

Śrī Lalitā Sahasranāma Stōtram
- An Insight



Swami Shantananda Puri

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PARVATHAMMA C.P. SUBBARAJU SETTY
CHARITABLE TRUST

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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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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 सकृष्णां
इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति व ।
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 (Śrī 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 Maharshī.
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 Śrī 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 (Mantrinī) 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 (Lilā).

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**, Śrī Chakra (a graphical device capsuling the power of the Divine Mother), Śrī 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 garlands of the **Divine Mother**. If one were to recitate 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 Sri Chakra Pata first, then do Japa of the fifteen syllabled Sri Vidya Mantra and then chant the Lalita Sahasranamas (normally archanas done with flowers for each of the Sahasranamas (Namavali) by prefixing 'Om' (Pranava) and suffixing 'namah' to the fourth case of the name

(Slōka 44 of Parvabhaga). This is also done with a Deepa (lamp) instead of Sri Chakra. Whether the Pata and Japa are done or not, the recitation of the Stotra alone pleases the **Divine Mother** who fulfills all the desires of the devotees.

समन्वयन् वा माता विद्या जपन् वा न मा 45

इत्यत्रामसाहस्रमिदं मन्त्रानयं सदा,
मन्त्रान्या सकलान्कामान् लभते नार मशय 46

(Slokas 45 and 46 of Pūrbhaga)

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

Śrī Vidyā Mantras (Pañchadas
Shodasāksharī, Navāksharī etc.) and
into the Śrī Chakra worship are normally
entitled to chant the Lalita Sahasranāma.
Women in their monthly periods and
persons subject to impurity due to the
birth and death of near and dear one
are prohibited from chanting their during
such periods. But even persons who
have not had any initiation in Śrī Vidyā
or Śrī 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 Līlā

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

this Stōtra, the gross, subtle and transcendental forms of the Mother, Purānic background of incarnations and Lilas, the details of Her worship through Tantra, Yantra and Mantra, details of the surrounding Avatara devatas and yoginis in the various petals of Śrī Chakra are all contained. No other Sahasranama is so extensively comprehensive as Lalita Sahasranama. 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 Kaulachara and Samayachara in the

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

In Kaulachara, the emphasis is given on external worship and includes the Vama marga (Reverse path) which provides for offerings of five makaras – Madya (alcohol), Mamsa (meat), Matsya (fish), Mithuna (sex) and Mastrā (gestures). The Tantra texts have ever specified the kinds of animals whose meats to be taken, so there is no scope for misinterpretation. No doubt the present day proponents of Vama marga have come up with an explanation that the words like Mamsa do not represent meat at all but are code words for

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

“अणिमादिभिरावृता मयूखैरहमित्येव
विभावये भवानीम्॥”

(See Dhyana Sōka
No 2 starting “अरुणा”)

One should consider himself or herself as the form of the **Divine Mother** surrounded by various parvata-devatas (goddesses) in the form of rays emanating from the Para Sakti (the **Divine Mother**). All the forms worship of Arghya, Pāṭya, Dhoopa, Deepa Arat etc. is all to be done mentally.

12. Any stotra is expected to contain six factors

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

नमस्कारस्तदाशी च सिद्धान्तोक्तिः पराक्रम ।
विभूतिं प्रार्थनां चितिं षड्विधं स्तवप्रवक्षणम्॥

In the Lalita Sahasranama Stotram, all these qualifications are present as per the names given below

I. Invocation or Prostration

(1) महामुज्यः Mahamujya (no. 2-3)
Worthy of Supreme adoration

(2) त्रिजगद्वन्द्या Tri-jagad Vandya
(no. 627)

Adored by all in the three worlds

(3) कलाक्षिकुण्डलभुक्तसप्तशतीसंज्ञिता
Kalaksha-kundalabhukta-saptashatisanjñita
sēvitā (no. 590)

Served by thousands of Lakshmis
enslaved by her glance

(4) वन्दारुजनवत्सला Vandaru-jana Vatsala
(no. 349) The beloved of the
worshipping devotees

II. Blessings

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

(2) भक्त-सौभाग्यदायिनी Bhakta-Saubhagyā
Dāvinī (no. 117)

Confers an auspicious prosperity on
the devotees

(3) मया चरदयिनी Santaya-Dayinī
(no. 692)

Bestows rulership of a kingdom

(4) सभक्तो Subhakti (no. 682)
Always beneficent

III Established Statements (Siddhanta)

