

## || Śrī Gurubhyo Namaha ||

### Lecture Notes

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## || श्री मूकपञ्चशती ||

## || Śrī Mūkapañcaśatī ||

### Introduction

These lectures on Mūka Pañca Śatī have been organized by Śrī Kāmakoṭi Bhakti Kendra USA to help the participants appreciate the meaning and import of the verses. The effort has been blessed by Paramapūjya Jagadguru Śrī Śankara Vijayendra Saraswati Swamiji, Śaṅkarācārya of Kānchi Kāmakoṭi Peeṭham.

Mūka Pañca Śatī is a *stotram* of five hundred verses in Saṃskṛtaṃ by Mūka Śaṅkara in praise of Devi Kāmākṣi. Mūka Śaṅkara was born a deaf-mute and spent most of his time meditating on Devi Kāmākṣi at the Kāmākṣi Temple in Kāñcipuram. It is said that one night Kāmākṣi appeared in front of him and deposited her *tamboolam* (chewed betel leaves) in his mouth. With this blessing, Mūka Śaṅkara instantly rendered this poem of five hundred verses in praise of Kāmākṣi and came to be known as Mūka Kavi.

Śrī Vidyaghanendra Saraswati, the Śaṅkarācārya of Kānchi Kāmakoṭi Peeṭham at that time, hearing this incident, ordained Mūka Kavi as the next Śaṅkarācārya. Mūka Kavi was now known as Mūka Śaṅkarendra

Saraswati, and he was the Śaṅkarācārya of the Kānchi Kāmakoṭi Peeṭham from 399 to 437 CE.

Mūka Śaṅkarendra Saraswati was revered by the people of South and North India. King Vikramaditya of Ujjain and King Matru Gupta and King Pravarasena of Kashmir considered it a rare privilege to serve at the feet of this Ācāryā.

Mūka Pañca Śatī has five śatakams, each containing hundred verses named Āryā Śatakam, Pādāravinda Śatakam, Stuti Śatakam, Kaṭākṣa Śatakam, and Mandasmita Śatakam. This *stotram*, being a spontaneous composition by the blessing of Kāmākṣi, has emerged from the innermost being of Mūka Kavi and bears the imprint of his state of highest devotion and highest *jñāna* (union with *Brahman*).

The poetry of Mūka Pañca Śatī includes descriptions of nature, human emotions and frailties, and references to *puranic* stories. It portrays all the different types of *rasās* (emotional states). It showcases Saṃskṛtaṃ grammar and language with the use of *śabda alankāram* (ornaments of sound such as alliteration) and *artha alankāram* (ornaments of meaning such as similes, metaphors, puns). It features many unique and uncommon words and expressions. Each verse stands on its own and has its specialty. To fully understand the implied meaning of the text and the thought process of the poet, the text needs to be studied repeatedly.

### Śrī Kāmākṣi Jayanti - Aippasi Pooram

The *Pooram* (*Pūrva Phalguni*) star in the month of *Aippasi* (*Āśvina*) which occurs between mid-October to mid-November is the day on which Kāmākṣi Devi made her appearance in the *Bilākāśa* (cave-like space) of the Kāñcipuram Kāmākṣi Temple as *Parabrahma Svarūpini*.

After Kāmākṣi Devi had vanquished the demon Bandhakāśura, the Devās prayed that Devi stay on earth, and Kāmākṣi Devi stayed in the *moolasthāna* in the Gayatri Mandapa of the Temple. The *mūrti* in the Kāmākṣi Temple is the form of *Parabrahma Svarūpini Jagannmāta* and not the form of the consort of Śiva.

There are two levels of Kāmākṣi that are constantly referred to in the Mūka Pañca Śatī, as well. One is Kāmākṣi as *Parabrahma Svarūpini Lalitā Parameśvari* whom we worship in the temple. The other is Kāmākṣi as *Tapas Kāmākṣi*, the consort of Ekāmreśvara. Kāmākṣi performed penance to attain Ekāmreśvara as her consort. This is just one facet of that *Parabrahma Svarūpini*.

॥ आर्या शतकम् ॥

॥ Āryā Śatakam ॥

Lectures 1-10

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### Introduction:

Āryā Śatakam is the first of the five Śatakams. Devi Kāmākṣi is hailed as Āryā (a respected woman). Āryā is also the poetic metre (*chandas*) of these hundred verses of the poem.

कारणपरचिद्रूपा काञ्चीपुरसीम्नि कामपीठगता ।

काचन विहरति करुणा काश्मीरस्तबककोमलाङ्गलता ॥1॥

kāraṇaparacidrūpā kāñcīpurāsīmni kāmapiṭhagatā ।

kācana viharati karuṇā kāśmīrastabakakomalāṅgalatā ॥1॥

कारण - kāraṇa - cause; पर - para - supreme; चिद्रूपा - cidrūpā - form of consciousness; काञ्चीपुर - kāñcīpura - Kāñcipuram; सीम्नि - sīmni - in the area; कामपीठगता - kāmapiṭhagatā - seated on Kāmapiṭham, one of the 108 Śakti Peethams; काचन - kācana - some woman (who is beyond

words and thoughts); विहरति - viharati - sports; करुणा - karuṇā - compassion; काश्मीर - kāśmīra - saffron; स्तबक - stabaka - bunch; कोमलाङ्ग - komalāṅga - soft; लता - latā - creeper.

कारणपरचिद्रूपा / काञ्चीपुरसीम्नि कामपीठगता ।

kāraṇaparacidrūpā / kāñcīpurāsīmni kāmapiṭhagatā |

*(Kāmākṣi) who is the supreme form of consciousness and the cause of all consciousness<sup>1</sup>; who is seated on the Kāma Peeṭham in Kāñcipuram<sup>2</sup>*

### Notes:

1. *Parabrahman* is *Sat-Cit-Ānanda* (Existence-Consciousness-Bliss). Consciousness in *Nirguṇa Brahman* is formless (*nirākārā*). It has taken a form of *Kāmākṣi*. And, among all forms of consciousness, like those of the *yogīs* who have lost their sense of identity with the body, the form of *Kāmākṣi* is the most superior. We are all forms of consciousness—we do not realize this but the *yogīs* do. *Kāmākṣi* is the cause of *caitanya* in all *jīvās* and all consciousness comes from her.
2. There are 108 Śakti Peeṭhams. According to Śrī *Kāmākṣi Vilāsam* there are 18 major Peeṭhams and among them the most important three Peeṭhams are the *Kāmarāja Peeṭham* (*Kāma Peeṭham*) in *Kāñcipuram* also known as the *Vagbhava Kūta* which was worshipped by *Hayagrīva*, *Jālandhara Peeṭham* in *Jwālāmukhi*, and *Odyāna Peeṭham* in *Kāmarūpā*.

काचन विहरति करुणा / काश्मीर स्तबक कोमलाङ्ग लता ॥

kācana viharati karuṇā / kāśmīra stabaka komalāṅga latā ॥

*(Kāmākṣi) who is beyond words and thoughts; who sports (in Kāñcipuram); who is the embodiment of compassion; who is like a creeper as soft and gentle as a bunch of saffron flowers*

**Summary:**

Kāmākṣi

- who is the cause of all consciousness
- who is the supreme form of consciousness
- who is seated on the Kāma Peetham in Kāñcipuram
- who is beyond words and thoughts
- who is the embodiment of compassion
- who is like a creeper as soft as a bunch of saffron flowers sports (in Kāñcipuram).

कञ्चन काञ्चीनिलयं करधृतकोदण्डबाणसृणिपाशम् ।

कठिनस्तनभरनम्रं कैवल्यानन्दकन्दमवलम्बे ॥2॥

kañcana kāñcīnilayaṃ karadhṛtakodaṇḍabāṇasṛṇipāśam ।

kaṭhinastanabharanamraṃ kaivalyānandakandamavalambe ॥2॥

कञ्चन - kañcana - some woman (who is beyond words and thoughts); काञ्चीनिलयं - kāñcīnilayaṃ - has abode in Kāñcipuram; कर - kara - hand; धृत - dhṛta - holding; कोदण्ड - kodaṇḍa - (sugarcane) bow; बाण - bāṇa - arrows; सृणि - sṛṇi - goad; पाशम् - pāśam - rope or noose; कठिन - kaṭhina - hard; स्तन - stana - bosom; भर - bhara - full, large; नम्रं - namraṃ - curved; कैवल्य - kaivalya - liberation, mokṣa; आनन्द - ānanda - happiness; कन्दम् - kandam - bulbous root; अवलम्बे - avalambe - I take support of.

कञ्चन काञ्चीनिलयं / करधृत कोदण्ड बाण सृणि पाशम् ।

kañcana kāñcīnilayaṃ / karadhṛta kodaṇḍa bāṇa sṛṇi pāśam ।

*(Kāmākṣi) who is beyond words and thoughts; who has her abode in Kāñcipuram; who holds in her hand the (sugarcane) bow, (flower) arrows, goad, and rope<sup>1</sup>*

**Notes:**

1. In Lalitā Sahasranāmam, Devi is referred to as मनोरूपेक्षुकोदण्डा पञ्चतन्मात्र सायका *manōrūpēkṣukōdaṇḍā pañchatanmātra sāyakā*.

Devi holds the sugarcane bow that represents the mind and the five flower arrows that represent the five *tanmātras*. *Tanmātras* are the qualities of the five elements (*pañca bhūtas*) which are sound (*śabda*), touch (*sparśa*), form (*rūpa*), taste (*rasa*), smell (*gandha*). These *tanmātras* become the objects of enjoyment for the senses. The mind grasps these objects through the senses. The bow and arrows are considered to be *Kriya Śakti*.

Devi is also referred to as रागस्वरूप पाशाढ्या क्रोधाकाराङ्कुशोज्ज्वला *rāgasvarūpa pāśāḍhyā krodhākārāṅkuśojjvalā*.

Devi holds the rope that represents attachment and the goad that represents anger. The rope is considered as *Icchā Śakti* and the goad is considered as *Jñāna Śakti*.

From another point of view, our mind, senses, attachments, and anger cause us trouble. When we surrender to Devi, she removes them from us and holds them in her hands, and helps us purify ourselves into pure *sattva guṇa*.

कठिन स्तन भर नम्रं / कैवल्य आनन्द कन्दम् अवलम्बे ॥

kaṭhina stana bhara namraṃ / kaivalya ānanda kandam avalambe ॥

*(Kāmākṣi) whose back is stooped because of her hard, full and large bosom. I take support of Kāmākṣi who is the root cause of the happiness of mokṣa<sup>1</sup>*

### Notes:

1. *Kaivalya* is the state of being alone (*kevala*) in a state of oneness with *Brahman* with no other thoughts. This is the highest state of bliss. We on the other hand experience intermittent lower states of happiness and we need to strive towards the ultimate bliss of *mokṣa*. *Kāmākṣi* is the root cause of all happiness.

**Summary:**

I take support of Kāmākṣi

- who is beyond words and thoughts
- whose abode is in Kāñcipuram
- who holds in her hand the bow, arrow, goad, and rope
- whose back is stooped because of her hard and full bosom
- who is the root cause of the happiness of *mokṣa*.

चिन्तितफलपरिपोषणचिन्तामणिरेव काञ्चिनिलया मे ।

चिरतरसुचरितसुलभा चित्तं शिशिरयतु चित्सुखाधारा ॥3॥

cintitaphalaparipoṣaṇacintāmaṇireva kāñcinilayā me ।

ciratarasucaritasulabhā cittaṃ śiśirayatu citsukhādhārā ॥3॥

चिन्तित - cintita - whatever you think of or desire; फल - phala - fruit; परिपोषण - paripoṣaṇa - makes available; चिन्तामणिः - cintāmaṇiḥ - Cintāmaṇi —the wish granting jewel stone that grants all desires even with a mere thought; एव - eva - only, alone; काञ्चिनिलया - kāñcinilayā - having abode in Kāñchipuram; मे - me - my; चिरतर - ciratara - very long; सुचरित - sucarita - good conduct (in accordance with Vedās and Śāstrās); सुलभा - sulabhā - easy to attain; चित्तं - cittaṃ - mind; शिशिरयतु - śiśirayatu - cool down; चित्सुख - citsukhā - embodiment of bliss of the supreme consciousness; आधारा - ādhārā - basis.

चिन्तित फल परिपोषण चिन्तामणिः एव / काञ्चिनिलया / मे ।

cintita phala paripoṣaṇa cintāmaṇiḥ eva / kāñcinilayā / me ।

*(Kāmākṣi) who alone is the wish granting Cintāmaṇi giving us whatever we desire; who has her abode in Kāñcipuram; my...*

चिरतर सुचरित सुलभा / चित्तं शिशिरयतु / चित्सुख आधारा (or) चित्सुखाधारा ॥

ciratara sucarita sulabhā / cittaṃ śiśirayatu / citsukha ādhārā (or) citsukhādhārā ॥

(Kāmākṣi) who is easily attained by those with consistent good conduct practiced over a very long time; May (that Kāmākṣi) cool down (my) mind; (Kāmākṣi) who is the embodiment of the bliss of the supreme consciousness; who is the basis of universe; or (Kāmākṣi), who is the basis of all happiness

### Summary:

May Kāmākṣi

- who grants all our wishes like the *Cintāmaṇi*
  - whose abode is in Kāñcipuram
  - who is easily attained by those with consistent good conduct practiced over a long time
  - who is the embodiment of the bliss of the supreme consciousness and the basis of all happiness
- cool down my mind.

कुटिलकचं कठिनकुचं कुन्दस्मितकान्ति कुङ्कुमच्छायम् ।

कुरुते विहृतिं काञ्च्यां कुलपर्वतसार्वभौमसर्वस्वम् ॥4॥

kuṭilakacaṃ kaṭhinakucaṃ kundasmitakānti kuṅkumacchāyam |

kurute vihr̥tiṃ kāñcyāṃ kulaparvatasārvabhaumasarvasvam ||4||

कुटिल - kuṭila - curly; कचं - kacaṃ - hair; कठिन - kaṭhina - hard; कुचं - kucaṃ - bosom; कुन्द - kunda - jasmine (*mullai*) flower; स्मित - smita - gentle smile; कान्ति - kānti - radiance/shine; कुङ्कुमच्छायम् - kuṅkumacchāyam - red color and beauty of saffron; कुरुते - kurute - does; विहृतिं - vihr̥tiṃ - sports; काञ्च्यां - kāñcyāṃ - Kāñcipuram; कुलपर्वत - kulaparvata - the group of the seven principal sacred mountains ranges—Mahendra, Malaya, Sahya, Śuktiman, Rukṣa, Vindhya, and Páriyátra; सार्वभौम - sārvabhauma - emperor (Himavān); सर्वस्वम् - sarvasvam - everything, all in all.

कुटिलकचं / कठिनकुचं / कुन्दस्मित कान्ति / कुङ्कुमच्छायम् ।

kuṭilakacaṃ / kaṭhinakucaṃ / kundasmita kānti / kuṅkumacchāyam |



*(Kāmākṣi) who has curly hair, hard bosom, a gentle radiant smile like the jasmine flower; whose color and beauty is like the saffron flower.*

कुरुते विहृतिं काञ्च्यां / कुलपर्वत सार्वभौम सर्वस्वम् ॥

kurute vihr̥tiṃ kāñcyāṃ / kulaparvata sārvabhauma sarvasvam ||

*(Kāmākṣi) who sports in Kāñcipuram; who is everything to her father Himavān—the emperor of the principal mountain ranges.*

### Summary:

Kāmākṣi

- who has curly hair
- who has a hard bosom
- whose gentle radiant smile is like the jasmine flower
- whose color and beauty is like the saffron flower
- who sports in Kāñcipuram
- who is everything (all in all) to Himavān—the emperor of the principal mountains.

पञ्चशरशास्त्रबोधनपरमाचार्येण दृष्टिपातेन ।

काञ्चीसीम्नि कुमारी काचन मोहयति कामजेतारम् ॥5॥

pañcaśaraśāstrabodhanaparamācāryeṇa dṛṣṭipātena |

kāñcīsīmni kumārī kācana mohayati kāmajetāram ||5||

पञ्चशर - pañcaśara - five (flower) arrows made with aravinda (lotus), aśoka (aśoka flower), cūta (mango flower), navamālikā (jasmine), and nīlotpala (blue lily); शास्त्र - śāstra - Kāma Śāstra—the science of love; बोधन - bodhana - the teaching; परमाचार्येण - paramācāryeṇa - by the supreme teacher; दृष्टिपातेन - dṛṣṭipātena - by the drop of a look, by the sidelong glance; काञ्चीसीम्नि - kāñcīsīmni - in the area of Kāñcipuram; कुमारी - kumārī - a young woman. (A girl until the age of 16 years, according to the Śāstrās, is called *kumārī*); काचन - kācana - some woman (who is

beyond words and thoughts); मोहयति - mohayati - deludes; कामजेतारम् - kāmajetāram - Śiva—the one who has achieved victory over Kāma or Manmatha.

पञ्चशरशास्त्र बोधन परमाचार्येण दृष्टिपातेन ।

pañcaśaraśāstra bodhana paramācāryeṇa dr̥ṣṭipātena |

*(Kāmākṣi) who by her sidelong glance which is the supreme teacher in teaching the science of love (deludes Śiva—the conqueror of Manmatha)<sup>1,2</sup>*

### Notes:

1. There may be many *Ācāryās* who can teach the science of love, but the sidelong glance of Kāmākṣi is the *Paramācāryā*, the supreme teacher.
2. Manmatha is known as *Pañcaśara* as he holds the five flower arrows. *Pañcaśaraśāstra* is the science of love.

काञ्चीसीम्नि / कुमारी काचन / मोहयति कामजेतारम् ॥

kāñcīsīmni / kumārī kācana / mohayati kāmajetāram ||

*(Kāmākṣi) who is in the area of Kāñcipuram; who is a young woman; who is beyond words and thoughts; who deludes Śiva—the conqueror of Manmatha*

### Summary:

Kāmākṣi

- whose sidelong glance is the supreme teacher in teaching the science of love
  - whose abode is in Kāñcipuram
  - who is a young woman
  - who is beyond words and thoughts
- deludes Śiva—the conqueror of Manmatha by her sidelong glance.

परया काञ्चीपुरया पर्वतपर्यायिपीनकुचभरया ।

परतन्त्रा वयमनया पङ्कजसब्रह्मचारिलोचनया ॥6॥

parayā kāñcīpurayā parvataparyāyapīnakucabharayā |  
paratantrā vayamanayā paṅkajasabrahmacārilocanayā ||6||

परया - parayā - by the supreme Devi; काञ्चीपुरया - kāñcīpurayā - who lives in Kāñcīpuram; पर्वत - parvata - mountain; पर्यायि - paryāya - similar to; पीन - pīna - large; कुच - kuca - bosom; भरया - bharayā - full; परतन्त्रा - paratantrā - dependent or subservient (opposite of *svatantra*); वयम् - vayam - we; अनया - anayā - by this Devi; पङ्कज - paṅkaja - lotus; स ब्रह्मचारि - sa brahmacāri - a co-student; लोचनया - locanayā - eyes.

परया / काञ्चीपुरया / पर्वत पर्यायि पीन कुच भरया ।

parayā / kāñcīpurayā / parvata paryāya pīna kuca bharayā |

*(Kāmākṣi) who is supreme; who lives in Kāñcīpuram; whose full bosom is large as a mountain.*

परतन्त्रा वयम् अनया / पङ्कज सब्रह्मचारि लोचनया ॥

paratantrā vayam anayā / paṅkaja sabrahmacāri locanayā ||

*We surrender and become completely dependent (on Kāmākṣi); (Kāmākṣi) whose eyes are a co-student of the lotus<sup>1</sup>*

### Notes:

1. Śrī Mūka Kavi in many instances throughout this composition compares the beauty of eyes of Kāmākṣi with the lotus. In this Śloka, the eyes of Kāmākṣi and the lotus are described as co-students, and in later Ślokās the beauty of eyes of Kāmākṣi will be described as defeating or excelling the lotus.

### Summary:

We surrender to Kāmākṣi  
- who is supreme

- who lives in Kāñcipuram
- whose full bosom is large as a mountain
- whose eyes are as beautiful as the lotus.

ऐश्वर्यमिन्दुमौलेरैकात्म्यप्रकृति काञ्चिमध्यगतम् ।

ऐन्दवकिशोरशेखरमैदम्पर्यं चकास्ति निगमानाम् ॥7॥

aiśvaryamindumauleraikātmyaprakṛti kāñcimadhyagatam |

aindavakiśoraśekharamaidamparyaṃ cakāsti nigamānām ||7||

ऐश्वर्यम् - aiśvaryam - wealth; इन्दुमौलेः - indumauleḥ - of Śiva—the one who has the moon on his head; ऐकात्म्य - aikātmya - the quality of being one with *Brahman* (एकात्म - ekātma - being one); प्रकृति - prakṛti - Śakti, *Māya*, Nature, associated with the creation, protection, destruction of the universe (प्र + कृति - प्रकृष्टेन कृति - prakṛṣṭena kṛti - doing something special such as the work of creation); काञ्चिमध्यगतम् - kāñcimadhyagatam - in the center of Kāñcipuram; ऐन्दव - aindava - of the moon; किशोर - kiśora - young (crescent); शेखरम् - śekharam - head; ऐदम्पर्यं - aidamparyaṃ - the quality of being the chief aim or purport (इदं पर - idam para - this is the chief aim); चकास्ति - cakāsti - shines; निगमानाम् - nigamānām - of the Vedās.

ऐश्वर्यम् इन्दुमौलेः / ऐकात्म्यप्रकृति / काञ्चिमध्यगतम् ।

aiśvaryam indumauleḥ / aikātmyaprakṛti / kāñcimadhyagatam |

*(Kāmākṣi) who is the wealth of Śiva; who is the Śakti of Brahman, who is no different from Brahman; who is in the middle of Kāñcipuram*

ऐन्दवकिशोरशेखरम् / ऐदम्पर्यं चकास्ति निगमानाम् ॥

aindavakiśoraśekharam / aidamparyaṃ cakāsti nigamānām ||

*(Kāmākṣi) who has the crescent moon on her head; who shines (in Kāñcipuram); who is the chief aim of the Vedās<sup>1</sup>*

**Notes:**

1. To know the Vedās is to know Devi. The chief aim of the Vedās is to know Devi who is no different than *Brahman*. Śrī Mūka Kavi reminds us that the ultimate aim is *mokṣa*.

**Summary:**

Kāmākṣi

- who is the wealth of Śiva
  - who is the Śakti of *Brahman*
  - who is no different from *Brahman*
  - who has the crescent moon on her head
  - who is the chief aim of the Vedās
- shines in the middle of Kāñcipuram.

श्रितकम्पासीमानं शिथिलितपरमशिवधैर्यमहिमानम् ।

कलये पाटलिमानं कञ्चन कञ्चुकितभुवनभूमानम् ॥८॥

śritakampāsīmānaṃ śithilitaparamaśivadhairyamahimānam |

kalaye pāṭalimānaṃ kañcana kañcukitabhuvanabhūmānam ||8||

श्रित - śrita - taken residence; कम्पासीमान - kampasīmānaṃ - on the banks of river Kampa; शिथिलित - śithilita - diminished; परमशिव - paramaśiva - Paramaśiva; धैर्य - dhairya - courage; महिमानम् - one who has the glory of; कलये - kalaye - I meditate; पाटलिमानं - embodiment of redness, compassion (पाटलिमा - pāṭalimā - redness); कञ्चन - some woman (who is beyond words and thoughts); कञ्चुकित - kañcukita - having an upper garment; भुवन - bhuvana - world; भूमानम् - bhūmānam - great expanse, or the comforts or wealth or happiness of the world.

श्रित कम्पा सीमानं / शिथिलित परमशिव धैर्य महिमानम् ।

śrita kampā sīmānaṃ / śithilita parama śiva dhairya mahimānam |

(Kāmākṣi) who has taken residence on the banks of Kampa river; who has the glory of weakening the courage of Paramaśiva<sup>1</sup>

**Notes:**

1. The courage of Paramaśiva was that he overcame Manmatha. However, in the presence of Devi, his courage is weakened.

कलये पाटलिमानं / कञ्चन कञ्चुकित भुवन भूमानम् ॥

kalaye pāṭalimānaṃ / kañcana kañcukita bhuvana bhūmānam ॥

*I meditate on the redness (of Kāmākṣi), who is beyond words and thoughts; who wears the wealth of the worlds as her upper garment<sup>1</sup>*

**Notes:**

1. Śrī Mūka Kavi uses *kañcukita* (upper garment) and not *vastra* (full garment) to denote the wealth of the whole world since it is only a small part of the immeasurable glory of Devi.

**Summary:**

I meditate on Kāmākṣi

- who has taken residence on the banks of the Kampa river
- who has the glory of weakening the courage of Paramaśiva
- who is the embodiment of redness or compassion
- who is beyond words and thoughts
- who wears the wealth of the worlds as her upper garment.

आदृतकाञ्चीनिलयामाद्यामारूढयौवनाटोपाम् ।

आगमवतंसकलिकामानन्दाह्वैतकन्दलीं वन्दे ॥९॥

āḍṛtakāñcīnilayamādyāmārūḍhayauvanāṭopām |

āgamavatamsakalikāmānandāhvaitakandalīṃ vande ॥9॥

आदृत - āḍṛta - regarded as, respected as; काञ्चीनिलयाम् - kāñcīnilayām - abode in Kāñcipuram; आद्याम् - ādyām - Ādi Śakti, the primal Śakti; आरूढ - ārūḍha - one who possesses; यौवन - yauvana - youth; आटोपाम् - āṭopām - pride; आगम - āgama - in this context can be interpreted as not only the Āgamās (Śaiva, Vaiṣṇava, and Śakta) but as the Vedās as

well; वतंस - vataṃsa - crest, the Upaniṣads as the crest of the Vedās; कलिकाम् - kalikām - bud, ornament worn on the head; आनन्द - ānanda - bliss; अद्वैत - advaita - *Advaita*, Non-Dualism; कन्दली - kandalīm - tender sprout; वन्दे - vande - I worship.

आदृत काञ्ची निलयाम् / आद्याम् / आरूढ यौवन आटोपाम् ।

āḍṛta kāñcī nilayām / ādyām / ārūḍha yauvana āṭopām |

*(Kāmākṣi) who bestows honor on Kāñcipuram of being her abode; who is the primal Śakti; who possesses the pride of youth*

आगम वतंस कलिकाम् / आनन्द अद्वैत कन्दली / वन्दे ॥

āgama vataṃsa kalikām / ānanda advaita kandalīm / vande ||

*I worship (Kāmākṣi) who is the crest ornament of the Vedās<sup>1</sup>; who is the tender sprout of Advaita that is full of bliss<sup>2</sup>*

### Notes:

1. The Upaniṣads are the crest of the Vedās that deal with *jñāna*. Kāmākṣi is the ornament of *jñāna*.
2. *Advaita* is a tough concept to understand. The texts of *Advaita* such as the Brahma Sūtras of Vyāsa or even the commentary on the Brahma Sūtras by Ādi Śaṅkarācārya require explanations from a qualified teacher. However, *Advaita* becomes easy to understand when we surrender to Devi. Devi is described as the tender soft sprout of *Advaita* because she herself is *Advaita* and she removes the toughness of the concept out of compassion.

### Summary:

I worship Kāmākṣi

- who bestows the honor on Kāñcipuram of being her abode
- who is the primal Śakti
- who possesses the pride of youth
- who is the crest ornament of the Vedās

- who is the tender sprout of *Advaita* that is full of bliss.

तुङ्गाभिरामकुचभरशृङ्गारितमाश्रयामि काञ्चिगतम् ।

गङ्गाधरपरतन्त्रं शृङ्गाराद्वैततन्त्रसिद्धान्तम् ॥10॥

tuṅgābhirāmakucabharaśṛṅgāritamāśrayāmi kāñcigatam |

gaṅgādhara paratantram śṛṅgārādvaitatantrasiddhāntam ||10||

तुङ्ग - tuṅga - elevated, raised; अभिराम - abhirāma - pleasing; कुच - kuca - bosom; भर - bhara - full; शृङ्गारितम् - śṛṅgāritam - decorated with; आश्रयामि - āśrayāmi - I take refuge; काञ्चिगतम् - kāñcigatam - with abode as Kāñcipuram; गङ्गाधर - gaṅgādhara - Śiva—the one who holds Ganga on his head; परतन्त्रं - paratantram - dependent; subservient; शृङ्गार - śṛṅgāra - beauty, pleasure; अद्वैत - advaita - Non-Dualism; तन्त्र - tantra - śāstra; सिद्धान्तम् - siddhāntam - principle.

तुङ्ग अभिराम कुच भर शृङ्गारितम् / आश्रयामि काञ्चिगतम् ।

tuṅga abhirāma kuca bhara śṛṅgāritam / āśrayāmi kāñcigatam |

*I surrender (to Kāmākṣi) who is decorated by her raised, pleasing, full bosom; whose abode is in Kāñcipuram*

गङ्गाधर परतन्त्रं / शृङ्गाराद्वैत तन्त्र सिद्धान्तम् ॥

gaṅgādhara paratantram / śṛṅgārādvaita tantra siddhāntam ||

*(Kāmākṣi) who makes Śiva—the one who holds Ganga on his head, subservient to her will; who is the beautiful principle of Advaita Śāstra<sup>1</sup>*

### Notes:

1. Advaita Śāstra can be hard to understand. It starts with the snake-rope concept, that this whole creation appears like a snake but on close inspection it is nothing but a rope. Creation is a false illusion (*māya, mithya*). Creation is true in the transactional state (*vyāvahārika*) but not from the state of the supreme reality



(*pāramārthika*). When we surrender to Kāmākṣi, she makes this tough concept beautiful, pleasing, and simple to understand. The principles of Advaita Śāstra become apparent in our minds without the need for an arduous study.

### Summary:

I surrender to Kāmākṣi

- who is decorated by her raised, pleasing, full bosom
- whose abode is in Kāñcipuram
- who makes Śiva—the one who holds Ganga on his head, subservient to her will
- who is the beautiful principle of Advaita Śāstra.

काञ्चीरत्नविभूषां कामपि कन्दर्पसूतिकापाङ्गीम् ।

परमां कलामुपासे परशिववामाङ्कपीठिकासीनाम् ॥11॥

kāñcīratnavibhūṣāṃ kāmapi kandarpasūtikāpāṅgīm |

paramāṃ kalāmupāse paraśivavāmāṅkapīṭhikāsīnām ||11||

काञ्ची - kāñcī - Kāñcipuram; रत्न - ratna - gem-studded; विभूषां - vibhūṣāṃ - ornament; कामपि - kāmapi - some woman (who is beyond words and thoughts); कन्दर्प - kandarpa - Manmatha; सूतिका - sūtikā - generating; अपाङ्गीम् - apāṅgīm - sidelong glance, *kaṭākṣa*; परमां - paramāṃ - supreme; कलाम् - kalām - part; उपासे - upāse - I worship; परशिव - paraśiva - Parmeśvara, the supreme Śiva; वाम अङ्क - vāma aṅka - left lap; पीठिका - pīṭhikā - seat; आसीनाम् - āsīnām - seated.

काञ्ची रत्न विभूषां कामपि / कन्दर्प सूतिका अपाङ्गीम् ।

kāñcī ratna vibhūṣāṃ kāmapi / kandarpa sūtikā pāṅgīm |

(*Kāmākṣi*) who is the gem-studded ornament of Kāñcipuram; who is beyond words and thoughts; whose sidelong glance revived Manmatha back to life<sup>1</sup>

**Notes:**

1. Manmatha attempted to use his flower arrows on Śiva and was reduced to ashes by the third-eye of Śiva. Kāmākṣi, on the prayer of Rati, the wife of Manmatha, brought Manmatha back to life with her compassionate sidelong glance. Manmatha was made visible only to Rati, and is invisible, without a body (*anaṅga*), to the rest of the world.

परमां कलाम् / उपासे / परशिव वामाङ्क पीठिकासीनाम् ॥

paramāṃ kalām / upāse / paraśiva vāmāṅka pīṭhikāsīnām ॥

*I worship (Kāmākṣi) who is the supreme part or citkalā (the consciousness part of Sat-Cit-Ānanda)<sup>1</sup>; who is seated on the seat of the left lap of Parameśvara*

**Notes:**

1. Kāmākṣi is *Sat-Cit-Ānanda* (Existence-Consciousness-Bliss). *Cit* is one part of the threefold nature of Kāmākṣi, and she is referred to as *Citkalā*. *Citkalā* may also be interpreted as the part of the immeasurable consciousness in the visible form.

The *Lalitā Sahasranāmam* refers to Devi as चित्कला आनन्दकलिका *citkalā ānandakalikā*.

**Summary:**

I worship Kāmākṣi

- who is the gem-studded ornament of Kāñcipuram
- who is beyond words and thoughts
- whose sidelong glance revived Manmatha back to life
- who is the supreme *Citkalā*
- who is seated on the seat of the left lap of Parameśvara.

कम्पातीरचराणां करुणाकोरकितदृष्टिपातानाम् ।

केलीवनं मनो मे केषाञ्चिद्भवतु चिद्धिलासानाम् ॥ 12 ॥

kampātīracarāṇāṃ karuṇākorakitadr̥ṣṭipātānām |  
kelīvanamḥ mano me keṣāñcidbhavatu cidvilāsānām ||12||

कम्पातीरचराणां - kampātīracarāṇāṃ - moving about on the banks of the Kampa river; करुणाकोरकित - karuṇākorakita - brimming with compassion; दृष्टिपातानाम् - dr̥ṣṭipātānām - dropping a look, directing the sidelong glance; केलीवनं - kelīvanamḥ - sporting garden; मनः - manaḥ - mind; मे - me - my; केषाञ्चित् - keṣāñcit - of some unknown source, indescribable; भवतु - bhavatu - may it become; चिद्विलासानाम् - cidvilāsānām - multiple plays of consciousness

कम्पातीरचराणां / करुणाकोरकित दृष्टि पातानाम् ।  
kampātīracarāṇāṃ / karuṇākorakita dr̥ṣṭi pātānām |

*(Kāmākṣi) who moves about on the banks of the Kampa river; who casts her sidelong glance that is brimming with compassion*

केलीवनं मनो मे केषाञ्चित् भवतु चिद्विलासानाम् ॥  
kelīvanamḥ mano me keṣāñcit bhavatu cidvilāsānām ||

*May my mind become the sporting garden for the multiple plays of that indescribable source of consciousness*

### Summary:

May my mind become the sporting garden for the multiple plays of that indescribable source of consciousness (Kāmākṣi)  
- who moves about on the banks of Kampa river  
- who casts her sidelong glance that is brimming with compassion.

आम्रतरुमूलवसतेरादिमपुरुषस्य नयनपीयूषम् ।  
आरब्धयौवनोत्सवाम्नायरहस्यमन्तरवलम्बे ॥13॥

āmrataramūlavasaterādimapuruṣasya nayanapīyūṣam |  
ārabdhayauvanotsavamāmnāyarahasyamantaravalambe ||13||

आम्र - āmra - mango; तरु - taru - tree; मूल - mūla - foot; वसतेः - vasateḥ - lives; आदिमपुरुषस्य - ādimapuruṣasya - the primal *puruśa*, Śiva; नयन - nayana - eyes; पीयूषम् - pīyūṣam - nectar; आरब्ध - ārabdha - just begun; यौवन - yauvana - state of youth; उत्सवम् - utsavam - festivity; आम्नाय - āmnāya - Vedās; रहस्यम् - rahasyam - secret; अन्तः - antaḥ - internal, in the mind; अवलम्बे - avalambe - I take support of.

आम्र तरु मूल वसतेः / आदिम पुरुषस्य / नयन पीयूषम् ।

āmra taru mūla vasateḥ / ādima puruṣasya / nayana pīyūṣam |

*(Kāmākṣi) who is the nectar for the eyes of Śiva—the Ādi Puruśa who lives at the foot of the mango tree<sup>1</sup>*

### Notes:

1. The form of Śiva as the *liṅga* at the foot of the single mango tree in Kāñcipuram is known as Ekāmreśvara.

आरब्ध यौवन उत्सवम् / आम्नाय रहस्यम् / अन्तः अवलम्बे ॥

ārabdha yauvana utsavam / āmnāya rahasyam / antaḥ avalambe ||

*(Kāmākṣi) who is the festival of youth that has just commenced<sup>1</sup>; who is the secret of the Vedās<sup>2</sup>; I take the internal support of Kāmākṣi within my mind*

### Notes:

1. All *devās* are said to be for ever sixteen years of age. Kāmākṣi is also ever sixteen. Kāmākṣi does not display festivity. She is the festival itself. We become happy just by looking at her.
2. The Vedās consist of injunctions about *karma* (*dharma*, *yāgās* etc), and finally, the exposition of *jñāna*. The *Jñāna Kānda* of the Vedās answers the questions—Who is *Brahman*? Who is *Jīva*? What is

*Jagat?* What is the relationship among these three? The secret behind all of this is the Supreme Truth or *Parabrahman* or Devi.

### Summary:

I take the internal support of Kāmākṣi

- who is the nectar for the eyes of Śiva—the Ādi Puruśa who lives at the foot of the mango tree
- who is the festival of youth that has just commenced
- who is the secret of the Vedās.

अधिकाञ्चि परमयोगिभिरादिमपरपीठसीम्नि दृश्येन।

अनुबद्धं मम मानसमरुणिसर्वस्वसम्प्रदायेन ॥14॥

adhikāñci paramayogibhirādimaparapīṭhasīmni dṛśyena |

anubaddhaṃ mama mānasamaruṇimasarvasvasampradāyena ||14||

अधिकाञ्चि - adhikāñchi - in Kāñcipuram; परमयोगिभिः - paramayogibhiḥ - by the supreme *yogīs*; आदिम - ādima - primal; परपीठ - parapīṭha - supreme seat; सीम्नि - sīmni - in the area; दृश्येन - dṛśyena - by the sight (of Devi); अनुबद्धं - anubaddhaṃ - bound, tied with a rope; मम - mama - my; मानसम् - mānasam - mind; अरुणिस - aruṇima - pinkish red hue; सर्वस्व - sarvasva - everything; सम्प्रदायेन - sampradāyena - by the act of giving.

अधिकाञ्चि परमयोगिभिः आदिम परपीठ सीम्नि दृश्येन ।

adhikāñci paramayogibhiḥ ādima parapīṭha sīmni dṛśyena |

*(Kāmākṣi) who is in Kāñcipuram; who is seen by the supreme yogīs<sup>1</sup> as seated in the area of the primal supreme seat (Kāñci Kāmakoti Peetham)*

### Notes:

1. The supreme *yogīs* have attained mastery of yoga and are able to concentrate their vision on Devi to the exclusion of everything else.

They are in a state of *samādhi*, with no distraction and with no body consciousness.

