

Śri Lalitā Sahasranāma Stōtram
- An Insight



Swami Shantananda Puri

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**PARVATHAMMA C.P. SUBBARAJU SETTY
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A book explaining the various methods of and purposes for which the chanting of various names can be put to use.

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website : www.omkarprinters.com

First Edition : August 2003

Second Edition : April 2005

Designed & Printed at

OMKAR OFFSET PRINTERS

3/4, 1st Main Road, New Tharagupet
Bangalore - 560 002.

Phone : 26708186, 26709026

website : www.omkarprinters.com

INTRODUCTION

Dedicated

at the Lotus Feet of

Divine Mother Śrī Rājarājēshwarī

Whose benign grace was
instrumental in my writing
the books.

- **Swāmī Shantānanda Puri**

INTRODUCTION

Lalitā Sahasranāma Stōtra is one of the most popular hymns for adoration of the **Divine Mother**, variously known as Rājarājēshwarī, Lalitā, Mahā Tripurasundarī etc. Especially, it is the favourite of one of the most secret, mystic cult of worshippers known as Sri Vidyā Upāsakās. While there are some gods and goddesses who give bhōga i.e. all materialistic comforts and prosperity, there are others who bestow only mōksha or liberation. It is the unique privilege of the worshippers of the Divine Mother that they are bestowed with both bhōga and mōksha.

“श्री सुन्दरी सेवन-तत्पराणां
भोगश्च योगश्च करस्थ एव ॥

(In respect of those who are engaged in the worship of the Mother, both Bhōga (enjoyment) and Yōga (liberation) are readily available.)

In this text, the various methods of and purposes for which the chanting of the various names can be put to use has been explained. It has been clarified how all aspirants with deep devotion and intense faith in the **Divine Mother** are eligible for the recitation of the Stōtra even without any formal initiation into the tradition of Śri Vidyā. It has been emphasised that even a person without the knowledge of the

meaning of these names will be immensely benefitted by their mere recital.

In my own personal experience amazing miracles have happened to those who had recited this Stōtra. One of my own disciples and a faithful devotee of the Lord, a lecturer in a government college in Uttaranchal, had five daughters to be married but had absolutely no financial resources to fall upon. At my suggestion, when he began to chant this Stōtra daily, money began to pour in from unexpected and unfamiliar sources so that he was able to have his two daughters married in two decent families. The **Divine Mother** is ultimately nothing but Shive, the Supreme Consciousness. God is

neither a male nor a female. We have been accustomed to an easier access to our Mother and her over pouring demonstrative love in preference to the wholly more disciplinary father who assume a formidable appearance. That is why for purpose of Upāsana or worship, God is conceived in the form of a beautiful and a loving Mother, that is, Lalithāmbikā. The Stōtra begins with the first name as “Śrimātā” and ends with “Lalithāmbikā” the beautiful Mother. The Mother’s unbounded compassion has been described beautifully in Soundarya Laharī.

“भवानि त्वं दासे मयि वितर दृष्टिं सकरुणां
इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः।
तदेव त्वं तस्मै दिशसि निजसायुज्यपदवीं
मुकुन्दब्रह्मेन्द्रस्फुटमकुट नीराजितपदाम्॥ (22)

A devotee desirous of adoring the Mother with the words, “Oh Mother Bhavānī! please cast Thy compassionate glance on me Thy slave” pronounces the first two words “Bhavānī twam” meaning “Oh Mother Bhavānī You,” the Mother in her impatience of compassion interprets the two words as complete in themselves as they can also mean, “Mother, I want to become you”. Here, there is a play on the word Bhavānī which as a noun means the wife of Lord Siva, a form of addressing the Mother, Bhavānī as a verb along with twam meaning “Let me become You”. So the Mother merges him in Herself. The devotee is amazed to find himself as one with the **Divine Mother** sitting on the throne and enjoying the adoration of all the great gods.

May this Mother, an ocean of mercy, bestow on us all, including the readers of this text and other aspirants Her infallible blessings.

Hari Om Tat Sat

- Swāmī Shantānanda Puri

॥ श्री ललिताम्बिकायै नमः ॥

Śrī Lalitā Sahasranāma Stōtram

- An Insight

1. Śrī Lalitā Sahasranāma Stōtram is in the form of hymns and contains one thousand divine names of the **Supreme Mother** known variously as Lalithāmbikā, Rājarājēshwarī, Sundarī, Mahā Tripurasundarī etc. The very chanting of these names confers all the benefits and prosperity that one could think of or imagine in the material world and takes one to the Ultimate Bliss of the Para Brahman (Absolute Supreme Being).

2. These hymns have been so composed that they could be used for both external worship (Śri Chakra Pujā or Deepa Pujā etc.) as also for the internal contemplation of the Divine personality and the characteristics of the **Divine Mother** (Saguna and Sākāra) or for meditation on the formless Supreme Being (Nirguna and Nirākāra), as the aspirant chooses.
3. This work is a part of the Lalitōpākhyānam which itself forms part of the fourth pāda (Upasamhāra pāda) of Brahmānda Purāna, one of the eighteen puranas (epics) attributed to the authority of Vyāsa Maharshi.
4. Once, Devi Lalitāmbikā commanded the eight goddesses of Speech (Vāgdevatās) headed by Vaśinī, Kāmeśwari etc. (known also as Rahasya yōginīs) to sing her glories in one thousand names as also the secret of Śri Chakra worship. Who can describe the glories of the **Divine Mother** other than the Mother Herself? Hence, inspired by the **Divine Mother** Herself, the goddesses of speech composed these hymns with the thousand Divine names considered as highly secret ('रहस्यैर्नामभिर्दिव्यैः'-verse No. 32 - Pūrvabhāga) and sang them also in an assembly of all the gods including the Trinity with their consorts, Saktis like

Shyāmalā (Mantriṇī) and Vārāhī (Dandinī) and various Siddhis.

5. Rahasya (Secret)

The **Divine Mother** is supposed to have three forms: (1) the gross one, (2) the subtle one of the form of Mantras and (3) the transcendental secret one (Parā). The Pure Consciousness known as Samvit or Chit which is the highest experience of the devotee is the secret form of the **Divine Mother** which can be revealed only to the more deserving ones. These hymns contain such secret revelations. Beyond the transcendental is the Ultimate Bliss.

6. Divya Nāma (Divine name)

The word 'Div' represents resplendent light (दिव् द्योतने) as also play or sport (दिव् क्रीडायां). As each name is a radio-active compressed power capsule, subtle waves of effulgence are always radiating out of every syllable comprising it. It is a light leading to the higher knowledge, capable of dispelling the darkness of ignorance and annihilating the bad conditioning (Vāsanās) obstructing our progress. The entire world and the Jivās are the arena of Mother's Sport (Līlā).

7. There is only one commentary (now available in print) for these hymns explaining to a large extent the esoteric

significance of the names and that is known as Sowbhāgyabhāskara by Bhāskararāya (Diksha name - Bhasurananda Natha).

