, Vamadeva, Tatpurusha, Aghora and Ishana facing West, North, East, South and Akaasha representing Pancha Bhutas of Bhumi-Aapas- Tejas Vayu and Akasha the Pancha Tatvas. These Incarnations as the Five Faces are: *Sadyojaata* in white complexion looking west ward blessing Brahma to initiate the process of Creation; *Vamadeva* in red complexion looking northward in deep meditative posture; *Aghoresha* in blue complexion looking southward representing destructive as also regenerating energy with Roudra Mukham; *Tatpurusha* in yellow complexion looking Eastward as a deluding or misleading Purusha Swarupa and *Ishaana* facing South East being complexionless Sada-Shiva who is Eternal, Omni Present- Omni Scient and Omni-Potent!

**55. *Nimeshonmeshaabhyam pralayam udayam yaati jagatee, Tavetyaahuh santo dharanidhara Raajanya tanaye/ Tvadunmeshaa jnaatam jagaidam ashesham pralyatah, Paritraatum shanke parihrita nimeshaastava drishah/***  
Himagiri nandini!*Unmesha nimishotpanna vipanna bhuvanaavalih/* Devi! As you open your eyes Bhuvanaas are sprouted and destroyed as you close the eyes. *Yadyunmeshanimeshaabhyaam jagataam pralayodaou, bhavettaam Parashakti yadaa dhaarayatayaasthithaa/* ( Vayu Purana). Once you hold up your breathing for a while then the Universe faces 'pralaya'and when it resumes again, then creation of

Beings gets resumed! This statement is perhaps an ‘ utprekshaalangkaara’ or an overstatement since Devatas by nature are stated not to close their eyes like humans do. Indeed, Bhagavati if desires to destroy the universe, it should suffice that Her mere ‘vaani’ or oral saying or even a ‘fleeting thought’ - let alone a ‘sankalpa’ could instantly end up in a ‘pralaya’. The essential import of the stanza should be that Bhagavati is ever awaken and is always the Jaagrat Swarupa!

*56.Tavaaparne karne japa nayana paishunya chakitaah, Nileeyante thoye niyatham animeshaah  
shapharikaah/ Iyam cha shreerbaddhah chadaputa kavaatam kuvaalayam, Jahaati pratyushe nishi  
cha vighatayya pravishath/*

Devi Bhagavati! *Vaktra Lakshmi pareevaaha chalan meenaabha lochanaa/* Your charismatic eyes are like the sparkle of fishes in the Ocean of charm!

As your eyes are spread up to your ears, fishes in the ocean are terribly ashamed and afraid of facing you and trying to hide themselves from your glances; not only that Lotuses shut themselves during the day timings while in the nights these tend to blossom . Thus the fishes and lotuses are quite hesitant to face you out of sense of shame as they suffer terrible inferiority complex before your magnificence.

MAHA SWAMI of Kanchi refers to Amba’s several features and in the present context Her being MINALOCHANA. One always remembers of ‘Madhura Meenaakshi’ Temple at ‘Madurai’. Vaktra Lakshmi means the glow of Amba’s face is like a great flow. Her eyes shine as Meenanetri. The eye is like a fish. Aparna performed several austerities; Maharshis sustained themselves on the fallen leaves but Aparna abstained from eating likewise even. ‘*Tavaaparnekarnе japanayana paisunya chakitaa*’/ Aparne! Into your ears, your eyes seemed to speak or mutter . Being afraid of tales being told by the ears that the fishes are competing among themselves, She closes her eyes with japa. Fishes see that Amba’s ears extend and stretch to Her eyes and are thus afraid of approaching Meenakshi and that is why the female fishes refrain themselves from ‘paisunya’ or chatter and keep swimming under water instead of on surface. Like Duryodhana in Maha Bharata at the end of the Epic Battle dived deep into water and performed the ‘jala stambhana’ as he was afraid of Bheema, the fishes too are afraid of Amba and Her ears extending upto Her Fishlike eyes. ‘Animesha’: without closing the eyes even for a twinkling of an eye like a fish: indeed Amba’s eyes are hardly closed since the worlds are perished and Acharya assures that Her desire is to keep the worlds alive; what is more it is a belief that fishes do not sleep as they are always in deep waters and have to be alert always!

Pandita Lakshmidhara analyses: As Bhagavati’s eyes are to keep the equanimous in full control of Her faculties, there are two entities which are to safeguard themselves: one is ‘shapharika’ or fishes and another is ‘indeevara’ or lotuses. The poets invariably compare these two entities as Bhagavati’s eyes as Meenaakshi or Kamala Nayana. That is the reason why they always seek to be aloof from Her out of shame and thus avoid Her side long glances especially since Her eyes seem to converge with Her ears and it is a great difficulty for these entities to hide themselves nor convrese amnd themsekves even; that is why lotuses in the nights close their doors in the nights to blossom fully and only in the day time they look fresh due to their nearness to Devi Lakshmi whose seat is a lotus any way while fishes go nowhere near Her and hide themselves deep in waters always!

57. *Drishaa draagheeyasyaa dhara dalita nilotpala ruchaa, Daveeyaamsam deenam snapaya kripayaa maamapi Shive/ Anenaayam dhanyo bhavati na cha te haaniriyataa, Vanevaa harmye vaa samakara nipaato himakarah/*

Devi! *Kataaksha kinkari bhuta Kamalaakoti Sevita/ Parama Shive!* May Your glorious glances which are like mini smiles of just blossoming blue lotuses bestowing even a mild spray of your kindness on me . This would in no way reduce the enormous fund of your kindness since the cool rays of Moon get spread themselves evenly all over the entire garden of the sky any way. In other words, this mortal too would derive the best of existence from your graceful and kind act of yours with the least possible effect on your endless grandeur; by such action, the snow beamed Moon sheds the selfsame luster either on a forest, or a mansion or an individual like me!

MAHASWAMI of Kanchi explains : ‘Dhrusha deerghasya’ or Amba’s elongated sidelong and far reachingly extensive sharp eye glances could vision infant children, animals, birds, worms, and even grass. In other words, Her glances extend the boundaries of the Universe, including galaxies, nebulae and so on defying ranges and covering the Brahmanda and far beyond! ‘Dara dalitha nilotmala richaa’ or Amba’s both Her and left eyes are like ‘neelaambujas’ or blue water Lilies. being the embodiments of sweetness and softness while the third eye glows like the ‘hemaabuja’ or like Agni.’ Lalitha’ is with two La karas of neelotpala’ or of two gems of different colours, and sizes like ‘Naalotpalamba’ at Tiruvayur of Tanjavoor District in Tamil Nadu. Reverting to Maha Swami, in sum the first line ‘*Drishaa draagheeyasyaa dhara dalita nilotpala ruchaa*’ means as ‘Your glances have their extensive reach and with their glow of blue water lilies just unfolding’; this line is full of ‘da kaaraas’ like the second line too well ornamented which states: *Daveeyaamsam deenam snapaya kripayaa maamapi Shive! Shivaamba! Bathe me too Mother! in the holy water of your fleeting glances as as you are the embodiment of compassion! In other words, instead of your glances lingering over me too fleetingly, Mother! may they fall on me as a rain of grace, so that I could bathe therein! The second half states: Anenaayam dhanyo bhavati na cha te haaniriyataa Vanevaa harmye vaa samakara nipaato himakarah/* By being bathed in the grace of your glance, I too have become enriched and blessed; all the sins and evils vanish. Further, we make ourselves happy outwardly, but by learning, status, wealth, fame etc. But, there is no ornament higher than that of deserving Amba’s grace. If Her sidelong glance falls on us we will realise that there is no jewellery, no decoration superior to it as it is no ornament that brings us the realisation that all else is no ornament at all! Acharya concludes the stanza with a prayer to Amba to see everything as one and the same: *Samakara nipaato himakrah/* This kind of ‘sandarshana’ or seeing everything as one or as all being as the same or the Advaita concept that everything being Brahman as a boon. Mooka Pancha shati Part 1- Aarya Shatakam 48: *Shiva shiva pasyanthi samam Sri Kamakskshi katakshitha purushahaa, Vipinam bhavana mithram loshtam cha yuvathi bimbhoshta/* A person who is glanced by Kamakshi is Shiva Himself in everything, be it a mansion, a friend, enemy, or clay or even the ‘bimboshtha’ or the luscious lips of an attractive female! In other words as a man who is not tormented by desire, anger or fear but is equanimous is Shiva himself once he is blessed by Amba’s sidelong glances of compassion. Adi Shankara assures that such a person is would acquire non dualistic wealth of oneness with all!

58. *Araalam te paali yugalam aga rajanya tanaye, Na keshamaadhatte kusuma shara kodanda kutukam/ Tirascheeno yatra shravana patham ullanghya vilasann- Apaanga vyasango dishati shara sandhaana dhishanaam/*

Bhagavati! *Kraantena Manmatha madena vimohyamaana, svaantena chuuta taru moola gatasya pumsah/ Kaanteena kanchi davalo kayalochanasya, praantena maam Janani Kaachiura bhushhe!* (Kataksha Shatakam stanza 80, Mooka Pancha Shati) Your placid and pleasant ‘netra dvandaas’ as provoked by

Manmadha have laid Parameshvara to trance! Kancheepura Vibhushe! Do very kindly now look after the Universe and its child like Beings ranging from humans to pieces of grass forgiving their respective shortcomings!

Pandita Lakshmidhara explains: Parvata Raja Putri! Your broad face terminating between the ears and eyes is like a Manmadha's bow and arrows being so provocative as though to tempt Kamadeva to get his arrows readied! To whom indeed would the arched pair of ridges between your eyes and ears not convey the grace of the bow of flower arrowed God of Love! For, your elongated side glances directed across which (ridges) and reaching the vicinity of your ears creates the impression of mounting the arrow on the bow string! In other words the negative interrogative of the first half of the stanza presupposes an affirmative reply. In the second half the oblique glance of Bhagavati is portrayed as the mounting of an arrow on the bowstring, the eye being compared to an arrow!

**59. *Sphurad gandaabhoga prati phalita tatanka yugalam, Chatuschakram manye tava mukhamidam Manmatha ratham/Yam aruhya drihyatyavani ratham arkendhu charanam, Mahaveero Maarah Pramathapataye sanjivavate/***

Loka Janani! *Taatanka yugali bhuta tapanodupa Mandalaa/* Your ear-rings are represented by Sun and Moon and have a cosmic relevance. In your Virat Svarupa, only Surya and Chandra are the appropriate 'karna abharanas.' Thus the face of Devi is resplendent always- either during the day time or the nightlongs too smashing darkness and firmly establishing for ever in sarva kaala and 'sarvaavasthaas'.

Pandita Lakshmidhara explains: Bhagavati! Your Mirror like 'vishaala phaala bhaaga' or broad face has the reflections of both of your 'karna pushpas' or well drawn flower like ears on either side. On this expansive space it looks as though Manmadha is riding a chariot on earth with Surya Chandras as the chakras while Parameshvara Himself is engaged as if against Tripuraasuras! In other words, Devi's 'phaala bhaaga' is so wide and extensive that Parama Shiva is able to wage a battle against Tripuraasuras on a chariot while Manmadha as the charioteer and Surya Chandras as wheels on the broad earth like Devi's broad face! In this stanza there is a simili between Bhagavati's broad forehead with Surya Chandras as Her 'karnaabharanaas' or the earrings on the one hand and the Chariot way of Manmadha with Surya Chandras as the chariot wheels, the Charioteer as Mammadha and Parama Shiva as the Hero going on a victory spree against the villainous Tripuraasuras.

**60: *Sarasvatyaah suktheer amruta laharee kaushalahareeh,Pibantyaah Sharvani! Shravana chulukaabhyaama viralam/ Chamatkaara shlaaghaaa chalita shirasah kundala gano Jhanatkarais taaraih prati vachanam aachashta iva te/***

Jagajjanani! *Padma raaga shilaadarsha paribhavi kapolabhuh!* Your 'karnaabharanas' or of Surya Chandra like sparkling Padma Raaga Earlings generate grand reflections of Parama Shiva on your mirror - like rosy cheeks full of 'snigdhatva' or magnificence!

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.)

Pandita Lakshmidhara analyses: Sharvaani! The tingle of your earling bells is indeed like what Devi Sarasvati's sweet 'Sudhaamaya Kaavya gaana'! While you have been continuously drinking in the hollow of your outstretched ears the sweet singing of Sarasvati Herself, the flow of nectar like musical compositions, then your ear ornaments chime in unison . This indeed implies that the Goddess of Learning herself is seeking to please Her Patron and win Her approbation by producing exquisitely attractive compositions and the latter is shaking Her head resulting in Her ear ornaments echo in unison with soft chimes!

61: *Asau naasa-vamsas tuhina-girivamsha-dhvajapati, Thvadhiyo nedhiyah phalatu phalam asmakam uchitam;Vahathy anthar muktah sisira-kara-nisvasa galitham, Samruddhya yat tasam bahir api cha mukta-mani-dharah/*

Devi Lalitha! *Nava Champaka pushpaabha naasadanda viraajitaa, Taaraa kanti tiraskaari naasaabharana bhaasuraa/* 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!

May the bamboo like nose of yours immediately bear the cherished fruit of the pearl of bamboo viz. Kaivalya to us the Sadhakas. The fact that Amba's nose wears as a ornament a pearl outside, is taken advantage of by Poets, who represent it as one of the pearls in the hollow of the bamboo like nose, cast by the exhaling breath of Devi thus forming an index to the pearls inside. The left side of the nose is of 'IDA maarg' of inhaling [as against the PINGALKA maarg of exhaling] and the 'Ida naadi' tends to generate 'Amrita Bindus' which once crystallised would form superior pearls as eventually would enhance the brightness since they turn into excellent noselings. It is natural that the naasikaa danda defies the 'sugandhas' or sweet odours of fresh flowers like nava champakaadi pushpas. Thus ' vahanti antar muktaah shishirakara nisvaasa galitam samruddhyaa yat taasaam ahirapicha mukta manidharaah/and takes Shishirakara or Chandra as indicating the breath passing through the left 'Ida'naadi' in which the Moon functions. Further, *Muktaa manim dhratvaan* or It bears pearls inside in its hollow / interior as also wears a pearl outside also , cast as it were by the lunar - left nostril- breath, there being abundance of pearls inside, as per the South Indian custom, so as to attach an ornament with a pearl pendant.

Simply stated: Devi Girija! You are kind enough to bestow Kaivalya to saadhakas by controlling their breathing by the left nostril of the 'Ida Marga' since they naturally enjoy the sugandha of fresh flowers too. Now eventually when one exhales too by 'nishvaasa' then Devi's both sides of Her pearls worn both outside and inside too through the hollow of bamboo like nose should grant us mukti by the same logic!

PARAMAACHAARYA of Kanchipura touches on some of the finer points of the science of YOGA. Aba's smooth nose, with its nostrils looks like a stem of bamboo with its naturally formed holes and is adorned by a pearl stud and pendant: *Muktaamaneedhara* or pearl stud as at Kanya Kumari and Madura Meenaakshi. The *Taarakaanti tiraskaari naasaabharana bhaasura/* or the Devi excels the luster of the Stars on the sky owing to the illumination of Her nose ornament. Shankaraacharya then speaks of a pearl ornament and justifies the comparison with a bamboo stem, believed as such a bamboo belongs to a high

strain. Apart from bamboos, oysters and bamboos, elephant's forefront and sugar canes too sometimes contain highly rated pearls; in the stanza 74 ahead, Parameshwara after slaying Gajaasura split open his forehead and made an outstanding pearl necklace for Amba! Thus the appropriateness of Amba's nose which is like a bamboo stem should have a pearl stud. Now the bamboo stem which is like Amba's nose comesher divine breath which while exhaled through the hole in a bamboo, music is produced- the music of a flute. The Her breath sweeps down the pearl which lodges itself outside the nose as an ornament for it. Vedas are the breath of the Supreme Being: the pun thus is 'Mukta' and 'Mukti'; the Pearl and Liberation! There is a similar verbal play or in fact a pun made by Acharya: *Asau naasa-vamsaas tuhina-girivamsha-dhvajapati/* The Yogic implications of the stanza. When Acharya says that the pearl inside Amba's nose is brought out by Her breath, he mentions that the breath exaled by the left nosrtil; yet there is no mention of the left nostril; *Shishirakara nishvaasa galitam* ; nishvaasa is breath exhaled ; the explanation is that the out breath or the exhalation of 'Shishirakara' -the Moon. Now the science of Yoga: ' when the mind is subject to the pulls of desire, anger and other urges or emotions, the breath goes in through the left nostril and goes out through the right. But when the mind is tranquil and absorbed in nole thoughts it is the reverse: the inhalation is through the right nostril and the exhalation through the left. When we transcend the mind in a state of 'samaadhi' there will be no breathing as the breath would be retained in the state of kumbhaka and there is no activity. Amba is 'Kaarya brahmam'; the Brahmam of Action. She is all the time steeped in the exalted thoughts of compassion and thus She exales through the right nostril and exhales through the left.' Shankaraacharya explains the phrase of *shishakara nishvaasam* as a part of the science of yoga: The 'naadi'on the right side called 'pingala' is Surya Naadi while that on the left side is 'Ida' the Chandra naadi.The middle naadi is 'Shushumna' the Agni Naadi. The jeevatma or the Individual Self is indeed Paramatma; Paramatma's left eye is the Moon while the right is Surya and the Third Eye is Agni.Left hand breathing tube is named after Chandra, the 'Shishirakara'. Hence 'Shishirakara Nishvaasam'.

62. *Prakrithyaarakthayaasthava sudhati dantacchada ruchaih, Pravakshye saadrishyam janayathu phalam vidhruma lathaa/ Na bimbam tad bimba prathiphalana raagaad arunitam Thulamadhyaarodhum kathamiva vilajjeta kalayaa/* Sundara danta Trailikya Sundari! *Padma raaga shilaadarsha paribhavi kapolabhuh, Navavidruma bimbashrinyakkari radanacchada/* Poets get confused with your luscious lips by comparing them with any sweet fruit of the Universe. Let it be the coral creeper bear fruit, or even the Bimba fruit! By your 'svabhaavata' or by your very nature, would not any fruit in the Universe be ashamed by comparison! Bhagavati! Your 'chandramukha' or the Moonlike Face laps up the facial fruit juice as is by far the tastier of all kinds sweetnesses of the universe!

MAHA SWAAMI of Kanchi while describing the head to food portrayal of Amba explains the lips of the Goddess. Usually cherry lips are compared to corals which are essentially green but in ripening turn red. Actually coral is the bone of an aquatic creature of octopus family. Her lips are likened to bimba fruit also; bimba is the pratibimba or the reflected image of the fruit. Amba's lips are the original bimba. Once playfully she made the image of her red lips fall on the shiny outer layer of the bimba fruit. Nonetheless, the redness of the fruit to the same degree as the lips of the Goddess. Now *Thulamadhyaarodhum kathamiva vilajjeta kalayaa/* Acharya explains: *adhyaarodhum* means exerting maximum; the bimba fruit realised that it could not just compete with Amba's lips in aquiring redness and thus is ashamed and blushed in shyness since even it could not compete with those of the mother! Indeed Amba's lips are incomparable!