अनुबद्धं मम मानसम् / अरुणिम / सर्वस्व सम्प्रदायेन ॥

anubaddhaṃ mama mānasam / aruṇima / sarvasva sampradāyena ||

*My mind has been bound (by Kāmākṣi) who is pinkish red; who is the embodiment of compassion by the act of giving everything*

### Summary:

My mind has been bound by Kāmākṣi

- who is in Kāñcipuram
- who is seen by the supreme *yogīs* as seated on the Kāñci Kāmakoṭi Peetham
- who is pinkish red
- who is the embodiment of compassion by the act of giving everything.

अङ्कितशङ्करदेहामङ्कुरितोरोजकङ्कणाश्लेषैः ।

अधिकाञ्चि नित्यतरुणीमद्राक्षं काञ्चिदद्भुतां बालाम् ॥15॥

aṅkitaśaṅkaradehāmaṅkuritorojakaṅkaṇāśleṣaiḥ |

adhikāñci nityataruṇīmadrākṣaṃ kāñcidadbhutāṃ bālām ||15||

अङ्कित - aṅkita - marked; शङ्करदेहाम् - śaṅkaradehām - the body of Śankara, the body of Śiva; अङ्कुरित - aṅkurita - sprouting, swelling; उरोज - uroja - bosom; कङ्कण - kaṅkaṇa - bracelet; आश्लेषैः - āśleṣaiḥ - by the embraces, close contacts; अधिकाञ्चि - adhikāñci - in Kāñcipuram; नित्य - nitya - always; तरुणीम् - taruṇīm - one who possesses youth; अद्राक्षं - adrākṣaṃ - I saw; काञ्चित् - kāñcit - some woman (who is beyond words and thoughts); अद्भुतां - adbhutāṃ - wonderful; बालाम् - bālām - young woman.

अङ्कित शङ्करदेहाम् अङ्कुरित उरोज कङ्कण आश्लेषैः ।

aṅkita śaṅkaradehām aṅkurita uroja kaṅkaṇa āśleṣaiḥ ।

*(Kāmākṣi) whose tight embraces marked the body of Śankara with her sprouting bosom and bracelets*

### Notes:

1. Kāmākṣi performed penance (*tapas*) on the banks of the Kampa river in order to attain Śiva. She established a *Saikata Liṅga* that was made out of the river sand. Śiva, in order to test the devotion of Kāmākṣi, caused the Kampa river to be in spate. In her efforts to protect the *liṅga*, Kāmākṣi embraced the *liṅga*. Even to this day we can see the marks of the embrace of Kāmākṣi on the stone *liṅga* at the Ekāmreśvara temple in Kāñcipuram.

The Dhyāna Śloka of Ekāmreśvara at Kāñcipuram says—

उमालिङ्गन संक्रान्त कुच कङ्कण मुद्रितं ।

लिङ्गं एकाम्रनातस्य सैकतं समुपास्महे ॥

umāliṅgana sankrānta kuca kaṅkaṇa mudritam ।

liṅgam ekāmranātasya saikatam samupasmahe ॥

“I worship the *Saikata Liṅga* of Ekāmranāta which has the imprint of the bosom and bracelet from the embrace of Umā.”

अधिकाञ्चि / नित्य तरुणीम् / अद्राक्षं काञ्चित् अद्भुतां बालाम् ॥

adhikāñci / nitya taruṇīm / adrākṣaṃ kāñcit adbhutāṃ bālām ॥

*I saw a wonderful young woman beyond words and thoughts; who is in Kāñcipuram; who is eternally young*

### Summary:

I saw a wonderful young woman beyond words and thoughts in Kāñcipuram

- who is eternally young

- whose tight embraces marked the body of Śiva with her sprouting bosom and bracelets.

मधुरधनुषा महीधरजनुषा नन्दामि सुरभिबाणजुषा ।

चिद्वपुषा काञ्चिपुरे केलिजुषा बन्धुजीवकान्तिमुषा ॥16॥

madhuradhanuṣā mahīdharajanuṣā nandāmi surabhibāṇajuṣā |  
cidvapuṣā kāñcipure kelijuṣā bandhujīvakāntimuṣā ||16||

मधुर - madhura - sweet; धनुषा - dhanuṣā - bow; महीधर - mahīdhara - mountain—the one that supports the earth, Himavān; जनुषा - januṣā - born of, daughter of; नन्दामि - nandāmi - delighted by; सुरभि - surabhi - fragrant; बाण - bāṇa - arrows; जुषा - juṣā - enjoying, caressing, playing; चिद्वपुष - cidvapuṣā - form of consciousness; काञ्चिपुरे - kāñcipure - in Kāñcipuram; केलिजुषा - kelijuṣā - enjoying the sport; बन्धुजीव - bandhujīva - hibiscus flower; कान्ति - kānti - radiance; मुषा - muṣā - stealing.

मधुर धनुषा / महीधर जनुषा / नन्दामि / सुरभि बाण जुषा ।

madhura dhanuṣā / mahīdhara januṣā / nandāmi / surabhi bāṇa juṣā |

*I am delighted (by Kāmākṣi) who holds the sweet (sugarcane) bow; who is the daughter of Himavān<sup>1</sup>; who enjoys holding the fragrant (flower) arrows...*

### Notes:

1. According to the Śāstrās, the mountains support the earth, and not the other way round. In Saṃskṛtaṃ, the mountain is called *mahīdhara* or *bhūdhara*.

Himavān, the king of the mountains, performed severe penance to have Kāmākṣi as his daughter.

चिद्वपुषा / काञ्चिपुरे केलिजुषा / बन्धुजीव कान्ति मुषा ॥

cidvapuṣā / kāñcipure kelijuṣā / bandhu jīva kāntimuṣā ||



*(Kāmākṣi) who is the form of consciousness; who enjoys her sport in Kāñcipuram; who steals (surpasses) the radiance of the red hibiscus flower*

**Summary:**

I am delighted by Kāmākṣi

- who holds the sweet sugarcane bow
- who is the daughter of Himavān
- who enjoys holding the fragrant flower arrows
- who is the form of consciousness
- who enjoys her sport in Kāñcipuram
- who surpasses the radiance of the red hibiscus flower.

मधुरस्मितेन रमते मांसलकुचभारमन्दगमनेन ।

मध्येकाञ्चि मनो मे मनसिजसाम्राज्यगर्वबीजेन ॥17॥

madhurasmitena ramate māṃsalakucabhāramandagamanena |  
madhyekāñci mano me manasijasāmrājyagarvabījēna ||17||

मधुर - madhura - sweet; स्मितेन - smitena - gentle smile; रमते - ramate - delighted, enchanted; मांसल - māṃsala - fleshy; कुच - kuca - bosom; भार - bhāra - weight; मन्द - manda - slow; गमनेन - gamanena - by the gait; मध्येकाञ्चि - madhyekāñci - in the middle of Kāñcipuram; मनः - manaḥ - mind; मे - me - my; मनसिज - manasija - Manmatha—the mind-born son of Viṣṇu; साम्राज्य - sāmrajya - empire; गर्वबीजेन - garvabījēna - by the seed of pride.

मधुरस्मितेन रमते / मांसल कुच भार मन्द गमनेन ।

madhurasmitena ramate / māṃsala kuca bhāra manda gamanena |

*(My mind) is delighted by the sweet, gentle smile (of Kāmākṣi); by the slow gait caused by her fleshy, heavy bosom*

मध्येकाञ्चि / मनो मे / मनसिज साम्राज्य गर्वबीजेन ॥

madhyekāñci / mano me / manasija sāmrajya garvabījena ||

*My mind (is delighted) (by Kāmākṣi) who is in the middle of Kāñcipuram; who is the seed of the pride of the empire of Manmatha<sup>1</sup>*

**Notes:**

1. The pride of Manmatha is that he holds sway over the entire world. However, this is only due to the grace of Kāmākṣi.

**Summary:**

My mind is delighted

- by the sweet, gentle smile of Kāmākṣi
- by the slow gait of Kāmākṣi, caused by her fleshy, heavy bosom.
- by Kāmākṣi who is in the middle of Kāñcipuram
- by Kāmākṣi who is the seed of the pride of the empire of Manmatha

धरणिमयीं तरणिमयीं पवनमयीं गगनदहनहोतृमयीम् ।

अम्बुमयीमिन्दुमयीमम्बामनुकम्पमादिमामीक्षे ॥18॥

dharaṇimayīṃ taraṇimayīṃ pavanamayīṃ gaganadahana-hotṛmayīm |  
ambumayīm indumayīm ambāmanukampamādimāmīkṣe ||18||

धरणिमयीं - dharaṇimayīṃ - form of Earth; तरणिमयीं - taraṇimayīṃ - form of Sun; पवनमयीं - pavanamayīṃ - form of Wind; गगन - gagana - Space; दहन - dahana - Fire; होतृमयीम् - hotṛmayīm - form of the Hotā or Yajaman—the one who performs the *yagñā*; अम्बुमयीम् - ambumayīm - form of Water; इन्दुमयीम् - indumayīm - form of Moon; अम्बाम् - ambām - Mother; अनुकम्पम् - anukampam - on the banks of Kampa river; आदिमाम् - ādimām - primal; ईक्षे - īkṣe - I see.

धरणिमयीं / तरणिमयीं / पवनमयीं / गगन दहन होतृ मयीम् ।

dharaṇimayīṃ / taraṇimayīṃ / pavanamayīṃ / gagana dahana hotṛmayīm |

(Kāmākṣi) who is the form of the Earth, Sun, Wind, Space, Fire, Hotā or Yajamān—the performer of yagñā<sup>1</sup>

### Notes:

1. Śiva is known as Aṣṭamūrti as he is represented as eight forms. Devi is no different form Śiva. She is the power behind Śiva and is therefore, is also represented as eight forms—Earth, Sun, Wind, Space, Fire, Hotā, Water, and Moon. Devi is all-pervading. Devi as the form of Hotā—the one who performs the yagñā) indicates that we cannot do any activity of merit (puṇya) without the grace of Devi.

अम्बुमयीम् / इन्दुमयीम् / अम्बाम् अनुकम्पम् आदिमाम् / ईक्षे ॥

ambumayīm / indumayīm / ambām anukampam ādimām / īkṣe ||

*I see Kāmākṣi who is the form of the Water, Moon,...; who is the primal Mother; who is on the banks of the Kampa river*

### Summary:

I see the primal Mother, Kāmākṣi, on the banks of Kampa river who is of eight forms—Sun, Moon, Space, Wind, Fire, Water, Earth, Hotā or Yajamān.

लीनस्थिति मुनिहृदये ध्यानस्तिमितं तपस्यदुपकम्पम् ।

पीनस्तनभरमीडे मीनध्वजतन्त्रपरमतात्पर्यम् ॥19॥

līnasthiti munihṛdaye dhyānastimitaṃ tapasyadupakampam |

pīnastanabharamīḍe mīnadhvajatantraparamatātparyam ||19||

लीनस्थिति - līnasthiti - merges; मुनिहृदये - munihṛdaye - in the hearts of *munīs* or sages; ध्यान - dhyāna - state of meditation; स्तिमितं - stimitaṃ - still, motionless; तपस्यत् - tapasyat - doing penance; उपकम्पम् - upakampam - on the banks of Kampa river; पीन - pīna - large; स्तन - stana - bosom; भरम् - bharam - full; ईडे - īḍe - I praise; मीनध्वज - mīnadhvaja - Manmatha—the one who has the flag with the fish

insignia; तन्त्र - tantra - science, skill; परम तात्पर्यम् - parama tātparyam - supreme principle.

लीनस्थिति मुनिहृदये / ध्यान स्तिमितं तपस्यत् उपकम्पम् ।

līnasthiti munihṛdaye / dhyāna stimitaṁ tapasyat upakampam |

*(Kāmākṣi) who merges in the hearts of the munīs; who is motionless in meditation in her penance on the banks of the Kampa river*

पीन स्तन भरम् / ईडे / मीनध्वज तन्त्र परमतात्पर्यम् ॥

pīna stana bharam / īḍe / mīnadhvaḥja tantra paramatātparyam ||

*I praise (Kāmākṣi) who has a large, full bosom; who is the supreme principle behind the science of Manmatha<sup>1</sup>—the one who has the flag with the fish insignia.*

### Notes:

1. Manmatha earned the grace of Devi and was able to aim his flower arrows on Śiva himself even after having been burned to ashes by Śiva earlier (as per Śrī Kāmākṣi Vilāsam). Devi is the supreme principle behind the skill of Manmatha.

### Summary:

I praise Kāmākṣi

- who merges in the hearts of the *munīs*
- who is motionless in meditation in her penance on the banks of the Kampa river
- who has a large, full bosom
- who is the supreme principle behind the science of Manmatha (Kāma Śāstra).

श्वेता मन्थरहसिते शाता मध्ये च वाङ्मनोऽतीता ।

शीता लोचनपाते स्फीता कुचसीम्नि शाश्वती माता ॥20॥

śvetā mantharahasite śātā madhye ca vāṅmano'tītā |

śītā locanapāte sphītā kucasīmni śāśvatī mātā ||20||

श्वेता - śvetā - white; मन्थर - manthara - slow, gentle; हसिते - hasite - smiling; श्वाता - śātā - slender; मध्ये - madhye - in the middle, waist; च - ca - and; वाक् - vāk - speech; मनः - manaḥ - mind; अतीता - atītā - beyond the scope of; शीता - śītā - cool; लोचनपाते - locanapāte - the drop or direction of vision; स्फीता - sphītā - large; कुचसीम्नि - kucasīmni - in the area of the bosom; शाश्वती - śāśvatī - eternal; माता - mātā - Mother.

श्वेता मन्थर हसिते / श्वाता मध्ये च / वाक् मनः अतीता ।

śvetā manthara hasite / śātā madhye ca / vāk manaḥ atītā |

*(Kāmākṣi) who is white in her gentle smile<sup>1</sup>; who is slender in the waist; and who is beyond the scope of speech and mind<sup>2</sup>*

### Notes:

1. Kāmākṣi appears white because of the shine emanating from her white teeth when she smiles gently.
2. Śrī Mūka Kavi describes both the physical and mental form of Kāmākṣi in this line.

शीता लोचनपाते / स्फीता कुचसीम्नि / शाश्वती माता ॥

śītā locanapāte / sphītā kucasīmni / śāśvatī mātā ||

*(Kāmākṣi) who is cool (compassionate) when she casts her sidelong glance<sup>1</sup>; who is large in the area of the bosom; who is the eternal Mother<sup>2</sup>*

### Notes:

1. The sidelong glance (*kaṭākṣa*) of Kāmākṣi is described as cool since Devi is always full of compassion without any hate or anger. The sidelong glance is often described as *dayārdra*—wet (*ārdra*) with compassion (*daya*).

2. Kāmākṣi is the eternal Mother unlike the human mother who changes from birth to birth.

### Summary:

Kāmākṣi is the eternal Mother

- who is white in her gentle smile
- who is slender in the waist
- who is beyond the scope of speech and mind
- who is compassionate when she casts her sidelong glance
- who is large in the area of the bosom.

पुरतः कदा नु करवै पुरवैरिविमर्दपुलकिताङ्गलताम् ।

पुनतीं काञ्चीदेशं पुष्पायुधवीर्यसरसपरिपाटीम् ॥21॥

purataḥ kadā nu karavai puravairivimardapulakitāṅgalatām |  
punatīm kāñcīdeśaṃ puṣpāyudhavīryasarasaparipāṭīm ||21||

पुरतः - purataḥ - in front of me; कदा नु - kadā nu - when at all; करवै - karavai - will do, will appear; पुरवैरि - puravairi - Śiva—the enemy of Tripura (three cities); विमर्द - vimarda - embracing; पुलकित - pulakita - horripilation; अङ्ग - aṅga - limbs; लताम् - latām - creeper; पुनतीं - punatīm - purifying; काञ्चीदेशं - kāñcīdeśaṃ - the area of Kāñcipuram; पुष्पायुध - puṣpāyudha - Manmatha—the one who holds the flower weapons (arrows); वीर्य - vīrya - boldness; सरस - sarasa - pleasing; परिपाटीम् - paripāṭīm - sequence, succession of actions

पुरतः कदा नु करवै / पुरवैरि विमर्द पुलकित अङ्ग लताम् ।

purataḥ kadā nu karavai / puravairi vimarda pulakita aṅga latām |

*When at all will Kāmākṣi appear in front of me; (Kāmākṣi) whose creeper-like limbs horripilate with the embrace of Śiva—the enemy of Tripura*

पुनतीं काञ्चीदेशं / पुष्पायुध वीर्य सरस परिपाटीम् ॥

punatīm kāñcīdeśaṃ / puṣpāyudha vīrya sarasa paripāṭīm ॥

*(Kāmākṣi) who purifies the area of Kāñcipuram<sup>1</sup>; who is the power behind the continuous sequence of bold, pleasing actions of Manmatha—the one with the flower weapons*

### Notes:

1. The Śāstrās say that the place in which a *jñānī* resides becomes extraordinarily pure. Devi herself is in Kāñcipuram and therefore, Kāñcipuram is purified by her presence.

### Summary:

When at all will Kāmākṣi

- whose creeper-like limbs horripilate with the embrace of Śiva—the enemy of Tripura
  - who purifies the area of Kāñcipuram
  - who is the power behind the continuous sequence of bold, pleasing actions of Manmatha—the one with flower weapons
- appear in front of me?

पुण्या काऽपि पुरन्ध्री पुङ्खितकन्दर्पसम्पदा वपुषा ।

पुलिनचरी कम्पायाः पुरमथनं पुलकनिचुलितं कुरुते ॥22॥

puṇyā kā'pi purandhrī puṅkhitakandarpassampadā vapuṣā |

pulinacarī kampāyāḥ puramathanam pulakaniculitam kurute ||22||

पुण्या - puṇyā - sacred woman, one with religious merit; काऽपि - kā'pi - some woman (who is beyond words and thoughts); पुरन्ध्री - purandhrī - married woman; पुङ्खित - puṅkhita - enhancing, feathered; कन्दर्प - kandarpa - Manmatha; सम्पदा - sampadā - bounty, glory; वपुषा - vapuṣā - by her body, by her form; पुलिन - pulina - sandy banks; चरी - carī - moving about; कम्पायाः - kampāyāḥ - of the Kampa river; पुरमथनं - puramathanam - Śiva—the one who churned or destroyed Tripura (the

three cities); पुलक - pulaka - horripilation; निचुलितं - niculitaṃ - covered by; कुरुते - kurute - does, carries out the action of.

पुण्या काऽपि पुरन्ध्री / पुङ्खित कन्दर्प सम्पदा वपुषा ।

puṇyā kā'pi purandhrī / puṅkhita kandarpa sampadā vapuṣā ।

*(Kāmākṣi) who is sacred; who is beyond words and thoughts; who is a married woman; whose form enhances the glory of Manmatha*

पुलिनचरी कम्पायाः / पुरमथनं पुलक निचुलितं कुरुते ॥

pulinacarī kampāyāḥ / puramathanam pulaka niculitaṃ kurute

*(Kāmākṣi) who moves about on the sandy banks of the Kampa river; who makes Śiva—the destroyer of the Tripura, ecstatic (covered with horripilation)*

### Summary:

Kāmākṣi

- who is the sacred, married woman
- who is beyond words and thoughts
- whose form enhances the glory of Manmatha
- who moves about on the sandy banks of the Kampa river
- who makes Śiva—the destroyer of Tripura, ecstatic with horripilation.

तनिमाद्वैतवलग्नं तरुणारुणसम्प्रदायतनुलेखम् ।

तटसीमनि कम्पायास्तरुणिमसर्वस्वमाद्यमद्राक्षम् ॥23॥

tanimādvaitavalagnaṃ taruṇāruṇasampradāyatanulekham ।

taṭasīmani kampāyāstaruṇimasarvasvamādyamadrākṣam ॥23॥

तनिमा - tanimā - slenderness; अद्वैत - advaita - unparalleled, with no second; वलग्नं - valagnaṃ - waist; तरुण - taruṇa - youthful; अरुण - aruṇa - pinkish red hue; सम्प्रदाय - sampradāya - has been given well (सम् - sam - very well, प्र - pra - special, दाय - dāya - giving); तनु - tanu - body; लेखम् -



lekham - line, streak; तटसीमनि - taṭasīmani - in the area of the banks; कम्पायाः - kampāyāḥ - of the Kampa river; तरुणिम - taruṇima - youthfulness; सर्वस्वम् - sarvasvam - all, in full; आद्यम् - ādyam - Ādi Śakti, the primal Śakti; अद्राक्षम् - adrākṣam - I have seen.

तनिमा अद्वैत वलग्नं / तरुण अरुण सम्प्रदाय तनुलेखम् ।

tanimā advaita valagnaṃ / taruṇa aruṇa sampradāya tanulekham ।

*(Kāmākṣi) whose slender waist is unparalleled; whose streak-like body has been given youthfulness and pinkish red hue*

तटसीमनि कम्पायाः / तरुणिम सर्वस्वम् / आद्यम् / अद्राक्षम् ॥

taṭasīmani kampāyāḥ / taruṇima sarvasvam / ādyam / adrākṣam ॥

*I have seen (Kāmākṣi) on the banks of the Kampa river; (Kāmākṣi) who is youthfulness in full form<sup>1</sup>; who is the primal Śakti*

### Notes:

1. Kāmākṣi is described as 'youthfulness in full form' which implies that all youthfulness is in her. Any youthfulness that anyone claims is only a part and it comes from Devi. Similarly, any bliss or glory that we experience is only a small part and it all comes from Devi.

### Summary:

I have seen Kāmākṣi

- whose slender waist is unparalleled

- whose streak-like body has been given youthfulness and pinkish red hue

- who is the embodiment of youthfulness

- who is the primal Śakti

on the banks of the Kampa river.

पौष्टिककर्मविपाकं पौष्पशरं सविधसीम्नि कम्पायाः ।

अद्राक्षमात्तयौवनमभ्युदयं कञ्चिद्वर्धशशिमौलेः ॥24॥

pauṣṭikakarmavipākaṃ pauṣpaśaraṃ savidhasīmni kampāyāḥ |  
adrākṣamāttayauvanamabhyudayaṃ kañcidardhaśaśimauleḥ ||24||

पौष्टिक - pauṣṭika - nourishing, promoting, enhancing; कर्म - karma - *karma*, past deeds; विपाकं - vipākaṃ - coming to fruition; पौष्पशरं - pauṣpaśaraṃ - of Pauṣpaśara, of Manmatha—the one who holds the flower arrows; सविध - savidha - proximate, near by; सीम्नि - sīmni - in the area; कम्पायाः - kampāyāḥ - of the Kampa river; अद्राक्षम् - adrākṣam - I have seen; आत्तयौवनम् - āttayauvanam - attained youth, just turned sixteen; अभ्युदयं - abhyudayaṃ - prosperity, glory; कञ्चित् - kañcit - someone (who is beyond words and thoughts); अर्ध - ardha - part, crescent; शशि - śaśi - moon; मौलेः - mauleḥ - head; अर्धशशिमौलेः - ardhaśaśimauleḥ - of Śiva.

पौष्टिक कर्म विपाकं पौष्पशरं / सविधसीम्नि कम्पायाः ।

pauṣṭika karma vipākaṃ pauṣpaśaraṃ / savidhasīmni kampāyāḥ |

*(Kāmākṣi) who nourishes the fruition of the karma<sup>1</sup> of Manmatha—the one who has flower arrows; who is in the area near the banks of the Kampa river*

### Notes:

1. When *karma* matures, it gives its effect. Whatever we experience in this present lifetime is an effect of past *karma*. *Prārabdha karma* is the part of *karma* that has come to fruition in this present lifetime. Manmatha was born as the mind-born son of Viṣṇu when his *punya karma* (meritorious past deeds) came to fruition. The grace of Kāmākṣi nourished and enhanced his glory further. This shows that even if *karma* comes to fruition, we still need the grace of Devi to succeed.

अद्राक्षम् / आत्तयौवनम् / अभ्युदयं कञ्चित् अर्धशशिमौलेः ॥

adrākṣam/ āttayauvanam/ abhyudayaṃ kañcit ardhaśaśimauleḥ ॥

*I have seen (Kāmākṣi) who has just attained her youth; who is beyond words and thoughts; who is the prosperity of Śiva—the one who has the crescent moon on his head<sup>1</sup>*

### Notes:

1. The Śāstrās prescribe two aims (*lakshyās*)—

- अभ्युदय *abhyudaya*, which is *iha loka soukhya* or happiness in this world
- निःश्रेयस् *nishreyas*, which is *para loka soukhya* or happiness of *mokṣa*.

*Nishreyas* does not apply to Śiva, and hence the poet appropriately uses the term of *abhyudaya*.

### Summary:

I have seen Kāmākṣi

- who nourishes the fruition of the *karma* of Manmatha—the one who has flower arrows
- who has just attained her youth
- who is beyond words and thoughts
- who is the prosperity of Śiva—the one who has the crescent moon on his head

in the area near the banks of the Kampa river.

संश्रितकाञ्चीदेशे सरसिजदौर्भाग्यजाग्रदुत्तंसे ।

संविन्मये विलीये सारस्वतपुरुषकारसाम्राज्ये ॥25॥

saṃśritakāñcīdeśe sarasijadaurbhāgyajāgraduttamse |

saṃvinmaye vilīye sārasyatapurūṣakārasāmrajye ||25||

संश्रित - saṃśrita - having reached; काञ्चीदेशे - kāñcīdeśe - the area of Kāñcipuram; सरसिज - sarasija - lotus; दौर्भाग्य - daurbhāgya - misfortune;

जाग्रत् - jāgrat - awakens; सरसिजदौर्भाग्यजाग्रत् - sarasijadaurbhāgyajāgrat - moon; उत्तसे - uttamse - crest, head; संविन्मये - saṁvinmaye - embodiment of the highest knowledge that gives *mokṣa* (वित् - vit - knowledge; संवित् - saṁvit - the highest knowledge that gives *mokṣa*); विलीये - vilīye - I merge, losing body consciousness; सारस्वत - sārasvata - connected with Sarasvatī, knowledge; पुरुषकार - puruṣakāra - human effort; साम्राज्ये - sāmrājye - empire.

संश्रित काञ्चीदेशे / सरसिज दौर्भाग्य जाग्रत् उत्तसे ।

saṁśrita kāñcīdeśe / sarasija daurbhāgya jāgrat uttamse |

*(Kāmākṣi) who has reached the area of Kāñcipuram (as her abode); who has on her head the moon—that which awakens the misfortune of the lotus<sup>1</sup>*

### Notes:

1. The lotus closes when the moon rises, hence the moon is said to bring misfortune to the lotus.

संविन्मये / विलीये / सारस्वत पुरुषकार साम्राज्ये ॥

saṁvinmaye / vilīye / sārasvata puruṣakāra sāmrājye ||

*I merge (with Kāmākṣi) who is the embodiment of jñāna—the highest knowledge that gives *mokṣa*; who is the empire of the human effort behind the pursuit of any knowledge (either knowledge leading to *mokṣa* or any knowledge obtained through human effort)<sup>1</sup>*

### Notes:

1. To attain any knowledge, we need to put in effort. Even on the rare occasion where one attains any knowledge by past *karma*, the blessings (*anugraha*) of a great soul is needed. Even Bhagavān Śrī Kṛṣṇa spent sixty-four days learning the sixty-four arts in the ashram of his Guru Sāndeepany. No effort can be made without the blessings of Devi. The effort itself is the empire of Devi. We should

take her blessings and put in the effort. When we make an effort (to attain any knowledge), Devi is blessing us with a part of her empire.

### Summary:

I merge with Kāmākṣi

- who has taken Kāñcipuram as her abode
- who has on her head the moon—that which causes misfortune for the lotus
- who is the embodiment of the highest knowledge that gives *mokṣa*
- who is the empire of the human effort behind the pursuit of any knowledge (the knowledge that leads to *mokṣa* or any knowledge obtained through human effort).

मोदितमधुकरविशिखं स्वादिमसमुदायसारकोदण्डम् ।

आदृतकाञ्चीखेलनमादिममारुण्यभेदमाकलये ॥26॥

moditamadhukaraviśikhaṃ svādimasamudāyasārakodaṇḍam |  
āḍṛtakāñcīkhelanamādimamāruṇyabhedamākalaye ||26||

मोदित - modita - makes happy; मधुकर - madhukara - honey bee; विशिखं - viśikhaṃ - arrows; स्वादिम - svādima - sweetness; समुदाय - samudāya - various groups, heaps; सार - sāra - essence; कोदण्डम् - kodaṇḍam - (red sugarcane) bow; आदृत - āḍṛta - delighting in; काञ्ची - kāñcī - Kāñcipuram; खेलनम् - khelanam - sporting; आदिमम् - ādimam - Ādi Śakti, the primal Śakti; आरुण्यभेदम् - āruṇyabhedam - redness that is incomparable; आकलये - ākalaye - I meditate completely.

मोदित मधुकर विशिखं / स्वादिम समुदाय सार कोदण्डम् ।

modita madhukara viśikhaṃ / svādima samudāya sāra kodaṇḍam |

*(Kāmākṣi) who has the (flower) arrows that make the honey bees happy; who has the (sugarcane) bow that is the essence of all the groups of sweetnesses*

आदृत काञ्ची खेलनम् / आदिमम् / आरुण्यभेदम् / आकलये ॥

ādr̥ta kāñcī khelanam / ādimam / āruṇyabhedam / ākalaye ॥

*I meditate completely (on Kāmākṣi); who delights in sporting in Kāñcipuram; who is the primal Śakti; who is of incomparable redness<sup>1</sup>*

### Notes:

1. Kāmākṣi is described as being of an incomparable redness to imply that she has compassion like no other. Compassion is indicated by the redness.

### Summary:

I meditate completely on Kāmākṣi

- who has the (flower) arrows that make the honey bees happy
- who has the (sugarcane) bow that is the essence of all the groups of sweetnesses
- who delights in sporting in Kāñcipuram
- who is the primal Śakti
- who is of incomparable redness (with compassion like no other).

उररीकृतकाञ्चिपुरीमुपनिषदरविन्दकुहरमधुधाराम् ।

उन्नम्रस्तनकलशीमुत्सवलहरीमुपास्महे शम्भोः ॥27॥

urarīkṛtakāñcipurīmupaniṣadaravindakuharamadhudhārām |

unnamrastanakalaśīmutsavalaharīmupāsmāhe śambhoḥ ||27||

उररीकृत - urarīkṛta - adopted; काञ्चिपुरीम् - kāñcipurīm - Kāñcipuram; उपनिषद् - upaniṣad - Upaniṣads—the end portion of the Vedās, the *Jñāna Kāṇḍa* that teaches the highest knowledge; अरविन्द - aravinda - lotus; कुहर - kuhara - central cavity of the stem; मधुधाराम् - madhudhārām - flowing honey; उन्नम्र - unnamra - elevated; स्तन - stana - bosom; कलशीम् - kalaśīm - pot-like; उत्सवलहरीम् - utsavalaharīm - continuous waves of festivity; उपास्महे - upāsmāhe - we worship; शम्भोः - śambhoḥ - of Śiva.

उररीकृत काञ्चिपुरीम् / उपनिषद् अरविन्द कुहर मधुधाराम् ।

urarīkṛta kāñcipurīm / upaniṣad aravinda kuhara madhudhārām |

*(Kāmākṣi) who has adopted Kāñcipuram as her abode<sup>1</sup>; who is the honey flowing through the cavity of the stem of the Upaniṣad lotus<sup>2</sup>*

**Notes:**

1. It is out of compassion that Kāmākṣi has chosen Kāñcipuram, which is accessible to all, as her abode. Kāñcipuram is considered to be one of the seven *mokṣa purīs*.
2. The Upaniṣads are the *Jñāna Kāṇḍa* of the Vedās. The essence of the Upaniṣads is *Parabrahman*—who is Devi herself. The teachings of the Upaniṣads is to show us *Parabrahman*. To describe Devi as the honey flowing through the central stem-cavity of the Upaniṣad lotus is to indicate that we should go past the cursory external readings (outer petals of the lotus) and reach the internal essence of the teachings (Devi as the honey in the stem).

उन्नम्र स्तन कलशीम् / उत्सवलहरीम् उपास्महे शम्भोः ॥

unnamra stana kalaśīm / utsavalaharīm upāsmāhe śambhoḥ ||

*We worship (Kāmākṣi) who has an elevated, pot-like bosom; who constitutes the continuous waves of festivity for Śiva<sup>1</sup>*

**Notes:**

1. Festivities of the world such as *Brahmotsava*, *Māsa Utsava*, *Pakṣa Utsava* have a beginning and an end, whereas, Kāmākṣi is the continuous festivity. Kāmākṣi is the festivity herself and she is the continuous delight for Śiva.

**Summary:**

We worship Kāmākṣi

- who has adopted Kāñcipuram as her abode

- who is the honey that flows through the stem-cavity of the Upaniṣad lotus
- who has an elevated, pot-like bosom
- who constitutes the continuous waves of festivity for Śiva.

एणशिशुदीर्घलोचनमेनःपरिपन्थि सन्ततं भजताम् ।

एकाम्रनाथजीवितमेवम्पददूरमेकमवलम्बे ॥28॥

eṇaśiśudīrghalocanamenaḥparipanthi santataṃ bhajatām |  
ekāmrnāthajīvitamevampadadūramekamavalambe ||28||

एण - eṇa - deer; शिशु - śiśu - young child; दीर्घ - dīrgha - long; लोचनम् - locanam - eyes; एनः - eṇaḥ - sin, faults; परिपन्थि - paripanthi - enemy; सन्ततं - santataṃ - always; भजताम् - bhajatām - of those who worship; एकाम्रनाथ - ekāmrnātha - Śiva—the one who resides under the single mango tree; जीवितम् - jīvitam - life; एवम् - evam - any concluding words like *in this way* or *thus*; पद - pada - word; दूरम् - dūram - far away ; एकम् - ekam - one, unique Devi; अवलम्बे - avalambe - I take support of.

एणशिशु दीर्घ लोचनम् / एनः परिपन्थि सन्ततं भजताम् ।

eṇaśiśu dīrgha locanam / eṇaḥ paripanthi santataṃ bhajatām |

*(Kāmākṣi) whose eyes are long like that of the young deer (fawn); who is the enemy of sin for those who worship her always<sup>1</sup>*

### Notes:

1. When we worship Kāmākṣi we do not accumulate any sin. Kāmākṣi, as the enemy of sin, stops the faults from approaching us. Our mind becomes so pure that we do not commit any sin.

एकाम्रनाथ जीवितम् / एवम् पद दूरम् / एकम् / अवलम्बे ॥

ekāmrnātha jīvitam / evam pada dūram / ekam / avalambe ||



*I take support (of Kāmākṣi) who is the life of Ekāmrānātha<sup>1</sup> (Śiva)—whose abode is under the single mango tree in Kāñcipuram; who is far away from the word 'in this way' (who is beyond any description)<sup>2</sup>; who is unique<sup>3</sup>*

### Notes:

1. Just as Radha is the *prāna* of Kṛṣṇa, Kāmākṣi is the *prāna* of Śiva.
2. Kāmākṣi is beyond description in words. Therefore, there is no way to conclude a description of Kāmākṣi with the words '*in this way...*' or '*thus...*'.
3. Kāmākṣi is unique and beyond comparison.

Sage Valmiki in the Ramayana says the war between Rama and Ravana is unlike any other and is incomparable.

राम रावणयोर् युद्धम् राम रावणयोरिव ।

गगनं गगनाकारः सागरः सागरोपमः ॥

rama ravana yor yuddham rama ravanayoriva |  
gaganam gaganākārah sāgarah sāgaropamaḥ ||

“The war between Rama and Ravana is like the war between Rama and Ravana just as the sky can only be compared to itself, and so also, the ocean only to itself.”

### Summary:

I take support of Kāmākṣi

- whose eyes are long like that of the young deer
- who is the enemy of sin for those who worship her always
- who is the life of Śiva
- who is far away from the word '*in this way*' (who is beyond any description)
- who is unique.

स्मयमानमुखं काञ्चीमयमानं कमपि देवताभेदम् ।

दयमानं वीक्ष्य मुहुर्वयमानन्दामृताम्बुधौ मग्नाः ॥29॥

smayamānamukhaṃ kāñcīmayamānaṃ kamapi devatābhedaṃ |  
dayamānaṃ vīkṣya muhurvayamānandāmṛtāmbudhau magnāḥ ||29||

स्मयमान - smayamāna - ever smiling; मुखं - mukhaṃ - face; काञ्चीमयमानं - kāñcīmayamānaṃ - occupying the entire Kāñcipuram; कमपि - kamapi - someone (who is beyond words and thoughts); देवताभेदम् - devatābhedaṃ - *devata* unlike any other; दयमानं - dayamānaṃ - embodiment of compassion; वीक्ष्य - vīkṣya - looking at; मुहुः - muhuḥ - constantly; वयम् - vayam - we; आनन्द - ānanda - bliss; अमृत - amṛta - nectar; अम्बुधौ - ambudhau - in the ocean; मग्नाः - magnāḥ - immersed.

स्मयमानमुखं / काञ्चीमयमानं / कमपि देवताभेदम् ।

smayamānamukhaṃ / kāñcīmayamānaṃ / kamapi devatābhedaṃ |

*(Kāmākṣi) whose face is ever-smiling; who is the entire Kāñcipuram itself; who is beyond words and thoughts; who is a deity like no other*

दयमानं / वीक्ष्य मुहुः वयम् आनन्द अमृत अम्बुधौ मग्नाः ॥

dayamānaṃ / vīkṣya muhuḥ vayam ānanda amṛta ambudhau magnāḥ ||

*(Kāmākṣi) who is the embodiment of compassion; Looking (at Kāmākṣi) we are constantly immersed in the ocean of the nectar of bliss*

### Summary:

Looking at Kāmākṣi

- whose face is ever-smiling
- who is the entire Kāñcipuram itself
- who is beyond words and thoughts
- who is a deity like no other

- who is the embodiment of compassion  
we are constantly immersed in the ocean of the nectar of bliss.

कुतुकजुषि काञ्चिदेशे कुमुदतपोराशिपाकशेखरिते ।

कुरुते मनोविहारं कुलगिरिपरिबृढकुलैकमणिदीपे ॥30॥

kutukajuṣi kāñcideśe kumudataporāśipākaśekhharite |

kurute manovihāraṃ kulagiriparibṛḍhakulaikamaṇidīpe ||30||

कुतुकजुषि - kutukajuṣi - eagerly enjoying; काञ्चिदेशे - kāñcideśe - in the area of Kāñcipuram; कुमुद - kumuda - lily; तपोराशि - taporāśi - accumulated penance; पाक - fruition; कुमुदतपोराशिपाक - kumudataporāśipāka - moon—the fruition of the accumulated penance of the lily; शेखरिते - on the head; कुरुते मनोविहारं - kurute manovihāraṃ - my mind sports in; कुलगिरि - kulagiri - the group of the seven principal sacred mountain ranges—Mahendra, Malaya, Sahya, Śuktiman, Rukṣa, Vindhya, and Páriyátra; परिबृढ - paribṛḍha - lord, master (Himavān); कुल - kula - lineage; एक - eka - unique; मणिदीपे - maṇidīpe - gem-studded lamp.

