DEVICHATUSSAST TYUPACHARA PUJA STOTRAM

(1)

उष्मि मांगधार्मकलगायने—
झीतिति जागृहि जागृहि जागृहि
अति कुपारादिकङ्काठकृष्णङ्कः
जागुदिऱं जङ्कोम्म सुखीकृण II

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

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

(2)

कनकमयिकवित्वेनोभ्याः
दिशे दिशे पूर्णसुर्यायस्ययुतम्
मण्मयमण्मुक्त्मेकैं मात—
मंथि कृपया हि समर्थनं ग्रहीतुम II

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

(The first of the upacaras is the offering of water to Devi, as unto an honoured guest, for washing her holy feet. In order to do this the Goddess is provided with an elevated place suitable to her status of representing the moving energy in the world. In temple or at home it is usual to place the mobile or static divinity on a platform for honouring the divinity with the various rites of worship. The Purna-kumbha symbolises the fullness of the supreme Goddess. Cf. the Brhadaranyakopanisad (V.1.1)
Bhagavati! I offer you for honouring with your holy presence this gem-studded pavilion provided with fully decorated pots, and moving flags touching the clouds.

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

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

O Goddess! kindly place your holy feet on the golden pedestal, honour the beautiful gem-studded royal throne, that
is provided with a golden platform, stuffed with soft cotton, scattered fully with flowers and dazzling like many rising suns.

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

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

(6)

मणिमोक्षकनिर्मितं महान्तं
कषपस्तम्भचुतुष्णेन युक्तम्
कम्मीयतमं भवानि तुथ्यं
नवमुखोऽयमं समर्पयामि ॥

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

(7)

दूर्वया सरसिजापत्विभूषणं-
क्रान्तयापि सङ्गमं कुशमादयम् ॥
पद्रयुमसुद्दशे पद्युमे
पाधमेतहुर्सीकुरु मात: ॥

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

(According to the Parasurama-kalpa-satra and Umanandanatha’s Nityotsava, padya is the first of the 54 upacaras to be offered with the mantra - “aim hrim srim lalitayai padyani kalpayami, namah.”)
(8) 

गुणपुष्पयक्ष्यथपद्धौि—
सयुतं तिलकुशक्षत्कमिनं।
हेमपात्रनिहितं सह रल्ये—
रध्येमतुरसीकुर्म मात्॥

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

(9) 

जलज्ञुनिता करेण जाती—
फलकझोलकझाँन्धुत्ते॥
अमूल्यमण्डूरवातिशीते—
रंगवत्याचमनं विधियताम॥

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

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

(10) 

निहितं कनकस्य सम्पुर्ते मिहितं रलपिधानकेव यतु॥
तदिदं भवतीकरणस्पर्षं मधुपर्कं जनमि प्रगृहताम॥

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

(The Agamas prescribe the particular directions in which the ingredients of machuparka are to be placed individually and also the order in which they are to be mixed.)
(11) Here is the fragrant Campaka oil mixed with other scented flowers, kept in the gem-studded golden cup, which is surrounded by humming bees. Let me apply this oil as held in the cup by divine damsels, at your hair dark like swarms of bees and in other parts of your body.

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

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

(13) Mother! I will perform ablutions to you reverentially with curd, milk, ghee, honey, white sugar, along with hot water.
(According to the Agamas the various cordialities (upasaras) are said to be related to the five gross constituent elements (anca-bhutas) of the body - earth (prthvi), water (ap), fire (agni), wind (vayu), and ether (nabhas). The offering of water for sipping (acamana), ablutions with milk, curd, water etc. are related to the water-elements. The Agamas also specify the fruit of using the different materials for ablation - all desired results are obtained different materials for ablation - all desired results are obtained by milk, beauty by yoghurt, proficiency in music by honey, etc.)

14

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

15

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

16

Oh Goddess! graciously and gracefully step onto these golden sandals studded with sparkling gems.
Mother goddess! I shall thickly fumigate your lovely tresses with aloe, smoothly comb and tie them up with golden chords. I shall then decorate them with fragrant flowers like lotus and campaka.

