PANCHASTAVI
(A pentad of devotional hymns to Super-Energy)
WITH
Foreword and English Translation

BY
Gopi Krishna

&
Introduction and explanatory notes

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FOREWORD

Like a priceless gem, lying hidden in the cavernous interior of a mountain, Panchastavi, a peerless hymn of praise addressed to Kundalini, has lain shielded from the eyes of the world by the snow-capped high mountain peaks that surround the beautiful vale of Kashmir, once said to be a lake known by the charming name of Sati-Sar. Except for one out of the five Cantos, which comprise the whole book, practically nothing is known about this superb composition, obviously of a Kashmiri poet, to the erudite scholars in other parts of the country.

How such a rare book could remain unknown and unappreciated beyond the confines of the valley, for a period of over one thousand years, presents a mystery for which we have no explanation at present. Convulsive political upheavals and the barbarous oppression, through which the Brahmins of Kashmir passed for centuries, combined with the difficulties of communication and the isolated position of the valley, must have contributed a large share in relegating the work to the oblivion in which we find it at present. This is not true of Panchastavi alone. There are other matchless gems of literature relating to Shaiva doctrines, peculiar to Kashmir, and excellent Sufi compositions which
still await translation into a world-language to contribute their share to the literary treasures shared in common by all mankind.

The only other work in the whole gamut of Shakti Shastra in India comparable to Panchastavi, is the famous work, known as Saundaraya Lahari, ascribed by some scholars to the far-famed mystic-philosopher, Shankaracharya who, it is said, flourished in the 8th century A.D. The issue of authorship of the said work has not been finally settled yet and the position is contested by other writers. Saundarya Lahari is divided into two parts. The first part, known as Ananda Lahari, or the Wave of Bliss, consists of 41 verses and the second, which is of 62 verses, is known as Saundarya Lahari proper, meaning the Wave of Beauty. The two together make a total of 103 shlokas. There is conflict of views about the number of verses also. The esteem and the importance in which this book has been held can be readily assessed from the fact that no less than thirtysix well-known commentaries have been written on it, and almost every syllable has been made the theme of lengthy discussions by the learned commentators.

The commentaries, though not radically different from one another, often present divergent views and theories and attempt diverse interpretations of the hymns in—keeping with them. Shankaracharya is said to have based Ananda Lahari on another famous work
Saubhagyodaya, ascribed to the Guru of his Guru, known by the name of Gaudapada. It is, in fact, considered to be only an extension of the latter. This little detail has been given to show the close kinship between the philosophy of Vedanta, as expounded by Shankara, and Shri Vidya or the doctrine of Cosmic Energy which forms the basis of the Tantric tradition.

There are striking similarities between Panchastavi and Saundarya Lahari. Some of the views expressed are identical and even the expression is, at places, somewhat similar. The wealth of knowledge and the depth of observation displayed, combined with the beauty of poetic expression and the use of appropriate words and phrases, is so remarkable that it is no wonder that the authorship of Saundarya Lahari, at least, has been attributed to Lord Shiva Himself, and Shankaracharya is said to have been only the Mantra-drashta or Rishi, which means the work was revealed to him.

The same revelational origin can be ascribed to Panchastavi also. Its authorship is shrouded in mystery, but there can be no doubt that it is inspired composition of a Yogi who had reached the highest stage of realization. The work has been cited as a source-book by several eminent scholars of Kashmir, but the name of the author has always remained undisclosed. Without revealing his identity the author has referred to
himself in very humble terms in some of the verses and in one definitely acknowledged his unrepayable debt to the Goddess for all the blessings of this world that had enriched his life.

The cases of successful termination of the practice of yoga, resulting in the paranormal activity of the brain, have been extremely rare. They are extremely rare at this time also. This is the reason why in India, based on tradition, the illuminati have always been held in such high esteem. This is also the reason why the inspired utterances of the illumined sages of our country, whatever the place of their birth and whatever the language in which they wrote, such as the Ramayana of Sant Tulsi Das or the Adi Granth of Guru Nanak, the Vakyas of Lalleshwari, or the songs of Bullay Shah, have been guarded from corruption and preserved from loss like most precious treasures right from the Vedic times to this day. Panchastavai belongs to the same category of inspired compositions, more concerned with the energy-systems of the body that lead to transcendental experience. The same care has been lavished to save from corruption the revealed compositions of other faiths and climates.

An explosion is slowly building up in the domain of science. This might not be noticeable to the casual eye but to the observant the signs are unmistakable. The whole
lofty edifice of modern science is built on a material concept of the universe. For it matter is real and its basic laws inviolate. It often interprets mind in terms of the brain. Hardly any orthodox scientist is prepared to admit that the extremely complex mechanism of the brain is but an instrument in the hand of the spirit to manifest itself as embodied life on earth or that there are super-mundane intelligent energies in the universe. The acceptance of this fact by the world of science would cause a revolution in the life and thought of mankind that is impossible to imagine at present. It is in anticipation of this on-coming upheaval that I am laying so great stress on the need for a scientific study of the phenomenon of Kundalini.

The first harvest of this investigation would be that the confusion prevailing at present about what is not mystical or transcendental experience would come to an end. This in itself would be a signal achievement and provide guide-lines for millions who have wrong and confused ideas about yoga and enlightenment. But for many years to come the investigators of the phenomena of religion will have to depend on the existing literature on the subject, especially the inspired compositions of the illuminati of old rather than the writings of modern authors, for the preliminary data needed for the research. Pan-chastavi can prove a virtual mine of information for this study and show the extent
of knowledge available in the past about the hidden energy-systems in the human body and the sublime experience to which they can lead. This experience has always displayed certain common characteristics among all those who had it, which shows that it can be the evolutionary goal of all mankind. This one, single fact should be sufficient to indicate the colossal importance of the ancient time-honoured treatises on the subject for modern science.

The work of translation of a book into a foreign language normally presents some difficulties. This was even more the case with Panchastavi, as there are few initiates of the discipline now. There is no anterior English translation or commentary from which help could have been taken as is the case with Saundarya Lahari. The nomenclature used for certain yogic conditions and peculiar inner states is now more than one thousand years old. But since the oral tradition from the teacher to the disciple has come down unaltered almost to the recent times, and the daily recitation of the verses, as a religious duty, continues to this day, the translation of obscure passages and special terms became possible for this reason. The existing Hindi translation of Panchastavi, published by the Rama Ashram, Fateh Kadal, Srinagar, proved of great help in the preparation of the English translation. I take this opportunity to thank the members of said Ashram and particularly Shri Kashi Nath who took keen interest in the
preparation of the present translation.

But for the labour of love devoted unstintingly by many of my friends this work could never have seen the light of day. In particular I must acknowledge with gratitude the help rendered by Shri K. N. Koul of S. S. Samiti, of the late lamented Sham Lal Wali, Shri Sham Sunder Jatu, Shri Amar Nath Ugra, whose help was invaluable in the first translation of the verses, Prof. P. N. Qazi and Shri J. N. Ganhar for the English rendering which entailed a great effort, the latter also for his revision, Prof. K. N. Dhar for his scrutiny of the text and translation, for the footnotes and also for the scholarly Introduction.

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The translation does not claim to be free of error or final. No translation can. It is a first imperfect attempt to present Panchastavī in a world language. to draw
the attention of scholars and lovers of Indian Culture to the gems of thought still lying hidden in the store-house of untranslated Sanskrit Compositions of the literati and illuminati of Kashmir.

Gopi Krishna.
The compound-word ‘Panchastavi’ in the ordinary sense connotes a collection of devotional hymns divided into five chapters. The very first verse of the first chapter makes it clear that this panegyric is essentially meant for the ‘Rainbow-hued’ Divine Energy which expresses itself in the form of Speech and Resplendence. The whole gamut of Alphabet has its origin from this Transcendent Energy and so to speak, it is the progenitor of all sound and sense. It is the eternal Source of Superknowledge (परा विद्या), Bliss (गृहन्नत्व) and even this whole cosmic creation. This ‘Super-marvel’ Maha-Maya (महा-माया) creates and annihilates this world of sound and sense by the triple attribute of desire (इच्छा), perception (ज्ञान) and action (क्रिया).

It is to be remembered that this poetic work is essentially an allegory in which the mental experience of Supreme Consciousness (परा सचिवत) has been clothed in the flesh and blood of words for the understanding of those who have not the experience. The poet has

1. पंचानां स्तवानां समाहारा—A collection of five panegyrics or eulogiums.
very candidly referred to this approach in the sixth verse of the fifth chapter. So the 'Benign Motherhood' of that 'Primeval Energy' (श्रादि जिक्रि) has become the focal point of expression throughout the pages of this devotional composition.

But this word five (पञ्च) pancha or the original panchan (पञ्चन) has many other shades of meaning, moreso, with

II. Title of the the Shaiva Philosophers, which composition naturally must have weighed with the poet in giving a name to his composition. So, it will not be out of place here to allude briefly to these shades of meaning in the number five to understand better the consideration that might have prevailed with the poet in choosing the name.

In 'Tantra' Sadbhava'—a Shaivistic treatise—the Divine Energy has been described as five-fold, Panch-mantra gata (पञ्च मंत्र गता) Panch-vidha (पञ्च विधा). Herein clear reference has been made to the five modes of reciting a Mantra or an incantation with syllabic instants (Kala कला). These are Ishana (ईशान) with five instants, Tatpurushah (तत्पुरुषः) with four, Aghora (अघोरः) with eight, Vamadeva (वामदेवः) with thirteen and Sadyojata (सद्योजातः) also with eight respectively, making a total of thirty eight, which works out to be the exact number of Consonants in the Sanskrit Alphabet (अस्वरः).

1. Quoted by Kshemroja in his commentary on Shaiva Sutra, page 43.
The School of Recognition (पत्वभिज्ञ),¹ in the Shaiva Lore takes five as the synonym of five duties (पंच कार्यानि) which are Abhasan (अभासन) appearance, Rakti (रक्ति) attachment, Vimarshan (विमर्शण) scrutiny, Bija (बीज) source and Avasthapanam (अवस्थापन) establishing. These five duties or the stages of perception are also an inextricable part of articulating an incantation (जपविज्ञ:) Jap-vidhi; hence the reference to Mantrodharah (मन्त्रोद्धार:) delivering an incantation is not without purpose in Panchastavi.

This pentad of devotional poems is essentially a treatise on Para-vidya, i.e. Super knowledge, as conceived by the Shaivas. Naturally to spell out its contrast with the nescience or ignorance (श्रविज्ञा), the poet must have had its five-fold division in his mind. This ignorance comprises tamah (तम:) error, mohah (मोह:) illusion, maha-mohah (महामोह:) obduration, tamisrah (तमिस्रह:) fallacy, and anda-hah (अंड़ह:) mental darkness. This five-fold barrier of ignorance (avidya) is to be crossed before Super-knowledge can dawn. This knowledge is also called Shuddha Vidya (शुद्ध विद्या:) or sad-vidya (सद्विद्या:) by the Shaivas, which can be attained by adopting the course prescribed in Shuddhadhvan (शुद्धाध्वन:) the Pure Path.³

The Shaivas also believe that the Purusha

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1. Pratyabhijna Hredya—Sutra X
2. Vishnu Purana
3. Abhinava Gupta in Tantra Loka-V1-56.
(पुर्वः), the limited individual self, has five envelopments (कल्पुक) of Niyati (नियति) confinement, Kalah (कालः) experience of changes in time, Ragah (रागः) attachment, Vidya (विद्या) limited knowledge, and Kala (कला) limited authorship. The cumulative effect of these envelopments produces Maya (मया) (illusion) and this can be removed completely by Shuddh Vidya (शुद्ध विद्या) i.e. pure knowledge, alluded to above. Actually Maya (मया) (Illusion) is the name given to that condition of mind in which the identity between Shiva and Shakti or, in other words, between the conscious observer and the phenomenal world is not recognized. So the poet invokes the ‘Immanent Mother’ (सकल जननी) Sakala Janani, to emancipate all the living beings from this ‘Knot of Maya’.

As a corollary to this, having overcome Maya (Illusion) the experiencer has to traverse five stages of Sad-Vidya (सदृ विद्या) which are assimilative consciousness, एश्वरयः (Aishvaryah), all pervasive conscious self, सदाक्ष: (Sadakhyā), objective conscious self, शक्ति तत्त्वः (Shakti tattvā) predicative manifestation, and शिव तत्त्वः (Shiva Tattvā) subjective conscious -self, so as to identify himself with the Parama-Shiva (Supreme Conscious-self), the acme of Shaiva realization.1 The author of Panchastavī has referred to these in very unambiguous terms also.

Another shade of meaning inherent in number five (पंच) can be indicative of the

body made up of five elements (पंच महाभूत or पंच तन्त्र) namely Prithvi (पृथ्वी) solidity, Apas (आपस) Liquidity, Agni, (आगि:) (combustibility), Vayu वायु (Aeriality) and Akash अकाश (ethereal reality). The recitation of a Mantra is definitely a mental drill with a physiological basis; so, the body—the very first instrument for accomplishing Dharma1—is an inseparable part of this mental discipline. Hence the poet is at pains to refer to the importance of this instrument in his eulogies of the Supreme Energy.

Not only this, in several Tantric works2, the human body is looked upon as Shri Chakra (the disc of bountiful super-human power) in which the microcosmic components of the Energy (Shakti) have been detailed as tvak त्वक (skin), asrāh अर्ध: (blood), mamsam मांस (flesh), medhah मेड़ा: (lymph) and asthi अंस (bones). The macro-cosmic components have also been defined as the five elements, five tanmatras (subtle elements) belonging to Shabdah शब्द: (sound), Sparsha स्पर्श (touch), Rupa रूप (form), Rasah रस: (taste), five senses of perception (ज्ञानश्रियासिस्य), five senses of action (कार्यश्रियासिस्य) and five pranās3. Again the five Karnas कर्ण (Generative Causes in Shaiva Philosophy are Brahma कृष्ण (the Progenitor), Vishnu विष्णु (the Preserver), Rudra ऋद्र: (the Annihilator), Sada Shiva सदा शिव (Perennial

1. जरीरमाध्य खतु वर्षां साधन
2. Kamika Tantra (Mantra Shastra).
3. Prana (प्राण), Apana (अपान), Samana (समान), Vyan (च्यान) and Udana (उदन).
and Immanent Conscious Spirit) and Ishvara (the Supreme Lord). The poet has referred to this doctrine in one of the verses ¹.

Last but not the least, Lord Shiva (शिव:) is supposed to have five faces, Panch-mukha (पंच मुख:), but it is just a corpse. Shavah (शव:), when divorced from his Energy (शक्ति:) Shakti, as expressed by the author in a veiled manner and plainly by the composer of ‘Saundarya Lahri’ in the very first verse.

The poet has captioned each chapter with a sub-title. These sub-titles have been chosen with a purpose, and not haphazardly.

**III. Nomenclature of chapters**

**FIRST CHAPTER**: The first chapter bears the sub-title Laghu लघु (insignificant or light). In the penultimate verse of this chapter the author has hinted at his own insignificance (लघुस्वरूपमि:) Laghustvatman for undertaking such a lofty yet difficult task of analysing the Super-Energy. This chapter tries to define, explain and emphasize the purport contained in the aphorism ‘Vidya Sharirsatta mantra rahasyam’ (विद्याशरिरसत्ता मन्त्र रहस्य:)². “The occult power of incantation lies in its efficacy to strike identity between the sound and its symbol”. Vidya (विद्या:) has been described as nothing other than the symbols (matrika मात्रिका:) of the alphabet³. Hence the origin

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¹. Panchastavi IV-28.
². Shiva Sutra II-3.
³. Na vidya matrikupara.
of letters and the methods of grouping them into incantations with the appropriate mode of recitation has been dealt with in this chapter.

This very knowledge of letters has been treated as the office of a fond Mother granting each and every boon to her children. These sounds and symbols (Nada Bindu नाद बिंदु) emanate from the Muladhara, where they lie coiled up together as Kundalini — the coiled serpent — and after piercing the six Chakras enter the Brahma-randra and then return to the Kanda and Muladhara, again to lie dormant there. The poet, while mentioning the intricate discipline of the Sadhana is alive to the fact that it may not be readily undertaken by the prospective students on account of its guru गुरु (weighty, difficult nature). Hence to make it popular and banish the fear from the minds of the devotees, he has captioned this chapter as Laghu लघु (light, easy to comprehend). Some say that it is the composition of a devotee named Laghu Bhattarka लघु भट्टारक: and hence the sub-title Laghu Stava means a panegyric composed by Laghu¹, an abbreviation of Laghu Bhattarka.

SECOND CHAPTER:— The second Canto is known as Charcha stava चर्चास्तव: meaning the chapter of 'careful study' or 'reflection'. Herein the attributes of Divine Mother in the Cosmic form have been amply described. She is also invoked to cut asunder the

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1. Laghustuti published by T. Ganpa'i Shastri in Trivandrum Sanskrit series—1917 A.D.
shackles of birth and rebirth, and to release the devotee from the prison (bondage) of his body. This chapter depicts the Vishvamaya विश्वमय (immanent) form of the Super-Energy, whereas, the first brought into a relief Her Vishvotterna विश्वोत्तर (transcendental) form.

