

॥ देवीचतुःषष्ट्युपचारपूजास्तोत्रम् ॥

DEVICHATUSAST TYUPACHARA PUJA STOTRAM

(1)

उषसि मागधमङ्गलगायनै-
र्झटिति जागृहि जागृहि जागृहि
अतिकृपार्द्रकटाक्षनिरीक्षणै-
र्जगदिदं जगदम्ब सुखीकुरु ॥

Mother of the world! please quickly be awakened to the auspicious tunes of bard music, and confer happiness to the people at large by directing your compassionate side-glances at them.

(The stotra begins with an assonant verse in the twelve-syllabled Drutavulambita metre, aptly used for the Suprabhata of the Goddess. Of course, the Goddess Adi Sakti is ever awake and it is only the human beings who are afflicted with materialistic desires are in slumber. The call is therefore for Adi Sakti to confer fresh lease of energy on mortals in the early morning.)

(2)

कनकमयवितर्दिशोभमानं
दिशि दिशि पूर्णसुवर्णकुम्भयुक्तम् ।
मणिमयमण्डपमध्यमेहि मात-
र्मयि कृपया हि समर्चनं ग्रहीतुम् ॥

Mother! please honour the centre of the gem studded pavilion, provided with a resplendent golden platform and golden purna-kumbhas in all the directions, and receive with compassion the sincere worship offered by me.

(The first of the upacaras is the offering of water to Devi, as unto an honoured guest, for washing her holy feet. In order to do this the Goddess is provided with an elevated place suitable to her status of representing the moving energy in the world. In temple or at home it is usual to place the mobile or static divinity on a platform for honouring the divinity with the various rites of worship. The Purna-kumbha symbolises the fullness of the supreme Goddess. Cf. the Bihadaranyakopanisad (V. i.1)

(3)

कनककलशशोभमानशीर्ष
जलधरलम्बि समुल्लसत्पताकम् ।
भगवति तव सन्निवासहेतो-
र्मणिमयमन्दिरमेतदर्पयामि ॥

Bhagavati! I offer you for honouring with your holy presence this gem-studded pavilion provided with fully decorated pots, and moving flags touching the clouds.

(4)

तपनीयमयी सुतूलिका कमनीया मृदुलोत्तरच्छदा ।
नवरत्नविभूषिता मया शिबिकेयं जगदम्ब तेऽर्पिता ॥

Universal mother! here is ready for offering to you the golden palanquin decorated with fresh sparkling gems, charming with beautiful cotton material, and covered with a sheet of soft tissue cloth.

(Everything associated with the Sakti dazzles with brilliance. Glorious descriptions of the Sakti, and the Sricakra are to be found in the various Devi-stotras, especially the Lalitasahasranama stotra, the Saundaryalahari and the Mukapancasati. The fabulous palanquin is presented to the Sakti to enable her free movement to many places. Of course this does not form part of the upacaras. The composer is truly justified in providing a gorgeous palanquin after a similar residence.)

(5)

कनकमयवितर्दिस्थापिते तूलिकाढये
विविधकुसुमकीर्णे कोटिबालार्कवर्णे ।
भगवति रमणीये रत्नसिंहासनेऽस्मि
न्युपविश पदयुग्मं हेमपीठे निधेहि ॥

O Goddess! kindly place your holy feet on the golden pedestal, honour the beautiful gem-studded royal throne, tha

is provided with a golden platform, stuffed with soft cotton, scattered fully with flowers and dazzling like many rising suns.

(The first upacara of padya to be offered of Devi is described in verse (7). In order to do this the Goddess is offered a simhasana and an attached pedestal, in this verse.

It is noteworthy that the Agamas mention five asanas to be used for different occasions - Padmasana while invoking the divinity, Ananta while offering padya, bath etc., Vimala in worship, Yoga for naivedya and Simha for decorative purposes.)

(6)

मणिमौक्तिकनिर्मितं महान्तं
कनकस्तम्भचतुष्टयेन युक्तम् ।
कमनीयतमं भवानि तुभ्यं
नवमुल्लोचमहं समर्पयामि ॥

Bhavani! I present to you a new valuable enchanting canopy, embedded with gems and pearls, and supported by four golden pillars.

(7)

दूर्वया सरसिजान्वितविष्णु-
क्रान्तयापि सहितं कुसुमाढ्यम् ।
पद्मयुग्मसदृशे पद्मयुग्मे
पाद्यमेतदुररीकुरु मातः ॥

Mother! please accept, for washing your holy feet, sanctified water offered with flowers, durvi grass lotus and visnukranta.

(According to the Parasurama-kalpa-satra and Umanandanatha's Nityotsava, padya is the first of the 54 upacaras to be offered with the mantra - "aim hrim srim lalitayai padyani kalpayami, namah.")

(8)

गन्धपुष्पयवसर्षपदूर्वा -

संयुतं तिलकुशाक्षतमिश्रम् ।

हेमपात्रनिहितं सह रत्नै-

रर्घ्यमेतदुररीकुरु मातः ॥

Mother! kindly accept the arghya (water) kept in golden vessel, mixed with scent, flowers, wheat, mustard, durva grass, sesamum, kusa (darbha) and auspicious rice.

(9)

जलजद्युतिना करेण जाती-

फलकङ्गोललवङ्गगन्धयुक्तैः ।

अमृतैरमृतैरिवातिशीतै-

र्भगवत्याचमनं विधीयताम् ॥

O Goddess, please take in your lotus-hand and sip this water cool like nectar and mixed with scented ingredients like jatiphala, kankola, and cloves.