कुतुकजुषि काञ्चिदेशे / कुमुद तपोराशि पाक शेखरिते ।

kutukajuṣi kāñcideśe / kumuda taporāśi pāka śekhharite |

*(Kāmākṣi) who eagerly enjoys the area of Kāñcipuram (as her abode); who has on her head the moon—that which is the fruition of the accumulated penance of the lily<sup>1</sup>*

### Notes:

1. The lily blooms when the moon rises, hence, the moon is said to be the fruition of the immense penance of the lily.

The lily performs penance to see the moon, which in turn is on the head of Kāmākṣi. This indicates that we too must perform a lot of penance to be able to see Devi in our mind. In the next line Śrī Mūka Kavi states that he is able to see Kāmākṣi in his mind.

कुरुते मनोविहारं / कुलगिरि परिबृढ कुल एक मणिदीपे ॥

kurute manovihāraṃ / kulagiri paribr̥ḍha kula eka maṇidīpe ॥

*My mind sports (in Kāmākṣi) who is the unique gem-studded lamp in the lineage of Himavān—the master of the seven principal mountain ranges*

### Summary:

My mind sports in Kāmākṣi

- who eagerly enjoys the area of Kāñcipuram
- who has on her head the moon—that which is the fruition of the accumulated penance of the lily
- who is the unique gem-studded lamp in the lineage of Himavān—the master of the seven principal mountain ranges.

वीक्षेमहि काञ्चिपुरे विपुलस्तनकलशगरिमपरवशितम् ।

विद्रुमसहचरदेहं विभ्रमसमवायसारसन्नाहम् ॥31॥

vīkṣemahi kāñcipure vipulastanakalaśagarimaparavaśitam |

vidrumasahacaradehaṃ vibhramasamavāyasārasannāham ||31||

वीक्षेमहि - vīkṣemahi - we see; काञ्चिपुरे - kāñcipure - in Kāñcipuram; विपुल - vipula - very large; स्तन - stana - bosom; कलश - kalaśa - pot-like; गरिम - garima - weight, heaviness; परवशितम् - paravaśitam - stooped; विद्रुम - vidruma - coral; सहचर - sahacara - co-worker, associate; देहं - dehaṃ - body; विभ्रम - vibhrama - confusion, delusion; समवाय - samavāya - an assembly of, cluster of; सार - sāra - essence; सन्नाहम् - sannāham - well-made preparations (as in a war).

वीक्षेमहि काञ्चिपुरे / विपुल स्तन कलश गरिम परवशितम् ।

vīkṣemahi kāñcipure / vipula stana kalaśa garima paravaśitam |

*We see in Kāñcipuram (Kāmākṣi) whose form is stooped in front because of the weight of her large, pot-like bosom*

विद्रुम सहचर देहं / विभ्रम समवाय सार सन्नाहम् ॥

vidruma sahadara dehaṃ / vibhrama samavāya sāra sannāham ॥

*(Kāmākṣi) whose form is of the same color as coral; whose form is the well-prepared essence of the cluster of delusions (whose beauty enchants Śiva)<sup>1</sup>*

### Notes:

1. The beauty of Kāmākṣi causes delusion in the eyes of the onlooker. Each part of the form of Kāmākṣi causes delusion. Hence, Śrī Mūka Kavi refers to a cluster of delusions. The essence of the well-prepared cluster of delusions is the beauty of Kāmākṣi. The use of the word *sannāham* (well-prepared as in a war) is an indirect reference to the preparations of Kāmākṣi to attract and marry Śiva.

### Summary:

We see in Kāñcipuram, Kāmākṣi

- whose form is stooped because of the weight of her large, pot-like bosom
- whose form is of the same color as coral
- whose form is the well-prepared essence of the cluster of delusions (whose beauty enchants Śiva).

कुरुविन्दगोत्रगात्रं कूलचरं कमपि नौमि कम्पायाः ।

कूलङ्कषकुचकुम्भं कुसुमायुधवीर्यसारसंरम्भम् ॥32॥

kuruvindagotragātraṃ kūlacaraṃ kamapi naumi kampāyāḥ |

kūlaṅkaṣakucakumbhaṃ kusumāyudhavīryasārasaṃrambham ॥32॥

कुरुविन्द - kuruvinda - red ruby; गोत्र - gotra - mountain; गात्रं - gātraṃ - form, body; कूल - kūla - the banks; चरं - caraṃ - moving about; कमपि - kamapi - someone (who is beyond words and thoughts); नौमि - naumi -

I worship, I bow down; कम्पायाः - kampāyāḥ - of the Kampa river; कूलङ्कष - kūlaṅkaṣa - bursting at the seams, large; कुच - kuca - bosom; कुम्भं - kumbhaṃ - pot-like; कुसुमायुध - kusumāyudha - Manmatha—the one who has flower weapons (arrows); वीर्य - vīrya - courage, power; सार - sāra - essence; संरम्भम् - saṃrambham - agitation.

कुरुविन्द गोत्र गात्रं / कूलचरं कमपि नौमि कम्पायाः ।

kuruvinda gotra gātraṃ / kūlacaraṃ kamapi naumi kampāyāḥ ।

*I worship (Kāmākṣi) whose form is a mountain of red rubies; who moves about on the banks of the Kampa river; who is beyond words and thoughts...*

कूलङ्कष कुच कुम्भं / कुसुमायुध वीर्यं सारं संरम्भम् ॥

kūlaṅkaṣa kuca kumbhaṃ / kusumāyudha vīrya sāra saṃrambham ॥

*(Kāmākṣi) whose pot-like bosom is bursting at the seams; who is the essence of the agitation caused by the power of Manmatha—the one who holds the flower weapons (arrows)<sup>1</sup>*

### Notes:

1. Manmatha exercises his power on various living beings in various ways, causing agitation. Devi is the source of this power of Manmatha.

### Summary:

I worship Kāmākṣi

- who is beyond words and thoughts
- whose form is a mountain of red rubies
- who moves about on the banks of the Kampa river
- whose pot-like bosom is bursting at the seams
- who is the essence of the agitation caused by the power of Manmatha—the one who holds the flower weapons (arrows).

कुड्मलितकुचकिशोरैः कुवणैः काञ्चिदेशसौहार्दम् ।

कुङ्कुमशोणैर्नितं कुशलपथं शम्भुसुकृतसम्भारैः ॥33॥

kuḍmalitakucakiśoraiḥ kurvāṇaiḥ kāñcideśasauhārdam |

kuṅkumaśoṇairnicitaṃ kuśalapathaṃ śambhusukṛtasambhāraiḥ ||33||

कुड्मलित - kuḍmalita - just blossomed; कुच - kuca - bosom; किशोरैः - kiśoraiḥ - young; कुवणैः - kurvāṇaiḥ - doing, maintaining; काञ्चिदेश - kāñcideśa - Kāñcipuram; सौहार्दम् - sauhārdam - friendship, status of a well-wisher; कुङ्कुम - kuṅkuma - saffron; शोणैः - śoṇaiḥ - red; नितं - nicitaṃ - has been laid down; कुशलपथं - kuśalapathaṃ - path of well-being; शम्भु - śambhu - Śiva; सुकृत - sukṛta - *puṇya*, acts of merit; सम्भारैः - sambhāraiḥ - by the heap, mass.

The use of the plural (किशोरैः *kiśoraiḥ*, कुवणैः *kurvāṇaiḥ*, शोणैः *śoṇaiḥ*, सम्भारैः *sambhāraiḥ*) in this Śloka denotes respect and honor for Devi.

कुड्मलित कुच किशोरैः / कुवणैः काञ्चिदेश सौहार्दम् ।

kuḍmalita kuca kiśoraiḥ / kurvāṇaiḥ kāñcideśa sauhārdam |

(*Kāmākṣi*) whose young bosom has just blossomed; who maintains the status of a well-wisher of Kāñcipuram (who is the friend of Kāñcipuram)<sup>1</sup>

### Notes:

1. Bhagavān Śrī Kṛṣṇa in the Bhagavad Gīta refers to himself as सुहृदं सर्वभूतानां *suhṛdam sarvabhūtānām*, the friend of all living beings.

भोक्तारं यज्ञतपसां सर्वलोकमहेश्वरम् ।

सुहृदं सर्वभूतानां ज्ञात्वा मां शान्तिमृच्छति ॥ 5.29 ॥

bhoktāraṃ yajñatapasāṃ sarvalokamaheśhvaram |

suhṛdam sarvabhūtānām jñātvā māṃ śāntimṛcchati ॥ 5.29 ॥

Having realized Me as the enjoyer of all sacrifices and austerities, the Supreme Lord of all the worlds, and the selfless friend of all living beings, My devotee attains peace. || 5.29 ||

कुङ्कुम शोणैः / निचितं कुशलपथं / शम्भु सुकृत सम्भारैः ॥

kuṅkuma śoṇaiḥ / nicitam kuśalapatham / śambhu sukṛta sambhāraiḥ ||

*(Kāmākṣi) who is red like saffron; who lays the path of well-being<sup>1</sup>; who is the heap of merit of Śambhu (Śiva)<sup>2</sup>*

### Notes:

1. The two-fold path of well-being that is laid by Kāmākṣi gives us both comfort while in this world and *mokṣa* for the next world. This path of well-being emanates from Kāñcipuram, the abode of Kāmākṣi. Hence, Śrī Mūka Kavi describes Kāmākṣi as the friend of Kāñcipuram. Once we worship Kāmākṣi at Kāñcipuram we are then able to take to the path of well-being and continue to worship Kāmākṣi in our mind.
2. To attain Devi as his consort, Śiva must have performed immense acts of sacred merit (*puṇya*).

### Summary:

Kāmākṣi

- whose young bosom has just blossomed
- who is the friend of Kāñcipuram
- who is red like saffron
- who lays the path of well-being (for us)
- who is the heap of merit of Śambhu.

अङ्कितकचेन केनचिदन्धङ्करणौषधेन कमलानाम् ।

अन्तःपुरेण शम्भोरलङ्क्रिया काऽपि कल्प्यते काञ्च्याम् ॥34॥

aṅkitakacena kenacidandhaṅkaraṇauśadhena kamalānām |  
antaḥpureṇa śambhoralāṅkriyā kā'pi kalpyate kāñcyām ||34||



अङ्कित - aṅkita - marked by; कचेन - kacena - tresses, hair; केनचित् - kenacit - someone (moon); अन्धङ्करण - andhaṅkaraṇa - makes blind; औषधेन - auṣadhena - by the medicine; कमलानाम् - kamalānām - lotuses; अन्तःपुरेण - antaḥpureṇa - inside the heart; शम्भोः - śambhoḥ - of Śambhu; of Śiva; अलङ्क्रिया - alaṅkriyā - decoration, ornament; काऽपि - kā'pi - someone (who is beyond words and thoughts); कल्प्यते - kalpyate - is done, is made; काञ्चाम् - kāñcyām - in Kāñcipuram.

अङ्कित कचेन केनचित् अन्धङ्करणौषधेन कमलानाम् ।

aṅkitakacena kenacit andhaṅkaraṇauṣadhena kamalānām |

*(Kāmākṣi) whose tresses are marked by the moon—that which has the medicine that blinds lotuses<sup>1</sup>*

### Notes:

1. The tresses of Kāmākṣi are adorned by the crescent moon. The moon is poetically described as that which has the medicine to blind the lotus since the rising of the moon causes the lotuses to close their blossoms.

अन्तःपुरेण शम्भोः / अलङ्क्रिया काऽपि कल्प्यते काञ्चाम् ॥

antaḥpureṇa śambhoḥ / alaṅkriyā kā'pi kalpyate kāñcyām ||

*(Kāmākṣi) who is in the heart of Śambhu; by whom a certain decoration (beyond words and thoughts) has been created in Kāñcipuram*

### Summary:

Kāmākṣi

- whose tresses are marked by the moon—that which has the medicine that blinds the lotuses
- who is the power occupying the heart of Śambhu
- by whom a certain decoration (beyond words and thoughts) has been created in Kāñcipuram.

ऊरीकरोमि सन्ततमूष्मलफालेन लालितं पुंसा ।

उपकम्पमुचितखेलनमुर्वीधरवंशसम्पदुन्मेषम् ॥35॥

ūrīkaromi santatamūṣmalaphālena lālitaṃ puṃsā |

upakampamucitakhelanamurvīdharavaṃśasampadunmeṣam ||35||

ऊरीकरोमि - ūrīkaromi - I meditate on; सन्ततम् - santatam - always; ऊष्मलफालेन - ūṣmalaphālena - hot forehead; लालितं - lālitaṃ - caressed; पुंसा - puṃsā - by the *puruṣa*, male; ऊष्मलफालेन पुंसा - ūṣmalaphālena puṃsā - by Śiva—the one with the hot forehead (with the *agni netra* or third eye of fire); उपकम्पम् - upakampam - near the Kampa river; उचित - ucita - suitable; खेलनम् - khelanam - playing about; उर्वीधर - urvīdhara - mountain, that which supports the earth (Himavān); वंश - vaṃśa - lineage; सम्पत् - sampat - wealth; उन्मेषम् - unmeṣam - opening up.

ऊरीकरोमि सन्ततम् / ऊष्मलफालेन लालितं पुंसा ।

ūrīkaromi santatam / ūṣmalaphālena lālitaṃ puṃsā |

*I meditate always (on Kāmākṣi) who is caressed by Śiva—the one with the hot forehead (with the agni netra or third eye of fire)*

उपकम्पम् उचितखेलनम् / उर्वीधर वंश सम्पत् उन्मेषम् ॥

upakampam ucitakhelanam / urvīdhara vaṃśa sampat unmeṣam ||

*(Kāmākṣi) who sports suitably near the Kampa river (on the banks)<sup>1</sup>; who opens the wealth of the lineage of Himavān<sup>2, 3</sup>*

### Notes:

1. 'Sports suitably' indicates that Kāmākṣi sports in a way that is conducive to the *jīvās* by showing them the path of well-being, as described in Śloka 33 of this Śatakam.

2. The Devi Bhāgavatam describes the intense penance performed by Himavān to attain Devi as his daughter and the appearance of Devi in front of Himavān and the other *devās* to announce that she will be born as the daughter of Himavān. Himavān is so overjoyed that he breaks into a dance. Devi is the cause for opening up the wealth of Himavān and for making his lineage sacred.
3. *Unmeṣam* is to open. The Lalitā Sahasranāmam refers to Devi as उन्मेष निमिषोत्पन्न विपन्न भुवनावली *unmeṣa nimiṣotpanna vipanna bhuvanavali*. She by whom universes are created by the mere opening of her eyes; She by whom universes are dissolved by the mere closing of her eyes.

### Summary:

I meditate always on Kāmākṣi

- who is caressed by Śiva—the one with the hot forehead (with the *agni netra* or third eye of fire)
- who sports suitably near the Kampa river
- who opens the wealth of the lineage of Himavān.

अङ्कुरितस्तनकोरकमङ्कालङ्कारमेकचूतपतेः ।

आलोकेमहि कोमलमागमसंलापसारयाथार्थ्यम् ॥36॥

aṅkuritastanakorakamaṅkālaṅkāramekakacūtapateḥ |

ālokemahi komalamāgamasamlāpasārayāthārthyam ||36||

अङ्कुरित - aṅkurita - just sprouted; स्तन - stana - bosom; कोरकम् - korakam - bud; अङ्क - aṅka - lap; अलङ्कारम् - alaṅkāram - decoration; एक - eka - single; चूत - mango tree; पतेः - pateḥ - of the Lord; एकचूतपतेः - ekacūtapateḥ - of Śiva, the Lord under the single mango tree; आलोकेमहि - ālokemahi - we see; कोमलम् - komalam - soft; आगम - āgama - Vedās; संलाप - saṅlāpa - conversation; सार - sāra - essence; याथार्थ्यम् - yāthārthyam - being the truth.

There are two repeated motifs of physical description of the form of Devi in Mūka Pañca Śatī—

- The description of the physical form and beauty of Devi which includes physical descriptions of Devi as a Mother. This is for us to develop *mātr̥ bhāva* (motherly love) towards Devi.
- The description of how Kāmākṣi wins over Śiva with her physical beauty. This is to strengthen our Bhakti towards both Devi and Śiva.

In this Śloka we also see how Śrī Mūka Kavi takes us from the physical level to the level of the highest *jñāna* within one verse.

अङ्कुरित स्तन कोरकम् / अङ्क अलङ्कारम् एकचूतपतेः ।

aṅkurita stana korakam / aṅka alaṅkāram ekacūtapateḥ |

*(Kāmākṣi) whose bosom is a bud that has just sprouted; who is the decoration of the left lap of Śiva—the Lord under the single mango tree*

आलोकेमहि / कोमलम् / आगम संलाप सार याथार्थ्यम् ॥

ālokemahi / komalam / āgama saṁlāpa sāra yāthārthyam ||

*We see (Kāmākṣi) who is soft; who is the Truth of the essence of the dialogues of the Vedās<sup>1</sup>*

### Notes:

1. The essence of the Vedās is to expound *Paramātmā* so that we know that this body and this world is a false illusion (*mithyā*) and that *Paramātmā* is the only Truth. We cannot understand this essence unless we have the grace of Devi. Devi has taken the form of Kāmākṣi for us to worship and gain this knowledge easily. She is the Truth that the Upaniṣads teach with great effort. We can develop this knowledge with ease by worshiping Kāmākṣi.

**Summary:**

We see Kāmākṣi

- whose bosom is a bud that has just sprouted
- who is the decoration of the left lap of Śiva—the Lord under the single mango tree
- who is soft
- who is the Truth of the essence of the dialogues of the Vedās.

पुञ्जितकरुणमुदञ्चितशिञ्जितमणिकाञ्चि किमपि काञ्चिपुरे ।

मञ्जरितमृदुलहासं पिञ्जरतनुरुचि पिनाकिमूलधनम् ॥37॥

puñjitakarūṇamudañcitaśiñjitamaṇikāñci kimapi kāñcipure |

mañjaritamṛdulahāsaṃ piñjaratanuruci pinākimūladhanam ||37||

पुञ्जित - puñjita - concentrated heap; करुणम् - karuṇam - compassion; उदञ्चित - udañcita - making sound; शिञ्जित - śiñjita - tiny tinkling bells; मणि - maṇi - gem-studded; काञ्चि - kāñci - waist band; किमपि - kimapi - someone (who is beyond words and thoughts); काञ्चिपुरे - kāñcipure - in Kāñcipuram; मञ्जरित - mañjarita - cluster of flowers; मृदुल - mṛdula - very soft, gentle; हासं - hāsaṃ - smile; पिञ्जर - piñjara - golden color; तनुरुचि - tanuruci - shine of the body; पिनाकि - pināki - Śiva—the one who holds the Pināka bow; मूलधनम् - mūladhanam - capital wealth.

पुञ्जित करुणम् / उदञ्चित शिञ्जित मणि काञ्चि / किमपि काञ्चिपुरे ।

puñjita karuṇam / udañcita śiñjita maṇi kāñci / kimapi kāñcipure |

*(Kāmākṣi) who is the concentrated mass of compassion (who is the embodiment of compassion); whose gem-studded waist band makes sounds from the small tinkling bells; who is beyond words and thoughts; who is in Kāñcipuram*

मञ्जरित मृदुल हासं / पिञ्जर तनुरुचि / पिनाकि मूलधनम् ॥

mañjarita mṛdula hāsaṃ / piñjara tanuruci / pināki mūladhanam ||

*(Kāmākṣi) whose gentle smile is a cluster of flowers; whose body shines with the golden color; who is the capital wealth of Śiva—the one who holds the Pināka bow*

**Summary:**

Kāmākṣi

- who is the embodiment of compassion
- whose gem-studded waist band makes sounds from the tiny tinkling bells
- who is beyond words and thoughts
- who is in Kāñcipuram
- whose gentle smile is a cluster of flowers
- whose body shines with the golden color
- who is the capital wealth of Śiva—the one who holds the Pinākā bow.

लोलहृदयोऽस्मि शम्भोर्लोचनयुगलेन लेह्यमानायाम् ।

लालितपरमशिवायां लावण्यामृततरङ्गमालायाम् ॥38॥

lolahṛdayo'smi śambhorlocanayugalena lehyamānāyām |

lālitaparamaśivāyāṃ lāvaṇyāmṛtatarāṅgamālāyām ||38||

लोल - lola - full of desire; हृदयः - hṛdayaḥ - heart; अस्मि - asmi - I am; शम्भोः - śambhoḥ - of Śambhu, of Śiva; लोचन - locana - eyes; युगलेन - yugalen - twin; लेह्यमानायाम् - lehyamānāyām - something that can be licked; लालित - lālita - making him caress; परमशिवायां - paramaśivāyāṃ - Śiva; लावण्य - lāvaṇya - beauty; अमृत - amṛta - nectar; तरङ्ग - taraṅga - waves; मालायाम् - mālāyām - garland.

लोलहृदयोऽस्मि / शम्भोः लोचन युगलेन लेह्यमानायाम् ।

lolahṛdayo'smi / śambhoḥ locana yugalena lehyamānāyām |

*My heart is full of desire (for Kāmākṣi); who is licked<sup>1</sup> (enjoyed) by the twin eyes<sup>2</sup> of Śambhu*

**Notes:**

1. The Śāstrās describe four ways of partaking food—masticating, sucking, licking, swallowing or drinking.
2. The use of twin eyes to describe the eyes emphasizes the concentration of Śiva on Devi.

लालित परमशिवायां / लावण्य अमृत तरङ्ग मालायाम् ॥

lālita paramaśivāyāṃ / lāvaṇya amṛta taraṅga mālāyām ॥

*(Kāmākṣi) who causes Paramaśiva to caress her; who is the garland of waves of the nectar of beauty<sup>1, 2</sup>*

**Notes:**

1. The beauty of Kāmākṣi is sweet, continuous, and dynamic and is hence described as a garland of waves.
2. The Lalitā Sahasranāmam refers to Devi as सुधासाराभिर्वर्षिणी *sudhāsārābhivarṣiṇī*, she who showers the essence of nectar.

**Summary:**

My heart is full of desire for Kāmākṣi

- who is enjoyed intensely by the twin eyes of Śambhu
- who causes Paramaśiva to caress her
- who is the garland of waves of the nectar of beauty.

मधुकरसहचरचिकुरैर्मदनागमसमयदीक्षितकटाक्षैः ।

मण्डितकम्पातीरैर्मङ्गलकन्दैर्ममास्तु सारूप्यम् ॥39॥

madhukarasahacaracikurairmadanāgamasamayadīkṣitakaṭākṣaiḥ |  
maṇḍitakampātīrairmaṅgalakandairmamāstu sārūpyam ॥39॥

मधुकर - madhukara - honey bees; सहचर - sahadara - similar to; चिकुरैः - cikuraiḥ - hair, tresses; मदन - madana - Manmatha; आगम - āgama - śāstra; मदनागम - madanāgama - Kāma Śāstra; समय - samaya -

principles; दीक्षित - dīkṣita - is the expert, has taken a vow; कटाक्षैः - kaṭākṣaiḥ - sidelong glances; मण्डित - maṇḍita - decorating, ornament; कम्पातीरैः - kampātīraiḥ - banks of Kampa river; मङ्गलकन्दैः - maṅgalakandaiḥ - root of auspiciousness; मम - mama - me; अस्तु - astu - may I get; सारूप्यम् - sārūpyam - sārūpya mokṣa, having the same form as Bhagavati.

The use of the plural ( चिकुरैः cikuraiḥ, कटाक्षैः kaṭākṣaiḥ, कम्पातीरैः kampātīraiḥ, मङ्गलकन्दैः maṅgalakandaiḥ) in this Śloka denotes respect and honor for Devi.

मधुकर सहचर चिकुरैः / मदन आगम समय दीक्षित कटाक्षैः ।

madhukara sahadara cikuraiḥ / madana āgama samaya dīkṣita kaṭākṣaiḥ |

*(Kāmākṣi) whose tresses are (black) like the honey bees; whose sidelong glances are the expert in the principles of the Śāstrās of Manmatha (Kāma Śāstra)<sup>1</sup>*

### Notes:

1. Kāmākṣi generates love by directing her sidelong glance. Kāmākṣi can produce *kāma* and can also fulfill *kāma* with a mere sidelong glance and hence the name *Kāma* (desire) *akṣi* (eyes). The word *dīkṣita* can be interpreted as 'expertise' when Kāmākṣi generates *kāma* and it can be interpreted as 'taking a vow' when Kāmākṣi vows to fulfill the desires of the worshipper.

मण्डित कम्पातीरैः / मङ्गलकन्दैः / मम अस्तु सारूप्यम् ॥

maṇḍita kampātīraiḥ / maṅgalakandaiḥ / mama astu sārūpyam ||

*(Kāmākṣi) who is the ornament of the banks of the Kampa river; who is the root of auspiciousness; may I get the same form (as Kāmākṣi)<sup>1</sup>*



**Notes:**

1. According to the Śāstrās, *mokṣa* is of four types—
  - *sārūpyam*, having the same form as Devi
  - *sālokyam*, living in the same world as Devi
  - *sāmeepyam*, being near Devi (closer than *sālokyam*)
  - *sāyujyam*, merging with Devi

*Sāyujyam* is the highest level of *mokṣa*. *Sārūpyam*, *sālokyam*, and *sāmeepyam* are steps leading towards *sāyujya mokṣa*.

**Summary:**

May I get the same form as Kāmākṣi

- whose tresses are (black) like the honey bees
- whose sidelong glances are the master in the principles of Kāma Śāstra
- who is the ornament of the banks of the Kampa river
- who is the root of auspiciousness.

वदनारविन्दवक्षोवामाङ्कतटीवशंवदीभूता ।

पुरुषत्रितये त्रेधा पुरन्ध्ररूपा त्वमेव कामाक्षि ॥40॥

vadanāravindavakṣovāmāṅkataṭīvaśaṃvadībhūtā |

puruṣatritaye tredhā purandhrirūpā tvameva kāmākṣi ||40||

वदन अरविन्द - vadana aravinda - lotus face/mouth; वक्षः - vakṣhaḥ - chest; वामाङ्क - vāmāṅka - left lap; तटी - taṭī - area of; वशंवदी भूता - controlled by the seat, seated comfortably, can also be interpreted as being under the control of the three *devās* (Brahma, Viṣṇu, Śiva) as a Pativrata; पुरुषत्रितये - puruṣatritaye - in the three Puruṣas (Brahma, Viṣṇu, Śiva); त्रेधा - tredhā - three; पुरन्ध्र रूपा - purandhri rūpā - form of married woman, Sumaṅgali, Pativrata; त्वम् एव - tvam eva - you alone; कामाक्षि - kāmākṣi - Kāmākṣī.

वदन अरविन्द / वक्षः / वामाङ्क तटी वशंवदीभूता ।

vadana aravinda / vakṣhaḥ / vāmāṅka taṭī vaśamvadībhūtā |

*Seated comfortably in the lotus mouth (of Brahma, as Sarasvatī); in the chest (of Viṣṇu, as Lakṣmī); in the area of the left lap (of Śiva, as Parvatī)<sup>1</sup>*

**Notes:**

1. Sarasvatī resides on the tongue of Brahma. Lakṣmī resides in the chest of Viṣṇu. Parvatī sits on the left lap of Śiva.

पुरुषत्रितये त्रेधा पुरन्धिरूपा त्वमेव कामाक्षि ॥

puruṣatritaye tredhā purandhrirūpā tvameva kāmākṣi ||

*Kāmākṣi! You alone are the three forms of married women (Sarasvatī, Lakṣmī, Pārvatī) of the three puruṣās (Brahma, Viṣṇu, Śiva) (respectively)<sup>1</sup>*

**Notes:**

1. The one Kāmākṣi has taken the three forms of Sarasvatī, Lakṣmī, and Pārvatī.

**Summary:**

Kāmākṣi! You alone are the three forms of married women (Sarasvatī, Lakṣmī, Pārvatī) of the three *puruṣas* (Brahma, Viṣṇu, Śiva), seated comfortably in the lotus mouth, in the chest, and in the area of the left lap.

बाधाकरीं भवाब्धेराधाराद्यम्बुजेषु विचरन्तीम् ।

आधारीकृतकाञ्चीं बोधामृतवीचिमेव विमृशामः ॥41॥

bādhākarīm bhavābdherādhārādyambuḥjeṣu vicarantīm |

ādhārīkṛtakāñcīm bodhāmṛtavīcimeva vimṛśāmaḥ ||41||

बाधाकरीं - bādhākarīm - becomes an obstruction; भव अब्धेः - bhava abdhēḥ - in the ocean of saṃsāra; आधार आदि - ādhāra ādi - Mūladhāra Cakra etc. (The six cakrās are Mūladhāra, Svādhiṣṭhāna, Maṇipūraka, Anāhata, Viśuddhi, and Ājñā); अम्बुजेषु - ambujeṣu - lotuses; विचरन्तीम् - vicarantīm - moving about; आधारीकृत - ādhārīkṛta - make as support/abode; काञ्चीं - kāñcīm - Kāñcipuram; बोध - bodha - *jñāna*; अमृत - amṛta - nectar; वीचिम् - vīcim - waves; एव - eva only; विमृशामः - vimṛśāmaḥ - we meditate.

बाधाकरीं भवाब्धेः / आधार आदि अम्बुजेषु विचरन्तीम् ।

bādhākarīm bhavābdheḥ / ādhāra ādi ambujeṣu vicarantīm |

*(Kāmākṣi) who is an obstruction to the ocean of saṃsāra<sup>1</sup>; who moves in the Mūladhāra (and Svādhiṣṭhāna, Maṇipūraka, Anāhata, Viśuddhi, Ājñā Cakra) lotuses<sup>2</sup>*

### Notes:

1. *Saṃsāra* refers to that which constantly changes. It is a continuous series of births and deaths. Kāmākṣi destroys this succession of births and deaths.
2. Kāmākṣi ascends through the six cakrās as Kundalini Śakti and attains union with Śiva in the Sahasrāra Cakra. When Devi is united with Śiva, she gives her maximum blessings to us.

In the Yoga Śāstrās, each *cakra* is described as a lotus and is associated with a *devata*.

आधारीकृत काञ्चीं / बोध अमृत वीचिम् / एव विमृशामः ॥

ādhārīkṛta kāñcīm / bodha amṛta vīcim / eva vimṛśāmaḥ ||

*We meditate only (on Kāmākṣi) who has taken Kāñcipuram as her abode; who constitutes the waves of the nectar of the highest knowledge (jñāna)<sup>1</sup>*

**Notes:**

1. Unless *sāyujya mokṣa* (complete merger with *Paramātmā*) is achieved, *jñāna* is incomplete. Therefore, Śrī Mūka Kavi refers to waves of *jñāna* so that we continue to attain further *jñāna* which can take us through *sārūpyam*, *sālokyam*, *sāmeepyam*, and finally to the pinnacle of *sāyujya mokṣa*.

**Summary:**

We meditate only on Kāmākṣi

- who obstructs the ocean of *saṃsāra*
- who moves through the Mūladhāra and other lotuses
- who has taken Kāñcipuram as her abode
- who constitutes the waves of the nectar of the highest knowledge.

कलयाम्यन्तः शशधरकलयाऽङ्कितमौलिममलचिह्नलयाम् ।

अलयामागमपीठिनिलयां वलयाङ्कसुन्दरीमम्बाम् ॥42॥

kalayāmyantaḥ śaśadharakalayā'ṅkitamaulimamalacidvalayām |

alayāmāgamapīṭhīnilayāṃ valayāṅkasundarīmambām ||42||

कलयामि - kalayāmi - I meditate; अन्तः - antaḥ - in my heart; शशः - śaśaḥ - rabbit, hare; धर - dhara - holds; शशधर - śaśadhara - moon—that which holds the mark shaped like a rabbit; कलया - kalayā - with the digit (crescent moon); अङ्कित - aṅkita - marked; मौलिम् - maulim - head; अमल - amala - pure, taintless; चित् - cit - consciousness; वलयाम् - valayām - circle, ring; अलयाम् - alayām - without *layā*; without end or merger; आगम - āgama - Vedās; पीठी - pīṭhī - seat; निलयां - nilayāṃ - abode in; वलयाङ्क - valayāṅka - Śiva—the one who has the imprint of bangles; सुन्दरीम् - sundarīm - beautiful beloved; अम्बाम् - ambām - the universal Mother.

कलयामि अन्तः / शशधर कलया अङ्कित मौलिम् / अमल चिह्नलयाम् ।

kalayāmi antaḥ / śaśadhara kalayā aṅkita maulim / amala cidvalayām |

*I meditate in my heart on Kāmākṣi whose head is marked by the digit of the moon—that which holds the rabbit-shaped mark; who is encircled by taintless consciousness (free from māya)<sup>1</sup>*

**Notes:**

1. The consciousness of the *jīva* is enshrouded by *māya*. The consciousness of Kāmākṣi is free from *māya*, and is taintless. Kāmākṣi is Consciousness herself, and she is surrounded by a ring of consciousness. *Māya* can not touch Kāmākṣi. Kāmākṣi controls *māya* and directs *māya* towards creation.

अलयाम् / आगमपीठी निलयां / वलयाङ्क सुन्दरीम् / अम्बाम् ॥

alayām / āgamapīṭhī nilayāṃ / valayāṅka sundarīm / ambām ॥

*(Kāmākṣi) who is without end or merger<sup>1</sup>; whose abode is in the seat of the Vedās<sup>2</sup>; who is the beautiful beloved of Śiva—the one with the imprint of bangles<sup>3</sup>; who is the universal Mother*

**Notes:**

1. To lose one's identity and individuality is called *layā*. The *jīva* has to lose its identity and merge with Devi. But, Devi herself is beyond the need for merger.
2. The abode of Devi is described as being in the Vedās. This implies that we have to go to the Vedās to find and know Devi.
3. Kāmākṣi performed penance (*tapas*) on the banks of the Kampa river in order to attain Śiva. She established a *Saikata Liṅga* that was made out of the river sand. Śiva, in order to test the devotion of Kāmākṣi, caused the Kampa river to be in spate. In her efforts to protect the *liṅga*, Kāmākṣi embraced the *liṅga*. Even to this day we can see the marks of the embrace of Kāmākṣi on the stone *liṅga* at the Ekāmreśvara temple in Kāñcipuram. Śiva is known as Valayāṅka—the one with the imprint of bangles.

**Summary:**

I meditate in my heart on Kāmākṣi

- whose head is marked by the crescent moon
- who is encircled by taintless consciousness (free from *māya*)
- who is without end
- whose abode is in the seat of the Vedās
- who is the beautiful beloved of Śiva—the one with the imprint of bangles (from Kāmākṣi's embrace)
- who is the universal Mother.

शर्वादिपरमसाधकगुर्वानीताय कामपीठजुषे ।

सर्वाकृतये शोणिमगर्वायास्मै समर्प्यते हृदयम् ॥43॥

śarvādiparamasādhakagurvānītāya kāmapiṭhajūṣe |

sarvākṛtaye śoṇimagarvāyāsmāi samarpyate hṛdayam ||43||

शर्व - śarva - Śiva as Samhāra Mūrti (when engaged in destruction); आदि - ādi - and others; शर्वादि - śarvādi - (Śrī Vidya Upasakās and Gurus including) Śiva, Durvasa, Agastya, Lopamudra, Manmatha, and others; परम - parama - supreme; साधक - sādha - the one who is engaged in sādhana and upāsana; गुरु - guru - Guru—the one who dispels (*gu*) darkness (*ru*); आनीताय - ānītāya - the one who has established; कामपीठ - kāmapiṭha - Kāma Peetham (in Kāñcipuram); जुषे - juṣe - delights in; सर्व - sarva - all; आकृतये - ākṛtaye - forms; शोणिम - śoṇima - redness; गर्वाय - garvaya - pride, glory; अस्मै - asmai - to this form (of Devi); समर्प्यते - samarpyate - dedicated to; हृदयम् - hṛdayam - heart.

शर्वादि परमसाधक गुरु आनीताय / कामपीठजुषे ।

śarvādi paramasādhaka guru ānītāya / kāmapiṭhajūṣe |

*(Kāmākṣi) who is the one who established the Guru Paramparā of supreme worshippers such as Śiva and others<sup>1</sup>; who delights in the Kāma Peetham (in Kāñcipuram)*

**Notes:**

1. The supreme *Sadhakās* of Śrī Vidya Upāsana such as Śiva, Durvasa, Agastya, Lopamudra, Manmatha, Chandra and others, each have their own methods of teaching Devi Upāsana with their own set of mantrās. Therefore, they are both *Sadhakās* and Gurus. Śiva is the foremost Guru in Devi Upāsana. Without the grace of Devi, even a blade of grass cannot move. It is the *sankalpa* of Devi that such a Guru Paramparā, with Śiva being the foremost guru, should come into being.

सर्वाकृतये / शोणिमगर्वाय / अस्मै समर्प्यति हृदयम् ॥

sarvākṛtaye / śoṇimagarvaya / asmai samarpyate hṛdayam ॥

*(Kāmākṣi) who is the form of all forms (who is of universal form); whose pride is redness<sup>1</sup>; my heart is dedicated to this Devi*

**Notes:**

1. The redness of Kāmākṣi always refers to the compassion of Devi. In this Śloka it also has a reference to Śrī Vidya Upāsanā. In Śrī Vidya Upāsanā, there are two concepts—*Prakāśa* and *Vimarśa*. Devi in her *sankalpā* divides herself into two. One is Śiva who is white, known as *Prakāśa* or Light. The other is Śakti who is red, known as *Vimarśa* or Enlargement. White represents being alone. Red is associated with the expansion of the creation. The pride and glory of Devi is her creation and she is described as *śoṇimagarvaya*. Devi is proud of her creation (*vimarśa* redness) because through her creation Devi gives a chance to all *jīvās* to realize Devi and to break free from *saṃsāra*.

**Summary:**

My heart is dedicated to Kāmākṣi

- who is the one who established the Guru Paramparā of supreme worshippers such as Śiva and others
- who delights in the Kāmakoṭi Peeṭham in Kāñcipuram

- who is of universal form
- whose pride is redness.