THIRD CHAPTER:— The third chapter bears the title Ghata Stava घटस्तव: . Ghata घट: is patently derived from Ghat घट verb meaning to unite, to join or bring together. Herein the ghatnam घटनम or संघटन sahghatnam (union) of the Shiva and Shakti is indicated. The impersonal and personal aspects of the Reality as described in the first and second cantos come into union with each other in this chapter, just like water and its container (ghatah घट:). This coincides with the Parapar dasha पराप दश: ¹ or Bhedabhed vimarshan atmakta सदभेद विमर्शनात्मकता ² (complete identity) for which Sad vidya सदीव्य (perennial pure knowledge) is also a synonym. Hence the third chapter deals with this aspect of knowledge.

The ghata घट: (pitcher) for the Yogis symbolically signifies the gross body and the water inside it (the soul) Atman (आत्मन ). The body of the alphabet (Vidya sharira विद्या शरीर) has been mentioned in the first chapter, the second locates its soul and the

¹. As propounded by Utpala in his Ishwara Pratyabhijña III, 1 to 5. IV-95.
². Vide Svachhanda Tantra.
third marks their auspicious blending, hence the use of the word Ghatah घाट: or the verb घट. So the poet points out the error of those who torment their body with severe penance, or make themselves paupers by spending lavishly on Yajnas (sacrificial fires) and liberal remunerations. The realizer attaining this stage has not to bother himself with these fruitless rituals. This very union between the soudn and the symbol, Para (higher) and the Apara (lower), the immanent and the transcendental, Shiva and Shakti, Bheda (duality), and Abheda (identity) has been very beautifully alluded to by the poet while addressing the Supreme Energy as ‘Shabda Brahma-mayi’.

FOURTH CHAPTER: The fourth chapter is called Amba-Stava (Panegyric addressed to the Mother). The word Amba is to be read in the context of Jyeshttha ज्येष्ठा and Raudri रौद्री. While discussing the origin of letters, the ‘Tantra Sadbhava’ तन्त्र सद्भाव: has to say that Raudri रौद्री (the terrible on account of the agitation it produces) is the first stage of a letter when it is conceived, Jyeshttha (the elderly or prominent) indicates the form taken, and Amba अंबा the final sound which comes at the tip of the tongue¹. The embryonic and formative stages of a letter having been described at length in the previous chapters, the formation of the word and its pronunciation, singly or as the part of an incantation, signifies the (Energy) without which

¹ As quoted by Kshemraja in his commentary on Shiva Sutras, pages 51 - 54.
Shiva is a non-entity (Asmarthah अस्मार्थः). So, this Amba (Mother) is the real generative power in nature and man; bereft of Her, the world would have no existence at all.

FIFTH CHAPTER: Sakala सकल (entire or whole) can be expounded in more than one way. It may mean along with other parts, digits or full, such as sakalaindu सकलाईन्दु (the full moon). It might also connote in the language of Shaivas as savyanjan साव्यांजन (with consonants) as against nishkal, avyanjan (अव्यांजन without consonants), one of the methods of Japa (articulating an incantation). It might also indicate the medial sounds or letters of the incantation with sakal-jap-vidhīḥ सकल जप विधिः: the method of articulation with consonants हनकलर्डीः.

The latter part of the compound Janani जनानी (compassionate Mother) make it more clear and all the same unambiguous. Actually this chapter is devoted to the propitiation of the “Universal Mother” (Jagat Mata जगत माता) and this universal Mother is Maha-Vidya महा विद्या: (Super Knowledge) being beyond speech and argument. This all-pervading Mother represents in Her own-self attributes of creation, sustenance and annihilation, as also the Over-Lordship and the Super knowledge, thereby exhibiting diversity out of unity. She bestows

1. Rudrayamala Tantra.
2. Kularnava Tantra XV - 45.
supreme bliss on those who take pains to know Her in essence.

In order to understand the concept of Shakti better, it is necessary to explain the content of Tripura त्रिपुर or Tripura Sundari त्रिपुर सुन्दरी personifying the ‘Divine Energy’ and repeatedly used by the poet in all the chapters.

Tri त्रि denotes number three and pura पुर means among other things, the body also. The word thus literally will indicate any such woman who has three bodies (Tripura त्रिपुर) or who represents in Herself the beauty of the three worlds त्रिपुर सुन्दरी. To facilitate the comprehension of this word, the poet, on his own, has adduced reasons for calling the ‘Divine Energy’ as Tripura’. After enumerating the triple form of Gods (Brahma, Vishnu & Rudra), fire (household, sacrificial & funeral), energies (desire, perception and action), basic vowels (आ इ उ) three worlds (Bhur भु: Bhuvah भूव: Svah स्व:), Vedas (Rig, Yaju & Sam), Gunas (Rajas, Sattva & Tamas) and other Cosmic manifestations, he very convincingly tries to establish that this three-fold division is actually inherent in the essence of the Divine Energy consequently called Tripura. Shaivistic lore confirms this view of the poet. ‘Prapanchasara’ asserts that ‘Ambika’ is named as Tripura because of its accent on the three basic vowels (आ इ उ). ‘Tripurarnava’ lays

1. Panchastavi—I, 16.
down that the Energy residing in ‘Sushumna’, Pingaia and Ida’ as also in the mind, intellect and soul, is called Tripura.

Kalika Purana says since everything is threefold, so She (Divine Energy) is called Tripura त्रिपुरा. ‘Vamakeshvara Tantra’ believes that Tripura is threefold in the form of Brahma, Vishnu and Shiva and also personifies Herself through the three powers of desire, perception and action. ‘Varaha Purana’ also explains the name on these very lines. Hence the word Tripura is actually the manifestation of triple power of the Super-Energy - Raudri रूढी, Jyeshtha ज्येष्ठा and Amba अम्बा - the birth of a letter from the embryo to the actual pronunciation. The letter is an inseparable part of an incantation, hence the poet feels that Tripura Sundari on being discerned by physical eyes or through articulating a Mantra (mentally) dispells sins and mitigates the fear of death.

Hindu genius has all along provided form (Vyakta व्यक्त) to the formless (Avyakta अव्यक्त) not because it believes that ‘Divine-Energy’ can have any form, but with the sole motive of presenting that abstract Entity as a concrete object, especially in human form so as to make it more intelligible to the general masses. To make this approach more impressive and effective the Image of Mother has been used. “An unworthy son may be born, but there can never be a bad Mother कुण्डलो जायें कवचिद्विति कुमाला न शव्रति”. This attitude is at the root of Mother-worship so popular among
the Hindus.

Panchastavi has provided all the human attributes to Her, while maintaining Her position as the sovereign Creatrix of the Universe. Propitiation of Tripura is still performed in Kashmir especially by a sect of Kashmiri Pandits known as 'Tikus' presumably a Kashmiri rendering of त्रिक Trika.

For reasons of his own, the poet has maintained complete silence about his name, time or lineage in his composition. Strange though it seems, the same has been the bane with many other Sanskrit authors of repute. Even Kalidasa, that prince among poets', has been reticent about himself in his works. Barring a few authors like Abhinavagupta, Bilhana and Kshemendra, the time and name of a whole galaxy of Sanskrit luminaries of Kashmir is still a matter of research. In the Shaivistic literature, only Abhinava Gupta has given his brief biographical sketch and some dates in his Stotras स्तोत्र (devotional songs).

In 1917 A.D., T. Ganapati Shastri brought out an edition of the first Canto of Panchastavi naming it as Laghustuti with the Sanskrit commentary of one Raghavananda. On the authority of the commentator he put down

1. Dr. Keith—History of Classical Sanskrit Literature.
the name of the poet as Laghu Bhattarakā. However, he has also referred to another Commentary on the same treatise which to quote him "is very voluminous and consists of nearly two thousand verses" by some Parameshwaracharya. This commentary is not still out hence nothing can be said about it.

In his introduction, the learned Shastri has not referred to Panchastavi at all, and has, for all practical purposes, thought these 21 verses to be an independent work, and not the first Canto of Panchastavi. Curiously enough, the commentator Raghavananda also has not made any explicit mention of Panchastavi or its other Cantos even directly or indirectly, though having referred to सकलवजननीस्तवः: (The penultimate Canto of Panchastavi) only once. This intriguing silence poses many questions which deserve plausible answers. Firstly, it seems that Panchastavi as a whole is unknown in the south and only its first Canto has somehow gained currency there. Therein also the original word Stava स्तवः has been substituted by Stuti स्तुतिः even though both mean the same thing. This Canto is thought to be the composition of some one named Laghu Bhattarka.

It is very well known that Shaivism of the south is dominantly dualistic in content. Madhavacharya (A.D. 1199-1276) has described 'Shaiva Darshan' as a dualistic system, which

1. In his 'Sarva Darshana Sangraha'.
is fundamentally at variance with the Monistic system developed in Kashmir.\(^1\) Nimbarka (A.D. 1162) emphasises that it is from duality भेद: that non-duality भेद: can be realized\(^2\). In the Tantric literature a clear division has been made on the basis of duality भेद: and non-duality भेद:; hence the Tantras like Kamaja, Yogaja etc. numbering ten have been ascribed to the dualistic school of Shaivism.\(^3\) Therefore it seems surprising that a composition like Panchastavi, advocating non duality, should come from the south.

As will be explained later on, Panchastavi as a whole, has a definite air about it of a work composed in Kashmir by a Kashmiri author. Hence it is reasonable to surmise that the text of only one chapter was commented upon by Raghvanandha for the reason either that only this portion of the whole work somehow found its way to the south or that the views expressed in the whole did not fit in with the mental climate prevailing there which weighed with the commentator in maintaining a tacit silence about the other four chapters. But the latter alternative does not appear plausible when considered in the light of the fact that Saundarya

2. Vide his commentary on Brahma Sutras.
3. Abhinavagupta—a study by K. C. Pandey, pag. 75
Lahri which is definitely the production of a Southern author expresses almost identical views. The authorship of the latter work too is still in doubt and it has not been definitely established so far, that Shankaracharya was in reality the author of this composition.

Bhattaraka or Bhattara is an appellation of respect or esteem joined with the names of either very learned Brahmins or Kings. Its diminutive Bhatta मात्र still survives as a generic name for Kashmiri Pandits. In south no such practice is in vogue perhaps with the exception of Kumarill Bhatta; so, Laghu Bhattaraka could well be a Kashmiri Brahmin. Laghu, taken as an adjective, can mean 'quick witted' or one so proficient that he could give the minutest details (Laghav) about the Supreme Energy. Hence it may not be the actual name of the author but a complimentary epithet used by the commentator for his erudition and devotion. On the analogy of Ralyovrabedah रत्नयो-क्षेत्र: (Panini's Sutras) it works out to be the name of the commentator himself, लाघव लाघवा becoming राघव Raghava. Hence it can be inferred that the commentator did not know the real name of the composer and to be on the safe side ascribed it to a quick-witted author, Laghu Bhattaraka लघु भट्टारक and thereby inserted his name also with it.

Lakshmichaela in his commentary on Saundarya Lahri सौन्दर्य लहँरी while quoting from Panchastavi, has referred to its author as an ‘Acharya’ generally, but in one case has mentioned
to one Kalidasa also in this context. However, it can be safely asserted that this cannot be the famous Kalidasa, author of Raghuvamsha or Shakuntala, but refers to some Acharya who was a devotee of Kali.

In some manuscripts in the Kashmir Government Research Library the name of the author has been given as Laghavacharya and in some as Acharya Prithvidhara, a disciple of Shambunatha. In one MS the name of the poet has been written as Shri Ramchandracharya. Kashmiri tradition even ascribes the work to Abhinavagupta. In the verses from Panchastavi quoted by the commentators of ‘Vidyarnava’ and ‘Saubhagya Ratnakara’ the author has been mentioned as Dharma-charya. Nityananda, the commentator of Tripuramahimastotra corroborates this view. In our own times Harabhatta Shastri has also taken Dharma-charya to be the author of Panchastavi.

The very fact that there is no unanimity of opinion about the authorship of Panchastavi leads to the conclusion that actually the author himself chose to remain anonymous. The last verse of the first chapter seems to subscribe to this view. The use of Laghustvatmani लघुस्तवामणि (insignificance of his self)

1. प्रत एव कालिदास मगवस्यादः सकलजननीत्वेते कथितं यथा ‘चतुष्पत्तां।’ etc. cf p. 305 Madras edition 1957.
2. Who initiated Abhinavagupta in the Transcetic lore.
3. In his Sanskrit commentary on Panchastavi published by J&K Govt Research Dept.
debars him to proclaim his name. This denotes the highest degree of humility. Hitopadesha acclaims Knowledge as the bestower of humility. As to names Acharya, Kalidasa, and Dharmacharya it can be said that actually these are not proper names but only titles. Acharya means a preceptor and Dharmacharya a preceptor of Dharma, here obviously Shaiva Dharma is meant. At times even scribes when not aware of the name of an author themselves put in a fictitious or titular name in place of the actual writer. We are, therefore, forced to conclude that the authorship of Panchastavi is still an unsolved mystery.

Panchastavi contains in it the quintessence of the Tantric non-dualism. The earliest extant reference to it is found in the ‘Saraswati Kantabharana’ of King Bhoja. The probable date of the composition of Saraswati Kantabharana is between 1030–1050 A.D. Therefore, Panchastavi must have been composed much earlier to it for the reason that by the time of Bhoja its poetic merit must have been established on a firm footing, as only then could it deserve a place in a work on poetics.

Saundaryalalahari, ascribed to Shankaracharya, can be said to be a sister volume

1. Hitopadesha—चित्रा द्वारा ति विनय... ...

2. Dr. P. V. Kane, History of Sanskrit poetics—page 261.
to Panchastavi. For this reason Lakshmi—
dhara in his commentary on the former has
quoted profusely from it. It is very difficult
to say which composition of the two is ear-
lier; what debt they owe to each other and what
is the common source behind the two? It
can be said, however, without fear of contra-
diction that the subject matter of these two
compositions being similar, as also the phrase
and idiom at many places, both these might
have been composed simultaneously at the
time when the devotional climate in Kashmir
was vibrating with 'Shaivistic Monism', which
has all along conceded an edge to 'Shakti'
over 'Shiva'. It is said that Shankarcharya
became a Shakti-worshipper during his so-
journ in Kashmir¹. Local tradition of Kash-
mir confirms this view also. Shankara's date has
been fixed between 788-820 - A.D.², so it seems
probable that Panchastavi was also composed
during this period.

If it is argued that Panchastavi is pos-
terior to Saundaryya Lahri, still it could not
have been composed after 1030-1050 A.D. In
any case, the lowest limit can be fixed at
788-820 A.D. Shankar's visit to Kashmir and
the composing of Saundaryya Lahri by him,
and the upper limit by the date of Bhoja's
treatise on poetics (Saraswati Kanthabharna
i.e. 1030-1050 A.D.). In fairness to the author

2. Vide introduction to Bhagwad Gita by Dr. Radha-
   krishnan page 16.
it can be concluded that Panchastavi must have been composed in the latter half of ninth century and by the time of Bhoja its verses must have attained a high degree of fame so as to warrant their inclusion in his treatise on poetics.
FIRST CANTO

ॐ ताप्तल्यवः प्रथमः ॥

May the Goddess Tripura, who is of the nature of light and sound, shining in the forehead like the lustrous bow of Indra (i.e. rainbow) in the crown of the head like the luminous white shine of the moon, and in the heart like the never-setting splendorous sun — may She, by means of the three mighty syllables ‘AIM’, ‘KLIM’, and ‘SAUH’ speedily destroy all our impurities. ॥ 1 ॥

1. त्रिः पुरा त्रिवर्ग घुरा घुरे पुरा शर्काराम्।

Embodiment of इच्छा ichha (desire), ज्ञान Jnana (Perception) and क्रिया Kriya (action); इहा Ida, विख्ला Pingala and सुपुष्पा Sushumna may also be construed from it. Moreover in the context of Kundalini (2nd verse) it might be also taken in the sense of कुम्भक Kumbak, रेशक Rechak and पुरक Purak agreeing with the content given in the verse. From the (Muladhara) सूक्ष्म अक्षर the seat of Kundalini to the heart, forehead (लंग) और Brahma and the ascent of Kundalini has been indicated.
We, Thy devotees, always meditate upon the vowel in Thy first syllable (AIM) resembling the fine first shoot of maiden-hair (a kind of fern) just beginning to sprout which itself is of the shape of Kundalini* always engaged in the work of creation (of the universe). Realizing Thee in this form man does not touch the womb of a mother again (i.e. is not reborn in this world).

*Bhujangakar roopena Muladharam Samashrita Shakti Kundalini nama, Bistantu nibha shubha. (Vamakeshwara Tantra)

"Seated in the Muladhara in the shape of a serpent, the Energy called Kundalini is like the fibre of a lotus-stalk, very auspicious."
Oh giver of Boons! whoever even on seeing an astounding phenomenon, utters, out of wonder or fear; the syllable AI, though without the dot (.) of the original AIM, upon him too, O Goddess, Thy grace descends and from his lotus-like mouth flow ambrosial expressions full of nectar (i.e. he becomes an eloquent speaker).