8. This Lalitā Sahasranāma Stōtram was first imparted to Sage Agastya by Hayagrīva, an incarnation of Lord Mahāvishṇu who became the first Guru for this Stōtra. Hayagrīva narrated to Agastya the sixteen purificatory gestures (Nyāsa), the methods of sacrifices (yāgās and hōmās), the process of Japa, the relationship between the **Divine Mother**, Śri Chakra (a graphical device capsuling the power of the Divine Mother), Śri Vidyā (the highest Mantras of the

Mother) etc. and also various stōtras of 1000 names of Dandinī etc.

Sage Agastya was perplexed as to why the Lalitā Sahasranāma Stōtram alone was left out by Hayagrīva. He demanded to know in all humility whether it was an inadvertent omission or perhaps deliberate because he himself was considered underserving of it. On seeing Agastyā's faith and deep devotion, Hayagrīva imparted the Lalitā Sahasranāma Stōtram even though it was considered highly secret.

Even though one thousand names are contained in this Stōtra, they cover

several thousands of the aspects and glories of the **Divine Mother**. If one were to meditate on any one of these thousand names, several esoteric aspects and secrets relating to the transcendental form of the **Divine Mother** will be revealed in a flash.

9. Procedure for recitation

The normal procedure is to do Śrī Chakra Pūja first, then do Japa of the fifteen-syllabled Śrī Vidyā Mantra and then chant the Lalitā Sahasranāmās (normally archana is done with flowers for each of the Sahasranāmās (Namāvali) by prefixing 'Om' (Pranava) and suffixing 'namah' to the fourth case of the name.

(Slōka 44 of Pūrvabhāga). This is also done with a Deepa (lamp) instead of Śrī Chakra. Whether the Pūja and Japa are done or not, the recitation of the Stōtra alone pleases the **Divine Mother** who fulfils all the desires of the devotees.

“मामर्चयतु वा मा वा विद्यां जपतु वा न वा ॥45॥
कीर्तयेन्नामसाहस्रमिदं मत्प्रीतये सदा ।
मत्प्रीत्या सकलान्कामान् लभते नात्र संशयः ॥46॥

(Slōkas 45 and 46 of पूर्वभाग)

10. Traditionally, there are strict rules governing the qualifications necessary for chanting this Stōtra. As the entire Stōtra is also considered as a Mantra, only those who have had formal initiation (Dīkshā) in one of the

Śrī Vidyā Mantrās (Pañchadasī, Shodaśāksharī, Navāksharī etc.) and into the Śrī Chakra worship are normally entitled to chant the Lalitā Sahasranāma. Women in their monthly periods and persons subject to impurity due to the birth and death of near and dear ones are prohibited from chanting them during such periods. But even persons who have not had any initiation in Śrī Vidyā or Sri Chakra too can get eligibility to chant the Stōtra as adoration, solely on the basis of firm faith and deep devotion alone.

11. There are many Sahasranāmas for various gods. There are at least three Sahasranāmas for Lord Śiva in Linga

Purāṇa etc., two Vishṇu Sahasranāma Stōtras for Vishṇu and a Sahasranāma Stōtram each for the various gods and goddesses. In Vishṇu Sahasranāma Stōtram etc., same names are repeated more than once and commentators have managed to give different meanings on different occasions. In Lalitā Sahasranāma Stōtra, none of the names has been repeated a second time. In the other Stōtrās, for completion of the Anushtup meter of the verses, certain meaningless syllables like 'Vai', 'Eva', "Cha", "Tu" have been used to fill up the gaps. Lalita Sahasranāma is free from such shortcomings and has a mellifluous flow of compound words. In

this Stōtra, the gross, subtle and transcendental forms of the Mother, Purānic background of incarnations and Lilās, the details of Her worship through Tantra, Yantra and Mantra, details of the surrounding Āvarana devatas and yoginīs in the various petals of Śrī Chakra are all contained. No other Sahasranāma is so extensively comprehensive as Lalitā Sahasranāma. These details can be more fully understood from the commentary of Bhaskararāya.

There is an indication of the various paths of Devi's worship, namely, Kaulāchāra and Samayāchāra in the

Stōtra which can be recited by the followers of all the paths.

In Kaulāchāra, the emphasis is given on external worship and includes the Vāma mārگا (Reverse path) which provides for offerings of five makārās - Madya (liquor), Māmsa (meat), Matsya (fish), Maithuna (sex) and Mudrā (gestures). The Tantra texts have even specified the kinds of animals whose meat is to be taken, so there is no scope for misinterpretation. No doubt the present day protagonists of Vāma mārگا have come up with an explanation that the words like Māmsa do not represent meat at all but are code words for

pumpkin (kooshmānda) and so on. In the Samayāchāra, the entire worship is internal through mental imagination (bhāvanā) –

“ अणिमादिभिरावृतां मयूखैरहमित्येव
विभावये भवानीम्॥”

(See Dhyana Slōka

No.2 starting “अरुणां”)

One should consider himself or herself as the form of the **Divine Mother** surrounded by various parivāra devatās (goddesses) in the form of rays emanating from the Parā Sakti (the **Divine Mother**). All the formal worship of Arghya, Pādya, Dhoopa, Deepa, Arati etc. is all to be done mentally.

12. Any stōtra is expected to contain six factors:

- (1) Bowing or prostrating, (2) Blessings that accrue, (3) The final postulate established, (4) Valour, (5) Glory and (6) Prayer.

नमस्कारस्तदाशी च सिद्धान्तोक्तिः पराक्रमः।

विभूतिः प्रार्थना चेति षड्विधं स्तोत्रलक्षणम्॥

In the Lalitā Sahasranāma Stōtram, all these qualifications are present as per the names given below:

I. Invocation or Prostration

- (1) महापूज्या - Mahapujyā (no. 213)
Worthy of Supreme adoration

(2) त्रिजगद्वन्द्या - Trijagad Vandyā
(no. 627)
Adored by all in the three worlds.

(3) कटाक्षकिङ्करीभूतकमलाकोटिसेविता -
Katāksha kinkarībhūta kamalā kōti
sēvitā (no. 590)
Served by thousands of Lakshmis
enslaved by her glance

(4) वन्दारुजनवत्सला - Vandāru Jana Vatsalā
(no. 349) The beloved of the
worshipping devotees

II. Blessings

(1) सद्यः प्रसादिनी - Sadyah Prasādinī (no. 383)
Bestows Her Grace immediately

(2) भक्त सौभाग्यदायिनी - Bhakta Sowbhāgya
Dāyinī (no. 117)
Confers all auspicious prosperity on
the devotees.