समया सान्ध्यमयूखैः समया बुद्धया सदैव शीलितया ।

उमया काञ्चीरतया न मया लभ्यते किं नु तादात्म्यम् ॥44॥

samayā sāndhyamayūkhaiḥ samayā buddhayā sadaiva śīlitayā |  
umayā kāñcīratayā na mayā labhyate kiṃ nu tādātmyam ||44||

समया - samayā - similar to; सान्ध्य - sāndhya - color of the sandyā (evening) time, red colored; मयूखैः - mayūkhaiḥ - rays; समया - samayā - one without second; बुद्धया - buddhayā - intellect; सदैव - sadaiva - always; शीलितया - śīlitayā - practice, conduct; उमया - umayā - Devi as Uma; काञ्चीरतया - kāñcī ratayā - attached to Kāñcipuram, delights in Kāñcipuram ; न - na - not; मया - mayā - by me; लभ्यते - labhyate - obtained; किं नु - can it ever; तादात्म्यम् - tādātmyam - to become *tat ātma*, to become one, to merge (with Devi), *sāyujya mokṣa*

समया सान्ध्य मयूखैः / समया बुद्धया सदैव शीलितया ।

samayā sāndhya mayūkhaiḥ / samayā buddhayā sadaiva śīlitayā |

*(Kāmākṣi) whose color is similar to the red rays of the evening time; who is meditated upon as one without second at all times<sup>1</sup>*

### Notes:

1. *Jñānīs* are always in the state of *aham brahmāsmi* in which there is only one and no second. This is called the practice of *abheda buddhi* or *abheda drṣṭi*. They meditate on Devi Kāmākṣi in that state of intellect.

उमया / काञ्चीरतया / न मया लभ्यते किं नु तादात्म्यम् ॥

umayā / kāñcīratayā / na mayā labhyate kiṃ nu tādātmyam ||



*(Kāmākṣi) who is Umā<sup>1</sup>; who delights in Kāñcipuram; Can I not attain merger (with Kāmākṣi)?*

### Notes:

1. Devi was born as Pārvati, the daughter of Menā and Himavān. When Pārvati was five years old, she set off to perform penance to attain Śiva. Mother Menā exclaimed 'u mā' (Oh, Do not go!) and therefore Pārvati was also known as Umā.

### Summary:

Can I not attain merger with Kāmākṣi

- whose color is similar to the red rays of the evening time
- who is constantly meditated upon as one without second by *jñānīs* of equanimity of intellect
- who is Umā
- who delights in Kāñcipuram?

जन्तोस्तव पदपूजनसन्तोषतरङ्गितस्य कामाक्षि ।

बन्धो यदि भवति पुनः सिन्धोरम्भस्सु बम्भ्रमीति शिला ॥45॥

jantostava padapūjanasantoṣataraṅgitasya kāmākṣi |

bandho yadi bhavati punaḥ sindhorambhassu bambhramīti śilā ||45||

जन्तोः - jantoḥ - living beings; तव - tava - your; पद - pada - feet; पूजन - pūjana - worshipping; सन्तोष - santoṣa - contentment; तरङ्गितस्य - taraṅgitasa - (immersed) in the waves; कामाक्षि - kāmākṣi - Kāmākṣī; बन्धः - bondage; यदि - yadi - if; भवति - bhavati - happens; पुनः - punaḥ - again; सिन्धोः - sindhoḥ - of the ocean; अम्भः सु - ambhaḥ su - in the waters; बम्भ्रमीति - bambhramīti - as if whirling, floating; शिला - śilā - stone.

जन्तोः तव पद पूजन सन्तोष तरङ्गितस्य कामाक्षि ।

jantoḥ tava pada pūjana santoṣa taraṅgitasya kāmākṣi |

*O Kāmākṣi! Those living beings who are in waves of contentment from worshipping your feet<sup>1</sup> ...*

**Notes:**

1. A *jīva* who is content in worshipping the feet of Kāmākṣi does not long for anything else.

बन्धो यदि भवति पुनः / सिन्धोः अम्भस्सु बम्भ्रमीति शिला ॥

bandho yadi bhavati punaḥ / sindhoḥ ambhassu bambhramīti śilā ||

*...if they have bondage again (then it is) as if (to say) a stone floats in the waters of the ocean<sup>1</sup>*

**Notes:**

1. The Śāstrās have an unique way of stating impossibility.

The Śvetāśvatara Upaniṣad says—

यदा चर्मवदाकाशं वेष्टयिष्यन्ति मानवाः ।

तदा देवमविज्ञाय दुःखस्यान्तो भविष्यति ॥६.२०॥

yadā carmavadākāśaṃ veṣṭayiṣyanti mānavāḥ ।

tadā devamavijñāya duḥkhasyānto bhaviṣyati ||6.20||

When people are able to roll up space like leather or carpet, then there will be an end to sorrow without knowing or realizing Bhagavān. ||6.20||

Similarly, Śrī Mūka Kavi, to declare the impossibility of re-birth for those who worship the feet of Kāmākṣi says that re-birth for those who worship the feet of Kāmākṣi is as much possible as a stone floating on waters of the ocean (which can never happen).

**Summary:**

O Kāmākṣi! If bondage happens again to those living beings who are in waves of contentment from worshipping your feet, then that is as if to say a stone floats in the waters of the ocean.

कुण्डलि कुमारि कुटिले चण्डि चराचरसवित्रि चामुण्डे ।  
गुणिनि गुहारिणि गुह्ये गुरुमूर्ते त्वां नमामि कामाक्षि ॥46॥

kuṇḍali kumāri kuṭile caṇḍi carācarasavitri cāmuṇḍe |  
guṇini guhāriṇi guhye gurumūrte tvāṃ namāmi kāmākṣi ||46||

कुण्डलि - kuṇḍali - earrings; कुमारि - kumāri - young girl; कुटिले - kuṭile - crooked (serpent-like Kundalini Śakti); चण्डि - caṇḍi - Devi as Caṇḍi with fierce valor; चर अचर - cara acara - moving and non-moving; सवित्रि - savitri - one who generates, creator; चामुण्डे - cāmuṇḍe - Devi as Cāmuṇḍa who vanquished the demons Caṇḍa and Muṇḍa; गुणिनि - guṇini - having the three attributes Sattva, Rajas, Tamas; गुहारिणि - guhāriṇi - cave of the heart; गुह्ये - guhye - secret; गुरुमूर्ते - gurumūrte - form of Guru who dispels (*gu*) darkness (*ru*) and gives knowledge; त्वां - tvāṃ - to you; नमामि - namāmi - I worship, I prostrate; कामाक्षि - kāmākṣi - Kāmākṣi.

This is a well-known Śloka in which Śrī Mūka Kavi addresses Kāmākṣi with her various names.

कुण्डलि / कुमारि / कुटिले / चण्डि / चराचरसवित्रि / चामुण्डे ।

kuṇḍali / kumāri / kuṭile / caṇḍi / carācarasavitri / cāmuṇḍe |

*(Kāmākṣi) who has beautiful earrings<sup>1</sup>; who is of the form of a young girl<sup>2</sup>; who is the form of the serpentine Kundalini Śakti<sup>3</sup>; who is of the form of fierce valor as Caṇḍi (who vanquished the demons Śumbha and Niśumbha)<sup>4</sup>; who is the creator of the moving and non-moving objects (the entire universe)<sup>5</sup>; who is of the form Cāmuṇḍa (who vanquished the demons Caṇḍa and Muṇḍa)<sup>6</sup>*

**Notes:**1. कुण्डलि *kuṇḍali*

Devi wears the sun and the moon as beautiful earrings known as *tatankās*.

2. कुमारि *kumāri*

The form of Devi as a young girl (Bala Tripurasundari) is the first emanation of Devi that a *sādhaka* worships before advancing to the levels of *Pañcadaśākṣhari* and *Ṣoḍaśākṣhari* worship.

3. कुटिले *kuṭile*

Devi is the form of the serpentine Kundalini Śakti that is coiled in the Mūlādhāra Cakra and that travels upwards towards the Sahasrāra Cakra as the *sādhaka* evolves in his practice.

4. चण्डि *caṇḍi*

Devi is of the form of the fierce Caṇḍi, Candikā or Mahiṣāsurasamardhini who vanquished the demons Śumbha and Niśumbha. According to the Devi Māhātmyam, Caṇḍi takes the three forms of Mahākālī, Mahālakṣmī, and Mahāsarasvatī

5. चराचरसवित्रि *carācarasavitri*

Sāvitri is the one who generates or the mother. Sarasvatī is known as Sāvitri since she is the mother of the Veda mantrās. Devi as the creator of all the moving and non-moving objects is the Mother of the entire universe.

6. चामुण्डे *cāmuṇḍe*

According to the Devi Māhātmyam, Devi is given the name Cāmuṇḍa after Devi as Kālī kills the demons Caṇḍa and Muṇḍa.

यस्माच्चण्डं च मुण्डं च गृहीत्वा त्वमुपागता।

चामुण्डेति ततो लोके ख्याता देवि भविष्यसि ॥७.२७॥

yasmāccaṇḍaṃ ca muṇḍaṃ ca gṛhītvā tvamupāgatā |

cāmuṇḍeti tato loke khyātā devi bhaviṣyasi ||7.27||

Caṇḍi (also known as Kauśiki Devi) said—“O Devi! You have captured Caṇḍa and Muṇḍa (dead) and brought them in front of me. Henceforth, you shall be known as Cāmuṇḍa in the world.” ||7.27||

गुणिनि / गुहारिणि / गुह्ये / गुरुमूर्ते / त्वां नमामि कामाक्षि ॥

guṇini / guhāriṇi / guhye / gurumūrte / tvāṃ namāmi kāmākṣi ||

*I prostrate to you O Kāmākṣi who has the three attributes Sattva-Rajas-Tamas (as the form of Māya)<sup>1</sup>; who appears in the cave of the heart<sup>2</sup>; who is a secret<sup>3</sup>; who is of the form of the Guru<sup>4</sup>*

### Notes:

#### 1. गुणिनि *guṇini*

Devi is free from *māya* as seen in Śloka 42 of this Śatakam, yet Devi takes the form of *Māya* with the attributes of the three *guṇās* (*sattva*, *rajas*, *tamas*) to create the universe. The *guṇās* are the constituents of the creation and are inseparable from creation.

#### 2. गुहारिणि *guhāriṇi*

Devi appears in the cave of our heart when we seek her diligently.

#### 3. गुह्ये *guhye*

Devi is a secret (in the cave of the heart) that we cannot know or understand easily without her grace. We cannot see Devi unless she makes herself visible to us.

#### 4. गुरुमूर्ते *gurumūrte*

Devi is a secret. She takes the form of the Guru, out of compassion for the ordinary *jīva*.

**Summary:**

I prostrate to you, O Kāmākṣi

- who has beautiful earrings
- who is of the form of a young girl
- who is the serpentine Kundalini Śakti
- who is Caṇḍi (the vanquisher of the demons Śumbha and Niśumbha)
- who is the creator of the moving and non-moving objects (the Mother of the entire universe)
- who is Cāmuṇḍa (the vanquisher of the demons Caṇḍa and Muṇḍa)
- who has the three attributes *Sattva-Rajas-Tamas* (as the form of *Māya*)
- who appears in the cave of the heart
- who is a secret
- who is of the form of the Guru.

अभिदाकृतिर्भिदाकृतिरचिदाकृतिरपि चिदाकृतिर्मातः ।

अनहन्ता त्वमहन्ता भ्रमयसि कामाक्षि शाश्वती विश्वम् ॥47॥

abhidākṛtirbhidākṛtiracidākṛtirapi cidākṛtirmātaḥ |

anahantā tvamahantā bhramayasi kāmākṣi śāśvatī viśvam ||47||

अभिद आकृतिः - abhida ākṛtiḥ - one form, a form without difference;  
 भिदाकृतिः - bhidākṛtiḥ - having (apparently) different forms; अचित् आकृतिः -  
 acit ākṛtiḥ - forms of latent Consciousness (stone, mountain etc.); अपि  
 - api - also; चित् आकृतिः - cit ākṛtiḥ - forms of Consciousness; मातः - mātaḥ  
 - Mother; अनहन्ता - anahantā - one who has lost *ahaṃkāra* (sense of I)  
 and sees all as Paramātma, a jñānī who has attained the state of *aham  
 brahmāsmi*; त्वम् - tvam - you (Devi); अहन्ता - ahantā - one who has  
*ahaṃkāra* (sense of I), one who thinks he is different from others, an  
 ordinary *jīva* who is yet to evolve; भ्रमयसि - bhramayasi - creating  
 delusion; कामाक्षि - kāmākṣi - Kāmākṣi; शाश्वती - śāśvatī - eternal; विश्वम् -  
 viśvam - in the universe.

In this Śloka, Śrī Mūka Kavi says that Kāmākṣi assumes forms of contrasting opposites and deludes the universe.

अभिदाकृतिः भिदाकृतिः / अचिदाकृतिः अपि चिदाकृतिः / मातः ।

abhidākṛtiḥ bhidākṛtiḥ / acidākṛtiḥ api cidākṛtiḥ / mātāḥ |

*Mother (Kāmākṣi) who is of one form, who is of different forms<sup>1</sup>; who is the form of no (latent) Consciousness<sup>2</sup>, also who is of the form of Consciousness*

### Notes:

1. Kāmākṣi is of one form and appears as different forms using *māya*.
2. A stone or a mountain is also pervaded by *cit* (Consciousness), but it does not have a reflecting medium such as the mind. A stone or a mountain has Existence and is also a form of Devi. All forms, whether they reflect or do not reflect consciousness, are all Devi. To say a stone is without the presence of Devi implies that there must be somebody other than Devi who is responsible for the presence of the stone, which is an incorrect proposition. Devi or *Parabrahman* is all that is.

अनहन्ता त्वम् अहन्ता / भ्रमयसि कामाक्षि शाश्वती विश्वम् ॥

anahantā tvam ahantā / bhramayasi kāmākṣi śāśvatī viśvam ||

*(Kāmākṣi) who is of the forms without the sense of I, who is of the forms with the sense of I<sup>1</sup>; who is eternal<sup>2</sup>; you delude the universe*

### Notes:

1. In works like Soundaryalahari, Devi is described as *parahantā* or the supreme *ahantā*. Devi knows she is alone and that there is no other. Through *māya*, the supreme Devi assumes *ahantā* (which is not her true nature) to create the universe.

2. Kāmākṣi is eternal. There has never been a time that she was not.  
There will never be a time when she will not be.

### Summary:

O Mother Kāmākṣi, who is eternal! You delude the universe

- by being one form; by being different forms
- by being the forms of no (latent) Consciousness; by being the forms of Consciousness
- by being the forms without the sense of I; by being the forms with the sense of I.

शिव शिव पश्यन्ति समं श्रीकामाक्षीकटाक्षिताः पुरुषाः ।

विपिनं भवनममित्रं मित्रं लोष्टं च युवतिबिम्बोष्ठम् ॥48॥

śiva śiva paśyanti samam śrīkāmākṣīkaṭākṣitāḥ puruṣāḥ |

vipinaṃ bhavanamamitraṃ mitraṃ loṣṭaṃ ca yuvatibimboṣṭham ||48||

शिव शिव - śiva śiva - expression of wonder; पश्यन्ति - paśyanti - looks; समं - samam - equally; श्रीकामाक्षी - śrīkāmākṣī - glorious Kāmākṣi; कटाक्षिताः - kaṭākṣitāḥ - blessed with the sidelong glances; पुरुषाः - puruṣāḥ - people; विपिनं - vipinaṃ - forest; भवनम् - bhavanam - mansion; अमित्रं - amitraṃ - enemy; मित्रं - mitraṃ - friend; लोष्टं - loṣṭaṃ - lump of earth; च - ca - and; युवति - yuvati - young girl; बिम्बोष्ठम् - bimboṣṭham - lips red like the *bimba* fruit.

शिव शिव / पश्यन्ति समं / श्रीकामाक्षी कटाक्षिताः पुरुषाः ।

śiva śiva / paśyanti samam / śrīkāmākṣī kaṭākṣitāḥ puruṣāḥ |

*Śiva! Śiva! (What a great wonder!) Those people who have been blessed with the sidelong glances of glorious Kāmākṣi look equally at...*

विपिनं भवनम् / अमित्रं मित्रं / लोष्टं च युवति बिम्बोष्ठम् ॥

vipinaṃ bhavanam/ amitraṃ mitraṃ / loṣṭaṃ ca yuvati bimboṣṭham ||



...forest and mansion, enemy and friend, lump of earth and the red bimba fruit-like lips of a young girl<sup>1</sup>

### Notes:

1. A *jñāni* is the one who has *samadarśana* (equal vision), who has overcome desire and hate, and sees everything as one *Paramātma*.

### Summary:

What a great wonder! Those people who have been blessed with the sidelong glances of glorious Kāmākṣi see with equal vision both forest and mansion, enemy and friend, lump of earth and the attractive red *bimba* fruit-like lips of a young girl.

कामपरिपन्थिकामिनि कामेश्वरि कामपीठमध्यगते ।

कामदुघा भव कमले कामकले कामकोटि कामाक्षि ॥49॥

kāmaparipanthikāmini kāmeśvari kāmapīṭhamadhyagate |

kāmadughā bhava kamale kāmakale kāmakoṭi kāmākṣi ||49||

काम - kāma - Manmatha; परिपन्थि - paripanthi - enemy, (literally - waylaying robber); कामपरिपन्थि - kāmaparipanthi - Śiva—the enemy of Manmatha; कामिनि - kāmīni - beloved; कामेश्वरि - kāmeśvari - Kāmeśvari, the consort of Kāmeśvarā; कामपीठ - kāmapīṭha - Kāma Peetham (of Kāñcipuram); मध्यगते - madhyagate - in the center; कामदुघा - kāmadughā - granting the milk of desires like the celestial cow Kāmadhenu; भव - bhava - become; कमले - kamale - Devi as Mahālakṣmī or Devi in the thousand petal lotus in the Sahasrāra Cakra; कामकले - kāmakale - Devi as Kāmakala—the subtle *bijākṣharā* mantra that refers to the three esoteric parts of the form of Devi; कामकोटि - kāmakoṭi - Devi as Kāmakoṭi—the one who grants crores of desires or the one who is at the limits of *Kāma* (who grants *mokṣa*); कामाक्षि - kāmākṣi - Kāmākṣi.

काम परिपन्थि कामिनि / कामेश्वरि / कामपीठ मध्यगते ।

kāma paripanthi kāmīni / kāmeśvari / kāmapīṭha madhyagate |

(Kāmākṣi) who is the beloved of the enemy of Manmatha; who is Kāmeśvari<sup>1</sup>; who is in the center of the Kāma Peetham (in Kāñcipuram)

### Notes:

#### 1. कामेश्वरि kāmēśvari

In Lalitopakyānam, when Lalitā Devi appears from the Fire of Consciousness (चिदग्नि कुण्ड सम्भूता cidagni kuṇḍa sambhūtā), the devās find a consort for Devi. He is Śiva as Kāmeśvara and Devi is hence known as Kāmeśvari. The names Kāmeśvara and Kāmeśvari refer to the act of creation. They destroy the demons and create a world of happiness.

कामदुघा भव / कमले / कामकले / कामकोटि / कामाक्षि ॥

kāmadughā bhava / kamale / kāmakale / kāmakoti / kāmākṣi ||

(Kāmākṣi) may you become Kāmadhenu granting the milk of my desires; Kāmākṣi who is in the thousand petal lotus<sup>1</sup>; who is of the form of the Kāmakalā bījam<sup>2</sup>; who is at the end of Kāma (who grants mokṣa)<sup>3</sup>

### Notes:

#### 1. कमले kamale

Kamalā is usually a name reserved for Lakṣmī. Lakṣmī is a form of Devi, hence Devi is addressed as Kamalā. Another interpretation is that Devi is in the topmost Sahasrāra Cakra which is a thousand petal lotus or kamalā. Here, Devi unites with Śiva.

#### 2. कामकले kāmakale

Kāmakalā is a technical term in Śrī Vidya Upāsana. It refers to the act of creation. The Kāmakala worship of Devi is mentioned in Śloka 19 of Soundaryalahari and in Śloka 16 of Devi Bhujangam.

Ādi Śaṅkarācārya in Devi Bhujangam says—

महामन्त्रराजान्तबीजं पराख्यं स्वतो न्यस्तबिन्दु स्वयं न्यस्तहार्दम् ।

भवद्वक्त्रवक्षोजगुह्याभिधानं स्वरूपं सकृद्भावयेत्स त्वमेव ॥ १६ ॥

mahāmantrarājāntabījaṃ parākhyam svato nyastabindu svayam  
nyastahārdam |

bhavadvaktravakṣojaguhyābhidhānam svarūpaṃ sakṛdbhāvayetsa  
tvameva ||16||

The *kāmakalā bījam* known as *para* is the ending *bījāksharā* of the *Pancādaśākari* mantra—the king of all Mahāmantrās and it has within itself the *bindu* and the heart of Devi. The one who meditates just once on this *bījam*, associating it with the three esoteric parts of the form of Devi, attains merger with Devi.||16||

The highest mantra of Devi, the fifteen lettered *Pancādaśākari* mantra is considered to be the king of all Mahāmantrās. It has three groups named Vagbhava Kūta, Madhya Kūta, and Śakti Kūta, each containing five letters, and each ending with the *bījam hreem*.

The *bījam* at the end of the *Panchadaśākari* mantra is '*hreem*'. It in turn is made up of '*hra*' and '*eem*'. The *bījākshara* at the end of *hreem* is '*eem*'. The *bījam* '*eem*' is the *kāmakalā bījam* and is known as *para*.

### 3. कामकोटि *kāmakoṭi*

Devi as *Kāmakoṭi* can be interpreted as the one who grants crores of desires or the one who is at the limits of *Kāma* granting *mokṣa*. *Mokṣa* is the end part of the four *puruṣārthas*—*Dharma*, *Artha*, *Kāma*, *Mokṣa*. Śrī Kāmākṣi Vilāsam says that when we worship Devi inside the *Kāmakoṭi* area, even if we do not ask for *mokṣa*, Devi as *Kāmakoṭi* grants us *mokṣa* along with all our other desires. *Kāmakoṭi* also indicates the abode of *Kāmākṣi* in the Śrī Cakra, as described by Ādi Śaṅkarācārya's commentary on Lalita Triśati.

**Summary:**

May Kāmākṣi

- who is the beloved of Śiva—the enemy of Manmatha
  - who is Kāmeśvari
  - who is in the center of the Kāma Peetham
  - who is in the thousand petal lotus
  - who is of the form Kāmakalā
  - who is at the end of Kāma (who grants *mokṣa*)
- become Kāmadhenu (granting the milk of my desires).

मध्येहृदयं मध्येनितिलं मध्येशिरोऽपि वास्तव्याम् ।

चण्डकरशक्रकार्मुकचन्द्रसमाभां नमामि कामाक्षीम् ॥50॥

madhyehṛdayaṃ madhyeniṭilaṃ madhyeśiro'pi vāstavyām |

caṇḍakaraśakrakārmukacandrasamābhāṃ namāmi kāmākṣīm ||50||

मध्ये हृदयं - madhye hṛdayaṃ - in the center of the heart; मध्ये नितिलं - madhye niṭilaṃ - in the center of the forehead; मध्ये शिरः madhye śiraḥ- in the middle of the head; अपि - api - also; वास्तव्याम् - vāstavyām - residing in; चण्डकर - caṇḍakara - sun—the one with terrible rays; शक्र कार्मुक - śakra kārmuka - Indra's bow, the rainbow; चन्द्र - candra - moon; सम - sama - similar; आभां - ābhāṃ - radiance; नमामि - namāmi - I prostrate; कामाक्षीम् - kāmākṣīm - to Kāmākṣī.

मध्येहृदयं मध्येनितिलं मध्येशिरोऽपि वास्तव्याम् ।

madhyehṛdayaṃ madhyeniṭilaṃ madhyeśiro'pi vāstavyām |

*(Kāmākṣi) who resides in the center of heart, in the center of the forehead, also in the center of the head...*

चण्डकर शक्रकार्मुक चन्द्र समाभां / नमामि कामाक्षीम् ॥

caṇḍakara śakrakārmuka candra samābhāṃ / namāmi kāmākṣīm ||

...with radiance similar to the sun, the rainbow (the bow of Indra), the moon (respectively)<sup>1</sup>; I prostrate to that Kāmākṣī

### Notes:

1. The saints of Devi Upāsanā have described their experiences of Devi appearing in the center of the heart with the radiance of the sun, in the center of the forehead with the multi-color radiance of the rainbow, and in the center of the head, slightly below the Sahasrāra Cakra, with the coolness of the moon. The same Devi gives different experiences depending on the level of spiritual evolution of the *sādhakā*. As the *sādhakā* evolves from the heart to higher states, the experience also changes (from the heat of the sun rays, to the multi-colors of the rainbow, to the coolness of the moon).

The Lalitā Sahasranāmam has a similar reference—

शिरःस्थिता चन्द्रनिभा भालस्थेन्द्र-धनुःप्रभा ॥ ११९ ॥

हृदयस्था रविप्रख्या त्रिकोणान्तर-दीपिका ॥ १२० ॥

śiraḥsthitā chandranibhā phālasthēndra dhanuḥprabhā ||119||

ḥṛdayasthā raviprakhyā trikōṅāntara dīpikā ||120||

Devi who resides in the head, who is like the moon; who is in the forehead, who has the hue of the rainbow (the bow of Indra), who resides in the heart, who is like the sun... ||119|| ||120||

### Summary:

I prostrate to Kāmākṣī

- who resides in the center of heart with the radiance of the Sun
- who resides in the center of the forehead with radiance of the Rainbow (the bow of Indra), and
- who also resides in the center of the head with the radiance of the Moon.

अधिकाञ्चि केलिलोलैरखिलागमयन्त्रतन्त्रमन्त्रमयैः ।

अतिशीतं मम मानसमसमशरद्रोहिजीवनोपायैः ॥51॥

adhikāñci kelilolairakhilāgamayantratantramamayaiḥ |  
atiśītaṃ mama mānasamasamaśaradrohijīvanopāyaiḥ ||51||

अधिकाञ्चि - adhikāñci - abiding in Kāñcipuram; केलिलोलैः - kelilolaiḥ - delightful sports; अखिल - akhila - all; आगम - āgama - Vedās and Āgamās; यन्त्र - yantra - Yantrās, special geometrical designs and mantrās specific to a deity; तन्त्र - tantra - Tantrās which are the Āgamās specific to Devi, Tantrās which are *kriyās* during worship; मन्त्र - mantra - mantrās; मयैः - mayaiḥ - pervading, of the form of; अतिशीतं - atiśītaṃ - very cool; मम - mama - my; मानसम् - mānasam - mind; असम - asama - unequal, different; शर - śara - arrows; असमशर - asamaśara - Manmatha—the one with (five) different flower arrows; द्रोहि - drohi - enemy; असमशरद्रोहि - asamaśaradrohi - Śiva—the enemy of Manmatha; जीवनोपायैः - jīvana upāyaiḥ - means of living, basis of life, life breath (prānā).

The use of the plural (केलिलोलैः *kelilolaiḥ*, तन्त्रमयैः *tantramayaiḥ*, जीवनोपायैः *jīvanopāyaiḥ*) in this Śloka denotes respect and honor for Devi.

अधिकाञ्चि केलिलोलैः / अखिल आगम यन्त्र तन्त्र मन्त्र मयैः ।

adhikāñci kelilolaiḥ / akhila āgama yantra tantra mantra mayaiḥ |

(*Kāmākṣi*) whose abode is in Kāñcipuram; who has delightful sports; who is of the form of all Vedās, Āgamās, Yantrās, Tantrās, Mantrās<sup>1</sup>

### Notes:

1. There are *yantrās* for the various forms of Devi. Soundaryalahari, Durga Saptasāti, Śrī Vidya Upāsana each have their own *yantra*.

The Āgamās of Devi are known as *tantrās*, such as Lakṣmī Tantra, Kalika Tantra etc. They express the glory and pūja processes of the

various forms of Devi. Tantra also refers to *kriya* or acts of worship. For example, the *Shodaśa Upachāra pūja* has sixteen *kriyās* or *tantrās*.

Devi pervades all the Vedās, Āgamās, Yantrās, Tantrās and Mantrās. They do not exist outside her, but are Devi herself.

अतिशीतं मम मानसम् / असमशरद्रोहि जीवनोपायैः ॥

atiśītaṃ mama mānasam / asamaśaradrohi jīvanopāyaiḥ ॥

*My mind has become very cool; Kāmākṣi, who is the basis of life—the life breath (prāna) of Śiva, the enemy of Manmatha—the one with the (five) different (flower) arrows*

### Summary:

My mind has become very cool by the delightful sports of Kāmākṣi  
 - whose abode is in Kāñcipuram  
 - who pervades all the Vedās, Āgamās, Yantrās, Tantrās, Mantrās  
 - who is the very life breath of Śiva—the enemy of Manmatha.

नन्दति मम हृदि काचन मन्दिरयन्ती निरन्तरं काञ्चीम् ।

इन्दुरविमण्डलकुचा बिन्दुवियन्नादपरिणता तरुणी ॥52॥

nandati mama ḥṛdi kācana mandirayantī nirantaram kāñcīm |  
 induravimaṇḍalakucā binduviyannādapariṇatā taruṇī ||52||

नन्दति - nandati - revels in extreme happiness; मम - mama - my; हृदि - ḥṛdi  
 - in heart; काचन - kācana - some woman (who is beyond words and thoughts); मन्दिरयन्ती - mandirayantī - making as residence; निरन्तरं -  
 nirantaram - always, without a break; काञ्चीम् - kāñcīm - Kāñcipuram; इन्दु  
 - indu - moon; रवि - ravi - sun; मण्डल - maṇḍala - orb; कुचा - kucā - bosom;  
 बिन्दु - bindu - the starting point of creation; वियत् - viyat - Space; नाद -  
 nāda - Sound, the *tanmātra* (quality, attribute) of Space; परिणता -  
 pariṇatā - culmination, taken the form; तरुणी - taruṇī - young woman.

नन्दति मम हृदि काचन / मन्दिरयन्ती निरन्तरं काञ्चीम् ।

nandati mama hṛdi kācana / mandirayantī nirantaram kāñcīm |

(Kāmākṣi) who revels in my heart; who is beyond words and thoughts; who has made Kāñcipuram her permanent residence

इन्दु रवि मण्डल कुचा / बिन्दु वियत् नाद परिणता / तरुणी ॥

indu ravi maṇḍala kucā / bindu viyat nāda pariṇatā / taruṇī ||

(Kāmākṣi) whose two breasts are the orbs of the sun and moon<sup>1</sup>; who has taken the form of Bindu, Space, and Sound<sup>2</sup>; who is a young woman.

### Notes:

#### 1. इन्दुरविमण्डलकुचा induravimaṇḍalakucā

The Śāstrās say—

सूर्य चन्द्रौ स्तनौ देव्याः तावेव नयने स्मृतौ ।

उभौ ताटङ्कयुगलम् इत्येषा वैदिकी श्रुतिः ॥

sūrya candrau stanau devyāḥ tāveva nayane smṛtau |

ubhau tāṭaṅkayugalam ityeṣā vaidikī śrutiḥ ||

“The sun and the moon are the breasts of Devi. The same are her eyes as well. They both are her pair of beautiful earrings.”

The sun and the moon thus occupy a glorious position in Devi.

#### 2. बिन्दुवियन्नादपरिणता binduviyannādapariṇatā

Though only Space is mentioned, it includes Air, Fire, Water, and Earth. Though only Sound is mentioned, it includes Touch, Form, Taste, and Smell.

The process of creation is described in detail in the Śāstrās such as Śrīmad Bhāgavatam and Devi Bhāgavatam. *Bindu* is a technical



term that refers to the starting point of creation. This first stage of creation includes *avyaktā* (the three *guṇās* of *prakṛti*), *mahat tattva* (the whole universe in a subtle form), and *ahaṃkāra* (the most important part without which creation cannot happen).

The next stage is the creation of the *pañca bhūtās* (five elements): *Ākāśa* (Space), *Vāyu* (Air), *Agni* (Fire), *Āpa* (Water), and *Pṛthivi* (Earth).

The Brahmānanda Vallī of the Taittirīya Upaniṣad says—

तस्माद्वा एतस्मादात्मन आकाशः सम्भूतः ।  
 आकाशाद्वायुः । वायोरग्निः । अग्नेरापः ।  
 अद्भ्यः पृथिवी । पृथिव्या ओषधयः ।  
 ओषधीभ्योऽन्नम् । अन्नात्पुरुषः ।

tasmādvā etasmādātmana ākāśaḥ sambhūtaḥ |  
 ākāśādvāyuḥ | vāyoragniḥ | agnerāpaḥ |  
 adbhyaḥ pṛthivī | pṛthivyā oṣadhayaḥ |  
 oṣadhībhyo'nnam | annātpuruṣaḥ |

“From that, (which is) this *Ātman*, is born space; from space, air; from air, fire; from fire, water; from water, earth; from earth, herbs; from herbs, food, and from food, man...”

Each of the *pañca bhūtās* has a primary quality. It inherits the qualities of the preceding *pañca bhūtā(s)* as well.

Space has Sound (*Śabda*).

Air has Touch (*Sparśa*) and Sound.

Fire has Form (*Rūpa*), Touch, and Sound.

Water has Taste (*Rasa*), Form, Touch, and Sound.

Earth has Smell (*Gandha*), Taste, Form, Touch, and Sound.

Devi herself has become the *Bindu*, the *Pañca Bhūtās*, and their *Tanmātras*.

**Summary:**

Kāmākṣi

- who is beyond words and thoughts
  - who has made Kāñcipuram her permanent abode
  - whose two breasts are the orbs of the sun and moon
  - who has taken the form of *Bindu*, Space, and Sound
  - who is a young woman
- revels in extreme happiness in my heart.

शम्पालतासवर्णं सम्पादयितुं भवज्वरचिकित्साम् ।

लिम्पामि मनसि किञ्चन कम्पातटरोहि सिद्धभैषज्यम् ॥53॥

śampālatāsavarṇaṃ sampādayituṃ bhavajvaracikitsām |

limpāmi manasi kiñcana kampātaṭarohi siddhabhaiṣajyam ||53||

शम्पा - śampā - lightning; लता - latā - creeper (forked); शम्पालता - śampālatā - a flash of forked lightning; सवर्णं - savarṇaṃ - of the same color; सम्पादयितुं - sampādayituṃ - in order to acquire or earn; भव - bhava - *saṃsāra* (the cycle of birth and death); ज्वर - jvara - fever; चिकित्साम् - cikitsām - medicine, treatment; लिम्पामि - limpāmi - I anoint, I smear; मनसि - manasi - on the mind; किञ्चन - kiñcana - something indescribable (beyond words and thoughts); कम्पातट - kampātaṭa - on the banks of Kampa river; रोहि - rohi - tree (herb); सिद्ध भैषज्यम् - siddha bhaiṣajyam - siddha medicine.

शम्पालता सवर्णं / सम्पादयितुं भवज्वरचिकित्साम् ।

śampālatā savarṇaṃ / sampādayituṃ bhavajvaracikitsām |

*(Kāmākṣi) who is of the same color as a creeper of lightning (forked lightning). In order to acquire a treatment for the fever of saṃsāra...*

लिम्पामि मनसि किञ्चन कम्पातटरोहि सिद्धभैषज्यम् ॥

limpāmi manasi kiñcana kampātaṭarohi siddhabhaiṣajyam ||

...I anoint my mind with some indescribable siddha medicinal herb (Kāmākṣi) grown on the banks of the Kampa river

### Summary:

To treat the fever of *saṃsāra*, I anoint my mind with the indescribable *siddha* medicinal herb (Kāmākṣi) grown on the banks of the Kampa river. (Kāmākṣi) who is of the same color as a flash of forked lightning.

अनुमितकुचकाठिन्यामधिवक्षःपीठमङ्गजन्मरिपोः ।

आनन्ददां भजे तामानङ्गब्रह्मतत्त्वबोधसिराम् ॥54॥

anumitakucakāṭhinyāmadhivakṣaḥpīṭhamaṅgajanmaripoḥ ।

ānandadāṃ bhaje tāmāṅgabrahmatattvabodhasirām ||54||

अनुमित - anumita - by inference; कुच - kuca - bosom; काठिन्याम् - kāṭhinyām - hardness; अधिवक्षः - adhivakṣa - on the chest; पीठम् - pīṭham - seat, plate, area; अङ्गजन्म - aṅgajanma - Manmatha—the mind-born son of Viṣṇu; अङ्गजन्मरिपोः - aṅgajanmaripoḥ - of Śiva—the enemy of Manmatha; आनन्ददां - ānandadāṃ - the one who gives happiness; भजे - bhaje - worship; तां - tām - that Devi; आनङ्ग - ānaṅga - of Anaṅgā, of Manmatha (who is without a body); ब्रह्म तत्त्व - brahma tattva - principle of *Parabrahman*; बोध - bodha - knowledge; सिराम् - sirām - nāḍī, energy channel.

As in Śloka 36 of this Śatakam, Śrī Mūka Kavi moves from the physical to the level of the highest *jñāna* within a single verse.

अनुमित कुच काठिन्याम् अधिवक्षःपीठम् अङ्गजन्मरिपोः ।

anumita kuca kāṭhinyām adhivakṣaḥpīṭham aṅgajanmaripoḥ ।

(Kāmākṣi) whose hardness of bosom can be inferred from the (imprint on) the chest area of Śiva<sup>1</sup>, the enemy of Manmatha—the mind-born son of Viṣṇu

**Notes:**

1. Kāmākṣi performed penance (*tapas*) on the banks of the Kampa river to attain Śiva. She established a *Saikata Liṅga* that was made with the river sand. To test the devotion of Kāmākṣi, Śiva caused the Kampa river to be in spate. Kāmākṣi embraced the *liṅga* in her efforts to protect it. Even to this day we can see the marks of the bosom and bangles of Kāmākṣi on the stone *liṅga* at the Ekāmreśvara temple in Kāñcipuram.

आनन्ददां भजे तां / आनङ्ग ब्रह्मतत्त्व बोध सिराम् ॥

ānandadāṃ bhaje tām / ānaṅga brahma tattva bodha sirām ||

*I worship that Kāmākṣi who gives happiness; who is the nāḍī<sup>1</sup> of the highest knowledge (principle of Parabrahman) attained through Kāma Śāstra*

**Notes:**

1. There are three main *nāḍīs* in the human energy body—*Suṣumna* in the center, *Ida* on the left, and *Piṅgala* on the right. Devi as the Kundalini Śakti travels from the lowest Mūlādhāra Cakra to the highest Sahasrāra Cakra through the Suṣumna Nāḍī. Kundalini, though represented as a serpentine form, is the Knowledge that is beyond imagination. When the Knowledge flows through the Suṣumna Nāḍī, the *sādhaka* attains the knowledge of *Brahma Tattva* automatically. Devi is the Knowledge as well as the Nāḍī through which the knowledge flows. The worship of Devi makes the tough concept of *Brahma Tattva* easy and pleasant to grasp.