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

(The beauty of the eyes and glances of the Goddess have been dealt with at great length in the Saundaryalalahari (verses 48-57). Especially the verse 53 may be noted in which the eyes with the three colours-red black and white, due to application of collyrium appear to be a unique combination of the three gunas-rajas satva and tams, just in order to create Brahma, Vishnu and Siva who have taken shelter in Her at the time of deluge.)
I will put on your holy self the various ornaments anklets on your feet, beautiful belt on the waist, pearl garland on the chest, the incomparable necklace with 27 gems around the neck, ornaments on the hands, gem-studded bangles on the wrist, the Tatanka on the ears and the crest-jewel on the head.

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

(20)

धम्मिले तव देवि हेमकुंडुमाग्याधाय फालस्थले
मुकाराजिविराजमानिनि नासापुटे मोक्षिकम्।
मातार्म्मकजालिका च कुचयोऽसर्वंहुलीशुरुनिका:
कट्यां काश्चनकिणीविनिद्धे रल्लावत्तसं श्रुति॥

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

(21)

मात: फालतले तवातिबिसले काशीरक्ष्तुरिका -
कर्पूरसारुभि: करोसि तिलकं देहंडेक्षणातः ॥
वक्षोजादिसु पक्षकर्ममरस सिक्तव्या च पुष्पद्रवः
पादो चन्दनलोपनादिभिरह संपूजयसि क्रमानु ॥

Mother! I apply now on your fair forehead blak decorative Tilaka with the dark must from Kashmir, along with camphor and aloe. I sprinkle then the perfume essence (of camphor, agallochum, musk, sandal-wood, and Kakkola) on all limbs and apply sandal paste to the legs.
(22)
रत्नाक्षतरस्त्र्य परिपूजयामि
गुलफलेवर लचीरेश्वरे ।
अखण्डतेर्विय ग्यातादिभिवि
काश्मीरपञ्चकित्तलेवरे ॥

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

(23)
जननि चम्पतेलिमिद्ध पुरो
मृगमस्यपुर्त पट्यासकम् ।
मुरामस्यपुर्तेच चतुःसमी
रापदि सर्वनिद्ध परिपुरुङ्कलाम् ॥

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

(24)
सीमन्ते ते भावति मया सादरं न्यासङ्गे-
तिप्नुऽर्द्धे मै हेदयकमले हर्षवर्ष तनोतु ।
हालादित्यधूतिरिव सदा लोहिता यस्य कात्ति-
रत्नद्वारः हरसु सततेऽशेतसा चिन्तयामि ॥

Goddess! I am applying the vermilion on the parting of your hair; let this bring shower of delight in my lotus-heart. I always visualise that the brilliant vermilion mark, red like the early morning sunshine, may remove my darkness of ignorance.
I always offer to you, O Goddess, the varied scented flowers -  
Mandara, jasmine of different types, bleander,  
Campaka, Ketaki, China rose, clove and Bakula.

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

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

(verses 25 to 27 refer to the worship of the Goddess with many types of  
scented flowers, an important constituent in the Puja of any deity. According to  
the Siddhantasaravali of Triloculara (Kriya, v.51), the various Upacaras in the  
course of worship are related to the five gross constituent elements of the
microcosm and macrocosm. Amongst them, the offering of unguents like sandal paste, flowers and fragrant roots is related to the element of earth - Parthivam gandhapusdyam. The various Agamas, Tantras and Stotras give the details of the favourite flowers for the different deities, the devotee offering them as held in the mudra (by bringing together the tips of the thumb, middle and ring fingers) of the right hand, along with the recitation of the string of names usually 108 or 1008 for the deity. The Sivarcana-candrika of Appayya Diksita (pp. 70-74, Devakottai edn.) especially gives a long list of flowers and leaves to be offered to Siva, with their classification into best, middling and least desirable; the various categories, yielding distinct fruits like bhoga (enjoyment), moksa (emancipation), progeny, etc.