63. *Smitha jyothsnaa jaalam tava vadana chandrasya pibataam, Chakoraanam aseeditirasatayaa chanchu jadimaa/ Athaste shaataamshoramrita lahareem aamla ruchayah, Pibanti svacchhandam nishi nishi bhrusham kaanjika dhiyaah/*  
 Shri Devi! *Shrimadvaagbhava kutaika Swarupa mukha Pankajaa/Kanthaathahkati paryanta Madhyakuta Swarupini, Shakti kutaika taapanna Katyatdho -bhaaga dhaarini/* Your resplendent lotus face 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. Shri Devi has Jaganmohana chatur-svarupas . ‘Sthula’ is Amba’s Jaganmohana Swarupa. Pancha Dashi Mantra covers Sukshma Rupa-Kaama kalaakshara- Sukshma Tara-Vara Rupa-Kundalini sukshma tara.This is clarified by Naama Traya viz. *Shrimad vaagbhava kutaika swarupa mukha pankajaa/* Shrimat means jnaana pradaayani- Vaakbhava kuta or Panchakshari’s very initial ‘Kuta’; thus Suksma swarupa Mantraaksharas are Shri Devi’s sthula shareera angaas. **‘Lalita Trishati’s** initial hundred names are VAAGBHAVA KUTAS.

MAHA SWAMI of Kanchi goes on describing the beauty of Amba recalls stanza 42, Acharya refers to Chandramouleeshwari: ‘Amba’s crown was adorned by Sun and Moon as she is Chandrashekhari as also Surya shekhari adorned with dwaadasha Suryas. She is also ‘Gaganamani’. The Sun round which earth and planets revolve is one among many, like galaxies.’ Here in the present stanza: the reference is the Moon: *tava vadanasmarsaya* from the face of the Moon emanates Moon light.On the face of the real Moon there is a dark spot but on Amba’s face there are two rows of bright white teeth whose glitter is revealed by Her smiles. Poets say that a woman’s glance is like blackbees darting and that her smile / laughter is like a bubbling stream of whiteness. Acharya thus speaks similarly of Amba’s smile: *Smita jyothsnaa jaalam tava vadana chandrasya/* The Moon light of your face of the Moon that spreads in the form of your smile; this is spread by chakora bird, which is stated to sustains itself on the Moonlight. Moon exudes nectar and that nectar is its rays: *pibatam chakoraanaam* is the poetic expression; *atirasatyaa chanchu jadimaa aaseet/* The beaks of chakora birds get benumbed and insensitive. Having tasted the gentle smile of ‘Jnanambika’, the chakora birds become wise and intelligent and since the food is too sweetish then they try to eat sour items to balance the taste and thus turn to *aamlaaruchayah/* or turn to sour taste.Shankaraacharya has gifted us beautiful poetry in which he says that even the nectar of moonlight is sour by comparison with the sweetness of Amba’s gentle smile; this idea he conveys by speaking about the experience of chakora birds. The Celestials, despite partaking of amrita perish during the great dissolution / mahasamhara. But Ishvara remains; Amba who is the embodiment of the ambrosia of consciousness, as ‘chaitanyamrita’ is superior to the gross ambrosia of consciousness gotten from the churning of the Ocean of the milk; it is because Ishvara is always with Amba that He never perishes. Indeed the amrita of Amba’s gentle smile of the Moon is far more delectable than the amrita of the actual Moon arising from the churning of the ocean of milk. Besides being chaitanyamrita- the ambrosia of consciousness, She is also the Soundaryamrita as ‘vadana soundaryaalahari’. Far more significant is Her ‘Jnaana Soundarya’ the Goddess of Jnaana; while Chandra is ‘Hima kara’ as ‘Hitakara’ controlling the mind, Jnaana Surya or the Sun that dispels darkness and nescience.

64. *Avishraantam pathyurguna gana-kathaamridana japaa, Japaapushpacchayaa tava janani jihvaa jayati saa/ Yadagraaseenayaah sphatika drishadacchacchavi mayee, Sarasvataatyaa murthih parinamati manikya vapushaa/*

Shri Maata! *Saraswati Shastra mayi Guhaambaa Guhya Rupini/ Sarvopaadhi vinirmuktaa Sadaa Shiva Pativrataa!* As you are the Pativrata, your thoughts are always deeply engaged about Sada Shiva and His heroics, since Devi Sarasvati is right at the top of your tongue, especially since your tongue is blood red like 'japa kusuma'. This is in addition to the tuneful manikya veena's sonorous notes of Devi Sarasvati and her white demeanor too assumes redness as padma raaga maanikya. Not only your red tongue but also the surroundings and the objects around too assume that of 'Janani's jihva' along with the musical notes. Indeed the 'aagama rahasya' or the vedic secret is that your supreme characteristics are widely spread across in your surroundings also! More over your characteristic's of being a 'Pativrata' is obviously imbued of 'dushta shikshana' and 'sishta rakshana' or punish the evil and save the virtuous. 'It is one's white teeth that make one's smile bright. After mentioning this idea, the Acharya adds that the that the white complexioned Sarasvati [ who is seated on Amba's tongue] turns red in the redness of Amba's tongue.

Pandita Lakshmidhara explains: Bhagavati! Hail your red tongue which is blood red like 'japakusuma' and which is engrossed with the chants and japas of Parama Shiva's heroics and magnanimity always. Further, Devi Sarasvati who is always seated at your 'jihvaagra' like a 'spatika mani' of white purity now turned blood red, is playing sonorous notes on her 'padma raaga manikya veena' about 'Agama Rahasyas' / vedic secrets!

**65. *Rane jithvaa daityaan apahritha shirastraih kavachibhih, Nivrittaih Chandaamsha Tripurahara nirmaalya vimukhah/ Visakhaakhendropendraith shashi vishada karpura shakalaah Vileeyante maatas tava vadanaa taamboola kabalah/***

Bhagavati! *Karpura veetikaamoda Samaakarshaddigantaraa/* 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! Jagajjani! *Rane jithvaa daityaan apahritha shasashstraih kavachabhih:* In the battle against daityas having been won, Swami Kartikeya, Indra and Vishnu approached Bhagavati having removed their helmets and kavachas or body guards while She was enjoying the chewing of 'taambula' as the 'karpura khanda' was still in Her mouth. This reveals that She is highly relaxed and happy that the great warriors have returned with a good job done by Her grace. They too are thrilled that Bhagavati is contented as they are aware that She would be happy with Kartikeya anyway but now she too was pleased with all. Devi! which ever battle that had been fought by Velayudha Kumara Swami, or Vajraayudha Devendra or Chakra paani Maha Vishnu or by Trishula dhaari Rudra against Tripuraasuraas was pronounced most telling and victorious only by the 'karpura taambula sugandha' of pleasing smell of your luscious betel juice! This juice is mix of several ingredients of karpura or camphor, lavanga or cloves, cardamom, naga kesara, jaaji, coconut crushes and the like of sugandha dravyaas. Indeed Kumara, Devenraadis get the aroma of the betel leaf juice of Maha Devi 's tongue and get enthused to secure sprees of victory in the battles to uproot evil energies. Adri Putri! As Swami Kartikeya, Indra, and Vishnu and other Devas are lined up as having returned victorious from their respective encounters against evil counterparts to seek Her blessings, even as Her mouthful betel juice makes Her crimson lips red further!

MAHA SWAMI of Kanchipura comments as follows: 'It is one's white teeth that make one's smile bright. After mentioning this idea, the Acharya adds that the that the white complexioned Sarasvati [ who is seated on Amba's tongue] turns red in the redness of Amba's tongue. The next stanza refers to the

remains of 'taambula' or betel leaf juice taken by Amba which are both red and white. The tongue, the teeth and the lips are used in chewing 'tambula'. Tambula no doubt makes the mouth red but the white flakes of the camphor in the taambula look like the moon pulverised: '*Shashi vishaadha kurpurashakala!*' As Sarasvati adores Amba, she seeks to compromise with the whiteness of Sarasvati, thinks Acharya! A 'mouth full of betels' is one of the characteristics of a 'Sumangali'ie. '*Taambula purita mukhi daadimi kusuma prabha/* or satisfied with mouthful of betel-leaf juice and likened with the redness of pomogranate flower. Having given this background, Shankaraharya explains further that the scent of Amba's tambula juice enabled *Vishakha Indropendrait/* or Deva Senapati Kartikeya, Indra Mahendra and, Upendra Vishnu too subdue the evil energies of Daityas. Having been victorious, they rushed to pay their respective obeisances to Amba and receive their 'prasada' in the form of the remains of Her 'tambula'. The poet describes the ceremony of Amba being pleased to give the prasada to Kumara, Lord Kumara Swami the Commander in chief of Deva Ganas. His spear is called Shakti which indeed the arashkti in the form of an invincible weapon. Indra tagged on to Kumara Swami's victories. Maha Vishnu has the name of Upendra, one who adheres to Indra; during the Vamanavtara, Aditi and Kashyapa, Indra's parents and hence Vishnu's name was Upendra. Before the arrival of Kumara Swami, Devas headed by Indra were in the habit of shouting victory cries that they had by themselves gained the Deva-Asura's battles. Eventually wisdom dawned as Parashakti made them understand that without the backing of Her, they were as normal as human beings. And Amba out of compassion taught him Brahma Vidya and brought him the realisation that Brahmashakti was indeed the source of all the strength: that is the Planetary Shakti divides itself into parts to become the support of the various parts or Shaktis like Pancha Bhutas and so on.

*66.Vipanchyaa gaayantee vividham upadhaanam Pashupathe, Tvayaarabdhe vaktum chalita shirasaa saadhuvachane/ Tadeeyair madhuryair apalapitha tantreekalaravaam, Nijaam veenaam vaneem nichulayati cholena nibhurutam/ Devi! Nija sallaapa Maadhurya vinirbhita kacchapi, Mandasmita prabhaapura majjad Kaamesha Maanasaa/*

Pandita Lakshmidhara lucidly explains: Bhagavati! As Devi Sarasvati is commending Parameshvara's magnificent acts of glory by her veena's mellifluous melodies, you are wholly immersed in the musical notes by shaking your head sideways with trances, and the smooth yet sharp wires of the veena instrument turn self-conscious by shyness as resultant of Your grandeur! Eventually, the veena gets dumbfounded and confused! That is why Devi Sarasvati wrapped up the Veena cover cloth and concluded; whenever a veena player is defeated either by contestor or a critic's nasty criticism or over-appreciation then the veena player wraps up the cloth cover and concludes the musical session.

MAHA SWAMI of Kanchi states that Acharya paints a picture that has the character of a dramatic scene as enacted before the court of Amba! Amba is listening to a musical recital and finds delight in it. Normally the exigencies of one's work and duties overpower one's consciousness, one gets half hearted in musical consorts. But Amba being a flagship of tranquility, She is wholly engaged in Sarasvati's veena consort and the heroics of Parameshvara as translated by the latter's musical dexterity, and the vibrations evoking the rushes of Her emotions as evoked by the song and the musical nuances! '*Nija sallaapa maadhurya vinir bhatsita kacchapi*' It is this idea contained in the Lalita sahasra naama, that Acharya develops into a poetic dramaturgy! The word 'kacchapi' is Sarasvati's veena the tortoise like bowl musical instrument. Each of the Celestials have their own instruments like Ishvara's Pinakini the bow,

Maha Vishnu's Saaranga bow, Arjuna's bow Gaandeeva, Narada's musical instrument Mahati, Tumburu's veena Kalaavati and so on. *Vipanchaam gaayantee Vividham upadhaanam Pashupate* or Devi Sarasvati sings the song containing the various types of stories of sublime character of Pashupati and the accounts by playing the veena. *Tvayaarabdhe vaktum chalitashishiraa saadhvu vachane/Amba!* by shaking your head in appreciation of the performance in 'Saadhu vachanam' like 'bhale, sabhaash, bshesh', 'hear hear' etc. The third line of the stanza means: 'Sarasvati, having observed that the melodious strains of the Veena were disgraced by the sweetness of the words of what Amba was just begun to speak'. Sarasvati and Her veena were silenced; She stopped singing, held her head down in shame; *nijaam veenaam Vanee nichulayati cholena nibhrutam/* Her own veena and its cover or case was concealed; indeed this is a sign of both Sarasvati and Amba of their magnanimity!

67. *Karagrena sprushtam thuhina girinaa vatsalatayaa, Gireeshenodastam muhuradhara  
panaakulataya/ Kara graahyaam Shambhor mukha mukura vrintam Giri sute  
Katham kaaram brumastava chubukam aoupamya rahitam/  
Giriraja sute! Anaakalita saadrusya chubuka Shree Viraaajitaa/*

Pandita Lakshmidhara vividly explains: Devi Girija! Your chin is uniquely shaped and is above depiction; the Mangala Sutra tied by Kameshwara around your neck symbolises the close affinity and inseparability of Prakriti and Maha Purusha . Just as Your father had fondled your thin chin when you were baby girl, after your wedding Parameshwara has been handling your chin and cheeks with love and lifted them for carressing your rosy lips for kissing them while you bowed your head with extreme shyness! Shiva being 'adhara- paanaatura' or greatly excited to drink the sweet juice of your lips lifted your face and suddenly kissed your lips and also His hands got hastened to play with your 'svaccha mukha mukura' spotless and bright cheeks as though His 'hasta vilaasa vastu' or a toy for his play!

68. *Bhujaa sheshaannityam Puradamayituh kantaka vatee, Tava greevaa dhatte mukha kamala  
naalashriyam/ Svatah swethaa kaalaaguru-bahula jambaala malinaa  
Mrinalee laalityam vahati yadadho haara lathikaa/  
Shri Maata! Bhuteshaalingamodhbhuta pulakaangyai namonamah/* You have literally unified your body with that of Bhutanaadha by embracing Him into total bliss; so is the quote from Lalitaashtottara. Equally telling is another quote : *Puratah kadaanu katavai Puravairi vomardha pulakutaanga lataam, punateem  
Kanchee deshah pushpaayudha virya sarasa paripaateem/* In your tight hug and cuddle with Tripuraari Paramesha, your 'tanmayata' or peak ecstasy is such that you may not please forget us your earnest bhaktas, Devi Kaamaakshi!

As you are in the pinnacle of bliss pursuant to your embrace with Parameshwara, your 'angaangas' or body parts receive shock waves and your spotless white pearl like body gradually gets transformed into blunnecked peacock as of Neela Kantha Sarvesha!

Pandita Lakshmidhara annotates: Bhagavati! As your 'mukha kamala naalaashriyam' or mukha rupee kamaladanda or simply the lotus stem face, leans on the shoulder of 'svatah shvetaa kaalaaguru bahula jambaala malinaa' - mrimaalee laalityam vahati! Devi! As your spot less neck leans on Sada Shiva's shoulder then your body's hairs stand up in trance and your milky white neck gets neela kantha's bluish taint, albeit His original body was milky white too!

69. *Gale rekhasistro gathi gamaka githaika nipune, Vivaha vyanaddha praguna guna samkhyaa prahibhuvah/ Viraajanthe naanaa vidha-madhura-ragaakara bhuvaam Trayaanaam graamaanaam sthithi niyama-seemaana iva te/*

Sangeeta Nidhi Devi! *Kaameshabaddha Mangalya sutra shobhita kantharaa/* The Mangala Sutra tied by Kameshwara around Lalita Devi's neck symbolises the very close affinity and inseparability of Prakriti and Maha Purusha or Shiva and Parvati.)

Lakshmidhara's analysis:: *Gale rekhaa stistro gati gamaka geetaika nipuno!* Bhagavati! You are the expert of Gati-Gamaka-Geeta! Your 'kantha pradesha' or the neck place possesses of three significant lines that are tellingly prominent and bright as the Gandhara and other basic raagaas of sangeeta jnaana; their glory at the time of your memorable wedding become unusually outstanding. At the auspicious muhurtha of your wedding with Parameswara, the three threads of the mangala sutra become the focal points of the onlookers at the wedding audience! Parama Shiva had decorated your graceful neck with the Sacred Threads of Kaamojjeevana, Soubhaagya and Chirakaala Putra Samsaara. Indeed this was the reason of 'Kaama Manmatha Punar -janma! Parameshvara's 'Neela Kantha' is the 'Garala Sthaana', yet the 'Pranvava Naada Hetu' and was the precise place where the Maangalya sutra sthaanaa too! On top of this the 'Mangalya shobhita kantha' is the Seat of Sangeeta and Jnaana or of Devi Sarasvati too!

MAHA SWAAMI of Kanchi readily relishes the far reaching import of this stanza associating Amba with music. He explains that Adi Shankara Bhagavad paada was versatile in Sixty Four Arts, especially of Sangeeta Maha Vigjnaana. 'Gati' - 'Gamaka' - 'Geeta' - and 'Graama'. Gati refers to what we call 'tisra', 'misra' and 'khanda' according to the 'maatras' or time units of the 'thaalaas'. Gati is 'naada' like 'khanda naada', 'tisraanaada' and so on. Now, 'gamaka' is oscillation or shake of a musical note, or ornamenting or adding grace to it. The 'gaandhaara' in the 'thodi' and the 'rishaba' in Shankaraabharana are to be sung with gamakas. 'Geeta' is a song. Acharya speaks of Amba as 'gati-gamaka-geeta- eka- nipuna': or one without a second in Her proficiency in gati-gamaka-geeta. Now, 'Graama' is division of raagaas based on shadaja-madhyama and gaandhaara svaraas- sa graama- ma graama and ga graama. All the three are known in the celestial world. In our world it seems 'sa graama' and 'ma graama' [Maha Swaami actually demonstrates singing the svaras of this 'graama'] The sa graama alone is in vogue to day. Maha Swami further states that the vocal music originates in the throat; the human musical instrument, the sound box, is in it. Shankaraacharya observes that the three 'graamaas' exist in Amba's throat as the three creases or folds in Her neck. And it is because she has had them from the very beginning of the Time that the women have them to show that they are indeed the manifestations of her form. All the men have a round projection in their throats but not women; it is called the Adam's apple; according to christianity, Adam the first man ate the apple that carnal love sprang in his heart and thence 'samsara' came into being. The apple he ate partly stuck in his throat and so all males born after him have had the Adam's apple!

Maha Swaami continues about Parameshwara's swallowing the 'kaalakuta' poison making it into a pill. Then Amba held His throat with Her hands to prevent the poison from going further down and it got stuck in the throat itself. Thus the analogy of Adam's apple for men and *the three lines in the neck of three lines of the females!* Maha Swaami refers to Tiruvaayur's Appala Swaami saw elephants, peacocks, swans, parrots of both genders as Shiva and Shakti and exclaimed: 'I saw His sacred feet, I saw what is not seen! Hence a simple commonsense would reveal that Shiva and Shakti pair everywhere! Shiva is white and Shakti is red, that from the quiescent and functionless Shiva has become as Kameshwari who is red in colour and that is the functioning principle. It is amazing how in life in this world- as well as in the life next too- white and red join together- like the shukla or semen of men and shonitam or the red menstrual flow! Or like the white corpuscles and the red corpuscles in Kameshwari and Kameshwara; like the white camphor and saffron, white jasmynes and red 'arali' or nerium, like curd rice and rice cooked with jaaggery the brown rice, like white idli and red chilly combination. *Gale rekha tisraah* Amba's proficiency in gati- gamaka- and geeta are the three folds of Amba's three neck folds. This is not a matter of conjecture because it is explicitly stated that the three rekhas ' in your neck demarcate the shadaja,

gandhaara, and madhyama graamaas of music: *traayanam graamaanaam sthiti-niyama-seemaana iva te gale rekhastrisro viraajante/* Then one talks of the supremely auspicious wedding of Shiva and Parvati: *vivaaha vyanaddhaa pragunaa sankyhaa pratibhuvah/* Ishvara performed the mangalya dharana of Amba and tied during the marriage. The ‘Mangalyasutra’ has a number of gunaas of lofty character; Acharya enumerates the three threads of satva-rajasa- tamasa gunas ie. gathi-gamaka- geeta!. *Kamesha baddha mangalyasutra shobhita kandhara/* One whose neck shines with the mangalyasutra tied by Kameshvara. *Vivaha vyanaddha praguna guna samkhyaa prahibhuvah/* At the time of Vivaha Mangalya sutra kaarya samaya the relevant mantra is *Mangalya tantunaanena badhvaa mangala sutrakam, vaama haste saram badhvaa kanthecha trisaram tathaa/* That is: let the vadhu’s mangalya sutra be tied on her left hand first and then the three threads around the neck for good firmly forever! Paanigrahana is another significant step in the wedding - the bride and groom holding each other’s hands is not only purely Vedic but universal!