1. Aksharam प्रक्षर — Na Ksharti iti akshara (भ क्षरिते प्रक्षरः) which is not destroyed is an akshara (प्रक्षर) or a letter of the alphabet. Here bandu will mean anusvāra.

यक्षिणे' तत् कामराजपरं मन्त्राचरं निष्कलम्
सत्सारस्वतमिल्येति विशलः कविचढ़ बुधस्वचढ़ धुवि ।
श्राह्यान्तः प्रतिष्ठां सत्यतपसी यत्कीतेत्यन्तो हिजाः
प्रारम्भे 'प्रज्ञावस्पद प्रशण्यिता नीत्योज्यार्थ्यत स्फुटम् ॥३॥

Eternal Goddess: whoever realizes that the seed syllable in thy Mantra KLIM which is ‘Kamaraja’ (giver of complete fulfilment) is the same as Thy first syllable AIM (bestower of Buddhi or wisdom) he too becomes the recipient of Thy grace and even though dull-witted becomes enlightened or wise. (For this reason) at every festival held in the memory of Satya - Tapas - Rishi, the Brahmins begin their recitations manifestly with AIM instead of the usual AUM.*

*जोकारेष सर्वा वाक्य संतुष्टा
Aumkarena Sarva vak Samtranna
(Chandogya upanishad 11-23, 3)
“with ‘Aum’ ही the whole Vedic lore is to be commenced”
1. **Nitye (नित्य) — Not bound by time and space. A mode of address to the Goddess here.**

2. **Nishkālam (निष्कपत्र) = Nish (निष्क) = without, Kalam (कलम) — ka k and la l as in ‘AIM’. This is verily ‘KLIM’ वली bereft of ka k and la l.**

3. **Pranava (प्राणव) = Aum, Aspadam (आस्पद) = Place suitability.**

> यत्रस्मां वचनं प्रवतिकर्षणं द्युत्स्मानं घुर्णे: ।
> तात्स्वौषीयकम प्रस्थान नभामि मनसा तैत्तिकसिद्धंप्रभु ।
> अस्त्वौषीयकम्व युरस्तित्वाति अनिध्यामुविनिष्ठतये ।
> गौ: श्रंद्रे गिरि वत्ते सनियं योगं विना सिद्धिः ।

From my heart I bow before Thy third seed syllable (Sau शौ) which is lustrous like the moon and whose power has been realized by the wise in instantaneously causing flow of speech, just as the Wadwa वाडव (submarine) fire is effective in drying up the back-waters of Saraswati river, so is the (Sau शौ) syllable effective in destroying ignorance and granting Siddhi (success in spiritual striving) without even the practice of Yoga. 5.

1. There is a pun on the words used in the last two lines: — Asti+aur+va+api (स्त्रिया+एौर+वा+अपी) = As it is; the AU शौ syllable even without the ‘sa’ स (the third seed incantation being ‘Sau शौ’).

2. **Saraswatimunugato (सरस्वतीमुनुगतो) In accordance with the rules of pronouncing letters, (Jadyambu Vichhittaye) जायमुनुविच्छिल्लयो is for drying up the water of ignorance.**
3. Gauh Shabdo (गौः शब्दः) — The guttural GA (ऍ), girivartate (गिरि वर्तते) is contained by Gíras (गिरस) speech, yo (यो) (who), gam vina (गम विना) without this guttural sound ga (ग).

एवेनः तत्र देवी बीजमन्यं सन्यञ्ज्ञानात्सन्यञ्ज्ञानम्
कृतस्य यदि च पृथक्क्रमगतं यद्वा स्थितं भूतक्रमात्।
थं यं काममपेण चेन विधिना केनापि च चिन्नितमयू
जप्तं वा सफली करोति सहसा तं तं समस्तं नृसाम्।६।।

Each one of these three faultless syllables AIM, K&IM, SAU with or without consonants, in combination with other letters or with letters written separately (in the normal order) or in the reverse order, but contemplated in whatever manner, or recited silently, with whatever wish in mind, each one of these, O Goddess, grants instantly all those desires of Thy devotees.

1. Anagham (आनघम) = Faultless. Angha आघा is also an epithet of Lord Shiva:

In this verse various methods (actually six) have been enumerated for the recitation of these three seed-in-cantations.

2. नृशाम (नृषाम) = of whole humanity.

वामे पुस्तकधारियमभयद्रां साभ्रजं दृतिये
भक्तेयो वरदानपेशालकरं कपूरकुन्दोजज्वलाम्।
O Mother, how can they attain Seership, who do not learn to meditate on Thee, holding a rosary in Thy right and the book (of wisdom) in Thy left hand, with one soft hand raised to grant boons and (the other) to dispel fear, shining white like camphor and Kumuda flowers, looking with bewitching glances from Thy lovely eyes (shaped) like the petal of a full blown lotus.

1. Herein the four arms of the Goddess with their respective constituents have been indicated; the upper left arm holds the book containing wisdom of fifty letters of the Devanagari alphabet. Lower left arm is raised to dispel the fear (of the devotees). The upper right arm holds a rosary for telling the beads by muttering letters from AA to Ksha which explains the name akshamala. The lower right arm is raised for granting boons.

*Amba (अंबा) or Ambika (अम्बिका) also represents the final outward symbolic expression of a thought exterior to Jyeshtha and Raudri denoting the ferment stage.

(Shiva Sutra, II chapter, Shivapaya)
O Saraswati (Kundalini as the Goddess of learning), verily there pours out from the mouths of those devotees who contemplate Thy entrancing resplendence, spotless like unto a bunch of white lotuses, irradiating the brain and dwelling in the forehead, akin to a stream of ambrosia, an uninterrupted forceful flow of words, clear and full of deep meaning, like the milky and wavy lustre of the river of Gods (The Ganges).

1. पांडुरुपंद्रोक (Pandur Pundrika) — white lotus, Saraswati is supposed to be seated on a white lotus—श्वेतपदमस्तिता (Shveta Padmaastita) milky shimmer of कुन्देन्दुधवलप्रभा (Kundendu dhaval Prabha) — white Jasmine and the moon.

2. सुरसरिन् (Surasarit). The river of Gods, the Ganges whose water is supposed to have a milky white colour while the water of the Yamuna is supposed to be of a slaty hue.

श्रेष्ठत्वायंधर्मकङ्कशृंगं त्वरजेज्या धामिमाम्
उर्वरी चापि विलीन यावकर्स्त्र प्रस्तार मन्नामिव।
पश्यन्ति चशम उप्य जनम्य मनस्स्तेन्द्रम जन्माैवर
वल्लचास्त्रस्तकर्कश्रावक द्विशो वयस्य भवन्ति रुपाम् ॥८१

*सिन्दुर Sindur — red, vermilion. The Goddess is spoken of as having the lustre of बन्धुकुप्रभा (bandhuka Pushpa-prabha — red flowers of bhandhuka tree.

The ज्ञानाञ्चतन्त्र (Jnanarnava Tantra) says: — *→
Lovely women, tormented by the fires of cupid, with eyes like those of frightened young deer, in every way succumb to the fascination of those men of concentrated minds, O Goddess, who even for a moment, meditate on Thy lustre, (of crimson hue) covering the sky with clouds of vermilion dust and submerging the earth in folds of molten lac. 9.

Blooming prosperity, as unstable as the earlapes of an excited elephant, bewitched stays for long in the abode of those (devotees)

_Tadiya Kanti Sindura Bharitam bhuvana trayam_  
Chintayet parmeshani Trailokyam mohayet kshanat

Benign Goddess, Her (of Divine Energy) lustre fills the three worlds with red-vermilion. It should be powdered upon; It instantly makes slaves of animate and inanimate objects. Actually it projects its own colour on the objects around it, स्वशक्ति प्रचयोस्या विश्वम्, (Shiva Sutra, III, Anvopaya).

"His of the self-conscious, universe (objects around) is the cumulative expression of his own prowess or energy".
who, even for a moment, with one-pointed mind meditate on Thee (adorned) with bright gold earrings and bracelets and with a golden waist-band worn round Thy waist.

With the crescent moon adorning Thy matted and braided hair, wearing a garland of human skulls, clothed in red attire like the blossom of the 'Bandhuka' flower, seated on a corpse, having four arms, three eyes, large and elevated breasts and the middle of Thy body marked by three deep lines, the followers of the Heroic Path meditate on Thy figure to realize Thy true nature.

1. ग्राम्य— with the Yogic Posture ग्रासन of ग्राम्पी defined as:

*प्रेरि: may also be construed as:—
सदाभिवो महाप्रि: (Sodashive is a lifeless corpse)
बाको विनाकूलो (Bereft of the divine energy)
—C. F. Jnarnava Tantra.

It might be translated as सदाभिब— the lifeless corpse always eager to be with her has become the seat of the Goddess.
"The posture of placing two thighs on each other is called आरंडी".

2. नूमुण्डसज can also be explained as the upper shoots of the Jasmine flower.

3. प्रीतासनाद्यांसिनीं = प्र (with intensity); ह्या (meeting).

4. वस्लीष्म = the three deep lines through the heavy burden of the breasts.

Born of a very humble family of Kshetriyas with a modest Pedigree, it was by virtue of the favour earned through bowing at Thy lotus feet, that Shri Vatsaraja rose to the Emperor-ship of the whole earth and won such surpassing glory that crowds of demi-gods offered worship to his feet.

1. Vedyadhara, Gancharva, Kinnara etc. are the generic appellations for demi-gods. Some explain the word 'Vidyadara' here as 'Vidya' consisting of 64 arts, or 'the Rahasya Vidya' the esoteric content of Shaivism. Those who are proficient in the 64 attributes of knowledge, or who possess the esoteric content of Shaivism.
2. वत्सराज: popularly known as उदयन in Sanskrit literature.

चंद्रेण ! तवचरणांमुक्ताचे नविनां हिवीद्वीदोहुचक्कन- नुस्तककरकोरिसि: परिचयं येषां न जस्युः कराः।
ते दुर्गारुकाराहबायकलिशश्रीवंसमत्त्याधिनः
जायन्ते पुर्वविक्षुजः कथसिवाम्बोज्जसः: पारिमिः। ॥१३॥

O Goddess Chandi: How can they be born as emperors invested with regal insignia in the form of sceptre, goad, discus, axe, arrow, with the sign of fish on their lotus-like bright hands, when those hands have not worked ceaselessly and got pricked in the process by myriads of thorns while collecting Bilva leaves for the purpose of worshipping Thee. 13.

"विष्णुः" चारिशाकोबिशकस्तदिते चोकाम्बेशाचे:
त्या देवी! त्रिपुरे! पराः-एकत्वां च सत्यां पूजाबन्धी।
यां यां प्राथम्यं सन्ततिस्थापितां तेनां ते एवधुवं
तां तां सिद्धिशास्त्रचुनितं तरसा विप्रस्वेतिन्नी कुलः। ॥१४॥

O Goddess Tripura; Pervading the visible

*As in व्रजवंचस्व पुराणः:—
विद्या याति विद्यतब्दः
"A Brahmin (by birth) becomes विद्या: when initiated into the Vidya" (see notes on Verse 12).
and the invisible words, whatsoever be the Siddhi (Psychic Gift) for which Thy devotees of stable intellect pray for (be they) Brahmans, Kshetriyas, Vaishas or others, who propitiate Thee with (the offerings of) milk, clarified butter, honey and wine in the ritual of worship, they undoubtedly, freed from all obstruction, gain fulfilment (of all the boons prayed for). 14.

1. The use of विष in place of Brahmana व्रजन् is significant here.

2. Para and Apara have a host of meanings. In Shavastic terminology it might mean विश्वास्त्र (immanent) and विश्वधीर्य (transcendental) respectively.

श्रद्धालोकणि त्वमृ खुलने श्रमणाण्यनिषुच्चेः
त्वतः केवलयुवम भ्रमणः इत्याविसंगति स्फुटम्।
लीयन्ते ग्रृहु यत्र कल्पविरे ग्र्हाद्यनः तेतदधामि
सात्तं क्रियतेन्निष्यद्वसिद्धमा शाचितः परा गीयसे ॥१५॥

Thou art the source of all sounds in the universe. Thou art also the origin of all speech and (hence) art called by the name (of वाक्ये the Goddess of speech). Vishnu (creator), Indra (the lord of the elements) and others (other divine Beings) issue from Thee and at the end of the world-cycle verily are again absorbed into Thee. It is in that (highest) form full of majesty which is beyond conception that Thou art sung as Para-Shakti (Supreme Energy). 15.
1. श्रवणे: Actually the three stages of the sound the formative, conceptional and pronunciational— the ये हृ, री त्र स्व रीति stages. (see also note on verse 12).

देवनां तितथा अबि सुतसुघ्र अविश्वाय तितथाय तितथाय तितथाय
श्रवणे अबि अविश्वाय तितथाय तितथाय तितथाय
श्रवणे अबि अविश्वाय तितथाय तितथाय तितथाय
श्रवणे अबि अविश्वाय तितथाय तितथाय तितथाय

The three Deities (Brahma, Vishnu and Shiva), the three fires (sacrificial, household and crematory), the three shakties (desire, knowledge and action), the three sounds (tenor, low and medium) the three worlds (this world, the nether and the upper world), the three syllabled Gayatri (Energy of Buddhi), junction of three rivers (Ganga, Jamuna and Saraswati), the three Brahms (Man, Energy and Shiva), and the three castes (Brahman, Kshetriya and Vai-sha) — in fact all these and others that are modelled in three ways (i.e. which are three-fold in nature), truly follow in principle Thy blessed appellation O Goddess, Tripura 16.

1. तितथाय The three vowels य, इ, and उ or as in Vedic scansion उदात, अदुरात and स्वरित.

2. तितथाय कर्म — त्रि = the three gods, seers and manes, पूर्व = satisfaction, कर्म = one who does. Full translation: "One who fully satisfies the gods, seers and manes. The three debts owed by a mortal to these."
3. विन्दु— The three forms of spirit, आत्मा (soul), अनन्तरात्मा (inner soul) and परमात्मा (highest soul).

4. क्यास्तवः— The three क्यास्तव (castes). Varna connotes other meanings:
   a) व— Three sections of Devanagari alphabet— the vowels, the consonants and sibilants.
   b) The colours— white, pink and black.

In royal families with the recitation of Thy name as Lakshmi, on the field of battle with the recitation of Thy name as Jaya, in routes infested with tigers, lions etc., wild elephants and serpents with the recitation of Khe-mankari, on dreary and impassable mountain paths with recitation of Shavri, in the dread of evil spirits, ghosts, goblins and jackals, etc. with recitation of Maha—Bhairavi, amidst terrors with the recitation of Tripura and in flooded waters with the recitation of Thy name as Tara, (Thy devotees) find release from calamities.

17.

माया कुषंडलिनी किया मधुमति काली कलाः' मालिनी
मालंजी विजया जया भगवती देवी शिवा शाहम्बरी
Thou art Maya (the illusory power of creator), Thou art Kundalini, Energy of action and bliss, Thou art Kali (creative, preservative and destructive Energy), the nectar raining moon, the garland of letters, (i.e. learning), the daughter of Mataṅga Rishi, bestower of highest victory, the Energy of Shiva and the darling of Shanker, Thou art three-eyed benefactress Durga, the fount of speech, Tripura (commanding the three channels, Ida, Pingala and Sushumna), Bhairavi (the dispeller of fear), Hrimkari (of the form of Hrimkara), gross and subtle both, Mother of universe and immaculate destroyer of duality (existing in the human mind).

1. कला—Actually reference to बैलावी कला which is defined as:—पीयूष वृष्टि वर्षन्तीम्, 'which pours the rain of nectar'.

2. कुमारी—A virgin; However the use of माता mother in the same line negatives this meaning. Therefore दुःस्व दुर्गा, मातार्गति (destroys), who destroys the duality.

*It might also be construed in consonance with the aphorism given in Shiva Sutra (1.13):—

इच्छा शक्तिशमा कुमारी—The energy of desire.

(see the translation)
O Goddess Tripura: By inserting a vowel, from AA to EE, at the beginning and end in prescribed order to consonants from ka to ksha, singly or in combination with two or three, those extremely subtle names of Thine that are verily formed in this way, O consort of Bhairva (Lord Shiva) and which number more than twenty thousand, I offer my salutations to all of them.

1. विषाणि सहस्रस्यः परेर्यं — More than twenty thousand
   In accordance with the method prescribed for reciting these mantras the exact number comes to 20736 as detailed below:

   Vowels = 16, consonants = 36, singly the total number would come to 36 × 16 = 576; in combination with 36 consonants the grand total would be 576 × 36 = 20736 such as अ, आ, ऐ, ए, ओ, औ etc.

*In Shiva Sampradaya (tradition) the order of handing down instructions is laid down as:—
This hymn of praise to the Goddess (Saraswati)—the patron of learning—should be reflected upon by the wise and sage with their penetrating minds fixed on her and on nothing other than her, knowing that Tripura is all, to understand that in the very first stanza, in the first, second and third lines, the number of words, their prescribed order and the method for the compounding of right Mantras, according to the established tradition have been plainly described in detail.