**Summary:**

I worship that Kāmākṣi

- whose hardness of bosom can be inferred from the (imprint on) the chest area of Śiva—the enemy of Manmatha
- who gives happiness
- who is the *nāḍī* of the highest knowledge attained through Kāma Śāstra.

ऐक्षिषि पाशाङ्कुशधरहस्तान्तं विस्मयार्हवृत्तान्तम् ।

अधिकाञ्चि निगमवाचां सिद्धान्तं शूलपाणिशुद्धान्तम् ॥55॥

aikṣiṣi pāśāṅkuśadharahastāntaṃ vismayārhavṛttāntam |

adhikāñci nigamavācāṃ siddhāntaṃ śūlapāṇiśuddhāntam ||55||

ऐक्षिषि - aikṣiṣi - I saw; पाश - pāśa - rope or noose (representing the control of attachment); अङ्कुश - aṅkuśa - goad (representing the control of anger); धर - dhara - holding; हस्तान्तं - hastāntaṃ - inside the hands; विस्मय - vismaya - wonder; अर्ह - arha - worthy of; वृत्तान्तम् - vṛttāntam - life account, various stories of sport (līlās); अधिकाञ्चि - adhikāñci - residing in Kāñcipuram; निगम वाचां - nigama vācāṃ - words of the Vedās; सिद्धान्तं - siddhāntaṃ - principle; शूलपाणि - śūlapāṇi - Śiva—the one who holds the *triśūla* in his hands; शुद्धान्तम् - śuddhāntam - inner female apartment.

ऐक्षिषि / पाश अङ्कुश धर हस्तान्तं / विस्मय अर्ह वृत्तान्तम् ।

aikṣiṣi / pāśa aṅkuśa dhara hastāntaṃ / vismaya arha vṛttāntam |

*I saw (Kāmākṣi); who holds the rope and goad inside her hands; whose stories of sport are worthy of wonder*

अधिकाञ्चि / निगमवाचां सिद्धान्तं / शूलपाणि शुद्धान्तम् ॥

adhikāñci / nigamavācāṃ siddhāntaṃ / śūlapāṇi śuddhāntam ||

*(Kāmākṣi) who resides in Kāñcipuram; who is the principle of the words of the Vedās<sup>1</sup>; who is the inner apartment of Śiva—the one who holds the triśūla in his hands<sup>2</sup>*

### Notes:

1. The principal aim of the Vedās is to take us to *Parabrahman* (Devi).

2. *Śūlapāṇi śuddhāntam* indicates that Śiva and Devi are one and the same. Śiva holds the *triśūla* to protect the virtuous and to punish the wicked. Devi is the Śakti behind this power of Śiva.

### Summary:

I saw Kāmākṣi

- who holds the rope and goad inside her hands
- whose stories of sport are worthy of wonder
- who resides in Kāñcipuram
- who is the principle of the words of the Vedās
- who is the inner apartment of Śiva—the one who holds the *triśūla*.

आहितविलासभङ्गीमाब्रह्मस्तम्बशिल्पकल्पनया ।

आश्रितकाञ्चीमतुलामाद्यां विस्फूर्तिमाद्रिये विद्याम् ॥56॥

āhitavilāsabhaṅgīmābrahmastambaśilpakalpanayā |

āsritakāñcīmatulāmādyāṃ visphūrtimādriye vidyām ||56||

आहित - āhita - playing; विलास - vilāsa - sports, līlas; भङ्गीम् - bhaṅgīm - moving about (in Kāñcipuram doing the sport of creation), a range of various creations; आब्रह्म - ābrahma - starting with Brahma; स्तम्ब - stamba - blade of grass, worm; शिल्प - śilpa - creation; कल्पनया - kalpanayā - by the imagination; आश्रित - āśrita - taking residence in; काञ्चीम् - kāñcīm - Kāñcipuram; अतुलाम् - atulām - incomparable, unparalleled (Tulā is something that can be compared. The Tulā month is so named for having equal days and nights); आद्यां - ādyāṃ - first, primeval Ādi Śakti; विस्फूर्तिम् - visphūrtim - vibration, a throb; आद्रिये - ādriye - I regard, I respect; विद्याम् - vidyām - embodiment of knowledge.

आहित विलास भङ्गीम् आब्रह्म स्तम्ब शिल्प कल्पनया ।

āhita vilāsa bhaṅgīm ābrahma stamba śilpa kalpanayā |

(Kāmākṣi) who plays the sport of creating a range of creations from Brahma to a blade of grass (or worm)<sup>1</sup>

**Notes:**

1. The Lalitā Sahasranāmam refers to Devi as आब्रह्म कीट जननी *ābrahma kīṭa janānī*. Devi is the Mother of the entire creation from Brahma to the worm.

आश्रित काञ्चीम् / अतुलाम् / आद्यां विस्फूर्तिम् / आद्रिये / विद्याम् ॥

āśrita kāñcīm / atulām / ādyāṃ visphūrtim / ādriye / vidyām ॥

*I respect (Kāmākṣi) who has taken residence in Kāñcipuram; who is unparalleled; who is the primeval vibration (at the start of creation)<sup>1</sup>; who is the embodiment of knowledge*

**Notes:**

1. When *kālā* (time) stimulates, there is a throb of vibration in Devi. She then starts the creation process by creating Brahma, Viṣṇu, and Śiva who continue the work further.

**Summary:**

I respect Kāmākṣi

- who plays the sport of creating a range of creations from Brahma to a blade of grass
- who has taken residence in Kāñcipuram
- who is unparalleled
- who is the primeval vibration (at the start of creation)
- who is the embodiment of knowledge.

मूकोऽपि जटिलदुर्गतिशोकोऽपि स्मरति यः क्षणं भवतीम् ।

एको भवति स जन्तुर्लोकोत्तरकीर्तिरेव कामाक्षि ॥57॥

mūko'pi jaṭiladurgatiśoko'pi smarati yaḥ kṣaṇaṃ bhavatīm |

eko bhavati sa janturlokottarakīrtireva kāmākṣi ||57||

मूकः अपि - mūkaḥ api - even the one who is mute; जटिल - jaṭila - difficult, tough; दुर्गति - durgati - miseries; शोकः अपि - śokaḥ api - even when in grief; स्मरति - smarati - thinks; यः - yaḥ - the one who; क्षणं - kṣaṇaṃ - one

second; भवतीम् - bhavatīm - respected you; एकः - ekaḥ - unique, unparalleled; भवति - bhavati - becomes; स जन्तुः - sa jantuḥ - that living being; लोकोत्तर - lokottara - beyond the world, surpassing all in the world; कीर्तिः एव - kīrtiḥ eva - fame (with emphasis); कामाक्षि - kāmākṣi - Kāmākṣi.

मूकोऽपि जटिलदुर्गतिशोकोऽपि स्मरति यः क्षणं भवतीम् ।

mūko'pi jaṭiladurgatiśoko'pi smarati yaḥ kṣaṇaṃ bhavatīm |

*Even if mute, even if in grief due to tough miseries, the one who thinks of you (Kāmākṣi) even for a second...*

एको भवति स जन्तुः लोकोत्तरकीर्तिरेव कामाक्षि ॥

eko bhavati sa jantuḥ lokottarakīrtireva kāmākṣi ||

*...that living being becomes unique, with fame beyond this world, O Kāmākṣi*

### Summary:

O Kāmākṣi! Any living being—whether mute or in grief due to tough miseries, who thinks of you even for a second, becomes unique, with fame that is beyond this world.

पञ्चदशवर्णरूपं कञ्चन काञ्चीविहारधौरेयम् ।

पञ्चशरीयं शम्भोर्वञ्चनवैदग्ध्यमूलमवलम्बे ॥58॥

pañcadaśavarṇarūpaṃ kañcana kāñcīvihāradhaureyam |

pañcaśarīyaṃ śambhorvañcanavaidagdhyaṃūlamavalambe ||58||

पञ्चदश - pañcadaśa - fifteen; वर्ण - varṇa - aksharās, letters; रूपं - rupaṃ - form; pañcadaśa varṇa rūpaṃ - form of the fifteen lettered *Pañcadaśākshari* mantra (the highest mantra of Devi); कञ्चन - kañcana - someone (who is beyond words and thoughts); काञ्ची - kāñcī - Kāñcipuram; विहार - vihāra - sporting; धौरेयम् - dhaureyam - chief; पञ्चशरीयं - pañcaśarīyaṃ - of



Manmatha—the one with five (flower) arrows; शम्भोः - śambhoḥ - of Śiva; वञ्चन - vañcana - deceiving; वैदग्ध्य - vaidagdhya - cleverness; मूलम् - mūlam - root cause, power; अवलम्बे - avalambe - I take support of.

पञ्चदशवर्णरूपं / कञ्चन काञ्ची विहार धौरेयम् ।

pañcadaśavarṇarūpaṃ / kañcana kāñcī vihāra dhaureyam ।

*(Kāmākṣi) who is of the form of the fifteen letters (of the fifteen lettered Pañcadaśākshari mantra); who is beyond words and thoughts; who is the chief person sporting in Kāñcipuram*

पञ्चशरीयं शम्भोः वञ्चन वैदग्ध्य मूलम् / अवलम्बे ॥

pañcaśarīyaṃ śambhoḥ vañcana vaidagdhya mūlam avalambe ॥

*I take support (of Kāmākṣi) who is the power behind the cleverness of Manmatha<sup>1</sup> in being able to deceive Śiva*

### Notes:

1. This Śloka can also be interpreted as—

पञ्चशरीयं पञ्चदशवर्णरूपं *pañcaśarīyaṃ pañcadaśavarṇarūpaṃ*, which is a reference to the fifteen lettered mantra of Manmatha as a part of *Manmatha Vidyā* or *Kādi Vidyā*.

In Śrī Vidyā, the *vidyā* of Manmatha is referred to as *Kādi Vidyā* and the *vidyā* of Lopāmudra (wife of sage Agastyā) is referred to as *Hādi Vidyā*.

### Summary:

I take support of Kāmākṣi

- who is of the form of the fifteen lettered *Pañcadaśākshari* mantra
- who is beyond words and thoughts
- who is the chief person sporting in Kāñcipuram
- who is the power behind the cleverness of Manmatha in being able to deceive Śiva.

परिणतिमतीं चतुर्धा पदवीं सुधियां समेत्य सौषुम्नीम् ।

पञ्चाशद्वर्णकल्पितपदशिल्पां त्वां नमामि कामाक्षि ॥59॥

pariṇatimatīm caturdhā padavīm sudhiyāṃ sametya sauṣumnīm |  
pañcāśadarṇakalpitapadaśilpāṃ tvāṃ namāmi kāmākṣi ||59||

परिणतिमतीं - pariṇatimatīm - culmination, who becomes; चतुर्धा - caturdhā - four; पदवीं - padavīm - states; सुधियां - sudhiyāṃ - of wise people; समेत्य - sametya - having reached; सौषुम्नीम् - sauṣumnīm - Suṣumna Nāḍī; पञ्चाशत् - pañcāśat - fifty; अर्ण - arṇa - letters of the alphabet; पञ्चाशद्वर्ण - pañcāśadarṇa - fifty letters of the Saṃskṛtam alphabet from अ A to क्ष Kṣa; कल्पित - kalpita - made out of; पद - pada - words; शिल्पां - śilpāṃ - structure (of sentence, speech); त्वां - tvāṃ - you (Devi); नमामि - namāmi - I worship; कामाक्षि - kāmākṣi - O Kāmākṣī.

परिणतिमतीं चतुर्धा पदवीं / सुधियां समेत्य सौषुम्नीम् ।

pariṇatimatīm caturdhā padavīm / sudhiyāṃ sametya sauṣumnīm |

*(Kāmākṣi) who having traveled through the Suṣumna Nāḍī of the wise people becomes the four stages of speech*

### Notes:

1. The four stages of speech are described in the Śāstrās as follows—

I. *Parā*

Speech in its subtle nascent form in the Mūlādhāra Cakra

II. *Paśyanti*

Speech in a visible form (only to *yogīs*) but still inaudible, at the navel level in the Svādhiṣṭhāna Cakra. (*Yogīs* are able to know what a person wants to say even before he utters it aloud because the *yogī* can see speech at the level of the Svādhiṣṭhāna Cakra.)

III. *Madhyamā*

Speech in the intermediate stage (but not yet audible), at the heart level in the Anāhata Cakra

IV. *Vaikhari*

Audible speech at the throat level in the Viśuddhi Cakra

The Lalitā Sahasranāmam also refers to these four stages—

परा प्रत्यक्चितीरूपा पश्यन्ती परदेवता ।

मध्यमा वैखरीरूपा भक्त मानस हंसिका ॥ ८१ ॥

parā pratyakcītīrūpā paśyantī paradevatā |

madhyamā vaikharīrūpā bhakta mānasa haṃsikā || 81||

Devi who is *Parā*—the transcendent word; Devi who is the form of consciousness turned inward; Devi who is *Paśyanti*—speech in the inaudible stage; Devi who is *Paradevatā*; Devi who is *Madhyamā*—speech in the middle stage of its external expression; Devi who is *Vaikhari*—the uttered audible speech; Devi who is the swan sporting in the Mānasa lake of her devotees' minds. || 81||

पञ्चाशद्वर्ण कल्पित पदशिल्पां / त्वां नमामि कामाक्षि ॥

pañcāśadārṇa kalpita pada śilpāṃ / tvāṃ namāmi kāmākṣi ||

*I worship you O Kāmākṣi; who is the structure of the words made with the fifty letters*

**Summary:**

I worship you O Kāmākṣi who having traveled through the Suṣumna Nāḍī of the wise people becomes the four stages of speech with the structure of words made with the fifty letters.

आदिक्षन्मम गुरुराडादिक्षान्ताक्षरात्मिकां विद्याम् ।

स्वादिष्ठचापदण्डां नेदिष्ठामेव कामपीठगताम् ॥60॥

ādikṣanmama gururāḍādikṣāntākṣarātmikāṃ vidyām |

svādiṣṭhacāpadaṇḍāṃ nediṣṭhāmeva kāmapiṭhagatām ||60||

आदिक्षत् - ādikṣat - showed me; मम - mama - my; गुरुराट् - gururāt - guru who is the king among gurus; आदिक्षान्त - ādikṣāntā - (fifty letters) starting with अ A and ending with क्ष Kṣa; अक्षर - akṣara - letters of the alphabet; आत्मिकां - ātmikāṃ - taking the form; विद्याम् - vidyām - knowledge; स्वादिष्ट चाप दण्डां - svādiṣṭha cāpa daṇḍāṃ - with the sweet (sugarcane) bow stick; नेदिष्ठामेव - nediṣṭhām eva - very near; कामपीठगताम् - kāmapīṭhagatām - in the Kāma Peetham.

आदिक्षन्मम गुरुराट् / आदिक्षान्त अक्षर आत्मिकां विद्याम् ।

ādikṣanmama gururāt / ādikṣānta akṣara ātmikāṃ vidyām ।

*My Guru who is the king among Gurus has showed me (out of compassion) Kāmākṣi, who has taken the (gross) form of the (fifty) letters starting with अ A and ending with क्ष Kṣa; who has taken the form of the (subtle) knowledge*

स्वादिष्ट चाप दण्डां / नेदिष्ठामेव कामपीठगताम् ॥

svādiṣṭha cāpa daṇḍāṃ / nediṣṭhāmeva kāmapīṭhagatām ॥

*(Kāmākṣi) who holds the sweet (sugarcane) bow stick; who is near me in the Kāma Peetham*

### **Summary:**

My Guru who is the king among Gurus has showed me Kāmākṣi

- who is the subtle knowledge that is expressed through the fifty letters
- who holds the sweet sugarcane bow stick
- who is near me in the Kāma Peetham.

तुष्यामि हर्षितस्मरशासनया काञ्चिपुरकृतासनया ।

स्वासनया सकलजगद्भासनया कलितशम्बरासनया ॥61॥

tuṣyāmi harṣitasmarasāsanayā kāñcipurakṛtāsanayā |  
svāsanayā sakalajagadbhāsanayā kalitaśambarāsanayā ||61||

तुष्यामि - tuṣyāmi - I become very happy; हर्षित - harṣita - making happy;  
स्मर - smara - Manmatha; शासनया - śāsanayā - by the one who punished;  
स्मरशासनया - smarasāsanayā - Śiva—the one who punished Manmatha;  
काञ्चिपुर - kāñcipura - Kāñcipuram; कृत आसनया - kṛta āsanayā - has made  
(her) seat; स्वासनया - svāsanayā - established in herself, self-sufficient;  
सकल - sakala - entire; जगत् - jagat - world; भासनया - bhāsanayā - by the  
light; कलित - kalita - created, brought back to life; शम्बरासनया -  
śambarāsanayā - Manmatha—the enemy of Śambara

तुष्यामि / हर्षित स्मरशासनया / काञ्चिपुर कृतासनया ।

tuṣyāmi / harṣita smarasāsanayā / kāñcipura kṛtāsanayā |

*I become very happy (by the thought of Kāmākṣi) who makes Śiva—  
the one who punished Manmatha, happy; who has made Kāñcipuram  
her seat (abode)...*

स्वासनया / सकल जगद्भासनया / कलित शम्बरासनया ॥

svāsanayā / sakala jagadbhāsanayā / kalita śambarāsanayā ||

*(Kāmākṣi) who is established in herself<sup>1</sup>; who lights the entire world;  
who brought Manmatha—the enemy of Śambara, back to life<sup>2</sup>*

### Notes:

1. Kāmākṣi is complete in herself. She derives happiness from herself  
(*ātma rāmā*). Unlike the *jīva*, Kāmākṣi does not need any external  
support.

2. The Story of Manmatha as the Enemy of Śambara—

According to the Purāṇās, Indra and the *devās* were suffering at the hands of the demon Sūrapadma who had a boon that he could not be defeated by anyone other than a son of Śiva. Brahma advised the *devās* that Parvati should marry Śiva so that their offspring Subrahmaṇya can vanquish Sūrapadma. Indra assigned the task of bringing Śiva out of meditation to Manmatha. Instead, Manmatha was burned to ashes by the third eye of Śiva. By the grace of Devi, he was later re-born as Pradyumna, the son of Kṛṣṇa and Rukmini. The demon Śambara captured baby Pradyumna from the delivery room. Devi, answering the prayers of Kṛṣṇa, assured him that Pradyumna would defeat Śambara at the age of fourteen and return home. Manmatha is hence referred to as the enemy of Śambara.

### Summary:

I become very happy by (the thought of) Kāmākṣi

- who makes Śiva happy
- who has made Kāñcipuram her abode
- who is established in herself
- who lights the entire world (by her radiance)
- who brought Manmatha back to life.

प्रेमवती कम्पायां स्थेमवती यतिमनस्सु भूमवती ।

सामवती नित्यगिरा सोमवती शिरसि भाति हैमवती ॥62॥

premavatī kampāyāṃ sthemavatī yatimanassu bhūmavatī |

sāmavatī nityagirā somavatī śirasi bhāti haimavatī ||62||

प्रेमवती - premavatī - one who likes; कम्पायां - kampāyāṃ - in the area around Kampa river; स्थेमवती - sthemavatī - firmly seated; यति मनस्सु - yati manassu - in the minds of those (*yatis*, *sanyāsīs*) who have complete control of their minds; भूमवती - bhūmavatī - one who is all-pervading (or) the one who has plenty of glory and wealth; सामवती - sāmavatī - one who is praised; नित्य गिरा - nitya girā - by the eternal words, by the Vedās; सोमवती - somavatī - one who is holding the moon; शिरसि - śirasi -

head; भाति - bhāti - shines; हैमवती - haimavatī - daughter of Himavān (or) one who is golden.

प्रेमवती कम्पायां / स्थेमवती यतिमनस्सु / भूमवती ।

premavatī kampāyāṃ/ sthemavatī yatimanassu / bhūmavatī |

*(Kāmākṣi) who likes (to stay in) the area around the Kampa river; who is firmly seated in the minds of the yatīs who have complete control of their minds; who is all-pervading<sup>1</sup> (or) who has plenty of glory and wealth*

### Notes:

1. The term *Bhūma* can be found in the Seventh Chapter of the Chāndogya Upaniṣad known as *Bhūma Vidya*. In this chapter Sanatkumara instructs Narada on *Bhūma*—the Infinite, which is *Brahman*.

यो वै भूमा तत्सुखं नाल्पे सुखमस्ति भूमैव सुखं भूमा त्वेव विजिज्ञासितव्य इति भूमानं भगवो विजिज्ञास इति ॥ ७.२३.१ ॥

yo vai bhūmā tatsukhaṃ nālpe sukhamasti bhūmaiva sukhaṃ  
bhūmā tveva vijijñāsītavya iti bhūmānaṃ bhagavo vijijñāsa  
iti ||7.23.1 ||

Sanatkumara said, "That which is infinite (*bhūma*) is the source of happiness. There is no happiness in the finite. Happiness is only in the infinite (*bhūma*). But one must try to understand what the infinite (*bhūma*) is." Narada replied, "Respected One, I want to clearly understand the infinite (*bhūma*)." || 7.23.1 ||

यत्र नान्यत्पश्यति नान्यच्छृणोति नान्यद्विजानाति स भूमाथ  
यत्रान्यत्पश्यत्यन्यच्छृणोत्यन्यद्विजानाति तदल्पं यो वै भूमा तदमृतमथ यदल्पं तन्मर्त्यं स भगवः  
कस्मिन्प्रतिष्ठित इति स्वे महिम्नि यदि वा न महिम्नीति ॥ ७.२४.१ ॥

yatra nānyatpaśyati nānyacchṛṇoti nānyadvijānāti sa bhūmātha  
yatrānyatpaśyatyanyacchṛṇotyanyadvijānāti tadalpaṃ yo vai bhūmā

tadamṛtamatha yadalpaṃ tanmartṃ sa bhagavaḥ kasminpratiṣṭhita  
iti sve mahimni yadi vā na mahimnīti ||7.24.1||

Sanatkumara said, "*Bhūma* (the infinite) is that in which one sees nothing else, hears nothing else, and knows nothing else. But *alpa* (the finite) is that in which one sees something else, hears something else, and knows something else. That which is infinite (*bhūma*) is immortal, and that which is finite is mortal." Narada asked, "Respected One, What does *bhūma* rest on?" Sanatkumara replied, "It rests on its own power - or not even on that power (it depends on nothing else)." ||7.24.1||

सामवती नित्यगिरा / सोमवती शिरसि / भाति हैमवती ॥

sāmavatī nityagirā / somavatī śirasi / bhāti haimavatī ||

*(Kāmākṣi) who is praised<sup>1</sup> by the eternal Vedās; who holds the moon in her head; who shines as the daughter of Himavān (or) who shines like gold<sup>2</sup>*

### Notes:

1. Sāmavatī is the one who is praised. The Sāma Veda derives its name from the word *sāma* (praising) since it has sweet hymns in the praise of Bhagavān.
2. The name Haimavati can be found in the Third Kāṇḍa of Kena Upaniṣad as Uma Haimavati in the story of Indra, the Yakṣa, and the blade of grass. This is the one exception where an Upaniṣad mentions a name of a deity. The Upaniṣads always refer to *Parabrahman*.

When the *devās* mistakenly think that they won the war against the Asuras by their own power, *Parabrahman* assumes the magnificent form of a Yakṣa whom the *devās* are unable to recognize. The powers of Agni and Vāyu fail to burn and blow the blade of grass



that the Yakṣa challenges them to do so. Indra then approaches the Yakṣa, but the Yakṣa disappears.

स तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमाँ हैमवतीं ताँहोवाच किमेतद्यक्षमिति ॥ ३.१२ ॥  
sa tasminnevākāśe striyamājagāma **bahuśobhamānāmumāṅ**  
**haimavatīm** tāṁhovāca kimetadyakṣamiti ||3.12||

In that space itself (where the Yakṣa had disappeared) Indra approached an exceedingly charming woman. To that Uma, shining as if decked in gold (or) to that Uma, daughter of the Himavān, he said, “Who is this Yakṣa?” ||3.12||

Ādi Śaṅkarācārya in his Bhāshya says—

In that space where the Yakṣa had revealed Itself and disappeared, Indra stood alone ruminating over the identity of the Yakṣa, but he did not withdraw like Agni and Vāyu. Having realized the devotion of Indra towards Yakṣa, Vidya (Knowledge of *Brahman*), assuming a female form, appeared as Uma. Indra approached the exceedingly charming woman—Vidya, the most fascinating, like the one adorned with gold (Haimavati) or Uma, the daughter of the Himavān (Haimavati), dwelling ever with the Omniscient Lord. With the thought that she might know (the Yakṣa), Indra approached her saying, “Tell me who that Yakṣa is, who disappeared after revealing itself.”

सा ब्रह्मेति होवाच ब्रह्मणोवा एतद्विजये महीयध्वमिति ततो हैव विदाञ्चकार ब्रह्मेति ॥ ४.१ ॥  
sā brahmeti hovāca brahmaṇovā etadvijaye mahīyadhvamiti tato  
haiva vidāñcakāra brahmeti ||4.1||

She replied, “It was *Brahman*. In the victory that was *Brahman's*, you were reveling in joy.” Then alone did Indra know for certain that It was *Brahman*. ||4.1||

**Summary:**

Kāmākṣi

- who likes to stay in the area around the Kampa river
- who is firmly seated in the minds of the *yatīs* who have complete control of their minds
- who is all-pervading (or) who has plenty of glory and wealth
- who is praised by the eternal Vedās
- who holds the moon in her head
- who shines as the daughter of Himavān (or) who shines like gold.

कौतुकिना कम्पायां कौसुमचापेन कीलितेनान्तः ।

कुलदैवतेन महता कुङ्मलमुद्रां धुनोतु नःप्रतिभा ॥63॥

kautukinā kampāyāṃ kausumacāpena kīlitenāntaḥ |

kuladaivatena mahatā kuṅḍmalamudrāṃ dhunotu naḥpratibhā ||63||

कौतुकिना - kautukinā - by the one who has eagerness for; कम्पायां - kampāyāṃ - the area around Kampa river; कौसुमचापेन - kausumacāpena - by the one holding the (sugarcane) bow (representing the mind) with the flower (arrows) (representing the senses); कीलितेन - kīlitenā - by the one who is firmly fixed; अन्तः - antaḥ - in my mind; कुलदैवतेन - kuladaivatena - by the family deity; महता - mahatā - great; कुङ्मल मुद्रां - kuṅḍmala mudrāṃ - bud state; धुनोतु - dhunotu - shake off; नः - naḥ - our; प्रतिभा - pratibhā - jñāna.

कौतुकिना कम्पायां / कौसुमचापेन / कीलितेन अन्तः ।

kautukinā kampāyāṃ / kausumacāpena / kīlitenā antaḥ |

*(By Kāmākṣi) who has eagerness for the area of the Kampa river; who holds the (sugarcane) bow with flower (arrows); who is firmly fixed in my mind<sup>1</sup>...*

**Notes:**

1. Devi Māhātmyam consists of the *Kīlakam Stotram* to bring Devi firmly into the mind. It has to be chanted before reading the Devi Māhātmyam.

कुलदैवतेन महता / कुड्मलमुद्रां धुनोतु नःप्रतिभा ॥

kuladaivatena mahatā / kuḍmalamudrāṃ dhunotu naḥpratibhā ॥

(By Kāmākṣi) who is the great family-deity (of humankind); may the bud-state of our *jñāna* be shaken off (May Kāmākṣi make our *jñāna* blossom)

**Summary:**

May the bud-state of our *jñāna* be shaken off by Kāmākṣi

- who has eagerness for the area of the Kampa river
  - who holds the (sugarcane) bow with flower (arrows)
  - who is firmly fixed in my mind
  - who is the great family-deity
- (May Kāmākṣi make our *jñāna* blossom.)

यूना केनापि मिलद्देहा स्वाहासहायतिलकेन ।

सहकारमूलदेशे संविद्रूपा कुटुम्बिनी रमते ॥64॥

yūnā kenāpi miladdehā svāhāsahāyatilakena |

sahakāramūladeśe saṃvidrūpā kuṭumbinī ramate ||64||

यूना - yūnā - by young man; केनापि - kenāpi - someone (who is beyond words and thoughts); मिलत् - milat - meeting, sharing; देहा - dehā - body; स्वाहा सहाय - svāhā sahāya - Agni—who has the help of Svāhā Devi; तिलकेन - tilakena - by the tilaka or mark on forehead, by the third eye on the forehead; स्वाहासहायतिलकेन - svāhāsahāyatilakena - by Śiva—the one who has the *tilaka* of Agni; सहकार - sahakāra - mango tree; मूल - mūla - at the foot of; देशे - deśe - in the area; संविद्रूपा - saṃvidrūpā - form of highest knowledge, the form of the *jñāna* that gives *mokṣa* (वित् - vit -

knowledge; संवित् - saṃvit - the highest knowledge that gives mokṣa);  
 कुटुम्बिनी - kuṭumbinī - the one who has family (of the entire universe);  
 रमते - ramate - who is very happy.

यूना केनापि मिलद्देहा स्वाहासहायतिलकेन ।

yūnā kenāpi miladdehā svāhāśahāyatilakena ।

*(Kāmākṣi) who shares her body with some young man (beyond words and thoughts) with the tilaka of Agni—who has the help of Svāhā<sup>1, 2</sup>...*

### Notes:

1. Agni has two consorts—Svāhā and Svadhā. The śakti of Svāhā Devi is invoked to make offerings to the devās. The śakti of Svadhā Devi is invoked to make offerings to the pitṛs.

2. This line refers to the *ardhanarīśvara* form of Śiva and Devi.

सहकारमूलदेशे संविद्रूपा कुटुम्बिनी रमते ॥

sahakāramūladeśe saṃvidrūpā kuṭumbinī ramate ॥

*(Kāmākṣi) who shines in the area at the foot of the Mango Tree; who is the form of the highest knowledge (the form of jñāna that gives mokṣa)<sup>1</sup>; who has the family (of the entire universe)*

### Notes:

1. The form of Kāmākṣi is Consciousness (*cit*) which is *jñāna*, the highest knowledge.

### Summary:

Kāmākṣi

- who shares her body with some young man beyond words and thoughts who has the *tilaka* of *agni* (with Śiva who has the third eye of *agni*)

- who is the form of the highest knowledge (the form of *jñāna* that gives *mokṣa*)
  - who has the family (of the entire universe)
- shines in the area at the foot of the Mango Tree.

कुसुमशरगर्वसम्पत्कोशगृहं भाति काञ्चिदेशगतम् ।

स्थापितमस्मिन्कथमपि गोपितमन्तर्मया मनोरत्नम् ॥65॥

kusumaśaragarvasampatkośagr̥haṃ bhāti kāñcideśagatam |  
sthāpitamasminkathamapi gopitamantarmayā manoratnam ||65||

कुसुमशर - kusumaśara - Manmatha—the one with flower arrows; गर्व - garva - pride; सम्पत् - sampat - wealth; कोश गृहं - kośa gr̥haṃ - treasury; भाति - bhāti - shining; काञ्चिदेशगतम् - kāñcideśagatam - taken to the area of Kāñcipuram; स्थापितम् - sthāpitam - firmly kept; अस्मिन् - asmin - in that (treasury); कथमपि - kathamapi - somehow; गोपितम् - gopitam - secretly; अन्तः - antaḥ - inside; मया - mayā - by me; मनोरत्नम् - manoratnam - the gem of (my) mind.

कुसुमशर गर्व सम्पत् कोशगृहं / भाति / काञ्चिदेशगतम् ।

kusuma śara garva sampat kośagr̥haṃ / bhāti / kāñcideśagatam |

*(Kāmākṣi) who is the treasury of the wealth of pride of Manmatha—the one with flower arrows<sup>1</sup>; who shines; who has taken to the area of Kāñcipuram*

### Notes:

1. The pride of Manmatha is that he has sway over the entire universe. Kāmākṣi is the power behind the pride of Manmatha.

स्थापितम् अस्मिन् कथमपि गोपितम् अन्तर्मया मनोरत्नम् ॥

sthāpitam asmin kathamapi gopitam antarmayā manoratnam ||

*Inside that (treasury of Kāmākṣi) I have somehow<sup>1</sup> secretly placed the gem of my mind firmly*

### Notes:

1. The use of the word *kathamapi* (somehow) refers to the various ways of trying and training, sometimes over the course of lifetimes, that it takes for the mind to be placed in Devi.

### Summary:

I have somehow secretly placed the gem of my mind firmly in Kāmākṣi  
 - who is the treasury of the wealth of pride of Manmatha—the one with  
 flower arrows  
 - who shines  
 - who has taken to the area of Kāñcipuram.

दग्धषडध्वारण्यं दरदलितकुसुम्भसम्भृतारुण्यम् ।

कलये नवतारुण्यं कम्पातटसीम्नि किमपि कारुण्यम् ॥66॥

dagdhaṣaḍadhvāraṇyaṃ daradalitakusumbhasambhṛtāruṇyam |  
 kalaye navatāruṇyaṃ kampātaṭasīmni kimapi kāruṇyam ||66||

दग्ध - dagdha - burned; षट् - ṣat - six; अध्वा - adhvā - paths; अरण्यं -  
 araṇyaṃ - forest; दरदलित - daradalita - newly blossomed; कुसुम्भ -  
 kusumbha - saffron flower; सम्भृत - sambhṛta - holding; आरुण्यम् -  
 āruṇyaṃ - pinkish red color; कलये - kalaye - I meditate; नव तारुण्यं - nava  
 tāruṇyaṃ - new youth; कम्पा तट सीम्नि - kampā taṭa sīmni - in the area of  
 the banks of Kampa river; किमपि - kimapi - some (beyond words and  
 thoughts); कारुण्यम् - kāruṇyam - compassion.

दग्ध षडध्वा अरण्यं / दरदलित कुसुम्भ सम्भृत आरुण्यम् ।

dagdha ṣaḍadhvā araṇyaṃ / daradalita kusumbha sambhṛta āruṇyam |

*(Kāmākṣi) who burns the forest of six paths<sup>1</sup>; who is of the red color  
 that the newly blossomed saffron flower holds*

**Notes:**

1. The Lalitā Sahasranāmam refers to Devi as षडध्वातीत रूपिणी *ṣaḍadhvātīta rūpiṇi*, the one who is of the form beyond the *ṣaḍadhvās* or the six *adhvās*.

The six *adhvās* are the six paths of Varṇa, Pada, Mantra, Kalā, Tattva, Bhuvana.

The Vāyavīyā Saṃhitā of the Śiva Purāṇa says—

मन्त्राध्वा च पदाध्वा च वर्णाध्वा चेति शब्दतः ।

भुवनाध्वा च तत्त्वाध्वा कलाध्वा चार्थतः क्रमात् ॥

mantrādhvā ca padādhvā ca varṇādhvā ceti śabdataḥ |

bhuvanādhvā ca tattvādhvā kalādhvā cārthataḥ kramāt ||

“Varṇa, Pada, Mantra belong to the *Śabda* (Word) *Adhvā*  
Kalā, Tattva, Bhuvana belong to the *Artha* (Meaning) *Adhvā*”

Devi is the One entity that exists. Devi in her *sankalpā* divides herself into two: Śivā (*Artha*, Meaning) and Śakti (*Śabda*, Word).

	<b>Color - Symbolism</b>	<b>Technical Term in Devi Upāsana</b>	<b>Adhvā</b>	<b>Stages of the Adhvā</b>
<b>Śiva</b>	White / Being Alone	Prakāśa (Light)	Artha (Meaning)	Kalā (Part) Tattva (Principle) Bhuvana (Whole)
<b>Śakti</b>	Red / Expansion of Creation	Vimarśa (Enlargement)	Śabda (Word)	Varṇa (Letters) Pada (Words) Mantra

Parvati as *Vāk* (Word) and Parameśvara as *Artha* (Meaning) is also illustrated in the invocation verse from Kālidāsa's *Raghuvamśa*—

वागर्थाविव सम्प्रुक्तौ वागर्थप्रतिपत्तये।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥१.१॥

vāgarthāviva sampruktau vāgarthapratipattaye |

jagataḥ pitarau vande pārvatīparameśvarau ||1.1||

I worship Parvati and Parameśvara, the parents of the world, who are inseparable just as word and its meaning... ||1.1||

In summary, the six paths of words and meanings are essential to attain the highest *jñāna*. Once the highest level of *jñāna* is attained, the words and meanings become as unnecessary as a ladder when the top floor has been permanently reached. The route map is no longer necessary once the destination is reached. Devi is beyond the six paths and when the *sādhakā* attains Devi, the six paths are then no longer necessary and are 'burned' by Devi.

The Seventh Chapter of the Chāndogya Upaniṣad illustrates the futility of the knowledge of all words and meaning unless the highest *Brahma Jñāna* is attained.

अधीहि भगव इति होपससाद सनत्कुमारं नारदस्तं होवाच यद्वेत्थ तेन मोपसीद ततः ते ऊर्ध्वं वक्ष्यामीति स होवाच ॥ ७.१.१ ॥

adhīhi bhagava iti hopasasāda sanatkumāraṃ nāradastaṃ hovāca yadvettha tena mopasīda tataḥ te ūrdhvaṃ vakṣyāmīti sa hovāca || 7.1.1 ||

Nārada duly approached Sanatkumārā and said, "Respected One, please teach me." Sanatkumārā said to him, "First tell me what you know already. I will teach you from that point."