**70. *Mrinalee mridveenaam tava bhujā lathānaam chatasrinaam, Chaturbhīh saundaryam Sarasija bhavah stauti vadanaih/ Nakhebhyah santrasyan prathamamadhanad andhaka ripoh Chaturnaam shirshaanam samam abhaya hastaarapanadhiyaa/***

Maha Devi! *Udyadbhaanu Sahasraabhaa Chaturbaahu Samanvitaa, Kanakaangada keyura kamaneeya bhujaanvitaa!----* *Ratnagraiveya Chintaakalola Muktaa phalaanvita/ Raaga Swarupa pashaadhyaa Krodha Kaaraankushojjwalaa/ Manorupekshu Kodanda Pancha Tanmatra Saayaka/* You sparkle with the lustre of thousand Suryas with four arms adorned with golden ‘angadas’ or armllets and ‘keyuras’ or wringlets as alluded to the Mantras of these descriptions; You are adorned with diamond and pearl necklaces alluded to ‘Mantraaksharaas’--You have 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 where-ever necessary! The four arms of yours represent Dhamaardha kaama mokshas as well as Jagrat-Svapna- Sushupti Tureeyaas!

In the past Srishti Karta Brahma was a Pancha Mukha but Maheshvara got annoyed with the former and snipped off one of Brahma’s heads and eventually Brahma became ‘Chaturmukha’ eversince. Now with my remaining four faces , may I seek your protection and refuge to me Jagajjaanani ! for ever!

Lakshmidhara Pandita explains: Bhagavati! Your ‘mrinaali samaana komala chaturbhujā soundarya’ or the lotus like tender exquisiteness of four hands, is being extolled by the Chaturmukha Brahma seeking your protection and solace; this is so keeping in view that Parama Shiva the Andhakaasura Shatru had in the past snipped off my erstwhile fifth head owing to His annoyance with me with His sharp nails and hence my supplication to you seeking your merciful attitude by your very nature as the unparalleled ‘abhaya hasta’! In this stanza are the references to Shiva as the Column of Fire- Kapaali atoning at Varanasi for Brahma’s ‘Panchamukha hatya’- and Maheshwara’s subduing Andhakaasura and pardon!

**71. *Nakhaanaam uddyotair nava-nalina-raagam vihasataam, Karanaam te kantim kathaya kathayaamah katham Ume/ Kayaachidvaa saamyam bhajatu kalayaa hanta kamalam Yadi kreedallakshmicharana tala laakshaarasa chanam/***

Devi Uma! How could anybody describe the brightness of your tender finger nail-heads as that defies and puts to shame the grace and beauty of early morning fresh lotus flowers! Indeed there is nothing comparable to the splendour of Devi’s hands and if at all one might surmise that since Devi Lakshmi’s feet were perhaps playful, the red ‘paaraayana’ or the ‘laakshaa rasa’- or lac dye juice - around Her feet might have perhaps left mild imprints on lotus flower!

*Karaanguli nakhotpanna Narayana dashaakritih/* Lalita Sahasra Naamaas describe that Maha Devi had mildly rubbed Her finger nails and created the counterparts of Narayana who exterminated the respective Asuras! Brahmada Purana is quoted: *Daksha hastaagushtana bhaat Maha Raagjnaam samutitah nahaa matsyaakritih Shrimaan Adinaaraayanu vibhuh/* or from Devi angushtha nakha Narayana was manifested

as Matsyaavataara. An 'Avatara' (Incarnation) is like the lighting of a lamp from another lamp; like-wise, Bhagavan is a manifestation of same Bhagavan suited to specific purpose and particular end-use. Among such Avatars of Vishnu, the first well-known manifestation of **Matsya** which retrieved the Sacred Vedas stolen from Brahma by Makarasura, the son of Kashyapa Muni by Diti. Makarasura dived deep into the depths of 'Maha Sagara' (The Great Ocean) along with the Vedas and other Scriptures, in the absence of which the entire order of 'Samsara' (Universe) was totally affected: there were no 'Chatur Varnas'; no Yagnas, Swadhaayas, Vashatkara and the Sacred Rites thus upsetting the Equilibrium of Universal Traditions and Religious / Spiritual Practices. This led to the inevitable Avatara as the Preserver of the Universal Order. By assuming the form of a huge Fish, Vishnu entered the Ocean, killed Makarasura and recovered Vedas and Dharma. Then followed the Kurma-Varaha-Naarasimhaadi Dashaavataaras. Thus Narayana shabda is the Upalakshana of Jeeveshvaraas- Dasha Shabdham 'avasthaaparam'- 'kriti shabdham' is 'kritya param'. In the Mantra Shastra, these Dashaavataaras are adheeshta mantras or 'rupa mayas' or designated form and purpose-oriented. It is further explained that these Avataaraas or Manifestations are 'Anga bhutaas' of Shri Vidya!

**72. Samam Devi Skanda dvipa vadana peetam sthanayugam, Tavedam nah khedam haratu satatam prashnuta mukham/ Yadaa lokayaa shankaaa kulita hridayo haasa janakah Sva kumbhou Herambah parimrishati hastena jhhaditi/** Jaganmaata! *Kameswara premaratna mani pratipanastani!* 'Stana dvayaas' or both the breasts are the representation of motherhood. These are also the symbols of Kameswara's deep love and attachment as demonstrated by Ganesha and Kumaraswami both enjoying the milk feed even as Gaja Mukha is awed to wonder and fondle the 'Gaja stambha sthalas' or trunks of an elephant. Amba! may we beg of you to let us the Saadhakas too to enjoy the 'jnaanaamrita ksheeraa' or the milk of knowledge and wisdom of your breast milk too. Devi! Jagat puja paada Vinayaka and Maha Shakyaaanvita Kumara Swami are your illustrious sons - one whose recital is not performed, auspiciousness becomes elusive while the younger Kumara, the Deva Senapati the Commander in Chief of 33300 Deva soldiers is protector of Tri Lokaas!

Lakshmidhara explains: Devi! Your the milk of your 'vakshojaas' was shared together your renowned sons, Kartikeya and Ganapati. As there were doing so, Ganesha was looking askance and asked whether somebody was stealing his own 'kumbh' and held it tight; this became a high tone humour to their parents!

**73. Amuu te vakshojaav amrita rasa maanikya kutupau, Na sandeha spando nagapati pataake manasi nah; Pibantau tau yasmaad avidhita vadhuu sangama rasikou, Kumaarau adyaapi dvirada vadana krouncha dalanau/** Shri Maata! *Naabhyaalawaala romaali lataa phalakuchadwayi/* It appears that your breasts are like *amrita rasa maanikya kutupau* or 'maanikya nirmita amrita kumbhas' and that is how your sons Ganesha and Kumaara continue to be like the milk sucking boys without aging and signs of youth or old age and continue to be worshipped for ever! 'Naabhyalawaala' or the 'naabhi sthaana' is Shri Chakra's Manipoora Sthaana and 'Romaali' is the 'Sushumnaa Maarga'; 'Kucha' is the 'Aamika sthaana' and 'aashvaasa kosha sthaana' being the 'Ida-Pingala naadee maarga'. In other words, 'anaahatashtaana' is the Saadhaka's Kundalini Siddhi Maarga!

MAHA SWAMI of Kanchi firmly establishes that Jagajjanani's breast milk is far superior to amrita the divine ambrosia. The Lords Ganesha and Kumara who have Amba's breast milk remain eternally boyish - certainly nor boy like- and do not age: *Kamaaraau adyaapi!* That is even to day they remain boys! Maha Swami's interpretory analysis is that the greenness of Amba's breast milk is such that Her children are 'jnaana' personified and they have no 'Kaama'! *Adhvidita vadhuu sanga rasikau Kumaarou/* or they are

not obsessed with 'stree bhoga'. Maha Swami asserts that Aacharya himself was an example in this matter, let alone Ganesha and Kumara! Maha Swami states that in Southern India Ganapati is believed to be a Brahmachari, while Subrahmanya has two consorts, Valli and Devasena. In the Northern India, Ganesha has two consorts viz. Siddhi and Buddhi. In any case, Amba's breast milk is not the normal but of Jnaana!

**74. Vahatyambastamberamadenuja kumbha prakrith ibhi, Samaarabhdham muktha mamibhi ramalam haara lathikam/ Kuchabhogo bhimbhadara ruchibhi rathna saabhalitham Prathapa vyamishram puradamayithu keerthimiva thee**

Ambika! *Kanakaangada keyura kamaneyya bhujaanvitaa, Ratnagraiveya Chintaakalola Muktaa phalaanvita/* Not only 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 also adorned with diamond and pearl necklaces alluded to the 'Mantraaksharaas'!

Vishva Janani! You are wearing the brightest 'muktaa manimaala' dangling in the midst of your 'vakshojaas' and indeed that maala around Her neck resembles as had been made from the unparalleled pearls dug up from Gajaasura's kumbhasthala or his skull! Hence the comparison of the pearl necklace of Devi worn like a trophy, as tinged with the red luster of Her lips, and that of the fame and valour of Parameshwara who destroyed Gajaasura .

Following is a stanza describing the grandeur of natural pearls of fame: *Gaja kumbheshu vamsheshu phanaasu jaladeshucha, shukti kaayaamikshudande shodhaa Mouktika sambhavah/ Gaja kumbhe karburaabhaah vamsho raktasitaah smritaah, phanaasu vaasukereva neela varnaa prakeertitaah/ Jyotirvarnaastu jalade shuktikaayaah sitaah smritaah, Ikshdande peeta varnaah manayo mouktikaah smritaah/* Following are the six famed places of origin in which spotless and most precious pearls are originated: Gaja kumbha, bamboo hollows, cobra hoods, clouds, sugar canes and pearl oysters. Pearls from Gaja kumbha or skull is of kurveera colour, bamboo hollow are of rakta / sveta varnas, Vaasuki and such cobra hoods are of blue colour, in water carrying clouds are of vidyut varna, sugarcane based pearls are of yellow colour, and of oysters are of pure white!

**75. Tava stanyam manye dharanidhara kanye hridhayatah, Payah paaraavaarah parivahati Saarasaataamiva/ Dayaavaatyaa dattam dravida shishur aasvaadya tava yatam , Kaveenaam proudhaanaam ajani kamaneyyah kavayitaa/** Dharanidhara Kanye! *Tavastanyam payah paaraavaarah pari vahati Saarasvatam/* Your breasts emerging from your heart being possessive of 'sudhaa sagara ksheera' or the ocean of milk are stated to abound with 'Sarasvata Jnaana'. Indeed it is that graceful kindness of yours which enabled this Dravidian Boy to reach the heights of the Poets famed for incomparable finesse and taste! In other words, your heart is the spring of milky ocean of poetry , having elevated a Dravidian boy to reach the pinnacles of priceless poetic skills!

Devi! Your breasts are full of 'Vaangmaya Ksheera' or the milk of the tools utilised by Saraswati viz. Vaak- Vidya-Vigjnaana. This Dharmic Apparatus is to lead from Worldly Darkness to Celestial Radiance to Everlasting Joy; albeit in several stages: the Power of Speech-Mental Caliber-Sankalpa or Deter - mination-Chitta or sturdy Self Belief or Will Power-Meditation or deep contemplation-Dhaayana-Vgjnaana or Enlightenment/ critical self appraisal-balam or physical strength supported by food further propped up by Pancha Bhutas - Smara or Memory power-aasha or aspiration-Praana or Conscious Self or Pragjnatwa- 'manute' or deep perception with faith-nishtha or commitment coupled with karyaacharana. Jagajjanani! It is only that 'Vaangmaya Ksheera', Ganesha and Kumara Swami lapped it up and turned as 'Panditaaraadhyas'.

MAHA SWAMI of Kanchi recalls Acharya's remark that Amba's breast milk creates poets of Jnana and they compose poetry out of jnaana as also compassion, beauty and all else that is of excellence arising from the heart: *hridhayatah Payah paaraavaarah parivahati Saarasaataamiva/* or rising from your heart as an ocean, like the essence of Sarasvati the Goddess of Learning and the Arts. Then Acharya speaks of 'Dravida shishu'. *Kaveenaam praudhaanaam ajani kamaneeya kavithaa:* It made the Dravida child a poet who in attracting the minds of the Learned became the foremost among the mature poets. Acharya also referred to *Praudha kavi* means a poet who can compose poetry rich in substance, pregnant with meaning. Like potency in the body, is potency in words and a poet who has it is a 'praudha kavi'. Such poets are likely to hold their heads high. In the poetry of another class of Proud Kavis, there will be much intellectual jugglery, though may be lacking in the elements that touch the heart comments Maha Swami!

**76. Hara krodha jwalaavalibhir avalee dhena vapushaa, Gabheere te naabhi sarasi kritha - sango manasijah/ Samtthasthau tasmaad achala tanaye dhuma latikaa Janastaam jaaneete tava janani romaavaliriti/**  
Devi Parvati! *Haranetraagni sandhagdha Kaama Sanjeevanoushadhih/* You had then revived Manmatha who was burnt off by Maha Deva's third eye! --- *Naabhyaalawaala romaali lataa phalakuchadwayi/ Lakshya romalataa dhaarataa samunneya Madhyama/* Lalitaamba! the intimacy of Your love with Shiva is evident by the closeness of your body parts including your thin waist and folds of skin.

Bhagavati! Even as Kama Deva got burnt of by 'Hara krodha jvaalaas' or Parama Shiva's third eye's flames, you made him bathe deep into your 'naabhi sarovara' or navel like cool lake! This caused the thick smokes high in the splash stated to be the outcome of the soft hair growth around the waist and of your navel! In other words, there might be a misgiving and even a suspicion that the smoke of Manmatha's burnt body is the fallout of your navel hairs which Parama Shiva plays with in your mutual intimacy! Thus the deep anger and fury of Ishwara burnt of Manmatha's body and the eventual smoke turned into the passionate hairs of Parvati's body!

**77. Yadetat kaalindee tanu tara tarangaakriti Shive, Krishe madhye kinchit tava janani yadbhati sudheeyaam/ Vimardaad anyonyam kucha kalashayor antara gamam, Tanoo bhootam vyoma pravishad iva naabhim kuharineem/**

Devi Kameshvari: *Kanthaathakati paryanta Madhyakuta Swarupini, Shakti kutaika taapanna Katyatdho -bhaaga dhaarini/*

'Kaalindi tanu tara tarangaakriti Shive'! Your slender waist and its 'romavalis' might remind one about the Sacred Yamuna River's 'sukshma tarangas' being of skylike blue colour too! But your massive 'vakshojaas' appear to take shelter into that navel at that thin 'kati pradesha' or the waist. In other words, the condition of Devi's waist is precarious as it might apparently give way owing to Her weak spots viz. the navel and the folds!

Devi! As your thin waist is comparable to the light waves of kaalindi river, the foamy substance of the waves is spread out right upto your rather heavy and broad chests as the colour combinations are similarly blue; Kalindi is of blue colour and so is the sky.

**78. Sthiro Gangaavartah stana mukula romaavali lathaa, Kalaabhalam kundam kusuma sara thejo hutha bhujaj/ Rathe leelamgaram kimapi thava nabhir giri suthe Bhila dwaram siddherringirisha nayananam vijayate/**

Bhagavati! *Naabhyaalawaala romaali lataa phalakuchadwayi/* Your navel is like the seedling and the 'romasamudaaya' is like the branch leaves, the fruits are your 'vakshojaas'; the naabhi sthaana is like

theManipooraka, the Romaali the hair growth is the sushumna maarga, the breasts constitute the Anaahata chakra, and the Ida-Pingala Naadis, as stated in Mantra Shastra Prayogas!

Amba! Your 'naabhi' is 'Gangaavarta' or deep drench of holy Ganges; and the 'sthira bhramara' the well settled beehive is the 'aadhara rupa' or the fulcrum of the 'stana rupi pushpa kali' or the big flower vase like breasts; Manmadha is the bright and burning 'agni kunda'; Rati Devi is the vilasa griha; Devi Parvati is like the 'guha dwaara', while tapo siddha parameshvara; 'gireesha nayanaanaam vijayate' or Sadaashiva's eyes are deeply attracted to your slender waist! Alternatively, Girija bhavani! Hail to your pretty and attractive navel as that is rather indescribable easily! This naabhi of yours is like deep and whirlpool like hallowed Ganga; this is the nivasa sthaana of Rati Manmathas. The heavy breasts are the flower pots and constant flowers attract the ever busy honey bees. Gireesha's eyes are naturally drawn to the fragrant flowers, the bee hive and the busy bees! In other words, the glory of Devi's navel be characterised with the fast currents of Ganga. The navel is a trench of the growth of the creeper down the line while the breasts are the buds and the pit for sustaining the homaagni ignited by Manmadha is the mouth of the cave described as for the attainment of yoga by Mahesha's amorous looks as bliss!

79. *Nisarga ksheenasya stana tata bharena klama jusho, Namannurteh naaree tilaka! shanakaih trutayat iva/ Chiram te Madhyasya trutita tatinee teera tarunaa Samaavasthaastemno bhavatu kushalam Shailatanaye/*  
Devi Parvati! *Lakshya romalataa dhaarataa samunneya Madhyamaa/* Your slender waist looks to get pulled down by the heaviness of your breasts. May your trim, meager and almost non existent 'kati pradasha' be everlastingly graceful as there might be an apprehension that the weight of the breasts might not pull down to the kati pradesh! By one's own characteristic the pull of a riverbed could drown the trees how ever strong the tree and their branches might be!

Lakashmidhara Pandita provides the explanation as follows: Shaila Tanaya! By nature your slender waist is ever auspicious and the navel is soft and deep; there is always a concern that the heavy and shapely breasts of yours might any time fall down and smother the graceful bud like navel, just as the strong river bed might any time break down the tree on the bank and get smashed! The river bed tree is always susceptible to get carried away the force of the waves and the ever risked tree be a washout!

80. *Kuchou sadhyah svidyat tata ghatita koorpaasha bhidurau, Kashntau dormuule kanaka kalashaabhau kalayataa/ Tava traatum bhangad alam iti valagnam tanubhuvaa Tridhaa naddham devi trivali lavalee vallibhir iva/*

Devi! *Stana bhaara dalanmadhya patta bandha valitrayaa/* Your slim and trim waist and heavy 'vakshojaas' are of 'uttama stree' features while the three 'valis' or partitions are 'trikaalaas' or of the past-present and the future; Tri Gunas or Satva-Rajo-Tamogunas; Tri Shaktis of Durga- Lakshmi - Sarasvatis and Tri Lokaas of Bhur-Bhuva-Svahas.