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

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

- (3) ब्रह्मान्तैक्यस्वरूपिणी Brahmaत्मैक्या
Swarupini (no. 672)
The one who is of the nature of
Brahman which is identical with
Atman (Soul)

- (4) प्रज्ञानघनरूपिणी Prajñānaghanarūpinī
(no. 574)
Of the nature of Pure Consciousness

IV. Valour (Parākrama)

- (1) चण्डमुण्डासुरनिषूदिनी Chanda Mundaśura
Nishūdinī (no. 756)
The slayer of asuras known as
Chanda and Munda
- (2) भण्डासुरनिर्मुक्तशस्त्रप्रत्यस्तरुषिणी
Bhaṇḍāśuraṇīrṃuktaśastra
pratyastaraṣiṇī (no. 79)

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

- (3) उद्यमिभवा Udyamibhava (no. 849)
One of boundless might

V. Glory (Vibhūti)

- (1) अनघ्यकैवल्यपदायिनी Anarghya
Kaivalya Padadayini (no. 926)
One who confers absolute liberation
which is priceless
- (2) अनेककालि ब्रह्मांड जननी Aneka kālī
brahmanḍa Jananī (no. 621)
The Creator of crores of universes

- (3) सर्वमङ्गला Sarva mangala (no. 20)
Full of auspiciousness

VI. Prayer (Prārthanā)

- (1) भयपहा Bhayapaha (no. 121)
One who dispels fear
- (2) दयामूर्ति Dayamūrti (no. 581)
The embodiment of compassion
- (3) रक्षकरी Rakshakarī (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 श्री भयपहाये नमः श्री 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 64 names one could actually come to feel physically the presence of the **Divine Mother**.

- 13 It is stated that once some pilgrims from Kasi wanted to test Bhāskaraṛāya (commentator of this text) and asked him to recollect the names of the 64

crores of yoginis surrounding the **Divine Mother** as mentioned in the name 'Maha Chatusshashti koti yogini garasvita" (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 pandits saying "Oh ye ignorant pandits don't you see that the Dev Herself is sitting on the shoulders of Bhaskararaya and giving the reply" He then prostrated before Bhaskararaya and left.

14. There is another story also current about Bhaskararaya. Once a Dardi Swami belonging to the Saikatas

tradition was camping in the forest as usual. Whenever he passed through the forest of Bhaskararaya, the latter used to be sitting on his back but never got up or bowed to him, not to speak of doing full prostration as was done to a monk. The Swami got mad about it and the matter reached the ears of Bhaskararaya who went to the Swami and told him "Swami, I am weary away of the race of right conduct. I have no objection to prostrate before you any number of times. It was my intention to resist but I resisted not doing it. Let me give you a concession, by prostrating before the standard kathajidhi kept by your side

and then you may decide. He then do prostration by taking feet on the floor before the staff and kamardaa both of which articulate a broke into pieces and cadgat fire. Such devotees of the **Divine Mother** become verily the feet of the Mother Herself and hence called a bhava bhakti-mithers.

15. The modes of utilising the various names

In the introduction to the Kamakya Vilasa by Arhat Avalon (Sir John Woodroffe), it is said

"Linga 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 (two are identical).

Conceived as the cause of the universe, the static potential principle which is the substratum remaining inactive as Siva the father and the dynamic kinetic principle responsive for the creation, sustenance and dissolution of the universe has been consecrated as **SAKTI**, variously named as Latta, Sundari, Raarakeshwar, Mana, Triparasandar etc. Both Siva and Sakti, 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 (in an impersonal form) was as his power resolved to be his materiality, himself as the entire world.

स ईक्षत लोकान् सृजा इति।

Sa Iksata Lokānaṁ Sṛjā Iti

Atareya 1.1

तदैक्षत बहुस्याम प्रजायेयति।

* Tadaikshata bahusyaama prajayeyet

{Chandogya Upanishad 6.2.3}

The (and) apparently motiveless impulse to create the world was named as Kama (काम) in the Tantras and the Supreme Consciousness from which the desire arose was named as Kameswara (the Supreme Self). His active desire (the power) was known as Kameswara. These names occur in various forms in this Stotra as given below

(1) कामरूपिणी कामराज्येण (no. 796)

(2) कामेश्वरप्राणमयी कामेश्वरा (Tara nad (no. 373)

(3) कामेश्वरप्रमत्तवर्णिप्रामत्तवर्णि कामेश्वरा
prema ratnamani pratnamastani

(no. 33)

