

Soundarya Lahari

Saundaryalahar °

A hundred-verse hymn of devotion, contemplative imagery, and jñāna philosophy, traditionally attributed to Adi Shankaracharya.

Soundarya Lahari - •i&“ò 6•) “ >“©>“ M’ò 8”r ” !“É> “iM“ @ ‘iG“Y@–B 6”Ù2”¹ : Devanagari, IAST, English meaning, Hindi m

Verse 1

“i? “Y “i “Ù\$”Ù/“â /” “Ù\$”² /i? “Ù5’I? “i “Ù\$•2 *”Ù0’Ù5“ù\$”
, “y&”y5•” &”y5”² (“i2” “6”) “%M’©(“Ù&“ù\$” .’©? –@
•Y\$“%M’IM“Y>’é>“ >’yM’ù>•” 9“ ?“TM0“Y? “ ?’éM’©>’i? “Ù? “ * “ð
’©M“ #’%M’IA•” 8”Ù\$”¹\$” “Y> ‘Y%’é “9\$”©A’9M’ù ‘©M“ – “Y\$“ò e–ye

¶—`a % ¶ ·G’ yukto yadi bhavati ¶ ·F âR abhavitu C
na ced eva C devo na khalu ku ¶ Æ âR 7 æF—GVÖ ‘ Â
atastv Ô r Fëy â2 † i-hara-viriñc F–&†—” •
pra Gantu C stotu C v ¶ F† Ô ±â·F Qäv·a % prabhavati ||1||

The opening verse presents |—`a and |·F’ 2–ç6W able: pure consciousness is not a second, inactive reality beside power, but is disclosed through its power of manifestation. Read as a study note rather than a metaphysical slogan, it asks devotion to recognize the source from which both worshipper and worship arise.

Verse 2

’I(” /“é “% “©>•)8” ’I5 ‘©0’9*“TM M’YG“ A“TM–“Y
“Y? “ ?’éM’©? “%M“% “Ù “ù(“Ù5% “Y? “ ù\$“ò 2”¹ “é(“Y? “Y2’ém –@
“Y9’IM’ùG% “iL “ ?·2 ‘Y·’©? “%9% “M“ G’2 6“ù0% “>•
“TM0% “M“% “Ù “Ù7” &”Ù/”%(•” –É\$“ò –% “?IK’iM’yB”) (“Y? “y? “ém –Yh–P

tan · ‘ Csa C p ä77Qä2 F va cara Ga-pa Ekeruhabhava C
viriñci % sañcinvan viracayati lok â vikalam |
vahaty ena C ¶ W i % katham api sahasre Ga ¶— as ä0
hara % sa Ek cudyaina C bhajati bhasitoddh ¶Æ æ ×f–F†–Ô ÇÃ·ÇÀ

A particle of dust from the Goddess's feet becomes a poetic measure of divine dependence: Brahm 7&V FW2 v—F, —BÂ Vi c Gu bears it, and |—`a wears it as ash. The imagery trains humility, making even cosmic offices secondary to the ground of grace.

Verse 3

•Y5“ù&”Ù/“é(“é·%M’I8”Ù\$“ù·“ù0’é? “TM? “ &”Ù5” *’% “ @
‘É! “é(“é ‘©H’I(“Ù/“%M’I, ‘Y·Y0’%M’i8”Ù0” \$“ù “ @ –@
’i0“ù&”Ù0“é# “é ‘©? “%M’I>’é# “ù ” #’% “?Y> ‘É(“Ù·É2’yL
’% “? “é “Ù(“é(“é ‘i “yM’ùM “ > ‘éA “ 0“ù*” 5 “ > “TM8”Ù/ ‘Ù5’I? –Yi–P

avidy á m anta %-timira-mihira-dv · Öæ v !+
ja á C caitanya-stabaka-makaranda-sruti-jhar ² Â
daridr äq C cint Ô äv’ÖwQäv æ–± janma-jaladhau
nimagn á C da C c mr Ðuraripu-var † 7·a bhavati ||3||

The verse piles up rescue-images - sunlight, nectar, jewel, and Var † w2 GW6² Ô Fò FW67 ibe a single liberating presence. In Advaita study, these images can be held as pointers to the awareness that makes ignorance knowable and therefore not final.

Verse 4

’IM“Y&”%M’ù ‘©>’9? “ÙM’ù>’é–’ù5“ &”² &”%5’I ‘9
’IM“Y·y “â (“%5“é8“ò *”Ù0’Y “ù\$“Y0“é–” \$”Ù/Ù? “% “â d
’Ù/“é\$”Ù\$”Ù0“é\$” ‘i>’IA•” +”). ‘©? ‘¢ 5“é “Ù “é8’é“ù ·
“i0’9M’ùG “)K’Y> “% “>•” \$“R 9“ò “ #“é5”y5 ‘% “? “©A’9L –Yj–P

tvadanya % p äv–&ëy Ô &† ya-varado daivata-ga Ga %
tvam ek æ —a si praka mita-var &•+ty-abhinay Â
bhay B G! tu C d GQä2 † Æ Ô ‘6 a ñch ×6 Ô F†–¶ ä0
¶ a Gye lok á C tava hi cara G b Pva nipu Gau ||4||

The poem contrasts symbolic hand-gestures with the active refuge represented by the Goddess's feet. Editorially, the verse can be read as an invitation to let surrender become ethical courage and generosity, not merely a request for protection.

Verse 5

“TM0“ù8”Ù\$”Ù5“é·“é0“é”Ù/ ‘©M“ #’I ‘%8”É–“é “Ù/É(“% “@·
’©A “ > “% “> “ @ “ÙB’IM“Y> ‘©A “ 0“ù*” .’©? ‘YM“yK’Ù·% “/IM –@

“%M'É0”1=“©? 'IM“Y>•” ('IM“Y> “ \$“ù(ù“)G“TM'M'ùG', 5'©A“y>
 'éA'%@%>'é“Ü/'%M'I '©M“ -“Y\$“ò 9“ò .”19“é/ 'é9'I>'éM –Yk–P

haris tv Ò r Fëya pra Gata-jana-saubh w•a-janan ±ä0
 pur á r 2 &•ktv W aripum api k cobham anayat |
 smaro 'pi tv ä2 æ Ga rati-nayana-lehyena vapu c
 mun ¶á m apy anta % prabhavati hi moh •a mahat Ò ÇÃWÇÀ

Mythic transformations here emphasize that beauty and desire are powers requiring discernment, not objects to be simplistically condemned. The study question is how attraction can be seen clearly - without repression and without mistaking it for the whole of reality.

Verse 6

'y(“ '©L“yM'© 'éL“ M“Y@ 'é” “ .’ù@ '© "Ü “Y?“i?>•0
 “Y8'%M'I “%>'é(“Ü\$”2 .”)’é0” &“é/”1”%0’Y –@
 'l%“é“”Ü/”y •2 8“ M“Y “TM?”é “ü0“ü8” \$”r “é.©? ‘YC’©>-
 'é“é “Ü “é\$”Ü\$”r 2’ÉM’yM“Y> ‘É ‘i?i. % “Ü ”2 5“ü ‘ü\$”r e–Ée

dhanu % pau cpa C maurv 2 Ö F±V¶ amay 2 6 f[ikh âP
 vasanta % s Ö çFò Ö Æ ya-marud •odhana-ratha % |
 tath y eka % sarva C himagiri-sute k Ö Ö ' ±â -
 map äVq t te labdhv | v B –F Ö æ äVvò f–| yate ||6||

K Ö w2 FVÆ–6 FR W V— ÖVçB Ö °es his victory paradoxical: apparently weak means are empowered by grace. For contemplation, the verse distinguishes raw compulsion from the enlivening force that can turn desire toward beauty, relationship, and ultimately the sacred.

Verse 7

‘YM“Y#’IM“Y>‘éM’©@’i>‘é> ‘Y0“ü “)-’YA’ém’Ü8”Ü\$’%0(’I>
 ‘©0“ü “Ü7” #“â .’yM’ùG ‘©0“ü#’I6“ ”Ü ’%0M’iM“ 5’i(“â d
 ‘y(“ 0”Ü, ‘é#“é(“Ü“é6•” 8”9#“ü.©? ‘i“é(“â “ \$”)H•0
 ‘©A“ 8”Ü\$’é&“é8”Ü\$“é ’%0 ‘©A“ .’Y?’IA“ >“TMK’©A“ A“y?’Y> –Ym–P

kva Gat-k 1+-d Ñ kari-kalabha-kumbha-stana-nat
 parik c ±äq madhye pari Gata- ¶ ac-candra-vadan Ä
 dhanur b äq n p [a C s [Gim api dadh á karatalai %
 purast B st ä2 æ âR W amathitur †÷ W u cik ÇÃwÇÀ

This iconic visualization balances sensuous form with emblems of governance over mind and impulse: bow, arrows, noose, and goad. The devotional image is most fruitful when its symbolic discipline accompanies its aesthetic delight.

Verse 8

“%A’y>“%?“%M’yK“ M’é“Ü/r 8” 0“Y?“ü“ü5“é ” * “ ?“YC’IG
 ‘é#“ü&“Ü5” *”r (“ *”1*“Y(“Y\$“ò “ü(“Ü\$“é.9?“yC“TMG –@
 “i?“Y>‘Y>“ G ‘é “Ü ”r * “ .”i?“Y*“ M’ù “Ü ’%0?“)/“é
 ‘Ü ’%0M’I? ‘IM“Y>•” ’%0M’ù>•2 ‘I?’©(‘©?’i>’%0(“Ü&“)9“ @’éM –Yn–P

sudh ×6–æF†÷“ Ö Fëye sura-vi mapi-v æÑ+-pariv [te
 ma Gi-dv · R á+popavana-vati cint Ö äv’Öqâ¶†R Ä
 ¶—a k &R Ö 6R ama- ¶—a-parya Eka-nilay ä0
 bhajanti tv ä2 F† äy âR ¶ F–6 æ 6–A nanda-lahar ¶Ö ÇÃ±ÇÀ

The sumptuous inner landscape is a contemplative architecture, not simply a celestial travelogue. Its culmination in *cid æ æF ¢ ÆEWG2 F†R ÖVF—F F÷“ &V B F†R Æ 6R 2 F†R –çF–Ö FR adiance of awareness itself.

Verse 9

‘é9” ‘éB“)>’y>“ G ‘Y.©? ‘é#“ü*)0”r 9” \$“Y9•
 “%M’Y?“I “%M“Y>’y?“yM’ >’%0G “TM‘C’i? ‘é0” \$’é>‘Y>“i. ” * “ ? –@
 ‘é(“1=“©? ‘ÜM“ B’é“Ü/r 8‘Y2’é*“ò -“ü\$”Ü5“â ” 2’©%•
 “%09“%0M“ >“ G ‘©&“Ü.”r 8“ 0“TM8“ò *IM’ù> “Y?“TM0“%0G –Yo–P

mah ±ä2 Ñkl F• re kam api ma Gip ·&R †WF vaha C
 sthita C sv F†æ1æÖ• ne h [di marutam ± ¶ Ö W i |
 mano 'pi bhr ¶Ö Fëye sakalam api bhitv ·VÆ × F† ä0
 sahasr &R FÖR 6 † ahasi paty f–† ase ||9||

This verse maps the elements through the yogic centres and pictures their transcendence in the sahasr a. Such maps belong to a particular practice tradition; they can support meditation, while they should not be flattened into anatomy or treated as scientific claims.

Verse 10

“%A’y>’y>“ >“%>“ H“iM’©0’9/” “)>’%0M’I0”Ü5“ü “)?’IH•0
 ‘©M“ *’éM’© “%0?’éM’©(“Ü\$” *” (“ * “ò 0“%0>‘éM’%0>’ù. “TM8•2 d

•Y5“é*”Û/ “%M“Y>•” -”).“ù ’ÙA’É ’%?“Û.’yM’ùA“yM’ù5“)/•
 “%M“Y.“é\$”Û.“é(“ ”9\$”Û5“â 8”Û5“©?“y? ‘YA”) ”#”Û!”r ”9“ ?’9? –Yg–ie

sudh F• r ×1 rai ² 6 a Ga-yugal çF “xf–v Æ—F ‘âP
 prapañca C siñcant ² Væ ” ’ as Ōá ya-mahasa % |
 av ya sv â2 &kmi C bhujaga-nibham adhyu c ma-valaya C
 svam FÑ na C k [tv 7`api ci kula-ku G e kuhari Gi ||10||

The descent of nectar and return to the coiled resting place portray a cyclic movement of manifestation and repose. A non-dual reading can hold both movements within awareness, so that spiritual practice is neither world-denial nor absorption into experience alone.

Verse 11

‘©\$” 0”Û-“ù “iM“ @‘Y#”Û ”%“ “i?“Y/” 5’I?”Û?•2 *‘éM‘©-“ù0”©?
 ‘©M“ -“ù(“Û(“é-“ù “i.”Û-“10”Û(“Y-“ù0”©? ‘éB”)””Û0‘YC’I?”Û?•2 d
 ‘IM“ /“iM‘©\$”Û5“é0“ù “i&”Û5“%A’i2‘Y2“é6”Û0‘IM“ ?“Y2”òÐ
 ‘IM“ ?“ G’i>”Û?•2 8“é0”Û•” \$“R “ #‘YK’9>•2 *” ?’9\$“é –Yg–ye

caturbhi % ·!+ka G mhai % ¶—`a-yuvatibhi % pañcabhir api
 prabhinn &†âR [ambhor navabhir iti m ¶Æ × ak [tibhi % |
 traya ² 6 Ga ri C ¶ B `asu-dala-kal [ra-tri-valaya-
 trirekh &†âR 1 rdha C tava cara Ga-ko G âR i Gat âR ÇÃ ÇÀ

This verse presents an esoteric numerical mapping of tattvas (cosmic principles) to the triangular corners of the Goddess's feet, suggesting that her form encompasses and transcends all categories of manifestation. The specific enumeration - four Ṣ!+ka G mhas, five principles, and nine root-natures - points toward the formal completeness that devotion discovers in its object.

Verse 12

‘IM“Y&” /•” 8”É(“Û&“ M’ù ‘IA“™?“%“ “ù0“ù ’%M’ùG ‘IA“)/“ù\$”
 ‘Y5” (“Û&”Û0“é ‘Y2”Û*’%M’IG ‘Y%’é*“ò 5“ù0“ù ”Û “ù*”Û0‘ÛC’I/•2 d
 ‘ù&“é2”1 “É\$”Û8” ”Û/“é&‘é0”)2’%> “ù>’%M’I? ‘é(“%>
 ‘I”1-“ù0”Û&” 7”Û*”Û0“é*“é.”©? ‘y?“ ?“i8“é/” ”Û/“©&“Y@‘éM –Yg–%oe

tvad ·a C saundarya C tuhina-giri-kanye tulayitu C
 kav ¶æG! % kalpante katham api viriñci-prabh [taya % |
 yad Æô¶ WG7V¶ y B Ō a-lalan ‘nti manas
 tapobhir du cpr m api giri ¶ ×1 yujya-padav ¶Ô ÇÃ ÇÀ

Beauty here becomes a spiritual catalyst: even celestial women, moved by the desire to see the Goddess, attain through that very longing what is difficult to reach through austere practices alone. This suggests that aesthetic appreciation, when it recognizes its true object, can be more direct than effortful spiritual disciplines.

Verse 13

‘%o0•” 5“ M“y@‘ù>•)8•” (‘ù(“Y?“ 8•” (“ M’é8” ’
 ‘I5“é*“é ”Û “é2”1 ”r *’I?’I.’%A’y>“Y(“Û\$“ò 6’I6•2 d
 ‘y2’iM“YG’9@‘É(“Û“é ‘YA’© “)6“Y?“%M“ 8”Û\$“%?“©/“à
 “™ “é\$”Û\$”Û0” ”Û/IM‘Y>‘éM‘©M’ùK “Y?’y2“ù\$’iA‘YB”)> ‘ùA“Y\$”ù –Yg–™e

nara C var c ·’ Csa C nayana-virasa C narmasu ja a C
 tav `Eg Æô°e patitam anudh `anti ¶ F [a % |
 galad-ve G °Ō& æF• % kuca-kala ¶ xf—7 asta-sicay
 ha mh B G u myat-k 7•o vīgālita-duk ¶Á yuvataya % ||13||

This verse depicts the transformative power of even a casual glance from the Goddess - it can make the aged, unattractive, and dull in conversation suddenly irresistible to young women. The image works both as poetry about divine grace and as a contemplation on how recognition of the sacred can transfigure ordinary perception.

