

नमस्तुरे महाघोरे मारवीरविनाशिनि । भृकुटिकृतवक्त्राब्जसर्वशत्रुनिषूदिनि ॥ ८ ॥
 namasturē mahāghōrē mārāvīravinaśīni. bhṛkuṭīkṛtavaktrābjasarvaśatruniṣūdini.. 8

namasturey- salutations to the speedy one mahaa ghorey- to the terrifying one/ the one bearing the decapitated head vinaashini - destroyer maara veera-(of) the valiant Maara vaktra abja- lotusface bhrukuteekrita- (with) knitted eyebrows nishudini- destroyer sarva shatru- (of) all enemies

*Obeisance oh one of terrifying form, destroyer of the valiant Maara,
 To the one whose lotus face with knitted eyebrows, destroys all enemies.*

Maara is the personification of all that arises in the form of obstacles to the practice of Dharma. The power of Maara is formidable. Maara and other enemies of Dharma are destroyed by Taaraa's fury which is represented by her knitted eyebrows. Taaraa is shown here as expressing Fury towards enemies of Dharma



नमस्त्रिरत्नमुद्राङ्कहृद्याङ्गुलिविभूषिते । भूषिताशेषदिक्चक्रनिकरस्वकराकुले ॥ ९ ॥
 namastriratnamudrāṅkahṛdyāṅgulivibhūṣitē. bhūṣitāśēṣadikcakranikarasvakarākulē.. 9

namah- salutations vibhooshitey- one who is adorned hridyaanguli- with fingers near the heart triratnamudraanka-
 showing the mudra of the triple gems svakaraakuley- one whose whole hand is full nikara- collected asheysha
 bhooshita- adorned in totality dik chakra- with the wheel covering all directions.

*Obeisance oh one, who is adorned with the triple gem-mudra, shown with the fingers,
 placed near the heart.*

To the one in whose hand is held the ornament of dharma chakra that pervades everything

This verse concentrates on two of her hands. The left perhaps is held near the heart in the chinmudra where three fingers are held up to remind practitioners of the three sharanas or refuge-goals of buddham, dharmam and sangam.

In her other hand all her fingers come together to hold the dharma chakra - the wheel of dharma that is the Real Law that rules and is to be followed. Chakravarti is a common name for Emperors in Bharat who are enforcers of Laws.



नमः प्रमुदितोद्दीप्तमुकुटाक्षिप्तमालिनि । हसत्प्रहसत्तुतारे मारलोकवशंकरि ॥ १० ॥

namaḥ pramuditōddīptamukutaḥkṣiptamālini. hasatprahasattuttārē mārālōkavaśaṅkari.. 10..

namah- salutations pramudita- gladdening uddeapta-shining mukuta-crown aakshipta- attached maalinee-one with garland hasat prahasat- smiling again and again tuttaarey- one who is the essence of the bija mantra tu maara loka- the field/realm of Maara vashankari- one who takes control.

*Obeisance oh garlanded one, who bears the shining and pleasing crown,
To the one who smiling again and again, symbolising mantra Tu, takes control of the
realm of Maara.*

Her royalty is indicated here this time with the description of her crown. The repetition of the mantra Tu is a way to draw the forces that operate only to thwart efforts in the practice of dharma. This is the realm of Maara. The Mantra Tu's custodian is Taaraa. Her smile reassures us then her bija mantra when repeated in earnest brings results that are inevitable



नमः समस्तभूपालपटलाकर्षणक्षमे । चलभृकुटिहंकारसर्वापदविमोचिनि ॥ ११ ॥

namaḥ samastabhūpālapaṭalākaraṣaṇakṣamē. calabhrkuṭīhuṅkārasarvāpadavimōcīni.. 11

namaḥ- salutations samasta- all bhoopaala- rulers of earth patala- conglomeration aakarshana- attracting kshamey-patient one chalabhrukuti- moving knitted eyebrows humkaara- mantra hum sarvaapada- (from) all troubles vimochini- one who frees

*Obeisance to one who patiently attracts gathering of rulers of the earth,
To the one with moving knitted eyebrows, and who through the mantra Hum, enables
freedom from all troubles.*

She draws to herself all rulers and their powers. It could also mean that those who wish to rule the earth in dharmic fashion, resort to Taaraa. In order to rule well they would wish to be free from troubles. Once again we are given the description of Taaraa with eyebrows moving in knitted fashion as an expression of her fury towards obstacles. The varma mantra Hum is said to free one from troubles.