(3) साम्राज्यदायिनी - Sāmrajya Dāyinī
(no. 692)
Bestows rulership of a kingdom

(4) शुभकरी - Śubhakarī (no. 682)
Always beneficent

III. Established Statements (Siddhanta)

(1) आत्मविद्या - Ātma Vidyā (no. 583)
Who is of the form of knowledge
leading to self-realisation

(2) मिथ्याजगदधिष्ठाना - Mithyā
Jagadadhishtānā (no. 735)
Substratum of the illusory world

- (3) ब्रह्मात्मैक्यस्वरूपिणी - Brahmātmaikya Swarupinī (no. 672)
The one who is of the nature of Brahman which is identical with Atman (Soul)
- (4) प्रज्ञानघनरूपिणी - Prajnānaghanarūpinī (no. 574)
Of the nature of Pure Consciousness

IV. Valour (Parākrama)

- (1) चण्डमुण्डासुरनिषूदिनी-Chanda Mundāsura Nishūdini (no. 756)
The slayer of asuras known as Chanda and Munda
- (2) भण्डासुरेन्द्रनिर्मुक्तशस्त्रप्रत्यस्त्रवर्षिणी - Bhandāsurendranirmukta Śastra-pratyāstra varshini (no.79)

One who countered the weapons released by Bhaṇḍasura by raising her own missiles

- (3) उद्दामवैभवा - Uddāma-vaibhavā (no.849)
One of boundless might

V. Glory (Vibhūti)

- (1) अनर्घ्यकैवल्यपददायिनी - Anarghya Kaivalya-Padadāyinī (no. 926)
One who confers absolute liberation which is priceless.
- (2) अनेक कोटि ब्रह्मांड जननी - Anēka kōti brahmāṇḍa Jananī (no. 621)
The Creator of crores of universes

(3) सर्वमङ्गला - Sarva-mangalā (no. 200)

Full of auspiciousness

VI. Prayer (Prārthanā)

(1) भयापहा - Bhayāpahā (no.121)

One who dispels fear

(2) दयामूर्तिः - Dayāmurthiḥ (no. 581)

The embodiment of compassion

(3) रक्षाकरी - Rakshākārī (no. 317)

The protectress

(4) दुःखहन्त्री - Dukha-hantrī (no. 191)

The annihilator of sorrows.

In respect of the prayers as cited above one could do meditation or Japa by adding OM and Namah as for example ओं भयापहायै नमः, ओं दयामूर्तये नमः etc. and it would result in removing the fear and all sorrows and in invoking the grace and protection of the **Divine Mother**. By constant Japa or meditation of any one of the names or recitation of all the 1,000 names, one could actually come to feel physically the presence of the **Divine Mother**.

13. It is told that once some pundits from Kasi wanted to test Bhāskararāya (commentator of this text) and asked him to recount the names of the 64

crores of yoginis surrounding the **Divine Mother** as mentioned in the name "Mahā Chatusshashti koti yoginī gāna sēvitā" (no. 237). The latter unhesitatingly went on telling the names of the yoginis. Then, after a while, one of the devotees present viz. Kunkum Natha rebuked the pundits saying - "Oh ye ignorant pundits, don't you see that the Devi Herself is sitting on the shoulders of Bhaskararāya and giving the reply!" He then prostrated before Bhaskararāya and left.

14. There is another story also current about Bhāskaraṛāya. Once a Dandi Swamiji belonging to the Śankara's

tradition was camping in the former's village. Whenever he passed through the house of Bhāskaraṛāya, the latter used to be sitting outside but never got up or bowed to him, not to speak of doing full prostration as was due to a monk. The Swāmiji felt bad about it and the matter reached the ears of Bhāskaraṛāya who went to the Swāmiji and told him, "Swāmiji, I am well aware of the rules of right conduct. I have no objection to prostrate before you any number of times. It was only in your interests that I desisted from doing it. Let me give you a demonstration by prostrating before the staff and kamandalu kept by your side

and then you may decide." He then did prostration by falling full length on the floor before the staff and kamandalu, both of which immediately broke into pieces and caught fire. Such devotees of the **Divine Mother** become verily the form of the Mother Herself and how can they bow before others?

15. The modes of utilising the various names

In the introduction to the 'Kāmakalā Vilāsa' by Arthur Avalon (Sir John Woodroffe), it is said:

"Lord may have no inherent name or inherent form of its own but when we

seek to have relationship with It, it must be clothed in some name and form." All names and forms belong to the **Divine Mother** who is verily our self and Brahman (which are identical).

Conceived as the cause of the universe, the static potential principle which is the substratum remaining non-active as Śiva, the father and the dynamic kinetic principle responsible for the creation, sustenance and dissolution of the universe has been considered as SAKTI, variously named as Lalitā, Sundarī, Rājarājēshwarī, Mahā Tripurasundari etc. Both Śiva and Śakti, when talked of separately represent two aspects of

the same reality with which they are wholly integrated. They are just like an object and its reflection in the mirror. It is described in the Upanishads that when creation had not begun, the Brahman, on an impulse looked towards his power resulting in his multiplying himself as the entire world.

स ईक्षत लोकान्नु सृजा इति।

“Sa Īkshata Lokānnu Srujā iti”

Aitareya-1-1

तदैक्षत बहुस्याम प्रजायेयेति।

“Tadaikshata bahusyāma prajāyēyēti.”

(Chandogya Upanishad 6-2-3)

The initial apparently motiveless impulse to create the world was named as Kāma (कामः) in the Tantras and the Supreme Cosmic entity from which the desire arose was named as Kāmeswara (the form of Siva). His active desire (the power) was known as Kāmēswarī. These names occur in various forms in this Stōtra as given below:

(1) कामरूपिणी - Kāma Rūpinī (no. 796)

(2) कामेश्वर प्राण नाडी - Kāmeswara prāna nādi
(no. 373)

(3) कामेश्वरप्रेमरत्नमणिप्रतिपणस्तनी- Kāmēśwara
prēma ratnamani-pratipañastanī

(no. 33)

(4) कामेश्वर मुखालोक कल्पित श्री गणेश्वरा -
Kāmeswara mukhālōka kalpita Sri
Gaṇeśwarā (no. 77)

(5) कामेश बद्ध मांगल्य सूत्र शोभित कन्धरा - Kāmeśa
baddha māngalya sūtra sōbhita kandharā
(no. 30)

Anybody who could meditate on any
of these names would be able to link
himself through the creative force of
the **Divine Mother** with Brahman in His
aspect as Śiva.

16. Many including some of the scriptures
hold the view that chanting or recitation
of many of the religious texts like
Sahasranāma Stōtras, Rāmāyana,

Bhagavadgītā etc. are of no use unless
one can understand the import or
meaning of the verses in the text.
Otherwise such people are deemed to
be like donkeys carrying loads of
fragrant sandalwood without the least
idea of the contents (खर श्चन्दन भार वाही).
No doubt this is partly true as by
understanding the meaning, those words
become much more effective (“वीर्यवत्तरं
भवति”). Each syllable of our alphabet
(in Sanskrit) - (both the vowels and
consonants) is a strongly vibrant energy
capsule. For instance, just thinking or
chanting of, say a syllable र (ra) will
be able to create such a subtle fire
whose effects are like burning and heat

of the fire. र (ra) is called the seed of fire (अग्नि बीज) which can burn off our past vāsanās (Conditioning).