Verse 14

‘YM“y?“IL “y ”Û*‘éM‘©>“i&”Ò &”Û5“ù8‘é“ù ’© ”Û “é6‘iA’i ”p
 “™A’I>“iG ‘iM“Y>“y7”Û “ù6”Û ‘IA“ “ù ’© ”Û “é6‘i(“ù2”r d
 ‘i?“Y? ‘iM“Y?“yM“y ”Û\$”Û0“ù “i(“Û.’%8“ò ‘©\$” 7”Û7“yM’ù?“ ?’I? ‘ùG
 ‘é/”) “é8”Û\$”y7“é.”©M’ùA’©0“ò \$“R *‘é&“é.”Û,” ‘ùA’y.”Ò e–yj–P

k citau ca m-pañc [ad dvi-sama-adhika-pañc [ad uduke
 hut [e dv Ñæ6 æ1æÖ[catur-adhika-pañc [ad anile |
 divi dvi %- ca m-tri C ¶ â Ō æ 6’ 6 6 GQâRÑæ6 æ1æÖ— —F’ •e
 may ¶¶• s te c Ō y upari tava p A mbuja-yugam ||14||

The verse enumerates the rays of light present in different elements and realms, only to declare that the Goddess's feet are above them all. This hierarchical imagery serves contemplative practice by establishing that devotion to her transcends systematic knowledge of cosmic categories - whether S äV¶Ëya tattvas or Vedantic ko cas.

Verse 15

“i0‘ÉM‘ÉM’ùK‘IM“%M’%>“iA‘iM’y>•” 6“i?“ùA’I ‘ù>‘ÉB’ù.”YA‘ù>•

“Y0’IM“ >“%\$”Ù0“é#“%M’1 “ù “% “ù “é*” 8”Ù\$’Y “ >’ém –@
 “% “9”(“Ù(“IM“Y> “%\$”Ù5“â “Y. “ù5 “%\$“é “% “%M’%?“i”IG
 ‘é” “Ù7” 0’IM“ >“YM“y>“é” 0“ù. ‘yA“ @’9>•2 +’9?’/•2 e–yk–P
 ¶ aj-jyotsn Ñ[ubhr ä2 [a ¶’x—WF Ö! æÑ -j ±æÖ ÖÐuku m ä0
 vara-tr 6 ×G! Ga-spha mika-gha mik × W7F ¶ Ö¶! m |
 sak [n na tv æ Ga katham iva sata C sa Cnidadhate
 madhu-k c · a-dr ±æ1 -madhuri-madhur ±äq % pha Gitaya % ||15||

Sarasvat ² –Ö vW y here serves devotion to the Goddess as the source of inspired speech. The poet asks how sacred utterances sweet as honey, milk, and grapes could arise without first bowing to her. The question invites reflection on the relationship between devotional surrender and the creative word.

Verse 16

‘Y5’ (“Ù&”Ù0“é#“é ‘©G’I ‘Y.)’5% “é2“é\$’©0” “ù
 ‘Ù “%M’IG “ùG “%“(“Ù\$•2 ‘I?’©?’i0” #“é.”y5 ‘Ù5’I@’ém –@
 “Y?’ “?’ém’©?’©M“ G’ù8”Ù/“é8”Ù\$“ A’9\$“ 6”9 “Ù “é0”)9“ @-
 ‘y-“ 0“é-“ù0”Ù5“é “Ù-“ù0”Ù5“ù&y\$“ò 8’I>•“ 0’ém’É(‘é.” e–yl–P
 kav ¶æG! G ä2 6WF âRÖ¶ Ö Æ ×`ana-b Á tapa-ruci C
 bhajante ye santa % kati cid aru G Ö Pva bhavat ¶Ö Ä
 viriñci-preyasv 2 F u Ga-tara- ±â±âVq ra-lahar 2Ð
 gabh ·! bhir v v&†—“ f–F F† F’ 6 A C rañjanam am ² ÇÃ gÇÄ

The few saints who worship the dawn-red Goddess become themselves like the young sun illuminating the lotus-garden of poets' hearts. Their deep words, informed by the fresh waves of sacred love, bring delight to good people. The verse celebrates how authentic spiritual realization naturally flowers into inspired expression.

Verse 17

“%5“ù\$”Ù0” -“ù0”Ù5“é “é “i6“ù. ‘9?’i?’>’Ù “Ù “ A’©?’Ù?•0
 “Y6“ù(“Ù/“é&”Ù/“é-“ù8”Ù\$”Ù5“é “%9 ‘É(‘%? “% “©?’%M’I/I? ‘ù –@
 “, “ M’I> ‘Y>“YM’ù>%>•“ -“Y\$“ò .“TM\$“é ‘Ù “Ù “ù0” “ù-“ù
 “Y “1-“ù0”Ù5“é “Ù&y5” 5’i(‘Y.)>’éK’i. ‘yA“ H•2 e–ym–P
 savitr ¶&†—“ a c ä2 [a ¶’ÖÖ äv’Ñ[il Ö&† äVv × ucibhi %
 va ¶–ây G’ bhis tv ä2 6 † | æ æ’ 6 ä66–çF yati ya % |
 sa kart ± vy á C bhavati mahat ä2 &† äVv’× ucibhi %
 vacobhir v vFPv ²×`adana-kamal ÖöF ÖÖ F±W ai % ||17||

Whoever contemplates the Goddess alongside the speech-goddesses Va ¶–â+ and others becomes a creator of great poetry. Their words become sweet with the fragrance of V vFPv ²w2 Æ÷GW2 `ace. This verse explores how meditation on divine speech-power translates into inspired literary creation, suggesting the sacred source of all authentic poetic expression.

Verse 18

‘I(“ “Ù “é/“é-“ù8”Ù\$”r \$“ A’9\$“ #“ù6”Ù0” 8“ #“ù-“ù
 ‘I?’“Y “%0”Ù5“é.” 0”Ù5” .“ A’9?’é(“ù. ‘yM’%>•“ 8”Ù. “ \$“ò /•2 d
 ‘Ù5”%M’IM’ù8”Ù/ ‘IM“ 8”Ù/‘iM“Y(“TM0“ù#“i>“)@’%“(‘é
 “%9”10”Ù5“iM’ù> “Y6”Ù/“é ‘Y\$“ò ‘I?’ , “ 0”Ù5“é#y#“ù “é –Yg–ée
 tanu-cch ‘ bhis te taru Ga-tara Gi- ·!+-sara Gibhi %
 diva C sarv Ö W v ¶Ö u Gimani-magn ä2 6Ö ati ya % |
 bhavanti asya trasya-dvana-hari Ga- ± l ¶æ Öæ yan âP
 suhorva · ‘ va · ‘ % kati kati na g · v äv Öv äv–± % ||18||

Whoever remembers the entire universe - both heaven and earth - as suffused with the rosy radiance of the Goddess's subtle shadows finds that even celestial courtesans become submissive to him. The meditation on cosmic beauty as Her manifestation transforms the practitioner's relationship to all forms of attractiveness, making him naturally magnetic.

Verse 19

‘éA’i ‘É?’%M’iA•“ “9\$”Ù5“â “ “ùA’y. ‘y8”Ù\$“%M’ò \$’i”
 “TM0“é0”Ù•“ “Ù/“é”y&”Ù/”2 9“ .“TM?”y? ‘IG ‘é(“Ù. ‘Y “>’ém –@
 “, 8’iM’ù “% “YM”yK’Ù “%o/I? “Y(“ù\$“â ‘IM’ù\$“ù2”%A
 ‘IM“ ?”)K’Y@‘é*”Ù/“é6” -“Ù0“é/I? “ 5” (“Ù&” 8”Ù\$“%o/” “é.”Ö e–yo–P
 mukha C bindu C k [tv ·V6 ×—Vv Ö F† 2 F 7•a tadadho
 har &F† ä2 Fëy •ed yo hara-mahi ci te manmatha-kal Ö Ä
 sa sadya % sa Ck cobha C nayati vanit —G’ F’ÖÆ v±P
 trilok ¶Ö y [u bhramayati rav ¶æGR×7F æ ×—Vq m ||19||

This verse describes a contemplative visualization of the Goddess as Ardhan ·!+ ·`ara, with specific meditation points from face to heart. The practitioner who accomplishes this immediately gains such magnetic power that he can easily enchant women and swiftly bewilder even the three worlds. The geometric meditation integrates form, desire, and cosmic power.

Verse 20

‘Y?’ (“Ü\$” . ‘TM‘yG’ÜM’ù ‘Y?’ #’%?’YA” .”Ü,“é.”9\$” 8•
 “TM‘C’i? ‘IM‘Y>‘é>‘y\$’Ü\$”r 9“ù. ‘Y0‘i?’>‘éB” M’I?‘é?’R /•2 d
 “, 8” M’C>‘9>•” &” M’C “i.‘ù\$”ò 6‘YA’%M’I>‘y?’¢ “P
 ‘ÉM‘Y0‘C‘M”)A“yM’ù>‘%M ‘iC“yM’ùM’ù> “%A‘i/I? “%A‘y>‘y>” 8“ù0’ù> –Yh–ie

kirant ¶Ï ãVvV&Ëya % kira Ga-nikuramb Ñâ•F × asa C
 h [di tv Ò dhatte himakara- ¶–Á -m · tim iva ya % |
 sa sarp äq C darpa C ¶ Ò yati ¶ ·VçA dhipa iva
 jvaraplu c m â Aâ±æ1æ×‘ sukhayati sudh F• ra-siray ÇÃ# ÇÃ

Whoever places the Goddess in his heart as a moonstone image radiating clusters of nectar-rays gains healing powers. Like Garu a subduing serpents, he humbles pride, and like a stream of nectar, his very glance brings comfort to those afflicted with fever. The contemplative image integrates cooling lunar energy with therapeutic compassion.

Verse 21

‘I “ù2”Ü2”y “é\$’%M“Y@•” \$’C(“i6“ù5”%6”Ü5“é(“ .ù@•
 ‘%?“y#”Ü#“é “y#”Ü#“é.‘C‘M’ùA’C‘0“ò ‘é2“é(“é ‘I5 ‘Y2“é.”Ò d
 ‘é9“é*‘iM’é>‘ù5”Ü/“é ‘éC‘i?’I.”).“é/”y(‘é(“%>
 ‘é9“é(“Ü\$•2 *‘iM’ù(“Ü\$”2 &‘y\$”ò * “é9”Ü2“é&”)9” @‘éM –Yh–ye

ta millekha-tanv ±ä2 F æ Ñ[a ¶×‘ai ·a nara-may ±ä0
 ni ca G G ä2 æ6 äqäq m apy upari kamal á C tava kal Ò Ä
 mah × FÑ mavy ä2 Ñâ¶F—F ÖÖ Æ Ñ yena manas
 mah çF âR [yanto dadhati param †Á da-lahar ¶Ï ÇÃ# ÇÃ

Great souls who behold the Goddess's power - slender as lightning yet comprising sun, moon, and cosmic fire - seated above even the six lotuses in the great lotus forest of the heart, experience waves of supreme delight. This verse maps an advanced contemplation that sees divine power both as subtle energy and as cosmic elements unified in the transcendent heart center.

Verse 22

‘Ü5“é(“ò \$”Ü5•” &“é8”r .ù? “Y?’I0 ‘iC‘yM’ù?•” 8‘Y0” #“é
 ‘é?‘i? “%M‘I‘K‘IA•” 5“é ”Ü ‘%M ‘Y%’ù\$”ò -“Y>’%?“ ‘IM‘Y.“ù\$”ò /•2 d
 ‘I&”%5 ‘IM‘Y ‘I8”Ü.”, &“ù6”%?“ %?“É8“é/” ”Ü/‘C&“Y@•
 ‘éA‘YA’%M‘i,”Ü0“TM‘éG’%M‘iM“ 8”Ü+” ‘é ” ‘%@“ >‘É?’I*‘i>‘éM –Yh–%e

bhav á+ tva C d 6R Ö yi vitara d [c mi C sakaru G ä0
 iti stotu C v 6† â ¶ F† yati bhav á+ tvam iti ya % |
 tadaiva tva C tasmai di ¶ 6’ æ–| ×1 yujya-padav ±ä0
 mukunda-brahmendrasphu ma-maku ma-n ·! jita-pad Ò ÇÃ#ÇÃ

The moment someone desires to pray 'Bhav á+, cast a compassionate glance on me, your servant' but only manages to say 'Bhav á+, You...', She immediately grants that person Her own state of union. This verse celebrates the instantaneous grace that responds even to incomplete prayer, suggesting that sincere intention alone can suffice for the highest attainment.

Verse 23

‘IM“Y/“â 9”9\$”Ü5“â 5“é. •” 5’C‘A “ * “?‘IC‘C‘M‘IG’, .’%8“â
 “i0” 0“é0”Ü•” 6‘éM’ÜK“ * “ .‘C? “i”Ü ”r 9”9\$‘é–”)\$”Ö d
 ‘ù&”y\$‘IM‘IM“Y&”Ü0”)•” 8‘Y2‘é0” #“é–•” \$”Ü0“ù(‘ù(•
 ‘YA‘C>‘ÜM’ù>‘é>’%.”Ü0•” ” “ù2“i6“ù ”)!“é2‘é ” ‘éM –Yh–TMe

tvay •â•Ga v Ö ä2 `apur aparit [ptena manas
 ¶ !+r &F† ä2 [ambhor aparam api ¶ äV’e h [tam abh ·B Ä
 yad etat tvad-r · ä2 6 ¶ Æ Ö u G &† ä2 G i-nayana C
 kuc &Ëy Ö namra C ku mila- ¶ [i-c ±âÑ lam aku mam ||23||

After taking ‘—’a’s left half with an unsatisfied heart, the Goddess seems to have taken his other half as well, for her entire form appears rosy-red, three-eyed, and bowed by the weight of breasts, crowned with the curved moon. This playful meditation on Ardhan !+ ·‘ara suggests that love ultimately claims the whole of its object, not just a part.

Verse 24

‘É ‘IM“%B‘IG ‘y>‘I> “TM0“ù0“Y\$“ò 0” &”Ü0•2 ”Ü7’C/‘IG
 ‘I?’ 8”Ü ” 0”Ü5”%M’%G‘I\$”Ü8”Ü5“é*“ò 5’C‘A “ @“i8”Ü\$“ù0”ù\$”ò d
 “%&“é*”0”Ü5•2 8” M“Y ‘I&“ù&‘é(” ”99”Ü#“é\$”ò “i?”RÐ
 “%M‘I5“é ”Ü “é. “é2‘éM‘ÉM”ò ”Ü7’9 “)?‘I/”10”Ü–”Ü0”)2‘I?’Y/”1 –Yh–Ce

jagat s ·FR F• t † ir avati rudra % k capayate
 tiras kurvann etat svam api vapur ±[as tirayati |
 sad × krva % sarva C tad idam anug [h G F’ 6 [iva-
 stav — m Æ Ö y k ca Ga-calitayor bhr ²ÖÆ F–¶ yo % ||24||

While Brahm 7&V FW0, Vi c Gu protects, and Rudra destroys, ‘—’a - concealing even his own form - continuously bestows grace on all of this by depending on your command, conveyed through the momentary movement of your eyebrow curves. This verse portrays cosmic administration as responsive to the Goddess's slightest indication, making her the source of divine

government.