1. By the first, second and third lines are meant ‘AIM’, ‘KLIM’ and ‘SAU’ respectively.
2. संतत्समप्रदाययान्वितः, सत्—faultless, and all the same established by traditions.
   संप्रदाययान्विता—accompanied by the traditional handing down of instructions.

सावध्य निरवचयस्तु यदि वा किं वानया चिन्तया
नूतं स्तोत्रस्मिदं परिपथिति नरो यस्यास्ति भक्तितस्त्वायः
सक्षितियापि लघुर्वमात्ययनि १ दृढ़ सञ्चायमानं हठात्
रचित्या मुखरी कुतेन रचितं यस्मानमयापि स्फुटः।२०९।

From Paramshiva to the Guru (preceptor) who should actually initiate the realizer into the Mantras, because:-
स्वयं गृहीतमात्यात्व चिन्तयन्ति चाल्पुद्द्रमः।
“Reciting Mantras independent of the Guru torments the realizers of imperfect intellect”.

(Vamakeshvara Tantra)
Why think whether what is expressed in this stotra is correctly rendered or not? He who is devoted to Thee will surely read this hymn (and reflect upon it). Because despite the knowledge of my own little worth, I too composed this hymn verily by dint of my faith and persistent striving with my whole being.

1. लघुत्वात्मनं—लघुत्व- insigificance, आत्मनं—of my own self. If लघुत्व is taken separately from आत्मनि, it might mean easily or quickly understood, comprehended. this shade of meaning explains the title of this penegyric लघुस्तवः—a hymn of praise easily or quickly grasped.

The use of Laghu has also a faint suggestion with regard to the authorship of this hymn. The Southern recension of Panchastavi discovered at Trivandrum takes it to be the composition of Laghu Bhattaraka.

(cf. introduction)

IST CANTO ENDS
SECOND CANTO

अष्ट चर्चस्तवो द्वितीयः ॥

नमस्तिव्रुतसुन्दरः

श्रानन्दसुन्दरपुरुषः श्रुतमालम्
मौलौ हठेन निहितं महिषासुरस्यं ॥
पादाम्श्लुषं भवतूं मे विजयाय महंजु-
महारशिक्षतमोहरस्मिन्यायाः ॥१॥

Thy beautiful lotus foot, O Mother, on which God Indra, in bliss, (at the victory gained over Asuras through Thy favour) placed a necklace of pearls, the same foot which forcefully pressed on the head of Mahishasura (the chief of the Asuras) and the sweet jingling of whose anklet bewitches the mind (of Thy devotees), may the same foot be the cause of victory to me.

1. प्रानन्द, सुन्दर, पुरुषः can also be taken as separate names of the son of Goddess Lakshmi (Sri Putra, the Cupid and Indra respectively.)
2. महिषासुरस्य—of the Mahishasura, the demon having taken the form of a bison (महिष), who was ultimately killed by Durga.

(C. F. Durga Saptshati- II and III Chapters)

प्रक्रियाकायः—of the Ambika which has been described as:

शालम: स्पुर्णा पश्चेषुद्व सा परमा कला
प्रक्रियास्थितिपरा वाक्षः समुकैरिता।

'Perceiving the throbbing of the self-awakened soul, that transcendental sweet tinkling, assuming the form of Ambika is called Para Vak—the primeval speech.'

(See I Canto also)

सौन्दर्यविभागपशुवो श्रवणाधिपत्य—
सम्पत्तिकविलक्षणविपुरे। जयति।
एते कवित्वः कुशुद्रकरावब्रोध—
पूर्णदर्वस्वाय जगज्जननिः प्रशासः।।

O Mother of the universe, Goddess Tripura, the sphere of Thy surpassing beauty, like the Kalpa Vriksha (wish—fulfilling tree), becomes the means of granting the boon of sovereignty of the three worlds and the talents of a poet (to Thy devotees), in the same way as the full moon brings a host of Kumud flowers to bloom. (Hence) these salutations made to Thee, O Goddess, become the cause of victory (to Thy worshippers).

1. कवित्व— the talents of a poet; thinking power; comprehension
O Goddess, even the very wise Brihaspati (the High-priest of the celestials) and the Devas (shining ones) fail in their efforts to sing Thy praises. Therefore, how can an inherently dull-witted person like me stand any where in praising Thee, who art the spouse of (Lord Shiva), the destroyer of demon Tripurasura.

1. निसर्गज्ञानता — dullness by nature (refer to the last verse of Ist Canto ‘Laghutvatmani’).

O Mother: Even so (despite my inadequacy) my passionate devotion unto Thy lotus feet makes me somewhat articulate in singing Thy praise which is the means to overcome the acute fever of the world (i.e. its suffering and misery) and acts as a helmsman to ferry one across this ocean of sorrow.
O Bhawani: (Shiva's consort), Thou art the Creator as well as the Preserver of the worlds. At the same time Thou art alert towards their destruction, when the time is ripe. Thou dost destroy delusions though hiding Thy real self. All this Thy sport is triumphant, though bewildering in its ways.

1. मोहं — may also mean मेद: (duality) or बिन्नति (ignorance).

O Gauri: Spotless like a newly opened lotus petal, upon whom-so-ever out of even a small measure of grace Thou dost cast a kind glance, on him (Thy devotee) ceaselessly centre the looks of charming ladies made restless by the arrows of Cupid.
It was through the Grace emanating from the dust particles on Thy lotus feet that the eminent Udayana (a terrestrial Lord), whose footstool even the demi-gods (Vidyadharas) reverently kissed, obtained the sovereignty of the whole world.

1. The use of श्रवर may also suggest the name of प्रवर्तेन II, King of Kashmir (refer to the introduction). The use of indeclinable श्रव, also cannot be explained otherwise.

2. विचार will also mean those having become proficient in esoteric lore—विचार (रहस्यविचार धार्मिक), विचार रहस्यविचार.

कल्पदुःध्रादिविद्वायम्‌
राजानि भगवतित्राशिष्यनित्यं
अन्वित्य भगवतिम्‌
विचारायं कन्तकर्षणंगुहायुगेषु
II=41

O Bhawani (spouse of Shiva), with flowers from Kalpa Vriksha (The tree of paradise which fulfills all desires), the demi-gods perform their unique worship of Thee and sing songs full of exhilarating, extremely sweet, enrapturing
music, playing these songs on subtle Vina (a kind of musical instrument) without cessation in their cavernous abodes on Moun Sumeru (The golden Mount).

1. चिन्नपुजिः— The use of चिन्न may be construed as 'in accordance with various prescribed methods of worship पंचोपाचार or शौड्योपाचार, five-fold or six-fold methods respectively.

2. विस्मृतपुजिः— Exceedingly pleasing (feminine). It might also connote the beloveds of the विद्वारां: (demi-gods) known for their amour. The translation would be:—‘In the company of their beloveds whose sweet notes have become slightly inebriated.’

3. उपवीणा— Sing on the Veena with an eye on ताल (beat of time) and लय (pause). The tribe of Vidyadaras and especially the Gandharvas are supposed to be born musicians.

4. ‘मेह’ or ‘मुमेह’ is the name of a fabulous mountain round which all the planets are said to revolve. It is also said to be made of gold and gems.

लक्ष्मीविशेषकरणकर्मेभि कामिनीना-
मारकरण्यावतिकरेशु च 'सिद्धमस्तः' ।
नीरन्त्रमोहतिमितिर्चिछुदुरग्रंधीयो
देविः तवदधिप्रजनितो न्ययति प्रसादः ॥२॥

O Goddess, in the effort to bring Lakshmi (the Goddess of wealth) under one’s control
and in the aim to attract lovely women to oneself, as also in lighting the lamp which dispels the thick darkness of delusion, the infallible Mantra to achieve success is the Grace emanating from Thy feet.

1. सिद्धमन्त्र:— Herein clear reference to ‘मोक्ष’* has been made.

2. प्रशास:— Herein clear reference to ‘मोक्ष’ has been made.

देवि ! त्वदशिस्मावस्तरतनश्चुल्लि मयुरिणा:
प्रत्यगमौतितकरुचो मुद्युद्धहन्ति ।
खेवानितिप्वतिकरे मुरसुन्दरीयाः
सीमनतसीविन कुसुमस्तवकायितं येः ।१००।

O Godess: The luminous beams, issuing from the gem-like nails of Thy feet, as bright as the lustre of ever-fresh pearls, cause untold happiness (to Thy devotees). The same beams adorn, like a cluster of flowers, the

*In Shaivism Bhoga and Moksha are not contradictory to each other. In essence they are complementary as ordained:—

श्री सुन्दरीपुजन तत्पराणाः, मुक्तितक्ष्म मुक्तितक्ष्म करसिद्धवः ।

for those who incessantly propitiate the Supreme Energy, Bhoga and Moksha are easily attainable (held in their palm).

(Tantra Sara)
head at the place where the hair is parted of the consorts of gods, when they bow devoutly before Thee (in worship).

The splendour, which shines like the cool rays of the moon in the head, like the coloured beams of a rainbow in the middle of the forehead and which kisses the heart-chakra like a tongue of fire, that splendour, verily, is Thy own glorious Form, O Mother.

He (Thy devotee), who perceives Thy (lustrous) form, like the white rays of the full moon, and as the primeval fount of all articu-

*ज्योति— Actually the परे शाक्त तेजः । The Transcendental splendour of the Energy (Kundalini).
lation in his head, that devotee, O Goddess, acquires the gift of limitless flow of words, rich with the ambrosia of sweetness and beauty of expression. 12.

1. Some editions of panchastubhi have ग्रुद्रम् instead of सौर रेण विषाणु which means the same thing.

2. Some editions have यमति instead of श्रीरस्मि (in his mind); श्रीरस्मि (in his head) seems to be more correct as it agrees with the content given in 1—8 completely.

सिन्दूरपांसुपटलच्छुरितामिव द्या
ल्लोजसा जलरस्तनपितामिबोवीम्।
यः *पश्यति' चर्चामां त्रिपुरे ! विहाय
श्रीदां सुदानि ! सुदशस्तमनुद्वृत्ति।।१३।।

O Goddess Tripura: He who perceives (during meditation) even for a moment, the sky coloured with a coat of vermillion dust and the earth steeped in the red juice of lac with Thy glory, beautiful - eyed maidens, O Goddess, casting away their modesty, run after him. 13.

1. पश्यति — Perceives during meditation the pink halo of the Goddess Tripura all around.

*as given in वामकेश्वर तन्त्रः —
स्वयं हि त्रिपुरा देवी लोहितय तद्विमभानम्।
O Mother: He who contemplates Thee, even for an instant, like the fine fibre stretching out from the juice of lac, that devotee of noble virtues becomes the object of undivided attention, in the abode of Cupid, on the part of youthful maidens tormented by love. 14.

O Goddess: The Jewel that shines as the moon in the sky-like ocean of mind, that which is the primeval Being, the mentor of the celestials and demons both, and that which is the left half of the destroyer of Andhaka (a demon) i.e. Lord Shiva, Thou art verily all that (O Kundalini). 15.

1. Actually the flow of Kundalini through इडा, विंगला, सुपुर्ण has been described euphemistically as moon, sun and fire.
O Centralizing Power: It is when, of Thy own choice, Thou bringest the appropriate Guṇas (the three qualities of Prakṛti or matter) into fullness, then only does God Shiva, the sole Creator of the three worlds, become the Stage-Manager of the Cosmic Drama of existence. 16.

1. संकुचिः— The faculty of bringing together. However in Shaivistic terminology it is called कलासंकुचिः which connotes the centralization of all the three breaths into one at the time of Pranayama.

*As laid down in Yamala Tantram:—

ग्राहं पथद्वे कालः स्थुलश्चरति योगिनाम्
सच्चापसद्वे मध्ये च शक्तिजयविनुषितः।
साप्रसेत त्रिवियं कालं कलासंकुचिभिः तथा।

"The gross breath of Yogis flows through two channels of left and right nostrils, and the (subtle) breath in between these two, is adorned by the three energies of desire, perception and action; Kala Sankarshini is that faculty which devours all these three breaths (making them only one)."

This also explains the use of इच्छा at the beginning of this verse.
**O Rudrani (Shakti):** Those (devotees of Thine) who meditate on Thy unique appearance, wearing a rosary of reddish corals (Rudraksha), luminous like the morning sun, they are adored by youthful women with lovely eyes who, drawing close to them, wind their soft and creeper-like tender arms round their neck with all their force.

1. सङ्ग्राणि—‘Ru’ denotes ‘Ruja’ afflictions of mind and body etc. ‘Dra’ for destroying—the Goddess who destroys the afflictions of mind and body.

Whoever meditates upon Thy imperishable form, crimson like a fully opened pomegranate blossom, and pays homage to Thee as Kama-deva (Cupid), he himself, even if ugly, becomes the mind-alluring God of love in the eyes of youthful damsels (adorned) with large, well-formed hips.
1. **सूर्यदेवात्म प्रकाशः** — ‘प्रकाशः’ the syllable of ‘प्रदनदेवत्’ the Kamaraja incantation. ‘The one who propitiates with the efficacious syllables of Kamraja Bija mantra’ (another rendering).

\[
\text{भ्याताससि हृस्मचति! चेन हिमांशुरशिस}-
\text{सालासमलघुतिरसक्लमपमानसेन}
\text{। तस्याविलम्बमसनवंगममनल्पकल्प-}
\text{मलपेदिनेः सुर्यास सुन्दरिः! वाग्भिलासम्।।१८।।}
\]

O Daughter of the Himalayas (spotless like snow): The devotee who, with a pure heart, meditates on Thy stainless glory, like a cluster of moon beams, O Beauteous One, Thou dost soon bless him with unlimited power of faultless expression (genius) in a matter of days. 19.

\[
\text{आधारसाहसनिरोधशेषेण चेषां}
\text{सिन्दूरंजितसरोजयुक्तानुकारे}
\text{। तीष्ठ हिदि स्फुरति देवि! वपुरस्वदीयं}
\text{ध्यायन्ति तानिह समीहितसिद्धायं।।२०।।}
\]

O Goddess: He who, after having gained the power to raise the Vayu (Prana) from Muladhara into the heart, perceives Thee in the form of a fine fibre of lotus, dyed in vermilion, he becomes the object of adoration of Siddhas (perfected beings) and Sadhyas (Gods). 20.
O Bhawani: Those devotees, who see Thee clearly like the crescent of the moon, shining in the forehead, lighting from its depths the sky of the mind, those wise men soon become seers and Thou grantest all desires to these discerning souls full of faith.

21.

O Goddess: Thy devotees in their eulogies call Thee as all-pervading, benevolent, as Kundalini (serpent power), as the fulfiller of desires, as Goddess of Fortune, as Goddess of sixty-four Arts, as wearing a garland, as beauty incarnate, invincible, as one granting victory and success, and as the consort of Lord Shiva. 22.

*According to ‘Trika’ these appellations of the Goddess can be explained as follows:—

व्यापिनी, सुमना: कुण्डली—The three energies of
1. सुमना—Benevolent, in some editions it is रमना।

2. कला—कल—64 arts, वती—possessor of. It has another shade of meaning in consonance with the Shaivistic tradition:

कला is the whole gamut of letters from घ to स, 53 in number (refer 1–19). The Goddess represents the whole gamut of alphabet as in 'Subhagodaya Tantra' पाणि तु कला नस्ता—These letters are to be taken as sixteen—the fifteen vowels and the Visarga.

It might even mean चन्द्रकला—the digits of moon.

चे चन्द्रकलाเท यदि
रूपं तत्राप्ति
नवयाचकपाळपिंगस्।
तेषां सदैव कुसमायुधवाणिविन्हः
वचःस्थला मुग्ददशो वशगा महति।।२३।।

creation, sustenance and annihilation. Here कुण्डली is not to be confused with कुण्डलिनि (the serpent power).

इच्छया तु यदा देवी प्रसार्ट्विलिम्बितः।

सा यशिति परमा सुर्खम, उर्मना तिक्विक्षणी।।

Vyapini or Unmana is that subtle power of pervasion born of the instant volition of the Goddess.

Samana is that power which resides in the interior of all.

कृपी करोति या विष्णु संहत्य पुत्रः पुत्रः, कुण्डलास्य महावाकितः।

Kundali is that super-power which having annihilated it again and again assimilates the universe.

(Vidyarnava - Tantra)
O Mother: Those devotees who meditate upon Thee as existing in the halo of the sun, red like unto fresh lac, to them always become submissive (out of intense love) gazelle-eyed beauties, their bosoms pierced through and through by the arrows of Cupid.

1. अरुण मण्डल — The solar disc. Reference being to the awakening of Kundalini ascending through Sushumna.

उत्सहेमरुविचरे त्रिपुरे ! पुनस्तिरि
चेतशिचरस्तनमथीघवनं खनिनिििििििि
कारारुहे निगडननननपीडितस्य
लक्सस्यस्य मे निगडास्त्रुटन्तु ||२४||

O Goddess Tripura: Shining with the lustre of burnished Gold, heated in fire, may Thou cleanse me and may Thou cut down the dense forest of sins clinging to me through many lives. May my remembrance of Thee instantly break asunder the fetters that bind my suffering self to the prison-house of the body.