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

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

(28)

ताक्षणमिलिते सिताप्रधालिते: श्रीवारसत्मित्रिते:
कर्पूरसकिलितसितासम्भु सतेंग्सर्वितालिते: ॥
श्रीखण्डग्रामसुगुमुलमृत्तिमन्नाविधवरसत्तमी -
धूर्ध्रुप्ते परिकल्पयानि जननि न्वेदात्वनद्रीकु ॥

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

(According to the texts of the Agamas showing incense, and waving with fans, chowries, etc. are Upacaras related to the element of Vayu among the Panchabhutas - vayavyam camaram dhupam vyajnam vatakanam. Some texts like the Amsumad-agama specifically mention that incense smoke removes all sins Dhipao harati pipani.)
As is his wont, Appayya Diksita in his Sivaranacandrika (Devakottai ed. pp.74-5), gives complete details about the vessel in which dhupa is to be offered, its shape, design, metals, of which it is to be made; the ordinary and mantric purification of the dhupa-vessel; the manner of making this offering to the accompaniment of the sweet sound of the bell; the various dhupa-dravyas, how they are to be mixed, the special names of such mixtures like Yaksa-Kardama, Prajaapati, Vijaya, Sitaamu and Kalyana and the fruit that one is likely to get by such varied offerings.)

(29)
रत्नालक्ष्मतेस्मात्रिनिहत्त्वा-सर्पिस्ते -
दीपेंद्रोंतरण-धकर्मभिसंतुर्भिन्धींराकरकोटिप्रभेः।
आत्माकच्चलुप्तज्ञानवन्ध-रत्नप्रदीपेतेदाः
मातास्वामहामदेव्यन्तिदनं नीराज्यायम्युहः।

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

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

(30)
मातास्वाम दधिकुर्वपायसमहाशाल्यत्रेष्ठालनितीकानिष्कारीसर्पाकेः।
सूपापूपसिताघृतेष्ठ: सवट्के: सक्षुद्रभाषाभृतेः।
एलाजीरकहिंदुनगरेनिशाकतूर्विनाशसर्पाकेः।
शाके: साक्षात्सुधापिर्यसै: सन्तप्यायाम्युहः।

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

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

Oh Mother! please wash your hands and mouth with the hot water kept in the silver container; and cleanse them with the unguent mixture of sandal paste, scented camphor and saffron.
Oh Mother! here is the distilled holy Ganga water rendered cool with scented roots, exceedingly sweet and kept in a golden container; please take it.

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

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

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

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

O Mother of all worlds! I present to you always the light offering, with (the wicks dipped in) large quantity of ghee poured inside the drum-shaped wheat dough kept in a golden vessel.
Oh Mother! then humbly kneeling down on the floor and taking the lamp-container on my head, let me show it round near your lotus face three times. While this is done, may your favourable glances moist with compassion, be directed on to me.

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

अथ बहुभुगिमित्रोष्णिकैतक्रस्तवं विकीर्य
तिरुमुनकल्लांवः पुजयितवच वस्ते: I
मिलितविविधमुक्तकंदिव्वलावण्यवर्तान
जननि कनकवृष्णि दक्षिणां तेषपयामि II

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

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

मात: कालान्तर्द्रशामितिविपं पूर्णव्युहमित्रप्रभ
नानार्तविविधिमहेमकल्लर लोकलोक्यालकालम! I
भास्वन्यासिग्रिजिकापरिवृत्त प्रीतालाहर्ते धूर्त
छत्रं ते परिकल्पयामि शिरसि त्वम्म स्वयं निर्मितम् II

Oh Mother! I am providing over you the umbrella with a golden staff fondly held by me, lustrous like the full moon, fitted on top with a gem-studded golden top like a kalasa, delighting the three worlds, encircled with a network of embossed pearls, and fashioned by Tvasta, the heavenly builder.
Oh Mother of the Universe! Overjoyed, I am now fanning you with a pair of unique chowries, white like the autumnal moon-beams, provided with golden staff studded with pearls and other jewels.