Jagajjanani! Your 'Pativrata' is the symbol of purity of thought and deed, totally dedicated to Parameshvara; He the sthaanu swarupa as 'avyakta,shasvata, ananta, aja, avyaya' is indeed, made for each with you as the Hallmark of Mutuality!

Bhagavati! The 'trivaliyukta kati' of yours or the three lined 'kati bhaaga' is strongly tied by Kama Deva the 'lavaleevalli lataas' as could never ever get unfastened to the 'kanaka kucha kalashas'!

81. *Gurutvam vistaaram kshiti dharapatih Paravati! Nijaat Nitambaadaahcchidya tvayi harana roopena vidadhe/ Ataste vistheerno gururamayamasheshaam vasumatheem Nitambha praagbhaarah sthagayathi laghutvam nayati cha/*

Himagiri tanaya! *Arunaaruna Kousumbha vastra bhaasvatkati tati/* As you are the Prakriti Swarupa akin to Bhu Devi, your soft buttocks as robed in red vastras. Your father Himavan appears to have carved a portion of Himagiri as a gift to Parma Shiva as a wedding gift! Devi Parvati's illustrious father gave

away the ‘Adhyagni Dhana’ or the Agni Saakshi Vara Katna to the bride groom by way of his portion of prithvi viz. a huge slice of the Mountain clad duly by red ‘vastraas’ and eversince Her buttocks got compact shaped!

In other words, Parvati! Your father bestowed on you by way as dowry the vastness and hugeness of his landed property. This had been performed as ‘agni saakshi’! Hence these prodigious hips, being broad and heavy, hide from the view of the whole terrestrial universe as thrown into the background and made it light and enjoyable to Parama Shiva as well!

**82. *Kareedraanam shundaan kanaka kadali kaanda pataleem, Umabhabhyaamuurubhyam ubhayamapi nirjithya bhavathi/Savrittaabhyaam pathyuh pranati kathinaabhyaam giri sute Vidhigjne jaanubhyaam vibhudha karikumbha dvayamasi/***

Giri sute! *Kaamesajnaata soubhagya maadravoru dwayaanvitaa, Maanikya makutaakaara Jaanudwaya viraajitaa/* Exclusively aware by Kamesha is the splendour of your soft thighs and the extraordinary glory of your headgear studded with priceless diamonds! Indeed the thighs under reference are like the solid trunks of the illustrious King of Elephants Gajendra besides the Kanaka Kadali phala of celestial gardens while your sanctified and well rounded up knees are like the ‘kumbhasthala’ of Iravata the celestial carrier of Devendra being one of the off shoots of Samudra Mathana when Narayana incarnated as Kurma and Parameshwara retained ‘haalaaahala’ at His blue throat!

Normally indeed, the divine elephant of Indra is compared to a pretty woman of well formed body and her thighs like that of elephant trunks and to the stumps of a plantain tree. That is how, Janani! There does not seem to be any exaggeration, since your soft and well rounded knees being ever bent again and again to greet Shiva and so are the Iravata’s trunks like your supple thighs.

MAHA SWAMI of Kanchi continues Amba’s well proportioned torso, waist, and knees. In this stanza, the description states *patyuh pranaati kathinaabhyaam!* Indeed, Amba’s legs are soft by nature like the trunks of elephants and plantain stalks of gold but knees alone have become hardened. It is the case with everybody but it does not behove a poet to leave it at that. The Acharya gives a reason for it as a good poet but while doing so he does not transgress dharma. As Amba repeatedly prostrates the legs are bent, the middle part of the body is bent down to touch the ground; the prostrations harden the two knees. As Acharya addresses as ‘Giri sute’ and ‘vidhijna’; the daughter is of a stone and as she who strictly observes the injunctions of Shastras ; She is ‘*nijaagnaa rupangama!*’ She has to set an example as ‘Vidhigjne’ indeed!

**83. *Paraajetum Rudram dviguna saaara garbhau Girisute! Nishangau janghe te vishama vishikho badham aakrutha/ Yadagre drishyante dasa shara phalaah paada yugali-Nakhaagrachhadmaanah sura makuta shaanayika nishitaah/***  
Maha Devi! *Indragopa parikshipta smara tunaabhajanghikaa/*

As Manmadha got burnt off by the flames of Parama Shiva’s third eye, the ‘manoshakti’ of Manmadha sought to avenge his physical destruction by the everlasting ‘Pancha Banas’ viz. ‘Maarana, Stambhana, Jrumbhana, Soshana and Unmaadana, which were used by this Deity of Love. As various Devatas were lined up to touch their respective ‘kireetas’ at the sacred feet of Jagan Mata, among these headgears was also of Manmatha’s whose just sharpened red coloured nails touched Bhagavati’s tender feet got pricked as though they continue to torment Manmadha’s non-existent body while his mind and soul are tormented yet! Hopefully Manmadha’s secret message is flashed in Amba’s awareness too rather indirectly by the nail pricks of the formless Manmadha! The red and still wet Manmadha’s chest of arrows as also his head gear thus remind his constant resolve to provoke universal mind to sustain his revenge by provoking the emotions and actions of the Beings in Srishti! This of course with the tacit approval of Bhagavati too.

Lakshmi Dhaara Pandita explains:’ Giri Sute! As Kaama Deva was physically devastated by Parama Shiva, he now seeks to double the number of Arrows and carries two quivers on either of his non-existent

body sides. Thus *yadagre drishyant dasha shara phalaah paada yugalee nakhaagrcchdmaanah sura makuta shaanaika nishitaah/* On both the sides of Manmadhaa are hanging the long and sharp quivers and the kireetas of Indraadi Devas bent in reverence to Bhagavati are paled out of the grandeur and redoubled sound of Manmadha's both the quiveres!

Reverting to the bye line of the above stanza under reference : *Indragopa parikshipta smara tunaabha janghikaa/* The description states: Lalitha Devi! You seem to resemble the long lotus stalk like smooth and bright legs of yours as are comparable to the effective quivers of Manmadha on either side of his mystical shoulders. Apparently the brightness of the head gears of Indraadi Devas is overshadowed by the sharp quivers carried by his shoulders. The 'goodhaardha' is that 'smarana maatrena' of Amba's feet and 'jingha' or thighs should grant moksha to the 'sadhakaas'. This simile or poetic expression is between Amba's feet and Manmadha's quivers. Obviously Amba has a soft corner in Her kindly heart for Manmatha despite the fact that Her own Lord viz. Paramashiva destroyed the physique of Manmatha who continues to torment the Beings with their bodily attractions of lust; indeed that is how, Srishti is ever sustained!

84. *Shriteenaam muurdhaano dadhati tava yau shekharatayaa, Mamaapy etau maatah shirasi dayayaa dehi charanau/ Yayoh paadyam paathyah Pashupati jataa juuta tatinee Yayor laaksha Lakshmeer aruna-hari chudaamani ruchih/*

Bhairavi! *Shruti seemanta Sindoori kruta paadaabja dhulikaa, Sakalaagama Sandoha Shukti Samputa Mouktikaa/* 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!

Your sacred feet are washed by the 'Shiva Jataabhara Ganga'. Maha Vishnu kireeta's lustrous 'laakshaarasa aruna varna yukta koustubha mani' of Lakshmi too is decorated at your feet! Such glorious feet of yours with which Vedopanishads are adorned as their 'shiro bhushanaas' are unimaginably sanctified, Jagajjanani! When could ever even small particles of your celebrated feet be showered on my fortunate head!

Soma naadha Kavi in 'Uttara Hari Vamsha' is quoted in this context: *Shri Haimavatee kalaha sneha viraama pranaama seemnta pada graahi sura sindhu kahlaaraahita sinduralaaksha, Hari Hara naadhaa/* Sura Sindhu is Aakaasha Ganga; this Sacred River is at the feet of Shri Hari and Hara 'Shiras'. Once during 'Pranaya Kalaha' or Love Fight, Hari appeased Devi Lakshmi when the latter obliged and fell on His feet with reverence; that was the time when 'Vishnupaadodbhavi Ganga' had vikasita padmas and the the red flower particles of the padmas were traced at the mid- hair parting of Lakshmi's head as she bent down and once again displayed her 'pranaya kopa' pretended dislike! Equally interesting was when Devi Parvati and Shiva was enjoying their time of mutual happiness, Devi Ganga present at the 'jataajuta' heckled and laughed while the reactionary Parvati kicked the 'jataajuta' and Devi Ganga too. In the process, the red flower particles of the padmas floating on the River got highlighted as the redness of the flower powder at Lakshmi's tender feet!

Pandita Lakshmi dhara refers to *Shriteenaam muurdhaano dadhati tava yau shekharatayaa/* Nigamaas are hoisted high on Devi Bhagavati's sanctified head ; *yahoh paadyam paathyah Pashupati jataa juuta tanite, yayor laakshaa Lakshmeer aruna hari chudaamani ruchih/* As though as sign of appeasing Devi's 'pranaya kopa', Parameshwara washes Bhagavati's feet with the waters of Sacred Ganga which adorn His own head. Further, Maha Vishnu who adores and wears on his kireeta with pride the Mani Kustubha whose luster is specially sought be enhanced by Devi Lakshmi Herself as a day-in and day-out guard is now being placed at Bhagavati's sacred feet ! Indeed such is the magnificence of Bhagavati's feet . The secret import of the stanza states that both the 'paada kamalaas' or the Lotus Feet of Bhagavati are adorned by Veda Shastraas which in turn are at the heads of Vishnu and Sadashiva as though the tasks of Sthiti- Samharas are being observed suitably!

Inreerestingly Stanza 51 refers to various ‘nava rasaaubhuti’s of Bhagavati especially *kutsanaparaa Saroshaa Gangaayam/* or disgust verging on ‘ashahana’ and ‘asuya’ for Ganga kept my Maheshwara on His own head. Interestingly as a fitting event, He washes Bhagavati’s sacred feet; from head to wash the feet, quite appropriately!

MAHA SWAMI of Kancheepura aptly describes ‘BHAGAVANATAPAADA AND BHAGAVATI PAADA’ while explaining the great need for grasping and seeking refuge at Amba’s FEET, not Her hands or face, much less of Her neck!’ We must hold Her feet alone; indeed to be freed from Karma and Janma which have a tight grip on us all! *Dayayaa dehi charanau/* out of your compassion and grace, you must give me your feet for me to hold. The feet that she may permit us to hold, out of her compassion, vouchsafe us the ambrosia of the ‘sahasraara’- the one thousand petalled lotus in the head as per Kundalini Yoga. That is superior to the amrita of celestials and makes the sadhaka the embodiment of parama jgnaana. Any spiritual guide gives ‘deeksha’ or initiation to his desciple by placing his foot on his head, meant to create a flow ofnectar at the disciple’s ‘sahasraara’. Shirasi dhyayayaa dehi charanau! Maha Swami then explains as to how Para Shakti bestows Self Realisation by the aid of relevant Upanishads for eg. Kenopanishad.

85. *Namo vaakam broomo nayana ramaneeyaaya padayoh, Tavaasmai dvandvaaya sphuta ruchi rasaalakta kavate/ Asuuyati atyantam yad abhihananaaya sprhuyate Pashunaam Ishanah pramada vana kankeli tarave/*

Shivani! Parama Shiva appears to envy the Ashoka Trees in your ‘nayana ramaneeya udyaanavana’. These illustrious trees seem to flower up by the soft kicks of ‘Padmini jaata strees’. It is referred in Shastras : *ashokascharanaapaataa jnaayate pushpavattarah/* Hence Parama Shiva’s hesitation to even imagine the touch of Devi Bhagavati as other strees- albeit of Padmini classification- kick the trees for lowering!

More over Shastras further describe: *Paadaahatyaapyashoko vadanamadiramaa kousarah paani marshaa bhuto veekshaa hastaabhyaam tilaka tarunameru priyaa shushyageetayaa samlaapaatyar -nikaarah kuravaka taruraalinganaat sindhuvaarah shvaasaatsreenaam vikaasam bhajatica mada raagena champashyshaabhee/* In the past times, flower gardens were treated with care and close attention as follows: in case, ‘Padmini Jaata Vanitas’ or women of superior classification once even by seeing with affection or by wearing foot paints, foot jewellery and fragrances would kick the Ashoka Tree trunks then the tree shows instant blooming and flowerings! If such superior class females were drunk with intoxicating juices and kick Kesara trees like wise, then their flower buds would bloom! In case the padmini class strees embrace Kuravaka trees, or even glance Tilaka Vrikshas amorously or merely caress with soft touches, or rub the cheeks on champaka tree trunks, or whisper sweet nothings, touch with kisses, or sing silently or merely smile other designated trees then reactions are resultant of blooming and flowerings! It is stated that Devata Strees seek to decorate their long hair rounds for three extraordinary reasons viz. to fulfill their own innate wishes, to save those who seek their ‘sharanya’ or protection and to have the pleasure of kicking Ashoka trees so that they should instantly blossom their fragrant flowers!

Lakshmidhara Pandita explains the stanza: Bhagavati! May we greet your enticing eyes bewitched with your soft feet of glory as decorated with rakta varna sindura paint ever worthy of one’s wet and unwavering vision; indeed such magnificence of your feet periodilally wake up Parama Shiva in his trance by soft kicks that keep reminding Him of your kicks to the Ashoka trees just out of His jealousy to the trunk of tree! During the ‘pranaya kalahas’ or mutual love fights, Bhagavati’s ‘padaaghaataas’ or foot kicks are invariably targetted by Parama Shiva’s body; but, why this competetion by Devi’s amorous kicks to the Ashoka tree now! Thus His feeling of envy against the tree; not so much of Her love kicks to Him any way! In other words, the privilege of kicks by Devi on Parama Shiva is understandable, but certainly not in respect of Ashoka Trees! In other words: Bhagavati! May we greet your enticing eyes

bewitched with your soft feet of glory of your feet which periodically wake up Parama Shiva in his trance by soft kicks that keep reminding Him of what Padmini Strees kick Ashoka trees for quick flowering! why this competition by Devi's amorous kicks to the Ashoka tree now!

86. *Mrishaa kritvaa gotraskhalana madha vilaka lakshyana mitam, Lalaate bhartaaram charana kamaletaa dayati te/ Chiraadantah shalyam dahana kritam unmuulita vataa Tulaa koti kyaanaih kilikilitam Ishaana ripunaa/*

Devi! *Sinjaana mani manjeera mandita Shri Padaambujaa/* Your feet are indeed the final goal of worship as they have jingling anklets like Mantraaksharas which facilitate unreserved devotion. 'Sinjana manis' are Vedas and padaambuja kinkini dhvanis or of 'avyakta madhura dhvanis' or understandable sounds of sweet sounds. During light moments of mutual love play with Maha Deva, who out of close affinity addressed you with a wrong name, you have mildly and romantically pushed His face and that sweet push mistakenly led to the opening of His third eye on His forehead and appeared as though Manmattha was physically resuscitated thus creating the buzzle of his revival!

Pandita Lakshmidhara explains that while Parama Shiva casually addressed Bhagavati by a pretty sweet and another name, the latter as a sweet reaction had amorously and mildly pushed her husband's 'lalaata' and the '*unmeelita tulaakotikvanayih kilikilitam Ishaanaripunaa/* or Kama Deva felt delighted that his long- long burnt off body's 'antahkarana' or the Inner Soul got now revived thus hearing the 'sinjaana kilakila shabdah' or the hustle and bustle sounds all around ! Indeed there is no differentiation of the names of Janani and Janaka: Shiva-Shivani, Bhava-Bhavani, Sharva- Sharvani; Mrida-Mridani and so on. *Umaashankarayorbhedo naastaiva paramaardhatah dvidhaasou rupamaasthaaya sthita ekona samshayah Paramatmaa Shivah proktah Shivaasaiva prakeetitaah/* Ardha Naareeshwara Umashankara has no distinction either by way of body or soul!

87. *Himaani-hantavyam hima giri nivasika chaturau, Nisaayaam nidraanam nishicha para bhaage cha vishadau; Varam lakshmee paathram shriyam ati srijanatau samayinam Sarojam tvad paadau janani jayatash chitram iha kim.* Jagajjanani! *Padadwaya prabhaajaala paraakruta saroruhaa/* Both of Your celebrated feet defy and demean the splendour the distinction of lotus flowers. You as the brilliant daughter of Himalayas ever moving about on icy mountains would witness a situation of closing lotuses in cold and frost and their openings during the day times due to Sunshine. Indeed your paada padmas are always fresh in the nights and days alike. Could the fearless beautiful and fragrant natural lotuses be comparable ever with the reputation of your unparalleled feet! Normal lotuses are born of padma 'pankha' are moving about and are basically dependent on Sury Kiranas for full bloom. Jagajjanani's are not sullied with mud but is 'Pavanaagni sambhava'. Indeed Devi's 'shri charanas' possess extraordinary excellence, as they emanate both 'loukikaananda' and 'Aloukikaananda' or worldly joy as well as eternal bliss!

Vidwan Lakshmidhara explains: Sarva Loka Janani! You are ever calm and peaceful alike during day or night, irrespective of timings and is also ever ready to protect and provide refuge to your devotees. Is it not an astonishing revelation that while you are equanimous on an icy mountain or in the company of Lakshmi priya sarojas alike! Undoubtedly indeed your sacred feet are replete with far reaching features than the fully bloomed lotuses that are Lakshmi's favourites!

MAHA SWAMI of Kanchi compares Amba's feet with lotuses; the lotus wilts on snow since *himaneni hantavyam*. Now, *Himagiri nivasika chaturou/* or Her feet will neither wilt nor fade as she walks in snow; further the lotus folds or seems to sleep at night: *Nishaaya nidharaanaam/* The folding of the lotus at night is like one sleeping with one's eyes closed. Her feet are always on the move to let devotees secure their blessings. *Nishi charama bhaage cha visadau:* awake this whole night ablossom/ Further, the Lotus Goddess Lakshmi to reside in it: *Varam Lakshmeepaatram/* Further: *Shriyam atisrujanatau samayeenaam/* they create Lakshmi for each and every one of those who follow the way of worshiping Amba called 'Samaya'. In other words Amba's feet grant her devotees good fortunes in all respects. The

sacred feet confer on Her devotees all auspiciousness, all wealth. If the lotus keeps Lakshmi within itself, the sacred feet of Amba pours out Lakshmi to every one. *Sarojam tvapaadhau janani jayatas - chitramiham kim:* Janani:Your feet triumph over the lotus: indeed Amba's auspicious are for ever!

88. *Padam te kirteenaam prapadamapadam Devi vipadaam, Katham neetam sadbhih kathina kamathee karpara tulaam; Katham vaa bahubhyam upayamana-kaale purabhidaa Yad aadaaya nyastam drishadi daya manena manasa/*

Devi! *Gudha gulphaa Kurma Prushtha Jayishnu Prapadaanvita/* Your feet are vaulted like the back of tortoises indicating enormous solidity and inflexibility).Just as the back of a tortoise is ironlike hard , your 'padaagra' or the top of feet too is alike indeed: '*kathina kamatheekarpa tulaam*' !

Samudra Mathana highlighted with Manthara Mountain as the churning rod, Maha Sarpa Vasuki was the string with which to tie up the Mountain and Bhagavan Vishnu himself as balancing Shakti as the Avatar of **Kurma** (Tortoise) to ensure that the Meru Mountain would be made stable and steady. This necessitated the strongest base and far harder back of the Avatara of Vishnu! Indeed, the success of the Unique venture was the toughness of the Tortoise's top which was obviously remote controlled by Bhagavati Herself! Samudra Mathana was that Manthara Mountain was to be set as the churning rod, Maha Sarpa Vasuki was the string with which to tie up the Mountain and Bhagavan himself as balancing Shakti as the Avatar to ensure that the Meru Mountain would be made stable and steady.