Narada said - || 7.1.1 ||



ऋग्वेदं भगवोऽध्येमि यजुर्वेदं सामवेदमाथर्वणं चतुर्थमितिहासपुराणं पञ्चमं वेदानां वेदं पित्र्यं राशिं  
 दैवं निधिं वाकोवाक्यमेकायनं देवविद्यां ब्रह्मविद्यां भूतविद्यां क्षत्रविद्यां नक्षत्रविद्यां  
 सर्पदेवजनविद्यामेतद्भगवोऽध्येमि ॥ ७.१.२ ॥

ṛgvedam bhagavo'dhyemi yajurvedam sāmavedamātharvaṇam  
 caturthamitihāsapurāṇam pañcamam vedānām vedam pitryam  
 rāśim daivam nidhim vākovākyamekāyanam devavidyām  
 brahmavidyām bhūtaavidyām kṣatraavidyām nakṣatraavidyām  
 sarpadevajanaavidyāmetadbhagavo'dhyemi || 7.1.2 ||

“Respected One, I have studied the Rig Veda, the Yajur Veda, the Sāma Veda, and the fourth - the Atharva Veda; then the fifth - Itihāsa (the factual events as given in Vedās) and the Purāṇās also, Grammar, Pitṛu Shrāddha, Mathematics, Augury, Science of Underground Resources, Logic, Science of Ethics and Politics, Etymology, Vedic Knowledge, Science of Bhūtas, Archery, Astrology, Astronomy, Science of Snakes, Music, Dance, and other Fine Arts. Respected One, this is what I know.” || 7.1.2 ||

सोऽहं भगवो मन्त्रविदेवास्मि नात्मविच्छरुतं ह्येव मे भगवद्दुःशेभ्यस्तरति शोकमात्मविदिति सोऽहं भगवः  
 शोचामि तं मा भगवाञ्छोकस्य पारं तारयत्विति तं होवाच यद्वै किंचैतदध्यगीष्ठा नामैवैतत् ॥ ७.१.३ ॥

so'ham bhagavo mantravidevāsmi nātmavicchrutaṁ hyeva me bhagavaddṛśebhyastarati śokamātmaviditi so'ham bhagavaḥ śocāmi  
 taṁ mā bhagavāñchokasya pāraṁ tārayatviti taṁ hovāca yadvai kiṁcaitadadhyagīṣṭhā nāmaivaitat || 7.1.3 ||

“Respected One, That me (who has studied the above) knows only the mantrās, I do not know the Self. I have also heard from people like you that the one who knows the Self overcomes sorrow. Respected One, That me (who has studied the above) suffers from sorrow. Please take me across the ocean of grief.” Sanatkumārā then said to Nārada, “Everything you have learned so far is just names (words).” || 7.1.3 ||

कलये नव तारुण्यं / कम्पातटसीम्नि / किमपि कारुण्यम् ॥

kalaye nava tāruṇyam / kampātaṭasīmni / kimapi kāruṇyam ||

*I meditate (on Kāmākṣi) who is of new youth; who is in the area of the banks of Kampa river; who is beyond words and thoughts; who is the embodiment of compassion.*

### Summary:

I meditate on Kāmākṣi

- who burns the forest of six paths (after taking us to the final goal to be attained i.e. Devi herself)
- who is of the red color that the newly blossomed saffron flower holds
- who is of new youth
- who is in the area of the banks of Kampa river
- who is beyond words and thoughts
- who is the embodiment of compassion.

अधिकाञ्चि वर्धमानामतुलां करवाणि पारणामक्ष्णोः ।

आनन्दपाकभेदामरुणिमपरिणामगर्वपल्लविताम् ॥67॥

adhikāñci vardhamānāmatulāṃ karavāṇi pāraṇāmakṣṇoḥ |  
ānandapākabhedāmaruṇimapariṇāmagarvapallavitām ||67||

अधिकाञ्चि - adhikāñci - inside Kāñcipuram; वर्धमानाम् - vardhamānām - growing, developing; अतुलां - atulāṃ - unparalleled; करवाणि - karavāṇi - I will make; पारणाम् - pāraṇām - food that is partaken after a fasting period; अक्ष्णोः - akṣṇoḥ - of the eyes; आनन्द - ānanda - happiness; पाक - pāka - fruition; भेदाम् - bhedām - different from; अरुणिम - aruṇima - red color; परिणाम - pariṇāma - the result of, the culmination of; ultimate; गर्व - garva - pride; पल्लविताम् - pallavitām - tender sprouts.

अधिकाञ्चि वर्धमानाम् / अतुलां / करवाणि पारणाम् अक्ष्णोः।

adhikāñci vardhamānām / atulāṃ / karavāṇi pāraṇām akṣṇoḥ |

*(Kāmākṣi) who is ever-growing in Kāñcipuram; who is unparalleled; I will make (Kāmākṣi) the food (that is partaken after a fast)<sup>1</sup> for my eyes*

**Notes:**

1. Śrī Mūka Kavi uses the word *pāraṇām* (food taken after a fast) instead of *annam* (any food) because when the eyes are able to finally feast on Kāmākṣi it is like partaking food after a long period of fast.

आनन्द पाक भेदाम् / अरुणिम परिणाम गर्व पल्लविताम् ॥

ānanda pāka bhedām / aruṇima pariṇāma garva pallavitām ||

(Kāmākṣi) who is different from the fruition of happiness (that comes from mundane objects)<sup>1</sup>; who is the tender sprout of pride of the ultimate red color

**Notes:**

1. The happiness from mundane objects (*viśayas*) is called *viśaya ānandā* and it is of three levels—*priya*, *moda*, and *pramoda*. *Priya* is the happiness from seeing an object of liking. *Moda* is the happiness from possessing the object of liking. *Pramoda* is the happiness from experiencing the object of liking. *Devi* is beyond *pramoda*, the highest level of *viśaya ānanda*.

The Brahmānanda Vallī of the Taittirīya Upaniṣad describes *Priya*, *Moda*, and *Pramoda* in the *Ānandamaya Kośa* (Bliss Sheath).

तस्माद्वा एतस्माद्धिज्ञानमयात् । अन्योऽन्तर आत्माऽऽनन्दमयः । तेनैष पूर्णः । स वा एष पुरुषविध एव । तस्य पुरुषविधताम् । अन्वयं पुरुषविधः । तस्य प्रियमेव शिरः । मोदो दक्षिणः पक्षः । प्रमोद उत्तरः पक्षः । आनन्द आत्मा । ब्रह्म पुच्छं प्रतिष्ठा ।

tasmādvā etasmādvijñānamayāt | anyo'ntara ātmā'nandamayaḥ | tenaiṣa pūrṇaḥ | sa vā eṣa puruṣavidha eva | tasya puruṣavidhatām | anvayaṃ puruṣavidhaḥ | tasya priyameva śiraḥ | modo dakṣiṇaḥ pakṣaḥ | pramoda uttaraḥ pakṣaḥ | ānanda ātmā | brahma pucchaṃ pratiṣṭhā |

...It (*Ānandamaya*) also has the shape of *puruṣa*...Of it (*Ānandamaya*) *Priya* (joy) is the right side, *Moda* (rejoicing) is the left side, and *Pramoda* (bliss) is the trunk. *Brahman* is the tail support.

### Summary:

I make my eyes feast on Kāmākṣi

- who is ever-growing in Kāñcipuram

- who is unparalleled

- who is different from the fruition of happiness (that comes from mundane objects)

- who is the tender sprout of pride of the ultimate red color.

बाणसृणिपाशकार्मुकपाणिममुं कमपि कामपीठगतम् ।

एणधरकोणचूडं शोणिमपरिपाकभेदमाकलये ॥68॥

bāṇasṛṇipāśakārmukapāṇimamuṃ kamapi kāmapiṭhagatam |  
eṇadharakoṇacūḍaṃ śoṇimaparipākabhedaṃ ākalaye ||68||

बाण - bāṇa - (flower) arrows; सृणि - sṛṇi - ankuśa, goad; पाश - pāśa - rope or noose; कार्मुक - kārmuka - (sugarcane) bow; पाणिम् - pāṇim - in hands; अमुं - amum - this person (Devi); कमपि - kamapi - someone (who is beyond words and thoughts); कामपीठगतम् - kāmapiṭhagatam - having taken a seat in the Kāma Peetham; एण - eṇa - deer; धर - dhara - holding; एणधर - eṇadhara - moon—that which has the mark shaped like a deer; कोण - koṇa - part, crescent; चूड - cūḍaṃ - head; एणधरकोणचूडं - eṇadharakoṇacūḍaṃ - Devi who holds the crescent moon in her head; शोणिम - śoṇima - red; परिपाक - paripāka - ultimate, matured; भेदम् - bhedaṃ - different from what we can imagine, beyond imagination; आकलये - ākalaye - I meditate intensely.

बाण सृणि पाश कार्मुक पाणिम् अमुं / कमपि कामपीठगतम् ।

bāṇa sṛṇi pāśa kārmuka pāṇim amuṃ / kamapi kāmapiṭhagatam |

*This (Kāmākṣi) who holds in (her) hands the (flower) arrows, goad, rope, (sugarcane) bow; who is beyond words and thoughts; who is seated in the Kāma Peetham (in Kāñcipuram)*

एणधर कोण चूडं / शोणिम परिपाक भेदम् / आकलये ॥

eṇadhara koṇa cūḍaṃ / śoṇima paripāka bhedaṃ ākalaye ॥

*I meditate intensely (on Kāmākṣi) who holds in her head the crescent moon which has the deer-shaped mark; who is the ultimate redness<sup>1</sup> that is beyond imagination.*

### Notes:

1. As in Śloka 43 of this Śatakam, śoṇima is a reference to the concept of *vimarśa* or the expansion of creation. Devi is beyond the redness that we can see or imagine. She is the root of that redness.

### Summary:

I meditate intensely on this Kāmākṣi

- who holds in (her) hands the (flower) arrows, goad, rope, (sugarcane) bow
- who is beyond words and thoughts
- who is seated in the Kāma Peetham in Kāñcipuram
- who holds in her head the crescent moon which has the deer-shaped mark
- who is the ultimate redness that is beyond imagination.

किं वा फलति ममान्यैर्बिम्बाधरचुम्बिमन्दहासमुखी।

सम्बाधकरी तमसामम्बा जागर्ति मनसि कामाक्षी ॥69॥

kiṃ vā phalati mamānyairbimbādharacumbimandahāsamukhī |

sambādharī tamasāmambā jāgarti manasi kāmākṣī ||69||

किं वा फलति - kiṃ vā phalati - what fruit at all; मम - mama - for me; अन्यैः - anyaiḥ - from others; बिम्ब - bimba - red *bimba* fruit; अधर - adhara - lips; चुम्बि - cumbi - kissed; मन्द हास - manda hāsa - gentle smile; मुखी - mukhī -

face; सम्बाधकरी - sambādhakarī - one who creates obstruction; तमसाम् - tamasām - of darkness, of ignorance; अम्बा - ambā - Mother; जागर्ति - jāgarti - awakened; मनसि - manasi - in my mind; कामाक्षी - kāmākṣī - Kāmākṣī.

किं वा फलति मम अन्यैः / बिम्ब अधर चुम्बि मन्दहास मुखी ।

kiṃ vā phalati mama anyaiḥ / bimba adhara cumbi mandahāsa mukhī |

*What fruit at all will I get from others? (Kāmākṣī) whose face has a gentle smile kissing her red bimba fruit-like lips*

सम्बाधकरी तमसाम् / अम्बा / जागर्ति मनसि कामाक्षी ॥

sambādhakarī tamasām / ambā / jāgarti manasi kāmākṣī ||

*(Kāmākṣī) who is the obstructor of darkness (ignorance); O Mother; O Kāmākṣī, who is awakened in my mind<sup>1</sup>*

### Notes:

1. Kāmākṣī is present in all minds. We are unable to see her because we have a curtain of ignorance. Mother Kāmākṣī removes this obstruction and she is awakened in our minds.

### Summary:

O Kāmākṣī

- whose face has a gentle smile kissing her red *bimba* fruit-like lips

- who is the obstructor of darkness (ignorance)

is awakened in my mind.

O Mother! What fruit at all will I get from others? (I do not need anything from anyone else).

मञ्चे सदाशिवमये परशिवमयललितपौष्पपर्यङ्के ।

अधिचक्रमध्यमास्ते कामाक्षी नाम किमपि मम भाग्यम् ॥70॥

mañce sadāśivamaye paraśivamayalalitapauṣpaparyāṅke |

adhicakramadhyamāste kāmākṣī nāma kimapi mama bhāgyam ||70||

मञ्चे - mañce - on the couch; सदाशिवमये - sadāśivamaye - Sadāśiva himself; परशिवमय - paraśivamaya - Paraśiva himself; ललित - lalita - soft; पौष्प - pauṣpa - flower; पर्यङ्के - paryanke - mattress; अधिचक्र - adhicakra - in the Śrī Cakra; मध्यम - madhyama - center; आस्ते - āste - seated; कामाक्षी - kāmākṣī - Kāmākṣī; नाम - nāma - name; किमपि - kimapi - someone (who is beyond words and thoughts); मम - mama - my; भाग्यम् - bhāgyam - good fortune.

मञ्चे सदाशिवमये / परशिवमय ललित पौष्प पर्यङ्के ।

mañce sadāśivamaye / pariśivamaya lalitapauṣpaparyanke ।

*(Kāmākṣī) who is seated on the couch of Sadāśiva himself; on the soft flower mattress of Paraśiva himself<sup>1</sup>*

### Notes:

1. As described in Lalitā Sahasranāmam and Soundaryalahari, Devi is seated on the couch of Sadāśiva which has the four legs of Brahmā, Hari, Rudrā, and Iśvarā.

In Lalita Sahasranāmam Devi is referred to as—

सुमेरु मध्य शृङ्गस्था श्रीमन्नगर नायिका ।

चिन्तामणि गृहान्तस्था पञ्चब्रह्मासन स्थिता ॥ २२ ॥

sumeru madhya śṛṅgasthā śrīmannagara nāyikā ।

cintāmaṇi grhāntasthā pañca brahmāsana sthitā ||22||

Devi who dwells in the middle peak of the Sumeru mountain, who is the ruler of Śrīnagara, who resides in the *Cintāmaṇi* house, who is seated on the couch of five Brahmās (the Couch of Sadāśiva with leg supports of Brahmā, Hari, Rudrā, and Ishwarā). ||22||

Ādi Śaṅkarācārya in Soundaryalahari says—

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते  
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।  
शिवाकारे मञ्चे परमशिवपर्यङ्कनिलयां  
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥ 8 ॥

sudhāsindhormadhye suraviṭapivāṭīparivṛte  
maṇidvīpe nīpopavanavati cintāmaṇigr̥he |  
śivākāre mañce paramaśivaparyaṅkanilayāṃ  
bhajanti tvāṃ dhanyāḥ katicana cidānandalaharīm ||8||

A few fortunate people meditate on you as the continuous form of consciousness-bliss on the couch of Sadāśiva, on the mattress of Paramaśiva, in the house of *Cintāmaṇi*, in the *Kadamba* garden, in the gem-island fringed by the forest of *Kalpaka* trees, in the middle of the ocean of nectar. ||8||

अधिचक्र मध्यम आस्ते / कामाक्षी नाम किमपि मम भाग्यम् ॥

adhicakra madhyama āste / kāmākṣī nāma kimapi mama bhāgyam ||

*(Kāmākṣi) who is seated in the center of the Śrī Cakra (as the Bindu); who I know (only) by the name Kāmākṣi; who is beyond words and thoughts; is my good fortune*

### Summary:

Kāmākṣi

- who is seated on the couch of Sadāśiva himself; on the gentle flower mattress of Paraśiva himself
  - who is seated in the center of the Śrī Cakra (as the *Bindu*)
  - who I know (only) by the name Kāmākṣi
  - who is beyond words and thoughts
- is my good fortune.



रक्ष्योऽस्मि कामपीठीलासिकया घनकृपाम्बुराशिकया ।

श्रुतियुवतिकुन्तलीमणिमालिकया तुहिनशैलबालिकया ॥71॥

rakṣyo'smi kāmapiṭhīlāsikayā ghanakṛpāmburāśikayā |  
śrutiyuvatikuntalīmaṇimālikayā tuhinaśailabālikayā ||71||

रक्ष्यः अस्मि - rakṣyaḥ asmi - I am fit to be protected; कामपीठीलासिकया - kāmapiṭhīlāsikayā - by the one who performs the *lāsya* dance in the Kāma Peetham; घन - ghana - dense; कृप - kṛpa - compassion; अम्बुराशिकया - amburāśikayā - by the ocean of; (अम्बुराशि - *amburāśi* - ocean—the storehouse (*ambu*) of water (*rāśi*)); श्रुति - śruti - Vedās; युवति - yuvati - young woman; कुन्तली - kuntalī - hair; मणिमालिकया - maṇimālikayā - garland of gems; तुहिन शैल - tuhina śaila - snow mountain, Himavān; बालिकया - bālikayā - young daughter.

रक्ष्योऽस्मि / कामपीठीलासिकया / घन कृप अम्बुराशिकया ।

rakṣyo'smi / kāmapiṭhīlāsikayā / ghana kṛpa amburāśikayā |

*I am fit to be protected (by Kāmākṣi) who gently dances (lāsya)<sup>1</sup> in the Kāma Peetham; who is the ocean of dense compassion*

### Notes:

1. The dance of Śiva (men) is called *tāṇḍava* and the dance of Devi (women) is called *lāsya*.

श्रुति युवति कुन्तली मणिमालिकया / तुहिनशैल बालिकया ॥

śruti yuvati kuntalī maṇimālikayā / tuhinaśaila bālikayā ||

*(Kāmākṣi) who is the gem-garland on the hair of the young woman of Vedās<sup>1</sup>; who is the young daughter of Himavān—the snow mountain*

### Notes:

1. The eternal, ancient Vedās are ever-young and are compared to a young woman. The Upaniṣads—the crest of the Vedās consisting of

the highest *jñāna*, are compared to the head/hair of the young woman. Devi is the Supreme Truth expounded by the Upaniṣads. She is described as the gem-garland on the head (Upaniṣads) of the young woman (Vedās).

### Summary:

- I am fit to be protected by Kāmākṣi
- who gently dances (*lāsya*) in the Kāma Peetham
  - who is the ocean of dense compassion
  - who is the gem-garland on the hair of the young woman of Vedās
  - who is the young daughter of Himavān—the snow mountain.

लीये पुरहरजाये माये तव तरुणपल्लवच्छाये ।

चरणे चन्द्राभरणे काञ्चीशरणे नतार्तिसंहरणे ॥72॥

līye puraharajāye māye tava taruṇapallavacchāye |

carāṇe candrābharāṇe kāñcīśaraṇe natārtisaṃharaṇe ||72||

लीये - līye - I merge; पुरहरजाये - puraharajāye - in the consort of Śiva—the destroyer of Tripura; माये - māye - with the one who creates māya and destroys māya; तव - tava - your; तरुण - taruṇa - young; पल्लव - pallava - tender shoots; छाये - chāye - with the beauty; चरणे - carāṇe - feet; चन्द्र आभरणे - candra ābharāṇe - who has the ornament of the moon; काञ्चीशरणे - kāñcīśaraṇe - whose abode is in Kāñcīpuram; नत - nata - those who worship; आर्ति - ārti - miseries; संहरणे - saṃharaṇe - destroying.

लीये पुरहरजाये / माये / तव / तरुणपल्लवच्छाये ।

līye puraharajāye / māye / tava / taruṇapallavacchāye |

*I merge in your (चरणे carāṇe, feet); (Kāmākṣi) who is the consort of Śiva—the destroyer of Tripura; who is Māya (who creates māya and who is the only one who can destroy māya); (whose feet have) the beauty of the young tender shoots*

चरणे / चन्द्राभरणे / काञ्चीशरणे / नत आर्ति संहरणे ॥

carāṇe / candrābharaṇe / kāñcīśaraṇe / nata ārti saṃharaṇe ॥

(Kāmākṣi) who has the ornament of the moon; whose abode is in Kāñcīpuram; whose feet destroy the miseries of those who worship<sup>1</sup> (her)

### Notes:

1. To worship Kāmākṣi is to follow the path of *dharma*.

### Summary:

Kāmākṣi

- who is the consort of Śiva—the destroyer of Tripura
- who holds *māya* in her charge
- who has the ornament of the moon
- whose abode is in Kāñcīpuram.

I merge in your feet

- which has the beauty of the young tender shoots
- which destroy the miseries of those who worship you.

मूर्तिमति मुक्तिबीजे मूर्ध्नि स्तबकितचकोरसाम्राज्ये ।

मोदितकम्पाकूले मुहुर्मुहुर्मनसि मुमुदिषाऽस्माकम् ॥73॥

mūrtimati muktibīje mūrdhni stabakitacakorasāmrajye |

moditakampākūle muhurmuhurmanasi mumuḍiṣā'smākam ||73||

मूर्तिमति - mūrtimati - being the form; मुक्तिबीजे - muktibīje - seed of Mukti (liberation); मूर्ध्नि - mūrdhni - on the head; स्तबकित - stabakita - blossomed; चकोर - cakora - Cakora bird; साम्राज्ये - sāmrajye - empire of; स्तबकितचकोरसाम्राज्ये - stabakitacakorasāmrajye - moon—that which makes the group of Cakora birds blossom (happy); मोदित - modita - making (someone) happy; कम्पाकूले - kampākūle - on the banks of the Kampa river; मुहुः मुहुः - muhuḥ muhuḥ - again and again; मनसि - manasi -

in the mind; मुमुदिषा - mumudiṣā - desire to be happy; अस्माकम् - asmākam  
- our.

मूर्तिमति मुक्तिबीजे / मूर्ध्नि स्तबकितचकोरसाम्राज्ये ।

mūrtimati muktibīje / mūrdhni stabakitacakorasāmrajye |

*(Kāmākṣi) who is the form of the seed of Mukti<sup>1</sup>; who has on her head the one which makes the Cakora birds happy (the moon)<sup>2</sup>*

### Notes:

1. Kāmākṣi is the seed of liberation, the Jñānāmbika. When we surrender to Devi, we are assured of liberation.
2. The moonshine (the nectar of the moon) is the only food of the Cakora birds.

मोदित कम्पाकूले / मुहुर्मुहुर्मनसि मुमुदिषाऽस्माकम् ॥

modita kampākūle / muhurmuhurmanasi mumudiṣā'smākam ||

*(Kāmākṣi) who makes people on the banks of the Kampa river happy<sup>1</sup>;  
Our minds desire, again and again, to be happy (in Kāmākṣi)*

### Notes:

1. *Mukti* is supreme happiness. Devi's form is *vidya* which is the basis of *mukti*. Devi makes the Cakora birds happy through the moon on her head. She delights those on the banks of the Kampa river. Hence, happiness is certain if we direct our minds to Kāmākṣi

### Summary:

Our minds desire, again and again, to be happy in Kāmākṣi

- who is the form of the seed of liberation as Jñānāmbika
- who has on her head the moon which makes the group of Cakora birds happy
- who delights people on the banks of the Kampa river.

वेदमयीं नादमयीं बिन्दुमयीं परपदोद्यदिन्दुमयीम् ।

मन्त्रमयीं तन्त्रमयीं प्रकृतिमयीं नौमि विश्वविकृतिमयीम् ॥74॥

vedamayīm nādamayīm bindumayīm parapadodyadindumayīm |  
mantramayīm tantramayīm prakṛtimayīm naumi viśvavikṛtimayīm ||74||

वेदमयीं - vedamayīm - form of Vedās; नादमयीं - nādamayīm - form of *Nāda* —the primal *omkāra* sound that started creation; बिन्दुमयीं - bindumayīm - form of *Bindu*, the first material in the process of creation; परपद - parapada - supreme state; उद्यत् - udyat - rising; इन्दुमयीम् - indumayīm - form of Moon; मन्त्रमयीं - mantramayīm - form of all Mantrās; तन्त्रमयीं - tantramayīm - form of all Tantrās of Devi, form of all Kriyās (acts of worship of Devi); प्रकृतिमयीं - prakṛtimayīm - form of Prakṛti or Māya (the three *guṇās*—*sattva*, *rajas*, *tamas*); नौमि - naumi - I prostrate; विश्वविकृतिमयीम् - viśvavikṛtimayīm - form of the visible universe (moving and non-moving objects) arising from Prakṛti.

वेदमयीं / नादमयीं / बिन्दुमयीं / परपदोद्यत् इन्दुमयीम् ।

vedamayīm / nādamayīm / bindumayīm / parapadodyat indumayīm |

(*Kāmākṣi*) who is of the form of the Vedās; who is of the form of *Nāda*<sup>1</sup>; who is of the form of *Bindu*<sup>1</sup>; who is the form of the Supreme State of the rising Moon<sup>2</sup>...

### Notes:

1. *Śabda Brahman* is the basis of creation. The stages of creation are —*Nāda* (sound), *Bindu* (physical point from which creation starts, the first material from the Śiva-Śakti union), *Kalā* (part), *Prakṛti* or *Māya* (the three *guṇās* of *Sattva*, *Rajas*, *Tamas*), *Vikṛti* (the visible universe that arises out of *Prakṛti*, all the moving and non-moving objects)
2. When the Kundalini Śakti reaches the topmost lotus of the Sahasrāra Cakra, it takes the form of a moon. The rising moon

sheds nectar and the *jīva* reaches a state of bliss (*samādhi*). The moon is Devi.

मन्त्रमयीं / तन्त्रमयीं / प्रकृतिमयीं / नौमि / विश्वविकृतिमयीम् ॥

mantramayīm / tantramayīm / prakṛtimayīm / naumi / viśvavikṛtimayīm||

*I prostrate (to Kāmākṣi) who is of the form of Mantrās; who is the form of Tantrās<sup>1</sup>; who is the form of Prakṛti; who is the form of Vikṛti<sup>2</sup>,...*

### Notes:

1. The *Āgamās* of Devi are known as *tantrās*, such as Lakṣmī Tantra, Kalika Tantra etc. They express the glory and *pūja* processes of the various forms of Devi. Tantra also refers to *kriya* or acts of worship. For example, the *Ṣoḍaśopacāra* pūja has sixteen *kriyās* or *tantrās*.
2. *Viśvavikṛtimayīm* reminds us that all that we see, hear, touch, speak, taste is Devi.

### Summary:

I prostrate to Kāmākṣi

- who is of the form of the Vedās
- who is of the form of *Nāda*
- who is of the form of *Bindu*
- who is the form of the Supreme State of the rising Moo
- who is of the form of all Mantrā
- who is of the form of all Tantrās
- who is the form of *Prakṛti* (unmanifest)
- who is the form of *Vikṛti* (manifest).

पुरमथनपुण्यकोटी पुञ्जितकविलोकसूक्तिरसधाटी ।

मनसि मम कामकोटी विहरतु करुणाविपाकपरिपाटी ॥75॥

puramathanapuṇyakoṭī puñjita-kavilokasūktirasadhāṭī |

manasi mama kāmakoṭī viharatu karuṇāvīpākaparipāṭī ||75||

पुरमथन - puramathana - Śiva—the one who churned (destroyed) Tripura (three cities); पुण्य कोटी - puṇya koṭī - boundary of sacred merit; पुञ्जित - puñjita - mass, collection; कवि लोक - kavi loka - world of poets; सूक्ति - sūkti - sayings; रस - rasa - sweetness, essence; धाटी - dhāṭī - flood, flow; मनसि मम - manasi mama - in my mind; कामकोटी - kāmakoṭī - Devi who is in the Kāmakoṭī Peeṭham in Kāñcipuram; विहरतु - viharatu - may (Devi) sport; करुणा - karuṇā - compassion; विपाक - vipāka - fruition; परिपाटी - paripāṭī - succession.

पुरमथन पुण्यकोटी / पुञ्जित कविलोक सूक्ति रस धाटी ।

puramathana puṇyakoṭī / puñjita kaviloka sūkti rasa dhāṭī |

*(Kāmākṣi) who is the ultimate limit of the sacred merit of Śiva—the one who destroyed Tripura<sup>1</sup>; who is the flood of sweetness of the collection of sayings of the world of poets*

### Notes:

1. The fruition of Śiva's sacred merit (*puṇya*) is Devi. To attain Devi we too need an accumulation of sacred merit.

मनसि मम कामकोटी विहरतु / करुणा विपाक परिपाटी ॥

manasi mama kāmakoṭī viharatu / karuṇā vipāka paripāṭī ||

*May Kāmākṣi sport in my mind; (Kāmākṣi) who is in the Kāmakoṭī Peeṭham (in Kāñcipuram)<sup>1</sup>; who is the fruition of compassion<sup>2</sup>*

### Notes:

1. Devi as Kāmakoṭī can be interpreted as the one who grants crores of desires or the one who is at the limits of *Kāma* granting *mokṣa*. *Mokṣa* is the end part of the four *puruṣārthas*: *Dharma*, *Artha*, *Kāma*, *Mokṣa*. Śrī Kāmākṣi Vilāsam says that when we worship Devi inside the Kāmakoṭī area, even if we do not ask for *mokṣa*, Devi as Kāmakoṭī grants us *mokṣa* along with all our other desires.

Kāmakoṭi also indicates the abode of Kāmākṣi in the Śri Cakra, as described in Ādi Śaṅkarācārya's commentary on Lalita Triśati.

2. Devi's compassion correlates with the intensity of our *bhakti*. The increasing levels of Devi's compassion reach its fruition when our *bhakti* is the most intense.

### Summary:

May Kāmākṣi

- who is the ultimate limit of the sacred merit of Śiva—the one who destroyed Tripura
- who is the flood of sweetness of the collection of sayings of the world of poets
- who is in the Kāmakoṭi Peetham (in Kāñcipuram)
- who is the fruition of compassion sport in my mind.

कुटिलं चटुलं पृथुलं मृदुलं कचनयनजघनचरणेषु ।

अवलोकितमवलम्बितम् अधिकम्पातटममेयमस्माभिः ॥76॥

kuṭilam caṭulam pṛthulam mṛdulam kacanayanajaghanacaraṇeṣu |  
avalokitamavalambitam adhikampātaṭamameyamasmābhiḥ ||76||

कुटिलं - kuṭilam - curly; चटुलं - caṭulam - tremulous; पृथुलं - pṛthulam - broad; मृदुलं - mṛdulam - soft; कच - kaca - tresses; नयन - nayana - eyes; जघन - jaghana - hips; - चरणेषु - caraṇeṣu - feet; अवलोकितम् - avalokitam - was seen; अवलम्बितम् - avalambitam - taken as life support; अधिकम्पातटम् - adhikampātaṭam - on the banks of Kampa river; अमेयम् - ameyam - cannot be measured, beyond proof or demonstration; अस्माभिः - asmābhiḥ - by us.

कुटिलं चटुलं पृथुलं मृदुलं / कच नयन जघन चरणेषु ।

kuṭilam caṭulam pṛthulam mṛdulam / kaca nayana jaghana caraṇeṣu |



*(Kāmākṣi) whose tresses, eyes, hips, feet are curly, moving, broad, soft (respectively)<sup>1</sup>*

**Notes:**

1. In this line the words are to be paired as—

कुटिलं कच / चटुलं नयन / पृथुलं जघन / मृदुलं चरणेषु

kuṭīlaṃ kaca / caṭulaṃ nayana / pṛthulaṃ jaghana / mṛdulaṃ caraṇeṣu

*(Kāmākṣi) who has curly tresses, tremulous eyes, broad hips, soft feet.*

अवलोकितम् अवलम्बितम् अधिकम्पातटम् अमेयम् अस्माभिः ॥

avalokitam avalambitam adhikampātaṭam ameyam asmābhiḥ ॥

*By us was seen; By us was taken as life support Kāmākṣi, who is on the banks of the Kampa river; whose form cannot be measured or determined (who is beyond proof or demonstration)<sup>1</sup>*

**Notes:**

1. *Meyam* is something which can be measured.

*Ameyam* is something which cannot be measured or determined. Devi is all-pervading in infinite forms, and cannot be measured.

*Ameyam* is also something that cannot be proved or demonstrated. To prove Devi, the proof must exist outside Devi. But Devi is all that is, and nothing exists outside Her.

**Summary:**

We see Kāmākṣi and we take refuge in Kāmākṣi

- who has curly tresses, tremulous eyes, broad hips, soft feet
- who is on the banks of the Kampa river
- who cannot be measured (who is beyond proof or demonstration).

प्रत्यङ्मुख्या दृष्टया प्रसाददीपाङ्कुरेण कामाक्ष्याः ।

पश्यामि निस्तुलमहो पचेलिमं कमपि परशिवोल्लासम् ॥77॥

pratyāṅmukhyā dṛṣṭayā prasādādīpāṅkureṇa kāmākṣyāḥ ।

paśyāmi nistulamaho pacelimaṃ kamapi paraśivollāsam ॥77॥

प्रत्यङ्मुख्या - pratyāṅmukhyā - turned within; दृष्टया - dṛṣṭayā - vision; प्रसाद - prasāda - grace; दीप - dīpa - light; अङ्कुरेण - aṅkureṇa - (beginning) flicker (of light) (literally, sprout of grain); कामाक्ष्याः - kāmākṣyāḥ - of Kāmākṣī; पश्यामि - paśyāmi - I see; निस्तुलम् - nistulam - unparalleled; अहो - aho - expression of wonder; पचेलिमं - pacelimaṃ - ripe, well cooked; कमपि - kamapi - someone (who is beyond words and thoughts); परशिव उल्लासम् - paraśiva ullāsam - delightful sport of Paraśiva.

प्रत्यङ्मुख्या दृष्टया / प्रसाद दीप अङ्कुरेण कामाक्ष्याः ।

pratyāṅmukhyā dṛṣṭayā / prasāda dīpa aṅkureṇa kāmākṣyāḥ ।

*With vision turned within; by the grace of the flicker of light of Kāmākṣī...*

पश्यामि निस्तुलम् अहो / पचेलिमं कमपि / परशिवोल्लासम् ॥

paśyāmi nistulam aho / pacelimaṃ kamapi / paraśivollāsam ॥

*What a wonder! I see (Kāmākṣī) who is unparalleled (nothing like I have ever seen); who is the ripe (vision); who is beyond words and thoughts; who is the delightful sport of Paraśiva*

### Summary:

What a wonder! By the grace of the flicker of light of Kāmākṣī, looking within, I see the ripe (vision) of Kāmākṣī

- who is unparalleled (nothing like I have ever seen)
- who is beyond words and thoughts
- who is the delightful sport of Paraśiva.

विद्ये विधातृविषये कात्यायनि कालि कामकोटिकले ।

भारति भैरवि भद्रे शाकिनि शाम्भवि शिवे स्तुवे भवतीम् ॥78॥

vidye vidhātṛviṣaye kātyāyani kālī kāmakoṭīkale |

bhārati bhairavi bhadre śākini śāmbhavi śive stuve bhavatīm ||78||

विद्ये - vidye - form of supreme knowledge; विधातृविषये - vidhātṛviṣaye - form of the world created by Brahma; कात्यायनि - kātyāyani - Kātyāyani, daughter of sage Kātyāyana; कालि - kālī - form of black Kālī; कामकोटिकले - kāmakoṭīkale - form of Kāmakala—the subtle *bījāksharā* mantra enshrined in the Kāmakoṭī Peetham; भारति - bhārati - Sarasvatī; भैरवि - bhairavi - Bhairavi, consort of Bhairava; भद्रे - bhadre - form of auspiciousness; शाकिनि - śākini - five-faced Śākini *Devata* in the Mūlādhara Cakra (or) the Śākini attendants of Devi; शाम्भवि - śāmbhavi - Śakti of Shambu (or) the form of Śāmbhavi Mudra in Devi Upāsanā; शिवे - śive - form of auspiciousness, consort of Śiva; स्तुवे - stuve - I praise; भवतीम् - bhavatīm - respected you.

विद्ये / विधातृविषये / कात्यायनि / कालि / कामकोटिकले ।

vidye / vidhātṛviṣaye / kātyāyani / kālī / kāmakoṭīkale |

*(Kāmākṣi) as the form of supreme knowledge; as the form of the world created by Brahma; as the daughter of sage Kātyāyana<sup>1</sup>; as Kālī<sup>2</sup>; as the form of Kāmakala (the bījāksharā mantra enshrined in the Kāmakoṭī Peetham)<sup>3</sup>*

### Notes:

1. Devi blessed sage Kātyāyana by taking the form of his daughter and hence is known as Kātyāyani. In Śrī Kāmākṣi Vilāsam, Devi is described as giving *darshan* to sage Kātyāyana in the Himalayas. The sage guided Devi with her travels to Kāñcipuram.
2. Devi as Kālī is the manifestation of (black) *tamo guṇa* to destroy the demons and uphold Sanātana Dharma.

3. Devi is the powerful Kāmakala *bījāksharā* as described in Śloka 49 of this Śatakam.

भारति / भैरवि / भद्रे / शाकिनि / शाम्भवि / शिवे / स्तुवे भवतीम् ॥

bhārati / bhairavi / bhadre / śākini / śāmbhavi / śive / stuve bhavatīm ॥

*I praise you (Kāmākṣi) as Sarasvatī; the consort of Bhairava<sup>1</sup>; the form of auspiciousness<sup>2</sup>; the Śākini Devata (in the Mūlādhara Cakra); the Śakti of Śambu<sup>3</sup>; the consort of Śiva*

### Notes:

1. Each of the fifty-one Śakti Peethams is guarded by Devi as Bhairavi and Śiva as Bhairava.
2. *Bhadre* is Devi as the form of auspiciousness. Devi is known as Bhadrakālī when she takes the form of Kālī to kill the demons and bring auspiciousness for the virtuous.
3. Śiva is also known as Śambu because he is the embodiment of auspiciousness (*śam*).

### Summary:

I praise you Kāmākṣi

- as the form of Vidya—the supreme knowledge
- as the form of the world created by Brahma
- as Kātyāyāni—the daughter of sage Kātyāyana
- as Kālī—the destroyer of *tamo guṇa*
- as Kāmakoṭīkale—the form of the Kāmakala *bījāksharā* in the Kāmakoṭi Peetham
- as Sarasvatī
- as Bhairavi—the consort of Bhairava
- as Bhadra—the form of auspiciousness
- as the Śākini *Devata* (in the Mūlādhara Cakra)

- as Śāmbhavi—the Śakti of Śambu
- as Śivā—the consort of Śiva.

मालिनि महेशचालिनि काञ्चीखेलिनि विपक्षकालिनि ते ।

शूलिनि विद्रुमशालिनि सुरजनपालिनि कपालिनि नमोऽस्तु ॥79॥

mālini maheśacālini kāñcīkhelini vipakṣakālini te |

śūlini vidrumaśālini surajanapālini kapālini namo'stu ||79||

मालिनि - mālini - the one who wears the garland of letters of the alphabet (from अ A to क्ष kṣa); महेश चालिनि - maheśa cālini - the one who moves Maheśa, the Śakti of Śiva; काञ्ची खेलिनि - kāñcī khelini - the one who plays in Kāñcipuram; विपक्ष कालिनि - vipakṣakālini - the one who is time (death) to the enemies; ते - te - to you; शूलिनि - śūlini - the one who holds the Triśula (or) the consort of Śiva who holds the Triśula; विद्रुमशालिनि - vidrumaśālini - shining like the red coral; सुरजन पालिनि - surajana pālini - the one who protects the group of Surās (*devās*, the virtuous); कपालिनि - kapālini - the one who wears the kapāla (human skull) as the form of Kāli (or) the consort of Kapāli (Śiva); नमः अस्तु - namaḥ astu - my prostrations.

मालिनि / महेशचालिनि / काञ्चीखेलिनि / विपक्षकालिनि ते ।

mālini / maheśacālini / kāñcīkhelini / vipakṣakālini te |

*(Kāmākṣi) who wears the garland of letters (varṇa mala from अ A to क्ष kṣa); who moves Maheśa<sup>1</sup>; who plays in Kāñcipuram; who is time (death) to the enemies*

### Notes:

1. Ādi Śaṅkarācārya in the first Śloka of Soundaryalahari says that Śiva is incapable of movement without Śakti.