(The offering of water (for sipping) to guests and deities, is to alleviate the fatigue caused in arriving at the intended places. The water is to be cool and scented. Cf. the Kamika Agama:)

(10)

निहितं कनकस्य सम्पुटे पिहितं रत्नपिधानकेन यत् ।

तदिदं भवतीकरेऽर्पितं मधुपर्कं जननि प्रगृह्यताम् ॥

Mother! accept the madhuparka offered to you in your hands kept in a golden vessels, covered with a gem studded lid.

(The Agamas prescribe the particular directions in which the ingredients of madhuaparka are to be placed individually and also the order in which they are to be mixed.)

(11)

एतद्यम्पकतैलमम्ब विविधैः पुष्पैर्मुहुर्वासितं
न्यस्तं रत्नमये सुवर्णचषके भृङ्गैर्भ्रमद्विर्वृतम् ।
सानन्दं सुरसुन्दरीभिरभितो हस्तैर्धृतं ते मया
केशेषु भ्रमरभ्रमेषु सकलेष्वङ्गेषु चालिष्यते ॥

Here is the fragrant Campaka oil mixed with other scented flowers, kept in the gem-studded golden cup, which is surrounded by humming bees. Let me apply this oil as held in the cup by divine damsels, at your hair dark like swarms of bees and in other parts of your body.

(In the course of worship of any deity "bathing" is an important ritual. A preliminary act for bath is the application for oil; cf. the Purva Kamika IV. 402-3.)

(12)

मातः कुङ्कुमपङ्कनिर्मितमिदं देहे तवोद्वर्तनं
भक्त्याहं कलयामि हेमरजसा संमिश्रितं केसरैः ।
केशानामलकैर्विशोध्य विशदान्कस्तूरिकाद्यर्चितैः
स्नानं ते नवरत्नकुम्भविधिना संवासितोष्णोदकैः ॥

Mother! I offer with devotion this saffron paste mixed with Kesara and gold dust. I clean the hair with emblic myroblan (amalaka) and decorate it with Kasturi; then I perform the bath for your limbs with hot scented water from pots studded with nine precious gems.

(13)

दधिदुग्धघृतैः समाक्षिकैः सितया शर्करया समन्वितैः ।
स्नपयामि ब्रताहमादृतो जननि त्वाम्पुनरुष्णवारिभिः ॥

Mother! I will perform ablutions to you reverentially with curd, milk, ghee, honey, white sugar, along with hot water.

(According to the Agamas the various cordialities (upacaras) are said to be related to the five gross constituent elements (anca-bhutas) of the body - earth (prthvi), water (ap), fire (agni), wind (vayu), and ether (nabhas). The offering of water for sipping (acamana), ablutions with milk, curd, water etc. are related to the water-elements. The Agamas also specify the fruit of using the different materials for ablution - all desired results are obtained different materials for ablution - all desired results are obtained by milk, beauty by yoghurt, proficiency in music by honey, etc.)

(14)

एलोशीरसुवासितैः सकुसुमैर्गङ्गादितीर्थोदकै-

र्माणिक्यद्रवमौक्तिकामृतरसैः स्वच्छैः सुवर्णोदकैः ।

मन्त्रान्वैदिकतान्त्रिकान्परिपठत्स्नानन्दमत्यादरा-

त्स्नानं ते परिकल्पयामि जननि स्नानं त्वमङ्गीकुरु ॥

Mother! I am joyfully and reverentially arranging your bath, with the holy sweet waters from the Ganges and other Tirthas, kept in pure golden pots studded with emerald and pearls, scented with fragrant roots and cardamom, along with the recitation of Vedic and Tantric mantras. Kindly accept the same.

(15)

बालार्कद्युतिदाडिमीयकुसुमप्रस्पर्धि सर्वोत्तमं

मातस्त्वम्परिधेहि दिव्यवसनम्भक्त्या मया कल्पितम् ।

मुक्ताभिर्ग्रथितं सुकञ्चुकमिदं स्वीकृत्य पीतप्रभं

तप्तस्वर्णसमानवर्णमतुलम्प्रावर्णभङ्गीकुरु ॥

Mother! I have got ready the superior red garment vying with early morning twilight and pomegranate flower, the blouse embossed with pearls and an upper covering cloth yellow like molten gold.

(16)

नवरत्नमये मयार्पिते कमनीये तपनीयपादुके ।

सविलासमिदं पदद्वयं देवि तयोर्निधीयताम् ॥

Oh Goddess! graciously and gracefully step onto these golden sandals studded with sparkling gems.

(17)

बहुभिरगरुधूपैः सादरं धूपयित्वा

भगवति तव केशान्कङ्कुतैर्मार्जयित्वा ।

सुरभिभिररविन्दैश्चार्चयित्वा

झटिति कनकसूत्रैर्जूटयन्वेष्टयामि ॥

Mother goddess! I shall thickly fumigate your lovely tresses with aloe, smoothly comb and tie them up with golden chords. I shall then decorate them with fragrant flowers like lotus and campaka.

(18)

सौवीराञ्जनमिदमम्ब चक्षुषोस्ते

विन्यस्तं कनकशलाकया मया यत् ।

तन्न्यूनां मलिनमपि त्वदक्षिसङ्गाद-

ब्रह्मेन्द्राद्यभिलषणीयतामियाय ॥

Mother! I am now applying the superior collyrium to your eyes with the golden eye-pencil. Although the collyrium is by its very nature dark and dusty, it has become a desirable object even for the gods Brahma and Indra on account of contact with your eyes.