A poet of excellence is describing in this context Jajjanani's soft feet's 'mriditva' or the softness which indeed if the toughness of Her sacred feet: *Kavitashri mishri karana vipunou rakshana chanou, vipannanaam Shrimadna leelamastanou shona kiranou/ Muneendraanaamantah karana sharanou Manda sharanou manogjnaa kaamaakshyaa durita haranou nemi charanou/ Parama Shakti!*Your sacrosanct and supple feet are ornamented by Outstanding Poets of divine excellence in their poetry; such feet of glory are far softer than flesh lotuses, brighter than the emerging Sun Rays, stamped firmly in the hearts of Maharshis and Maha Yogis, slow paced to satisfy the spiritual aspirations of Sadhakas, and the extinguishers of sins and inadequacies of your earnest devotees!

Lakshmidhara Pandita explains: Bhagavati! Your padaagra portion is popular as the 'keertisthaana' or the place imbued with high reputation.How indeed Siddhas and Maha Kavis of high reputation compare Your hard layer of the feet with the hardness of the back of a tortoise, instead of describing as soft and smooth! How again at the Sacred Wedding of Yourself and Parama Shiva, the latter being extremely kind hearted, lifted Her by her soft feet on such a hard and tough surface of a customary grinding stone !

MAHA SWAMI of Kanchi explains the stanza: Devi! during your marriage, how could your husband place my feet, which are tender like a flower, on the rocklike grinding stone. *Upanayana kaale parabhidaa yad aadayaa nyastam drishadi daya maanen manasaa/*At the pre-wedding time Parameshwara who destroyed Tripuraasuras, placed Her foot on the grinding stone being so considerate in his mind.Indeed meditating on the feet of Amba is a means of one's minds, of melting hearts, which are hard like grinding stones. ' There is no religion, no philosophical system, greater than this. We must make ourselves children of innocence and place her feet in our minds, in our hearts, place them on our head which is the source of our minds, our consciousness; we must feel with all our heart that her feet are placed on our head. If we are aware that Amba's feet are on our head, there is nothing else needed to realise the bliss of Brahman. Amba placed her feet on buffalo Mahishaasura and made him jnaana personified and blessed him with oneness with her. It is our ego sense that has us in its grip and causes us so much suffering. The way to eradicate it is meditating about Her feet. The celestials were smug too in the belief that they had accomplished everything on their own. Acharya reminds us of their initial

boastfulness, how they were shorn of their arrogance [ vide the 84th stanza and Kenopanishad's Maya Shakti making Deva's realise their ego and eventually taught them of Jnaana. The Individual Self is always embedded into and anchored onto mind: *Yadetat gacchati iva cha manah/* or Brahman is intimately connected to 'Manas' or the mind. *Anena abheekshanam upasmarati etat sankalpah* or this mind is repeatedly introspective of Brahman.]

89. *Nakhair naka-strinaam kara-kamala-samkocha sashibhih, Taruunaam divyaanaam hasata iva te chandi charanau; Phalani svasthebhyah kisalaya-kaaragrena dadataam Daridrebhyo bhadraam shriyam anisham ahnaaya dadatau/*  
Devi Chandi! *Sarva Vyaadhi prashamani Sarva Mrityu nivaarini/*

As your devotees seeking your refuge are blessed with their desires fulfilled totally. The shine of the nails of Your sacred feet has the generosity of lavishing plentiful desires to the dedicated, thus making the poets laugh at Kalpa Trees which claim and pretend to fulfill their needs; such heavenly trees provide with their finger-like sprouts to the damsels who are not in any great need and assistance! When we approach you do not distinguish but if well deserved, our prayers are far more heeded to than the well off beings thus providing preference in our favour! In fact, the splendour of your foot nails is such as to extinguish the darkness of our ignorance and is to encourage one's dedication and sincerity!

Pandita Lakshmidhara explains that Kalpa Vriksha in heaven might be according fulfillment of their desires to the residents of Heaven, but the sparkle of Devi's foot nails instantly grants wishes to one and all who desire and deserve, both day in and day out instantly. Devi Chandi! *Charanou phalaani svasthebhyah Kisalaya-kaaragrena dadataam Daridrebhyo bhadraam shriyam anisham ahnaaya dadatau/* Keeping in view the general feeling that only heavenly based ones but not to others that the shine of your foot nails bestow is not correct! Indeed the earthly have not get served far faster in according fulfillments by far the quicker and smoother, provided of course they do deserve! The explanation of a stalwart poet in this context is quoted: *Valakshashri rukshaadhipa shishu sadrukshaa tananakhir jighrukshadhatvam sarasiruhabikshuktva karanou/ Kshanaanmekamaakshi kapita bhava sankshabha garimaa vacho vaikshanyam charana yugaleepakshmalayataam/ Jagajjanani!* The sacred lotus feet of yours with moon shine further enhanced by your own brilliance are despatching messages of 'bhiksha' or soliciting needful desires. Bestow peace to us and ability of speech !

90. *Dadaane deenebhyah shriyam anisham aashaanusadrusheem, Amandam saundarya-prakara-makarandam vikirati; Tavaasmin mandara stabaka-subhage yaatu charane Nimajjan majjevah karana-charanaih shat-charanataam.*

Bhramaraambika! *Kanthaathahkati paryanta Madhyakuta Swarupini, Shakti kutaika taapanna Katyatdho -bhaaga dhaarini/* Devi! Your resplendent lotus face reveals 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.

Your graceful feet are of the exquisiteness of 'Kalpa vriksha pushpa guccha' or the bouquet of celestial flowers; may I be a honey bee to hover around and experience the sweet taste of the feet! The Your 'Kati pradesha' the navel part is 'shakti naamaka kuta' comprising the 'Pancyhakshari' Sacred Five lettered Mantra viz. *Ka A La Hreem-Ha Sa Ka Ha La Hreem-Sa Ka La Hreem/* It is firmly believed that the recital of the Mantra bestows Moksha Daana Shakti which would be like to grant Rebirth to Manmadha, to let flow amrit of Devi Parvati's breasts to Ganesha, Kumara and even Adi Shankara, besides to all the dedicated devotees from Her feet. Further, Bhagavati ! you also afford ample opportunities to your devotees to let them enjoy the flows of nectar from your unflinching in the hallowed form of 'Bhramarambha'.

Pandita Lakshmidhara explains: ' Bhagavati! You are ever compassionate to your devotees to fulfill our beseeches for wealth as also to liberally scatter clusters of beauty in the form of flowers and honey bees. May I have the status and fortune of becoming a honey bee to get attracted to the kalpavriksha flowers

like your feet enticing these bees with sex legs could drink up as much of elixir as possible.Indeed, my 'jeevatma' would then be able to use my Panchendriyas and their leader the Mind like the six footed 'human honey bee'!

91. *Pada-nyaasa-kreeda-parichayam iaarabdhu-manasah, Skhalanthaste khelam bhavana kalahamsaana jahati/ Atasteshaam shikshaam subhaga mani manjeera ranitha-cchalaad achakshanam charana kamalam chaaru charite/*

Chaaruu charite! *Maraali manda gamanaa Mahaalaavanya sevadhih/* 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.

Your enthralling gait is like that of household swans, frolicking as though practising the balancing of steps without discarding your lotus feet, while the tinkling of your anklets studded with gems are like the mild sounds like rahasya mantras! Devi! As your feet are teaching groups of Royal Swans about the celestial steps, your golden feet anklets are teaching the pace and grace of the gait to the swans simultaneously too! May we greet the lotus feet of Devi Kaamaakshi which teach the grand style to Royal Swans, which like the celestial Kalpa Vriksha keeps on showering boons to the utterly poor and miserable and which again destroys the 'agjnaana timira' or the darkness of ignorance and celestial awareness!

Pandita Lakshmidhara explains that Bhagavati's *padanyasakreedaa parichayam* or on noticing the playful foot- steps of domestic swans. *Subhaga manimanjeera ranitacchalaad* or apparently Devi seeks to teach the swans to imitate the symmetry of the soft and swingy sounds of her own golden anklets. *Atah charanakamalam subhaga manimanjeeraranitacchalaad achakshanam-* It is natural that the domestic swans seek to follow the manner of the Supreme Misress!

92. *Gataaste manchatvam druhina-Hari-Rudreshavara bhrutah, Sivah svaccha cchaaya ghatita kapata pracchadapatah; Tvadhiyaanaam bhaasaam pratiphalana raagaarunatayaa Shareeree shringaaro rasa iva drisham dogdhi kuthukam/ Jagajjanani! Pancha Pretaasanaaseena Pancha Brahma Swarupini/*

Trimurtis Brahma-Vishnu-Rudra and Ishana have constituted your cot while Sadashiva is like your comfortable bedsheet thus converting your 'ragaaruna shareera' is reflecting on Parameshvara's white body thus leading to mutual shringaara rasa!

Shri Chakra Kona is of Pancha Brahma Swarupa: Sadyojaata, Vama Deva, Aghora, Ishana and Tatpuruusha; representing Brahma-Vishnu-Rudra-Ishvara-Sadashiva.

Lakshmidhara explains: *Manchatvam Druhina Hari Rudreshwara/* are the four feet of the cot, while *Shivahsvacchhaayaa ghatitakapata pracchadapatah/* Shiva with his imaginary bedsheet of transparent whiteness has decorated the bed; eventually *:tvadeeyaanaam bhaasaam pratiphalana raagaarunatayaa shareeri shringororasa iva drisham/*the radiance of that 'svacchata'got reflected as the 'shringararasa samaana' or of radiance of redness! Lakshmidhara further explains the 'anushtaana' or the synthesis of Aadhaara-Svadhishthana, Manipoora, Anahata, Vishuddha and Agjnaa of Shadchakraas with prithivi-aapas-tejo-vaayu-aakaasha all getting united with Manas or Mind . Thus the agjna chakra synthesises with the 21 tatvas; beyond these are Maya, Shudda Vidya, Maheshwara Sada Shivatmaka Tatva-Chatushtaya Brahma grandhi; thus the Chaturdwaraatmaka karnikaa rupa Shri Chakra madhya chatushkonaatmakaa Baiandava sthaana! That indeed the 'sudhaa sindhura madhya'.

MAVA SWAMI of Kanchi explains that all the parts of Amba's body, all the waves of the ocean of beauty that she is, have been described by Acharya in words that confer Her blessings on us. Now, he deals with the seat which is graced by her entire presence; he speaks of the radiance of red colour

emanating together from her ody parts. Lalitha Sahasra naama states *Udyadbhaanu sahasraabhaa* and then describes *paadaadhi kshaanta/* thus painting a portrait of Amba's body from hair on her head to her feet and then describes the lustre of her body as a whole. The throne of Amba is made of four of panchakrityas and the fifth serves the purpose of the actual seat- indeed as an astonishing throne! As Rajarajeshwari is seated, the impact of the glory of the red luster of Devi transforms the white complexioned Shiva too. The colour of Shringara is red, so to the eye of Amba Shiva looks the personification of that rasa or mood. Thus there is an integrated view of poetry, metaphysics and the theory of light. While Shiva is a supreme yogi, Amba is an embodiment of desire; to eradicate desire, one has to reach to Kamakshi for refuge. Red stands for power, the potency of action. White stands for the state of universal absorption or tranquility. Apart from the aspect of Shringara, there is also the redness of compassion. Shringara is caused since it becomes necessary to create the world and to look upon the world so created with compassion. What first emerged in the non-dualistic Brahman is the wish of evincing love. It is because there must be people to be loved that the world was created. The embodiment of Shringara came to be for before creation of the world by Shiva and Shakti as father and mother sporting. What is separated from the whiteness of tranquility is the love that is red. When Shiva and Shakti are the partners of love, there is creation which leads to compassion for creatures. The redness of compassion must make our minds mature, ripen them and impart redness to them.

**93. *Araalaa kesheshu prakriti-saralaa manda-hasite, Shireeshabhaa chitte drishad upala shobhaa kucha tate; Bhrusham tanvee madhye prithur urasijaaroha vishaye Jagat traatum Shambhor jayati karunaa kaachid aruna/***

Devi! Maha Lavanya Shevathi! You are renowned by far more than thousand names of glory such as Shri Aruna, Kameswari, Karuna swarupini; and so on, possessing long and attracting curly hairs, natural and graceful smile, slender waist, soft heart and hard breasts. Being in the sacred presence of Parama Shiva, you are ever kind to save and smoothen the worldly affairs. *Shvetaamandhara hasite shaataa madhyecha vaangmanoteetou, sheetaa lochana paatespheetaa kuchasemni Shashvataa Maataa/* Ever smiling, cool visioned, full breasted Kamaakshi, do save us with your graceful profile and ever springing kindness!

Lakshmidhara Pandita explains that Sadashiva's inherent Adi Shakti is manifested with long -curly and attractive long hairs, with natural smile, soft nature, supple mind like 'shireesha' flowers, hard and shapely breasts and bottom, slim and trim waist; indeed Bhagavati is of 'aruna-taruna- karuna- raksha dhaarini!

MAHA SWAMI of Kanchipura recalling the redness of Shringara and Karuna of the previous stanza, states Acharya's expression of a string of beautiful words: *Jayati karunaa kaachidarunaa jagat traatum Shambhoh jayati karunaa kachidarunaa/* Maha Swami explains: 'Jagat'-the world; 'traatum'-to protect; Shambhoh-of Shiva who is still; 'karunaa'-compassion; kachit- beyond description; 'aruna'- become Amba who is red; 'jayati'- triumphs, shines victoriously. It is to bless the world- for its well being that Shivam who is white and tranquil becomes the power of compassion, that is Amba who is red and keeps going round the world in triumphant glory. Here we see Shiva and Shakti as one, as one nondual entity.

**94. *Kalankah kasturee rajani kara bimbam jalamayam, Kalaabhih karpurairmarakata karandam nibiditam/ Athas tvad-bhogena prati dinam idam rikta kuharam Vidhir bhuyyo bhuyyo nibidayati nuunam tava krithe/***

Bhagavati! *Mukha Chandra kalankaabha Mriganaabhi viseshakaa/* The Tilaka or the streak of Musk on the forehead is likened to a smudge on Chandra! The black spot on the Moon is kasturi; the substance in the Marakata Mani Container with which you refresh from are the camphor like sprays of cool water from Full Moon. Chaturmukha Brahma ensures refilling the container daily for your beauty care.

Lakshmidhara explains that the features of 'rajanikara bimbam' or of chandra mandala are the kalanka-kasturi-chandra bimba and kalaatmaka karpura as the beauty aids of Bhagavati all placed inside a

‘mamarakata’ container -of the famed nine gems. *Vidhir bhuyyo bhuyyo nibidayati nuunam tava krithe/* or Brahma Deva ensures that these features of the Chandra Mandala are refilled or refurbished on a day-to-day basis as his duty. This is the reason why the devotees of Bhagavati also use kasturi and karpura seek to make sure in their daily puja.

PARAMACHARYA of Kanchipura explains this stanza under a heading of ‘ The Moon-A Vessel For Perfumes’ while dealing with ‘Shringara’ or beautification of Amba that Acharya deals with. It is customary to offer the wife a cup of rosewater with musk, camphor and other scents. Acharya expresses a novel idea that the moon is rose water cup meant as Amba’s refreshener. As the Moon waxes day by day, camphor is added and Brahm keeps replenishing the same. This metaphor is used as Brahma is ever pleased with Shiva- Parvati’s wedding and hence the temple festivals are Brahmotsavas. At the same time, Acharya seeks to emphasise that She is Chandrashekhari residing in Chandramandala. At the same time, Acharya must have thought that it would not be proper not to mention of Aruna in the previous stanza, as Aruna is the Charioteer of Surya!

95. *Puraraaterantah puramasi tatas tvak charanayoh, Saparyaa maryaada tarala-karanaanaam asulabhaa/ Tathaa hy'ete neetaah shatamukha-mukhaah siddhim atulaam Tava dvaropaanta-sthithibhir animaadyaabhir amaraah/* Amba! *Ambikaanaanda nidhanaa Hari Brahmendra Sevita,*/You are the symbol of eternal joy, served by Hari, Brahma and all the rest. You are the Ardhaangi of Parama Shiva, and is simply unreachable to your sacred feet. Indra/ Shata Makha and other devatas who are well versed in controlling Anima-Garimaadi Ashta Siddhis\* too have been halted at the doors of your Palace and what indeed is the fortune of Siddhi Sadhakas!

Pandita Lakshmidhara explains: Bhagavati, you are the Consort of Sadashiva, and thus ; *tat charanayoh saparyaa maryaadaa taralakaranaanaam asulabha/* It is just not possible to enter the precincts of your hallowed place of stay. *Ete neetaah Shatamukhapramukhaah siddhim atulaam/* Lord Indra who had the distinction of performing hundred yaginas, let alone others who might well be versed in accomplishing ‘ashtasiddhis ‘ had to give up the ambition to reach even the entry gate of the Palace of Loka Janani! Devi, your glory is such that you have the unique distinction as the ‘Ardhaangi’ of Tripurasamhari Shiva and it is just not imaginable to reach your feet by the fickle minded persons or even ‘jitendriyas’ even at the level of Indraadi Devatas. It is stated *Devo bhutvaa devam yajet* and thus Maha Siddha Yogis too are barred to enter the portals of Maha Bhagavati!

MAHA SWAMI of Kanchipura in the earlier few stanzas described the romance of Amba and Parameshwara; in that process the aspect of shringara, description of the perfection of her body parts , her playful instinct with her husband and the romantic plays mutually have been discussed openly. Acharya is anxious, more anxious than a mother is about her children’s conduct, that people should not turn their minds to wrong paths and should not understand the passages of shringara in any perverse manner and be tempted to commit wrongs. Another worry of his is that those who are not conversant with Shastras should note that the worship of Shri Chakra should be extremely cautious being aware of any adverse consequences of not following the rules strictly. There can be no Shri Yantra Puja when we are not bound by a system of discipline and when the rules prescribed are not strictly adhered to. Na shreyo niyamam vinaa/There is no prosperity, without adherence to a certain discipline. Not only that , if we go wrong in following the prescribed rules, the consequences can be unfortunate! Acharya is anxious that people should not, repeat not, practise foolhardily and suffer for that reason. He wishes to issue a warning about the improper worship of the Goddess. There are two ways in which we are likely to go wrong; having given the importance of yantra worship, total discipline is doubly underlined. Another is to emphasise the relation of Amba and Ishvara; to regard his as a part of work of fiction or movie entertainment is like

going a bath and returning smeared with slush. Acharya has, with a great sense of responsibility felt it necessary to warn devotees against wrong approaches. Paramacharya continues: Despite the fact that the present times are rather not too disciplined, a handful readers of this Sacred Text do seek to read the hymn with devotion. But, there are many who read it out of curiosity or for the purposes of research; indeed this hymn is meant to be read by devotees with a highly disciplined mind. Mental discipline and control of senses are difficult to achieve fully. Only such people as those who have accomplished the same must read the hymn. Those qualified for yantra worship may be small in number- one in a hundred thousand. Only such as those who endeavour to have control their senses or who intensely pray for the same may attempt to be initiated to the hymn. At least during the time they read the hymn or during the puja, devotees must observe the necessary disciplines and rules. Paramacharya then analyses the stanza under reference: Acharya addresses Amba, the Tripurasundari: *Puraaratheranantah puramasi tatas tvak charanayoh, Saparyaa maryaada tarala-karanaanaam asulabhaa/* 'you are the nayaki, the heroine of our 'antahpura' in the inner apartment'. However, it is wrong to imagine her on flesh and blood form, but think of her in controlled senses. The rightway of performing puja to her feet is easy for those whose senses are wavering. Once the puja is performed properly however, then the *siddhim atulam* or of incomparable 'siddhis'; ' We must note that the Acharya uses the term 'atulam siddhim' with irony, mockingly! He warns that one must not be ensnared by the Siddhis. Siddhis are granted by the gatekeepers of Navaavarana, who are far, far away from Amba. In other words, Acharya, by implication, exhorts us not to be misled by siddhis. In the past, there were great men called true Siddhas compared to some a majority of them who are charlatans. True Siddhas are those who have controlled their senses and do not perform feats for selfish purposes. If they perform miracles it is out of compassion and to help suffering people. Finally, Acharya reiterates his warning in respect of Shri Chakra Puja gently and with circumspection, without expressly stating any thing that would create scare about the untoward consequences of Yantra worship performed without inward discipline and without adhering to the rules pertaining to the same.