'O श्रीर्यिः ! मर्यजननवन्दितपादपान्ते !
पद्मच्छद्रच्छविंदिविंदितनेत्रलच्छिः !
निप्पापसुखुरििजनमानसराजहँसिि ² !
हंसिः त्वामापदमदलेकविभाषय जनसय ||२५||

O Goddess of Dissolution! Adorned with
eyes beautiful like the petals of a lotus, Thy
lotus feet command the homage of multitudes.
Roaming King-Swan-like the lake of mind of
pure hearted devotees, Thou destroyest all evils
threatening those who take refuge in Thee. 25.

1. अज्ञाति can also connote dispeller of ignorance.
अज्ञाति=dispels, अज्ञाति = अज्ञाति, क्लुष = ignorance.

2. मानस राजाह्नि The King - Swan is supposed to sport
in मानस lake. It is proficient in separating milk from
water i.e. real from the unreal. मानस also means mind.

लत्वादपद्धकजरः: प्रगिपातपृः:
पुराणग्रंथपतिभिः: कुतिभिः: कविन्द्रः:।
चौरचार्यकालकुलक्षिपावदाता
कृण्यवर्ग युवनविनिमेत्यथा कीर्तिः।१२६।

Only a few, taking refuge in the dust of
Thy lotus feet, became great poets, pure in
heart, of great wisdom and noble deeds and
won to fame which resounded in the three
worlds, stainless like the moon, silk, milk or
snow. 26.

1. अज्ञाता — unblemished, stainless. Fame is likened to
immaculate whiteness e.g. कीर्ति धवला—Fame is whiteness
in carnate.

लङ्केप्रेक्ष्णप्रश्रण्यितान्त्यथो दशस्तुद्धरुपः
ग्रामाकर्णे नरागिता अज्ञातो ज्योत्स्नसमुतित्सेवेतसि।
O Goddess: May my eyes ever ardently seek to visualize Thy form, may both my ears ever long to listen to descriptions of Thy countless virtues, may my mind ever be engaged in Thy remembrance, may my voice be always raised in Thy praises, may my two hands ever be busy in actively worshipping Thy feet. (In short) may my zeal for worshipping Thee never diminish in any way.

I make obeisance to Thee, O Goddess Tripura, who actest like the warm glow of the sun in bringing the lotus-cluster of one’s intense desire for higher knowledge to bloom, who when worshipped in six ways, (i.e. with the five senses and the mind) dost become the sporting arena of the lion of wisdom ready to kill the elephant of delusion.

1. The outer organs (five) and the inner mind making six or, (in other words), worship with one’s whole being as alluded to in the previous verse.
O Thou Goddess Tripura Sundari (supreme beauty of the three worlds), who art worshipped by Ganesha and Vatuka (Bhairava), having pleasurable connection with the Eros, having for Thy exalted seat Lord Shiva Himself, armed with the arrows of Cupid and adorned with the flowers of the God of Love, with Brahma, Vishnu and Mahesh forming the members of Thy family, residing in the midst of the forest of Kadamba trees. May Thou, O Tripura, grant protection to us.

1. बटुकः — may mean also बटु i.e. वासन खों विष्णु—Vishnu in the form of a pygmy.

2. कदम्बा— A kind of tree said to put forth buds at the thundering of clouds. It is a variety of 'Ashoka' tree said to blossom when virgins touch it with their jingling feet.

यः स्तोत्रमेतदनुवासमीश्वराया: ।
श्रेयस्फलं पालित वा यदि वा श्रृणोति ।
तत्रपृष्ठितं फलितं राजभिरिज्जेत्तीसी ।
जायेत स प्रियतमो हरिकृष्णशानामः तः ॥१३०॥
Whoever, without remission, reads this auspicious Stotra of the Goddess or listens to it reaches the fulfilment of all his desires. He is worshipped even by kings and becomes intensely dear to beautiful women with gazelle eyes.

30.

[* This verse is amenable to an esoteric rendering also:  
 i) ब्रह्म, विष्णु and श्रः signify the श्र, उ and ः of the Pranava शों।  
 ii) चन्द्र, सूर्यः and श्रनिः signify the Ida, Pingala and Sushumna—channels of Kundalini.  
 iii) Skanda—the war lord and Ganesha—the celestial scribe or master of wisdom  
 iv) Indra—The lord of Devas or the knower of Brahma, the Supreme Spirit. (Cf. Aitreya Samhita)  

The translation would thus be:—  
“Personification of Pranava (ॐ), typifying the course of Kundalini through Ida, Pingala and Sushumna, bestower of Might and Wisdom both, and imparter of knowledge of the Supreme Spirit.”*]
three worlds, Creatrix of the universe, pervading both within and without, adored by Brahma (the Creator), Vishnu (the Preserver), Rudra (the Destroyer) Indra (the lord of elements), Chandra (the moon), the sun, Kumara and Ganesha (sons of Shiva and Parvati) and by Agui (God of fire), my obeisance to Thee.

The title of this Canto is चर्च्चस्तव: चर्च्च means recitation or repeated reading.

SECOND CANTO ENDS
देवि! सति! त्रेलिक्यमाति! शिवे! शर्वायण! त्रिपुरे! मुदानि! चरदे! सदाशिम! काल्यायिनि! समें! मैरवि! चणिड! शवंरू! कलचे! शूलिनि! तत्त्वार्धश्रिणिनि न नः॥१॥

O Goddess Parvati, Consort of the three-eyed Shiva, Daughter of Himalaya, Immaculate, Eternal Mother of the three worlds, Shivay (benefactress), Sharvani (Durga), Tripuray (tri-lateral), Mridhani (transporting), Vardhey (bestower of boons), Rudrani (of frightful aspect), Katyayani (clothed in red), Bhimay (terrible), Bhairavi (consort of Bhairva), Chandi (the fierce), Sharvari (alternately dark and pale in complexion), Kalay (Irenic), Kalakheye (the annihilator of Time and the destroyer of Death),

*त्र्यम्बक—त्र्य—three, ग्रस्त्रका—eye, the three eyed Lord Shiva, पत्नि—His consort. The third eye is actually the ज्ञान चक्षु (the eye of discrimination) by which the Lord turned Cupid into ashes.

(Kumar Sambhavam- III Canto)
Shoolini (the weilder of the spear), May Thou (O Goddess) grant us, Thy devotees, bent in contemplation at Thy feet, protection from the afflictions which beset us on every side. 1.

1. सतो— the name of the wife of Lord Shiva, prior to Parvati. She was the daughter of Daksha Prajapati. सतो can also be derived from the root ग्रह, to be— which is always, existent.

2. भूडानी— the root भूड़ denotes to transport— hence the Goddess who transports her devotees to the joy of material as well as spiritual well-being.

3. वर्गा— वर may mean superiority also. Bestower of superiority.

4. शाबरी— Night combining in itself the pale glow of moon.

5. कले— From Kala a digit of moon, or from Kala-sweet. It can mean the Goddess adorned with the digits of moon, or sweet - voiced.

उन्मत्ता ्ञ समहात् िव बिश्यास्याक्तमृत्त्युज्ञि इव 
प्राप्तेन्द्रमदा इवाति विरहग्रस्ता इवाति इव।
ये ध्यायति हि २ शैलराजस्तयं धन्यास्त्य एकाग्रत- ।
स्त्यकनोषांशधिशिवेद्भ्रजसमनसो ध्यायति चामभुवः ॥१२१॥

Distraught like one possessed, swooning as if with the effect of poison, or like those
drowned in affliction due to separation (from their beloveds), intoxicated, lost to the sense of their own self, damsels with lovely eye-brows dwell constantly in their minds on those fortunate devotees, who, with undivided attention, free from distractions, worship Thee, O daughter of Himalaya (Kundalini).

1. सम्प्रहः— under the influence of bad stars. प्रहः—a planet.

2. भृत्तल— a mountain. Here it might be taken as the progeny of तनया of भृत्तल—Mountain-King—the mount of Kanda from where Kundalini is born.

देवि ! न्याय संक्रेण यः प्रशंसाति चौषद्रृतस्तं नमन्त्राजनमसल्परश्रद्धा! ब्रह्मज्ञेन्द्रविविभूतकोटिकोटिन्धुरातः।
यस्त्वा वाधवति सोस्थल्यते प्रभुगर्गः भृत्तलः स्तौतिः स स्तूयते यस्त्वा ध्यायति ततृ स्मराहितिभुरा ध्यायलिन् यायम्यथे । १३।

O Goddess, before him, who even once humbly completely prostrates himself before Thee, emperors bow down from his very birth, the crests of their diadems laid tremblingly at his shining foot-stool. He who worships Thee, is worshipped by celestials. He who sings Thy praises, is praised far and wide. He, who meditates on Thee, becomes the object of fond attention on the part of beauteous damsels smitten with love.

3. 

1. अर्चन for ए
2. स्तुति for होँ 
3. ध्यान for सी: (Three modes of worship for three seed incantations).

ध्यायिते वनवनमपि त्रिपुरेँ! हृदि त्वां लावललायःस्वाधिनयिनं विप्रवक्ता:।
ते विश्वरुपं ललितायततलोचनानां
विशेषभिषिलिभिष्टवतिमाः पुरांश्। ॥४॥

O Tripura! They, who meditate on Thee with their whole being even for an instant, though lacking the fortune of charm and youth, imprint their image on the exclusive murals of the minds of entrancingly beautiful, large-eyed belles (i.e. are able to command the love of beautiful women).

एतं किं नु दृशां पितास्युत विशाम्यस्याः प्रावं त्रिलक्ष्यति:।
किं वामु निगलाम्यनेन सहसा किं वैक्ताणाह्रये ।
तस्येवं विवशो विकल्पयप्तनाशकृतेन योषिध्यनः
किं त्रानम करोति देवि! हृद्ये यस्य त्वमावत्ये। ॥५॥

What (sacrifice) there is, O Goddess, which youthful maidens would not do for him, (Thy devotee) who cherishes Thee in his heart? “I wish so much to drink him with my eyes (look constantly at him)”. “I wish to touch his limbs with mine”. “I wish to absorb him into myself or to enter into and be one with
him”. Such are the thoughts that arise in their minds (in regard to him), lost to all control over themselves.

5.

O Creatrix of the three worlds: Just as the word ‘Ishwara’ (the lord) applies exclusively to the all-pervading Shiva, self-existing and eternal, in the same way, O Goddess, the very same word (Ishwara) applies to Thee also as Thou art the ‘Shakti’ or the potency of Lord Shiva. This being so, it is very strange that Thou dost not, in Thy wrath, destroy the petty worldly afflictions which form a potent cause of hindrance to Thy devotees.

6.

*As in Shiva Sutra II chapter Shaktopaya: — ‘न विद्या साविकास्पर — ‘there is no knowledge other than the letters of the alphabet’. 2nd *→
O Bhawani (Goddess Parvati): Mortals who, with one-pointed mind, meditate on Thee, seated on a white, full-blown lotus, shining like a lamp brimful with oil, spotless as camphor or like the orb of the moon, soul-captivating and nectar-raining, they are set free from the miseries of existence (birth, death, etc.) and all calamities stay away from them.

1. सृगाङ्ग—The moon with spots which look like an antelope, or it may mean 'camphor' here.

Those (devotees) who, in all humility and faith, meditate on Thee, dwelling in their minds on Thy form like the orb of the full moon, or a vast ocean of milk (heaving) with waves of elixir, resembling globes of concentrated nectar (white) like snow, they (even though) afflicted by sorrows and calamities, attain to spiritual and temporal prosperity (by Thy Grace).

*कुण्डलिनी is supposed to rain nectar when entering the सहस्र— the crown of the head. (Cf. Somananda)
1. चित्तान्तनिःहत— in the minds— *आँखः— meaning mental sorrow. आँखितात्न— the ailments of body.

Those who constantly think of Thee as being (perpetually) in motion (like the rise and fall of ocean waves) prone to create (and destroy) at Thy wish, tearing asunder the five knots, crimson like the newly risen morning

*(आँखितात्न— दिव्य, व्याधीतां मूलकङ्कनम्)
उपद्रवान दलम्, महादेव नमामिष॥

(Cf. Pushpadantra, Mahimna-stotra)

*I bow to that great Lord Shiva, who sets at naught all the friction, is a celestial remedy for mental afflictions and destroys to the root all the physical (bodily) ailments.*

*ग्रन्थिपञ्चकसिद्ध— The five knots of Maya called serially are:

तमो मोहः महामोहः तामिः चबिचा ।

(Cf. Vishnu Purana.)

Darkness, delusion, excessive obscuration, anger and ignorance. “The Goddess who undoes these knots”.
sun, drowning the alluring world into an enrapturing pink ocean of joy, they (O Goddess) occupy the minds of gazelle-eyed women (fond of them).

1. ये इत्यादि—In the first line the awakening of Kundalini has been specifically mentioned.

लाचारस्नेनितप्क्ष्णजतन्तुतन्भी- 
मस्तं समर्थसुदिनं भवतीं सवानि । 
यस्तं समर्थतिममस्नातिमस्वहुपा 
नेत्रोपत्सलेखुरोपो भुशामस्वर्यानि ॥१००॥

Lovely, fawn-eyed belles intensely adore with their peerless lotus eyes, as if he were Kamadeva (the God of love), him, O Bhawani, who ceaselessly dwells in his mind on Thee, resembling the fine fibre of a lotus stalk dyed in the sap of lac, (residing) in the Sushumna.

स्तुमस्त्वां वाचमव्यक्तां* 
हिमकुलदेन्दुरोचिष्मु । 
कर्ममलां विध्राशाः-
मात्स्पादतललत्थिनीमु ॥१११॥

Lustrous, like the moon, white like snow

*वाचमव्यक्तां—The unmanifested or indistinct form of speech—The ज्वेंटा।

(Cf. Shiva Sutra, II Chapter Shaktopaya)
or like a Jessamine flower, wearing a garland of red-kadamb blossoms, hanging down to the soles of Thy feet, we worship Thee as the unmanifested source of speech (in the para form). 11.

मृणालिकोः सितपत्निजामासनगतां प्राचीनवाक्यन्त्रिति
वर्णोद्धंसुतं सरोकहुंवो चक्रेदिपि रत्नग्रेदिपि च ।
अन्निक्षता च मनोहरा च ललिता चातत्तिममत्रा शिप च
tvaśmev śmṛtāṁ śrāvānirvaitte ! gāya śeṣāṁ vallātā ॥१॥

Flawless, exceedingly sweet and beautiful, soul-enchanting, uninterrupted flow of words (speech) manifests itself on all sides in them (in Thy devotees blessed by Thee with genius) who keep Thee, O Shakti of (Shiva), the destroyer of Kamadeva (God of love), constantly in their mind, as shining with the stainless lustre of the moon in the head, seated on a gleaming lotus-throne, sparkling with the white glitter of snow, sprinkling nectar on the petals of the lotuses both in the Muladhara (the root-centre at the base of the spine) and Brahm-randa (the cavity of Brahma in the thousand petalled lotus in the head). 12.

हरादशान्ति दृष्टिक दलयति विनिमृत्विशं
सच्चद्रया देवी किमिव निरवच्छे न कुलते। ॥३॥
O Goddess, meditated upon even once with one's whole being what (goal) is there that you do not accomplish without the least hitch? You bestow all wished-for chattels of enjoyment, destroy one's enemies, drive away calamities, subdue diseases of the body, burn away impurities, stamp out forcibly the suffering and sorrows of the mind, enhance happiness, and cure the pangs of separation (from the near and dear ones).

1. संकुलः—With the full application of methods prescribed for getting Kundalini awakened

यस्तवा ध्यायति वे तिः विन्दृति जपत्यालोकते चिन्तयति
त्यन्वेति प्रतिपद्धेन कल्याति स्तोत्याध्रयत्यत्चति
यथा त्रयम्बकवल्लभम्! तव गुर्गुणासक्ष्यत्यादसा
तस्य श्रीनगुरुदपैति विजयस्तस्माग्रत्रो धारति

O, Thou beloved of the Three-eyed (Lord Shiva) who-so-ever meditates on Thee, discovers Thee, attains Thee, recites Thy name, perceives Thee, thinks of Thee, follows after Thee, surrenders himself unto Thee, reflects on Thee, lauds Thee, takes shelter in Thee, worships Thee, or who, with reverence, listens attentively to (the recitation) of Thy (divine) attributes, the Goddess Lākṣmī (Dispenser of spiritual and temporal wealth) never stays away from his abode and victory (every where) runs in front of him.
O, Thou slayer of Asuras (demons) what sorrow (that can afflict human beings) is there which cannot be ended by keeping Thy remembrance constantly in one’s mind? What is (the height of) fame, O Thou blooming lotus of Kula (the manifested world or Tantric system of worship) that cannot be attained by (singing) Thy praises? What Siddhi (perfection or psychic power) there is, O Thou adored one of the Deities, that cannot be gained by Thy worship and what Yoga is there that cannot be achieved by centring the mind in Thee?