(The beauty of the eyes and glances of the Goddess have been dealt with at great length in the Saundaryalahari (verses 48-57). Especially the verse 53 may be noted in which the eyes with the three colours-red black and white, due to application of collyrium appear to be a unique combination of the three gunas-*rajas sattva* and *tams*, just in order to create Brahma, Vishnu and Siva who have taken shelter in Her at the time of deluge.)

(19)

मञ्जीरे पदयोर्निधाय रुचिरां विन्यस्य काञ्चीं कटौ

मुक्ताहारमुरोजयोरनुपमां नक्षत्रमालां गले ।

केयूराणि भुजेषु रत्नवल्लयश्रेणीं करेषु क्रमा-

त्ताटङ्के तव कर्णयोर्विनिदधे शीर्षे च चूडामणिम् ॥

I will put on your holy self the various ornaments anklets on your feet, beautiful belt on the waist, pearl garland on the chest, the incomparable necklace with 27 gems around the neck, ornaments on the hands, gem-studded bangles on the wrist, the Tatanka on the ears and the crest-jewel on the head.

(In the Saundaryalahari (v.28) it is said that the cause for the eternality of Siva is indeed the mystic powers of the ear-ornaments of Sakti:)

(20)

धम्मिल्ले तव देवि हेमकुसुमान्याधाय फालस्थले
मुक्ताराजिविराजमानतिलकं नासापुटे मौक्तिकम् ।
मातर्मौक्तकजालिकां च कुचयोः सर्वाङ्गुलीषूर्मिकाः
कट्यां काञ्चनकिङ्किणीर्विनिदधे रत्नावतंसं श्रुतौ ॥

Oh Goddess! I shall further decorate you thus golden flowers on your braided hair, a decorative Tilaka of pearls on the wide forehead, pearl-screw on the nose, a large pearl-garland on the breasts, rings on all the fingers, golden belt with bells at th waist and gem-set studs on the ears.

(21)

मातः फालतले तवातिविमले काश्मीरकस्तूरिका -
कर्पूरागरुभिः करोमि तिलकं देहेऽङ्गरागं ततः ।
वक्षोजादिषु यक्षकदर्दमरसं सिक्त्वा च पुष्पद्रवं
पादौ चन्दनलेपनादिभिरहं संपूजयामि क्रमात् ॥

(21)

Mother! I apply now on your fair forehead blak decorative Tilaka with the dark must from Kashmir, along with camphor and aloe. I sprinkle then the perfume essence (of camphor, agallochum, musk, sandal-wood, and Kakkola) on all limbs and apply sandal paste to the legs.

(22)

रत्नाक्षतैस्त्वां परिपूजयामि
मुक्ताफलैर्वा रुचिरैरविद्धैः ।
अखण्डितैर्देवि यवादिभिर्वा
काश्मीरपङ्कड्विततण्डुलैर्वा ॥

Oh Goddess! I worship you thereafter with unbroken gems, or pearls (not split or without perforation), or unhusked wheat, or rice mixed with saffron.

(23)

जननि चम्परतैलमिदं पुरो
मृगमदोपयुतं पटवासकम् ।
सुरभिगन्धमिदं च चतुःसमं
सपदि सर्वमिदं परिगृह्यताम् ॥

Mother! here before you are in equal proportion the oil prepared from Campaka flower - essence, the musk scent, perfumes and fragrant powder. Kindly accept them.

(24)

सीमन्ते ते भगवति मया सादरं न्यस्तमेत-
त्तिन्दूरं मे हृदयकमले हर्षवर्षं तनोतु ।
बालादित्यद्युतिरिव सदा लोहिता यस्य कान्ति-
रन्तर्ध्वान्तं हरतु सततं चेतसा चिन्तयामि ॥

Goddess! I am applying the vermilion on the parting of your hair; let this bring shower of delight in my lotus-heart. I always visualise that the brilliant vermilion mark, red like the early morning sunshine, may remove my darkness of ignorance.

(25)

मन्दारकुन्दकरवीरलवङ्गपुष्पै-

स्त्वां देवि सन्ततमहं परिपूजयामि ।

जातीजपावकुलचम्पककेतकादि -

नानाविधानि कुसुमानि च तेऽर्पयामि ॥

I always offer to you, O Goddess, the varied scented flowers-Mandara, jasmine of different types bleander, Campaka, Ketaki, china rose, clove and Bakula.

(26)

मालतीबकुलहेमपुष्पिका-

काञ्चनारकरवीरकेतकैः ।

कर्णिकारगिरिकर्णिकादिभिः

पूजयामि जगदम्ब ते वपुः ॥

O Mother of the world! I am offering the flowers jasmine, bakula, yellow jasmine, karavira, kancanara, girikarnika, ketaka, karnikara, etc.

(27)

पारिजातशतपत्रपाटलै -

मल्लिकाबकुलचम्पकादिभिः ।

अम्बुजैस्सकुसुमैश्च सादर-

म्पूजयामि जगदम्ब ते वपुः ॥

Oh Mother of the universe! I am also offering the fragrant flowers - parijata, trumpet-flower, bakula, campaka and lotus-types, mallika, patala etc.