96. *Kalatram vaidhaatram kathi kathi bhajante na kavayah, Sriyo devyah ko vaa na bhavati pat ih kairapi dhanaih; Mahadevam hithva thava sathi sathinam acharam Kuchabhyam aasangah kuravaka-tharor apyasulabhah.*  
*Shriyam Vidyaam dadyaajjanani namataam keertimamtaam, supurtam praadatte tava jjatiti Kaamaakshi karunaa/ Trilokyaamaadhikyam Tripura paripandhi pranayani, pranaamasyadpaade shamita durita kim na kurute/ Jagajjanani! You are the 'samanvaya swarupa' of Lakshmi-Sarasvati-Parvati! It is only with your compassion that bhagya-vidya- and keetri are bestowed to your devotees. It is with your paada seva alone 'trailokyaadhpatya' is possible of realisation.*

Pandita Lakshmidhara exclaims as to who indeed : *vadhaatram kalatram kathi kathi bhajante kavaya/ Vidhata's Kalatra Devi Sarasvati* is not worshipped for excellence in 'vaak chaturata' and writing capability of imaginative scripting poetry and prose! Who again : *Shriyo devyah ko vaa na bhavati patih kairapa dhanaih/* fails ever to pray Devi Lakshmi the consort of Lord Vishnu having tasted the position of even a petty 'dhanvan'! Thus Pativrataagrane Bhagavati! Could you ever discard Maha Deva to embrace tightly with your *kuchhabhyaamaa sangah kurakatarorapi* full bloom breasts like a rigid hug of 'achetana kuravaka vriksha'- insensible 'mehandi' tree! This is a sure way of treating barrenness!

Indeed worship of Devi Sarasvati ever praised as Atma Vidya-Maha Vidya- Shri Vidya- Braahmi-Sharada -Sangeeta- Vaak- Vigjnana and worship Her as Ashta Sarasvatis. Similarly, Adi Lakshmi-Dhanya Lakshmi-Dhairya Lakshmi- Gaja Lakshmi- Santana Lakshmi-Vidya Lakshmi-Vijaya Lakshmi-Dhana Lakshmi be worshipped. Bhagavati! You are of the Unique Swarupa of Parameswari who is the

‘ardhanaareeshwari’ who alone could stimulate the Sthaanu Paramashvara to Action and Play of Universal Creation-Preservation-Destruction- Re Creation and so on till Eternity!

PARAMACHARYA of Kanchipura having underlined the mental purity of the readers regarding the descriptions of the divine couple of Amba and Amba Nayaka, composes three stanzas about Tri Murtis. He states that great poets describe Vaak Devi as Sarasvati Vallabha and Lakshmi Devi as Shrimaan Vallabha. Shankaraacharya invokes Amba as ‘Sati, *sateenaam acharame*’. Besides being the daughter of Daksha Prajapati, Sati yields two meanings: ‘truth’ and ‘good’. Sati is the name of the incarnation of Brahma Shakti, the incarnation or the embodiment of Supreme Truth and the Great Good. Amba brought to an end that avatara of hers because of unparalleled pativrata; Her husband was ignored, slighted by her father and sacrificed herself, so feeling wounded. Since then the word ‘sati’ has become synonymous for a ‘pativrata’. Shiva is of no use for anything; it is Amba who makes him useful.

97. *Giraam aahur deveem druhina-grhineem aagaamavido, Hareh pathneem padmaam Hara-saha charim adri tanayaam; Turiyaa kaapi tvam duradhigama-nihseema-mahimaa Mahaa-maayaa vishvam bhramayasi parabrahma mahishi /* Jagannata! Some of Veda Vettas worship you as Brahmani, Maha Lakshmi, Rudraani or Parvati. Yet, you are beyond them all as the Maha Maya Svarupini tantalising the entire Universe as the Akhanda Divya Jyoti Swarupini!

*Aham Narayano Gauri Jagannataa Sanatani vibhajya samsthitaa deva svaatyaanam Parameswarah/ Name viduh Param tatvam Dvaadyaana Maharshayah , ekoham Veda vishvaatmaa Bhavaanee Vishnurevachah/* I am indeed one and singular, asserts Paramatma. Various persons address me severally, some as Narayana, some as Gauri, Jagannata, Sanatani, and so on. Whatever be the name, I am the Parama Tatva; the unique Veda Vishvatma, Bhavani or Vishnu! *Sharanaagata deenaarta paritraana paraayane, sarvasyaarti Haredevi Narayana namostute!* You are the last refuge of the helpless and hopeless beings , whether you are named Narayana or Hara Maha Devi!

Pandita Lakshmidhara addresses Parabrahma Mahishi the Supreme Queen of the Universe whether she is the Agama Shastra Vidwan Brahma Deva’s consort Devi Saraswati or ‘Harescha patni Padma Devi Lakshmi or ‘Harasahachareemadri tanayaam’ Devi Parvati the ardhangi of Maha Deva or *Tureeyaa kaapi tvam duradhigamanisseema mahimaa Maha maayaa vishvam bhramayasi parabrahma mahishi/* the tureeya or the fourth and final-kaapi or imperceptible-‘tvam duradhigamanisseemamahima’ or your endless and hard to cross difficulties beyond the realms of time- Maha Maya the most Illusive Power; Vishvam bhramayasi-or which bewilders the Universe; Parabrahma Mahishi- the Singular Empress of Parabrahma Sadashiva Himself!

MAHASWAMI of Kanchipura is appreciative of Acharya’s addressing Amba as ‘Parabrahma Mahishi’. Paraashakti is the supreme authority to rule as the sovereign power , activating Shiva and as the one who keeps him under her sway and as the one to protect him too. Maha Swami analyses that the last line of the stanza concludes with the expression of *Parabrahma Mahishi/* Earlier to that, the Acharya speaks of Sarasvati, Lakshmi and Parvati the wives of Brahma, Vishnu and Shiva, the Trimurtis. Then only does he come to the fourth, Kameshwari, the Parashakti, the root of all and the wife of the Tureeya Brahman. At the same time, Acharya makes it clear at the outset that there are no distinctions among Goddesses or Gods: *Giraamaahuh deveem druhinagruhineem---Hareh patneem Padmaam---Harasahcharim adritanayaam/* Having stated thus Sarasvati- Lakshmi-Parvati are indistinguishable, Acharya takes to the non dualistic concept of ‘Turiya’. Mandukyopanishad provides the vedic authority: (I bend and salute that Brahman having experienced mental variations of joys and sorrows as per the rays of consciousness that shine or fade my mind conditioned by ignorance or knowledge in the successive states of awakeness,dreams or sleep as per the intensity of the cover of Maya, and always seek to fulfill Self Consciousness as but the reflection of the Supreme. May that fourth state of our minds experience the

earlier phases of Vishvanara-Taijasa-Prajna and accomplish the Ultimate Turiya when the gross objects of enjoy the fruits of virtue and experience subtle objects of enjoyment, further in the state of sound sleep of material dissolution and promptly withdraw myself into that heightened state of Prajna and unify the Self into what Supreme is designated otherwise!)

Maha Swami explains further: ‘An individual has three states of swapnaavstha- dream state which corresponds to shishti, jaagrataavashtha-wakeful state-which corresponds to sthiti or sustenance and sushupti -sleep- which corresponds to samhara or dissolution. In sushupti- the root or source of life, Brahman is ever wakeful: it is the chaturth or the fourth state that completes the number of states, according to Mandukyopanishad. It is the fourth that is called tureeya, the non dualistic concept of the Pancha kritya or five functions. Aachaarya mentions of the srishti-sthiti-samhara, and the other two deal with tirodhana or tureeya and ‘anugraha’ or bestowing grace. In his commentary of Brahma Sutras vide the very first Sutra, Acharya deals with the characteristics of Brahman as ‘*nitya shuddhabuddha muktaa svabhaava ekam/* and adds that when we say that It is ‘sarvagjna’ that it knows all. Ref Brahma Sutras vide II.1.30 : *Sarvopetaa cha taddarshanaat/* Brahma Sutras teach that Brahman is capable of creating the Universe although devoid of any instruments of action since He is vested with His innate faculties and powers! That the Supreme Soul is possessive of all faculties has been amply demonstrated in various Upanishads; for example, Chhandogya Upanishad. (III.xiv.4) describes as follows: ‘The Self of mine within the heart is the performer of all actions, is possessed of all good desires, good smells, good essences, pervades of all this, is devoid of speech without hankering. This is Brahman. After departing from this Body, I shall become identified with this Brahman. He who has this belief truly and has no doubt, he will attain Brahmanhood!). The same Upanishad describes that the Self has no sin, sorrow, no hunger or thirst nor unfulfilling desires, unfulfilling will—That has to be known, enquired into for realization. He who after that Self, realizes It, attains all the worlds and all the desires’!).

Yet Acharya accepts the dualistic state and comments : *Sarva bheda cha taddarshanaat/* ; Brahman is of ‘*vichitra shakti yogam/* and that IT has many kinds of power. In the language of **Shakta system**, **Brahman has Parashakti as His Mahishi.** However one of Acharya’s direct disciples opines: ‘ In the philosophy of pure Advaita however there is neither Shakti nor Leela, nor srishti; however when those who have faith and have advaita as the ultimate goal see things from the angle of the empirical world without karma worship and so on , it is explained that the consciousness which is jnaana of Brahman that is the nature of Shakti and creates the world with the insentient Shakti that is called Avidya or Maya.

98. *Kadaa kaale maatah kathaya kalitaalaktaka rasam, Pibeyam vidyaarthee tava charana-nirnejana-jalam; Prakritiya mukaanaam api cha kavita-kaaranatayaa Yad aadhatte vaani mukha kamala taambuula rasataam/*

Jagajjanani! Having had the fortune of sipping drops of Your Paada tirtha, a born dumb person had turned out to be poet ‘par excellence’; a born deaf had turned out as a highly accomplished ‘shravanendriya drashta’ or a highly sensitive listener ! When indeed may I ever able to sip your paada tirtha to attain the level a renowned poet and as an outstanding thought absorber! Indeed when indeed Maha Devi! your ‘paadaamuja tirtha’ and ‘taambula rasa swaada’ is ever possible in my life’s fortune!

Have not Kalidas and Mooka Kavi turned out as outstanding poets by lapping Devi Sarasvati’s paada rasa! ‘Shri Maataacharana seva mahima’ could indeed turn a true devotee get elevated to the status of Trimurtis; he could accomplish ‘maha bhashya vyaakhyana saamardhya’ and ‘shabda shastra nishnaata’. Had not Patanjali as the incarnation of the thousand hooded Adishesha of Narayana’s ‘shayya’’s fame become immortal with his ‘vyaakarana bhaashya kaavyaas’!

Pandita Lakshmi dhara is of the opinion that this stanza is said to refer to the Seeker in the quest of Saameepya Mukti. 1.Salokya Mukti refers to accomplishing the ‘loka’ of the deity worshipped; 2. sameepya ,being in the proximity of the deity worshipped; 3. Saarupya refers to taking on the form that looks alike the deity worshipped and 4. Saayujya is getting into the ‘body’ of the deity worshipped. All these types of ‘mukti’ are only relative liberation and not the real liberation intended in the Vedanta characterized by non-return to samsara . Lakshmidhara is of the further opinion that this stanza extols the Samaya doctrine of worshipping Devi in the Sahasraara Chakra, the washings of whose feet are coveted by the Seeker. Stanza 10 is recalled in this connection: The ‘Sudhaa Dhaara’ or the Flow of Nectar Fall - apparently from Chandra Mandala’s ‘shodasha kalaas’ of Moon - is washing your sacred feet and cleansing the 72 000 ‘nadis’ of your body the Universe which is akin to a coiled serpent of three and half feet of kundalini of lotus fibre form is passing through for enlivening the Universe, even while relaxing in the Kula Kunda or in the knot of the Lotus which is the ladder for ascent viz. the Sahasraara..

99. *Saraswatyaa Lakshmyaa Vidhi Hari sapatno viharate, Rateh paativrityam shidhlayati ramyena vapushaa/ Chiramjeevanneva kshapita pashu paasha vyatikarah Paraanandaabhikhyam rasayati rasam tvadbhajanavaan/*  
 Parama Bhagavati! *Sachaamara Ramaa Vaani Savya dakshina sevita, Adi Shaktirameyaatmaa Paramaa Paavanaakriti/*When Devis Lakshmi and Sarasvati are your companion -attendants, is there any wonder that our worship to you would receive their grace too aplenty!

Pandita Lakshmi Dhara explains in detail: Jaganmata! Those who worship you are Sarasvati and Lakshmi viz. the seat of vidya and that of aishvarya respectively. Their husbands are rather envious as they too are to share their obeisance along with you and not exclusively. Similarly, Devi Rati too is unable to maintain her pativrata dharma to Kama Deva instead of her seva to you only. Thus these Devis totally engrossed with singular service to you find themselves difficult to uphold their respective pativrata dharmas but rather wholeheartedly devote their respective duties to you of vidya and vibhava and shine as Paramaananda Jyotis. Rati Devi too ignoring her beauty and charm leading to worldly wise and waywardly life of avidya or agjnana has gradually transformed her psyche to ‘paramanandatmika jyoti’ or the Lasting life of Illumination!

Pandita Lakshmidhara says that this stanza indicated that any human being should cut through ‘avidya’ or ignorance and to become a ‘chiranjeevi’ and ‘paraanandaatmika’ and the means to do so he or she should accomplish ‘samyagati’ or ‘samyak jnaana’. ‘ Twad bhajanavaan’ or one could either pierce through the ‘shad chakra sevaatmmaka’ or be ‘dhaaranaatmaka’. The former way is through the worshipper’s piercng through the six chakras in order to reach the sahasraara chakra. A Jeevatma should continue to function in the body out of sheer ‘vaasana’, or after the cross over the six chakras: muulaadhara by harnessing bhu tatva-swadhishtana the jalatatva-manipoora the agni tatva- anaahata the vayu tatva, vishuddha the aakasha tatva and the aagjnaa tatva conquering ‘manas’- the final being sahasraara. Now of the shatchakras, the aadhara and aadhishtaana chakras are not qualified for ‘mukti’ as the Souls departed are destined to ‘taamistraadi narakas’; from manipoora to sahasra kamala the five chakras are qualified for Mukti. Of these manipuraka puja devotion- corresponding to Suvarloka of Rudradeva of Agni as the Pancha Bhuta- qualifies for Sarshshti Rupa Mukti’ or worship of Bhagavati beside that of her ‘nivaasa’ or a mandir or temple. Saalokya Mukti denotes worshipping Bhagavati -at anaahata chakra - janarloka-Maheshwara-Vayu Deva -where She is present in the same ‘nagar’ or township / city. Those upasakas of Devi who worship at the vishuddha chakra correspondig to Maharloka of Sadashiva signifying akaasha as the Pancha Bhuta- are qualfied for Saameepya Mukti. Agjna Chakra upaasana corresponding to tapoloka of Parama Shiva controlling ‘manas’ and its thought patterns is qualified for Saarupya mukti since possessive of the same body. This mukti is possible of achievement only on sahasra dala kamala upasana successfully. The Ultimate is Taadaamya Mukti. \_ Pandita Lakshmidhara further explains bindu swarupa: From Moolaadhara to Shatchakraatmaka sthaana is Bindu ie. from mooladhara to svaadhishtana to manipoora to anaahata to vishuddha to agjnaa chakras covering bhur-bhuvar-svar-jano-mahar-tapo lokas representing Brahma / Bhumi- Narayana/ jala-Rudra/ Agni-

Maheswara/ Vayu-Sada Shiva/Akasha and Parama Shiva/ Manas. Further *Bindu dashadhaa bhavet/*: Moolaadhara comprises chatush dala-swaadhishthaana is shatdalaatmika-Manipura dashatmika- anaahata padma dwaadashaatmaka padma- vishuddha padma shodashhamaka- and agjnaa chakra dvidalaatmika.

In sum, from 'pindaanda' to 'Brahmanda' there is unity and thereafter there is unity of Lingatma and Sutraatma; Lingatma comprises eleven 'Indriyas' and five 'tanmatras' totalling sixteen tatvaatmaka Linga shareeras together these are identical; and so are Kshetragjna, Jeeva, Brahma swarupa Paramatma!

Shri Vidya Rahasyartha: Bhagavati! You are venerated by Shri Devi and Sarasvati and lead to the envy of Vishnu and Brahma. Sadhakas get so much immersed in the beauty and charm of Rati Devi that her paativratya is at stake; only those true and upright sadhakas could overcome 'pashu paasha' or animal like lust for Devi Rati and seek permanent bliss instead of transient worldly lures.

As regards the penetration through the Shadchakras, the first two viz. moolaadhara and svaadhishthaana, are not worthy of breaking through as they are full of darkness and agjnaana or ignorance. All the same, kundalini can not be kindled unless they are pierced through too. Manipoora upaasana and sadhana could secure Sraashthi Moksha, Anahatopasana would yield salokya mukti, vishiddhopaasana the saameepya mukti, agjnaa upaasana saarupya mukti and sahasraara saayujya mukti. This is how, upaasakaas could reach upto 'Naada Brahma' or Bindu of the shadchakra. There is an alternative method of Naada- Kalaa dhaaranaas; the end results are to accomplish ' mati' by moolaadhara dhaarana; 'smriti' by svaadhish - thaana dhaarana; 'buddhi' by manipoora dhaarana; 'prajna' by anaahata dhaarana; 'medhaa' by vishuddhi and 'pratibha' by aagjnaa dhaarana.