Verse 25

'IM" /"é#é 'iG"Y>%>•" \$"Ù0"ù " #É("ù\$é("é 'I5 "i?"YG
'U5"y\$"Ù*)" (â *)" (â \$"R " #ùK" M'ù> "Y?" "ù\$â d
'I% "â 9"ò \$"Ù5'IM'©>'iK'IM"Y9'%0.'9?'©@' 8"Ù/ '%0?'Y "p
"%0M'Y?'I> "TM'M'ùG'IG "i6"Ù5'%0M'ÉA'YA")?'I " K'IM'I "%0.'YA'ù>•2 e-%0k-P

tray āq C dev ā C tri-gu Ga-janit ā C tava ¶—`e
bhavet p ¶i p ¶i tava cara Gayor y f— acit Ā
tath †' G`at-p FōG`ahana-ma Gi-p ±æÖ† 7•a nika me
sthit ēy ete ¶ [van mukulita-karotta Csa-maku m âR ÇÃ#WÇÀ

Any worship offered to your feet becomes worship of the three gods born of the three gu Gas - for they stand eternally near the jeweled platform that supports your feet, with folded hands and heads bowed. This verse establishes the theological primacy of the Goddess by showing that even the supreme gods are perpetual devotees at her feet.

Verse 26

"Y?" ?'ém'©?•2 *'ém'©\$"Ù5•" 5"Ù0'É\$"ò 9" ?" >'©M'%0K'I? "Y?" \$"ù
"Y?'%0>"i 'Y@'%0>"iK 'Ù 'I? 'y('iK 'ù>'I? '%0?'y('ém -@
"Y?'I("Ù&"Ù0" . "é9"y("Ù&"Ù0" 5"ù\$'I?" *"ò 8•)." 2"ù\$'iC"i>
'é9"é8•)9"é0"y="M'É?'%0M "Y?"TM'O'I? "%0\$ "ò \$"Ù5'IM'©\$ "ù0"%0L -Yh-ÉE

virīñci % pañcatva C vrajati harir æ÷F' f— ati C
vin [a C k ¶ā ¶ò &† † F' F† æ Fò ' ti nidhanam |
vitandr ² Ñ hendr ² f—F— " ' 6 ā6Ñ+lita-d [±
mah ×6 ā6• re 'smin viharati sati tvat-patir asau ||26||

When Brahm F—76öÇ`es, Vi c Gu ceases, destruction itself is destroyed, and Kubera dies, even the vast expansion of Indra's realm closes its eyes. Yet in this great dissolution, O virtuous one, your husband alone sports playfully. This verse affirms —`a's transcendence of even cosmic dissolution, while the Goddess's virtue (sati) provides the stable ground for his play.

Verse 27

'É*²2 ")M'© "i?"M'© "%0 ").'©? 'éA'iM" >"Y?" '%0>
'y\$ "ù '©M" >i "U7"ù#"Ù/YM" . '9.'i("é&"Ù/"é9" \$ "ù5"ù"ù -@
'©M" #é. "%0M"%0 "YG"i8"Ù8" 'é "ù2'é>'IM'É>" M'©#'iC"i>
"%0*" M'ù>'©0"Ù/"é/"%0M'15 "Ù5'IA "ù("Ù."r 5"ù2"%0?'I."Ö e-%0m-P

japo jalpa % ¶—Ç ä2 6 ¶ Æ Ò ' Ðudr ×f— acan
gati % pr F ±æ6'āw•a-krama Gam a ¶ á dy- ‡WF×f-F†'âR Ā
pra G Ö âR 6 ä7`e ¶ âR 7V¶† Ö ¶†-Æ Ö tm pa Ga-d [±
sapary × y •as tava bhavatu yan me vilasitam ||27||

Let all my activities - recitation, conversation, crafts, ritual gestures, walking, circumambulation, eating, offering, bowing, sitting, and all pleasure - become forms of worship to you through the perspective of self-surrender. This verse transforms ordinary life into continuous devotional practice by shifting the inner orientation from ego-gratification to offering.

Verse 28

"%0A'y>'é*"Ù/"é8"Ù5"é&"Ù/ '©M" \$ "ù-"ù " >'éC'IM'ùA"TM'O"ù#"
"Y?'©&"Ù/"%0M'IG "Y?"iM"YG "Y?'y?"i\$'é "é&"Ù/"â &"ù5"ù7'i -@
'Y0"é2•" /'IM'YM"yM"YG' 'Y,")?'I5'I 'Y>") ("à
' 6'ém'ÜK"%0M'I("Ü.")2•" \$"R "%0("ò \$ "é 'TM'M'Y."TM?'é> -Yh-ée

sudh Ò y 7a dya prati-bhaya-jar ÖÑâ.G—RÖ† i G ±ä0
vipadyante vi `e vidhi- ¶ F Ö ¶• dy F—fæ6 F âR Ā
kar Æ ä2 •at k cve a C kavalitavata % k Æ Ö¶ Æ á
na ¶ Ö&†÷2 F âÖÑkla C tava janani t æÖ äV¶ ÖÖ †-Ñ ||28||

Even after tasting nectar that removes fear, old age, and death, all celestial beings from Brahm Fò -æG a still perish. But the terrible roaring sound that Time makes while devouring them cannot touch —`a at all - and that is the root power of your earring's glory. This verse locates ultimate protection not in cosmic elixirs but in proximity to the Goddess.

Verse 29

'Y?" @ "ù "YH" ?'ém'© '©0"ù9" *" 0•2 "%0 'Ù-"ù&•0
'Y "10"r "1 " 0"r 8"Ù ")8"ò "TM? 'É."Ù-"é0"ù." " 'ém -@
'©M" #'ém" G"yM"YG'IG"yA '©M" 8"Ù." *ù>'I8"Ù/ 'Ù5'%0
'Ù5"%0M'ù>'ÜM'ùA'IM'Y>%0G 'I5 '©0"ù "%0K'YM'I?" M"Y?'É/'IG -Yh-ùe

kir ±æÖ ä2 `airiñca C parihara pura % kai mabha-bhida %
ka mhore ko m •&R 6¶† Æ 6' † † † Ö&• ri-muku mam |
pra Gamre cv ete cu prasabham upay F 7•a bhavana C
bhavasy &ēyutth æR F va parijanoktir vijayate ||29||

Avoid Brahm w2 7&ðwn in front, you stumble on the hard crown of Vi c Gu, destroy Indra's crown - such are the triumphant

instructions of your attendants to |—`a when he comes hastily to your dwelling and rises to greet these bowing gods. This playful domestic scene humanizes cosmic relationships while affirming the Goddess's supreme position.

Verse 30

“%0m“Y&”y9”1&”U-”)”\$“é-“ù0”Ù”9#“ù-“ù0’9?>é>iM’ù>’Ù?” -“ù\$”°
 %0?>“yG”YM’ùG %0?>’IM’ùG ’IM“Y>’é9’é?>’I? “%0&“â -“é5’ù\$”d /2 d
 ‘Y?>é>“iM’©0”Ù/•” \$“%0M’d \$”Ù0”ù(ù(“%0.”9&”U”ù” ’IC’9/IK
 ’é9’é8•)5“ M’l>“yM’%0?>“ M“Y?>” ’ù\$”d (“0’é %05”ù”ù.”.Ò e-™f-P

sva-dehodbh 'A bhīr gh [Gibhīr a Gim G' bhīr abhito
ni cevye nitye tv Ō † Ō —F' 6 A bh `ayati ya % |
kim [carya C tasya tri-nayana-sam [ddhi C † | Gayato
mah ×6 ā7'art vāe—" f— acayati n :! ja Ga-vidhim ||30||

Whoever constantly contemplates 'I am serving the eternal You' while surrounded by the radiant powers of a Gim æB ÷F†W'2 born from his own body - what wonder that the great dissolution-fire performs at 2`or him who treats |—`a's three-eyed prosperity as insignificant? This verse describes the highest siddhi where even cosmic powers naturally serve the realized devotee.

Verse 31

©\$ 7"Û7"yM"ùM"ù> 'l("Ù\$"Ù0"% " % ").!?"% 'y>'ò -" 5"%
 "%M'Y?'18"Ù\$'IM'1\$"Ù8"&"Ù"ù*"Ù0"%5'©0'l("Ù\$"Ù0"% '©6"*!?'2 d
 '©A"%8"Ù\$"Ù5"%M"%?" M'É("Ù"é&?'")*" 0" 7"é0"Ù%" "% ' % "> -
 "%M"Y\$"%M'IM" '1G'l("Ù\$"Ù0•" Û7"ù\$"ù\$").>Y>|@'l0i?'i."ò e-™g-p

catu %- ca c my F ÇG ai % sakalam ati-sa Cdh •a bhuvana C
sthitas tat-tat-siddhi-prasava-para-tantrai % pa ·W FÂR Â
punas tvan-nirbandh B 1†-Æ × W u c theka-gha man Ð
svatantra C te tantra C k citi-talam av A+tarad ·B -F Ò ÇÃ3 ÇÀ

Though ཁྱེད་ཀྱི་འཇམ་མཁའ་ governs the entire universe through sixty-four tantras, each dependent on producing specific accomplishments, your tantra - arising from your own impulse and independently capable of achieving all human purposes - has descended to earth. This verse distinguishes the Goddess's immediate grace from systematic spiritual methodologies, suggesting her path transcends formal techniques.

Verse 32

?i?Y ?i ?ù\$?ù ?Y>?é ?YM?y?I? ?% ?5?ù ?i@?I ?ù0?9
 ?%0M?é0?2 9?8?2 6?YM? 8?ù\$?i? ?'0@?é.?é0?TM0?ù ?@
 ?Y.? 9?92?ù2?y ?é.?ù8?ù\$?ù8?9.?ù0?Y8?é?y7? ?ù?I>
 ?ù ?%0M?IG ?Y0?ù#?é8?ù\$?r ?\$R ?%0(?0 ?(é.?é5?ù5?I>?éM ?Yi?%oe

¶`a % ¶ ·F'AR ± ma % k citir atha ravi % ±+ta-kira Ga %
smaro ha Csa % ¶ · as tad anu ca par Ñ ra-haraya % |
am ²·ã¶ÆÆV¶· bhis tis [bhīr avas æQæ7R v† æÖ—A
bhajante var G 2 FR F va janani n Ñ vayavat Ò ÇÃ3'ÇÀ

Ā — a, Ī — F'Ā ± ma, Earth, Sun, Moon, Desire personified, Ha Csa, Indra, and then Par Ā Ī , and Para - these principles, formed with the three heart-lines at their endings, serve as the letters composing your name, O Mother. This esoteric verse maps cosmic principles onto the phonetic structure of the Goddess's mantra, showing how sacred sound contains universal manifestation.

Verse 33

“%0M'É0•” /”1(“ù ”)“Û7”Û.” ’IM“ ?’I/é?i.‘é&”Â \$“R .’%0K-
 “ M’%0?‘y>ùH’Yg ’%0?‘IM’ùG ’%0?‘ 5’y?‘é9“é-”1 “ 8“ù “é –@
 ‘Û ’%0M’I? ‘IM“Y>•” “ù(“Û\$“é.9?‘yA’9(“ù,‘iM’y>‘YM’y5”)“é
 “i?‘Y>‘yM’%0L ‘ÉA“TM’M“Y(“Û\$ 2 8” 0’Û?‘%0C’I“é0“é9” \$“ù6’IH•2 e–TMi–P

smara C yoni C lak cm ±ä2 G itayam idam F R F va mano-
r nidh •aike nitye niravadhi-mah Ö&†öv × asik âR Â
bhajanti tv ä2 6—Ça ma Gi-gu Ga-nibaddh ±æ6 ×`alay âP
¶—a gnau juhvanta % surabhigh [ta-dh ! huti- ¶ F `âR ÇÃ37ÇÃ

Some practitioners first establish Desire, Source, and Prosperity as a triad in your mind, then - as connoisseurs of unlimited great enjoyment with rosaries strung with wish-fulfilling gems - worship you while offering hundreds of fragrant ghee oblations into ཁྱེད་ཀྱི་རྒྱ་མཚོ་ལ་འབྲུག་སྟེ། This verse describes an advanced tantric practice that integrates desire, abundance, and spiritual realization.

Verse 34

"i0" 0•" \$"Ų5•" 6'éM'ŲK•2 6'i"?é?"™?" 5'YM'yK' A"™/" •
 '15"é\$"Ų."é(•" .'‰M'ŲG 'Ų "Y\$"ð ("Y>'IM'é>'‰.'‰ 'éM –@
 •Y\$2 6'y7•2 6'y7" \$"Ų'Ų." '–ù8"é""é0'9\$'Ų>
 "‰M'Y?'I "‰" 'É"Ų"2 5'é "‰." 8'©0"é('‰M'i*"/'1 –Yi–©e

¶ !+ra C tva C ¶ Ö&†ñâR [a ¶ ÖÖ—†— a-vak coruha-yuga C
 tav FÑ na C manye bhagavati bhav FÑ nam anagham |
 ata % ¶ Qæ6 âR [e c :G' yam ubhaya-s F• ra Gatay
 sthita % sa Cbandho v ä2 6 Ö asa-par æ æF ayo % ||34||

You are I—'a's body with breasts like sun and moon; I consider your Self to be his sinless new Self. Therefore the relationship of supporter and supported exists between you two by common participation, since you both share equal taste and supreme bliss. This verse explores non-dual intimacy where the distinction between lover and beloved becomes one of creative play rather than ontological separation.

Verse 35

'é("M'IM"Y "YM'ùK'â \$"ù5•" .“ A'i8"ò .“ A'IM"%">" %“ù0"%"?
 'IM"Y.“é""M'IM"Y 'ÙB'é?"M'IM"Y/"ò "" ?'9\$“é/“é ' , 9"ò "" .”Ò d
 'IM"Y."y5 "M"Y>'IM'è>'% '©0"ù#‘é/“ù\$” “Y?"iM"Y5©A"y>
 '©?'>'%"("Ù&“é “é0•" 6“ù5'ùA“Y\$“ò -“é5"y('É?“ÙC“yG —Yi—e

manas tva C vyoma tva C marud asi marut-s athir asi
 tvam 2 G`a C bh ¶ Ö—2 G`ayi pari Gat ' C na hi param |
 tvam eva sv FÑ na C pari Gamayitu C vi `a-vapu c
 cid æ æA k a C ¶ —a-yuvati bh `ena bibh [ce ||35||

You are mind, space, wind, and wind's charioteer; you are water and earth. When you are thus transformed, there is nothing beyond you. You alone, in order to transform your own Self, assume the form of consciousness-bliss through universal embodiment and the disposition of I—'a's beloved. This philosophical verse presents the Goddess as both the material and efficient cause of manifestation.

Verse 36

'I5“é "Ù “é 'YM“ 8"Ù%•" \$'©("i6“ù "1 “ù&"Ù/" \$“ù“
 '©0•" 6'ém'ÙA•" 5'%M'iG '©0“ù.“ù2“ù\$'©>“ M“iM“Y '©0'©?'I> —@
 'ù.“é0“é"Ù/'%M 'Ù "Ù\$"Ù/"â 0“Y?“i6“ù6” ” (“é.“Y?“y/"p
 '%0?“>“)K'YG“Ù2”1 ”r (“ù5“%\$“ò 9“ò -“é2”1 'ÙA“Y("r e—™I—P

tav — -cakrastha C tapanā- ¶ [i-ko mi-dyuti-dhara C
 para C ¶ Ö&‡Qä2 `ande parimilitap ![va C paracit Å
 yam ! dhyan bhakty avi- ¶ [i- ·V1+n Ö vi caye
 nir Æö°e 'loke nivasati hi bh Æö¶ Ö&‡W`ane ||36||

I salute the supreme I—'a who dwells in your command center, bearing the brilliance of millions of suns and moons, with you closely embraced at his side. Worshipping him with devotion beyond the scope of sun, moon, and fire, the devotee dwells in the lightless light of the realm of non-dual illumination. This verse locates ultimate realization in the union of I—'a and I·F' within the highest cakra.