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

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

Oh Universal Mother! Indra and other gods show you always the waving of lights at your foot-pedestal by the lamps of their shining crowns while they are bending down in salutation. I shall, therefore, offer a thousand lights for your entire body.
Oh Goddess! now is ready for your riding the group of hundreds of horses, capable of flying speedily like wind, very lofty, provided with seats embossed with gems ornamented with gold and producing warm and deep neighing sounds.

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

Oh Goddess! I am offering the golden chariot drawn by fine fast-moving horses and fitted with four gem-set wheels.
Oh Goddess! I offer you most devotedly this large four-limbed army shining with horses with horses, elephants, chariots and foot-soldiers, while the drum-beats are roaring in all directions like thundering clouds.

(51)

परिखीकृतसमसागरं
बहुसंपत्तसहितं मयामः ते
विपुलं धरणीतलाभिः
प्रबलं दुर्गसिदं समर्पितम्॥

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

(52)

शतपत्रयुते: स्वभावशीते—
रत्नसोरव्युते: परागीते: ||
भर्सिमुखरीकृतोरन्ते—
व्यजनेस्त्वां जगदम्ब वीजयामि॥

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

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

(53)

भमरलुलितलोककुललालि—
विगलितांत्यविक्रियक्रियभूमि: ||
इयस्तिरिवः नती नतस्ती
तव हुक्ते मुक्तातनोतु मात: ||

23
O Mother, here is the extremely charming danseuse with her moving tresses agitating the bees, performing dance on the stage filled with the scattered and loosened flower-petals. Let her gladden your heart.

(54)

मुखनयनविलासलोकवणी-
विलसितिरिजतलोकभूक्ष्मा:।
युवजनसुखार्चारुतीला
भगवति ते पुरास नरपति बाल:॥

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

(55)

रूद्रिकुञ्जतीनां नातवकले नदीना-
प्रलिखुमथ तत्र प्रतिहमप्रापात:॥
धिमिकितधिमितिः दिदितिचिरिणीचिरिणी
धिमिकितधिमितिः थेयते येति शब्द:॥

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

(56)

अनंदलकुलतुल्यालोकधर्मिलभारा
सितमुखकलोधिदिव्यलोकण्यपूरा॥
अनुपमतापेशचार्योषा नटती
परमृतकलकण्ठी देविकृपाय तनोतु॥

Here is the youthful courteson with dark tresses of hair comparable to the hovering swarms of bees, exuding eternal
charm arising from her smiling lotus-face, with unique attire. She is sweet-voiced like cuckoo, and is also dancing. O Goddess, you may contribute to her firm composure.

(Verse (55) to (56) describe the different types of dances before the Goddess.

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

(57)

उमरुदिनिर्मुद्रुराशली-
मूरकुरब्रनभद्रारादयः
ज्ञातिते समुक्तिनि जर्गंदिके
सुहरिमे हदयं सुखयम्यु ते

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

(58)

विपश्चीयु सस्त्र्वार्वाचायाधन्यः
स्त्व द्वारे गायनं गन्धारक्रमा
क्षण साधिनेन प्रवेषन माते
समाकर्ष्यं ले मया प्राधितासि

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

(59)

अभिनवकमलीदेवन्तेन्तर्नीन्तिनां
क्षणस्थि समवित्त्वा चेत पुं लोकेरम्
स्वयमहमि चित्रेषु तत्वाविद्विगते
भंगवति भवद्विये मानसं रञ्जयायमि

O Goddess, having provided for a while entertainment of new enchanting dances by dancers, I will myself delight you with varied songs, music and dance.
(Towards the close of the worship, the devotee's attitude ought to be elevated mentally and spiritually. At this high level he can spontaneously sing or recite particular songs or verses composed by others or himself on his istadevata.)