PARAMACHAYA OF Kanchi mentions that this stanza is like the 'Phalashruti' of the Ananda Lahari as the reward of reciting the hymns. The first section represents the mantra and tantra pertaining to Amba and the second section is a portrayal of her beauty. ' Let us proceed to the next world, step by step with faith in Amba, guarding ourselves against becoming more and more ensnared in this world. A tender mango is bitter to taste, then in its second stage it becomes astringent, in the third stage sour and in the final stage, it is mellow and sweet when it drops to earth. So like that, stage by stage, going long with nature and in keeping with the laws of the world, let us become free from the world like a ripe mango getting detached from the tree.' Rewards of worship are under four heads- learning or knowledge of liberation, aishvarya, good health, and long life. Knowledge is Sarasvati Vilasa; Brahma with four mouths chanting vedas envies Saraswati. Next is 'aishvarya': prosperity, money, property and so on. Although Acharya mentioned as a second priority, 'what we would desire most is prosperity, then only would we want knowledge, ' if at all'! However, Acharya re-emphasises the prioritisation of Vidya to Aishvarya: ' If people are made prosperous without first being given the boon of knowledge, will they not use prosperity in ways that do harm to themselves. If they are given knowledge first they will use their wealth for dharmic purposes and make it a means of spiritual advancement. It is thus the Acharya first mentions Sarasvati Vilasa and then Lakshmi Vilasa. In Taittiriya Upanishad, it is 'medha' or intelligence, learning that is first prayed for and then Shridevi. *Amedhaso hi Shreeh anarthaaya eva cha/* It is dangerous to give money to one without intelligence or learning. In Bhaja Govindam stanza 29 states *Arthamanardham bhaavaya nityam naastitah sukhalesha samyam/ putraadapi dhana bhaajaam bheetih, sarvatreshaa vihita reetih/* Wealth is not welfare and truly there is no joy in it. Reflect thus at all the times. A rich man fears his own son and that indeed is the way of wealth everywhere! Having thus referred to Sarasvati and Lakshmi, Kaama is one of them too. 'Was not 'Kaama' restored to life by Amba and reinstated in authority!' 'While speaking about the devotees who has received the full vilasa of Manmatha, Acharya observes that seeing him, Rati Devi wonders whether he is her husband!' When knowledge, prosperity and beauty have been in full measure, then Amba what next! *Chiram jeevanneva;* 'a life without illness and long. ' So far we have worshipped Amba for worldly benefits. That is the time when one should have the maturity of mind to turn to higher things, the Ultimate Reality: *Chiram jeevannevaa kshapitaa pashupaasha vyatikarah, praanaadhikyam rasayati rasam tvadbhajanavaan/* ' He who is devoted to you, worships you, lives long and is freed from earthly animal ties, delights himself in the 'rasa' that is famed

as Brahmananda'. Referring to 'Pashu paasha', Maha Swami explains that a human lives by natural instincts without mind control and sway of senses like an animal tethered to a bambo stick called birth by the rope of 'karma'. The rope or noose of desire makes him to go round the wheel of existence, the samsaara chakra. The knife of 'jnaana' cuts the noose and free the individual from the whirl of worldly existence and becomes Shiva Himself enjoying 'paramaanada'. At the end when the glory is accorded to Bhagavati, the latter underlines that the jnaani cuts the noose and becomes Shiva Himself, thereby underlining Parashakti vindicates Her pativratya dharma as a Dharmapathni is subservient, although Parama Shiva is a sthaanu swarupa seeking Maha Maya's support for anything or everything!

**100. Pradeepa-jvalaabhir divasa kara neerajanavidhih, Sudhaa-suutesh chandropala-jala lavair arghya rachanaa/ Svakeeyair ambhobhih salila nidhi sauhitya karanam Tvadiyabhir vagbhis tava janani vaachaam stutir iyam.**  
 Mother! This facility of 'Vaak' endowed to me is a speck of your grandeur. My dedication of this Soundarya Lahari to you is like showing a lamp to Surya Deva, a chandra kaanta stone to Chandra Deva, and performing tarpana to Samudra Deva. This enormous boon of Vidya that you gifted to me is but a huge measure of my supreme gratitude!

Pandita Lakshmidhara's explanation: Tvadeeyaabhih vaagbhih vaachaam stutiriyam/ Adi Shankaraacharya desires to commend Vaak Janani from the gift of Vaak as donated by Herself to him! Pradeepasya jvalaabhih Divasya karasya neeraajana vidhih/ Indeed it appears that a petty lamp is being gifted to the grand splendor of Sun; sudhaasuutesh chandropalajalavaih svakeeyaih/ Indeed again that it looks foolish to perform 'archana' to Chandra with water immersed in chandrakaanta stone's glitter; svakeeyaih ambhobhih salila nidhi sauhitya karanam/It is like performing tarpana formally to please Samudra Deva!

MAHA SWAMI of Kancheepura admires the poetic genius and supreme modesty. 'Acharya is so much without conceit that he does not think that his work is not good enough to be dedicated to Amba. But if he does offer this hymn to Parashakti, it is because he is encouraged by three precedents; the first is of a lump of camphor to perform neeraajana to the Sun in day time; the one who causes daytime is 'dhivasakara' / 'divaakara'. Amba is the effulgence of all the power of speech that there is in the world. Before such radiance, my hymn is like the light of a tiny bit of burning camphor. Yet he believes that Amba with her mind made cool by her compassion, will accept the Hymn he has composed in her honour. As Acharya speaks of burning Sun, immediately he mentions of Moon with its cool radiance. The customary 'shodashopa -charas' include paadya- arghya-achamaneeyaas. Arghyam with chandrakaanta stone. Moon stone and Sun stone were mentioned in ancient texts though not available currently. Sunstone draws sun rays and ejects them in the form of fire. Moonstone attracts moon's rays and ejects as cool water. 'Chand - ropalam' or moonstone is believed to create amrita or ambrosia hence Chandra is 'sudhaasuuti'. Acharya was encouraged to offer libations to the Moon with water produced by the moon stone. Now, the third example of performing tarpana / oblation; having extensively travelled from Setu to Himalayas, Acharya was conversant about the coastline; while ocean bathing is permitted only on Sacred days, Rameswaram is one place where pilgrims perform tarpana to Varuna any day; throughout the ages, millions of pilgrims worshipped the ocean reciting the mantra: *Om Apohishtha mayo bhuvah tana Urje tadhaatana Maheranaya Chakshase/ yovassivatamo rasah tasya bhajahathehanaha usiteeriva maatarah/ tasma aranga mamavaha/ Yassyakshayaya jinvadha Apojana yadhachanahah.* [Deva! As you are kind to accept our prayers, do favour us with the means of our existence like Food and prosperity; do bless us with your endless kindness our sincere desire to have Your divine appearance which is blissful eternally]. *Sauhityam tarpanam truptih/* ' Like performing tarpana to the ocean with water taken from it. The tarpana need not be more than spoonful of water as in the Brahmayagna rite of Rigvedis that serves the purpose.

This is how, Shankaraacharya mentions that he desires to dedicate Soundarya Lahari after invoking the mother of all languages, all speech; *tvadheeyaabhih vaagbhih vaacham stutiriyam/* ' This hymn to you is composed with words of your own, with words that are your property. I did not do any thing; it is all

yours'. Indeed that is the spirit of total surrender. Thus Acharya completes the hymn, which is nectarine beauty that attracts the learned and unlearned alike. Maha Swami of Kanchi asserts: ' by bathing again and again in Soundarya Lahari, we must become one with it, become it!

## *OM TAT SAT*

### ANNEXTURE

#### SYNOPSIS

#### ANANDA LAHARI

**Stanzas :** **1.** Shiva the 'sthaanu' and Shakti the energiser; **2.** Brahma-Vishnu-Shiva manifested from Her foot dust as responsible for Srishti-Sthiti-Samhara; **3.** Ignorance and Poverty in Samsara; **4.** Abhaya and Loka Raksha; **5.** Manmadha the symbol of material desires; **6.** Maha Shakti encourages Manmadha to maintain universal balance; **7)** Maya Prakriti Herself assumes an outstanding physical form and charm; **8)** Her abode in Mani Dveepa; **9)** Reaching Bhagavati Maya is possible by crossing six steps represented by six chakras/wheels viz. muladhara the earth-svaadhishthana the water-manipoora the fire-anahata the air- vishuddha the sky-and aagjna the manas or mind. These chakras be crossed by a saadhaka by yoga maarga: i. Moolaadhara the Bhuloka is administered by Brahma-ii. Svadhishtana the Bhuvanloka of water is administered by Narayana- iii. Manipoora the Suvarloka of Agni is administered by Rudra Deva- iv. Anaahata the Janarloka of Vayu is administered by Maheswara-v. Vishuddha the Maharloka of Aakaasha is administered by Sadashiva and vi. Agjna chakra the Tapoloka of 'Manas' is controlled by Parama Shiva.**10)** Reaching Sahasraara Chakra of three serpentine circles and of the use of 72 nadis of Human body **11)** Shiva related 'chatush konas' and Shakti related 'pancha konas' totalling 44 konas of Shri Shakra headed by Bhagavati.**12)** Bhagavati! Your beauty and grace are unparalleled as Tri Murti Devis, Devata Strees and Great Poets are unable to fathom and yearn to imagine the bliss of reaching Shiva.**13)** Be he an aged, disabled, or even a eunuch would get ensnared by your side glances!**14)** Your Lotus feet are surfiert with as many as 360 rays of radiance from foot to head through shat chakras from mulaadhara and there beyond to sahsraara. **15)** Illumined with 'Sharatcchandra' as ornamented on your 'jataajuta kireeta', your four celestial hands present 'abhaya' and 'vara' mudras besides aksha mala and a book, gifting the sweetest voice ever to your devotees! **16)** Any poet of outstanding ability immersed in devotion to you would be granted by you with 'Sarasvati kataaksha'.**17)** Vashinyaadi Devatas having been blessed by Sarasvati seek to reach up beyond for you! **18)** Would your body radiance beyond that of Surya not mistify Apsarasas! **19)** With Bindu as your face to 'K' kaara sign as your breasts downward of the alphabets likened to your glorious body limbs are so studied and meditated upon by your sadhakas that they are submerged in blissful joy! **20)** The cool and enchanting moonshine emanating from the disease-ridden bodies of your devotees would give shocks and surprises just as Garuda deva to several serpents seeking to hit and poison their bodies.**21)** Avidya is like the mud path to a lotus of beauty; the sahasraara scintillating with the splendour of combined 'Suryachandaagnis' is a flash of lasting lightning and that is

what Mahatmas seek along with Parameshwara! **22)** Bhavani! Cast on me, your minion, your sidelong glance of compassion to grant me saayujya in which to become one with you! **23)** Veneration of the genderless profile of 'Ardha Naarishwara' is principally of Parameshwara occupying the right half and of Bhagavati His left half. Shiva being a Linga and Amba entwining around him in the form of a serpent.**24)** Tri Murtis featuring Your 'trigunas' of Satva-Rajasika- Tamasika characteristics are at your feet, awaiting your instant instructions. **25)** At the Great Dissolution, when Brahma-Vishnu-Yama-Kubera-Indra- all celestial entities perished, Shiva remains sporting with 'Sati'who sacrificed her 'bhouthika shareera' as She is eternal Soumangala the glorious 'Paativrata' and Chastity.**26)** You are thus the Pancha Kritya Paraayana or the Practitioner of Five Sacred Deeds! At the Maha Pralaya or the Great Annihilation, Brahma succumbs to 'Panchatva praapti'-Vishnu attains Amaratva too- Yama Dhama Raja disappears for good, Kubera-Mahendraaadi Devas and Fourteen Manu Devatas too enter the final state of Maha Nidra. **27.** True joy is Atma Jnana as earned as a result of a long chain of variables starting from polite voice backed by knowledge , clean mind, strong will, meditation, good memory, aspiration, vital energy, truthfulness, thinking capacity and mental sharpness, faith, determination, and nishkama karma! **28.** As 'halahala kaalakuta' emerged at the time of 'Amrita Mathana', even the lives of Brahma, Indra and Devas along with all the Beings in the Srishti were at stake. Shiva is distinguished as Bhagavati's karna abharana stuck to His body. As He gulped the poison to save the rest, he retained in his throat and became 'Neelagreeva'; as He defied death he became Mrityunjaya. **29)** Exciting anticipation of union with Paramashiva, Bhagavati was least bothered of giving her audience to Brhama, Vishnu- Indraadis awaiting long for her audience! **30)** Janani! defying the the luminosity of Surya Chandras, the symbolic Feet of yours generate countless Shakti Swarupas such as Ashta Siddhis, Ashta Maatrikas, Dasha Mudras, Shodasha Aakarshanas, Ashta Dalas, Chaturdashaa Saadhanas .**31)** Pashupati is the manifestation of all Bhuvanaas and their 64 tantras along with fulfilment of 'Dharmaartha Kaama Mokshas'. **32)** Towards the fulfillment of the totality of 'Purushaardhaas', SHIVA SHAKTI devised Shiva-Shakti-Kaama-and Kshiti models.**33)** Devi Upasana is purely to attain the Bliss of Shivaikyata and never yield to temptations of Kaamyaa the Make - Beliefs! **34)** Purusha the Reality is the support of Life and Prakriti the cause of cosmos. Prakriti/ Nature in place of Fundamental Reality acquires importance because of her being a functional entity albeit as a facade . Thus importance is given to 24 tatvas such as the Pancha Bhutas / Five Elements, Five tanmaatras, five sense organs of Jeevatma . **35)** Devi! You are beyond Manas, Pancha Bhutas of Prithvi-Aapas-Tejas-Vayu-Akasha and of course Surya and Chandra too. You are not only the Vishva Swarupa but the 'Chit Shakti' that truly kindles the Ananda Bhiravaakara of the Sthaanu Rupa Parameshwara ! Thus from Manastatva and The Elements, you are the Prime Form of Karta-Karma- and Kriya! **36)** How the couple of Amba and Shiva are placed in the KUNDALINI CHAKRAS in which Amba resides as the Tatvas from Manas to Prithvi - ie from Agjnaachakra to Muladhara. Each chakra has a name, function and quality. But each has supreme compassion in common. **37)** Maha Devi! May I pray and worship the vishuddhi chakra as you reside in it and manifest the magnificent 'aakaash' out of sheer inspiration and encouragement of the Sthaanu Swarupa Maha Deva as visible in the Form of a sparkling and ever pure Sphatika Linga.**38)** This is about the description of Anaahata Chakra. The reference is about the 'Hamsa dvanda'/ swan couples. The normal Japa of Saddhakas is : *Hamsah soham, Hamsah soham* / Another reference of the Manasarovara signifying Shiva Shakti Union resulted in the emergence of Veda Vedangaadi Ashtaadasha Vidyas! **39)** May I pray your glory as the resident of 'Svaadhishthana' chakra of 'Agni Tatva' in which fierce Pralaya Kaala Rudra Deva spews 'Srishti dahana Shakti / the Power of Universal destruction and then after cooling down gradually with the 'Jala tatva', resume the activity and assume pro active energy of fresh creativity! **40)** May I prostrate before your

symbolic appearance as a Lightning amid the dark clouds on the Sky at 'svaadhishtaana chakra' where Sada Shiva too resides besides you too. The Lightning emerging from the glitter of Indra Dhanush is of the sacred union of Agni- Surya -Vaayu and Jala as the Timiraharini, who indeed is yourself! **41)** You appear to get excited when you are in the Moolaadhara and perform 'maha tandava nritya' with Maha Tandava Murti Nata Raja Parama Shiva. As this Basic Chakra is of Bhuloka You as Universal Parents have great concern for Bhumi-Vaasis sensitive to aberrations of 'Arishad Vargas' and maintain regulations of Universal Balance between Dharma and Adharma.

## SOUNDARYA LAHARI

[In Ananda Lahari especially, Amba's depiction is close to affectionate parents of Prakriti and Paramashiva, while Soundarya Lahari reflects beauty waves coming in a rush as the ideas expressed as complex too with poetic finesse.]

**42.** Jagajjanani! Your Saadhakas on visioning your 'kireeta' glittering with several crores of manikya manis to be meditated upon; would they not mistake that the ever expanding Chandra's visage gets dragged on and on and looks like an elongated and never ending colourful Indra Dhanush! **43.** May the darkness of nescience of all of us be dispelled and all be granted well being. May the densely grown, glossy and smooth tresses of Amba's black hair dispel our 'avidya' ignorance! Instead of experiencing the aroma from a distance, the celestial flowers from Indra's pushpavana yearn and compete to beautify the already glossy/ dark and fragrant hair tresses of Amba's which all by themselves dispel darkness. Indeed, we must all meditate on the excellent locks of Her hair to relieve the burden of our hardships. **44.** Bhagavati! Your Face of Marvel and glory is like 'Saundarya Lahari', especially the Seemanta Sarani or mid-partition of glossy black hair neatly smeared with sinduri looking like darkness or avidya smashed by the Ushakaala Surya, even as celestial flowers are competing to decorate and brighten up your dark 'hair- do' too which again have similar purpose of fighting out the dark enemy of ignorance. **45.** Shankaracharya makes a parallel between Amba and a Lotus: 'Your placid countenance outshines a highly alluring lotus flower which unfolds its petals a little by little showing sparkling teeth which are like the filaments of the lotus with your mischievous smile, while your arresting eyes are comparable to hovering black bees imbibing honey. Even Parama Shiva who resided earlier the lusty flowery arrows of Manmadha would indeed indeed have to finally succumb!' **46:** 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! First half of the Shukla Paksha is Her 'Lalaatasya Chandraardha' while the Second half is the Devi's 'Kireetasya Chandraardha'. The Saadhakas would thus not wait for Pournami but intensify their 'Antardhyaana' on that Ashtami itself at the 'sahasraara' ! **47:** Amba's 'bhrukuti mahatmya' is stated: normally, her eye brows are like the sugarcane archery's Manmadha arrows about to be released! However, one visions the annoyance of upcoming evil energies and impending tribulations! She is Pancha Kritya Paraayana of Mula Srishti- Brahma Srishti- Preservation- Destruction- Punah Srishti; yet She is to retain Her own Image as the Mother of Her children including grass, worms, insects, humans and celestials. Thus the Compassionate Mother is lost in anxious thoughts to free the children from misery, fear, and suffering as an indication in the knots of Her eyebrows in sorrowful thoughts! **48.** Amba's left and right eyes are the Sun and Moon and the third eye on her forehead is like the molten gold like Agni Deva. Like in the Trinetras of Ishwara, Moon was born of mind, the Sun was born of Ishwaras's own eye and His third eye on the forehead when opens there is a blaze born of Eswara's mouth. She is the Adishtaana Maha Devi controlling the Kaala Maana the Time Schedule. **49.** Devi! You are a lasting resident of places like Vishala's Mangalaambika, Kalyaani's Kaantimati, Ayodhya's Karuna Devi, Dhaara's - Aspashtha Madhurata, Madhura's Bhogavati, Aabhogavati as Jagat Rakshaka, Avanti / Ujjain 's Deeptamati, Vijaya of Vijay Nagar. Bhagavati's