The Mother is also known as मातृका वर्ण रूपिणी - Matrūkā varna rūpinī, the one who is in the form of the basic letters of the alphabet (no. 577). According to Tantra, there are fifty-one basic syllables (16 vowels, 33 consonants, the cerebral 'l'(ळ) and the conjunct ksha (क्ष) and these are called Mātruka Varnās. These are also known as the seats of power (Sakti-Pīthās) - vide पञ्चाशत्पीठ रूपिणी panchāṣat pītha rūpinī (no. 833) (who is enshrined in the fifty syllables of the alphabet). As per Sākta tradition, they

are 51 in number. Here we should take it as "approximately fifty". Similarly, ल (la) represents the earthy element, ह (ha) the space, य (ya) the air, व (va) the immortality (अमृत बीज). Our scientists who were Rishis were able to device conjunct seeds through combinations of a number of letters like क्लीं - kleem (kāma rāja bīja) having the dual capacity to fulfil one's desires and finally to annihilate all desires, lust and passion once for all; ऐं - 'Aim' (Sāraswata Bīja) resulting in knowledge etc. These matters have been discussed in detail in various Tantrik texts, which have been summarised in the book "Garland of Letters" by Sir John Woodroffe.

Sureshwaracharya, in his Naishkarmya Siddhi, has also described the unusual and unimaginable power of words (Sabda Sakti).

However, if only one could get absorbed in the apparent or esoteric meanings of these names, the effect will be more amazing as it can lead one to the ecstasy of a Samādhi state.

17. The very first name, Śri Mātā (श्री माता) with which the Stōtra proper begins is sufficient to lead a man to his goal of God-Realisation in this very birth so long as he recites it repeatedly like a Japa. Śri Mātā means the glorious or

adorable Mother or the source from which all the worlds have been created. A pot which is made out of clay is sustained by the clay and finally when the pot breaks, it merges in the clay. Hence clay is the source. The Taittirīya Upanishad (Bhrigu Vallī) as also the second aphorism of the Brahma Sutra (Janmādyasya yataḥ) start defining the Supreme Being or Brahman for the understanding of the laity as “the one from whom the phenomenal world and all the beings have emanated, the one by whom they are sustained and in whom they ultimately merge and disappear.”

“यतो वा इमानि भूतानि जायन्ते। येन जातानि जीवन्ति।
यत्प्रयन्त्यभिसंविशन्ति। तद्विजिज्ञासस्व। तद्ब्रह्मेति।”-

Taittirīya Upanishad (3-1)

This very definition is indicated by the term **Śri Mātā**. The one who recites this first name as a Japa will not only be prosperous in this life but will ultimately attain liberation too. This is further reiterated by the following second and third names - viz. Śri Maharājñī and Srimat Simhāsanēśvarī. What is the use of having a mother who is poor or who is not capable of fulfilling our desires? So the second name confirms that our mother is no ordinary mother but verily the queen

(Maharājñī). But even a queen will have no independence but will have to look to the king to get things done. Here, Lalitā is no ordinary queen but she is verily the ruler sitting on the throne (Simhāsanēśvarī) and her husband is only the prince escort.

18. Now we would like to know the lineage from which our mother has come. Hence the fourth name ‘Chidagni Kunda Sambhūtā’ “one who has arisen from the altar of Pure Consciousness.” She is nothing but the Consciousness – a Supreme Conscious Power which has always existed and has never been created. This again is the ultimate

definition possible for the Brahman from the point of view of its inherent nature (Swaroopa Lakshana) as per the Upanishads - "Prajñānam Brahma".

This also indicates a path by which the Mother could be realised by reaching the higher levels of Consciousness by ridding the mind of all its impurities, the principal ones being (1) that I am the body and (2) that I am different and apart from all the beings and the world. Then one will merge in that Supreme Pure Consciousness called Lalita Tripurasundarī.

19. The fact that the **Divine Mother** is verily the Brahman (the Supreme Being)

is emphasised in various places in the stōtra -

- (1) मिथ्या जगदधिष्ठाना - Mithyā Jagadadhishtānā - (the Substratum for the apparent and ever changing world) (no. 735).
- (2) The method adopted by the Vedas and Vedanta to describe the indescribable Brahman is known as 'Neti Neti' – by denying all the possible attributes. The formless and attributeless nature of the **Divine Mother** is described in the names starting from 'Nirādhārā' (132nd name - sloka 43 - one without any support) and ending with 'Niratayā' (187th name - sloka 50 - the one who never transgresses the laws established by Her)

In respect of the name 'Mithyā Jagadadhishtānā', (no. 735) an anecdote relating to one of the Śankarācharyas in the recent past, comes to my mind. One day, that Sankaracharya was as usual doing archana of the **Divine Mother** with flowers accompanied by Lalitā Sahasranāmāvalī recitation. Usually the entire Puja used to be over in 1 to 1½ hours but that day the Puja was continuing for more than four hours upto 3 p.m. and the devotees were waiting hungrily for their lunch. When somebody dared to approach the Jagadguru, the latter was found to be sitting with his eyes closed, oblivious of time and place and repeatedly reciting

the 735th name only for hours together. When people managed to interrupt the Pontiff and apprised him of the undue delay, he laughed and finished the Puja immediately by reciting the last two names ending with "Om Sri Lalitāmbikāyai Namah". What is the need of all the thousand names when anyone name alone is capable of making us to forget our body, sense and transporting us to the highest plane of consciousness?

(3) तत्पद लक्ष्यार्थ - Tat-pada Lakshyārthā
(Name no.363 - Sloka 80)

"The one meant by the implied sense of 'Tat'. The most common Mahavakya

(the statement galore) of the scriptures is "Tat Tvam Asi" – 'you are that'. Here Tat represents the Brahman and the statement aims to confirm the undifferentiated identity of the Atman (the individual soul) and the Brahman.

20. Especially the names of the **Divine Mother** from number 6 to 51 contain the physical description of the **Divine Mother's** personality for e.g.

- (1) अष्टमी चन्द्र विभ्राजदलिक स्थल शोभिता - Aṣṭamī chandra vibrājadalika sthala śobhitā (no. 15) - regarding forehead.
- (2) नवविद्रुमबिम्बश्रीन्यक्कारिरदनच्छदा - Navavidruma bimba-Śrīnyakkāri-radanacchadā (no.24) - regarding lips.

- (3) पदद्वय प्रभाजाल पराकृत सरोरुहा - Padadwaya prabhā jāla parākṛuta saroruhā (no. 45) - regarding feet.

Even in the latter part of the stōtra such beautiful physical descriptions come - e.g.