Verse 37

“Y?“iA'iM'yL 'IG “iA'iM'y8”Ù+‘ù?“Y5“ù6'i “YM'ùK'é '%•
 “i?“Y “%G“YG 'iG“Y@‘é*“ò 6“ù5“%。“é("YM'ù5“%?“I.”Ò d
 'ù#1 ‘Y>'%M'IM'ù> 'ù>'%M'IM'ù>•2 6“i?“Y?“ #“%>“ B'©M'ù8“ #”rÐ
 “ M“Y?“yB'I>'%M'I0”U”U5“é("Ù\$“â 5“ù2“%\$“ò ‘YK“ @“R ‘y\$” e—™m—P

vi ·VFF† R FR [uddha-spha mika-vi ¶ F ä2 g•oma-janaka C
 ¶ —a C seve dev ¶ Ö ' [iva-sam æ xg•avasitam |
 yayo % k çG' y çG' % ¶ [i-kira Ga-s !kpya-sara Ger
 vidh ·A ntar-dhv çA vilasati cakor `a jagat ² ÇÃ3wÇÀ

In your vi ·VFF† 6VçFW” ' 6W ve I—'a, clear as crystal and generating space, along with the Goddess whose resolve equals I—'a's. By their radiance moving in moon-ray-like paths, the world - with its inner darkness dispelled - shines like a cakora bird. This verse locates purified speech and space-consciousness in the throat center where the divine couple's equal luminosity illuminates cosmic manifestation.

Verse 38

“%。“ (“Ù.” 2'IM“% “Y?“IM'Y.“).‘Y0'%"M'iH'Y0“%?“Y
 'Ù”r 9•)8iM“Y("Ù&"ù5•" “ù.“©? 'é9I>•" .“é("%" “ .”Ò d
 'ù&“é2“é*“é&yM'ù>'i6'yA'9?“I5“ù&"Ù/"é*“ ?'9\$“òÐ
 “ M'ù&“é&IM'IG 'iK“y>IM'yA'9.“i?“).iM'ùM'ù '©/·y5 —Yi—ée

samunm ¶Æ B×6 ä7f—BÖ¶ Ö Æ ÖÖ ¶ andaika-rasika C
 bhaje ha Csa-dvandva C kim api mahat ä2 Ñ nasa-caram |
 yad Á p B æ1æÑ da ¶ ÖwQäv—F ×f—G' -pari Gatir
 yad F GFR Fñæ1 d gu Gam akhilam adbhya % paya iva ||38||

I worship the mysterious pair of swans that move in the minds of great souls, delighting only in the nectar of consciousness's blooming lotus. From their conversation comes the transformation of eighteen-fold knowledge, and they extract all good qualities from faults, like milk from water. This verse celebrates the discriminating wisdom (ha Csa) that can separate the eternal from the temporal in experience.

Verse 39

'I5 "‰M"Y>'y?"yM' >'‰G "™A'I5"™.'y?"yM' >'ò ("ù0'I
'I." !"r 8)5" M'I 'É('‰? 'é9'I@•" \$"é 'ç 8'é/"é."Ò d
'ù&"é2"1 "r 2"1 "é("Ù&"™\$ "ò . "™\$ "ò "Ù0"1"Y2"ù\$ "p
'i/"é0"Ù&"Ù0"â /"â &"97"Ù "ù "i?"i?" . " *©> " " 'ù\$ "ò e—™o—P

tava sv F†'æ1æÖ• ne hutavaham adhi c mh •a nirata C
tam ±àÖR 6 ä7'arta C janani mahat ±ä2 A C ca samay Ò À
yad Æö°e lok â F † F' Ö † F' ·&öF† ¶ ÖÆ—FP
day &G! y Aâ±æ7F'âR [i ¶— am upac a C racayati ||39||

I praise the dissolution fire who continuously presides over fire in your sv F†'æ1æÖ• na center, and that great covenant, O Mother - that when his gaze burns worlds while blazing with mighty anger, your compassionate-moist glance provides cooling remedy. This verse shows how the Goddess's compassion provides the balancing principle to '—'a's fierce transformative power.

Verse 40

'I "ù\$ "ù\$ "ù5"‰M'I "i "ù\$ "ù/"â \$ "ù."ù0'©0"ù*‰M'Y?"‰M'1A" #'ù>
"‰M'1A" ("Ù("é("é0'IM"‰>'Ù0'9* " ?'9&"Ù"y("Ù&"Ù0'y(" 7'ém –@
t"R 6"Ù/"é." . "y . " 'é* "ò . '9?'©B" H'Y6" #
'‰? "yG"YG "Y0"Ù7'‰M'I "™0'é?"™? " \$'©M'I 'IM" ?'ÙA"Y('ém –Yj–ie

ta it-tvanta C ¶ ·G' timira-paripanthi-sphura Gay
sphuranna- á -ratn &† a Ga-pari Gaddhendra-dhanu cam |
tava ·' ma C megha C kam api ma Gip ·&V¶ Ñ[jara Ga C
ni ceve var canta C hara-mihira-tapta C tribhuvanam ||40||

I serve your mysterious dark cloud that has lightning through ' ·F'w2 F kness-dispelling radiance, is girdled with Indra's bow flashing with various jeweled ornaments, and takes refuge only in the ma Gip · a center while raining on the three worlds scorched by '—'a's sun. This verse depicts divine power as a nurturing storm-cloud that provides relief from the heat of spiritual transformation.

Verse 41

'I5"é"é0"r . ")2"r 8"" 8'é/'ù> ">"‰M'ù* " /"â
'‰5"é\$ "Ù."é(• . '‰M'ùG '‰5" 8'é9"é\$ "é#"Ù!"Y('ù."Ò d
•™-"é-"Ù/"é."y\$ "é-"Ù/"é." &'ù5"ù""ù." &'Ù&"ù6"Ù/ 'i/'ù>
"‰("é% "é-"Ù/"é 'É "Ù "r '‰ 'É('‰@ "é\$ "Ù 'y&"ù&'ém –Yj–ye

tav F• re m ¶ÆR 6 † 6 Ö yay Á sya-paray
nav FÑ na C manye nava-rasa-mah ×A G ava-na mam |
ubh &ÿ Ö WA bhy Ö VF ya-vidhim uddi ·a dayay
san F• bhy ä2 | ¯ R | æ ¶ Ö| æ á+maj jagad idam ||41||

In your root center along with Samay FPvoted to graceful dance, I consider the new Self to be the dancer of the great t äqàÖ va of nine rasas. Pointing toward the method of manifestation through compassion, this world arose having these two as father-mother lords. This concluding verse of the section integrates the entire spectrum of aesthetic emotion (nava-rasa) into '—'a's cosmic dance, with the divine couple as the ultimate creative principle.

Verse 42

'y\$ "‰0"Ù."é#"ù "Ù/'IM"Y 'y '‰.'9?'Ù?•2 8"é("Ù&"Ù0"‰ "ù\$
'Y?" @'ù 'IG "™H"é "™?'é "ù0"ù8" \$ "r " 0"Ù\$ "ù\$ "ò /•2 d
, (" !"y/'©M'1>'ù>'©M'1A" # "i,") '©("Ù&"Ù0"i ")
'y(" "iL"‰>"‰@ " 'Y?'é?'I? ', ("ù,"yM"‰>'I? 'y?"y#"é."Ò e—©h—P

gatair m äv—•atva C gaganama Gibhi % s æG agha mita C
kir ±æÖ ä2 FR † –Ö ä2 † –Ö v— isute k · tayati ya % |
sa n ±àÖPyacch ' cchura Ga ¶ & Æ ä2 6 æG a ¶ ¶ Æ ä0
dhanu % ¶ Vá s · a C kim iti na nibadhn F' F†'æ6 äq m ||42||

The poet imagines the Goddess's golden crown adorned with sapphires as so radiant that it outshines the moon itself. The verse asks why such supreme beauty does not string the crescent moon as a bow for Cupid's use, suggesting that divine splendor surpasses even cosmic forces in power and attraction.

Verse 43

'yA"‰K'IA 'yM"Y>'‰M'I '‰8"ù\$ " 2"ù\$ i2"ù\$ "y("Ù&" 5" 5'‰
'‰("‰M'‰?"yM'y6"Ù2'YM"yM'9 '©?'YA" ("ù " 0" . "Ù,•" \$ "R 6"ù5"r d
'ù&" /•" 8"É0'ÙM'ù "‰9'É." *"), "Ù" "‰A'é("‰K
"Y8'‰M'IM'ù8"Ù."ù("Ö . '‰M'ùG "Y2'é% "‰5"é " 5"ù '©?'‰>'ém –Yj—™e

dhunotu dhv çF ä2 æ 2 GVÆ—F F Æ—FVæA+varavana C
ghanasnigdha ¶Æ ±æ1äv ä2 6—W anikurumba C tava ¶—'e |
yad ·a C saurabhya C sahajam upalabdh C sumanaso
vasanty asmin manye balamathanav æÑ+vi mapin Ö ÇÄC7ÇÀ

The Goddess's hair is described as a dense, fragrant forest that can dispel darkness. The imagery suggests that flowers from Indra's garden dwell in her locks to experience their natural perfume, making her hair a sanctuary of divine beauty that has the power to remove the darkness of ignorance from devotees.

Verse 44

'l("1\$ "Ü7"y. ("M'15 "Y&'%8"É("Ü& M'ù2"TM0" Ð
'©0" 5"é9"%M" K'I "0'9?" "R 8" .%M'18" # "ù -@
"Y9"%M'I@ "0?'%M'IB" '©M" ,") 'É0" -"é0'I?'é?" Ð
'iM"Y?"y>" 5"9("Ü&"%0"Ü, %M'i@'YC'I. "ù5 %5" ("é0"Ü 'Y?" #'éM -Yj-©e

tanotu k cema C nas tava vadanasaundaryalahar ²Ð
par ·a hasrota %sara Gir iva s ¶Ö çF 6 a Gi % |
vahant ² 6-æAkra C prabalakabar ¶¶&• ratimira-
dvi c ä2 aâ¶æF —" & æA+k [tam iva nav ¶á rkakira Gam ||44||

The central parting of the Goddess's hair, adorned with vermillion, is compared to a river channel carrying the flood of her facial beauty. The red sindur appears like captured rays of the dawn sun, held prisoner by the dark masses of her hair, creating a striking contrast that bestows auspiciousness upon devotees.

Verse 45

•Y0"é2"% "M"Y>'Ü>"YM'ù>'i2"ù ")-"%6"Ü0" -"ù0") "%
'©0" \$" \$"r 5'YM'IM" '©0"ù9"%\$ "ð *TM M'YG" A"TM0" "ù."Ö d
'i0"%M'ÉG" G 'ù8"Ü. "ù("Ö &"i(" A'©?'Y?'éM'É2"Ü " A'©?" G
"%A'y("Ü"Ä. "é&"Ü/'%M'I? "%M'é0'i9"% 'YM"yA" M'é" 2"ù9•2 e-©k-P

ar Æ 'âR 7a bh g' d alikalabhasa ·!+bhir alakai %
par ·F ä2 FR `aktra C parihasati pa Ekeruharucim |
darasmere yasmin da ¶ æ ucikiñjalkarucire
sugandhau m G•anti smaradhanacak curmadhuliha % ||45||

The Goddess's face, framed by naturally curved locks, surpasses even the lotus in beauty. When she smiles, revealing teeth bright as jasmine stamens, even the bees that drink nectar from Shiva's eyes become intoxicated by the fragrance, suggesting that her beauty captivates even those creatures associated with the supreme destroyer.

Verse 46

"2"é •" 2"é5'9M'ù&"Ü/" \$"ù5"ù.). "é-"é\$ "ð \$"R /-
'iM'IM"Y?"I@ "ù 'l("Ü. %M'ùG 'é " % "ù\$•" %M'iM" 6'Y2'ém -@
"Y?'©0"Ü/"é8"%M'ù>"%>'iA'Ü/'é" "ð 8•-")/ '¢. "ù%•0
"%A'y>"G'©8"Ü")\$ "ù '©0"ù# "é\$ "ð 0"é "é9"ù. 'Y0•2 e-©I-P

lal æÖ ä2 Á va Gyadyutivimalam &• ti tava yad
dvit ·a C tan manye maku magha mita C candra ¶¶ Æ Ö À
vipary 6 ày 1 d ubhayam api sa Cbh ·a ca mitha %
sudh ÆW 7'kti % pari Gamati r ± himakara % ||46||

The pure radiance of the Goddess's forehead appears as a second crescent moon alongside the one adorning her crown. When both unite in reversed arrangement, they create a full moon that streams nectar, suggesting that her beauty contains the complete lunar principle of cooling grace and nourishment.

Verse 47

'ÜM" A"YL 'ÜA'yM"%G 'Y?) "ù&"Ü-" 5"%- 'ü-TM M'y5"Ü/"%("ù("ð
'iM"Y&" /"r ("y\$ "Ü0"é-"Ü/"é 'é" " 0" "ù-"Ü/"é 'yC'I" #éM -@
'y(" 0"Ü. %M'ùG "%5"Ü/"y\$ " " 99" \$•" 0'I?'©\$ "y
'©M" "17"Ü "r. " 7"Ü "Ä "%M'Y 'ù\$ "ð ("ù)" "é("Ü\$ " ." . "r e-©m-P

bhruvau bhugne ki Ccid bhuvanabhayabha Egavyasanini
tvad ·e netr &ÿy ä2 Ö F±V¶ arucibhy ä2 F·â·F wQäv Ö À
dhanur manye savyetarakarag [h ·F ä2 atipate %
prako c mhe mu c mau ca sthagayati nig ±äÖ• ntaram ume ||47||

The slightly arched eyebrows, dedicated to destroying the world's fears, appear as K Ö w2 &dw strung with the bowstring of her bee-dark eyes. The poet suggests that Cupid holds this bow ready in his hand, with arrows concealed in his quiver, showing how divine beauty becomes the instrument of love's power.

Verse 48

•Y9•2 8")\$ "r 8"YM'ù '15 %/"%." M'Y>'IM'é 'l/"à
'iM" ?"ù>'é>•" 5"é. •" \$ "r 8"9 'I? " % "@%">'ù 'l/"â d
'iC'I@'ù> 'IG 'iC"yM'ù?" M'i0'i2"ù\$ "TM G'é>'éM'ÉA'É0" "ù
"%."é"iM'IG "% 'yM'ù>•" &"ù5"%("ù6'ùK" ("Ü\$ " " @'ém -Yj-ée

aha % s ·FR 6 vya C tava nayanam ark FÖ ¶¶ F y
triy Ñ C v Ö ä2 FR 1â¶¶ F' ajan ¶á yakatay Ä
t [t · te d [c mir daradalitahem Ö ujaruci %

sam F† GFR 6 ä6F€y ä2 F—`asani ¶ yor antaracar ¶Ö ÇÄC±ÇÀ

The Goddess's right eye creates day through its solar nature, her left eye creates the three watches of night through its lunar essence, and her third eye, brilliant as a golden lotus, creates the twilight that mediates between day and night, showing her complete sovereignty over time's divisions.

Verse 49

“Y?“i>”) > ‘Y2”Ù/“é#” 8”Ù+” “ A’©?“ /”1”Ù/“â ” 5”) /”%
‘YC’©>’y>“ >’y>“ > ‘Y?’é*“ð .’yA“ >’ÛK’y5’I?’Y> –@
•Y5’%M’I@ ‘iC“yM’ù?”%M’IG ‘É9” (‘y0“Y?”%M’I>“ 5“ù ‘ù>
‘yM“ A“Y ‘IS”Ù\$”%M’%>‘é5”Ù/“Y9” #’ùK’yM’ù> “Y?’É/’IG –Yj–ùe

vi ± l ¶ Ç’ G ² 7 ‡QæÖ ucir ayodhy ·W’alayai %
k [p F·r F·r ¶–Ö ‘Ö F±W! bhogavatik Å
avant ² Aâ±æ1æÖ—2 FR & ‡Væ v avist avijay
dhruva C tattann Ö vyavahara Gayogy f–! yate ||49||

The Goddess's glance is so expansive and auspicious that it deserves to be called by the names of great cities - Visala for its breadth, Ayodhya for being unconquerable, and Avanti for its victorious extent. This poetic comparison suggests that her gaze contains the prosperity and protection that great cities offer to their inhabitants.