‘drishtis’ or radiant looks are thus represented at these places are ‘vishala-vismaya- avyakta-aalasya-vilasa-snigdha sneha yukta bhogavati, atyantaugdha drishti of Avanti- vijaya drishti’. These Shaktis respectively are ‘Samkshobhana-Aakarshana-Vidraavana-Unmaada-Vashikarana-Ucchaatana-Vidveshana and Maarana kriya’! **50.** Devi! Maha Kavis are blessed with deep knowledge and finesse for elegant expression and subtlety and seek to unveil the hidden import to the commoners, like the message of Bhagavati about Her ability of creativity- sustenance and destruction and thus warn human beings to self conduct as their record of pluses and minuses is metered! **51.** Bhagavati is the mother of Nava Rasaas; Shringara Rasa is generated from her her romance with Parama Shiva- Bibhibhatsa Rasa is her reaction to the appalling behavioural pattern of human and other species-Roudra Rasa is her reaction to Devi Ganga whom Shiva keeps on his head-Adbhuta Rasa is the outcome of Bhagavan’s bravery and valor-Bhaayanka Rasa emanated from Devi’s instant reaction of hissing cobras on Shiva’s body-Veera Rasa reflects Her admiration of the process of Creation like that of redness of Lotus -Haasya Rasa is due to playfulness of sakheejana-- Karuna Rasa in response to Her Bhaktas’ devotion- and Shanti is as Bhagavati’s Final Destination of ‘Tadaatmyata’ with Prakriti and Parameshwara! **52.** Parvata Raja Putri!Your chanchala drishti or weaving looks of bashful eyes as though fanned by the ears nearby is being disturbed deep inside your heart by the thoughts of Sada Shiva and is generating shringara rasa as though Kama Deva is drawing his flowery bow right upto his ears ready for his ‘shara vilasa’or release of flowery arrows. **53.** Bhagavati’s three eyes display three colours arun-dhavalashyama with anjana and of Satva- Rajo-Tamogunas representing Srishti- Sthiti- Samhara by the Tri Murties for Jagat and Kaala Nirvahana. But Sthaanu Parameshwara is of ‘nirgunatva’ - ‘nirvikaarata’- ‘niraadambarata’ and ‘niraakaarata’ in totality. Bhagavati is how ever the camouflage or the disguising mask of concealment who is the essential Life Force ; - it is He the strong back up for the Maha Shakti as His Better - Half literally. **54.** You are of Trigunas and Trivarnas generated by your Trinetras fuming at times and cooling too often. Your Trinetras are wet with ‘Trinaadaas’ / Trivarnas generating Shrona- Ganga- Yamuna Devis and also of the ‘sangama’ or the merging place ! Indeed you are unique in the realm of Sada Shiva as the Pashupati to bestow opportunities to the Pashus in Srishti to break the ‘Paashas’ or shackles and place them on the high path of Dharma to seek their ‘Dhruvam’ of yours and of His! **55:** Devi! As you open your eyes Bhuvanaas are sprouted and destroyed as you close the eyes. Once you hold up your breathing for a while then the Universe faces ‘pralaya’and when it resumes again, then creation of Beings gets resumed! If you desire to destroy the universe, it should suffice that your oral saying or even a ‘fleeting thought’ could instantly end up in a ‘pralaya’; You are ever awoken always as the Jaagrata Swarupa! **56.** As your eyes are spread up to your ears, fishes in the ocean are terribly ashamed and afraid of facing you and trying to hide themselves from your glances; not only that Lotusess shut themselves during the day timings while in the nights these tend to blossom . Thus the fishes and lotuses are quite hesitant to face you out of sense of shame as they suffer terrible inferiority complex before your magnificence. **57.** Parama Shive! May Your glorious glances which are like mini smiles of just blossoming blue lotuses bestowing even a mild spray of your kindness on me . This would in no way reduce the enormous fund of your kindness since the cool rays of Moon get spread themselves evenly all over the entire garden , a forest, or a mansion or an individual like me! **58.** Parvati! Your broad face terminating between the ears and eyes is like a Manmadha’s bow and arrows being so provocative as though to tempt Kamadeva to get his arrows readied! Such ‘netra dvandaas’ as provoked by Manmadha have laid Parameshvara to trance! Do very kindly now look after the Universe and its child like Beings ranging from humans to pieces of grass forgiving their respective shortcomings! **59.** Bhagavati! Your Mirror like ‘vishala phaala bhaaga’ or broad face has the reflections of both of your ‘karna pushpas’ or well drawn flower like ears on either side. On this expansive space it looks as though Manmadha is riding a chariot on earth with Surya Chandras as the chakras while Parameshvara Himself is engaged as if against Tripuraasuras! **60.** Sharvaani! The tingle of your earling bells is indeed like what Devi Sarasvati’s sweet ‘Sudhaamaya Kaavya gaana’! While you have been continuously drinking in the hollow of your outstretched ears the sweet singing of Sarasvati Herself, the flow of nectar like musical compositions, then your ear ornaments chime in unison . This indeed implies that the Goddess of Learning herself is seeking to please Her Patron and win Her approbation by producing exquisitely attractive compositions and the latter is shaking Her head resulting

in Her ear ornaments echo in unison with soft chimes! **61.** Devi Girija! You are kind enough to bestow Kaivalya to saadhakas by controlling their breathing by the left nostril of the 'Ida Marga' since they naturally enjoy the sugandha of fresh flowers too. Now eventually when one exhales too by 'nishvaasa' by 'Pingalika Maarg' then Devi's both sides of Her pearls worn both outside and inside too through the hollow of bamboo like nose should grant us mukti by the same logic! **62.** Indeed, Bhagavati's lips are incomparable. Poets get confused with her luscious lips by comparing them with any sweet fruit of the Universe. Let it be the coral creeper bear fruit, or even the Bimba fruit! By her nature, would not any fruit in the Universe be ashamed by comparison! Her Moonlike Face laps up the facial fruit juice as is by far the tastier of all kinds! **63.** Shankaraacharya has gifted us beautiful poetry in which he says that even the nectar of moonlight is sour by comparison with the sweetness of Amba's gentle smile; this idea he conveys by speaking about the experience of chakora birds. The Celestials, despite partaking of amrita perish during the great dissolution / mahasamhara. But Ishvara remains; Amba who is the embodiment of the ambrosia of consciousness, as 'chaitaanyamrita' is superior to the gross ambrosia of consciousness gotten from the churning of the Ocean of the milk! **64.** Bhagavati! Hail your red tongue which is blood red like 'japakusuma' and which is engrossed with the chants and japas of Parama Shiva's heriocs and magnanimity always. Further, Devi Sarasvati who is always seated at your 'jihvaagra' like a spatika mani' of white purity now turned blood red, is playing sonorous notes on her 'padma raaga manikya veena' about 'Agama Rahasyas' / vedic secrets! **65.** In the battle against daityas having been won, Swami Kartikeya, Indra and Vishnu approached Bhagavati having removed their helmets and kavachas or body guards while She was enjoying the chewing of 'taambula' as the 'karpura khanda' was still in Her mouth. This reveals that She is highly relaxed and happy that the great warriors have returned with a good job done by Her grace. They too are thrilled that Bhagavati is contented as they are aware that She would be happy with Kartikeya anyway but now she too was pleased with all. **66.** Bhagavati! As Devi Sarasvati is commending Pamameshavara's magnificent acts of glory by her veena's mellifluous melodies, you are wholly immersed in the musical notes by shaking your head sideways with trances, and the smooth yet sharp wires of the veena instrument turn self-conscious by shyness as resultant of Your grandeur! Eventually, the veena gets dumbfounded and confused! That is why Devi Sarasvati wrapped up the Veena cover cloth and concluded. **67.** Devi Girija! Your chin is uniquely shaped and is above depiction; the Mangala Sutra tied by Kameshwara around your neck symbolises the close affinity and inseparability of Prakriti and Maha Purusha. Just as Your father had fondled your thin chin when you were baby girl, after your wedding Parameshwara has been handling your chin and cheeks with love and lifted them for carressing your rosy lips for kissing them while you bowed your head with extreme shyness! Shiva being excited to drink the sweet juice of your rosy lips lifted your face and suddenly kissed your lips and thus His hands got hastened to play with your spotless and bright cheeks as though as a toy his love play! **68.** Devi! As your spotless neck leans on Sada Shiva's shoulder then your body's hairs stand up in trance and your milky white neck gets 'Neela Kantha's bluish taint, albeit His original body was milky white too! **69.** Bhagavati! You are the expert of Gati-Gamaka-Geeta! Your neck place possesses of three significant lines as the Gandhara and other basic raagas of sangeeta jnaana; their glory at wedding becomes outstanding. At the auspicious muhurtha of your wedding, Parameswara decorated your neck with the three threads of the mangala sutra viz. Kaamojjeevana-Saubhagya- Chirakaala Putrasamsaara, as the focal points at the wedding. His neck is blue due to retention of haalahala poison, yet the 'Pranava Naada Hetu' and the Maangalya sutra sthaana ! That is also the Seat of Sangeeta and Jnaana or of Devi Sarasvati too! **70.** Bhagavati! Your the lotus like exquisiteness of four hands, is being extolled by the Chaturmukha Brahma seeking your protection and solace; this is so keeping in view that Parama Shiva had in the past snipped off my erstwhile fifth head owing to His annoyance with me and hence my supplication to you seeking your merciful attitude by your very nature as the unparalleled 'abhaya hasta'! **71.** Devi Uma! How could anybody describe the brightness of your tender finger nail-heads as that defies and puts to shame the grace and beauty of early morning fresh lotus flowers! Indeed there is nothing comparable to the splendour of Devi's hands and if at all one might surmise that since Devi Lakshmi's feet were perhaps playful, the red 'paraayana' or the

‘laakshaa rasa’ - or lac dye juice - around Her feet might have perhaps left mild imprints on lotus flower!

**72.** Devi! Your the milk of your ‘vakshojaas’ was shared together your renowned sons, Kartikeya and Ganapati. As there were doing so, Ganesha was looking askance and asked whether somebody was stealing his own ‘kumbh’ and held it tight; this became a high tone humour to their parents! **73.** Jagajjanani’s breast milk is far superior to amrita the divine ambrosia. The Lords Ganasha and Kumara who have Amba’s breast milk remain eternally boyish - certainly nor boy like- and do not age! That is even to day the remain boys! The greatness of Amba’s breast milk is such that Her children are ‘jnaana’ personified and they have no ‘Kaama’! **74.** Vishva Janani! You are wearing the brightest ‘muktaa manimaala’ dangling in the midst of your ‘vakshojaas’ and indeed that maala around your neck resembles as had been made from the unparalleled pearls dug up from ‘Gajaasura’s kumbhasthala’ or his skull! Hence the comparison of the pearl necklace of Devi worn like a trophy, as tinged with the red luster of Her lips, and that of the fame and valour of Parameshwara who destroyed Gajaasura . **75.** Jaganmata! Your breasts emerging from your heart being possessive of ‘sudhaa sagara ksheera’ or the ocean of milk are stated to abound with ‘Saarasvata Jnaana’. Indeed it is that graceful kindness of yours which enabled this Dravidian Boy to reach the heights of the Poets famed for incomparable finesse and taste! In other words, your heart is the spring of milky ocean of poetry and having elevated a Dravidian boy[ apparently Adi Sankara] to reach the pinnacles of priceless poetic skills! **76.** Bhagavati! Even as Kama Deva got burnt of by Parama Shiva’s third eye’s flames, you made him bathe deep into your ‘naabhi sarovara’ or navel like cool lake! This caused the thick smokes high in the splash stated to be the outcome of the soft hair growth around the waist and of your navel! In other words, there might be a suspicion that the smoke of Manmatha’s burnt body is the fallout of your navel hairs which Parama Shiva plays with in your mutual intimacy! **78.** Devi! Your slender waist and its ‘romavalis’ might remind one about the Sacred Yamuna River’s ‘sukshma tarangas’ being of skylike blue colour! But your massive ‘vakshojaas’ appear to take shelter into that navel at that thin ‘kati pradesha’ or the waist. In other words, the condition of Devi’s waist is precarious as it might apparently give way owing to Her weak spots viz. the navel and the folds! **79.** Girija bhavani! Hail to your pretty and attractive navel as that is rather indescribable easily! This naabhi of yours is like deep and whirlpool like hallowed Ganga; this is the nivasa sthaana of Rati Manmathas. The heavy breasts are the flower pots and constant flowers attract the ever busy honey bees. Gireesha’s eyes are naturally drawn to the fragrant flowers, the bee hive and the busy bees! **80.** Shaila Tanaya! By nature your slender waist is ever auspicious and the navel is soft and deep; there is always a concern that the heavy and shapely breasts of yours might any time fall down and smother the graceful bud like navel, just as the strong river bed might any time break down the tree on the bank and get smashed! The river bed tree is always susceptible to get carried away the force of the waves and the ever risked tree be a washout! **81.** Your slim and trim waist and heavy ‘vakshojaas’ are of ‘uttama stree’ features while the three ‘valis’ or partitions are ‘trikaalaas’ or of the past-present and the future; Tri Gunas or Satva-Rajo-Tamogunas; Tri Shaktis of Durga- Lakshmi -Sarasvatis and Tri Lokaas of Bhur-Bhuva-Svahas. **82.** Parvati! Your father bestowed on you by way as dowry the vastness and hugeness of his landed property. This had been performed as ‘agni saakshi’! Hence these prodigious hips, being broad and heavy, hide from the view of the whole terrestrial universe as thrown into the background and made it light and enjoyable to Parama Shiva as well! **83.** Giri Sute! As Kaama Deva was physically devastated by Parama Shiva, he now seeks to double the number of Arrows and carries two quivers on either of his non-existent body sides. Thus on both the sides of Manmadhaa are hanging the long and sharp quivers and the kireetas of Indraadi Devas bent in reverence to Bhagavati are paled out of the grandeur and redoubled sound of Manmadha’s both the quivers! This is with the tacit understading of Bhagavati, since ‘srishti’ deeds to be doubled. **84.** As though as sign of appeasing Devi’s ‘pranaya kopa’, Parameshwara washes Bhagavati’s feet with the waters of Sacred Ganga which adorn His own head. Further, Maha Vishnu who adores and wears on his kireeta with pride the Mani Koustubha whose luster is enhanced by Devi Lakshmi Herself is now being placed at Bhagavati’s sacred feet ! The secret import of the stanza states that both the ‘paada kamalaas’ or the Lotus Feet of Bhagavati are adorned by Veda Shastraas which in turn are at the heads of Vishnu and Sadashiva as though the tasks of Sthiti- Samharas are being observed suitably!**85.** Bhagavati! May we greet your enticing eyes bewitched with your soft feet of

glory of your feet which periodically wake up Parama Shiva in his trance by soft kicks that keep reminding Him of what Padmini Strees kick Ashoka trees for quick flowering! why this competition by Devi's amorous kicks to the Ashoka tree now! **86.** Parama Shiva casually addressed Bhagavati by a pretty sweet and another name, the latter as a sweet reaction had amorously and mildly pushed her husband's 'lalaata' and Kama Deva felt delighted that his long- long burnt off body's Inner Soul got now revived thus hearing the hustle and bustle sounds all around ! Indeed there is no differentiation of the names of Janani and Janaka: Shiva-Shivani , Bhava-Bhavani, Sharva- Sharvani; Mrida-Mridani and so on. Ardha Naareeshwara Umashankara has no distinction either by way of body or soul! **87.** You as the brilliant daughter of Himalayas ever moving about on icy mountains would witness a situation of closing lotuses in cold and frost and their openings during the day times due to Sunshine. Indeed your paada padmas are always fresh in the nights and days alike. Could the fearless beautiful and fragrant natural lotuses be comparable ever with the reputation of your unparalleled feet! **88.** Bhagavati! Your paadaagra portion is popular as the 'keertisthaana' or the place imbued with high reputation. How indeed Siddhas and Maha Kavis of high reputation compare Your hard layer of the feet with the hardness of the back of a tortoise, instead of describing as soft and smooth! How again at the Sacred Wedding of Yourself and Parama Shiva, the latter being extremely kind hearted, lifted you by your soft feet on such a hard and tough surface of a customary grinding stone! **89.** Kalpa Vriksha in heaven might be according fulfilment of their desires to the residents of Heaven, but the sparkle of Devi's foot nails instantly grants wishes to one and all who desire and deserve, both day in and day out instantly. **90.** Bhagavati! You are ever compassionate to your devotees to fulfill our beseeches for wealth as also to liberally scatter clusters of beauty in the form of flowers and honey bees. May I have the status and fortune of becoming a honey bee to get attracted to the kalpavriksha flowers like your feet enticing these bees with sex legs could drink up as much of elixir as possible. Indeed, my 'jeevatma' would then be able to use my Panchendriyas and their leader the Mind like the six footed 'honey bee'! **91.** On noticing the playful foot- steps of domestic swans, apparently Devi seeks to teach the swans to imitate the symmetry of the soft and swiny sounds of her own golden anklets. It is natural that the domestic swans seek to follow the manner of the Supreme Misress! **92.** Trimurtis Brahma-Vishnu-Rudra and Ishana have constituted your cot while Sadashiva is like your comfortable bedsheet thus converting your 'ragaaruna shareera' is reflecting on Parameshvara's white body thus leading to mutual shringaara rasa! The synthesis of Aadhaara-Svadhishthana, Manipoora, Anahata, Vishuddha and Agjnaa of Shadchakraas reaches the 'baindava sthaana' the union point of Parama Shiva and Prakriti! **93.** Sadashiva's inherent Adi Shakti is manifested with long -curly and attractive long hairs, with natural smile, soft nature, supple mind like 'shireesha' flowers, hard and shapely breasts and bottom, slim and trim waist; indeed Bhagavati is of 'aruna-taruna- karuna- raksha dhaarini! Here Shiva and Shakti are in Supreme Union! **94.** The features of chandra mandala are the beauty aids of Bhagavati all placed inside a container of the famed nine gems. Brahma Deva ensures that these features of the Chandra Mandala are refilled or refurbished on a day-to-day basis as his duty. This is the reason why the devotees of Bhagavati also use kasturi and karpura seek to make sure in their daily puja. **95.** Bhagavati, you are the Consort of Sadashiva, and thus ; it is just not possible to enter the precincts of your hallowed place of stay. Lord Indra who had the distinction of performing hundred yagjnas, let alone others who might well be versed in accomplishing 'ashtasiddhis ' , had to give up the ambition to reach even the entry gate of the Palace of Loka Janani! Devi, your glory is such that you have the unique distinction as the 'Ardhaangi' of Tripurasamhari Shiva and it is just not imaginable to reach your feet by the fickle minded persons or even 'jitendriyas' even at the level of Indraadi Devatas. It is stated thus Maha Siddha Yogis too are barred to enter the portals of Maha Bhagavati! [ Note the warnings of Paramacharya of Kanchi in his explanation of this Stanza]. **96.** Indeed worship of Devi Sarasvati ever praised as Atma Vidya-Maha Vidya- Shri Vidya- Braahmi- Sharada -Sangeeta- Vaak- Vignana and worship Her as Ashta Sarasvatis. Similarly, Adi Lakshmi-Dhanya Lakshmi-Dhairya Lakshmi- Gaja Lakshmi- Santana Lakshmi-Vidya Lakshmi-Vijaya Lakshmi- Dhana Lakshmi be worshipped. Bhagavati! You are of the Unique Swarupa of Parameswari who is the 'ardhanaareeshwari' who alone could stimulate the Sthaanu Paramashvara to Action and Play of Universal Creation-Preservation-Destruction- Re Creation and so on till Eternity! **97:** Acharya speaks of Sarasvati, Lakshmi and Parvati the wives of

Brahma, Vishnu and Shiva, the Trimurtis. Then only does he come to the fourth, Kameshwari, the Parashakti, the root of all and the wife of the Tureeya Brahman; Maha Maya the most Illusive Power; Vishvam bhramayasi-or which bewilders the Universe; Parabrahma Mahishi- the Singular Empress of Parabrahma Sadashiva Himself! **98.** Jagajjanani! Having had the fortune of sipping drops of Your Paada tirtha, a born dumb person had turned out to be poet 'par excellence'; a born deaf had turned out as a highly sensitive listener ! When indeed may I ever able to sip your paada tirtha to attain in my life's fortune! **99.** Any human being should cut through 'avidya' or ignorance and to become a 'chiranjeevi' and 'paraanandaatmika' and the means to do so he or she should accomplish 'samyagati' or 'samyak jnaana'. **100.** By bathing again and again in Soundarya Lahari, we must become one with it, become it!