- (1) ताम्बूलपूरितमुखी - Tāmbūla pūrita mukhī (no. 559) - Mouth filled with chewing betal.
- (2) दाडिमी कुसुम प्रभा - Dādimī kusuma prabhā (no. 560) - Shining like a pomegranate flower.

If only one were to imagine and concentrate on the form of the

Divine Mother as described above and chant those names, one can have a real vision of the **Divine Mother** and go to the Savikalpa Samadhi (where a separate body sense will continue to remain).

21. Those who are unable to concentrate one-pointedly on any of the parts of the body of the **Divine Mother** will be enabled to revel and concentrate on the anecdotes of the various valorous exploits of the Mother i.e. fighting with Bhandasura etc. as described in Puranas (Mythology). For e.g.

(1) भण्डसैन्य वधोद्युक्त शक्ति विक्रम हर्षिता - Bhandasainya vadhodyukta śakti vikrama harshitā (no. 72)

(2) मन्त्रिण्यम्बा विरचित विषङ्गवधतोषिता - Mantrinyambā virachita vishaṅgavadhatōṣitā (no. 75)

22. In some of the names there is a detailed description of the divine residence of the Mother like the house of Chintāmani, Srinagara etc. - as for e.g.

(1) श्रीमन्नगरनायिका - Srīmannagara-nāyikā (no.56)

(2) चिन्तामणि गृहान्तस्था - Chintāmani grihāntasthā (no. 57)

(3) कदम्बवनवासिनी -Kadamba-vana-vāsinī (no. 60)

(4) महापद्माटवी संस्था - Mahapadmātavī-samsthā (no. 59)

The descriptions of the Mother's place of residence are almost identical with those in Soundarya Lahari by Adi Sankara.

“सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे।”

(Sloka no.8)

One could imagine the Devi as in these environments and go into meditation reciting these names.

If we go into the esoteric significance, the entire residence of the Divinity is in our own body - the body being the island made up of precious jewels, the various impulses being the wish fulfilling

Kalpaka trees - “सदानन्द पूर्णः स्वात्मैव परदेवता
ललिता” (Sec. 27 of Bhavanopanishad).

23. Even where the various weapons held by the Devi are mentioned, they are vested with esoteric significance and such names will redound to the good of the devotees:

(1) रागस्वरूप पाशाढ्या - Rāga swarūpa pāsādhyā (no.8) - The one who has a lariat like rope representing the vasanas of our likes and dislikes.

By repeating this name, one can get rid of one's likes and dislikes which motivate one's actions resulting in repeated births.

(2) मनोरूपेक्षुकोदण्डा - Manō-rūpekshu-kōdandā (no. 10) - The one who wields a bow of sugarcane representing the mind. The repetition of this name will result in the control of our constantly wavering and fickle mind.

(3) पञ्च तन्मात्र सायका - Pancha tanmātra sāyakā (no. 11) - The one who holds the five subtle elements as arrows in her hands. By chanting of this name one would be able to get rid of one's calamitous attraction towards the objects of the world which are all perceived through these five qualities of the subtle elements viz. sound, touch, form, taste and smell.

The aforesaid aspects have also been reiterated in Bhavanopanishad: शब्दादि तन्मात्राः पञ्चपुष्पबाणाः ॥ रागः पाशः ॥ मन इक्षुधनुः ॥ (nos. 21, 23 and 22 of Bhavanopanishad)

24. A number of the names of Lalita refer to those aspects as have been described in Devi Sūktam of the Vedas as also in Soundarya Laharī composed by Adi Śankara and containing 41 verses in the form of sacred Mantras brought from Lord Śiva from Kailāsa. Some instances are given below:

(1) In Devi Sooktam and also in Durga Saptasati prostration is made three times to the Devi who is in the form

of Tushti, Buddhi, Chetana, Santi, Kanti, Sakti etc. in all the beings (5-19 to 80 of Durga Saptasati). These forms are contained in the following names:

- (a) तुष्टिः-Tushtih (no.443)-Happiness or contentment

या देवी सर्वभूतेषु तुष्टि रूपेण संस्थिता। नमस्तस्यै नमस्तस्यै नमस्तस्यै नमो नमः॥ etc. (Durga Saptasati - V - 9 to 80)

- (b) मतिः - Matih (no. 445) - Intellect (buddhi)

- (c) चेतनारूपा - Chetanārūpa (no. 417) - Form of consciousness

- (d) शान्तिः - Śantih - Peace of mind (no. 447)

- (e) कान्तिः - Kāntih - effulgence (no. 449)

- (f) लज्जा - Lajjā - Modesty (no. 740)

By a recitation of these names, these aspects like happiness, intellectual excellence, etc., will get strengthened, one will rise up in his levels of consciousness during meditation and will attain peace. Further, by trying to see these divine aspects of Devi in all the beings of the world, we will be drawing the grace of the **Divine Mother** towards us.

- (2) There are two names in this Stōtra which describe the cascading of the

nectar (power of Kundalini) from the feet of the **Divine Mother** at the Sahasrāra (the thousand petalled plexus at the back of the head), enlivening and infusing a new energy in all the subtle nerves (Nadīs) of the body:

(a) सुधा साराभिवर्षिणी - Sudhā sārābhivarshinī (no.106) One who rains a continuous shower of ambrosia

(b) सुधासृतिः- Sudhā srutiḥ (meaning as above) (no. 879)

This has also been described in the Soundarya Lahari in two verses:

(1) “सुधाधारासारैश्चरणयुगलान्तर्विगलितैः।”

Sudhādhārā-sāraiścharana yugalāntar-
vīgalitaiḥ (verse no.10)

(2) “किरन्तीमङ्गेभ्यः किरणनिकुरुम्बामृतरसं”

Kirantīmaṅgēbhyaḥ kirāṇa-
nikurumbāmṛta rasam (Sou. Lah.
verse no.20)

The absorption in chanting of these names will easily result in the rising of the Kundalini power from the base of the spine (Mūladhāra) and coursing upwards in the Chakras (plexuses). Further it would also result in the removal of all types of diseases (सर्वरोगनिवृत्ति) if one were to recite these names alone 108 times a day with faith and partake the water or vibhuti impregnated by these mantras (by adding ओं and नमः to these names and converting them as a Nāmāvali mantra)

e.g.

ओं सुधासाराभिवर्षिण्यै नमः

ओं सुधासृत्यै नमः (There is also an alternate version सुधामुतिः)

(3) The following name also finds its echo in Soundarya Lahari :

महेश्वरमहाकल्प महाताण्डव साक्षिणी -

Mahēswara mahā kalpa mahā tāndava sākshinī (No.232) - The witness to the great dance of Lord Siva at the time of the Great Deluge resulting in the dissolution of the world. Same idea is described below:

- “महा संहारेऽस्मिन् विहरति संति त्वत्पतिरसौ”

Mahā samhāresmin viharati sati twat pati rasou. (verse 26 Soundarya Lahari).