(4) कामेश्वर मुखालोक कल्पित श्री गणेश्वर
Kāmeswara mukhaloka kṛpta Śrī
Gaṇeśwarā (no. 77)

(5) कामेश बद्ध मागन्य सूत्र शक्ति कथन
Kamesa baddha māgalya sūtra śakti kathanā
(no. 30)

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

16 Many including some of the scriptures
held the view that chanting or recitation
of many of the religious texts like
Sahasranāma Stotras Rāmāyana

Bhagavadgītā etc. are of no use unless
one can understand the import or
meaning of the verses of the text.
Otherwise such people are deemed to
be like deer in a trap, a mass of
fragrant sahyaśa without the least
idea of the contents (तद्गन्धनमभ्यर्त्तते).
No doubt this is partly true as by
understanding the meaning those words
become effective (शिवस्य
शक्तिरिति स्यात्) as an alphabet
in Sanskrit. But the vowels add
inspiration as a stroke by bringing
inspiration. It is stated, as thinking or
chanting of 'sa' a syllable or 'tra' will
be able to create such a same fire
whose effects are like burning and heat

Sureshwaracharya, in his *Naishkarmya Siddhi* has also described the *anushaa* and an imaginative power of words (*Sabda Sakti*)

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

17. The very first name, **Sri Mata** (श्री माता) with which the *Stotra* 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*. **Sri Mata** 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 *Taittiriya Upanishad* (Brihad Veda) as also the second aphorism of the *Brahma Sutra* (*Harmoniousya vadati*) start defining the Supreme Being or Brahman for the understanding of the deity as “the one from whom the phenomenal world and all the beings have originated, the one by whom they are sustained and in whom they ultimately merge and disappear”

यतो वा इमानि भूतानि ज्ञायन्ते। येन ज्ञानानि जीवन्ति।
यन्प्रथमस्य भिसन्निशान्तिं तद्विज्जिज्ञासस्व। तद्ब्रह्मति

Taittiriya Upanishad (3.1)

This very definition is indicated by the term **Śrī Matā**. The one who recites this first name as a Japa will not only be prosperous in this life but will attain a very high liberation too. This is further reiterated by the following second and third names - viz. **Śrī Mahāmatī** and **Śrīmatī Smbhāraesvarī**. What is the use of having a mother who is poor or who is not capable of fulfilling our desires? So the second name connotes that our mother is not ordinary mother but very the queen

(Maharānī). But even a queen will have no independence but will have to look to the king to get things done. Here, Lakshmi is no ordinary queen but she is very the ruler sitting on the throne (Śrīmatī saesvarī) and her husband is only the prince escort.

18. Now we would like to know the meaning of the fourth name 'Candagākarāṇā Sārmatā' - 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 - 'Pranamam Brahma'

This also indicates a path by which the Mother could be realised by reaching the higher levels of Consciousness by understanding the fundamental aspects of the individual 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 Lakshmi Tripurasundari

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

is emphasised in various places in the stotra

- (1) मिथ्या जगदधिष्ठानं । Mithya Jagadadhishthanam (the substratum of the apparent and ever changing world) (no. 735)
- (2) हेतुं चोद्यते । हेतुः by the Vedas and Vedanta to describe the indescribable Brahman is known as 'Net Neti' - by saying that the positive attributes are limitless and attributeless nature of the Divine Mother is described in the names starting from 'Nadbara' (32nd name - sloka 43 - one without any support) and ending with 'Niratyaya' (187th name - sloka 50 - the one who never transgresses the laws established by Her)

In respect of the name **Mithya Japa adhishtana** (no. 35) an anecdote relating to one of the Sakara Charas in the recent past comes to my mind. One day that Sakara Charas was asked during one of the **Divine Mother** will flowers accompanied by **Surata Sabhastakshara** recitation. Usually the entire Para used to be over in 1 to 2 hours but that day the Para was continuing for more than four hours upto 8 pm 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 35th name only for hours together. When people managed to interrupt the Para and apprised him of the undue delay he again did a Surata the Para immediately by reciting the last two **names ending with "Om Sri Uditaphakaya Namah"**. What is the need of all these 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) **नमो नक्षत्रं** Tat para Lakshyartha
(Name no.363 - Sloka 80)

The one recant by the implied sense of Tat. The most form of Madavakya

(the statement ga ore) of the scriptures is "tat Tvam Asi" - you are that. Here Tat represents the Brahman and the statement aims to confirm the differentiated identity of the Atman (the individual soul) and the Brahman.