(Verses 25 to 27 refer to the worship of the Goddess with many types of scented flowers, an important constituent in the Puja of any deity. According to the Siddhantasara of Trilocanasiva (Kriya, v.51), the various Upacaras in the course of worship are related to the five gross constituent elements of the

microcosm and macrocosm. Amongst them, the offering of unguents like sandal paste, flowers and fragrant roots is related to the element of earth - Parthivam gandhapusdyam. The various Agamas, Tantras and Stotras give the details of the favourite flowers for the different deities, the devotee offering them as held in the murgi mudra (by bringing together the tips of the thumb, middle and ring fingers) of the right hand, along with the recitation of the string of names usually 108 or 1008 for the deity. The Sivarcana-candrika of Appayya Diksita (pp. 70-74, Devakottai edn.) especially gives a long list of flowers and leaves to be offered to Siva, with their classification into best, middling and least desirable; the various categories, yielding distinct fruits like bhoga (enjoyment), moksa (emancipation), progeny, etc.

The Supreme Goddess who is the beauty incarnate, is traditionally said to reside in the charming Kadamba grove. The Lalitasahasranama, Lalitatrīsati, Mukapancasati, and such other grand hymns on her association with many flowers. See for example, the names in the Lalitasahasranama-campakasoka-punnaga-sugandhika-lasat-kaca (no.13) (Her hair is adorned with Campaka, Asoka, Punnaga and Saugandhika); navacampaka puspabha-nasadanda-virajita (no.19) (Her nose is beautiful like the newly blown Campaka); kadambamanjari - klptakamapura - manohara (no.21) = Decked with clusters of the Kadamba flowers worn above Her ears; mahapadmatavi-samstha (no.59) = Residing in the great forest of lotuses; and, dadimikusuma-prabha (no.560) = She is of the colour of pomegranate flower.

Although many flowers are associated with the Sakti, the red coloured ones are said to be specially suited for her.)

(28)

लाक्षासम्मिलितैः सिताभ्रसहितैः श्रीवाससम्मिश्रितैः
कर्पूराकलितैस्सितामधुयुतैर्गोसर्पिषालोडितैः ।

श्रीखण्डागरुगुलुप्रभृतिभिर्नानाविधैर्वस्तुभि -

धूपं ते परिकल्पयामि जननि स्नेहात्वमङ्गीकुरु ॥

Mother! I am perparing the fragrant dhupa offering with sandal-pieces, aloe and bdellium mixed with scented camphor-crystals, lac, and freshly prepared white sweet ghee; kindly accept the same out of your affection for me.

(According to the texts of the Agamas showing incense, and waving with fans, chowries, etc. are Upacaras related to the element of Vayu among the Panca-bhutas - vayavyam camaram dhupam vyajanam vatakaranam. Some texts like the Amsumad-agama specifically mention that incense smoke removes all sins Dhupao harati pipari.

As is his wont, Appayya Diksita in his Sivarcana-candrika (Devakottai ed. pp.74-5), gives complete details about the vessel in which dhupa is to be offered, its shape, design, metals, of which it is to be made; the ordinary and mantric purification of the dhupa-vessel; the manner of making this offering to the accompaniment of the sweet sound of the bell; the various dhupa-dravyas, how they are to be mixed, the special names of such mixtures like Yaksa-Kardama, Prajapatya, Vijaya, Sitamsu and Kalyana and the fruit that one is likely to get by such varied offerings.)

(29)

रत्नालङ्कृतहेमपात्रनिहितैर्गोसर्पिषा दीपितै -

दीपैर्दोधतरान्धकारभिदुरैर्बालार्ककोटिप्रभैः ।

आताम्रज्वलदुज्ज्वलज्वनवद् रत्नप्रदीपैस्सदा

मातस्त्वामहमादरादनुदिनं नीराजयाम्युद्यकैः ॥

Mother! I present to you daily with respect the waving of lights in a glorious manner; the lighting is with wicks dipped in ghee prepared from fresh cow's milk and kept in a gem-studded golden container, sparkling forth like the early morning sun and removing the pitch darkness (*tamoguna*).

(The symbolism of waving a series of lights culminating in the camphor-burning has been explained in many Agamic treatises. Light with its illuminating capacity and giving life to all living beings is well known; the Supreme Beings as well as the knowledge that leads to its experience are naturally considered in terms of light.)

(30)

मातस्त्वां दधिदुग्धपायसमहाशाल्यन्नसन्तानिकाः

सूपापूपसिताघृतैः सवटकैः सक्षुद्ररम्भाफलैः ।

एलाजीरकहिङ्गुनागरनिशाकस्तूरिकासंरस्कृतैः

शाकैः साकमहं सुधाधिकरसैः सन्तर्पयाम्यम्बिके ॥

Mother! I offer to you varied eatables as naivedya curds, milk with rice, vegetable-soup, sweet and salt cakes, plantains, all made tasty with condiments and spices like cardamom, cumin seed, asafoetida, ginger, and turmeric, along with vegetables.

(31)

सापूपसूपदधिदुग्धसिताघृतानि
सुस्वादुभक्ष्यपरमान्नपुरस्सराणि ।
शाकोल्लसन्मरिचजीरकबाहिलकानि
भक्ष्यानि भुङ्क्व जगदम्ब मयार्पितानि ॥

Oh Mother of the universe! kindly relish the different eatables, rice with cakes, soup, milk, curds, ghee, vegetables, and spices like pepper, cumin and turmeric.

(32)

क्षीरमेतदिदमुत्तमोत्तं
प्राज्यमाज्यमिदमुत्तमं मधु ।
मातरेतदमृतोपमं त्वया
सम्भ्रमेण परिपीयतां मुहुः ॥

Oh Mother! please enjoy eagerly the sweet stimulating nectarine drinks - milk, ghee and honey offered by me.