See also the following verse from Kalyana Vrishti Stava, having an identical meaning:

“कल्पोपसंहरण कल्पित ताण्डवस्य
देवस्य खंडपरशोः पर भैरवस्य।
पाशाङ्कुशैक्षव शरासनपुष्पबाणा
सा साक्षिणी विजयते तव मूर्तिरिका॥
(कल्याणवृष्टिस्तवः)

Kalpōpasamharana kalpita tāndavasya
Devasya Khandaparashōh para
Bhairavasya

Pashānkushaikshava

Sharāsanapushpabāna

Sā Sākshinī vijayatē tava mūrthi-rēkā

While meditating on the meaning of this Divine name, one will easily slide into the samādhi state (of Super-Consciousness).

25. There are names which speak of the secrets of the Kundalini power imagined to be lying coiled at Muladhara Chakra in the form of a sleeping female serpent ('सुषुप्त भुजगाकारा') - for e.g.

- (1) कुण्डलिनी - Kundalinī (no.110)
- (2) कुलामृतैक रसिका- Kulāmrutaika Rasikā (no. 90)
- (3) कुलसंकेत पालिनी - Kulasankēta Pālini (no. 91)

(4) कुलांगना - Kulānganā (no. 92)

(5) कुलान्तस्था - Kulāntastha (no. 93)

(6) कुलयोगिनी - Kulayōginī (no. 95)

(7) मूलाधारैकनिलया - Mūladhāraikanilayā (no. 99)

The very meditation on these aspects will raise the level of our consciousness.

26. The various secret forms of rituals prescribed in the Tantras for the formal worship of the **Divine Mother** have been indicated in the various names:

- (1) महायाग क्रमाराध्या - Mahāyāga Kramārādhyā (no.230)

Fit to be worshipped by the method of Mahāyāga.

Mahayāga is a method where each of the 64 yogini groups is worshipped by separate pujas and then Devi's worship is done in detail in her gross form in the prescribed manner known as Saparyā Krama or Paddhati.

Mahayāga is also the name for a method mentioned in the Bhāvanōpanishad where all our internal feelings and the various energies manifested in us are considered as the surrounding family member-deities of the Devi (परिवारदेवताः) and worshipped.

(2) बिन्दुतर्पण सन्तुष्टा - Bindutarpana santushta (no. 974)

Pleased with Bindu Tarpana.

The midpoint in the innermost triangle is known as Sarvānandamaya chakra - the ninth Āvarana (covering) in ŚRI CHAKRA or MĒRU and it is also the Bindu, where the Devi resides. The offering made on the Bindu with milk, ghee, honey etc., is known as Bindu Tarpanam.

(3) रहोयाग क्रमाराध्या - Rahoyāga kramārādhyā (no.381) Rahōyāga is a small homa (a small scale offering in sacred fire) done only through mental imagination where a person mentally gives as oblations his

sins and merits, good and bad actions, all proposals to do or not to do, dharma (righteousness) and adharmas in the fire of Consciousness (Chidagni) in the Kundalini.

It is imagined that all these oblations have been reduced to ashes and have become useless so that he himself is imagined to have become that fire of Consciousness. This is called Rahōyāga – a sacrifice done in such a way that others will not come to know of it.

(4) दशमुद्रा समाराध्या - Dasamudrā samārādhyā
(no. 977)

There are some ten methods of gestures made with both the hands and

fingers at the time of Navāvarana Pooja of Śrichakra or Meru. Because these gestures or postures give peace (शांति), happiness (सुद), they are known as Mudras. They are called by various names such as Sarva Sankshobinī, Sarva vidravini etc. They are like the gatemen who open the doors hiding the real principle relating to the Devi. The tenth mudra known as Sarva Trikhanda is supposed to be the collective (Samashti) form of all the rest of the nine Mudra Saktis.

27. There are ever so many names in the Stōtra which reveal the various secret Vidyas or Mantras relating to Maha

Tripurasundari, the **Divine Mother** as also some Bījāksharās (seed letters) as given below:

(1) श्री विद्या - Śrī Vidyā (no.585)

The term Vidyā is used to denote the Mantrā (the sacred syllables) of Devi. ŚRĪ VIDYĀ refers mainly to the Mantra of Devi known as Panchadasākshari having fifteen syllables used in the worship of ŚRĪ CHAKRA. It is also used for some other mantras too having 16 syllables (Shodasāksharī) and 28 syllables (Maha Shodasī) as also with nine syllables (Navāksharī), the last being more popular in U.P., M.P., Bengal, Orissa, Assam etc., while the

Panchadaśāksharī is most popular in all the States in the South. Here the **Divine Mother** herself is present in the form of this Mantra.

By adding one more syllable Sreem it becomes Śrī Ṣodasāksharī. By adding 13 syllables more to the main Pañchadśākshari (श्री, सौः, क्लीं, ऐं, ह्रीं, श्रीं, ह्रीं, ओं, + पञ्चदशाक्षरी + ह्रीं, श्रीं, ऐं, क्लीं, सौः) Sreem, Sowh, Kleem, Aim, Hrim, Sreem, Hrim, OM+Pañchadashakshari +Hrim, Sreem, Aim, Kleem and Sowh, the mantra becomes Maha Shodasi or Para Shodasi.

(Refer - श्री षोडशाक्षरी विद्या no. 587)

It is said that all the power of this Panchadasāksharī is concentrated in the syllable ई (EEM) contained in 'HREEM'. This ई is called KĀMA KALĀ and this is the root or source of the Mantra. So it is known as Moola Mantra (see also मूलमन्त्रात्मिका - (no. 88).

- (2) (a) श्रीमद्वाग्भक्तकैक स्वरूप मुख पङ्कजा -
Sreemad vāgbhava-kūtaika-swarūpa-
mukha-pankaja (no.85)
- (b) कण्ठाधः कटिपर्यन्त मध्यकूट स्वरूपिणी -
Kanthādhaḥ-Katiparyanta-madhy-
kūta-swaroopinī (no. 86)
- (c) शक्ति कूटैकतापन्न कट्यधो भागधारिणी - Sakti
kūtaikatāpanna katyadhō bhāga -
dhārini (no.87)

मूल कूट त्रय कलेवरा - Moola kuta traya
Kalevara (no.89)

The Panchadasakshari mantra of 15 syllables is divided into three groups named as Vāgbhava Kūta, Madhya Kūta and Sakti Kūta. The Vāgbhava Kūta covers the first 5 syllables viz. क ए ई ल ह्रीं, the middle Kuta known also as Kāmaraja Kuta covers the 6 syllables ह स क ह ल ह्रीं and the last Kūta (Sakti kuta) covers the 4 syllables स क ल ह्रीं. The first kuta is like the face in Devi's subtle form of ŚRI VIDYĀ MANTRA, the madhya kūta is likened to her mid-body below the neck and upto the waist. This represents Devi's will

power (ICHHA). The Sakti Kūta represents the portion below the waist in the subtle Mantra form of the **Divine Mother**. This represents the Mother's creative power as also Her power of action (Kriya Sakti).