Verse 50

‘Y5” (‘é “% ‘i0”Ù–“%M’I,‘Y.‘Y0”%M’iH‘Y0“%?”‘Y
‘Y “é”Ù7“YM’ù>‘YM“yG’©–”Ù0’é0‘Y2’ÙL ‘Y0”Ù#’ùA’y2’ém –@
•Y.” ”Ù “%M’IL ‘iC“yM’ùM“Y> ‘I5 “%5“ 8“é8”Ù5“é&’I0”)>–
“Y8”) /“é8•)8” M’y>’i2“ù “% / “% ‘Y?) “ù&“ A’9.”Ö e–1f–P

kav ¶á C sa Cdarbhastabakamakaraṇḍaikaṇḍaika C
ka m ±æ6 vy ±æ6W &± amarakalabhau kar Gayugalam |
amuñcantau d [c mv F va navaras 7a dataral `
as · ‘ sa Csarg B Æ–¶ æ yana C ki Ccid aru Gam ||50||

The ears are compared to young bees that exclusively relish the nectar of poetic works, but when they witness the Goddess's sidelong glances filled with the taste of all nine aesthetic emotions, her eyes become slightly reddened from jealousy, suggesting that even divine beauty experiences the human emotion of envy when surpassed.

Verse 51

“i?“YG “b ÛC‘TM‘y>“ >“ M‘iM“ > ‘I&“ù\$“ %G ‘YA’IM“%(‘©0“à
“%0”17“â ‘TM‘y>’ù>•” “ù0“ù6“©0“ù\$”r 5“ù8”Ù.‘ù5’I@ –@
“TM0“é9“ù–”Ù”2 –” \$“â 8“ 8“ù0” 9“%L’Ù>‘yM’ù “%(
“% ” 7” 8”Ù.”y0“â \$”r .ù? ‘É“(“%? ‘iC“yM’ù?•2 8‘Y0” #“â e–1g–P

¶—`e ±â±âVq r &G! taditarajane kutsanapar
saro c v äVq y ä2 v— i ¶ 6 ite vismayavat ² Å
har †–&€yo bh ·A sarasiruhaṣaṇḍa w·ajayan °
sakh ±æ7R 6ÖW! te mayi janani d [c mi % sakaru G ÇÄS ÇÄ

The Goddess's glance shows different emotions toward different beings: tender with Shiva, critical toward others, angry with Ganga, amazed at Shiva's stories, fearful of his serpents, and victorious over lotus beauty. Yet toward the devotee, O Mother, your gaze is smiling and compassionate, showing the discriminating grace that responds appropriately to each relationship.

Verse 52

‘y\$”r “ M’9>’ÙM’ù0”Ù#•” “ A’B “R *YM“yM’é>’9? ‘i”I@
‘©A“ >•” –”y\$”Ù\$” 6”Ù “ù\$”Ù\$”©M“ 6’é0“%5“ù&”Ù0“é5’9+”)G –@
•y.”r (“y\$”Ù0”r ”1\$”Ù0“é“ *I?’YA”)K’IM’I “% “)?‘YG
‘I5“é “ M’9>‘YC“yM’ù8”Ù.“ 6“ 5“ù2“é8•” “)/I –Yk–%e

gate kar G &€yar Ga C garuta iva pak cm äv’ F F† A+
pur ä2 &†WGGQ[cittapra ¶ Ö asavidr `a Gaphale |
ime netre gotr F† apatikulotta Csakalike
tav ¶ !äq k [c masmara ¶ avil 6 ä2 ¶ Æ yata % ||52||

The eyes that extend to the ears with lashes like Garuda's wings have the power to dissolve the peace of even the city-destroyer Shiva's mind. O jewel of the mountain king's lineage, these eyes display the sport of love's arrows drawn back to the ears, suggesting the far-reaching power of divine beauty to disturb even supreme detachment.

Verse 53

“Y?“Ù ”Ù\$”IM“ H“Y0”Ù#”Ù/•” 5”Ù/’I?’Y0“ù\$”)@>‘ém’É(‘I/“à
“Y?“Ù>’I? ‘IM“Y”(“y\$”Ù0’IM“ ?’I/é?‘i.” 6“é(‘i/“ù\$”r d
‘©A’% “%M“ 7”Ù ” ‘iG“Y>%M ‘iM“ A“TM?’99“ ?“ A’iM“ >%A’©0’I>’%M
“ •2 8’IM’IM“Y ‘É?‘ÙM“ \$”Ù\$’â ‘I? ‘yA’9>%>•” \$”Ù0”ù.“ù5 –Yk–TM e

vibhaktatraivar Gya C vyatikaritan ¶Á njanatay

vibh F' G`annetratritayam idam ±[æ F yite |
 puna % sra c mu C dev â G uhi Gaharirudr â W at â
 raja % sattva C bibhrat tama iti gu G á C trayam iva ||53||

Your three eyes shine with distinct colors mixed with dark collyrium, O beloved of Shiva. They appear like the three gunas - rajas, sattva, and tamas - ready to create anew the gods Brahma, Vishnu, and Rudra who have withdrawn, showing how the Goddess's vision contains the creative principles needed to manifest and sustain the cosmos.

Verse 54

'©5"ù\$"Ù0" " M'IA•" (•2 *"iA'©\$"ù*" >'y@'‰9"9&ùG
 'i/"é. "ù\$"Ù0"‰0"Ù("y\$"Ù0"‰0" A'9"Y2"iM'ù>'é0" "ù-"ù -@
 '‰&•2 6"1#"² "™M'y> 'l*‰\$'‰/"y\$"ò ""Ù0" 5'é."
 'IM" /"é#é 'l@" M'Y>'‰>'éA'©('ù8"ò 8•)-"y&'é('‰."Ò e-1j-P
 pavitr ¶¶ tu C na % pa ·W F— ! dh ¶æ ·â¶F ye
 day Ö—G air netrair aru Gadhavalā ·' marucibhi % |
 nada % ¶ñävò v āVq tapanatanayeti dhruvam amu C
 tray āq C t · th ā m upanayasi sa Cbhedaṁ anaghe ||54||

To purify those whose hearts are surrendered to Pashupati, your compassionate eyes with their red, white, and dark colors bring together the confluence of three sacred rivers - Sone, Ganga, and Yamuna. O sinless One, you establish the meeting of these holy waters through your tri-colored glance, offering spiritual purification through divine vision.

Verse 55

'‰?éG"yK"‰M'éG"y>'ÙM'ù>•" *""Ù0")/'éA'i/•" /"é\$"ò 'y\$"
 '15"y\$"Ù/"é9" "‰("Ù\$"² "" #""ù"" 0'é '‰M'ù\$'‰/"r d
 'IM"Y&" ("Ù."y7"é "Ù "é\$•" 'y&"ù&'é6"y7•" *""Ù0")/l
 '©0"ù\$"Ù0"é\$" "i "Ù "r *"" ?"™C'l("ù."y7"é8"Ù\$"R &"96•2 e-1k-P
 nime conne c &ÿ ä2 alayam udaya C y F' | v A+
 tavety ‡Qâr 6 çFò F† a Gidhar ! janyatanaye |
 tvadunme c ¢ j ta C jagad idam a ¶Qæ6 ä2 alayata %
 paritr GQâ2 [a Eke parih [tanime c 2 F va d [¶ âR ÇĀSWÇĀ

Saints say that the world undergoes dissolution and creation through the closing and opening of your eyes, O daughter of the mountain king. Since this entire universe was born from your opening eyes after dissolution, I believe your eyes avoid blinking to protect the world from destruction, showing the Goddess's constant vigilance in maintaining cosmic existence.

Verse 56

'15"é"" M'9G 'Y0"Ù#"y '©('ù('©H"iA'‰M'ù 'Y?'l>
 '‰?")@'ù("Ù\$"r \$"1"/r ("ù/l.‰?éG"y>•2 6"10"ù "é -@
 •y/l•" "iM" @" M'É&"Ù"©M'1&"©A'ù "Y>'ù 'YA"Y2'ù."Đ
 'É9"é\$"ò *""Ù0"IM'ùB"yG '‰??"i? '¢ 5"ù "ù"/Ù/ '©M" 5"ù6'l? -Yk-Ée
 tav !ävR ¶ !ävV| æ yanapai ·Vâyacakit
 nil ·ante toye niyatam anime c âR [apharik âR Â
 iya C ca ·!+r baddhacchadapu makav æÖ ä2 ·W'alam
 jah F' aty ±æ6R æ'j ca vigha mayya pravi ¶ F' ÇĀSgÇĀ

Frightened by the tale-bearing eyes that might report to your ear, small fish hide motionlessly in water. Meanwhile, Lakshmi abandons the lotus when its petals close at dawn and re-enters it when they open at night, suggesting that divine beauty creates such reverence that even aquatic creatures and goddesses adjust their behavior out of respect.

Verse 57

'iC"i> 'iM" >'‰@'ù8"Ù/"â &" &")?l(" 2"1\$"ù*")0" "à
 'i5" /"é "‰ 'i@'‰ "‰M'‰*ò "9"ù> 'é>'é""ò 6"ù5"r d
 •Y("y("é/•" "‰M'ùK 'Ù5'l? ', 'IG "™>'‰?" ?'ù\$"à
 "Y("r 5"â 9" M'éM'ùG "Y> "‰.'Y0'‰?>'IK "™?'é " -Yk-Ùe
 d [± dr v•+yasy F adalitan ¶Æ÷G Æ uc
 dav ·' Csa C d ¶æ ä2 6æ ya k [pay Ñ m api ¶—`e |
 anen ·a C dhanyo bhavati na ca te h æ—" —•at
 vane v † mye v 6 Ö ¶ anip Fò †-Ö ¶ a % ||57||

With your longer glance that has the radiance of split blue lotus petals, O Shiva, mercifully bathe even me, who am more pitiable and suffering. By this, I become blessed, and you lose nothing, just as the moon's rays fall equally on forest and palace without diminishing the moon itself, illustrating the abundance of divine grace.

Verse 58

•Y0"é2•" \$"r *é2" /" ").'y0"é '‰M'ù\$'‰/"p
 ', "y7"é."é"IM'IG 'YA"‰A'é6" "1&'9M' " \$" 'éM -@
 'l?" 6"Ù " ("2 /IM" 6"Ù0"Y#'"©%'éA")M") "Ù "Ù/ "Y?"8-
 '‰M'‰*é "Ù "YM'ù>"‰ "Ù "2 &"ù6'l? "i0"‰ 'y>'‰""ù7'9>'éM -Yk-ée

ar Æ ä2 FR I —Vv Æ Ò v ! janyatanaye
na ke c Ò dhatte kusuma ¶ akoda G akutukam |
tira ¶1+no yatra · ava Gapatham ulla Eghya vilasan
ap äVv vy 6 äVvò F[ati ¶ asa Cdh æ F†æ6 äq m ||58||

O daughter of the mountain king, whose curved eyelids do not arouse Cupid's flower-bow curiosity? Where the sideways extension of your corner glance, crossing over the path of ears, teaches the intelligence of arrow-joining, showing how divine beauty naturally instructs even love's weapons in their proper aim.

Verse 59

“%M'1A“ &”Ù '9M' >'ÙK'y*”Ù0'I?'12“ù\$'I>ù ”Ù 'ùA'y2•
‘©\$” 6”Ù ‘YM“ ‘é(“Ù”r \$“R.” ‘é?i ‘é(“Ù.Y0'Y.”Ò d
'ù.“é0” 9”Ù/ 'iM“ A“™M'ù\$”Ù/“Y(“ù0'Y.“ M'YG'%M'IA'©0'9
'é9“é5” 0”2.“é0•2 *”Ù0'é%‘©\$’ùG “% ”Ù “ù\$“Y\$”r e—o—P

sphuradga G &†öv atiphalitat æÖ äV¶ yugala C
catu ¶6 · a C manye tava mukham ida C manmatharatham |
yam uhya druhyaty avaniratham arkenducara Ga C
mah a+ro m a % pramathapataye sajjitavate ||59||

I consider your face, with its radiant cheek-fullness reflecting the pair of earrings, to be Cupid's four-wheeled chariot. Mounting this, the great hero M a conquers the earthly chariot of sun and moon to prepare for battle with Shiva, the lord of attendants, showing how divine beauty becomes love's vehicle for cosmic conquest.

Verse 60

“%0“%M“Y\$”Ù/“é “%B'YM'I@“.”9\$”)9“ @‘YL“i2“™0”
'©?’É(“Ù\$”Ù/“é “i0”Ù5“é#“ò 6”Ù0“Y#‘©A”)A‘Y>'ÙM'ù>'é5“ù0”).”Ò d
‘©.‘IM'Y>“ 6”Ù2“é “é “)?’I6“ù0“% ‘YA'9M' 2'y#”
‘Ù#‘IM'Y>“ H“%M'I>“ H•2 *”Ù0'I?“Y %.”é “yM'ò “R \$”r e—Éf—P

sarasvaty âR 1kkt.” Ñâ·F Æ † !+kau ¶ Æ † !+ %
pibanty âR [arv äv' [rava Gaculuk &ÿy Ò viralm |
camatk a ¶Á gh 6 Æ—F [irasa % ku G alaga Go
jha Gatk ais t ai % prativacanam 6 æ1æÖ —`a te ||60||

As you drink Saraswati's wise sayings - waves of nectar that steal away skill - with your cupped ears continuously, your cluster of earrings moved by wonder and praise seems to respond with their melodious jingling, as if joining the conversation through musical notes, showing how divine ornaments participate in the appreciation of wisdom.

Verse 61

•Y8”Â (“é8“é5•)6“%M'IA“™?”% “ù0“ù5•)6'yM“Y '© ”
'IM“Y&” /”2 (“y&” /•2 +“)\$” +“).“%M'é>'Y.” “ù\$'ém —@
“Y9'%M'%M(“Ù\$” M'éA'YM'I>•2 6“ù6“ù0'I0'%M?“iM“Y>“% “)?’I
“%.”9&”Ù”Ù/“â /'IM'I>“%>•”, “™?” “*ò 'éA'YM'I>'é#“ù” —YI—ye

asau n 1 va C ¶ 2 GV†—æ v— iva C ¶ F‡`ajapa m °
tvad ·o ned ·a % phalatu phalam asm ¶ Ò V6—F Ò À
vahann antar mukt âR [i ¶— atarani ·a sagalita C
sam [ddhy ·as t 1 C bahir api ca mukt Ö äv—F† a % ||61||

That noble bridge of your nose, banner of the snow mountain's lineage, may it bear appropriate fruit for us. Carrying pearls inside formed by your cool breath and adorned with pearl gems outside in abundance, it represents the perfect union of inner spiritual treasure and outer divine beauty.

Verse 62

'©M“ ”9\$”Ù/“â 0'YM'I>ù>“%M'I5 “%A'i\$“ò &'%M'I ”Ù 'i0” ”y
'©M“ 5'YM“yM'ùG “%>'iC“iM'ù ‘É(“ù\$” +“) “Y?’iM“ A'é2'I>—@
', ,ù.”Ù,•” \$'iM'É?’éM'É*”Ù0'I?'12'%M0“é “é&“ A'9?’I
'IA“)>'é”Ù/“é0”1”” ‘Y%’é?’R 5“ù2'ÉM'É'G'B “)/”â e—Éh—P

prak [ty akt ‘ s tava sudati dantacchadaruce %
pravak cye s Aâ±[ya C janayatu phala C vidrumalat À
na bimba C tadbimbapratiphalanal &• d aru Gita C
tul Ò Fÿy &ñàÖ±Qä2 ¶ F† Ò —`a vilajjeta kalay ÇÃcÇÀ

I shall speak of similarity to your naturally red lip's brilliance, O fair-toothed one - may the coral creeper bear fruit. But not the bimba fruit, which has become red from reflecting your lips - how could it presume to enter comparison with any portion of your beauty, having gained its color merely by mimicking your natural radiance.