(33)

उष्णोदकैः पाणियुगं मुखञ्च
प्रक्षाल्य मातः कलधौतपात्रे ।
कर्पूरमिश्रेण सकुङ्कुमेन
हस्तौ समुद्वर्तय चन्दनेन ॥

Oh Mother! please wash your hands and mouth with the hot water kept in the silver container; and cleanse them with the unguent mixture of sandal paste, scented camphor and saffron.

(34)

अतिशीतमुशीरवासितं तपनीयावपने निवेदितम् ।
पटपूतमिदं जितामृतं शुचि गङ्गामृतमम्ब पीयताम् ॥

Oh Mother! here is the distilled holy Ganga water rendered cool with scented roots, exceedingly sweet and kept in a golden container; please take it.

(35)

जम्बवाग्रम्भाफलसंयुतानि
द्राक्षाफलाक्रोडसमन्वितानि ।
सनालिकेराणि सदाडिमानि
फलानि ते देवि समर्पयामि ॥

Oh Goddess! I place before you rose apple, mango, plantain, bunches of grapes, coconut and pomegranate; (please take them).

(36)

कलिङ्गकोषातकिसंयुतानि
जम्बोरनारङ्गसमन्वितानि ।
सबीजपूराणि सबादराणि
फलानि ते चाम्ब समर्पयामि ॥

Oh Mother! I also present you with other fruits like kalinga, kosataki, sweet and sour orange, citron and jujube.

(37)

कर्पूरेण युतैर्लवङ्गसहितैः कङ्कोलचूर्णान्वितैः
सुखादुक्रमुकैः सगौरखदिरैः सुस्निग्धजातीफलैः ।
मातः केतकपत्रपाण्डुरुचिभिस्ताम्बूलवल्लीदलैः
सानन्दं मुखमण्डनीयमतुलं ताम्बूलमङ्गीकुरु ॥

Oh Mother! kindly accept with joy the tambulam that will add uniquely to your charm. The tambulam consists of the ingredients of scented camphor, cloves, powdered kankola (tailpepper, 'val-milagu' in Tamil), scented betelnuts, white catechu, soft nutmeg, and tender betel leaves shining like the petals of the ketaka (fragrant screw-pin, 'Tazham' in Tamil).

(38)

एलालवङ्गादी-समन्वितानि कङ्कोल-कर्पूर-समीरितानि ।

ताम्बूलवल्लीदलसंयुतानि पूगानि ते देवि समर्पयामि ॥

Oh Goddess! I offer you betel nut with the leaves, cardamom, cloves, kankola and scented camphor.

(39)

ताम्बूलवल्लीदल-निर्जित-हेमवर्ण

स्वर्णाक्तपूगफल-मौक्तिक-चूर्णयुक्तम् ।

रत्नस्थगिस्थितमिदं खदिरेण युक्तं

ताम्बूलमम्ब वदनाम्बुरुहे गृहाण ॥

Oh Mother! please accept to chew the tambula with catechu, a mixture of nut power, and bits of gold and other jewels, kept in a gem-studded container along with the greenish yellow betel leaves outshining gold.

(40)

महति कनकपात्रे स्थापयित्वा विशालान्

डमरुसहशरूपान्बद्धगोधूमदीपान् ।

बहुघृतमथ तेषु न्यस्य दीपानुकम्पान्

भुवनजननि कुर्वे नित्यमारात्रिकं ते ॥

O Mother of all worlds! I present to you always the light offering, with (the wicks dipped in) large quantity of ghee poured inside the drum-shaped wheat dough kept in a golden vessel.

(41)

सविनयमथ दत्त्वा जानुयुग्मं धरण्यां

सपदि शिरसि धृत्वा पात्रमारात्रिकस्य ।

मुखकमलसमीपे तेऽम्ब सार्धं त्रिवारं

भ्रमयति मयि भूयात्ते कृपाद्राः कटाक्षाः ॥

Oh Mother! then humbly kneeling down on the floor and taking the lamp-container on my head, let me show it round near your lotus face three times. While this is done, may your favourable glances moist with compassion, be directed on to me.

(Verse (29) above describes the usual waving of lights before the goddess. Verse (40) and (41) are about special lamps lit in flour-doughs (Mailakku in Tamil) to be shown on special occasions.)

(42)

अथ बहुमणिमिश्रैर्मौक्तिकैस्त्वां विकीर्य

त्रिभुवनकमनीयैः पूजयित्वा च वस्त्रैः ।

मिलितविविधमुक्तादिव्यलावण्ययुक्तां

जननि कनकवृष्टिं दक्षिणां तेऽर्पयामि ॥

Oh Mother! I will be then scattering on you, pearls and other excellent gems from the three worlds, and then don you with new clothes, I also present you a shower of gold dazzling with varied pearls.

(The different cordialities (upacaras) shown to the deity are umerated in the Agamic texts to be associated with the five elements (panca-bhutas). Waving of lights, and putting on gemset and golden ornaments are related to the elements of fire (agmi).)

(43)

मातः काञ्चनदण्डमण्डितमिदं पूर्णेन्दुबिम्बप्रभं

नानारत्नविशोभिहेमकलशं लोकत्रयाह्लादकम् ।

भास्वन्मौक्तिक-जालिकापरिवृतं प्रीत्यात्महस्ते धृतं

छत्रं ते परिकल्पयामि शिरसि त्वष्ट्रा स्वयं निर्मितम् ॥

Oh Mother! I am providing over you the umbrella with a golden staff fondly held by me, lustrous like the full moon, fitted on top with a gem-studded golden top like a kalasa, delighting the three worlds, encircled with a network of embossed pearls, and fashioned by Tvasta, the heavenly builder.