The meditation on these Kūtās (groups) of the mantra can take one to the highest level of Pure Consciousness.

(3) त्र्यक्षरी - Tryaksharī (no.630)

This refers to the Mantra of बाला (Bāla) with three syllables viz., Aim, Kleem and Sowḥ. This is also considered as a Śrividya Mantra only, while some call

it as LAGHU ŚRĪ VIDYĀ. These three syllables which are all considered as forms of **Divine Mother** also constitute the necessary accessories (Nyāsa) for the Panchadaśākṣarī Japa where these are used as Bija, Sakti and Kīlakam respectively i.e. for installing them in the various parts of the body to be purified in order to enable them to absorb the Śrividya Mahā Mantra of 15 syllables.

(4) कामकला रूपा - Kāma Kalā Rūpā (no.322)
- Having the form of the syllable EEM, called Kāma Kalā

The syllable EEM – ई consists of 'EE' which represents śakti and a dot over

it called Bindu which is a form of Lord Siva. Hence ई represents the complete identification of Siva and Sakti and combines the will power (इच्छा शक्ति) and the power to attract and bring others under one's own control (वश्य शक्ति). The one who meditates on EEM called as Kamakala, is capable of controlling all the three worlds. ई forms part of the two main Bija syllables क्लीं (Klim) and ह्रीं (Hrīm). The glory of the syllable has been described in Slōka 19 of Soundarya Lahari starting with "मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो..." (Mukham bindum krutwā kucha yuga madhastasya tadadhō...)

28. Certain easy methods of worship

Besides the complicated rituals and other equally complex ways of worship, the Sahasranāma Stōtra gives us certain easy methods too in the form of names: e.g.

- (1) नाम पारायण प्रीता - Nāma pārāyaṇa prītā (no.732) Pleased with the repeated recitation of Divine Names.

The word पारायणं (पार + अयनं) pārāyanam esoterically means 'the way for crossing' the ocean of Samsara. Repeating the recitation of these names as a daily obligatory ritual is the best method to attain liberation.

(2) स्तोत्रप्रिया - Stōtra Priyā (no.927)

Who is fond of hearing songs in her praise. There are various methods of pleasing the mother e.g. To convey our respect by singing her glories - e.g. त्रिजगद्वन्द्या- Trijagad Vandyā (no.627).

(3) Explaining the **Divine Mother** as the substratum of the apparent and ever changing world - e.g. मिथ्याजगदधिष्ठाना (Mīthyā Jagadadhishthānā) (no.735)

(4) Praising her valour in exterminating the enemies e.g.

(a) महापाशुपतास्त्राग्निनिर्दग्धासुर सैनिका (no.81) Mahā Pāsupatāstrāgninirdagdhāsura sainika

(b) भण्डासुरेन्द्र निर्मुक्त शस्त्र प्रत्यस्त्रवर्षिणी
Bhaṇḍāsūrēndra nirmuktha śastra
pratyastra varṣhinī (no.79)

(5) Submitting our demands (seeking boons) e.g. वाञ्छितार्थ प्रदायिनी -
Vāñchitārtha pradāyini (no.989)

This again emphasises that recitation of this stōtra is an easy method to draw the grace of the **Divine Mother**.

(6) ध्यान गम्या - Dhyāna gamyā (no.641)

The **Divine Mother** is capable of being realised by meditation - by concentrating the mind on her forms and traits.

(7) पञ्चयज्ञप्रिया - Pañcha yajna priyā (no.946)

The **Divine Mother** is pleased with the observance of the five sacrifices enjoined on a normal person viz. (1) Deva Yajna (2) Pitru Yajna (3) Brahma Yajna (4) Manushya Yajna and (5) Bhūta Yajna.

(8) भावना गम्या - Bhāvanā gamyā (no.113)

To keep the **Divine Mother's** form deeply impressed in the mind, becoming oneself as the very form of the **Divine Mother** is Bhavana. Here one gets completely identified with the **Divine Mother** without the least sense of any difference. The worshipper, the

one worshipped and the process of worship – all the three get merged into one. The Mother is capable of being attained by this Bhavana itself.

Here one may also refer to the name (no.254) ध्यान ध्यातृ ध्येय रूपा - Dhyana Dhyatru Dhyeya rūpa.

29. There are some groups of names which act like a secret code denoting some Bijāksharas where benefits can be attained by the recitation of these names - e.g.

(1) पद्मासना, भगवती, पद्मनाभसहोदरी - Padmāsanā, Bhagawati, Padmanābha sahōdarī (nos. 278 to 280)

The one seated on the lotus, the one possessing various powers (called Bhaga), the sister of Lord Vishṇu.

According to the संकेत कोश (Sankēta Kōśa — Dictionary of codes), Padmāsana also means Brahma who is represented by the syllable क (ka). The word भग (Bhaga) means yoni which is in the form of a triangle which was the ancient method of writing ए (Yē). This word भगवती ends in ई (EE). पद्मनाभ means Indra, brother of Lord Vishṇu (in Vamanavatara), who is represented by the syllable ल (La). होदरी = ह (ha)+उद (uda) meaning drop i.e. Bindu represented by a dot (m) + री = ह्रीं (ह + रीं). Thus the

three names spell the first group (Vāgbhava Kūta) of the Panchadaśāksharī Mantra i.e. क ए ई ल ह्रीं.

Similarly the names “रमा, राकेन्दुवदना, रतिरूपा” (nos. 313, 314 and 315) Ramā, Rākēnduvadana, Ratirūpa, represent the most potent syllable — ई (EEM) which is known as Kāma Kala (indicated by the word रतिप्रिया (Ratipriya) beloved of Rati Devi (i.e. Kāma god of love). रमा means Lakshmi represented by ई (EE) and राकेन्दु means the moon represented by a dot (circle).

30. There are also names which represent the various states viz. the waking, dreaming and sleeping states where the

soul identifies itself mainly with the gross, subtle and causal bodies respectively. In these states, the Jiva is known by the names of Viśwa, Taijasā and Prajñā (see Māndukya Upaniṣad). The one who is able to realise the Atman in a higher state of Consciousness by leaving off his identification with all the three states is known to be in Turya or Turiya state (the fourth state). Actually this latter is the base reality which pervades all the three states (चतुर्थं त्रिषु संततं) and is not a fourth state.