नमः शिखण्डखण्डेन्दुमुकुटाभरणोज्वले । अमिताभजटाभारभास्वरकिरणे ध्रुवे ॥ १२ ॥

namaḥ śikhaṇḍakhaṇḍēndumukutaḥbharanōjvalē. amitābhajaṭābhārabhāsvarakiraṇē dhruvē..
12..

namah- salutations shikhanda- crest of hair khandendu- digit of the moon mukuta- crown aabharana- ornament
ujjvale- shining one amitaabha- amitaabha jataabhaara- matted clump of hair bhaasvara- shining kiraney -rayed
dhruvey- fixed firmly

Obeisance to the one in whose crest of hair shines the crown, shaped like the crescent moon,

To the one in whose matted hairdo is fixed firmly Amitaabha who shines with (many) rays.

The tying of the hair above the head indicates resolve. The moon represents the cyclical nature of life. The crescent moon being referred to as a digit here points to the theory that in the part one can learn to recognise the whole. Amitabha the bodhisattva, is full of congeniality (amita) based on dharma that naturally radiates (aabhaa). This then becomes the firm resolution of the seeker in his own pursuit.



नमः कल्पान्तहुतभुग्ज्वालमालान्तरस्थिते । आलीढमुद्रिताबद्धरिपुचक्रविनाशिनि ॥१३॥

namah kalpāntahutabhugjvālamālāntarasthitē. ālīḍhamudritābaddharipucakravinaśini..13..

namah- obeisance kalpa- kalpa anta-end huta- offer bhuk- devouring jvaalaa-flames maalaa- garland
antara-within sthitthey-stationed aalida- with right knee bent forward and left leg stretched behind mudrita-
stamped/pressed baddha- bound ripu- enemy chakra -wheel formation vinaashini-destroyer.

Obeisance to the one stationed within the garland of the devouring fiery flames of the end of creation,

To the one who destroys the formation of enemies, bound to the pressed feet in alida position.

The end of creation or the world is indicated by its dissolution often symbolised as fire. Here Taaraa is represented as being circled by a garland of flames that indicates her position as the unaffected core of our world. Keeping her thus this way all fears with regard to the end of the world becomes a mere garland. Her feet are in aalida position, pressing hard and binding the battle formations of enemies of dharma. Attacks by enemies will be ineffective due to her stance within the dharma practitioner.



नमः करतलाद्यातचरणाहतभूतले । भृकुटिकृतहूँकारसप्तपातालभेदिनि ॥१४॥

namah karatalādyātacaraṇāhatabhūtalē. bhṛkuṭikṛtahūṁkārasaptapātālabhēdini..14..

namah- obeisance karatalaadyaata-with palm placed facing down charanaahata- with feet pressed bhootaley- on the ground bhru kuti kritha- with knitted eyebrows humkaara-with mantrakshara hum sapta paataala- the seven regions below bheydini- one who splits.

*Obeisance to the one who has her palms and feet pressed to the ground,
To the one with knitted eyebrows, who splits the nether regions with the utterance of hum-
mantra.*

Taaraa is described as in a powerful position where she presses her feet to the ground and slaps the earth with her palms. Simultaneously she utters the mantrakshara hum which causes the talaas or lower devolution regions to come apart. This powerful verse may be used by the practitioner to work with his lower nature which can drag him to worlds that are nonconducive to dharma. The same humkaara that was used in Verse 5 as a tool to evolve, is used here to keep one from devolving.

Thus ends Section Two of the commentary " tāriṇī " to the

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