(44)

शरदिन्दुमरीचिगौरवर्णेर्मणिमुक्ताविलसत्सुवर्णदण्डैः ।

जगदम्ब विचित्रचामरैस्त्वामहामानन्दभरेण वीजयामि ॥

Oh Mother of the Universe! overjoyed, I am now fanning you with a pair of unique chowries, white like the autumnal moon-beams, provided with golden staff studded with pearls and other jewels.

(As noted above under verse (42) the various cordialities to be performed to a deity before and after abhiseka are related to the five elements. The Siddhantasara (Kriya, v.24) associates the offering of scented incense and waving ahowries with the wind-elements - dhupam tatha camaram marutamayah.)

(45)

मार्तण्डलनिभो जगदम्ब योऽय-

म्भक्ताया मया मणिमयो मुकुरोऽर्पितस्ते ।

पूर्णेन्दुविरुचिरं वदनं स्वकीय-

मस्मिन्विलोक्य विलोलविलोचने त्वम् ॥

Oh Mother of all worlds! with devotion I offer you, this gem-studded mirror, resembling the sun's disc. Kindly present before it your face, enchanting like the disc of the full moon, and endowed with tremulous glances.

(46)

इन्द्रादयो नतिनतैर्मुकुटप्रदीपै-

र्नीराजयन्ति सततं तव पादपीठम् ।

तस्मादहं तव समस्तशरीरमेत-

न्नीराजयामि जगदम्ब सहस्रदीपैः ॥

Oh Universal Mother! Indra and other gods show you always the waving of lights at your foot-pedestal by the lamps of their shining crowns while they are bending down in salutation. I shall, therefore, offer a thousand lights for your entire body.

(47)

प्रियगतिरतितुङ्गो रत्नपल्याणयुक्तः

कनकमयविभूषः स्निग्धगम्भीरघोषः ।

भगवती कलितोऽयं वाहनार्थं मया ते

तुरगशतसमेतो वायुवेगस्तुरङ्गः ॥

Oh Goddess! now is ready for your riding the group of hundreds of horses, capable of flying speedily like wind, very lofty, provided with seats embossed with gems ornamented with gold and producing warm and deep neighing sounds.

(48)

मधुकरवृतकुम्भे न्यस्तसिन्दूररेणुः

कनककलितघण्टः किङ्किणीशोभिकण्ठः ।

श्रवणयुगलचञ्चलमरो मेघतुल्यो

जननि तव मुदे स्तान्मत्तमातङ्ग एषः ॥

Mother! may this intoxicated elephant, decorated with kunkuma-tilaka at the temple round which bees are hovering, with small tinkling golden bells round the neck, and the large flapping ears resembling dark clouds, be for your enjoyment.

(49)

द्रुतरतुरगैर्विराजमानं

मणिमयचक्रचतुष्टयेन युक्तम् ।

कनकमयमहं वितानवन्त-

म्भगवति ते हि रथं समर्पयामि ॥

Oh Goddess! I am offering the golden chariot drawn by fine fast-moving horses and fitted with four gem-set wheels.

(50)

हयगजरथपत्ति शोभमानं

दिशि दिशि दुन्दुभिमेघनादयुक्तम् ।

अतिबहु चतुरङ्गसैन्यमेत-

द्भगवति भक्तिभरेण तेऽर्पयामि ॥

Oh Goddess! I offer you most devotedly this large four-limbed army shining with horses with horses, elephants, chariots and foot-soldiers, while the drum-beats are roaring in all directions like thundering cluds.

(51)

परिखीकृतसप्तसागरं

बहुसंपत्सहितं मयाम्ब ते ।

विपुलं धरणीतलाभिधं

प्रबलं दुर्गमिदं समर्पितम् ॥

I am offering you have the extensive powerful fortress designated as earth, with the seven oceans being converted into moats and possessed of all riches.

(52)

शतपत्रयुतैः स्वभावशीतै-

रतिसौरभ्ययुतैः परागपीतैः ।

भ्रमरीमुखरीकृतैरनन्तै-

र्व्यजनैस्त्वां जगदम्ब वीजयामि ॥

O Mother of the universe! let me fan you with many whisks cool, yellowish and fragrant with lotus petals, pollen etc., and resonant with the buzzing bees.

(Fanning with chowries, etc. is one of the upacaras to be performed. The various upacaras are related to the panca-bhutas. Waving with fans is associated with vayu (wind) - 'vayavyam camaram'.)

(53)

भ्रमरलुलितलोलकुन्तलालि-

विगलितमाल्यविकीर्णरङ्गभूमिः ।

इयमतिरुचिरा नटी नटन्ती

तव हृदये मुदमातनोतु मातः ॥

O Mother, here is the extremely charming danseuse with her moving tresses agaitating the bees, performing dance on the stage filled with the scattered and loosened flower-petals. Let her gladden your heart.

(54)

मुखनयनविलासलोलवेणी-
विलसितनिर्जितलोलभृङ्गमालाः ।
युवजनसुखकारिचारुलीला
भगवति ते पुरतो नटन्ति बालाः ॥

O Goddess! these teenagers, excelling the conquetish hovering rows of bees by their loveliness of eye-movements and curly tresses, and enchanting to the youth, are dancing before you.