Verse 63

“%M'è?’I ”Ù/”1\$”Ù8”Ù(“é “é2•” \$“R 5'i(“Ù&”Ù0“%M'ò *”ù,I>•
‘© “10“é#“é.“é8” &'I?“ 8'I/“â ‘ém'©A'É!“ù.“â d
•Y\$“%M'IG “i@’I>•)6”10'éC'I2“™0” .’ém“)0” 'ù

‘©?‘É(“Ù\$“ò 8”Ù5‘©M‘1(“Ù&•” (“ù6“ò (“ù6“ò -”96•” “é”Ù “ù ‘y?’ù> –YI–™e

smitajyotsn | la C tava vadanacandrasya pibat ä0
cakor äq m 1+d atirasatay 6 7V! äÖ–Ñ |
atas te ±+t ä1[or am [talahar ¶Ö ÖÆ ucaya %
pibanti svacchanda C ni ¶–æ[‘i bh [¶ ä2 ± ñcikadhiy ÇÃc7ÇÀ

The cakora birds drinking the moonlight network of your face-moon's smile developed stiff beaks from the excessive sweetness. Therefore, your sour-bright rays now drink the moon's nectar waves freely every night, thinking it to be thin gruel, showing how your smile's sweetness surpasses even lunar nectar in its intensity.

Verse 64

•Y5“ù6”Ù0“é(“Ù\$•” *‘IM‘ùA“ M‘yA‘9 ‘9 ‘Y>‘éM“ G‘ (‘É*“à
‘É*“é*” 7”Ù*“©M‘1>‘ù> ‘I5 ‘É(“%? ‘É?“™M“Y> ‘É/‘I? “%> –@
‘ù&‘yM“ >“%0@‘%0>‘ù>•2 8”Ù+‘ù?‘Y&“97‘i”Ù ‘©M‘15“ù.‘ù@
“%00“%0M“Y\$”Ù/“â.”)0”Ù\$“ù ‘©0“ù#‘é\$“ò .“é#“ù”Ù/“Y*” 7“â e–Éj–P

avi ·! nta C patyur gu Gaga Gakath ×&QàÖ æ |
jap Qæ7 66• y F va janani jihv | yati s Ä
yadagr 1+n ‘ % spha mikad [cadacchacchavimay °
sarasvaty Ñkrti % pari Gamati m äv–•avapu c ÇÃcGÇÀ

Victorious is your tongue, O Mother, colored like the japa flower, ceaselessly engaged in muttering praise of your husband's qualities. When Saraswati's crystal-clear form sits at its tip, she transforms into ruby-bodied form, showing how the Goddess's constant praise of Shiva beautifies even the goddess of speech herself.

Verse 65

“ #”r “ù\$”Ù5“â &”%0\$”Ù/“é(‘©9”9\$“i?” 8”Ù\$”Ù0”% ‘Y5‘©?‘Ù?“ M-
‘%0?“YC‘IM‘IH“iM‘©#”Ù! “é “i\$”Ù0“ù*” 0“™0”%0?“ M‘é>”)M‘ù5“ù.” ”%0 –@
“Y?“i>‘iG‘%0M‘iM“ K‘©G‘%0M‘iM“ H•2 6“i?”Y?“i&‘Y0”Ù*”0“i”)>
“Y?“)@“ù(“Ù\$”r .“é\$“%0M‘I5 “Y&”%0\$“é.”Ù,)2“Y,)”>•2 e–Ék–P

ra Ge jitr F —G‘ n apah [ta ¶— astrai % kavacibhir
niv [tai ² 6 äqâÑ C ·WG ipuraharanirm Ç·avimukhai % |
vi ± khendropendrai % ¶ [ivi ¶ F ¶ p · a ¶ ¶ Ä
vil ·ante m F 2 F va vadanat Ö!klakabal âR ÇÃcWÇÀ

Having conquered demons in battle with their severed heads as weapons, the armored gods including Vishakha, Indra, and Upendra return, averse to the fierce sun and Shiva's victory garlands. Like moon-white camphor pieces, O Mother, your betel preparations dissolve in your mouth, suggesting divine refreshment after cosmic victories.

Verse 66

“Y?“©”Ù”Ù/“â “é/”%0M‘I@ “Y?“Y?“y.‘©&“é(•” *‘iA‘©\$”y
‘IM“Y/“é0‘ÉM‘yG “Y”Ù\$” ‘©2“ù\$“i?” 8“â 8“é” 5“©(“r d
‘I&” /”%00”Ù. “é” 0”Ù/”%00‘©2‘©?‘I\$”%0M‘iM“ @‘Y2“ 5“é
‘%0?‘É>•” 5” #“é “Y>‘9@ ‘%0?‘©A”) /‘I? ‘©K”)G’, (“ù-”9\$‘ém –YI–Ée

vipañcy q yant ² f—f–F† Ö A na C pa ·W FQâP
tvay abdhe vaktu C calita ¶— as 1 dhuvacane |
tad ·air m F‡W yair apalapitatantr ¶¶Æ av ä0
nij ä2 a+ G ä2 a G ² æ–7VÆ yati colena nibh [tam ||66||

When you begin singing Pashupati's various stories on the vina with nodding head in good speech, Vani (Saraswati) quietly covers her own vina with her garment, ashamed that its string melodies are being surpassed by the sweetness of your voice, showing how the Goddess's music transcends even the goddess of arts.

Verse 67

‘Y0“é”Ù0”y# “%0M‘©C“yM‘ù ‘IA“™?%0 “ù0“ù#“â 5‘IM“%02‘I/“â
‘y?“ @“iG‘%0K‘i8”Ù\$•” .” 9” 0‘y0‘©>“%0>‘YA”) \$‘ù> –@
‘Y0‘yM“ >“™M‘ù “i.”Ù-”10”Ù.” ‘éA‘YA“ 5”9(“Ù\$•” “ù0“ù8” \$”p
‘Y%‘™M‘Y>“ ‘ÉM“ B‘é8”Ù\$R “ù,” ‘éL‘©.”Ù/“ 9“ù\$‘ém –YI–Ùe

kar pre Ga sp [c ma C tuhinagiri G `atsalatay
gir ±[enodasta C muhur adharap á kulatay Ä
karagr €ya C ¶ ä6&†÷” Ðukhamukurav [nta C girisute
katha Ck a C br ¶Ö 2 F va cibukam aupamyarahitam ||67||

Touched by the snow mountain's fingertip with affection and lifted by Girisha repeatedly in eagerness to drink from your lips - O daughter of the mountain, how can we describe your chin that is like the handle of Shambhu's face-mirror, yet remains without comparison in its unique beauty that serves divine intimacy.

Verse 68

‘ÙA‘É>“iM“)G“y>”%0M‘%0?‘IM‘ù ‘©A“ &‘é/“ù\$” ‘Y#”Ù ‘Y5‘I@
‘I5 ‘yM“ @“Y> ‘y\$”Ù\$”r .” ‘Y.“)(“é2“iM“ ?‘ù.“ù/‘ém –@

“%M“Y\$2 6”Ù5”y\$“â “é2“é ” 0” , “™A“) ’ém’É>“).“)?’%>
 ’éC’9>“)@“>“)?)’IM’ù.” Ò 5“™\$“ò /i”2 9“é0“) \$“ù “â e—Èn—P

bhuj [le c â æ—G•a C puradamayitu % ka G makavat °
 tava gr ·a dhatte mukhakamalan Æ [riyam iyam |
 svata % ·et ±l wW ubahalajamb Æ Ò Æ—â
 m [G Á+l Æ—G•a C vahati yadadho h alatik ÇÃc±ÇÀ

Your neck, made tender from the constant embrace of the city-destroyer's arms, bears the beauty of being your face-lotus's stem. Naturally white but darkened by abundant black aloe and musk, the necklace below carries the delicacy of lotus fibers, creating a perfect harmony between natural beauty and divine adornment.

Verse 69

‘y2”r 0”y “é8”Ù\$“ù8”Ù0”2 ’I?’y. ‘Y ” \$”% ”%?”’©A’9G
 “Y?”Y>“™5”Ù/“é(‘iM’y*”Ù0’yA’9 ” #“% ”iM’ù>”©M“ \$“ù-” 5•2 d
 “Y?” >“É(“Ù\$”r (“é(“é5“ù”é” 0“ >”y>“Y0’ÙA“Y>•
 ’IM“ /“é#“é ‘yM“ >“é>’9>•” 8”Ù%“ù\$“ù(“ù/“é8” .“é(•y5 ’IG —YI—ùe
 gale rekh 2 F—7&ò v F—v Ö ¶ q+taikanipu Ge
 viv † vy æ FF† G igu Gagu Gasa Ckhy atibhuva % |
 vir † çFR á n f—F† Ö F±W ar q karabhuv ä0
 tray äq C gr Ñ G ä2 7F†—F—æ—•amas ¶Ñ na iva te ||69||

Three lines shine on your neck, skilled in movement and song, reflecting the bound three-fold qualities of marriage. They appear like the boundary regulations for the residence of three musical scales that are sources of various sweet ragas, suggesting that divine beauty naturally contains the harmonic principles underlying all musical expression.

Verse 70

’éC’9>“)@’éC’iM“Y@’%>•” \$“R -” “)\$“é(“é ‘©\$“%C’9>•
 ‘©\$” 0”Ù-“ù “%L”%M’i0”Ù/•” 8“ 8“ù ’Ù5•2 8”Ù\$”É\$“ò 5’i(“% —@
 ’% ”y-”Ù/2 8”%M’IM“ 8”Ù/”%M ’©M“ %’é.Y(“é&”%M’y “ ?’©K-
 “iM’©\$” 0”Ù#“é “i@” M“y>’9>•” 8’é.Ù/“™8”Ù\$“é0”Ù*’9“ù/“â e—Ùf—P
 m [G Á+m [dv ¶á C tava bhujalat á C catas [G ä0
 caturbhi % saundarya C sarasijabhava % stauti vadanai % |
 nakhebhya % santrasyan prathamamathan B æF† ¶ ipo °
 catur G ä2 [·!æ1 G ä2 6 Ö Ö &† yahast pa Gadhiy ÇÃs ÇÀ

Lotus-born Brahma praises the beauty of your four lotus-soft arm-vines with his four faces. Frightened by your nails from the first churning when you destroyed Andhaka's enemy, he simultaneously offers the fearless hand-gesture to all four heads, showing how even the creator seeks protection from the Goddess's power while praising her beauty.

Verse 71

’% “é(“é.” &”Ù&”Ù/”1\$”%0”Ù(“Y(“)?’%0“é •” 5“ù9”%\$“é
 ‘Y0“é#“é ’IG ‘Y>”%M’I?” ‘Y/ ‘Y%’ù>“é ‘Y%’éA’éG —@
 ‘Y/“é “ù&”Ù5“â 8“é.”Ù/•” -“É\$” “)/“â 9”%M’B ’é2•
 ‘ù&”ò ”Ù0”!“M”) “Ù7”Ù.” “ #’I2“>“YM“y>“ A’9&“).” Ò e—Ùg—P
 nakh á m uddyotair nava-nalina-r v ä2 f—† 6 A C
 kar äq C te k çF’ä2 ¶ F† ya kathay Ö âR ¶ F† Ö VÖR À
 kay 6—B a s ðya C bhajatu kalay † çF ¶ Ö Æ ä0
 yadi kr ±äÖ ÄÖÆ ±æ6Ñ+-cara Ga-tala-l ±æ1 ru Ga-dalam ||71||

The verse presents an aesthetic challenge: how to describe hands whose nail-glow surpasses the lotus's natural beauty. The comparison with Lakshmi's red-lacquered feet suggests divine beauty standards that test descriptive language. For study, this points to the limits of comparison when divine beauty exceeds even nature's finest expressions.

Verse 72

“%.” &”y5“ò 8”Ù ’%M’i&”Ù5“ù*“Y&”%*” \$•” 8”Ù\$”%”/” •
 ‘I5”y&•” (•2 ”y&•” 9“ \$” 8’I\$•” *”Ù0“%M’%A’I.” ’ém —@
 ‘ù&”é2”1 ”Ù/“é6”™M’Y>“YA”)?’I9”9&”ùK “™>”% ”% •0
 “%M“Y ” .”Ù-“Ä 9”y0’éM’É ’©0“ù.”96’I? “™8”Ù\$”y(‘Ù!’ù\$“ò e—Ùh—P
 sama C devi skanda-dvi-pa-vadana-p ·F ä2 7F æ x—Vv ä0
 taveda C na % kheda C haratu satata C prasnuta-mukham |
 yad Æö· ¶ äV± kulita-h [dayo h 6 Ö} æ ¶ âP
 sva-kumbhau heramba % parim [¶ F’ † 7FVæ †† æÖ—F’ ÇÃs’ÇÀ

The maternal scene where Ganesha touches his own temples in wonder at the Goddess's beauty creates both humor and devotional intimacy. The verse suggests that divine motherhood encompasses both nourishment and the capacity to evoke awe, even in divine offspring. This points to grace as both intimate care and transcendent beauty.

Verse 73

•Y.”” \$”r 5”YM“yK’É>“Y.”9\$“ 8’é>’9?’YM’ù ” \$” *”Ä

' , 8•)&"y9"%M'©("Û&"2 ('y*I?'©\$"é "r .'%8"ò (•2 d
 '©?'É("Û\$"Â \$"Â /"%M'É>'i5"ù&"ù\$"Y")8'TMM'y0"%?"YL
 'YA'É>" >"Y&"Û/'é"•"ò &"Û5"ù0'i5'i("YM" L'éM'©&")("Â e-Ûi-P
 am ² FR `ak co-j b ÖÑâ·F × asa-m äv-•a-kutupau
 na sa Cdeha-spando naga-pati-pat °e manasi na % |
 pibantau tau yasm B ×f-F—F ×`adh ²×6 ä6v Ö × asau
 kum ! v ady ' Gf—"Ö F ×`adana-krauñca-dalanau ||73||

The verse affirms that Skanda and Ganesha, though mighty warriors, remain eternally innocent, sustained by divine nectar rather than worldly experience. This celebrates the purity preserved by divine grace, suggesting that spiritual nourishment can maintain innocence even within cosmic responsibilities.

Verse 74

"Y9'IM'ù."Û, "%M'I."Û,"y0'É&'%A'É " .".Û-'©M" "9\$"-ù-ù
 "%."é0'ÉM'y>•" . " "Û\$"é."9?'Û?" .")>•" 9"é0")\$"-ù "é."Ö d
 'YA'©>'ÛK'yK 'É?'éM'É>'y0" A'©?'Û?" ("Û\$•2 6'É2"ù\$"é
 '©M" \$"é"•"YM'ù>'é?"iM" >•" *" 0'i."ù?'IA•2 " 0"Û\$"-ù."ù5 'IG -Ym-©e
 vahaty amba stambe-rama-danu-ja-kumbha-prak [tibhi %
 sam `abdh ä2 ðukt ÖÖ äv-&†—" ÖÖ Ä C h a-latik Ö Ä
 kuc &†övò &-Ö! dhara-rucibhir anta % ¶ & Æ—A C
 prat ×g' mi ·! C pura-vijayina % k · tim iva te ||74||

The pearl necklace becomes a symbol of fame mixed with power, where natural beauty (pearls from Airavata) combines with divine radiance. The imagery suggests that true ornaments arise from the convergence of natural gifts and spiritual accomplishment, making beauty inseparable from virtue.