1. कुल:— कु— the duality, ल:— लुनाति meaning cuts, the system of Tantric worship which cuts duality. It also means organs of body. In Kulachara (Kula system) the organs of the body are trained for concentration (Samadhi).

*According to Tantra - Loka:—
‘कुले परमा शक्तिरिति’— ‘Kula’ is the Supreme Energy.
Further comenting on it Abhinavagupta says:—
लयोदयशिवस्वरूपस्तेन तर्कालस्यते।
“One who personifies in himself the collection (चित्र), creation (उदय:), and dissolution (लय:) of breath (क:) is called Kula.”
Thy constant remembrance, O Goddess, saves (from destruction) those who have fallen into the inexorable jaws of death, liberates those, O Kali, who are caught inextricably in the thick noose of all-devouring time and (safely) ferries across those, O Chandi (of fierce aspect), who are drowned in the ocean of dreadful heinous sin. 16.

The specks of the dust of Thy feet, as potent in effect as the (magical) charms used to propitiate (bring under control) Lakshmi (the Goddess of wealth) remain ever victorious. Those specks of dust, O Goddess, sticking to the foreheads (of Thy devotees), when they bow down at Thy lotus feet (in obeisance), can erase (even) the adverse writ of Fate (otherwise ineffaceable). 17.
O you ignorant beings (sunk in wordly delusions) why do (some of) you profitlessly torment your bodies by (extreme) penance and austerity, and others impoverish themselves with (the drain of) heavy payments for religious sacrifices (and ceremonies)? If your devotion is unflinching, then serve the two feet of the immortal Goddess and (soon) auspicious Lakshmi (the Goddess of wealth and prosperity), with a canopy of full-blown lotuses, would run in front of you.

1. श्रविनाशिनी—Unwavering, steadfast. The steadfast faith in Goddess can bestow all that which otherwise can be obtained by penance and sacrifices.

याचे न कंचन न कंचन कङ्चनयामि
सेवे न कंचन निरस्तसमस्तदेवन्यः ।
श्लच्छ वसे मधुरस्वाय भजे कर्षी-
देवी हृदि रफुरति मेण कङ्कणमेरुः ॥१८॥

Free from all sense of dependence and dejection; neither seeking anything from anybody nor deceiving any-body, nor servile to anybody, I clothe myself in fine garments,
partake of sweet foods and have for my consort a woman of my choice (enjoy all legitimate pleasures of life) because Thou, O Goddess, the fullfiller of all desires (in the form of Kula) are blooming in my heart.

19.

'O Sanāhānavam! Swacchṛte Devi Tripurasundari! Yathāśakti Japam Pūjaṃ Gṛhāya Parameshwari || 2011

O Thou, immaculate Goddess, bearer of the Cosmic Sound, the beauteous Mistress of the Three Worlds (or the three states of waking, dream and dreamless slumber) to what-so-ever extent, according to my capacity, I can recite Thy name or offer Thee worship, pray do accept that, O Parmeshwari (Supreme Ruler of the universe).

20.

1. Sanāhānā— can be construed also as the Ānāhatanād of the Yogis called also the ‘voice of silence’.

2. The self-produced sound which becomes audible on the awakening of Kundalini and resolves itself in the four stages of परा, पश्चिमी, मध्यमा and बैखरी as revelation and the expression of genius. That is why Vedas are called 'गुत्त्रि' i.e. "Heard" and not reflectively produced.

211. Nandnitu Saṃsthakā: Sarve Bhinaśyanātu Chandrasekha: 1

Avasya Shāmabhavi Meṣastu Prasnoṣṭatu Gṛhuṃ Sahā || 211

May all those striving for perfection attain to happiness, may all evil propensities of the wicked perish, may I attain to
the Shambhavi state (oneness with Universal Consciousness) and may my Guru (spiritual preceptor) always remain well pleased with me.

O Thou beauteous Mistress of the Three worlds, the sight of Thee (darshana) washes away the sins (of Thy devotees), the recitation of Thy name destroys the fear of death and Thy worship drives away misfortune and pain.

Adorned with the crescent of the Queen of night (the moon), in the hair on Thy head, and like a stream of nectar washing away the suffering of worldly existence, I make obeisance to Thee, O Bhawani (the Mistress of creation).

1. मधवन्त- Inspite of all the worldly pleasures, as alluded to in previous verses, the devotee always thinks of getting emancipated from these, therefore, the word ‘मधवन्त’ ‘suffering of worldly existence’ has been used. The bliss of emancipated consciousness by far exceeds the highest happiness possible with the enjoyment of earthly pleasures.
Whatever (omission) has occurred through me, due to my lack (of knowledge) of the Mantra, or of religious rites or of the prescribed methods (to perform them), for all that, out of compassion, pray forgive me, O Parmeshwari (Supreme Ruler of the universe).  

THIRD CANTO ENDS
FOURTH CANTO

She whom the sages have called by the name of primeval Prakrati (Nature), She whom the knowers of the essence of the Revealed Scriptures (Vedas) designate by the name of pure knowledge and She who as the half of Shankara (Lord Shiva) causes Him to manifest Himself, I, having no other shelter, take refuge in Her.

अथ पञ्चस्तव्योमस्मवस्तववेदः सर्वः ॥

यामस्सर्वमनन्ति भूनन: प्रकृति पुराणीं
विद्यति या भुतिहस्यचिदो वदन्ति ॥

तामस्थयमपल्लवितशक्रुपसुद्रा
देवीमानन्यशरण: शरणं प्रपोवे ॥२॥

चर्म! स्तवेपु तव तावदस्तु काशिं
कुण्डाठ्यवन्ति बचसामस्ति गुम्फनानि ॥

हिमस्थय मे स्तुतिरस्वसमझसापि
वातस्यनिविधन्तम भवती विनोति ॥१॥
When in singing Thy praises even the beautiful hymns of the Vedas, which are revealed (i.e. have no mortal author) appear insipid, it is only the love overflowing in Thy heart, O Mother, which finds pleasure in this incoherent hymn of praise (composed) by a dullard like me.

2. ध्योयति ्तवन्दुरिति। नाद इतिन्दुलेखारूपं। वाणपवत्तृतिः पात्रकेति।

निवन्दमानसुखोधसुधास्वरूपाः।

तिथ्योत्से मनसि भाग्यवत्तां जनानामु।

In the mind of fortunate devotees, O Mother, Thou dost manifest Thyself as the glowing sky (Super Consciousness), as the Bindu (non-dimensional void), as Nada (the Cosmic Sound), as the crescent of the moon, as the fount of expression (genius), as Mother, as the fount of Bliss and the Nectar of Jnana (supernal knowledge).

3. ध्योय— In Shaivism called 'विविकागात'— Super-Consciousness.

2. विन्दु— is the knowledge, Jnanam.

3. नाद— is the ‘sound of silence’

4. इतिन्दुलेखारूपं।— The digit of moon containing raining nectar, hence ‘Kundaliu’ personified रूपं।

5. निवन्दमानसुखोधसुधास्वरूपाः। निवन्दमान— raining, pour-
ing, सुख — Bliss, Ananda, बोध — awakening. Full translation would be:

“Manifestation of the ambrosial downpour of bliss and awakening.”

व्रेविभंसंपुर | सत्तिऩमः: शरीरः-
निन्नायकानसलिन्नतन्नेष्च नित्यम् ।
बाणिस्रच गद्वदयदामिल्यायस्ते । वे
पादै तवाम्ब ! हृदयेषु त एव धन्या ॥१॥

O Mother, with hairs on their bodies standing on end, with tears streaming down from their eyes and with their voices quivering with emotion those (devotees) who ceaselessly worship Thy feet in their heart, they are, indeed, blessed.

1. पुलक— A thrill of joy or ecstasy, rapture.

वक्त्रं यदुवराभिभिष्टते भवत्या-
स्तुष्यं नमो यद्यपि देवि ! शिरं करोति ।
चेतस्तः यत्वियपरायणस्यम् ! तानि
कर्ष्यापि कैरपि भवत् तथे विश्वेश्वे : ॥१॥

Very rare indeed is the man (Thy devotee), O Mother Goddess, whose mouth, by dint of great austerity done, is always occupied in Thy praise, whose head ceaselessly bows before Thee and whose mind is always absorbed in Thy thought.

5.
O Goddess, rising from the cavity of Muladhara (the Root-centre at the base of the spine), piercing the six lotuses, like a flash of lightening, and then flowing from the moon into the immovable sky-like centre (in the head), as a stream of Supreme Nectar, Thou then returnest (to Thy abode).

1. बाल— Newly risen, small.

2. षट सरसिजानि— Six lotuses as the six stations of Kundalini while on ascent to ब्रह्मरूपः.

O Goddess, from the time when on (an amorous) look from Thy bewitching eyes (Lord Shiva) revived the withered Kamadeva (Cupid-who had been burnt by an angry glance from His third-eye) to life, from that day, out of shame, Shiva verily keeps the third-eye in his forehead closed.
O Parvati (Daughter of the Himalayas),
One whose parentage and lineage are not known any-where, who is a mendicant with a gar-
land of skulls round his neck, naked, with-
out any settled abode and without a second, 
how could anyone know this Shambhu (Lord Shiva) before His auspicious conjugation with 
Thee (i.e. Thou art the cause of His mani-
festation).

For One like Shiva, dressed in skins, 
His body besmeared with ash from (cremated) 
dead bodies, wandering for alms, dancing in 
the habitations of ghosts, and gathering hosts 
of earth-spirits round Himself, it is only Thy 
association with Him that lends charm to all 
these attributes.

1. वेताल:— A Goblin, particularly a ghost occupy-
ing a dead body.
O Mother, it is only Thy creative aspect (benign look) which moderates the highly skilful albeit fierce ‘Tandawa’ dance of Shiva, whose weapon is the axe, and transforms it from world-destroying sport into the glory of creation.

1. ताण्डवपरशोरपि— Of one whose weapon is a small हणः, परशु— axe, a hatchet, Lord Shiva.

2. ताण्डवानि— The destructive, violent dance of Shiva.

O Thou Benefactress, (even) for those seekers after salvation, whose actions are balanced and who take shelter in the favour of a Guru, it is Thou, O Goddess, who, in a moment, breakest asunder the fetters (of Karma) that bind them, and initiatest them into the secret teaching of the Shaiva Scriptures.
1. अपविचमतनो: — Genitive from अपविचमत — foremost, superior.

2. माला — Fetters actually the माला: impurities of Maya—obduration.

3. दैत्यिक — one who shows the right direction. A spiritual teacher, Guru. In Shaivism the importance of a preceptor has been always emphasized.

4. शाम्भवदेव — The scripture which preaches शाम्भवदेव, the expedient of self-consciousness i.e. Shaivism.

उष्टाविभूषणवती नवविद्यामाभा
यवाचेतसिः सक्सरसि तारकितेव सन्याया ।
एकः स एव सुवनत्तयसुन्दरीशां
कन्द्रयां वर्जति पश्चारीः विनान्याय ॥१२॥

One in whose heart Thou shinest like the star-studded dusk ornamented with pearls and glowing like fresh coral, he alone of all becomes the Kamadeva (God of love) to beautiful Eves of the three worlds without using the five arrows (or the five-fold sensual allurements to captivate them).

1. पंचशर: — Kamadeva having five arrows for seducing the beautiful maidens. The arrows are the flowers of अगरकंठ red lotus, अशोक, चौक — mango, नव मल्लिका — Jasmine and the नीलोतलं — blue lotus respectively.
O Mother, Thou sovereign (Fount) of Ambrosia, those (Thy devotees) who devoutly think of Thee as irradiating the three worlds with myriads of nectar-raining beams, verily pass across (the boundaries of) Time (or Death) which is extremely difficult even for Brahma and other exalted heavenly beings to cross, (i.e. they attain to Super-consciousnes beyond time and space or the fear of death).

O Mother: The devotee who worships Thee in his mind, as holding a rosary of crystals in one of Thy hands, a noose, a book and a chalice in the other two and the fourth raised (in the gesture) to expound and teach, resplendent like the autumnal moon, and seated on lotuses, he becomes the foremost among all poets and logicians in the world.
O Shavari, the wife of the Hunter Shiva bearing the crest of peacock feathers on Thy head, with curly locks of soft, shining, deep brown hair, a rosary of red berries resting on Thy heavy breasts, in colour like the evening sky, with a face like red coral and soft and tender hands, O Thou Shakti of Shankara (Shiva) I bow down before Thee. 15.

1. श्रव्वतंस— May also mean an ear ornament. "The peacock feather as an ear-ornament."

2. श्यामा— Is actually a form of Durga worshipped by Tantriks. It also means a barren woman, a dark complexioned lady.

3. प्रवाल— also means a sprout, a shoot, or a budding red new leaf.

*It might also mean a प्रियङ्गु— Creeper.
(Cf Panchastavi V — 13 — प्रियङ्गु श्यामाङ्गी)
It also connotes a woman in full youth— यीवन मध्यस्था.
(Cf. Mallinatha his commentary on Meghadutta—82).
O Beauteous one, why did Thou barter half of Thy body (soft) like a fresh-born creeper, brought up with love, with the coarse half of Lord (Shiva) giving rise to bantam on part of Thy female friends (the senses and the mind). But, methinks, with only a gentle (mind alluring) smile on Thy part, they are (all) frozen into silence (i.e. they are hushed into immobility with the first glimpse of the glory of Kundalini).

1. मुर्ग—A variety of heroine—नाथिका means a young lady attractive by her youthful simplicity.

How strange it is, O Mother, that this ocean of illusion (i.e. this creation born of Maya) confusingly crowded with countless cosmic hosts like bubbles (on its surface),
filled with waves of (countless) diverse kinds of affliction, with the submarine fire, generated by constant meditation on Thee, is destroyed in an instant? (i.e. is dissolved into consciousness).

17. 

O Bhagwati (Sovereign of the universe), though in Thy transcendental aspect Thou art one without a second, yet (at the same time) Thou art the daughter of Prajapati (Lord of the universe) also the serpentine Kundalini, dweller in the cavity of the heart, as also Katyayani (dressed in red), also Kamla (Lakshmi—the Goddess of wealth) and Kalavati (the Goddess of arts). In this way verily, like a dancing girl, Thou art seen in countless forms (and roles).

18. 

1. कात्यायनी—A middle aged woman in red robes.

2. कलावती—Will also connote ‘possessor of the digits of the moon’.

‘The fourth of the Mystical Chakras’
O Empress of the world: Those blessed ones who inwardly experience Thy blissful aspect at the place known as Anahata (Heart Chakra) in the form of Nada (Cosmic Sound, the source of all speech) express the ecstasy of this encounter with their hair standing on end (through the intensity of emotion) and tears (of joy) pouring from their eyes. 19.

Thou art lustre in the moon, radiance in the sun, intelligence in man, force in the wind, taste in water, and heat in fire. Without Thee, (O Goddess), the whole universe would be devoid of its substance. 20.

1. चेतना means consciousness also.
Those starry hosts that roam the sky, this atmosphere which gives birth to water, this Shesha-Naga (a mythical serpent) which supports the earth, the air which moves and this fire which shines bright with leaping flames, they all, O Mother, exist only by Thy command.

O Thou Daughter of the Mountain (Himalaya), when Thou contractest Thy-self (i.e. withdrawest Thyself into Thyself), then Thou art without name and form, beyond reason and language both (i.e. inaccessible to intellect and hence inexpressible in words). When Thou expandest Thyself (i.e. manifestest Thyself as Nature) then it becomes easier to make a count of Thy names and forms.

1. In this Verse a tacit reference has been made to the संकोच 'contraction' and the विकास 'expansion of Kundalini'; संकोच will cannot the dormant state and विकास the awakened one.
O Goddess, righteous men, who pay obeisance to Thee for (a life) of fulfilment (both temporal and spiritual) find thousands of Lakshmis (Goddesses of wealth and Learning) obedient to their every sign, (to every slight knitting of the brow) and pass long lives of enjoyment, sporting with mounds formed of myriads of Chintamani gems (Philosopher's stone that turns every thing to gold or grants every desire) in gardens full of Kalpa trees (trees of Paradise which fulfil every wish).  23.

O Ruler of the Universe, just as the heat, caused by multitudinous rays of the sun, is abated by the showers also brought about by him (i.e. the sun), in the same way, O Goddess, it is only Thou, who, through Thy Grace alone art able to destroy all the suffering of existence which, too, is subservient to Thy will (i.e. is caused by Thee).  24.
1. पशु—Actually the श्रयु a synonym for uninitiated being.

*शक्ति: शरीरमयिद्वैतमन्त्रा
ज्ञान क्रिया कर्षणानन्तजालमिच्छा ।
ऐश्वर्यमयितनमावस्थानि च तवः
कि तत्त्व यज्ञविसे देवी शाश्वकपोले: ॥२५॥

O Goddess, Thou art the Shakti (Power) of Shiva (The Creator), who has the moon on His forehead. Thou art His body, the senses, the mind, the intellect, the power of action and the doer of deeds. Thou art desire rulership and also delusion. Thou art His refuge as also the veil that hides the reality. What is there which doth not spring from Thee.

25.

*Herein an explicit reference is made to the aphorism, स्वेच्छाया रवििती विश्वपुर्णीवित्ति—Through Her own desire, on Her own plane the Shakti brings this universe to life.