(60)

तव देवी गुणानुवर्णते
चतुरा नो चतुरानादुः।
तद्हे कमुखेषु जन्तुपुष्ये
स्तवनं कस्तव कर्तुमीक्षरः।

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

(61)

पदे पदे यत्परिपूजकेः
सद्योश्वमेधाविदलं दवाति।
तत्सर्वार्थापक्ष्ये तेजसूभूतं
प्रदक्षिणं ते परित: करोणि।

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

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

(62)

रत्नतपालस्ततलप्रतिप्राप्तं
ध्वजोधरं रूपाकुलिशाक्षतास्याम्।
अर्घेषवृद्धरकवन्दिताभ्यं
नमो भवानीपदप्रजास्याम्।

Salutation unto the lotus-feet of Bhavani beautiful with red glow and bearing the marks of flag, upward lines and thunder-bolt and worshipped by all gods.
O Goddess, after worshipping the pair of lotus feet with lotus, and after presenting the golden necklace, I am offering on your head the puspanjali with precious gems. May this service gladden your lotus-heart.

(The puspanjali is the flowers kept in the folded hands of the devotees in a reverential mood and then offered to the deity. According to Bharata's Natyasastra (G.O.S.ed. IX 126-9) anjali is technically the bringing together of two vertical pataka hands. Bharata definitely states that for divinities the anjali should be near the head. - devatanam sikhastha.

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

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

(Grand indeed is the abode of Goddess Sakti, the motivating energy of Siva. Stotras and namavalis like the Lalitasahasranama, the Saundaryalehari and the Mukapancasati give glorious descriptions of the supreme trans-cosmic splendour of the abode and throne of the Goddess. Her resting place too is fantastically rich.)
O Goddess! I am applying the red lac dye on to your naturally red lotus feet that excel in their red glow even rubics and that bear the lotus-emblem. This dye-application naturally becomes superfluous.

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

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

O Mother of the worlds! kindly then enjoy your-self, for a while, the company of Lord Siva in private on this couch resplendent with soft cushion; please do remember me then in your heart.
(The association of Siva and Sakti at different levels as Kamesvara and kamesvari, Tripura and Tripura, etc., and their symbolism have been elaborately explained in the well-known Sakta treatises like the Lalitaahasranama, the Lalitatsati and the Saundaryalalahari and in their commentaries, as also other Saiva texts.)

(69)

मुखाकुन्दंकुम्भशुरतालतादेश्युका—
मक्षाकुम्भपरतांमक्षावरकरा चन्द्रचूडा विनेत्रान्।
नानालकारयुक्तां सुरसुक्लललितामयस्वर्णपीठां
सान्नां सुप्रस्त्रा विभुवनजनी चेतसा विनेतयावि॥

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

(70)

एशा भक्तया तव विशिष्ठता या मया देवी पूजा
स्वीकृतवेना सपस्य सकलान्मेघपराधानन्दस्व॥
न्यून वयत्तव करण्या पूर्णतामिति सर्व
सान्न्य से हृदयक्षे में तेस्तु नित्य निवास॥

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

(Puja is an important feature stressed in Hinduism, which is well known as a faith and a way of life; being the basic concept, it is based on the belief in the existence of a supreme Being (Brahman) which is the prime cause of everything and is possessed of considerable unique powers. This Being is considered to be One with or without attributes (saguna or nirguna), or one with form or parts (rupa, sakala), formless and without parts (arupa, niskala), or both with and without form (ruparupa, sakala-niskala).
These varied forms of worship are part and parcel of Hinduism although they are of diverse approaches. It would not be incorrect to maintain that the diverse forms of worship go hand in hand. A Hindu is therefore free to seek the fulfilment of his spiritual yearnings by clinging to one has evolved (adhikara) or to one's own mental bent and state (ruci), is suited or appealing to him; whatever be the means sought and the approach adopted, the same sole summit is reached.

(71)

पूजामिः यः पदति प्रभाते
मध्याह्नकाले यदि वा प्रदोषे ।
धर्मार्थकामान्युरुपोथ्यन्ति
देहाभासने शिवभावापैति ॥

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

(72)

पूजामिः पदन्तिः यूऽना कर्तुमनीयः ।
पूजाफलवानोति वाच्चितर्थ च किन्ती ॥

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

(73)

प्रत्यहं भक्तिसंयुतो यः पूजनमिंदे पदेत ।
वारविन्यः: प्रसदेन कतसालस कविभवेत् ॥

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