(55)

रुचिरकुचतटीनां नाट्यकाले नटीना-
म्प्रतिगृहमथ तत्र प्रत्यहम्प्रादुरासीत् ।
धिमिकितिधिमिसिद्धी दिद्धिदिद्धि धिमिद्धी
धिमिकितिधिमितत्ता थेयतेयेति शब्दः ॥

When the lady dancers with plump and comely breasts performed dances with footsteps in each house, then arose, as it were, an echo of their oral recitative bols, 'dhimikiti....'

(56)

भ्रमदलिकुलतुल्यालोलधम्मिल्लभारा
स्मितमुखकमलोद्यदिव्यलावण्यपूरा ।
अनुपमतमवेषा वारयोषा नटन्ती
परभृतकलकण्ठी देवि धैर्यं तनोतु ॥

Here is the youthful courteson with dark tresses of hair comparable to the howering swarms of bees, exuding eternal

charm arising from her smiling lotus-face, with unique attire. She is sweet-voiced like cuckoo, and is also dancing. O Goddess, you may contribute to her firm composure.

(Verse (53) to (56) describe the different types of dances before the Goddess.

As is wellknown, dance is an integral component of the daily and occasional rituals in a temple. Offerings of music, dance, Vedic recital, etc. are associated with the ethereal space, the subtlest of the five elements.)

(57)

डमरुडिण्डिमजुर्झुरझलरी-

मृदुरवद्रगडद्वगडादयः ।

झटिति झाङ्कृतिभिर्जगदम्बिके

मुहुरिमे हृदयं सुखयन्तु ते ॥

The different types of drums and precussion varieties are being played to produce soft, middling and loud sounds. O Mother, may they gladden you.

(58)

विपञ्चीषु सप्तस्वारान्वादयन्त्य-

स्त व द्वारि गायन्ति गन्धर्वकान्ताः ।

क्षणं सावधानेन चित्तेन मातः

समाकर्णय त्वं मया प्रार्थितासि ॥

At your entrance the wives of Gandharvas are playing melodious notes on the lutes. O Mother, I request you to kindly listen to the music with attention.

(59)

अभिनवकमनीयैर्नर्तनैर्नर्तकीनां

क्षणमथ रमयित्वा चेत् एवं त्वदीयम् ।

स्वयमहमपि चित्रैर्नृत्तवादित्रगीतै-

र्भगवति भवदीयं मानसं रञ्जयामि ॥

O Goddess, having provided for a while entertainment of new enchanting dances by danseuses, I will myself delight you with varied songs, music and dance.

(Towards the close of the worship, the devotee's attitude ought to be elevated mentally and spiritually. At this high level he can spontaneously sing or recite particular songs or verses composed by others or himself on his istadevata.)

(60)

तव देवि गुणानुवर्णने
चतुरा नो चतुराननादयः ।
तदिहैकमुखेषु जन्तुषु
स्तवनं कस्तव कर्तुमीश्वरः ॥

O Goddess! even the four-faced Brahma and other gods are not competent to depict your qualities. How could then, anyone among the small single-faced creatures here, be able to do the same?

(61)

पदे पदे यत्परिपूजकेभ्यः सद्योऽश्वमेधादिफलं ददाति ।
तत्सर्वपापक्षयहेतुभूतं प्रदक्षिणं ते परितः करोमि ॥

I now perform the circumambulation that removes all sins, and which quickly confers, at every step, valuable fruits like those accruing from the performance of Asvamedha.

(Pradaksina is a chief constituent of Puja and that is to be necessarily performed for enjoying the full benefit. So it said in the Kumikagama.)

(62)

रक्तोत्पलारक्तलताप्रभाभ्यां ध्वजोर्ध्वरेखाकुलिशाङ्किताभ्याम् ।
अशेषवृन्दारकवन्दिताभ्यां नमो भवानीपदपङ्कजाभ्याम् ॥

Salutation unto the lotus-feet of Bhavani beautiful with red glow and bearing the marks of flag, upward lines and thunder-bolt and worshipped by all gods.

(63)

चरणमलिनयुग्मं पङ्कजैः पूजयित्वा

कनककमलमालां कण्ठदेशेऽर्पयित्वा ।

शिरसि विनिहितोऽयं रत्नपुष्पाञ्जलिस्ते

हृदयकमलमध्ये देवि हर्षं तनोतु ॥

O Goddess, after worshipping the pair of lotus feet with lotus, and after presenting the golden necklace, I am offering on your head the puspanjali with precious gems. May this service gladden your lotus-heart.

(The puspanjali is the flowers kept in the folded hands of the devotees in a reverential mood and then offered to the deity. According to Bharata's *Natyasastra* (G.O.S.ed. IX 128-9) anjali is technically the bringing together of two vertical pataka hands. Bharata definitely states that for divinities the anjali should be near the head. - devatanam sikhashtha.

Usually flowers are offered on the top position of the Siva linga. In this stotra the Goddess sakti worshipped is the One associated with Siva (see verse (68) below). Hence the puspanjali is performed on her head-part.)

(64)

अथ मणिमयमञ्जकाभिरामे

द्युतिमति पुष्पवितानराजमाने ।

प्रसरदगरुधूपधूपितेऽस्मि -

न्भगवति वासगृहेऽस्तु ते निवासः ॥

O Goddess! may you now stay in the house that is resplendent, provided with a lovely gem-studded cot and a canopy with flower-decoration, and fumigated with the fragrant aloe.