(Pratrabhijna Hradya, Sutra II)
Thou art spoken of as inertia in earth, sustenance in water, incantations offered in fire, tranquility in air, supernal peace in ether. All the thirty six Tattvas, (constituent elements of Creation) that manifest the universe, are Thy own estate and yet Thou art far above them all, O Fond Mother! 26.

1. निवृत्ति: — will also mean here detachment as opposed to प्रबृत्ति: — meaning attachment.

2. विद्या — According to Manu VII-43 is also श्राब्धम-विद्या — the spiritual truth, knowledge of soul.

3. अनल: — Of other things also means 'number three' or letter 'र'. The translation can be: "You are the knowledge of spirit among the three letters of श, उ, म. It also means the element of formativity श्राब्धम तत्वम. Herein the ascent of Kundalini from शूमि: (Muladhara) to विद्याकाश (Vyoma) Sahasrara can also be construed.

यावतपदं पद्मरोज्गुलं तद्वद्रीयं
नान्धीरतिः हृदयेषु जगत्तमः परः
तातुष्ट्रिकल्प जाटिला: कुटिलप्रकाशरा-
स्त्रक्रियास्मां श्राब्धम न यानित ॥ २७॥

O Thou Refuge of the World, so long as Thy two lotus feet do not accept a place in one's heart, the complicated and tortuous polemical disputes caused by the varied thinking of the exponents of different cults and sects can never come to an end. 27.
O Parvati, those (Yogis) who, making their mind the sovereign of all their senses, direct (the flow of) their Prana and Apana (flowing through the paths of the Deities and the Manes i.e. the Right-side and Left-side paths), through Thy path (in the middle i.e. Sushumna) they alone are able to take their seat on the heads of the five Karnas (Brahma, Vishnu, Rudra, Sada - Shiva and Ishvara i.e. they become even greater that these gods).

O Goddess, even in Thy gross forms like that of earth, water etc, a master of eloquence like Brahma has not been able to describe Thy glory. How dost Thou then, O Mother, put up with this (mine poorly composed hymn of praise)?
O Mother, those who meditate on Thee as the purifier of the six paths, blazing like millions of destructive fires, and flooding these worlds with the torrential rain of nectar, as also like a maiden in full youth with bulging breasts, Thou bring them to fullness, and they thus become world-teachers. 30.

1. पद्यव — The six paths or media. These are actually the five Kanchukas (envelopments) and Maya (delusion). The five Kanchukas are according to Shaivism 1. काल limitation of time. 2. निम्नति limitation of sequence. 3. काला limitation of authorship. 4. राज limitation of interest. 5. विद्या limitation of knowledge. These along with साया are the six limitations or the paths.

1 विधार्य परां कृतितिचिदग्रामस्ब्वेच्ये केचिद्‌
2 दानलदस्मेव कृतितिचित्तिचिच्च 4 सायायम्
3 तव विश्वमाहुरपरे 5 6 वयमायनाम
4 साधारपकरणेण गुस्मृतिजेव 1311

O Mother, some (of Thy devotees) call Thee as Supreme knowledge, some as the encompassing atmosphere, some as (the Fount of) bliss
and some as Maya (the veil of illusion), while others see Thee as the Universe and still others in the form of a Guru (who is) limitless compassion personified. 31.

1. विद्या विद्या पराम the जुड़ा विद्या of the Shaivas.
2. यम्बरम् actually the चिदाकाश of the Yogis, or the cypher, zero (०००) of the Buddhists.
3. यान्वेद्भ्रं Bliss of the Vedantins.
4. माया of the Naiyayicas.
5. यष्टे others. The ताव्रिका: call it as the enjoyable world.
6. वयं we, the worshippers of Shakti — The Supreme Energy (Kundalini). The preceptor who initiates into this.

कुलवल्यदलालील वर्षरसिन्धुऽकेशं
पृथुतरक्षुचबाराणकान्तकान्तावलंगम् ॥
किमिह ब्रह्मिकृतकत्वत्वस्वरूपं परं न:
सकलस्वरुपमात् सन्तं सनिहद्यामू ॥३२॥

O Thou Mother of all the worlds, why speak further (about Thy attributes) our only prayer is (that) Thou may manifest Thyself to us in Thy supreme dark-blue aspect, like a host of blue water-lilies with curly, moist, glistering tawny hair and with protruding breasts hanging down on Thy beautiful waist. 32.

1. Form of the Goddess is invoked here, Cf. Verse XV also.

FOURTH CANTO ENDS
FIFTH CANTO

O Mother of the Universe, Thou shinest as the moon to dispel the darkness, dread and fever of embodied life. All these followers of different creeds, in dark about Thy real nature, disputing with each other, stumbling and sinking deeper into the web of Thy illusion, helpless to save themselves, go to destruction. But we (Thy devotees), bowing to Thee, seek Thy protection, O Sovereign of the worlds.
(O Goddess) who art beyond the reach of Speech and Logic, able by Thy own essence to awaken (Thy devotees) to the (inner) kingdom of Supreme Bliss (Shiva-Consciousness), shining all over with the lustre of the blue lotus, worthy of adoration even by the Supreme Deity, Shiva, bent with the weight of Thy large, heavy breasts; we make obeisance to Thy entrancing splendour which is beyond the grasp of mind and beyond the power of language to describe. 2.

NOTE:— स्वर्ग परमानन्द विसव— The Prowess of self-experienced super-bliss. This state is said to be beyond time, space and annihilation, Cf. Vijnana Bhairava (14, 15, 16) शनं: स्वातुमुखानन्द ... यावस्या मरिताकार. ... That state of self-completeness engendered by the inner self—experienced Bliss—स्तम्भ—The weight of heavy breasts. Even though the erotic sense is pronounced here yet it is to be construed as symbolic of:—स्तनी चन्द फूलं सुधी सुकान्त।।। तवेदिन नानांमि पद्मस्वराशी।।।
सिद्धौ समा व्याचि कृती सुमिष्ठे।।। समी तवावदेहिमिं प्रकाशो।।
"O Goddess, I revel in Thine two breasts, dense, full of nectar and possessing splendour of highest order, vying with each other in resplendence. O Thou manifesting pure knowledge, these being equidistant from each other are actually the replicas of the Sun and the Moon (two luminous objects—Pingala and Sushumna),

शुद्धज्ञानायास्तन्मृतमनमनामहत्तीका-
शुद्धज्ञानामः कणगुणितनीलोत्पलस्वस्तृ हस्य ।
शिवं 'पार्थवायुक्षमयः मृगयाकारामुखिं
शिवास्मनवङ्गान्तैं शाक्रमहमन्वेति २शत्रुरीमस् ॥३॥
With the necklace of the red seeds of the Gunja shrub hanging down (from Thy neck) in between Thy voluminous breasts, glistening with the oozing, tiny drops of sweat, resembling the brightness of the blue-lotus, Thou garbed as a Huntress (Shavari) followed Shiva, clever in his role as a hunter, to afford protection to Arjuna. My obeisance to Thee again and again.

1. **Affording protection to the son of Partha (Kunti) Arjuna.** Here is an allusion to Arjuna's undergoing severe penance for attaining the Pashupati missiles. Lord Shiva in the guise of a Hunter tested his valour and steadfastness and on being pleased granted him this weapon.

2. **Shavri to the huntress, Lord Shiva could grant such a missile to Arjuna only with the concurrence of the ‘Shakti’ disguised as Huntress:**

   शिवोपि शवरी याति कुण्डलिन्या विनाक्त:।
   "Lord Shiva is reduced to a corpse if bereft of Kundalini Shakti".

**मिथः** केशाकेशिप्रभुनिधनस्तदन्तना
बहुध्राभक्षितप्रणयविषयाश्राविनिधयः।
प्रसीद्द प्रन्यदृष्टि गिरिसुते। देहि शारण
निरालम्बं चेतं परिमुठितं परिप्रेक्षिमिदैः।

Dialecticians, tearing out each other's hair in disputation are doomed to perish, (end in chaos), while the enlightened ones use methods replete with faith, devotion,
love and humility. (For this reason) O Parvati, (Daughter of the Himalayas), be gracious unto us, reveal Thyself unto us, grant us refuge as our minds devoid of support roll here and there (i.e. are confused) in this engulfing flood (of polemics).

No human being can ever know, O my mind, when, how and where this (body of ours) will become food for dogs, for flocks of birds or for fire. Therefore forsake forthwith Thy trust in this body and seek refuge in the Mother of the Universe.

O Goddess, who hath no beginning and no end, although fully appreciative of Thy attachment to Non-Duality (bearing unalterable, attachment to Lord Shiva) yet, full of love Thou didst join Thyself in wedlock to Shiva and, although Thou art the progenitor
of all creatures, yet Thou Thyself didst take Thy birth as the Daughter of Himalaya. This is the delightful aspect of Thy Grand Drama of Creation.

1. यथेऽद् — Can be interpreted in two ways. (i) Nonduality. (ii) intimate and inseparable relation.

ब्रत्रत्वेके तत्त्वं मध्यवित्ति ! सदा सदीर्षये- ।
धर्मो धर्मं सदसदन्ये सुकवयः ।
परे नीत्त्वसः समसिद्धते देर्वी ! सुधिय- ।
स्तदेत्तवन्मा क्वाविलसितमस्यों न ज्ञु श्यावे ! ॥७॥

O illustrious Goddess, some there are who declare Thee to be Real (Perennially Existent), there are others who call Thee Unreal (Transitory), there still are other intellligent thinkers who proclaim Thee to be Real and Unreal both. (Apart from these), there are still other wise sages who hold that Thou art neither Real nor Unreal. O Goddess, O Thou Consort of Shiva, all this is but the manifestation of Thy illusive power.

7.

With the brilliance of millions of flashes
of lightning cutting Thy way through the six-knotted dense forest (the six Chakras on the spinal axis), sprinkling nectar (on Thy way), Thou returnest to enter Thy abode (in the Muladhara). Shining with all the 38 rays of light complete, luminous with Thy dark-blue complexion and tawny hair, I make unceasing obeisance to this seldom-seen, unique phenomenon of Thine (as activated Kundalini in the process of Her ascent to Sahasrara and return back to Muladhara at the base of the spine).

1. श्राद्रा विवरण — Thirty eight. The rays of sun 12, of moon 16 and of fire 10 making a total of 38. These also coincide with the number of consonants in Devanagri Alphabet. Herein the श्राद्रा (ascent) and the श्राद्रा (descent) of the activated (वायुक्ता) Kundalini has been described.

चतुष्पदार्ती: पद्मलम्बपुष्पाद्वारान्तन्त्रिकाद्विद्याय-¹
संकुचित्विकारिता दशादलमत्वादशादाद्विद्याय
पदार्थभित्तिवादी दशादलमत्वादशादाद्विद्याय
कलां च दयां विश्वासः नमस्ते श्रीरत्ने ! ॥ ॥

Located between the four-petalled and the six-petalled lotus's (Muladhara and Swadishthana), at the end of the cavity of pudenda (i.e. between the rectum and the genital organs) coiled three times, beaming with unbounded splendour, like that of sun, fire or lightening, Thou dost first pierce the six
petalled lotus (Swadishthana), then the ten petalled (Manipura), then the twelve petalled (Anahatta), then the sixteen petalled (Vishuddha), and then the two petalled (Ajna-Chakra on Thy way to Brahma-randa), O Parvati, Daughter of the Himalayas, our obeisance to Thee. 9.

1. निवलय — Three-fold, coiled three times. The description of Muladhara as given in Rudriyamala Tantra is मुलाधारे निवलयावरील इच्छा ज्ञान क्रियात्मकी — Muladhara is known as a triangle consisting of desire, perception and action (as the three points).

कुलं कैचित्रालुत्त्यं पुरुकलमयं तत्तथः
परेतसम्मेदं समभिदधतेः कौलमपि ए
चतुर्दशम्पेयात्तुपरि किमपि ग्रह्यपरे
सहास्यः ! तत्तवं तत्वं कथममी निषिद्धमें ॥ १२०॥

O Thou Almighty weaver of Illusions, some there are who declare Thee to be of the nature of Kula (the manifested universe compounded of 36 Tattvas), some other wise ones consider Thee to be Akula (unmanifested i.e. beyond the objective world), still others proclaim Thee to be Kula-Akula (manifested and unmanifested) both, while some others believe Thee to be the Deity of Kaukas (the followers of the left-hand Path). But there are still others, (in wisdom), above these four categories, who hold Thee to be unique and indescribable. How then, (O Goddess) can we grasp Thy real nature with certainty? 10.
Shining with the brilliance of millions of Suns at the time of Dissolution, with Thy splendour Thou burnest to ash the forest with the six routes (the world of illusion created by five senses and the mind) of those devotees whose heads remain bent at Thy lotus feet; making fully manifest (to them) the glory of the unparalleled Shiva with the effulgence of Thy lotus-like form, bent with the weight of breasts, which as the prowess of Shiva, is ever victorious.

1. पुरुषकारो— The manly prowess or attributes. Actually Shiva attains Purushatva (manliness) through the Shakti. As in Vijnana Bhairava (20) :

शक्तयवस्था प्रविष्टस्य निविद्यागेन माह्वा ।
तद्रासौ नित्यविपीया च्छूस्म पुरुषात्मक्ये ॥

"After having attained to the stage of the Shakti with undivided attention Shiva comes to possess His inherent propensities. Thus Shakti is named as the "Mouth of Shiva".

प्रकाशानन्दाभ्याभिधित्व च मध्यपद्वी
प्रविष्ठे तद्रथुः रविशारामसार्यं कवलयन् ॥
O Mother, Unknown and Unmoving before, entering the middle Path (Sushumna) Thou swallowest the pair, known as the Sun and the Moon, (Prana and Apana flowing in Pingala and Ida) and in the form of Light and Bliss reachest the upper-most Centre (Sahasrara) to be absorbed there. When arriv- ed (there) Thou burnest to ash with the fire (of absorption) the elements (constituting the world and the body) which bind the incarnate soul. (In this way) the Jiva by Thy favour attains to the state of (all-pervading) formless Shiva.

1. नाद— In Yoga it is known as the nasal sound represented by a semi-circle and used as an abbrevia-
tion in mystical words. This self-produced sound is
called Anahata. As in Tantras नादाख्य यत्ति बौद्ध समुज्ज्वल-
बिंधुं— Nada is called that super-self-produced (seed)
sound which resides in every being. Again, स्वविज्ञानचार्य देव: प्रार्थितापुरससि स्थित:— This celestial (sound) is self
pronounced and resides in the hearts of all living
beings. It is also known as the Voice of Silence or
Cosmic-Sound. The descent of breath into Kundalini
is meant here.

लयदन्वर्त भस्मो कुस्त कुल:— The body of 36 elements
having been reduced to ashes by the fire of absorp-
tion (absolute meditation). As in Vijnana Bhairava:
"At that state of mind everything gets compressed in absorption and the multitudes of 36 elements get annihilated. That very pyre resembling the effulgence of the fire of destruction is to be perceived in your non-body."

Those (devotees) who meditate constantly on Thee with Thy limbs dark-blue in colour, like the Priyanga creeper, dressed in red, resembling its (unopened) buds, and Thy form bent with (the weight of) Thy two voluminous breasts, (bulging out) like massive bunches of its Pearl-like fruit, adorned with fully blossomed flowers the bestower of all desires, like the wish-fulfilling creeper, they (those devotees, O Goddess) attain to the Chintamani state (all-desires-fulfilling-gem) of Shiva Consciousness.

13.
It is Thou, O Goddess, who dost lead the flowing nectarinean stream of methodical (Yogic) discipline bearing the Supreme Nada (Cosmic Sound), of which the six-fold Tantras are the whirlpools, Mudras (special positions of the hands or the body) are the unsteady (mass of) foam, wearing countless shapes, Mantras are the endless series of waves, and the Deities (invoked during the practice) are the alligators, into the ever-fresh ambrosial ocean of Shiva-Consciousness. 14.

'O Mother, how great is Thy glory that even though swallowed up by earth, water, fire, air, mind, the sun and moon (i.e. though enveloped by all these elements in the embodied Jiva) in Thy superfine state of sky-like (expanded) Consciousness not a trace of any of these enveloping sheaths is found there.

1. The body made of eight elements earth, water, fire, ether, mind, the sun and the moon. The same idea is repeated by the poet later in the 38th verse also.

मनुष्यस्त्रियेस्वर्ग महत इति लोकत्रयमिदं 
मन्त्रमोहोत्स्पन्नं ग्रन्धुशलहिरीकौटिल्यं ।
O Mother, this whole creation of human beings, beasts, birds, and (demi) gods (comprising the three worlds) wallows in the depths of the ocean of existence, tossed up and down, by countless waves caused by the three Gunas (Sattva, Rajas and Tamas). But one compassionate look of favour from Thee (O Goddess) on any one of the embodied creatures (human beings) can instantly grant him the Supreme Bliss of Self-Realization. 16.