शूलिनि / विद्रुमशालिनि / सुरजनपालिनि / कपालिनि / नमोऽस्तु ॥

śūlini / vidrumaśālini / surajanapālini / kapālini / namo'stu ||

*My prostrations to (Kāmākṣi) who is the consort of Śiva who holds the Triśula; who shines like the (red) coral; who protects the group of devās (the virtuous); who is the consort of Kapāli [or who is the one who wears the kapāla (human skull)]*

### Summary:

My prostrations to Kāmākṣi

- who is the Śakti that moves Maheśa
- who plays in Kāñcipuram
- who is time (death) to the enemies
- who is the consort of Śiva who holds the Triśula
- who shines like the (red) coral
- who protects the group of *devās* (the virtuous)
- who is the consort of Śiva as Kapāli [or who is the one who wears the *kapāla* (human skull)].

देशिक इति किं शङ्के तत्तादृक्त्व नु तरुणिमोन्मेषः ।

कामाक्षि शूलपाणेः कामागमसमययज्ञदीक्षायाम् ॥80॥

deśika iti kiṃ śaṅke tattādṛktava nu taruṇimonmeṣaḥ ।

kāmākṣi śūlapāṇeḥ kāmāgamasamayayajñadīkṣāyām ॥80॥

देशिक - deśika - the one who shows the right direction, guru; इति किं शङ्के - iti kiṃ śaṅke - should I suspect?; तत्तादृक् - tattādṛk - of that type (indescribable); तव - tava - your; नु - nu - expression of respect or certainty; तरुणिम - taruṇima - state of youth; उन्मेषः - blossoming; कामाक्षि - kāmākṣi - Kāmākṣi; शूलपाणेः - śūlapāṇeḥ - of Śiva—the one who holds the Triśula in his hands; काम आगम - Kāma Āgama, Kāma Śāstra; समय - samaya - principle; यज्ञ - yajña - *yajña*; दीक्षायाम् - dīkṣāyām - vow, commitment.

देशिक इति किं शङ्के तत्तादृक् / तव नु तरुणिमोन्मेषः ।

deśika iti kiṃ śaṅke tattādṛk / tava nu taruṇimonmeṣaḥ ।

*Should I suspect the (indescribable) type of blossoming of your youth to be the Guru...*

कामाक्षि / शूलपाणेः कामागम समय यज्ञ दीक्षायाम् ॥

kāmākṣi śūlapāṇeḥ kāmāgama samaya yajña dīkṣāyām ॥

*...of Siva's commitment to the yajña of the principle of Kāma Śāstra<sup>1</sup>*

### Notes:

1. A Guru is essential for *yajña dīkṣa*. Kāmākṣi is the Guru for Siva's *dīkṣa* of *yajña* that he performs as per the principle of Kāma Śāstra. This poetically describes the eternal love of Śiva for Śakti.

### Summary:

Should I suspect your blossoming of youth to be the Guru of Śiva's commitment to the *yajña* of the principle of Kāma Śāstra?

वेतण्डकुम्भडम्बरवैतण्डिककुचभरार्तमध्याय ।

कुङ्कुमरुचे नमस्यां शङ्करनयनामृताय रचयामः ॥81॥

vetanḍakumbhaḍambaravaitaṇḍikakucabharārtamadyāya ।

kuṅkumaruce namasyāṃ śaṅkaranayanāmṛtāya racayāmaḥ ॥81॥

वेतण्ड - vetanḍa - elephant; कुम्भ - kumbha - pot-like frontal lobe; डम्बर - ḍambara - grandeur; वैतण्डिक - vaitaṇḍika - engaged in argument, argumentative; कुच भर - kuca bhara - fulsome bosom; आर्त - ārta - subject to misery; मध्याय - madhyāya - middle (waist); कुङ्कुमरुचे - kuṅkumaruce - shine and beauty of the red *kumkuma*; नमस्यां - namasyāṃ - prostrations; शङ्कर - śaṅkara - Śaṅkara, Śiva; नयन अमृताय - nayana amṛtāya - nectar for the eyes; रचयामः - racayāmaḥ - (we) create, do.

वेतण्ड कुम्भ डम्बर वैतण्डिक कुचभर आर्त मध्याय ।

vetanḍa kumbha ḍambara vaitaṇḍika kuca bharārta madhyāya ।

*(Kāmākṣi) whose fulsome bosom, engaged in argument (and winning the argument) with the grandeur of the pot-like frontal lobe of the elephant, creates misery for the middle (waist)*

कुङ्कुमरुचे / नमस्यां / शङ्कर नयन अमृताय / रचयामः ॥

kuṅkumaruce / namasyāṃ / śaṅkara nayana amṛtāya / racayāmaḥ ॥

*We do prostrations to Kāmākṣi, who has the shine of kumkuma; who is the nectar for the eyes of Śankara*

### Summary:

We prostrate to Kāmākṣi

- whose fulsome bosom—which defeats the grandeur of the pot-like frontal lobe of the elephant, creates misery for the waist
- who has the shine of *kumkuma*
- who is the nectar for the eyes of Śankara.

अधिकाञ्चितमणिकाञ्चनकाञ्चीमधिकाञ्चि काञ्चिद्राक्षम् ।

अवनतजनानुकम्पामनुकम्पाकूलमस्मदनुकूलाम् ॥82॥

adhikāñcitamaṇikāñcanakāñcīmadhikāñci kāñcīdrākṣam |

avanatajanānukampāmanukampākūlamasmadanukūlām ॥82॥

अधिक - adhika - a large number of; अञ्चित - añcita - studded; मणि - maṇi - gems; काञ्चन - kāñcana - golden; काञ्चीम् - kāñcīm - waist band; अधिकाञ्चि - adhikāñci - residing in Kāñcipuram; काञ्चित् - kāñcit - someone (beyond words and thoughts); अद्राक्षम् - adrākṣam - I have seen; अवनत - avanata - those who worship; जन - jana - people; अनुकम्पाम् - anukampām - embodiment of intense compassion; अनुकम्पाकूलम् - anukampākūlam - on the banks of Kampa river; अस्मत् - asmat - to us; अनुकूलाम् - anukūlām - favorable.

This Śloka has a beautiful play of words.



अधिक अञ्चित मणि काञ्चन काञ्चीम् / अधिकाञ्चि काञ्चित् अद्राक्षम् ।

adhika añcita maṇi kāñcana kāñcīm / adhikāñci kāñcit adrākṣam ।

*I saw someone indescribable in Kāñcipuram with a golden waistband studded with many gems*

अवनत जन अनुकम्पाम् / अनुकम्पाकूलम् / अस्मत् अनुकूलाम् ॥

avanata jana anukampām / anukampākūlam / asmat anukūlām ॥

*(Kāmākṣi) who is the embodiment of intense compassion towards the people who worship her<sup>1</sup>; who is on the banks of the Kampa river; who is favorable to us.*

### Notes:

1. To worship Kāmākṣi is to follow the path of Dharma. Kāmākṣi has special compassion to the people who follow the path of Dharma.

### Summary:

I saw someone indescribable in Kāñcipuram on the banks of the Kampa river

- with a golden waistband studded with many gems,
- who is the embodiment of intense compassion towards the people who worship her
- who is favorable to us.

परिचितकम्पातीरं पर्वतराजन्यसुकृतसन्नाहम् ।

परगुरुकृपया वीक्षे परमशिवोत्सङ्गमङ्गलाभरणम् ॥83॥

paricitakampātīraṃ parvatarājanyasukṛtasannāham ।

paragurukṛpayā vīkṣe paramaśivotsaṅgamaṅgalābharaṇam ॥83॥

परिचित - paricita - familiar with; कम्पातीरं - kampātīraṃ - the banks of Kampa river; पर्वतराजन्य - parvatarājanya - of Himavān, the king of mountains; सुकृत - sukṛta - merit, *puṇya*; सन्नाहम् - sannāham - readiness, matured; परगुरुकृपया - paragurukṛpayā - by the supreme grace of the

Guru; वीक्षे - vīkṣe - I see; परमशिव - paramaśiva - Parameśvara; उत्सङ्ग - utsaṅga - on the lap; मङ्गल - maṅgala - auspicious; आभरणम् - ābharaṇam - ornament.

परिचित कम्पातीरं / पर्वतराजन्य सुकृत सन्नाहम् ।

paricita kampātīraṃ / parvatarājanya sukṛta sannāham |

*(Kāmākṣi) who is familiar with the banks of the Kampa river; who is the fruition of the merit of Himavān—the king of the mountains<sup>1</sup>*

### Notes:

1. The merit of Himavān has matured into the form of Kāmākṣi in Kāñcipuram.

परगुरुकृपया वीक्षे / परमशिव उत्सङ्ग मङ्गलाभरणम् ॥

paragurukṛpayā vīkṣe / paramaśiva utsaṅga maṅgalābharaṇam ||

*By the supreme grace of the Guru, I see (Kāmākṣi) who is the auspicious ornament on the lap of Parameśvara<sup>1</sup>*

### Notes:

1. Here, Kāmākṣi is being referred to as the form of Lalitā Parameśvari who is seated on the lap of Parameśvara.

### Summary:

By the supreme grace of the Guru I see Kāmākṣi

- who is familiar with the banks of the Kampa river
- who is the fruition of the merit of Himavān—the king of the mountains
- who is the auspicious ornament on the lap of Parameśvara.

दग्धमदनस्य शम्भोः प्रथीयसीं ब्रह्मचर्यवैदग्धीम् ।

तव देवि तरुणिमश्रीचतुरिमपाको न चक्षमे मातः ॥84॥

dagdhamadanasya śambhoḥ prathīyasīm brahmacaryavaidagdhīm |

tava devi taruṇimaśrīcaturimapāko na cakṣame mātaḥ ||84||

दग्ध - dagdha - burned; मदनस्य - madanasya - Manmatha; शम्भोः - śambhoḥ - of Śiva; प्रथीयसीं - prathīyasīm - huge, intense; ब्रह्मचर्य - brahmacarya - always identified with *Brahman*; वैदग्धीम् - vaidagdhīm - cleverness, dexterity; तव - tava - your; देवि - devi - O Devi; तरुणिम - taruṇima - youth; श्री - śrī - glory; चतुरिम - caturima - skill; पाकः - pākaḥ - mature; न चक्षमे - na cakṣame - could not bear to see; मातः - mātāḥ - O Mother.

दग्धमदनस्य शम्भोः / प्रथीयसीं ब्रह्मचर्यवैदग्धीम् ।

dagdhamadanasya śambhoḥ / prathīyasīm brahmacaryavaidagdhīm ।

*Śiva who burned Manmatha; The intense dexterity (of Śiva) in always being identified with Brahman...*

तव देवि तरुणिम श्री चतुरिम पाकः न चक्षमे मातः ॥

tava devi taruṇima śrī caturima pākaḥ na cakṣame mātāḥ ॥

*O Devi! O Mother! The mature skill of the glory of your youth could not bear to see (Siva's control over Kāma and being established in Brahman always)<sup>1</sup>*

### Notes:

1. This Śloka is devoted to the love that exists between Śiva and Devi. The mature skill of the glory of Devi's youth could not bear to see Śiva's intense control over *Kāma* (burning Manmatha to ashes) and his complete identification with *Brahman*. Devi was able to bring Śiva, who was determined not to marry, under her sway.

### Summary:

O Devi! O Mother! The mature skill of the glory of your youth could not bear to see the intense dexterity of Śiva—the one who burned Manmatha, in being identified with *Brahman* always.

मदजलतमालपत्रा वसनितपत्रा करादृतखनित्रा ।

विहरति पुलिन्दयोषा गुञ्जाभूषा फणीन्द्रकृतवेषा ॥85॥

madajalatamālapatrā vasanitapatrā karādṛtakhanitrā |

viharati pulindayoṣā guñjābhūṣā phaṇīndrakṛtaveṣā ||85||

मदजल - madajala - the juice that exudes from the temples of an elephant in rut; तमाल - tamāla - mark on the forehead, tilaka; पत्रा - patrā - decoration (on various parts of the body); वसनित - vasanita - attire; पत्रा - patrā - leaves; कर आदृत - kara ādṛta - holding in hands; खनित्रा - khanitrā - spade, shovel; विहरति - viharati - sporting; पुलिन्दयोषा - pulindayoṣā - hunter woman; गुञ्जा आभूषा - guñjā ābhūṣā - ornament (necklace) of gunja berries; फणीन्द्र - phaṇīndra - king of serpents; कृत - kṛta - wearing; वेषा - veṣā - appearance.

मदजल तमाल पत्रा / वसनित पत्रा / करादृत खनित्रा ।

madajala tamāla patrā / vasanita patrā / karādṛta khanitrā |

*(Kāmākṣi) who has decorative marks on her forehead (tilaka) (and other parts of her body) using the juice that exudes from the temples of an elephant in rut; who wears an attire of leaves; who holds the spade in her hand*

विहरति पुलिन्दयोषा / गुञ्जाभूषा / फणीन्द्रकृतवेषा ॥

viharati pulindayoṣā / guñjābhūṣā / phaṇīndrakṛtaveṣā ||

*(Kāmākṣi) who sports in the form of a hunter woman appearing with an ornament (necklace) of gunja berries (and) the king of serpents (around her neck)<sup>1, 2</sup>*

### Notes:

1. This Śloka is a reference to the story of Kirātārjuniya in the *Vana Parva* of the Mahabharata, where Śiva and Parvati appear as a hunter couple to Arjuna. During the Pandavas' exile in the forest,

Arjuna at the instruction of Indra, performs a penance propitiating Śiva. Śiva appears in the form of a hunter (*kirāta*) and battles with Arjuna. Arjuna is unable to defeat the hunter and finally recognizes the hunter as Śiva. Arjuna surrenders and the pleased Śiva grants him the *Pāśupatāstra* (weapon of Paśupati/Śiva).

2. Devi in the form of the hunter woman is also known as Śabari. The description of Devi as a hunter woman can be seen in works such as *Ambāstavam*.

### Summary:

Kāmākṣī sports in the form of the hunter woman

- who has decorative marks on her forehead and other parts of her body using the juice that exudes from the elephant in rut
- who is dressed in leaves
- who holds the spade
- who appears with a necklace ornament of *gunja* berries and the king of serpents.

अङ्के शुकिनी गीते कौतुकिनी परिसरे च गायकिनी ।

जयसि सविधेऽम्ब भैरवमण्डलिनी श्रवसि शङ्खकुण्डलिनी ॥86॥

aṅke śukinī gīte kautukinī parisare ca gāyakinī |

jayasi savidhe'mba bhairavamaṇḍalinī śravasi śaṅkhakunḍalinī ||86||

अङ्के - aṅke - in the lap; शुकिनी - śukinī - female parrot; गीते - gīte - in music; कौतुकिनी - kautukinī - eager; परिसरे - parisare - in the surrounding area; च - ca - and; गायकिनी - gāyakinī - singers; जयसि - jayasi - shining; सविधे - savidhe - close by area, near; अम्ब - amba - O Mother; भैरव मण्डलिनी - bhairava maṇḍalinī - group of Bhairavas; श्रवसि - śravasi - in the ears; शङ्ख कुण्डलिनी - śaṅkha kuṇḍalinī - conch earrings.

अङ्के शुकिनी / गीते कौतुकिनी / परिसरे च गायकिनी ।

aṅke śukinī / gīte kautukinī / parisare ca gāyakinī

*(Kāmākṣi in the form of Mantrini) who has the female parrot<sup>1</sup> in her lap; who has eagerness for music; and is surrounded by singers*

1. In Śyāmalā Daṇḍakam, Devi is referred to as—

जय मातङ्गतनये जय नीलोत्पलद्युते ।  
जय संगीतरसिके जय लीलाशुकप्रिये ॥४॥

jaya mātaṅgatanaye jaya nīlotpaladyute |  
jaya saṅgītarasike jaya līlāśukapriye ||4||

Victory to Devi who is the daughter of sage Mātaṅga; who has the shine of the *nīlotpala* flower; who enjoys music; who is fond of the play of the parrot. ||4||

जयसि सविधेऽम्ब भैरवमण्डलिनी / श्रवसि शङ्खकुण्डलिनी ॥

jayasi savidhe'mba bhairavamaṇḍalinī / śravasi śaṅkhakuṇḍalinī ||

*Mother (Kāmākṣi in the form of Mantrini) who shines; who is surrounded by the group of Bhairavās; who wears conch earrings*

### Summary:

Mother Kāmākṣi shines (in the form of Mantrini)

- who has the female parrot in her lap
- who has eagerness for music and is surrounded by singers
- who is surrounded by the group of Bhairavās
- who wears conch earrings.

प्रणतजनतापवर्गा कृतबहुसर्गा ससिंहसंसर्गा ।

कामाक्षि मुदितभर्गा हतरिपुवर्गा त्वमेव सा दुर्गा ॥87॥

praṇatajanatāpavargā kṛtabahusargā sasimhasaṃsargā |  
kāmakṣi muditabhargā hataripuvargā tvameva sā durgā ||87||

प्रणत - praṇata - those who worship; जनता - janatā - people; अपवर्गा - apavargā - of the form of *mokṣa*; कृत - kṛta - does; बहु - bahu - various

(wondrous) forms; सर्गा - sargā - creation; ससिंह संसर्गा - sasimha saṃsargā - associated with the lion; कामाक्षि - kāmākṣi - Kāmākṣi; मुदित - mudita - makes happy; भर्गा - bhargā - Śiva (as *Prakāśa* in the creation process); हत - hata - kills; रिपु - ripu - enemies; वर्गा - vargā - group of; त्वम् एव - tvam eva - you alone are; सा दुर्गा - durgā - that Durga.

प्रणत जनता अपवर्गा / कृतबहुसर्गा / ससिंह संसर्गा ।

praṇata janatā apavargā / kṛtabahusargā / sasimha saṃsargā |

*(Kāmākṣi in the form of Durga) who is of the form of mokṣa to those who worship her; who does various forms of creation<sup>1</sup>; who is associated with the lion<sup>2</sup>*

### Notes:

1. Kāmākṣi does the work of creation through the forms of Brahma, Vishnu, and Śiva.
2. The lion is the vehicle of Durga.

कामाक्षि मुदितभर्गा / हतरिपुवर्गा / त्वमेव सा दुर्गा ॥

kāmākṣi muditabhargā / hata ripu vargā / tvameva sā durgā

*O Kāmākṣi! You alone are that Durga who makes Śiva happy; who destroys hordes of enemies*

### Summary:

- O Kāmākṣi! You alone are that Durga
- who is of the form of *mokṣa* to those who worship her
  - who does various forms of creation
  - who is associated with the lion
  - who makes Śiva happy
  - who destroys hordes of enemies.

श्रवणचलद्वेतण्डा समरोद्धण्डा धुतासुरशिखण्डा ।

देवि कलितान्त्रषण्डा धृतनरमुण्डा त्वमेव चामुण्डा ॥४४॥

śravaṇacaladvetaṇḍā samaroddaṇḍā dhutāsuraśikhaṇḍā |

devi kalitāntraṣaṇḍā dhṛtanaramuṇḍā tvameva cāmuṇḍā ||४४||

श्रवण - śravaṇa - in the ears; चलत् - calat - moving; वेतण्डा - vetaṇḍā - elephant; समर - samara - battle; उद्धण्डा - uddaṇḍā - extraordinary, assertive; धुत - dhuta - removing; असुर - asura - asurās, demons; शिखण्डा - śikhaṇḍā - tuft of hair (or) chief; देवि - devi - O Devi; कलित - kalita - wearing; अन्त्र - antra - intestines, veins; षण्डा - ṣaṇḍā - cluster; धृत - dhṛta - wearing; नर - nara - human; मुण्डा - muṇḍā - heads; त्वम् एव - tvam eva - you alone are; चामुण्डा - cāmuṇḍā - Devi as Cāmuṇḍā

श्रवणचलद्वेतण्डा / समरोद्धण्डा / धुतासुरशिखण्डा ।

śravaṇacaladvetaṇḍā / samaroddaṇḍā / dhutāsuraśikhaṇḍā |

*(Kāmākṣi in the form of Cāmuṇḍā) who has dangling earrings of elephant (tusk) (or) who is surrounded by elephants flapping their ears; who is extraordinary in battle; who destroys the chiefs of the Asuras<sup>1</sup>*

### Notes:

1. *Dhutāsuraśikhaṇḍā* can also be interpreted as removing the tuft of hair i.e. the heads of the *asurās*.

देवि कलितान्त्रषण्डा / धृतनरमुण्डा / त्वमेव चामुण्डा ॥

devi kalitāntraṣaṇḍā / dhṛtanaramuṇḍā / tvameva cāmuṇḍā ||

*O Devi! You alone are that Cāmuṇḍā<sup>1</sup> who wears the cluster of intestines; who wears the (garland) of human heads*



**Notes:**

1. According to the Devi Māhātmyam, Devi is given the name Cāmuṇḍa when she takes the form of Kāli to kill the demons Caṇḍa and Muṇḍa.

यस्माच्चण्डं च मुण्डं च गृहीत्वा त्वमुपागता।

चामुण्डेति ततो लोके ख्याता देवि भविष्यसि ॥७.२७॥

yasmāccaṇḍaṃ ca muṇḍaṃ ca gṛhītvā tvamupāgatā |

cāmuṇḍeti tato loka khyātā devi bhaviṣyasi ||7.27||

Caṇḍi (Kaushiki Devi) said, "O Devi, you have captured Caṇḍa and Muṇḍa (dead) and brought them in front of me. Henceforth, you shall be known as Cāmuṇḍa in the world." ||7.27||

**Summary:**

O Devi! You alone are that Cāmuṇḍā

- who has dangling earrings of elephant (tusk) (or) who is surrounded by elephants flapping their ears
- who is extraordinary in battle
- who destroys the chiefs of the *asurās* (or) who decapitates the *asurās*
- who wears the cluster of intestines
- who wears the (garland) of human heads.

उर्वीधरेन्द्रकन्ये दर्वीभरितेन भक्तपूरेण ।

गुर्वीमकिञ्चनार्तिं खर्वीकुरुषे त्वमेव कामाक्षि ॥89॥

urvīdharendrakanye darvībharitena bhaktapūreṇa |

gurvīmakiñcanārtim kharvīkuruṣe tvameva kāmākṣi ||89||

उर्वीधर - urvīdhara - mountain, that which supports the earth; उर्वीधर इन्द्र - urvīdhara indra - chief of mountains (Himavān); कन्ये - kanye - daughter; उर्वीधरेन्द्रकन्ये - urvīdharendrakanye - daughter of the king of mountains (Himavān); दर्वी - darvī - ladle; भरितेन - bharitena - full of; भक्तपूरेण - bhaktapūreṇa - (vessel) full of food; गुर्वीम् - gurvīm - huge;

अकिञ्चन - akiñcana - destitute; आर्ति - ārtim - misery; खर्वीकुरुषे - kharvīkuruṣe - remove; त्वम् एव - tvam eva - you alone are; कामाक्षि - kāmākṣi - Kāmākṣi.

उर्वीधरेन्द्रकन्ये / दर्वीभरितेन भक्तपूरेण ।

urvīdharendrakanye / darvībharitena bhaktapūreṇa |

*(Kāmākṣi in the form of Annapūrnā) who is the daughter of Himavān—the chief of mountains; with a ladle full of food (in the right hand); with a vessel full of food (in the left hand)*

गुर्वीम् अकिञ्चन आर्ति खर्वीकुरुषे / त्वमेव कामाक्षि ॥

gurvīm akiñcana ārtim kharvīkuruṣe / tvameva kāmākṣi ||

*O Kāmākṣi! You alone are that (Annapūrnā) who removes the huge miseries of the destitute*

### Notes:

Annapūrnā Devi distributed food to all the destitute in Kāsi. In Śrī Kāmākṣi Vilāsam, Kāmākṣi is described as being born as Kātyāyani, the daughter of sage Kātyāyana, traveling to Kāsi as Annapūrnā to distribute food to the people in the famine, and then later traveling to Kāñcipuram.

### Summary:

O Kāmākṣi! You are that (Annapūrna)

- who is the daughter of Himavān—the chief of mountains
- with a ladle full of food (in the right hand)
- with a vessel full of food (in the left hand)
- who removes the huge miseries of the destitute.

ताडितरिपुपरिपीडनभयहरण निपुणहलमुसला ।

क्रोडपतिभीषणमुखी क्रीडसि जगति त्वमेव कामाक्षि ॥90॥

tāḍitaripuparipīḍanabhayaharaṇa nipuṇahalamusalā |

kroḍapatibhīṣaṇamukhī krīḍasi jagati tvameva kāmākṣi ||90||

ताडित रिपु - tāḍita ripu - enemy who has been struck; परिपीडन - still causing misery; भय - bhaya - fear; हरण - haraṇa - removing; निपुण - nipuṇa - expertise in; हल - hala - plough; मुसला - musalā - mace; क्रोड पति - kroḍa pati - chief of boars; भीषण मुखी - bhīṣaṇa mukhī - frightening face; क्रीडसि - krīḍasi - sport; जगति - jagati - in the world; त्वम् एव - tvam eva - you alone are; कामाक्षि - kāmākṣi - Kāmākṣi.

ताडित रिपु परिपीडन भय हरण निपुण / हल मुसला ।

tāḍita ripu paripīḍana bhaya haraṇa nipuṇa / hala musalā |

*(Kāmākṣi in the form of Vārāhi) who is the expert in removing the fear caused by the enemy who has been struck and yet causes misery; who is with the plough and mace*

क्रोडपति / भीषणमुखी / क्रीडसि जगति / त्वमेव कामाक्षि ॥

kroḍapati / bhīṣaṇamukhī / krīḍasi jagati / tvameva kāmākṣi ||

*O Kāmākṣi! You alone are that chief of boars (Vārāhi); who has a frightening face; who sports in the world*

### Summary:

O Kāmākṣi! You alone are (Vārāhi)

- who with the plough and mace

- who is an expert in removing the fear caused by the enemy who has been struck and yet causes misery

- who sports in the world as the chief of boars with a frightening face.

स्मरमथनवरणलोला मन्मथहेलाविलासमणिशाला ।

कनकरुचिचौर्यशीला त्वमम्ब बाला कराब्जधृतमाला ॥91॥

smaramathanavarāṇalolā manmathahelāvilāsamaṇiśālā |

kanakarucicauryaśīlā tvamamba bālā karābjadhṛtamālā ||91||

स्मर मथन - smara mathana - Śiva—the one who churned (destroyed) Manmatha; वरण - varaṇa - choosing; लोला - lolā - delights in; मन्मथ - manmatha - Manmatha; हेला - helā - sports; विलास - vilāsa - beautiful; मणि शाला - maṇi śālā - gem-house; कनक रुचि - kanaka ruci - shine of gold; चौर्य शीला - caurya śīlā - having the disposition of stealing; त्वम् - tvam - you; अम्ब - amba - O Mother; बाला - bālā - young girl; कर अब्ज - kara abja - lotus-like hands; धृत - dhṛta - holding; माला - mālā - garland.

स्मरमथन वरण लोला / मन्मथ हेला विलास मणिशाला ।

smaramathana varaṇa lolā / manmatha helā vilāsa maṇiśālā ।

*(Kāmākṣī in the form of Svayamvarā Kalyani or Kanyākumari) who delights in choosing Śiva—the destroyer of Manmatha (as her consort); whose form is a beautiful gem-house where Manmatha sports...*

कनकरुचि चौर्यशीला / त्वम् अम्ब बाला कराब्जधृतमाला ॥

kanakaruci cauryaśīlā / tvam amba bālā karābjadhṛtamālā ॥

*...who has the disposition of stealing the shine of gold; O Mother! You are that young girl holding the (Svayamvara) garland in your lotus-like hands*

### Summary:

O Mother! You are that young girl (in the form of Svayamvarā Kalyani or Kanyākumari)

- holding the (*svayamvara*) garland in your lotus-like hands, who delights in choosing Śiva—the destroyer of Manmatha, as your consort
- whose form is a beautiful gem-house where Manmatha sports
- who has the disposition of stealing the shine of gold (who shines like gold).

विमलपटी कमलकुटी पुस्तकरुद्राक्षशस्तहस्तपुटी ।

कामाक्षि पक्ष्मलाक्षी कलितविपञ्ची विभासि वैरिञ्ची ॥92॥

vimalapaṭī kamalakuṭī pustakarudrākṣaśastahastapuṭī |  
kāmākṣi pakṣmalākṣī kalitavipañcī vibhāsi vairiñcī ||92||

विमल पटी - vimala paṭī - pure spotless (white) dress; कमल कुटी - kamala kuṭī - lotus as abode; पुस्तक - pustaka - the Book; रुद्राक्ष - rudrākṣa - Rudrākṣa; शस्त - śasta - glorified by; हस्त पुटी - hasta puṭī - cavity of the hands; inside of the hands; कामाक्षि - kāmākṣi - Kāmākṣī; पक्ष्मल अक्षी - pakṣmala akṣī - eyes with long (beautiful) eyelashes; कलित - kalita - holding; विपञ्ची - vipañcī - the Vīṇa; विभासि - vibhāsi - shining, with extraordinary glow; वैरिञ्ची - vairiñcī - Sarasvatī, consort of the creator Viriñcī (Brahma).

विमलपटी / कमलकुटी / पुस्तकरुद्राक्षशस्तहस्तपुटी ।

vimalapaṭī kamalakuṭī pustakarudrākṣaśastahastapuṭī |

*(Kāmākṣi in the form of Sarasvatī) in a pure white dress; who has the lotus as her abode; whose cavity of the hands is glorified by the Book and Rudrākṣa (māla)*

कामाक्षि / पक्ष्मलाक्षी / कलितविपञ्ची / विभासि वैरिञ्ची ॥

kāmākṣi / pakṣmalākṣī / kalitavipañcī / vibhāsi vairiñcī ||

*(Kāmākṣi) with eyes with long, beautiful eyelashes; who holds the Vīṇa; who shines as the consort of the creator Brahma<sup>1</sup>*

### Notes:

1. Kāmākṣi shines as the manifestation of knowledge.

### Summary:

Kāmākṣi (in the form of Sarasvatī)

- who in a pure white dress

- who has the lotus as her abode
- whose cavity of the hands is glorified by the Book and Rudrākṣa Māla
- who has eyes with long, beautiful eyelashes
- who holds the Vīṇa
- who shines as the consort of the creator Brahma.

कुङ्कुमरुचिपिङ्गमसृक्पङ्किलमुण्डालिमण्डितं मातः ।

जयति तव रूपधेयं जपपटपुस्तकवराभयकराब्जम् ॥93॥

kuṅkumarucipiṅgamasṛkpaṅkilamuṇḍālimaṇḍitaṃ mātāḥ |

jayati tava rūpadheyam japapaṭapustakavarābhayakarābjam ||93||

कुङ्कुम - kuṅkuma - *kumkuma*; रुचि - ruci - shine; पिङ्गम् - piṅgam - red; असृक्पङ्किल - asṛkpaṅkila - coated with blood; मुण्डालि - muṇḍāli - rows of heads; मण्डितं - maṇḍitaṃ - decorated; मातः - mātāḥ - O Mother; जयति - jayati - is victorious; तव - tava - your; रूपधेयं - rūpadheyam - form; जप पट - japa paṭa - Japa Māla; पुस्तक - pustaka - Book; वर - vara - Vara Mudra (gesture of granting wishes); अभय - abhaya - Abhaya Mudra (gesture removing fear); कर अब्जम् - kara abjam - lotus-like hands.

कुङ्कुम रुचि पिङ्गम् / असृक्पङ्किल मुण्डालि मण्डितं / मातः ।

kuṅkuma ruci piṅgam / asṛkpaṅkila muṇḍāli maṇḍitaṃ / mātāḥ |

*O Mother (in the form of Tripura Devi) who is red with the shine of Kumkuma; whose form is decorated with blood-coated rows of heads...*

जयति तव रूपधेयं / जपपट पुस्तक वर अभय कराब्जम् ॥

jayati tava rūpadheyam / japapaṭa pustaka vara abhaya karābjam ||

*Your form is victorious; with lotus-like hands (that hold) the Japa Māla, the Book, the gesture of granting wishes (left hand), the gesture of removing fear (right hand)<sup>1, 2</sup>*

**Notes:**

1. The left hand of the deity points towards the feet and holds the *Vara Mudra* (gesture of granting wishes) to indicate that worship of the feet grants all boons. The right hand of the deity holds the *Abhaya Mudra* (gesture of stopping and removing fear).
2. The form of Kāmākṣi as Tripura Devi is both frightening (as described in the first line of the Śloka) and pleasing (as described in the second line of the Śloka)

**Summary:**

O Mother! Your form (in the form of Tripura Devi)

- red with the shine of *Kumkuma*

- decorated with blood-coated rows of heads

- with lotus-like hands (that hold) the Japa Māla, the Book, the gesture of granting wishes, and the gesture of removing fear

is victorious.

कनकमणिकलितभूषां कालायसकलहशीलकान्तिकलाम् ।

कामाक्षि शीलये त्वां कपालशूलाभिरामकरकमलाम् ॥94॥

kanakamaṇikalitabhūṣāṃ kālāyasakalahaśīlakāntikalām |

kāmākṣi śīlaye tvāṃ kapālaśūlābhirāmakarakamalām ||94||

कनक मणि - kanaka maṇi - gold and gems; कलित - kalita - wearing; भूषां - bhūṣāṃ - ornament; कालायस - kālāyasa - polished iron, black steel; कलह शील - kalaha śīla - given to fighting or surpassing; कान्तिकलाम् - kāntikalām - with an ingenious, skillful shine; कामाक्षि - kāmākṣi - Kāmākṣi; शीलये - śīlaye - I meditate; त्वां - tvāṃ - on you; कपाल - kapāla - human skull; शूल - śūla - *trisūla*; अभिराम - abhirāma - enchanting, absorbing; कर कमलाम् - karakamalām - lotus-like hands.

कनकमणि कलित भूषां / कालायस कलहशील कान्तिकलाम् ।

kanakamaṇi kalita bhūṣāṃ / kālāyasa kalahaśīla kāntikalām |

*(Kāmākṣi in the form of Pratyāṅgirā Devi or Atharvana Bhadrakālī) who wears ornaments of gold and gems; whose skill in shine is given to defeating the shine of polished iron*

कामाक्षि शीलये त्वां / कपाल शूल अभिराम करकमलाम् ॥

kāmākṣi śīlaye tvāṃ / kapāla śūla abhirāma karakamalām ||

*I meditate on you O Kāmākṣi; whose enchanting lotus-like hands (hold) the human skull (and) triśūla*

### Summary:

I meditate on you O Kāmākṣi (in the form of Pratyāṅgirā Devi or Atharvana Bhadrakālī)

- who wears ornaments of gold and gems
- whose skill in shine is given to defeating the shine of polished iron
- whose enchanting lotus-like hands hold the human skull and *triśūla*.

लोहितिमपुञ्जमध्ये मोहितभुवने मुदा निरीक्षन्ते ।

वदनं तव कुचयुगलं काञ्चीसीमां च केऽपि कामाक्षि ॥95॥

lohitimapuñjamadhye mohitabhuvane mudā nirīkṣante |

vadanam tava kucayugalam kañcīsīmāṃ ca ke'pi kāmākṣi ||95||

लोहितिम - lohitima - blood red; पुञ्ज - puñja - mass of; मध्ये - madhye - in the center; मोहितभुवने - mohita bhuvane - the one who enchants all the worlds; मुदा - mudā - happily; निरीक्षन्ते - nirīkṣante - able to see ; वदनं - vadanam - face; तव - tava - your; कुच युगलं - kuca yugalam - pair of breasts; काञ्चीसीमां - kañcīsīmāṃ - limit of the waist band (guhya or yoni); च - ca - and; केऽपि - ke'pi - some (*yogīs*); कामाक्षि - kāmākṣi - Kāmākṣī.

लोहितिम पुञ्ज मध्ये / मोहितभुवने / मुदा निरीक्षन्ते ।

lohitima puñja madhye / mohitabhuvane mudā nirīkṣante |



(Kāmākṣi) the one who enchants all the worlds; who is happily seen in the center of a mass of blood red color (in the Anāhata Cakra by some yogīs in Kāmakalā Dhyānam<sup>1</sup>)...

**Notes:**

1. Kāmākṣi as the form of Kāmakalā is described in Śloka 49 of this Śatakam.

वदनं तव कुचयुगलं काञ्चीसीमां च केऽपि कामाक्षि ॥

vadanam tava kucayugalam kañcīsīmāṃ ca ke'pi kāmākṣi ||

...by some yogīs (who concentrate on) your face, pair of breasts, and limit of the waist band (guhya or yoni)<sup>1</sup>

**Notes:**

1. Kāmakalā Dhyānam is a special, secret meditation to be practiced only under the guidance of the Guru.

**Summary:**

Some yogīs (in Kāmakalā Dhyānam) happily see you Kāmākṣi—the one who enchants all the worlds, in the center of a mass of blood red color (in the Anāhata Cakra) by concentrating on the three esoteric parts of your form—face, pair of breasts, and limit of the waist band (guhya or yoni).

जलधिद्विगुणितहुतवहदिशादिनेश्वरकलाश्विनेयदलैः ।

नलिनैमहेशि गच्छसि सर्वोत्तरकरकमलदलममलम् ॥96॥

jaladhidviguṇitahutavahadiśādineśvarakalāśvineyadalaiḥ |

nalinairmaheśi gacchasi sarvottarakarakamaladalamamalam ||96||

जलधि - jaladhi - the (four) oceans; द्विगुणित - dviguṇita - twice; हुतवह - hutavaha - the (three) Agnis; दिशा - diśā - the (ten) directions; दिनेश्वर - dineśvara - the (twelve) Ādityās (Lords of Daytime); कला - kalā - the (sixteen) phases of the moon; अश्विनेय - aśvineya - the (two) Aśvini

*devatās*; दलैः - dalaiḥ - petals; नलिनैः - nalinaiḥ - lotuses; महेशि - maheśi - consort of Maheśa (Śiva); गच्छसि - gacchasi - traveling; सर्वोत्तर - sarvottara - topmost, highest; कर - kara - thousand (like the thousand rays of the sun); कमल - kamala - lotus; दलम् - dalam - petals; अमलम् - amalam - pure, free from māya.

जलधि / द्विगुणित हुतवह / दिशा / दिनेश्वर / कला / अश्विनेय / दलैः ।

jaladhi / dviguṇita hutavaha / diśā / dineśvara / kalā / aśvineya / dalaiḥ ।

*The 4, twice 3, 10, 12, 16, 2 petal (lotuses)<sup>1</sup>...*

### Notes:

1. This line is a poetic way to refer to the *cakras*. Each *cakra* is referred by the number of petals in the lotus at that *cakra*. The number is indirectly stated by referring to a word that represents that number descriptively.

This line therefore refers to the 4-petal lotus in the Mūlādhāra Cakra, the 6-petal lotus in the Svādhiṣṭhāna Cakra, the 10-petal lotus in the Maṇipūra Cakra, the 12-petal lotus in the Anāhata Cakra, the 16-petal lotus in the Viśuddhi Cakra, the 2-petal lotus in the Ājñā Cakra.