Verse 75

'I5 "%M'I("Û/•" .'%M'ùG 'y0'9?'y0'Y("Û/'r 9"9&"ù\$•0
 '©/•9"é0"é5"é0•2 *" ?"Y9'I? "%>" 8"Û5'I."ù5 -@
 'i/"é5'IM'ù> 'i\$"Û\$•" &"Û0"Y?" 6"ù6" 0"é8"Û5"é&"Û/ 'I5 'ù\$"Ð
 'Y5" ("é '©M" L')>"%>'é "%?" 'Y.'%@'ù 'Y5'ù?'I> -Ym-1e
 tava stanya C manye dhara Gi-dhara-kanye h [dayata %
 paya %-p ! v a % parivahati s asvata iva |
 day `aty F GF ä2 G avi a- ¶[ur 7a dya tava yat
 kav ¶á C prau h á m ajani kaman ·a % kavayit ÇÃswÇÀ

This verse likely refers to a great South Indian poet who, having received the Goddess's grace, became eloquent in Sanskrit poetry. The image of divine milk as an ocean of Saraswati suggests that poetic inspiration flows from the same source as maternal nourishment - divine compassion manifesting as creative wisdom.

Verse 76

"TM'O'YM" K'y "Û5"é2"é5")?'Û?" 5")@')G', 5'©A"y>
 'y-" 0"r \$"r ("é-" 8"ò "9\$"% "Û "2 .'%8"ù •2 d
 "%." \$"Û\$"%M'YL 'I8"Û."é&'©2'I(ùG 'yB'é2'I?'Y>
 'É("M'I>•" "é(" \$"r \$"R '%("ò 0"1."é5")?" ?'I? -Ym-Ée
 hara-krodha-jv Á valibhir aval ±äÖ†Væ `apu c
 gabh ·&R FR á bh ²×6 asi k [ta-sa Ego manasi-ja % |
 samuttasthau tasm B Ö6 Æ ×F æ ye dh ¶Ö ÖÆ F-±
 janas t ä2 j n ·FR | æ æ' F va rom `alir iti ||76||

When Kamadeva was burned by Shiva's third eye, he sought refuge in the Goddess's navel and emerged as the fine body hair adorning her. This mythic transformation suggests that even destruction by divine wrath can become beauty when it encounters maternal grace. The destroyed desire becomes subtle aesthetic charm.

Verse 77

'ù&"y\$'IM 'Y>")?'%M'i@'I(" \$" \$" "Û "é "9\$"-ò 6"ù5"p
 'YC"iG 'é""Û/'r "ù "©?'ÉM'É('%?" I5 'ù&"Û-"é\$"-ò 8" ""ù/'é."Ö d
 "Y?'é0"Û&"é&"%M'ùK"Û("Û/•" " 'Y2"i/"10"%M'I0'y\$•
 'I(")-)\$" 5"Û/"1. '©M" 5"ù6'i?"R ("é-"ù 'YA"TM'O"ù#" .".Ö e-Ûm-P
 yad etat k Æ-æA+-tanutara-tara Eg ±â·F' [ive
 k [¶R Ö Fæye ki C cij janani tava yad bh F' 7RÖF†—" m |
 vimard B äyo-anya C kuca-kala ¶ yor antara-gata C
 tan ²Ö&•kta C vyoma pravi ¶ B —`a n &•+-kuhari G ¶Ö ÇÃswÇÀ

The Goddess's slender waist resembles the Yamuna's gentle waves, formed as space between her breasts seems compressed into the navel's hollow. This anatomical poetry celebrates proportion while suggesting that divine beauty follows cosmic principles of contraction and expansion, like rivers finding their course.

Verse 78

“%M’Y?” K ‘y”Ù “é5“ M’I “%M’I(‘éA’YA”)0”1.“é5”)?”\$“âÐ
 ‘Y2“é5“é2•” “#”Ù!•” “8” .“i0’IG‘ÉK“TM’A’I-” •2 d
 “\$”y0”Ù2” 2“é “é0•” “ù.”©? ‘I5 ‘%>’Ù?” M’y?” ?“%A’IG
 ‘É?”&”U5“é0•” 8“ù&”Ù”y0”Ù “ù0“ù6%’/’%>’%>•” 5“ù ‘ù\$”r e–Ùn–P

sthira ga Eg `arta % stana-mukula-rom `ali-lat Ð
 kal a la C ku G a C kusuma- ¶ a-tejo-huta-bhuja % |
 rater I ¶Á g a C kim api tava n &•ti giri-je
 bila-dv a C siddher giri- ¶ Öæ yan á C vijayate ||78||

The navel becomes a cosmic center - Ganga's whirlpool, Kama's sacrificial fire altar, and the gateway to spiritual attainment. Multiple symbolic layers suggest that the Goddess's body serves as both aesthetic delight and spiritual geography, where physical beauty points toward transcendent realization.

Verse 79

‘%?”%0”Ù ‘YM“y@’98”Ù/ “%M’I(‘I ‘Ù0”y# ‘YM“).‘ÉA“yK
 ‘%.”%M’éB“ M’IG“ M’%>“ @’I?” “i(‘YH“%M’IM“ A‘ùM’ù\$ •y5 –@
 ‘©?” ‘IG ‘é”Ù’%M’ò \$”Ù0” “ù\$”I “ù(“ \$” 0’I0” #“à
 “%.”é5“%M’Y>“%M’YG‘éM’%K ‘Ù5’IA ‘YA“i2•” 6”%2’I(‘ùG –Ym–ùe

nisarga-k c ±äv 7•a stana-ta ma-bhare Ga klama-ju co
 naman-m · ter n &† R & Æ’æ7R [anakais tru myata iva |
 cira C te madhyasya tru mita-ta min 2×A+ra-taru G
 sam `asth ×7F†VÖæð &† vatu ku ¶ Æ ä2 [aila-tanaye ||79||

The poet expresses tender concern for the Goddess's slender waist, fearing it might break under the weight of her full breasts. This hyperbolic worry creates intimacy between devotee and deity while celebrating feminine grace. The aesthetic tension between fullness and slenderness becomes devotional care.

Verse 80

‘YA’©L “%&”Ù/•98”Ù5“ù&”Ù/’IM’I ‘% “ù\$‘YB“ M’©>“%-“ù&” 0”À
 ‘Y7”%M’IL ‘IK“ M’éB“)G ‘Y(‘Y “)6“é-“Ä “)/I/> –@
 ‘I5 ‘IM“ >‘IA•” -‘TM’M’y>’i2’é?’I? “Y2’yM’% “I(“ -” 5“à
 ‘IM“ ?’y> ‘%&”Ù•” &”y5“ò \$”Ù0“ù5”)?” “)5”)@“Y2”Ù2“ù-“ù0“ù5 –Yn–ie

kucau sadya % svidyat-ta ma-gha mita-k · p 6 Ö&†–GW au
 ka cantau dor-m ¶ÆR ¶ æ ¶ Ö¶ Æ [&† R ¶ Æ yat Ä
 tava tr GQä2 &† äVq d alam iti vilagna C tanu-bhuv
 tridh æ FF† ä2 FPvi tri-vali laval 2×`allibhir iva ||80||

Nature itself seems to worry about the Goddess's delicate frame, providing three protective folds at her waist like vine-bindings. This personification of caring natural forces suggests that divine beauty inspires protective response even from creation itself. Beauty becomes a cosmic responsibility shared by all existence.

Verse 81

‘yA“ A’IM“Y “Y?”%M’I>“ ‘YM“y?’I?’y0’©\$“ù ‘©>“ M“Y\$“ò (“ù “âÐ
 ‘%M’%?”I.”Ù, “é&“é “Ù “ù&”Ù/ ‘IM“Y/”ò 9” #” B’©G’2 (“ù&’yG –@
 •Y\$“%M’IG “Y?”%M’I@“ M’9K ‘yA“ A“ /’é6”y7“é “Y8” .I@•
 ‘%?”I.”Ù, ©M“ >‘yM’Ù>“ “%M’Y ‘ù\$“ò 2”%A’IM“Y ‘%’/I? ‘¢ e–ég–P

gurutva C vist a C k citi-dhara-pati % p vati nij à
 nitamb B cchidya tvayi hara Ga-r · Qäv æ–F F†R Ä
 atas te vist ·lävò wW ur ayam a- ¶Qæ1 C vasumat ±ä0
 nitamba-pr rÖ&• ra % sthagayati laghutva C nayati ca ||81||

Himalaya, as Parvati's father, transferred his own mass and breadth to her hips, making the entire earth seem light by comparison. This mythic explanation for divine feminine beauty suggests that natural grandeur finds its perfect expression in the Goddess's form, where cosmic forces become aesthetic principles.

Verse 82

‘Y0” (“ù&”Ù0“é#“é “iA’9M’ >’%M ‘Y(‘Y ‘i2” “é#”Ù!’© “)@-
 ‘éA’Ù>’ÙM’ù>‘éB“ A’ÙM’ù>‘éA’Ù/‘é“ò (“ù0”Ù “ù\$”Ù/ ‘Ù5’I@ –@
 “%A“YC’IM’I>’ÙM’ù>•” *’IM’ùA•2 *’Ù0’9\$“ù ‘?’%>’ÙM’ù>•” “ù0“ù8” \$”p
 “Y?”É?’yM’ùG ‘É>’%A’ÙM’ù>•” 5“ù,” “Y0“ù ” .”Ù-’iM’Y/’é8“ò e–éh–P

kar ³ æG! G ä2 [u G âR ¶ æ ¶ Ö¶ F Ä+·k äqàÖ × æÖ Ä+m
 ubh &ÿ Ö krubhy Ö V&† yam api nirjitya bhavat ² Ä
 su-v [tt &ÿ ä2 G—QâR a Gati-ka mhin &ÿ ä2 v— i-sute
 vijigye j àubhy ä2 f– udha-kari-kumbha-dvayam api ||82||

The Goddess's thighs surpass elephant trunks and golden plantain stems in beauty, while her knees, made strong by devotional prostrations to Shiva, rival celestial elephants' temples. This links physical beauty with devotional practice, suggesting that spiritual discipline enhances rather than diminishes aesthetic appeal.

Verse 83

'©0"é "y\$ " " A'iM" 'iM"Y?'yA'96" " M'ÛL 'y?" ?"%A'IG
'%0?y" Û "Â 'TM M'%G 'IG "Y?"y."Y?"i'K 'É>'). 'YC' B d
'ù&'yM" G 'iC"iM'ù("Ù\$")r &"i6" +")>•2 *é&'ùA'y2" ð
'% "é "Ù0'©M'1&"Ù."é(•2 8" 0'é " "i>'9H'Y("ù6"ù\$"é –Yn–TM e

par 'WGQâ2 udra C dvi-gu Ga- ¶ a-garbhau giri-sute
ni ca Egau ja Eghe te vi- cama-vi ¶–¶tò ! ham ak [ta |
yad-agre d [.ante da ¶ Ñ[ara-phal âR da-yugal ²ð
-nakh pra-cchadm æ âR 7W a-muku ma- ± Gai1ka-ni ¶—A % ||83||

The Goddess's legs become Kama's reinforced quivers to defeat Rudra, with her toenails as arrow-points sharpened on gods' crowns. This militaristic beauty imagery suggests that even physical charm serves cosmic purposes, with aesthetic elements becoming weapons in the play of divine forces.

Verse 84

"iM" A'l@'%>•" .")0"Û"é("² &'y\$"ð \$"R /"Â 6"y " \$'ù>
'é."é"Û"y\$"Â ."é\$•2 6"ù0"%0? 'i'ù> 'yG"TM? '©0'9L –@
'ù"¹ '©>'iM'ù '©>'Y '©6" *i'?'É "é ") 'l "ù("'
'ù"¹0"Û2"é "Û7"é2'YM"yM"é@ 0" # "TM0"ù ")! "é.'9?" A'©?•2 e–éj–P

· ut ¶á C m ·&F• no dadhati tava yau ¶V¶† atay
mam y etau m F âR [irasi dayay F†V†' 6 a Gau |
yayo % p G•a C p F† âR [u-pati-ja m Öjk ma-ta min °
yayor l ±æ1 -lak cm ." u Ga-hari-c ±âÑ -ma Gi-ruci % ||84||

The Vedas themselves crown their heads with the Goddess's feet, whose washing water becomes the Ganga in Shiva's hair and whose lac-beauty rivals divine jewels. This establishes the supremacy of devotional surrender over scriptural learning, while making ritual foot-washing a cosmic sacrament.

Verse 85

'%0."15"é •" ,"Û0")."² ('ù(" . '9@'ù>'ð *i'/"²ð
"%0M'15"é8"Û." , &"Û5"%0M'iM"Y>'ð 8"Û+" " A'©?" 8"é2'YM'l "Y\$"r d
•Y8")/iM'ù\$")Û'%0M'l 'ù&'Û?"TM('90">'ð 8"Û*"99"ù\$")p
'©6")("é." 6"é(•2 *")Û0"é&"Y('Y "Û "y2"ù\$" 5"r e–ék–P

namo-v ¶ â2 'lkmo nayana-rama G . ' ya padayos
tav 6Ö ' G'andv •a sphu ma-ruci-ras Æ ·F ¶ vate |
as ·aty aty-anta C yad abhihanan •a sp [hayate
pa ±kn Ö + ± na % pramada-vana-ka Ekeli-tarave ||85||

Shiva becomes jealous of the Goddess's beautiful lac-reddened feet and desires to strike them, like a lover playfully competing for attention in garden sports. This domesticates the cosmic Shiva into an intimate beloved, showing how divine love includes playful rivalry and aesthetic jealousy.

Verse 86

'éC"y> 'YC'iM"Y> 'yK'iM" 8"Û ")('é% "YH") "Û7"Û/'%0."ù\$•
")2"é "r -" M'l>" '©0'9 "é2"r \$"é! "ù\$"ð \$"r d
'©?" >'i("ù\$•96")M'ù 'i9"%0 "9\$"éA"%0M"éB")?'I5'l>
'IA")>'YK'ù?'YM"Y>'9H•2 "ù2"ù "ù2"ù\$"é@ "i>"%00"ù*" # "â e–él–P

m [c ±â-Ga gotra-skhalanam atha vailak cya-namita C
lal æÖR &† t a C cara Ga-kamale t äÖ yati te |
cir B çF âRÑ[alya C- dahana-k [tam unm ¶Æ—F vat
tul Ö'o mi-kv äv âR ¶–Æ–¶–Æ—F Ö + ± na-ripu G ÇÃfgÇÀ

The Goddess playfully kicks Shiva's forehead when he feigns shame over genealogical errors, causing the ankle bells given by Kama's killer to tinkle. This intimate marital scene transforms cosmic deities into relatable lovers, where divine play includes teasing, mock anger, and the music of ornaments marking affectionate punishment.

Verse 87

"TM?"é>'%0@ "TM("Û\$"YM'ù "TM?"é "ù0"ù("ù5"é8"%0 '©\$ 0"À
'%0?"i>'ù>•" ("ù&"Û0"é#•" ("ù6"ð '©0'Û>'yG 'ç 5"ù6'il –@
"Y0•" 2'YM"yM"é@'©>'iM" "iM" ?'ù.'l?"%0C'É("Û\$")Â 8'é/"ù("é
"%00"¹ •" \$"Û5'iM"©>'iL 'É(%0? 'É/I6"Û "ù\$")Û0"é?" "ù."Ö e–ém–P

him á+-hantavya C hima-giri-niv 6 –¶ Ö6 GW au
ni ± y ä2 æ–G! G ä2 æ'j ca para-bh vR 6 f[adau |
vara C lak cm ²× tra C · iyam atis [jantau samayin ä0
saro-ja C tvat-p F R † æ æ' † yata ² 6—G am iha kim ||87||

The Goddess's lotus feet paradoxically destroy snow while dwelling on snowy peaks, bloom at night while being clear in late night, and surpass Lakshmi in bestowing wealth on the wise. These contradictions celebrate divine transcendence of natural laws, where spiritual beauty operates beyond ordinary causation.