(Grand indeed is the abode of Goddess Sakti, the motivating energy of Siva. Stotras and namavalis like the *Lalitasahasranama*, the *Saundaryalahari* and the *Mukapancasati* give glorious descriptions of the supreme trans-cosmic splendour of the abode and throne of the Goddess. Her resting place too is fantastically rich.)

(65)

तव देवि मरोजचिह्नयोः पदयोर्निर्जितपद्मरागयोः ।

अतिरक्ततरैरलक्तकैः पुनरुक्तां रचयामि रक्तताम् ॥

O Goddess! I am applying the red lac dye on to your naturally red lotus feet that excel in their red glow even rubies and that bear the lotus-emblem. This dye-application naturally becomes superfluous.

(66)

अथ मारुतशीतवासितं निजताम्बूलरसेन रञ्जितम् ।

तपनीयमये हि पट्टके मुखगण्डूषजलं निधीयताम् ॥

Kindly arrange your mouthful of water, scented cool and coloured with the betel juice, to be collected in the golden spittoon.

(67)

एतस्मिन्मणिखचिते सुवर्णपीठे

त्रैलोक्याभयवरदे निधाय पादौ ।

विस्तीर्णे मृदुलतरोत्तरच्छदेऽस्मि-

न्यर्यङ्गे कनकमये निषीद मातः ॥

O Mother who yields the refuge and boons to all the worlds! please keep your feet on the gem-studded golden stool, and be seated on the golden couch provided with a soft silk-spread.

(68)

क्षणमथ जगदम्ब मञ्जुकेऽस्मि -

मृदुतरतूलिकया विराजमाने ।

अतिरहसि मुदा शिवेन सार्धं

सुखशयनं कुरु मां हृदि स्मरन्ती ॥

O Mother of the worlds! kindly then enjoy your-self, for a while, the company of Lord Siva in private on this couch resplendent with soft cushion; please do remember me then in your heart.

(The association of Siva and Sakti at different levels as Kamesvara and Kamesvari, Tripura and Tripura, etc. and their symbolism have been elaborately explained in the wellknown Sakta treatises like the Lalitahasranama, the Lalitatristuti and the Saundaryalahari and in their commentaries, as also other Saiva texts.)

(69)

मुक्ताकुन्देन्दुगौरां मणिमयमुकुटां रत्नताटङ्कयुक्ता-
मक्षस्रक्पुष्पहस्तामभयवरकरां चन्द्रचूडां त्रिनेत्राम् ।
नानालंकारयुक्तां सुरमुकुटमणिद्योतितस्वर्णपीठां
सानन्दां सुप्रसन्नां त्रिभुवनजननीं चेतसा चिन्तयामि ॥

I am meditating on the Goddess who is white like pearl, jasmine, and moon; who wears a gem-set crown, and a gem-studded ear-ornament; who has in her four hands, bead-garland, flowers and the poses of protection and succour; who has the crescent moon, three eyes, varied decorations, and the gem-set golden stool; and who is the mother of the three worlds, delighted and very gracious.

(70)

एषा भक्त्या तव विरचिता या मया देवि पूजा
स्वीकृत्यैनां सपदि सकलान्मेऽपराधान्क्षमस्व ।
न्यूनं यत्तत्तव करुणया पूर्णतामेति सर्वं
सानन्दं मे हृदयकमले तेऽस्तु नित्यं निवासः ॥

Kindly accept this worship offered to you with devotion, forgiving all my wrong actions. Any deficiency is, indeed, rectified by your compassion; let you permanently and happily stay in the lotus-seat of my heart.

(Puja is an important feature stressed in Hinduism, which is wellknown as a faith and a way of life; being the basic concept, it is based on the belief in the existence of a supreme Being (Brahman) which is the prime cause of everything and is possessed of considerable unique powers. This Being is considered to be One with or without attributes (saguna or nirguna), or one with form or parts (rupa, sakala), formless and without parts (arupa, niskala), or both with and without form (ruparupa, sakala-niskala).

These varied forms of worship are part and parcel of Hinduism although they are of diverse approaches. It would not be incorrect to maintain that the diverse forms of worship go hand in hand. A Hindu is therefore free to seek the fulfilment of his spiritual yearnings by clinging to one has evolved (adhikara or to one's own mental bent and state (ruci), is suited or appealing to him; whatever be the means sought and the approach adopted, the same sole summit is reached.)

(71)

पूजामिमां यः पठति प्रभाते
मध्याह्नकाले यदि वा प्रदोषे ।
धर्मार्थकामान्पुरुषोऽभ्युपैति
देहावसाने शिवभावमेति ॥

The person who recites this Devicatussastyupacara-pujastotra, either in the morning, midday or evening, obtains the purusarthas, dharma, artha and kama, and gets Sivabhava (sayujya) at the end of this life.

(72)

पूजामिमां पठेन्नित्यं पूजां कर्तुमनीधरः ।
पूजाफलमवाप्नोति वाञ्छितार्थं च विन्दति ॥

One who is not able to do the worship of the Goddess should daily recite this stotra. Though this recital even one who is not able to perform puja obtains the fruit of doing the worship of the deity and gets all the desires fulfilled.

(73)

प्रत्यहं भक्तिसंयुक्तो यः पूजनमिदं पठेत् ।
वाग्वादिन्याः प्रसादेन वत्सरात्स कविभवेत् ॥

He who recites this stotra of worship daily with firm devotion becomes a poet (seer) in a year by the grace of the Goddess, Vagvadini.