*Agni* carries the offerings (*huta*) to the *devās* and *pitṛs* and is known as *Hutavaha*. The three *Agnis* that are maintained in each household by the *Agnihotris* are—*Āhavanīya*, *Gārhapatya*, and *Dākṣināgni*.

The ten directions are—North, South, East, West, North-East, North-West, South-East, South-West, Above, and Below

The Moon has sixteen phases and is known as *Śodaśa Kalā*. Devi is also referred to as *Śodaśa Kalā* since Devi is associated with the moon.

नलिनैः / महेशि गच्छसि / सर्वोत्तर कर कमल दलम् / अमलम् ॥

nalinaih / maheśi gacchasi / sarvottara kara kamala dalam / amalam ॥

*The consort of Maheśa travels (through the 4, twice 3, 10, 12, 16, 2 petal) lotuses to the topmost 1000-petal pure lotus<sup>1</sup>*

### Notes:

1. The *Sahasrāra Cakra* is both at the highest level (top of head) and at the highest state (giving *jñānā*). This *cakra* is described as pure since it is free from *māya*, and also, as the *sādhaka* evolves from the bottom *cakra* to the top *cakra*, the accumulated subtle impressions (*vāsanās*) over lifetimes dwindle and the *sādhaka* is purified, and becomes eligible for *jñānā*.

The purity of the *sādhaka* is tested at the *Ājñā Cakra*. If the grace of Devi is earned at this *cakra*, Devi takes the *sādhaka* along with her in the form of the Kundalini Śakti to the *Sahasrāra Cakra* for union with Śiva. As seen in Śloka 74 of this Śatakam, when Devi reaches the topmost *Sahasrāra Cakra*, she takes the form of the Supreme State of the Moon, and the *jīva* enjoys the moonlight (the nectar of the moon) and reaches a state of bliss (*samādhi*).

### Summary:

Kāmākṣi, the consort of Maheśa, travels through the 4-petaled lotus in the *Mūlādhāra Cakra*, the 6-petaled lotus in the *Svādhiṣṭhāna Cakra*, the 10-petaled lotus in the *Maṇipūra Cakra*, the 12-petaled lotus in the *Anāhata Cakra*, the 16-petaled lotus in the *Viśuddhi Cakra*, the 2-petaled lotus in the *Ājñā Cakra* to the topmost 1000-petal pure lotus in the *Sahasrāra Cakra*.

सत्कृतदेशिकचरणाः सबीजनिर्बीजयोगनिश्रेण्या ।

अपवर्गसौधवलभीमारोहन्त्यम्ब केऽपि तव कृपया ॥97॥

satkṛtadeśikacaraṇāḥ sabījanirbījayoganiśreṇyā |

apavargasaudhavalabhīmārohantyaṃba ke'pi tava kṛpayā ||97||

सत्कृत - satkṛta - having worshipped; देशिक - deśika - the one who shows the diśa/direction, Guru; चरणाः - caraṇāḥ - two feet; सबीज निर्बीज योग - sabīja nirbīja yoga - the two types of Samadhi states in the Patanjali Yoga; निश्रेण्या - niśreṇyā - by the ladder, staircase; अपवर्ग - apavarga - mokṣa; सौध - saudha - mansion, palace; वलभीम् - valabhīm - roof; आरोहन्ति - ārohanti - climb; अम्ब - amba - O Mother; केऽपि - ke'pi - some (yogīs); तव - tava - your; कृपाया - kṛpayā - by (your) compassion.

सत्कृत देशिक चरणाः / सबीज निर्बीज योग निश्रेण्या ।

satkṛta deśika caraṇāḥ / sabīja nirbīja yoga niśreṇyā ।

*Worshipping the feet of the Guru; using the ladder of Sabīja-Nirbīja Yoga<sup>1</sup>....*

### Notes:

1. The previous Śloka 96 mentioned the practice of Kundalini Yoga. This Śloka mentions the final stage in the practice of Patanjali Yoga.

The yoga practices mentioned in Ślokās 96 and 97 are intense and are to be strictly practiced under the blessing and guidance of the Guru.

Patanjali Yoga is the *Ashtāṅga* (eightfold) path of *Yama* (moral discipline), *Niyama* (observations), *Āsana* (physical postures), *Prāṇayāma* (breathing techniques), *Pratyāhārā* (withdrawal from saṃsāra), *Dhāraṇa* (concentration), *Dhyāna* (meditation), and *Samādhi* (state of bliss).

*Samādhi* is the absence of body consciousness and oneness with *Paramātma*. *Sabīja* and *Nirbīja* are the technical terms of the two-fold state of the final stage of *samādhi*. *Sabīja* literally translates to *with seed* and *Nirbīja* to *without seed*.

In the *Sabīja* stage, also known as *Sampragñyāt Samādhi*, a small amount of consciousness of the world remains, i.e. a subtle impression of *saṃsāra* persists. In the next stage of *Nirbīja Samādhi* that follows, there is a complete absence of consciousness of the world, and this is known as *Asampragñyāt Samādhi*.

Using the concept of the three-fold *Triputi*, *Sabīja* can be explained as the state in which there still remains a distinction between the ध्याता *dhyata*—one who meditates, ध्येय *dhyeya*—object of meditation, and ध्यान *dhyana*—act of meditation. Whereas, in *Nirbīja*, all distinction is dropped and there is only One (Devi).

अपवर्ग सौध वलभीम् आरोहन्ति / अम्ब केऽपि तव कृपया ॥

apavarga saudha valabhīm ārohanti amba ke'pi tava kṛpayā ॥

...O Mother, some (yogīs) climb the roof of the mansion of mokṣa because of your compassion

### Summary:

O Mother, having worshipped the feet of the Guru, using the ladder of *Sabīja-Nirbīja* Yoga, some (yogīs) climb the roof of the mansion of *mokṣa* by your compassion.

अन्तरपि बहिरपि त्वं जन्तुततेरन्तकान्तकृदहन्ते ।

चिन्तितसन्तानवतां सन्ततमपि तन्तनीषि महिमानम् ॥98॥

antarapi bahirapi tvam jantutaterantakāntakṛdahante |

cintitasantānavatāṃ santatamapi tantanīṣi mahimānam ||98||

अन्तरपि - antarapi - inside (with emphasis); बहिरपि - bahirapi - outside (with emphasis); त्वं - tvam - you; जन्तुततेः - jantutateḥ - of the mass of *jīvās*; अन्तक - antakā - Yama—the one who ends (the life of *jīvās*); अन्तकृत् - antakṛt - brings the end; अन्तक अन्तकृत् - antaka antakṛt - Śiva—the one who brings the end to Yama; अहन्ते - ahante - *aḥṃkāra*, the 'I' notion;

अन्तकान्तकृत् अहन्ते - antakāntakṛt ahante - Devi, who is the supreme *ahanta* of Śiva; चिन्तित सन्तानवतां - cintita santānavatāṃ - meditating continuously; सन्ततमपि - santatamapi - always, without break (with emphasis); तन्तनीषि - tantanīṣi - increasingly provide; महिमानम् - mahimānam - glory (of *atma jñāna*).

अन्तरपि बहिरपि त्वं जन्तुततेः / अन्तक अन्तकृत् अहन्ते ।

antarapi bahirapi tvam jantutateḥ / antaka āntakṛt ahante |

(*Kāmākṣi*) the inside and outside of the mass of *jīvās* (who is all-pervading);<sup>1</sup> the *ahanta* (supreme *ahaṃkāra*) of Śiva—the one who brings the end to the one who ends the lives of *jīvās* (the one who brings end to Yama)<sup>1, 2, 3</sup>

### Notes:

1. The two phrases in this line are used as titles of *Kāmākṣi*.
2. The description of Śiva as the one who brought an end to Yama is a reference to the story of Markandeya.
3. *Kāmākṣi* is the *parahanta* (supreme *ahanta*) as mentioned in Śloka 47 of this Śatakam. *Kāmākṣi* introduces *parahanta* into Śiva and prompts him, so that he may carry out the creation process as *Prakāśa*. The concept of *Prakāśa* is explained under the Ślokās 43 and 66 of this Śatakam.

चिन्तित सन्तानवतां सन्ततमपि तन्तनीषि महिमानम् ॥

cintita santānavatāṃ santatamapi tantanīṣi mahimānam ||

(*Kāmākṣi*) who always increasingly provides the glory (of *atma jñāna*) to those who continuously<sup>1</sup> meditate (on her)

**Notes:**

1. The word *santāna* is used to signify the continuity of the meditation, just as an offspring (*santāna*) maintains and continues a lineage.

**Summary:**

Kāmākṣi

- the all-pervading inside and outside of the mass of *jīvās*

- the supreme *ahaṃkāra* of Śiva

increasingly provides the glory of *ātma jñāna* to those who continuously meditate (on her).

कलमञ्जुलवागनुमितगलपञ्जरगतशुकग्रहौत्कण्ठ्यात् ।

अम्ब रदनाम्बरं ते बिम्बफलं शम्बरारिणा न्यस्तम् ॥99॥

kalamañjulavāganumitagalapañjaragataśukagrahautkaṇṭhyāt |

amba radanāmbaram te bimbaphalam śambarāriṇā nyastam ||99||

कल मञ्जुल- kala mañjula - sweet sounding; वाक् - vāk - speech; अनुमित - anumita - by inference; गल - gala - neck; पञ्जरगत - pañjaragata - in the cage; शुक - śuka - parrot; ग्रह - graha - catching; औत्कण्ठ्यात् - kaṇṭhyāt - deep desire; अम्ब - amba - O Mother; रदन अम्बरं - radana ambaram - lips—the cloth (*ambaram*) that covers the teeth (*radana*); ते - te - your; बिम्बफलं - bimbaphalam - *bimba* fruit; शम्बरारिणा - śambarāriṇā - by Manmatha—the enemy of Śambara Asura; न्यस्तम् - nyastam - placed.

कलमञ्जुल वाक् अनुमित गल पञ्जरगत शुक ग्रह औत्कण्ठ्यात् ।

kalamañjula vāk anumita gala pañjaragata śuka graha autkaṇṭhyāt |

*Inferring from the very sweet sounding speech (voice) of Kāmākṣi that there is parrot in the cage of the neck of Kāmākṣi (and) desiring to catch (the parrot)<sup>1</sup>...*

**Notes:**

1. Manmatha desires to have the sweet voice of Devi and attempts to catch the parrot that he thinks is in the neck of Devi causing the sweet voice.

अम्ब / रदनाम्बरं ते बिम्बफलं शम्बरारिणा न्यस्तम् ॥

amba / radanāmbaram te bimbaphalam śambarāriṇā nyastam ॥

...O Mother! Manmatha—the enemy of Śambara<sup>1</sup>, placed a red *bimba*<sup>2</sup> fruit in your lips

**Notes:**

1. The story of Manmatha as the enemy of Śambara is described under Śloka 61 of this Śatakam.

2. The *bimba* fruit is used to allure and capture parrots.

**Summary:**

O Mother, Manmatha—the enemy of Śambara, inferring from (your) very sweet sounding speech (voice) that there must be a parrot in the cage of your neck, placed a red *bimba* fruit in your lips, in his desire to catch the parrot.

जय जय जगदम्ब शिवे जय जय कामाक्षि जय जयाद्रिसुते ।

जय जय महेशदयिते जय जय चिद्गगनकौमुदीधारे ॥100॥

jaya jaya jagadamba śive jaya jaya kāmākṣi jaya jayādrisute |

jaya jaya maheśadayite jaya jaya cidgaganakaumudīdhāre ||100||

जय जय - jaya jaya - Victory to you!; जगदम्ब - jagadamba - O Mother of the Universe; शिवे - śive - O Form of Auspiciousness, O Consort of Śiva; कामाक्षि - kāmākṣi - O Kāmākṣī—the one who fulfills desires by her sidelong glance; अद्रिसुते - adrisute - O Daughter of the Mountain, O Parvati—the daughter of Himavān; महेश दयिते - maheśa dayite - O



Consort of Maheśa (Śiva); चिद्गगन - cidgagana - in the space/sky of consciousness; कौमुदी - kaumudī - moonlight; धारे - dhāre - flow, shower.

जय जय जगदम्ब शिवे / जय जय कामाक्षि / जय जयाद्रिसुते ।

jaya jaya jagadamba śive jaya jaya kāmākṣi jaya jayādrisute ।

*Victory to you! O Mother of the Universe! Victory to you! O Form of Auspiciousness (Mangalāmbika)! Victory to you! O Kāmākṣi! Victory to you! O Daughter of the mountain (Parvati)!*

जय जय महेशदयिते / जय जय चिद्गगन कौमुदी धारे ॥

jaya jaya maheśadayite/ jaya jaya cidgagana kaumudī dhāre ॥

*Victory to you! O Consort of Maheśa! Victory to you! The shower of moonlight (jñānā) in the sky of consciousness<sup>1</sup>!*

### Notes:

1. In Śloka 74 of this Śatakam, Kāmākṣi is described as *parapadodyadindumayīm*. Devi is the form of the Supreme State of the Moon that rises when Devi as the Kundalini Śakti reaches the topmost Sahasrāra Cakra. Devi as the Moon sheds the nectar of moonlight (*jñānā*, bliss).

Kāmākṣi is full of consciousness and she bestows *jñānā* when we worship her feet as described in the Pādāravinda Śatakam.

### Summary:

Victory to you! Victory to you! O Mother of the universe! O Form of auspiciousness! O Kāmākṣi! O Daughter of the mountain (Parvati)! O Consort of Maheśa! The shower of moonlight (*jñānā*) in the sky of consciousness! Victory to you! Victory to you!

## फलश्रुति Phalaśruti

आर्याशतकं भक्त्या पठतामार्याकटाक्षेण ।

निस्सरति वदनकमलाद्वाणी पीयूषधोरणी दिव्या ॥101॥

āryāśatakam bhaktyā paṭhatāmāryākaṭākṣeṇa |

nissarati vadanakamalādvāṇī pīyūṣadhoraṇī divyā ||101||

आर्याशतकं - āryāśatakam - Āryā Śatakam; भक्त्या - bhaktyā - with devotion; पठताम् - paṭhatām - of those who read, study; आर्या कटाक्षेण - āryā kaṭākṣeṇa - by the sidelong glance of the highly respected Āryā Devi; निस्सरति - nissarati - emerges; वदन - vadana - mouth; कमलात् - kamalāt - from the lotus; वाणी - vāṇī - speech; पीयूष - pīyūṣa - nectar; धोरणी - dhoraṇī - uninterrupted shower; दिव्या - divyā - divine.

आर्याशतकं भक्त्या पठताम् / आर्याकटाक्षेण ।

āryāśatakam bhaktyā paṭhatām / āryākaṭākṣeṇa |

*Of those who read Āryā Śatakam with devotion; by the sidelong glance of Āryā (Kāmākṣi)...*

निस्सरति वदन कमलात् वाणी पीयूषधोरणी दिव्या ॥

nissarati vadana kamalāt vāṇī pīyūṣadhoraṇī divyā ||

*...uninterrupted shower of divine speech emerges from (their) lotus-mouth*

### Summary:

#### Phalaśruti of Āryā Śatakam

By the sidelong glance of Āryā (Kāmākṣi), uninterrupted shower of divine speech emerges from the lotus-mouth of those who read Āryā Śatakam with devotion.

**Conclusion:**

Thus concludes the Āryā Śatakam in praise of Āryā—the highly respected Devi Kāmākṣi, composed in the Āryā metre by Śrī Mūka Kavi which poetically describes with many metaphors and similes the various forms of Devi, the mutual love of Devi and Śiva, the grace of Devi on Manmatha, and the compassion of Devi.

॥ इति आर्या शतकम् सम्पूर्णम् ॥

॥ iti āryā śatakam sampūrṇam ॥

## ॥ आर्या शतकम् ॥ ॥ Āryā Śatakam ॥

कारणपरचिद्रूपा / काञ्चीपुरसीम्नि कामपीठगता ।  
काचन विहरति करुणा / काश्मीर-स्तबक-कोमलाङ्ग-लता ॥1॥

कञ्चन काञ्चीनिलयं / कर-धृत-कोदण्ड-बाण-सृणि-पाशम् ।  
कठिन-स्तन-भर-नम्रं / कैवल्यानन्द-कन्दम् अवलम्बे ॥2॥

चिन्तित-फल-परिपोषण-चिन्तामणिरेव / काञ्चिनिलया मे ।  
चिरतर-सुचरित-सुलभा / चित्तं शिशिरयतु / चित्सुखाधारा ॥3॥

कुटिलकचं / कठिनकुचं / कुन्दस्मित-कान्ति / कुङ्कुमच्छायम् ।  
कुरुते विहर्ति काञ्च्यां / कुलपर्वत-सार्वभौम-सर्वस्वम् ॥4॥

पञ्चशर-शास्त्र-बोधन-परमाचार्येण दृष्टिपातेन ।  
काञ्चीसीम्नि / कुमारी काचन / मोहयति कामजेतारम् ॥5॥

परया / काञ्चीपुरया / पर्वत-पर्याय-पीन-कुच-भरया ।  
परतन्त्रा वयम्-अनया / पङ्कज-सब्रह्मचारि-लोचनया ॥6॥

ऐश्वर्यम्-इन्दुमौलेः / ऐकात्म्य-प्रकृति / काञ्चिमध्यगतम् ।  
ऐन्दव-किशोर-शेखरम् / ऐदम्पर्यं चकास्ति निगमानाम् ॥7॥

श्रित-कम्पसीमानं / शिथिलित-परमशिव-धैर्य-महिमानम् ।  
कलये पाटलिमानं / कञ्चन कञ्चुकित-भुवन-भूमानम् ॥8॥

आदृत-काञ्ची-निलयाम् / आद्याम् / आरूढ-यौवनाटोपाम् ।  
आगम-वतंस-कलिकाम् / आनन्दाद्वैत-कन्दलीं / वन्दे ॥9॥

तुङ्गाभिराम-कुच-भर-शृङ्गारितम् / आश्रयामि काञ्चिगतम् ।  
गङ्गाधर परतन्त्रं / शृङ्गाराद्वैत-तन्त्र-सिद्धान्तम् ॥10॥

काञ्ची-रत्न-विभूषां कामपि / कन्दर्प-सूतिकापाङ्गीम् ।  
परमां कलाम् / उपासे / परशिव-वामाङ्क-पीठिकासीनाम् ॥11॥

कम्पातीर-चराणां / करुणाकोरकित-दृष्टि-पातानाम् ।  
केलीवनं मनो मे केषाञ्चिद्भवतु चिह्निलासानाम् ॥12॥

आम्रतरुमूलवसतेः आदिमपुरुषस्य नयनपीयूषम् ।  
आरब्ध-यौवनोत्सवम् आमनाय-रहस्यम् अन्तरवलम्बे ॥13॥

अधिकाञ्चि परमयोगिभिः आदिम-परपीठ-सीम्नि दृश्येन ।  
अनुबद्धं मम मानसम् अरुणिम-सर्वस्व-सम्प्रदायेन ॥14॥

अङ्कित शङ्करदेहाम् अङ्कुरितोरोज कङ्कणाश्लेषैः ।  
अधिकाञ्चि / नित्य-तरुणीम् / अद्राक्षं / काञ्चिदद्भुतां बालाम् ॥15॥

मधुरधनुषा / महीधरजनुषा / नन्दामि / सुरभि-बाण-जुषा ।  
चिह्नपुषा / काञ्चिपुरे केलिजुषा / बन्धुजीव-कान्ति-मुषा ॥16॥

मधुरस्मितेन / रमते / मांसल-कुच-भार-मन्द-गमनेन ।  
मध्येकाञ्चि / मनो मे / मनसिज-साम्राज्य-गर्वबीजेन ॥17॥

धरणिमयीं / तरणिमयीं / पवनमयीं / गगन-दहन-होतृ-मयीम् ।  
अम्बुमयीम् / इन्दुमयीम् / अम्बाम् अनुकम्पम् आदिमाम् ईक्षे ॥18॥

लीनस्थिति मुनिहृदये / ध्यान-स्तिमितं तपस्यदुपकम्पम् ।  
पीन-स्तन-भरम् / ईडे / मीनध्वज-तन्त्र-परमतात्पर्यम् ॥19॥

श्वेता मन्थर-हसिते / शाता मध्ये च / वाङ्मनोऽतीता ।  
शीता लोचनपाते / स्फीता कुचसीम्नि / शाश्वती माता ॥20॥

पुरतः कदा नु करवै / पुरवैरि-विमर्द-पुलकिताङ्गलताम् ।  
पुनर्ती काञ्चीदेशं / पुष्पायुध-वीर्य-सरस-परिपाटीम् ॥21॥

पुण्या काऽपि पुरन्धी / पुङ्खित-कन्दर्प-सम्पदा वपुषा ।  
पुलिनचरी कम्पायाः / पुरमथनं पुलक-निचुलितं कुरुते ॥22॥

तनिमाह्वैतवलग्नं / तरुणारुण-सम्प्रदाय-तनु-लेखम् ।  
तटसीमनि कम्पायाः / तरुणिम-सर्वस्वम् / आद्यम् / अद्राक्षम् ॥23॥

पौष्टिक-कर्म-विपाकं पौष्पशरं / सविधसीम्नि कम्पायाः ।  
अद्राक्षम् / आत्तयौवनम् / अभ्युदयं कञ्चित् अर्धशशिमौलेः ॥24॥

संश्रित-काञ्चीदेशे / सरसिज-दौर्भाग्य-जाग्रत् उत्तंसे ।  
संविन्मये / विलीये / सारस्वत-पुरुषकार-साम्राज्ये ॥25॥

मोदित-मधुकर-विशिखं / स्वादिम-समुदाय-सार-कोदण्डम् ।  
आदृत-काञ्ची-खेलनम् / आदिमम् / आरुण्यभेदम् / आकलये ॥26॥

उररीकृत-काञ्चिपुरीम् / उपनिषदरविन्द-कुहर-मधुधाराम् ।  
उन्नम्र-स्तन-कलशीम् / उत्सव-लहरीम् उपास्महे शम्भोः ॥27॥

एणशिशु-दीर्घ-लोचनम् / एनःपरिपन्थि सन्ततं भजताम् ।  
एकाम्रनाथ-जीवितम् / एवम्पददूरम् / एकम् / अवलम्बे ॥28॥

स्मयमानमुखं / काञ्चीमयमानं / कमपि देवताभेदम् ।  
दयमानं / वीक्ष्य मुहुः वयम् आनन्दमृताम्बुधौ मग्नाः ॥29॥

कुतुकजुषि काञ्चिदेशे / कुमुद-तपोराशि-पाक-शेखरिते ।  
कुरुते मनोविहारं / कुलगिरि-परिवृढ-कुल-एक-मणिदीपे ॥30॥

वीक्षेमहि काञ्चिपुरे / विपुल-स्तन-कलश-गरिम-परवक्षितम् ।  
विद्रुम-सहचर-देहं / विभ्रम-समवाय-सार-सन्नाहम् ॥31॥

कुरुविन्द-गोत्र-गात्रं / कूलचरं कमपि नौमि कम्पायाः ।  
कूलङ्कष-कुच-कुम्भं / कुसुमायुध-वीर्य-सार-संरम्भम् ॥32॥

कुङ्मलित-कुच-किशोरैः / कुर्वाणैः काञ्चिदेश-सौहार्दम् ।  
कुङ्कुम शोणैः / निचितं कुशलपथं / शम्भु-सुकृत-सम्भारैः ॥33॥

अङ्कितकचेन केनचित् अन्धङ्करणौषधेन कमलानाम् ।  
अन्तःपुरेण शम्भोः / अलङ्क्रिया काऽपि कल्प्यते काञ्चियाम् ॥34॥

ऊरीकरोमि सन्ततम् / ऊष्मलफालेन लालितं पुंसा ।  
उपकम्पम् उचितखेलनम् / उर्वीधर-वंश-सम्पदुन्मेषम् ॥35॥

अङ्कुरित-स्तनकोरकम् / अङ्कालङ्कारम् एकचूतपतेः ।  
आलोकेमहि / कोमलम् / आगम-संलाप-सार-याथार्थ्यम् ॥36॥

पुञ्जित करुणम् / उदञ्चित-शिञ्जित-मणि-काञ्चि / किमपि काञ्चिपुरे ।  
मञ्जरित-मृदुलहासं / पिञ्जर-तनु-रुचि / पिनाकि-मूलधनम् ॥37॥

लोलहृदयोऽस्मि / शम्भोः लोचन युगलेन लेह्यमानायाम् ।  
लालित-परमशिवायां / लावण्यामृत-तरङ्ग-मालायाम् ॥38॥

मधुकर-सहचर-चिकुरैः / मदनागम-समय-दीक्षित-कटाक्षैः ।  
मण्डित कम्पातीरैः / मङ्गलकन्दैः / ममास्तु सारूप्यम् ॥39॥

वदनारविन्द / वक्षो / वामाङ्कतटी-वशंवदी-भूता ।  
पुरुषत्रितये त्रेधा पुरन्धिरूपा त्वमेव कामाक्षि ॥40॥

बाधाकरीं भवाब्धेः / आधाराद्यम्बुजेषु विचरन्तीम् ।  
आधारीकृत-काञ्चीं / बोधामृतवीचिमेव विमृशामः ॥41॥

कलयामि अन्तः / शशधर-कलयाऽङ्कित-मौलिम् / अमल-चिह्नलयाम् ।  
अलयाम् / आगमपीठी निलयां / वलयाङ्क-सुन्दरीम् / अम्बाम् ॥42॥

शर्वादि-परमसाधक-गुर्वानीताय / कामपीठजुषे ।  
सर्वाकृतये / शोणिमगर्वाय / अस्मै समर्प्यति हृदयम् ॥43॥

समया सान्ध्यमयूखैः / समया बुद्धया सदैव शीलितया ।  
उमया / काञ्ची-रतया / न मया लभ्यते किं नु तादात्म्यम् ॥44॥

जन्तोः तव पद-पूजन-सन्तोष-तरङ्गितस्य कामाक्षि ।  
बन्धो यदि भवति पुनः सिन्धोरम्भस्सु बम्भ्रमीति शिला ॥45॥

कुण्डलि कुमारि कुटिले चण्डि चराचरसवित्रि चामुण्डे ।  
गुणिनि गुहारिणि गुह्ये गुरुमूर्ते / त्वां नमामि कामाक्षि ॥46॥

अभिदाकृतिर्भिदाकृतिः / अचिदाकृतिरपि चिदाकृतिर्मातः ।  
अनहन्ता त्वमहन्ता / भ्रमयसि कामाक्षि शाश्वती विश्वम् ॥47॥

शिव शिव / पश्यन्ति समं श्रीकामाक्षीकटाक्षिताः पुरुषाः ।  
विपिनं भवनम् / अमित्रं मित्रं / लोष्टं च युवति बिम्बोष्ठम् ॥48॥

काम-परिपन्थि-कामिनि / कामेश्वरि / कामपीठमध्यगते ।  
कामदुघा भव / कमले / कामकले / कामकोटि / कामाक्षि ॥49॥



मध्येहृदयं मध्येनितिलं मध्येशिरोऽपि वास्तव्याम् ।  
चण्डकर-शक्रकार्मुक-चन्द्र-समाभां / नमामि कामाक्षीम् ॥50॥

अधिकाञ्चि केलिलोलैः / अखिलागम-यन्त्र-तन्त्र-मन्त्र-मयैः ।  
अतिशीतं मम मानसम् / असमशर-द्रोहि-जीवनोपायैः ॥51॥

नन्दति मम हृदि काचन / मन्दिरयन्ती निरन्तरं काञ्चीम् ।  
इन्दु-रवि-मण्डल-कुचा / बिन्दुवियन्नाद-परिणता / तरुणी ॥52॥

शम्पा-लता-सवर्ण / सम्पादयितुं भव-ज्वर-चिकित्साम् ।  
लिम्पामि मनसि किञ्चन कम्पातट-रोहि सिद्धभैषज्यम् ॥53॥

अनुमित-कुच-काठिन्याम् अधिवक्षःपीठम्-अङ्गजन्मरिपोः ।  
आनन्ददां भजे तां / आनङ्ग-ब्रह्मतत्त्व-बोध-सिराम् ॥54॥

ऐक्षिषि पाशाङ्कुश-धर-हस्तान्तं / विस्मयार्हवृत्तान्तम् ।  
अधिकाञ्चि / निगमवाचां सिद्धान्तं / शूलपाणि-शुद्धान्तम् ॥55॥

आहित-विलास-भङ्गीम् आब्रह्म-स्तम्ब-शिल्प-कल्पनया ।  
आश्रित-काञ्चीम् / अतुलाम् / आद्यां विस्फूर्तिम् / आद्विये / विद्याम् ॥56॥

मूकोऽपि जटिल-दुर्गति-शोकोऽपि स्मरति यः क्षणं भवतीम् ।  
एको भवति स जन्तुः लोकोत्तरकीर्तिरेव कामाक्षि ॥57॥

पञ्चदश-वर्ण-रूपं / कञ्चन काञ्ची-विहार-धौरेयम् ।  
पञ्चशरीयं शम्भोः वञ्चन वैदग्ध्य मूलम् / अवलम्बे ॥58॥

परिणतिमतीं चतुर्धा पदवीं / सुधियां समेत्य सौषुम्नीम् ।  
पञ्चाशद्वर्ण-कल्पित-पद-शिल्पां / त्वां नमामि कामाक्षि ॥59॥

आदिक्षन्मम गुरुराट् / आदिक्षान्ताक्षरात्मिकां विद्याम् ।  
स्वादिष्ट-चाप-दण्डां / नेदिष्टामेव कामपीठगताम् ॥60॥

तुष्यामि / हर्षित-स्मर-शासनया / काञ्चिपुर-कृतासनया ।  
स्वासनया / सकल-जगद्धासनया / कलित-शम्बरासनया ॥61॥

प्रेमवती कम्पायां / स्थेमवती यतिमनस्सु भूमवती ।  
सामवती नित्यगिरा / सोमवती शिरसि / भाति हैमवती ॥62॥

कौतुकिना कम्पायां / कौसुमचापेन / कीलितेनान्तः ।  
कुलदैवतेन महता / कुड्मलमुद्गां धुनोतु नःप्रतिभा ॥63॥

यूना केनापि मिलद्देहा स्वाहा-सहाय-तिलकेन ।  
सहकार-मूल-देशे संविद्रूपा कुट्टुम्बिनी रमते ॥64॥

कुसुमशर-गर्व-सम्पत्कोशगृहं / भाति काञ्चिदेशगतम् ।  
स्थापितम् अस्मिन् कथमपि गोपितम् अन्तर्मया मनोरत्नम् ॥65॥

दग्ध-षडध्वारण्यं / दरदलित-कुसुम्भ-सम्भृतारुण्यम् ।  
कलये नव-तारुण्यं / कम्पातटसीम्नि किमपि कारुण्यम् ॥66॥

अधिकाञ्चि वर्धमानाम् / अतुलां / करवाणि पारणाम् अक्ष्णोः ।  
आनन्द-पाक-भेदाम् / अरुणिम-परिणाम-गर्व-पल्लविताम् ॥67॥

बाण-सृणि-पाश-कार्मुक-पाणिम् अमुं / कमपि कामपीठगतम् ।  
एणधर-कोण-चूडं / शोणिम-परिपाक-भेदम् / आकलये ॥68॥

किं वा फलति ममान्यैः / बिम्बाधर-चुम्बि-मन्दहास-मुखी ।  
सम्बाधकरी तमसाम् / अम्बा / जागर्ति मनसि कामाक्षी ॥69॥

मञ्चे सदाशिवमये / परशिवमय-ललित-पौष्प-पर्यङ्के ।  
अधिचक्र-मध्यमास्ते / कामाक्षी नाम किमपि मम भाग्यम् ॥70॥

रक्ष्योऽस्मि / कामपीठीलासिकया / घन-कृपाम्बुराशिकया ।  
श्रुति-युवति-कुन्तली-मणिमालिकया / तुहिनशैल-बालिकया ॥71॥

लीये पुरहरजाये / माये / तव तरुणपल्लवच्छाये - ।  
- चरणे / चन्द्राभरणे / काञ्चीशरणे / नतार्तिसंहरणे ॥72॥

मूर्तिमति मुक्तिबीजे / मूर्ध्नि स्तबकित-चकोर-साम्राज्ये ।  
मोदित-कम्पाकूले / मुहुर्मुहुर्मनसि मुमुदिषाऽस्माकम् ॥73॥

वेदमयीं नादमयीं बिन्दुमयीं परपदोद्यदिन्दुमयीम् ।  
मन्त्रमयीं तन्त्रमयीं प्रकृतिमयीं नौमि विश्वविकृतिमयीम् ॥74॥

पुरमथन-पुण्यकोटी / पुञ्जित-कविलोक-सूक्ति-रस-धाटी ।  
मनसि मम कामकोटी विहरतु / करुणा-विपाक-परिपाटी ॥75॥

कुटिलं चटुलं पृथुलं मृदुलं कच-नयन-जघन-चरणेषु ।  
अवलोकितम् अवलम्बितम् अधिकम्पातटम् अमेयम् अस्माभिः ॥76॥

प्रत्यङ्मुख्या दृष्टया / प्रसाद-दीपाङ्कुरेण कामाक्ष्याः ।  
पश्यामि निस्तुलम् अहो / पचेलिमं कमपि परशिवोल्लासम् ॥77॥

विद्ये विधातृविषये कात्यायनि कालि कामकोटिकले ।  
भारति भैरवि भद्रे शाकिनि शाम्भवि शिवे / स्तुवे भवतीम् ॥78॥

मालिनि महेशचालिनि काञ्चीखेलिनि विपक्षकालिनि ते ।  
शूलिनि विद्रुमशालिनि सुरजनपालिनि कपालिनि नमोऽस्तु ॥79॥

देशिक इति किं शङ्के तत्तादृक्त्व नु तरुणिमोन्मेषः ।  
कामाक्षि शूलपाणेः कामागम-समय-यज्ञ-दीक्षायाम् ॥80॥

वेतण्ड-कुम्भ-डम्बर-वैतण्डिक-कुच-भर-आर्त-मध्याय ।  
कुङ्कुमरुचे नमस्यां शङ्कर-नयनामृताय रचयामः ॥81॥

अधिकाञ्चित-मणि-काञ्चन-काञ्चीम् / अधिकाञ्चि काञ्चिद्द्राक्षम् ।  
अवनत-जनानुकम्पाम् / अनुकम्पाकूलम् / अस्मदनुकूलाम् ॥82॥

परिचितकम्पातीरं / पर्वतराजन्य-सुकृत-सन्नाहम् ।  
परगुरुकृपया वीक्षे / परमशिवोत्सङ्ग-मङ्गलाभरणम् ॥83॥

दग्धमदनस्य शम्भोः / प्रथीयसीं ब्रह्मचर्यवैदग्धीम् ।  
तव देवि तरुणिम-श्री-चतुरिम-पाको न चक्षमे मातः ॥84॥

मदजल-तमाल-पत्रा / वसनित-पत्रा / करादृत-खनित्रा ।  
विहरति पुलिन्दयोषा / गुञ्जाभूषा फणीन्द्रकृतवेषा ॥85॥

अङ्के शुकिनी / गीते कौतुकिनी / परिसरे च गायकिनी ।  
जयसि सविधेऽम्ब भैरवमण्डलिनी / श्रवसि शङ्खकुण्डलिनी ॥86॥

प्रणत-जनता-अपवर्गा / कृत-बहु-सर्गा / ससिंह-संसर्गा ।  
कामाक्षि मुदित-भर्गा / हत-रिपु-वर्गा / त्वमेव सा दुर्गा ॥87॥

श्रवणचलद्वेतण्डा / समरोहण्डा / धुतासुरशिखण्डा ।  
देवि कलितान्त्रषण्डा / धृत-नर-मुण्डा / त्वमेव चामुण्डा ॥88॥

उर्वीधरेन्द्र-कन्ये दर्वीभरितेन भक्तपूरेण ।  
गुर्वीम् अकिञ्चन आर्तिं खर्वीकुरुषे / त्वमेव कामाक्षि ॥89॥

ताडित-रिपु-परिपीडन-भय-हरण निपुण / हल-मुसला ।  
क्रोडपति-भीषणमुखी / क्रीडसि जगति / त्वमेव कामाक्षि ॥90॥

स्मरमथन-वरण-लोला / मन्मथ-हेला-विलास-मणिशाला ।  
कनकरुचि-चौर्य-शीला / त्वमम्ब बाला कराब्ज-धृत-माला ॥91॥

विमलपटी / कमलकुटी / पुस्तक-रुद्राक्ष-शस्त-हस्त-पुटी ।  
कामाक्षि / पक्षमलाक्षी / कलितविपञ्ची / विभासि वैरिञ्ची ॥92॥

कुङ्कुम-रुचि-पिङ्गम् / असृक्पङ्किल-मुण्डालि-मण्डितं / मातः ।  
जयति तव रूपधेयं / जपपट-पुस्तक-वराभय-कराब्जम् ॥93॥

कनकमणि-कलित-भूषां / कालायस-कलहशील-कान्तिकलाम् ।  
कामाक्षि शीलये त्वां / कपाल-शूलाभिराम-करकमलाम् ॥94॥

लोहितिम-पुञ्ज-मध्ये / मोहित-भुवने / मुदा निरीक्षन्ते ।  
वदनं तव कुचयुगलं काञ्चीसीमां च केऽपि कामाक्षि ॥95॥

जलधि-द्विगुणित-हुतवह-दिशा-दिनेश्वर-कला-अश्विनेय-दलैः ।  
नलिनैः / महेशि गच्छसि / सर्वोत्तर-कर-कमल-दलम् / अमलम् ॥96॥

सत्कृत-देशिक-चरणाः / सबीज-निर्बीज-योग-निश्रेण्या ।  
अपवर्ग सौध-वलभीम् आरोहन्ति / अम्ब केऽपि तव कृपया ॥97॥

अन्तरपि बहिरपि त्वं जन्तुततेः / अन्तकान्तकृदहन्ते ।  
चिन्तित-सन्तानवतां सन्ततमपि तन्तनीषि महिमानम् ॥98॥

कल-मञ्जुल-वागनुमित-गल-पञ्जर-गत-शुक-ग्रहौत्कण्ठ्यात् ।  
अम्ब / रदनाम्बरं ते बिम्बफलं शम्बरारिणा न्यस्तम् ॥99॥

जय जय जगदम्ब शिवे / जय जय कामाक्षि / जय जयाद्रिसुते ।  
जय जय महेशदयिते / जय जय चिद्गनकौमुदीधारे ॥100॥

आर्याशतकं भक्त्या पठताम् / आर्याकटाक्षेण ।  
निस्सरति वदनकमलाद्वाणी पीयूष-धोरणी दिव्या ॥101॥

॥ इति आर्याशतकम् सम्पूर्णम् ॥  
॥ iti āryā śatakam sampūrṇam ॥