Verse 88

'©&•" \$"r " 0"Ù\$" ("é '©M" *i.'©&•" &"y5"ò 5"ù*"i>•
'Y%•" (" \$•" 8'iM'Ù?•2 ' ?'‰'é " " M'©0'IA")>'ém –@
'Y%•" 5"â "é9" –"Ù/"é." *ù.'‰ "é2"r *" 0"Ù?"i>
'ù&"é&"é/ '‰M'ù8"Ù\$•" &"97'i? 'i/'é>'‰G', . '‰8"â e–én–P

pada C te k çA+n ä2 a-padam a-pada C devi vipad ä0
katha C n ·F ä2 6 F&†âR ¶ æÖ†–æ Ö¶ Ö æÖ•+-karpara-tul Ò À
katha C v ! hubhy Ò W yamana-k ÆER W a-bhid
yad A ya nyasta C d [cadī dayam æVæ Ö æ 1 ||88||

The poet wonders how the Goddess's feet, which are the source of fame and destroyer of troubles, were compared by saints to hard tortoise shells, and how Shiva could place them on hard stone during their union. The question highlights the tension between devotional tenderness and cosmic toughness required for world-bearing.

Verse 89

'‰ "‰0"Ù("é "‰M'IM" @'9>•" " 'é2"‰ 'YK'©6"i?"Ù?-
"‰M'IO")#é 'i?"YM'Ù>'‰>•" 9"‰\$ •y5 'IG '©#"Ù!"ò " #"Â d
'12"é("ò 8"Ù5•98"Ù%y–"Ù/•2 "ù8")/'Y0"é "Ù0"y# 'i&'I>•
'i0"ù&"Ù0"y–"Ù/"2 –iM" >•" 6"Ù0"ù/'é("ù6'é9"Ù("é/ 'i&'IL –Yn–ùe

nakhair n ¶ ×7G!+ G ä2 ¶ a-kamala-sa Ckoca- ¶ [ibhis
tar ±âq C divy â C hasata iva te ca G i cara Gau |
phal æ' 7`a-sthebhya % kīsalaya-kar pre Ga dadat ä0
daridrebhyo bhadra ä2 [riyam a-ni ¶ Ö †â ya dadatau ||89||

The Goddess's toenails outshine even the moon-crescents formed by celestial women's closing lotus-hands. While celestial beings give fruits from tender fingertips to the blessed, her feet continuously bestow auspicious wealth on the poor. This establishes her supremacy in both beauty and compassionate generosity.

Verse 90

'i&"é("r &"(y–"Ù/•2 6"Ù0"ù/'é("ù6'é>"i>'‰A"‰&"96" Ð
'é.‰M'i "‰L'‰M'IO"Ù/'©M" " .Y0'‰M'i."Ö 5"ù "ù0'I? –@
'15"é8"Ù."ù("Ö .‰M'i>" 8"Ù\$'É "‰A'Ù "r /"é\$" " #"p
'‰?é "Ù '‰M'é "Ù " 5•2 " #'©0'9 "y "Ù " #'I>'ém –Yo–ie

dad æR A+nebhya % · iyam ani ¶ Ö ± nu-sa-d [±± C
a-manda C saundarya-prakara-makaranda C vikirati |
tav 6Ö–â Ö æA ra-stabaka-su-bhage y GR 6 a Ge
nimajjan maj-j ·a % kara Ga-cara Gai % ca m-cara Gat Ö ÇÄ" ÇÄ

The Goddess continuously gives wealth matching the poor's hopes while scattering beauty's nectar. The devotee prays to become like a bee with six feet (senses plus mind) buzzing around her mandara-adorned foot. This transforms spiritual practice into pollination, where the seeker both receives and spreads divine sweetness.

Verse 91

'©&'‰M'ù>"‰ "Ù0" !"é* " ?'©/'é?"Y>" , "Ù" . '‰8•0
"‰M'i2'‰M'18"Ù\$"r "y2•" –Y('Y2"™ "‰>" , "™\$ "ò d
•Y\$ "‰M'IG"y>•" 6"ù "Ù7"é "‰A'Ù 'é#"ù.'ém'É@ " 0'9?"BÐ
'©M'12"é&"é 'YM"y>'9 '©0'9 'é2•" "é0" " ?'IG –Yo–ye

pada-ny 6 Ö!+ × icayam iv abdhu-manasa °
carantas te khela C bhavana-kala-ha Cs æ † † F' À
su-vik cepe ¶|–±æ1 C su-bhaga-ma Gi-mañj · a-ra Gita-
-cchal B cak c äv ä2 6 a Ga-kamala C c u-carite ||91||

Palace swans, as if learning dance steps, follow the Goddess's movements and won't leave her play. Their training comes through the pretext of her musical ankle bells teaching her lotus feet. This creates a charming scene where even birds become dance students, and spiritual instruction flows through aesthetic delight.

Verse 92

'y\$"é8"Ù\$"r .ém'©\$"Ù5•" &"Ù0" 9"ù#"™0"ù0" &"Ù0"y6"Ù5" –"9\$•0
"i?"Y "‰M"Y "Ù '©M'1>'ù>'‰ "ù\$'Y*ù*"Ù0'©M'1&'© •2 d
'IM"Y&" /"é("é 'ù>"‰>•" *"Ù0'I?'12"‰0"é "é0" #'I/"à
"i0" 0" 6"9 "Ù "é0"2 0", "R &"96"é 'iK'yM'y? 'YA'IA'Y."Ö e–ùh–P

gat 2 FR Ö 6 G`a C druhi Ga-hari-rudre ·ara-bh [ta %
¶|–a % svaccha-cch ' -gha mita-kapa ma-pracchada-pa ma % |
tvad · n ä2 &• s ä2 atiphalana-r q ru Gatay
¶ !+r 2 [[Eg &ò asa iva d [± C dogdhi kutukam ||92||

Brahm Ä Vi c Gu, Rudra, and j[vara have become the legs of the Goddess's bed, while ¶|–a serves as the mattress woven from crystal-clear shadow. His body, gaining reddish color from reflecting her radiance, becomes the embodied aesthetic sentiment of love, milking wonder from all eyes. Even cosmic functions become furniture for divine beauty.

Verse 93

•Y0“é2“â ”y6”y7” *”Ù0”YC”I?”%00“> ’é(”Ù&“™8“ù\$”p
“i?” @”y>”Ù> ’©?”IM”IG ”iC”y&”*)6”1“â ” ”I”r d
’ÙC”i ”I(”Ù5” .’yM”ùG ’©C”YA” A” 8”ù “é0”19”Y?”y/”p
’É ”IM”IM” >”IA” 6’ém”ÙK” M’É”I?” ’Y0” #”â “é “ù&” A’9> –Yo–™e

ar Á ke ¶Qæ7R ak [ti-saral Ö æF Ö† 6—FP
¶!—!+ c Ö&• citte d [cad-upala- ¶ö&• kuca-ta me |
bh [¶ ä2 F àv 2 Ö Fëye p [thur urasi-j &ö† x’æ6 ye
jagat tr GQä2 [a Cbhor jayati karu G ± cid aru G ÇÃ7ÇÀ

The Goddess displays varied qualities - curly hair, naturally simple gentle smile, ¶!—!+ ca-soft heart, crystal-hard breast beauty, very slender waist, and full chest. This divine compassion with reddish hue conquers for ¶ Ö&±Rw2 6 °e to save the world. The catalog celebrates how divine mercy adapts different qualities for cosmic welfare.

Verse 94

’©A” >” >”IG” (“Ù\$•9*” 0’é8”ò \$’I8”Ù\$”Ù5’©M’©0’9/”1
“%•” M’ù>’é0”Ù/“é&”â \$” 2’Y0’9>”%>’é8” 2’Ù> –@
’I%“â 9”Ù/”y\$”r (“ \$”é “i\$”é ’éA”i>•2 8”ù&”Ù”“ù.”IA”)>•
’I5 ”iM”Y>” K’©>”%M’I8”Ù%”ù\$”ù-”ù0’9?’é>’iM”ù>”Ù?” .“ >•2 e–ùj–P

pur ! ter anta %-puram asi tatas tvac-cara Gayo %
sapary ÖÖ y A tarala-kara G á m asulabh À
tath ëy ete n ·A % ¶ F ÖÖ ¶† ÖÐukh âR 6–FF†–Ö GVÁ C
tava dv &÷ nta-sthitibhir a Gim G’ bhir amar âR ÇÃGÇÃ

As !—`a’s inner consort, proper worship of the Goddess’s feet is difficult for those with restless minds. The gods, led by Indra, achieved matchless perfection by merely dwelling at her doorway with the eight supernatural powers. This teaches that proximity to divine presence, even at the threshold, surpasses elaborate but distracted ritual.

Verse 95

’Y2”™M”Y ’Y8”Ù\$”)0” 0’É(“ù “ ,“ù.”Ù,•” “).’ù
’Y2”é-”ù ’Y0”Ù*)0”%0”Ù.” ’I “ #”Ù!•” (“ù,“ù!”ù\$’ém –@
•Y\$”%M”IM”Y&”Ù-”1”y(’©M” \$”ù&”ù(’é?’i “ ?’YM”I” 9”
“Y?”y?” M’ÙB”ùK ”ÙB”ùK %>’É?” /I?” %>B”%> ’I5 ’YC’IG –Yo–1e

kala Eka % kast ·!+ rajani-kara-bimba C jalamaya C
kal &†âR ¶ p · air marakata-kara G a C nibi itam |
atas tvad-bhogena prati-dinam ida C rikta-kuhara C
vidhir bh ·o-bh ·o nibi ayati n ¶æ ä2 F va k [te ||95||

The moon’s dark spot is musk, its disc is made of water, filled with camphor crescents in an emerald container. Daily, through the Goddess’s enjoyment, Brahma repeatedly fills this empty hollow. This cosmological poetry makes lunar phases dependent on divine pleasure, transforming astronomy into aesthetics where celestial beauty serves the Goddess’s delight.

Verse 96

’Y2”IM” “YH”y>”IM” ’Y\$”ù ’I?” ’Ù ”%M’IG ’, “Y/•0
“iM” ?”ùK ’iC”YM”ù>•2 ”2 5”â (’Ù5”I?” ’©\$”ù “YH” *”ò ”%H•2 d
’é9”é&”y5•” 9”ù\$”Ù5”â \$”R 8”I?” “%>\$” (“é.”©0’éG
’YA’©>”ÙM”ù>’é>”%>”Ù •2 ” 0”Y ’I0”10”©M”ù8” 2’Ù –Yo–Ée

kalatra C vaidh G a C kati-kati bhajante na kavaya %
· iyo devy âR °o v æ &† vati pati % kair api dhanai % |
mah ÖFPva C hitv F va sati sat ¶!á m acaramé
kuc &ëy Ö sa Ega % kuravaka-taror apy asulabha % ||96||

Many poets have Brahm Öv—`en wives, many become Lak cm 2w2 ±W6& æB F±&÷Vv, 6öÖR pealth, but even leaving Mah FPva, contact with your breasts is difficult even for the kuravaka tree, O ultimate among chaste women. This celebrates the Goddess’s supreme chastity while acknowledging the paradox that even trees desire contact with divine beauty.

Verse 97

’y?” >’é>”™A” M’iG”Y@•” &”Ù0” 9”ù#”yC”™?”9@’é>’y.”Y?”iK
“™0”y ’©\$”Ù(” ’©&”Ù.”é “™0”%>9’©0” .’iM” ?”I(’ù>’ém –@
’IA” @’ù> ’Y>’©?” ’IM”Y ’iA” “ù ’é(“ù “%>@’é.”™?”é>
’é9”é.”é/”â 5”ù6”Ù5•” -”Ù0’é/”%> ? ’©0’ÉM” 9”Ù.”é9”ù7”ò e–ùm–P

gir Ö hur dev ±ä2 G uhi Ga-g [hi G ¶Ö gama-vido
hare % patn ±ä2 FÑ C hara-sahacar ¶Ö G i-tanay Ö À
tur · k ’ G`a C duradhigamani %s ¶Ö ÖÖ †–Ñ
mah ÖÑ ye vi ·a C bhramayasi para-brahma-mahi ci ||97||

Scripture experts name four goddesses: Sarasvat 2 ±7 VV6, Á`ahm w2 v–`e, Lak cm 2 ...f’æ1äwRw2 6öç6÷ t), and P vat 2 •Ziva’s companion). But you are some fourth transcendent being, O great M` of limitless glory hard to attain, who bewilders the world as the Supreme Brahman’s consort. This establishes the Goddess beyond traditional classifications.

Verse 98

'Y&"â "é2"r ."é\$•2 'Y/ 'Y2"ù\$"é2'YM'I " 8•
'©?'ÉG'ù "Y?'iM'ù>" M'Y@ 'I5 '©0'9("ù0"ù#"y '‰ ")."Ò d
'©M" "9\$"ù/"â .") "é("é.'©? '¢ "Y?'I>'Y>" #I/"â
'Y&"â "IM'IG "Y>'9@'éA'i 'é2'I>'éM'ÉB")0"‰\$"é."Ò e–ùn–P

kad ± le m F âR ¶ F† ya kalit Æ ·F ¶ asa C
pibeya C vidy th ² F va cara Ga-nir Gejanajalam |
prak [ty Ñkk á m api ca kavít Ö± ra Gatay
kad F† GFR a G ²ÖDukha-kamala-t Ö!k!a-rasat Ö ÇÃ"±ÇÀ

The devotee-student asks when he may drink the lac-sweetened water that washes the Goddess's feet, and when even the naturally mute will receive the betel-sweetness of Sarasvat ²w2 Æ÷GW2 Ö÷WF, F‡&÷Vv, †W" prace. The prayer links humility, learning, and inspired speech as gifts that flow from reverent service.

Verse 99

"‰0"‰M"Y\$"ù/"â 2'YM"yM'ém'ù> "Y?'y?"™0"ù8'©\$"ù("² 5"ù9" \$"p
" \$"y '©>'I?"YM" \$"ù/•" 6"ù%"ù2'ù\$"ò 0'ém'ùG'2 5'©A"y> –@
'©?" 'É@"Y("y5 'YM"y*"ù\$"©6" **é6"YM"ù\$"ù "
'©0"é("‰M'i>'ù?'iM'ù."Ò 0"‰/"I? " 8•" \$"ù5'iM'ù '‰5"é("Ò e–ùo–P

sarasvaty Æ ±æ6Ðy f–F†'Ö† i-sa-patno viharate
rate % p F—g atya C ¶—F†–Æ yati ramye Ga vapu c À
cira C j ·ann e ca k capita-pa ·R× ¶ ×g•atikara %
par æ æA bhikhyam rasayati rasa C tvad-bhajanav â ÇÃ—ÇÀ

Your devotee sports as co-husband with Saraswati and Lakshmi alongside Brahma and Vishnu, loosens even Rati's chaste devotion with his beautiful form, and living long with destroyed animal bondages, tastes the supreme bliss called Para-Brahman. This describes the liberated devotee's cosmic status and transcendent enjoyment.

Verse 100

'©M" &" *'ÉM"Y>">'ù?" M'i?"Y8'Y0'‰@>" >'É("Y?'y?•0
"‰A'y>"‰B'IG"iM'©("ù&"ù0"1*") "2"YH" 0"ù "ù/" "‰> –@
"‰M"Y " /"‰0'ém'ùK'ù?•2 8")?")("ù"ù8"É9"ù\$"ù/'Y0'9
'IM"Y&" /"é–"ù0"ù5"é "ù–"ù8"ù\$"R '‰("ò 5"é "é "‰M'IA'I?" ?'ù."Ò e–yf–ie

prad · ÖŠa I &†—" F—`asa-kara-n ·! jana-vidhi %
sudh ×1kte ² 6 æG&÷ Æ Ö! Æ ÖÆ vair arghya-gha man À
svak ·air ambhobhi % salila-nidhi-sauhitya-kara Ga C
tvad ·' bhir v v&†—2 F va janani v 1 C stutir iyam ||100||

This hymn to you, O Mother of Speech, is like: waving lamps before the sun, offering moon-stone water to the moon, or sweetening the ocean with its own waters - using your own words to praise you. The closing verse humbly acknowledges the inadequacy of praising the source of all speech with speech itself, yet celebrates the devotional attempt.