The one who merges with Siva by becoming one with Him is considered

as one who has transcended all the states and he is known as Turiyatita ("Jīvamēnaṁ Śivam vā Karoṣi "जीवमेनं शिवं वा करोषि" – Devi Bhujanga Stōtra by Adi Sankara). The Jiva who reaches such a state is the **Divine Mother** Herself. Such names are given below:

विश्वरूपा जागरिणी स्वपन्ती तैजसात्मिका।
सुप्ता प्राज्ञात्मिका तुर्या सर्वावस्था विवर्जिता।

(Names 256 to 263)

Visvarūpā Jāgarinī Swapantī

Taijasātmikā

Suptā Prāgnātmikā Turyā Sarvāvasthā
vivarjitā

The ONE of the form of Viśwa, the experiencer of the Waking State – the jīva identifying itself with the Waking State;

The ONE of the form of Taijasā, the experiencer of the Dream State;

The ONE of the form of Prāṅnā, identifying with the Deep Sleeping State (causal body) (Suśupti);

The ONE in the Turīyā State;

The ONE who has transcended all the four states.

By meditating on the aspects indicated by the names above, one can reach the Turīyātīta state.

31. There are some names which indicate the power of the **Divine Mother** to dispel or exterminate our vasanas relating to undesirable characteristics- for example :

- (1) रागमथनी - Rāgamathanī (no. 157)
One who annihilates attachment or desire
- (2) मोहनाशिनी - Mōhanāśinī (no. 163)
The one who destroys delusion leading to erroneous perception from the mind
- (3) ममता हन्त्री - Mamatā hantrī (no. 165)
The one who exterminates the conceit of possession i.e. the feeling of "mine"

(4) मदनाशिनी - Mada nāṣini (no. 159)

One who destroys arrogance

(5) पापनाशिनी - Pāpanāṣinī (no. 167)

Destroyer of sins along with sinful tendencies (vāsanās).

(6) भेदनाशिनी - Bheda nāṣinī (no. 179). The one who destroys the cognition of difference by enabling one to see the Lord or Self in all beings.

The recitation of the aforesaid names will result in the removal of the respective vāsanās which obstruct our progress in spirituality.

32. Starting from the 475th name up to 534th, there is a detailed description

of the seven Chakras or Plexuses - Visuddhi, Anahata, Manipura, Swadhishthana, Mūlādhāra, Ājñā and Sahasrara, in that order by enumerating the Yogini deities presiding over each chakra, like Dākinī, Rākinī, Lākinī, Kākinī etc. Their physical features, viz. complexion, number of faces, the type of weapon held, the type of consecrated food to be offered, the particular constituents of the body (skin, blood, flesh) over which these deities preside are all detailed. For instance, the description of ĀJÑĀ CHAKRA...)

आज्ञाचक्रब्जनिलया शुक्लवर्णा, षडानना ॥107॥

मज्जासंस्था, हंसवती मुख्य शक्ति समन्विता

हरिद्रान्नैकरसिका, हाकिनी रूपधारिणी ॥108॥

(nos. 521 to 527)

Ājñā chakrābjanilayā, suklavarnā,
ṣadānanā, Majjā samsthā, hamsavatī
mukhyasakti samanvitā, Haridrān-
naikarasikā, Hākinī rūpa dhārinī.

Meaning

The one dwelling in ĀJÑĀ chakra between the brows, of white complexion, having six faces, deity presiding over the marrows inside bones, surrounded by the two deities of power (Śaktī) called Hamsavatī and Kshemavatī represented by the letters ह and क्ष (Ha and Ksha), she is a connoisseur of food prepared with turmeric powder and is in the form of a yogini named Hakini presiding over the ĀJÑĀ chakra.

Meditation on or recitation of the stōtras as mentioned above will result in the establishment of Kundalini in the respective centres besides being helpful in strengthening the various constituents of the body like blood, marrow, fat, bone etc. which relate to a particular Yogini.

33. As the final goal of any devotee is liberation, the indisputable result of liberation by chanting of the Stōtra has been emphasised in many a name:

e.g.

- (1) मुक्तिदा - Muktidā (no. 736)
One who grants liberation

- (2) मुक्तिरूपिणी - Muktirūpinī (no. 737)
The one who is verily of the form
of liberation
- (3) मुक्तिनिलया - Mukti nilaya (no. 839)
The repository of liberation
- (4) अनर्घ्य कैवल्य पद दायिनी - Anarghya
Kaivalyapada dāyini (no. 926)
One who confers the invaluable
absolute liberation
- (5) निर्वाणसुखदायिनी - Nirvāna sukha dāyini
(no. 390)
One who confers the bliss of liberation.
34. There are many names which are
descriptive of the Supreme Self who is
bereft of all attributes (Nirguna Para

Brahman). The recitation of these names
will be useful for Brahmānusandhānam
(constant contemplation of the Supreme
being) resulting in a Brahmākāra Vritti
(continuous thinking or modification of
mind) where the thoughts assume the
form of the Brahman. This vrithi leads
to the destruction of ignorance which is
covering the final truth (अज्ञानावरण भङ्ग).
Examples are

- (1) नित्यशुद्धा - Nitya suddhā (no. 148)
- Eternally pure
- (2) नित्यमुक्ता - Nitya mukta (no. 144)
- Eternally free
- (3) निर्विकारा - Nirvikāra (no. 145)
Not subject to any type of changes

- (4) अपरिच्छेद्या - Aparicchhēdyā (no. 642)
Beyond all limitations (of time, space,
object, causation)
- (5) गुणातीता - Gunātīta (no. 961)
Beyond the three modes Sattwa,
Rajas and Tamas
- (6) कल्पनारहिता - Kalpanārahitā (no. 858)
Beyond all imagination
- (7) एकाकिनी - Ekakinī (no. 665)
The one who alone exists solitarily
("एकैवाहं जगत्पत्र द्वितीया का ममापरा" I am all
alone in this world. Who else is there
apart from me? - Sri Durga Saptasati
X - 5)

- (8) नामरूपविवर्जिता - Nāma-rūpa-vivarjitā
(no. 300)
One who possesses no name or form
- (9) (a) तत्त्वमर्थ स्वरूपिणी- (Tat-twamartha
swarūpīnī) (no. 908)
(b) तत्पद लक्ष्यार्था - Tatpada lakshyārthā
(no. 363). The one who is meant by
the implied sense of words 'Tat' (तत्)
and 'Twam' (त्वं) in the Mahavakya
TĀT TWAM ASI (THAT THOU ART).
- (10) ज्ञानज्ञेयस्वरूपिणी - Jnana jneya swarūpīnī
(no. 981). One who is of the form of
both the cognition and the cognizable
object i.e. of the form of both subject
and object.

35. Just as we started the Saḥasranāmas with the first name as “Srimata” - The adorable Mother, the last one ends with ललितांबिका - Lalitambika (no. 1000) “The beautiful mother”.

According to Padma Purāna, Lalitā means the one who shines with a unique and transcendental beauty (“लोकानू अतीत्य ललते ललिता तेन उच्यते”). The penultimate name is शिवशक्त्यैक्यरूपिणी (no. 999) the one who is of the form of the both Sakti and Siva merged into one. The description of the Ultimate Reality as per scriptures is Siva and Beauty “सत्यं शिवं सुन्दरं” and the Lalitā Saḥasranāma ends with this note.