Sages call Thee the Mother of the Universe, the Fount of Talent and Wisdom, the Beginning (of creation), the Established Doctrine, Perception, the Harmonizing Energy, Spiritual Lore, the Preceptor, the Tradition. Humility, the Precept, the Authority, Final Liberation, the Highest Superhuman Power, the Supreme Secret, the Method, the (whole of) Knowledge and by other such names. 17.
1. निर्वाण—The cessation or extinguishing of all desires and passions. In philosophy it connotes final emancipation from matter and re-union with the Supreme Spirit. It can also mean highest beatitude. It may also be taken as synonymous with सूर्य extinction or annihilation.

प्रलीने शान्ति तदनि विराते विन्दुविनिः।
तत्तत्त्वाः विद्युन्मंगलविधिनुपराधिमुपस्ते ।
प्रिते शान्ते पवैःएकलिततिचिच्छायां गहनां
स्वतंत्रविन्दू योगी रसविनि शिवार्क्षा परंतुमुः॥१७॥

With the cessation of (the impressions coming through the senses of) touch, sound etc. and after that with the elimination of the circle of thought and thereafter at the quiescence of the entity (self) freed from the limitations imposed by the (aggregate of the series of) eight sounds (i.e. the world of name and form), through the Grace of Shakti, Yogis taste (the bliss of) the Supreme condition of that readily recognizable, self-perceptive, profound plane of Consciousness which is known as the Shiva State. 18.
O Thou, who wearest the form of Supreme Bliss, immeasurable sovereign Shakti (Power) of Lord Shiva, instinct with supernal knowledge and unlimited compassion, the Creatrix of all beings, the sustaining Base of the Supreme Abode, it is only Thy worshippers who remain (in equipoise) whether in worldly life or when liberated (from it). 19.

1. भवी वा मोक्षी वा— Either in the world or when emancipated from it. It agrees with the साकार form of worship and the निराकार mode of propitiation as given in the first and second lines of the verse, the first form being immanent विश्वस्य and the other transcendental विश्वेते। In this context Utpala Stotrabali (20, 12) says:—

हुँढ़वायपि सुखायवली विषमप्रमृतायते।
मोक्षायते व संसारो यत्मार्गः स साकार:॥

"The Shambhavi (auspicious) path emancipates one from the world, turns afflictions into felicity and poison into nectar."

जगतकार्ये कुल्ला तमपि ह्रद्ये तच्च पुरुषे
पुरास्तं विन्दुस्थं तमपि परानादास्त्यबहने।
तदेतत्त्वानानार्ये तदपि परमानन्ददचिवथे
महाव्योपाकारे! तवदनमवशीलो विजयये।॥२०॥

Having absorbed the universe into the body (due to the shutting out of the stimuli coming from the senses), the body too in the heart (mind), the heart in the self (ego consciousness), the Bindu-sustained (i.e. non-dimensional) self also in the concentrated plane
known as Nada (where the Cosmic Sound begins to be heard), that Nada also in the sphere of Supernal knowledge and that in the sovereign state of Supreme Bliss, (O Thou Goddess) who art of the form of the mighty sky (sky-like expanded consciousness) they (Thy devotees) who apprehend Thee (in this form) are ever victorious.

निव्ये विच वेद स विनिधसमेह वेदजनानि !
निविच निविच विनयसमुखे वेदगुलिके !
शिवादेश शीलस्थे ! शिवपदवदाने ! शिवानिघे !
शिवे मातभें तथ विच विच अविक निरुषणाम !॥२१॥

O Thou, who art the Code of Conduct (in religious observances), the Repository of all Knowledge, fit to be comprehended, the Source of all Established Doctrines, the Author and the Quintessence of the Vedas, the Mine of Wonders, the Origin of the Universe, the Controlling Power of Lord Shiva, the Spring-Head of all Morality, the Abode of Shiva-Consciousness and the Instrument of Unity with Him, O Mother, who art (inseparable from) Shiva, easily attainable through humility, bestow on us (the boon of) unparalleled devotion to Thee.

21.

1. विनय— Can be explained as humility. It also connotes विनय: straight conduct i.e. right hand ritual. So it can also mean Vama-margha or the left hand ritual, signifying that the Goddess is easily attainable through the left-hand path also.
O Mother, it was all through Thee, as the Shakti (Power), ever abiding in Shiva, that Shankara (Lord Shiva) was able to sever the head of Brahma (the Creator of the Universe) and use it as a (begging) bowl in His hand. Also, after transfixing Vishnu (the Preserver of the Universe) with His Trident was able to place Him as an ornament on His shoulder (i.e. to carry His body slung over His shoulder) and to adorn His own throat (with a blue mark) on swallowing the (Halahal) poison (i.e. was able to resist the lethal effect of the terrible poison that rose from the Ocean, when it was churned by the Devas and the Asuras).

1. विदेष — Of Brahma, the progenitor of the world. His fifth head was severed by Shiva due to His insolence. शिवस्थाप्य: अक्ते:— Of the Shakti residing in Shiva. He could accomplish all feats only when the Shakti, inseparable from Him, goaded Him on to do this:— शक्तस्तु परमेश्वरिणी शैवस्य युक्तो यदा सवेत— O Great Goddess (Shiva) can be all powerful only when accompanied by Shakti.

विरिज़न्यायाः माताः ! नुस्ति हरिषंज्ञा तवमवसि श्रीलोकिः वुद्रास्य भरसि विद्यासत्तवर्द्धामः।
O Mother, O Parvati, (Daughter of Himalaya) under the name Brahma Thou bringest the three worlds into existence, under that of Vishnu Thou sustaineest them and in the guise of Rudra destroyest the same. Thou also assumest the state of Ishvara (the Sovereign Lord of all) and in the form of Sada-Shiva, breaking asunder the fetters (of illusion), dost lead to blissful Shiva-Consciousness. Although one (in reality) with Thy own self-created modifications, Thou dost manifest Thyself in countless forms. 23.

Note:—The five fold voluntary mission undertaken by the Goddess has been elaborated here i.e., of the Creator, the Sustainer and the Destroyer, as also the Sada-Shiva and of Shiva—Consciousness. As said in Devi Bhagvata:

सा विश्व कुल्स्ते कामं सा पाल्यति पालितं।
कल्याणेतो सहस्रयेव चिर्हस्व विश्व मोहिनी॥

"She creates the world out of Her Desire and protects it also. At the end of a Kalpa She destroys it, this World Sorceress (Goddess) has three forms."

Shaivias add additional two functions e.g. in Pratyabhijna Hradya Sutra:—तद्वृत्तं पञ्चकृत्त्वाति करोति—In that way She accomplishes the five functions i.e. of Sada-Shiva and of Shiva also.
Even holy sages, O Mother, who have completely purged their mind of wordly attachment, with their intellects over-awed (by Thy splendour) are never able to gain the smallest bit of knowledge concerning Thee (i.e. are not able to understand Thy nature). How can the Upanishads, which form the crown of the Vedas, and which are essentially difficult (to understand) find a place at Thy extremely tender and delicate lotus-feet, O Parvati (i.e. even they cannot comprehend Thy glory because of their essentially recondite nature).

Note:— Herein the transcendental form of Shakti is said to be beyond mind and speech, as in Upanishadas:—

"Which can not be attained either by speech, mind or eyes."

तत्तत्त्वली नित्यास्मृत सरितं पाररहितं
मलोचीणां ज्योतस्ना यकृतिमण्डलश्रुधिगहनाम्।
गिरिं दूरं विद्यामृगतकच्छं विश्ववजननी-
अपरेन्त्रः लच्छीमभिदशति सस्तोऽस्मिनं।।२२।।
The righteous (knowers of Transcendent Truths) call Thee, O Goddess, as the Creeping Plant of Lightning (because of the Serpentine, zigzag course She adopts while ascending through the spine) yet Ever-lasting and Infinite, as the River of Nectar, as the Lustre of the Moon without any spots, as Unfathomable Maya-Prakriti without the tangled-knot of Gunas (Sattva, Rajas and Tamas), as Knowledge beyond Speech, as the Mother of the Unbounded Universe with firm, protuberant breasts, as Lakshmi (the Goddess of prosperity) and with other such names.

25.

O Parvati (Daughter of Himalaya), this embodied conscious being (the average mortal) cognisant of his body, composed of earth, water and other elements, experiencing pleasure and pain, even though well-informed (in worldly matters), yet not versed in thy disciplines is never able to rise above his egoistic body-consciousness.

26.
At the time when my father, mother, brother, wife, very loving friend, household, my own body, son, attendant and even wealth forsake me, at that time (of departure from this world) do Thou, O Moonshine-like infinitely Glorious Mother, out of compassion dispersing the (blinding) darkness of ignorance, attachment and fear, instantly manifest Thyself unto me.

O Thou Mother of all beings, verily Thou first took Thy birth as the Daughter of Daksha (Daksha Prajapati) and afterwards, discarding that defective association, Thou wert born as the Daughter of the King of Mountains (Himalaya). And, O beginningless and Endless Sovereign of Creation, although as the Shakti (Power) of Shiva, inseparable from Him, yet Thou, with the bond of marriage, didst assume the relationship of His Spouse. Who can understand this Thy amazing (mode of) behaviour?
The sun, moon, fire and other luminous bodies shine with but an extremely small fragment of Light (borrowed) from Thy infinite splendour. (Although) from Lord Shiva to the earth the whole universe (composed of 36 Tattvas of which earth represents the first and Shiva the last Tattva) is contained in Thy thrice-folded form (as thrice-folded Kundalini possessing the three attributes of Sattva, Rajas and Tamas) yet, how arrange it is that Thou Thyself bloomest in the heart of a devotee.

O Mother, that very Shambhu (Shiva) who perennially by virtue of Thee (His Shakti) is able to comprehend, by virtue of Thee is able to create and by virtue of Thee is able to desire, when in the state of harmony (i.e. when not disturbed by this three-fold activity) attains to the sky-like Supreme State (of Universal Consciousness), In this manner by discarding (the creative or the illuminative state) Thou dost sport with Him (i.e. change His state according to Thy pleasure), (O Goddess) why is it so?
Note: — Shiva in the microcosmic form, as embodied individual soul, is the Jiva. In the state of Samadhi, brought about by an awakened Kundalini, the world of name and form becomes Laya i.e. is dissolved. The conscious principle in the Sahasrara absolved from all sensory distractions, now unites with the Shakti, rising from Muladhara, in a state of infinitude characterised by ecstasy and trans-human bliss. When this phase ends it comes back to the world of activity and embodied life. It is this extraordinary change in Consciousness and return back to normalcy that is referred to in this verse.

I. समवय — Is actually the Samvayah meaning intimate relation as between the whole and its parts e.g. between the cloth and the yarns composing it, between the macrocosm and microcosm.

That which has gone before, that which is to come after, that which is within and that without, the unbounded and the limited, the most gross and the most subtle, the manifested and the unmanifested, the open and the secret, the near and the distant, being and non-being, in these and other forms Thou, (O Goddess), art perennially seen as the Universe. It is the movement (creative activity) born of Thee at Thy command which brings the (infinitely varied) Cosmos into being. 31.
Note:— In this verse the affirmative and the negative forms of one and the same entity have been given—the one manifested and the other unmanifested as has been said in Vishnu Purana:—

शशां व ध्याय कुटस्यं शरी सर्वभूतं जगत्।

“The unmanifested form is changeless and indestructible, while (the manifested form) the creation is (susceptible to change) and destructible.” Herein the transcendental and immanent forms of the Super-Lord have been equated with each other.

प्राक्कल्य अवथा हृत तद्दीपिकाच।
पञ्चायत्कल्पतिहतस्मद्यस्व ग्रुप्।।
उद्वृत्तोत्तर्यांस्य! सर्व सह निजस्तातःतितकुर्ले।”
भृजन्ते तत्तवीया: प्रवासर्वकुल्लं परवशा:।

Just as the rays of light rising from the sun, as the gleaming sparks rising from a fire, as the drops of spray formed by obstructed waves rising from the mighty ocean, (are reabsorbed, in their source), in the same way, the multitude of elements rising and rising again with their own essential (constituent) groups are helplessly forced to fall back into stillness in Thee.

32.

विदुर्विन्यथा वाग्याश्चकुतिरसुगुरस्यादिनकरः।
स्वभावं ज्ञेनेन्द्रः सुगुरस्यनिरकाशामनिलः।।
शिवं श्रवित्स्वेत अतितिविध्यतं ताज्जुगतां।
विकल्पेऽपि सत्यवासस्मिद्धर्तित सन्ते भगवतीम्।।

33।
Thou art Brahma (the Creator), Vishnu (the Preserver) and Thou art matter, the embodied Soul, Ego-Consciousness, the Moon, the Sun, Nature (of things), the Lord of Jains (Mahavira), the illumined sage, (Buddha), Sky, Air, also Shiva and Shakti. By these different names, O Goddess, Thou art heard of and called by the righteous.

The fortunate (seekers) who, by virtue of the Mercy inherent in Thy nature and (the favour of) a discerning Preceptor, entering their own Path (Sushumna), are able to cleave the enshrouding darkness of the six routes (i.e. the illusory external world created by the five senses and the mind), at once know Thee directly unto the last day as their own (indwelling) illustrious Durga in the form of incomputable Compassion and Supreme Bliss who maketh the body also auspicious, (so that it is able to sustain the flame of Super-Consciousness lit up by Thee).

1. विजयस्तीमि तनुम्—making the body as a fit receptacle for receiving the Super-Conscious stage, as in Vijnana Bhairava 22nd verse:-
O Mighty Goddess, Thou art Shiva, Thou art Shakti, Thou the Established Doctrines, Thou the Author of Established Doctrines, Thou the Soul, Thou the initiation, Thou this (manifested Universe), Thou the Siddhis (psychic gifts) like Anima and the rest (i.e. all the eight Siddhis possible to Yogis), Thou the aggregate of Gunas (Sattva, Rajas and Tamas), Thou Knowledge and also Ignorance. Thou (verily) art all and what is beyond it. What Tattva (element) there is (O Goddess) which is apart and different from Thee, we do not perceive: 35.

1. अविदा — has been equated with नाया e.g. अन्ध तमः

अविदामोल्ये अविदामुपासते — Those who are addicted to ignorance live in blinding darkness.
O Mother, even after attaining the excellent Shiva, as the gracious Preceptor and winning to the order of Shiva-Consciousness, at the end of the cycle of births, resulting from the cessation of Karma, earned in uncountable incarnations in the past, I may, O Goddess, while wearing this body, spend the days of my life in communion with Thee, in singing Thy praises and in performing acts of worship to Thee.

1. जनमन्यन्त— At the end of the births, as given in Kularnava Tantra:

चतुर लीलिलक्रेपु शरीरेपु शरीरिर्गां
न मानुप्यं विनाययन वत्तजानं तुलम्यते

"The incarnate (souls) revolve through eighty four lac (eight million four hundred thousand) kinds of embodiment. No other species except human beings can comprehend this occult knowledge."

2. नयेयं दिवसाद्— May spend the days. Kularnava Tantra lays down in this context:

कुलजानं विनायकं दिनाययायिति यांति च
स वोहकारस्नेति स्वस्तानि न जीविति

"For one denied this esoteric knowledge the days come and go. He only breathes like the bellows of hide used by blacksmiths (to blow up fire), but does not actually live."
In that blooming lotus of six petals (Swadishthana) of which the Yoni (the place of generation) is known as the Karnika (arrow-like), and in the middle of that Yoni there is seen a Pedestal in the form of Aumkara (triangle) and in the interior of that (Pedestal) lies coiled (Kundalini), the Mother of all Creation, dark-blue in colour, bent with the weight of Her two breasts, who is the object of unremitting devotion in my heart.

1. श्रोंकर— The three mystic symbols ढ, द and म representing the Hindu Trinity, Brahma, Vishnu and Rudra. It can be construed as a Triangle also, ढ forming the apex, द and म as two ends of the base.

O Thou Creadrix of the Three worlds, who, although (in reality) One, art yet
(divided) in eight forms as the energy in earth, water, fire, air, ether, sun, moon and the performer of the sacrifice (the embodied Soul) bent with the weight of Thy bosom, yet still sustaining the Universe, may Thou protect me as that (Thy protection) is (in truth) indispensable (for me).

1. कुचमर्नता — Bent down with the weight of two Breasts. Throughout Panchastavi the words कुच and स्तन have been used in different senses. Symbolically they convey either the sense of स्तन perception, and किया action, or that of the Sun (Pingala) and the moon (Ida) in between which Sushumna carries 'Kundalini' to the Brahmaramda.

FIFTH CANTO ENDS
<table>
<thead>
<tr>
<th>S. No.</th>
<th>Page</th>
<th>Line</th>
<th>Sloka</th>
<th>Incorrect</th>
<th>Correct</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>8</td>
<td>24</td>
<td>10</td>
<td>प्रचयरित्य</td>
<td>प्रचयोत्त्य</td>
</tr>
<tr>
<td>2.</td>
<td>10</td>
<td>6</td>
<td>11</td>
<td>प्रीतासना</td>
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</tr>
<tr>
<td>3.</td>
<td>12</td>
<td>11</td>
<td>14</td>
<td>विश्वमाया</td>
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</tr>
<tr>
<td>4.</td>
<td>29</td>
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