20. Especially the names of the **Divine Mother** from number 6 to 8 contain the physical description of the **Divine Mother's** personality of etc.

- 1.) अश्रुमी चन्द्र विभ्राजदर्शनक मथन गोपिनी - Ashru chandriya vibhrajadarshana mathana gopinika - sthala sabhita (no. 15) - regarding forehead
- 2.) नवविद्रुमत्रिम्बथीन्यक्कारिगदनच्छटा - Navavidrum bamba trimbathinnyakkari gadanacchata (no 24) - regarding lips

13. पदद्वय प्रभाजाल पराकृत मारुहा - Padadwaya prabhajala parakrata saroraha (no. 45) regarding feet

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

- 1.) लोच्य श्लोचसूत्रा - lochyashlochsootra (no. 559) - Mouth filled with chewing sticks
2. दासिम कुमुदपथा - Dasim kumudapatha (no. 560) - Smiling 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 Sakkubhū Sarājah (where a separate body will continue to remain).

21. Those who are unable to concentrate on the details of any of the parts of the body of the **Divine Mother** will be enabled to read and recollect the following anecdotes of the various valorous exploits of the Mother (e.g. fighting with Bhairavasura etc. as described in Purānas (Mythology). For e.g.

(1) भण्डरीन्य उधोयुक्तं तानि विद्वन् लोकेषु - Bhandarīnyā udhoyukta tāni vidvān lōkēṣu
 sa nva vadho yukta sakti vikramā
 harshitā (no. 72)

(2) मन्त्रायम्बा विगंचित विषह्वयथापेता
 Mantrāyambhā virāchita viṣahvayathāpēta
 vadhatōṣitā (no. 75)

22. If some of the names there is a detailed description of the deity's activities (e.g. M. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

(1) श्यामकर्मणि - Śhāmakarmāṇi
 (no. 56)

(2) चिन्तामणि गृहान्तस्था - Chintāmaṇi
 grīhantasthā (no. 57)

(3) कदम्बकर्मणि - Kadambakarmāṇi
 (no. 60)

(4) मलयद्वारा मन्त्रा - Malayadwāra māntṛā
 (no. 59)

12. मनास्सुकोदण्डा Manāssukōḍṇḍā (nos. 21, 22) The one who wields a bow (danda) and representing the mind. The repetition of this name will result in the control of our fickle, wavering and fickle mind.

13. पञ्चसूक्तस्योक्तं Panchasūktasya ōktam (nos. 23, 24) The one who recites the five Vedas (Rig, Yajur, Sama and Atharva) and the recitation of this name will result in the attainment of moksha. A salutation is made towards the devotees of the woman who recites all the Vedas through the five qualities of the subtle elements viz. sound, touch, form, taste and smell.

The aforesaid aspects have also been mentioned in Bhavanopaniṣad शब्दादि तन्मात्रा पञ्चगुणबाणः शयः पाशः ॥ मन इश्वधनुः (nos. 21, 23 and 22 of Bhavanopaniṣad)

24. A chapter of the Purāṇas. The details of those aspects have been described in Devi-Suktam of the Vedas as also in the Purāṇic literature composed by Adh. Satkarta and also in the Purāṇas. The entire section Mantras brought from the Purāṇas from Kāṇḍa. Some instances are given below:

(1) In Devi-Suktam and also in Durgā Saptasūktī prostration is made three times to the Devi who is in the form

into power of Kundalini) from the feet of the Divine Mother at the Sahasra (the thousand) petals of the lotus at the base of the spine. The Kundalini energy is said to flow through the Nadis (nerves) of the body.

- (a) $\text{शुभ्रं चामृतांशुं सैव सप्तशतं जस्तुतं}$
 (S. 1. 1. 10) (S. 1. 1. 10) (S. 1. 1. 10) (S. 1. 1. 10)
 shower of ambrosia
- (b) $\text{शुभ्रं चामृतांशुं सैव सप्तशतं जस्तुतं}$
 (S. 1. 1. 10) (S. 1. 1. 10) (S. 1. 1. 10) (S. 1. 1. 10)
 shower of ambrosia
- (c) $\text{शुभ्रं चामृतांशुं सैव सप्तशतं जस्तुतं}$
 (S. 1. 1. 10) (S. 1. 1. 10) (S. 1. 1. 10) (S. 1. 1. 10)
 shower of ambrosia

- (2) $\text{किरन्तामहेभ्यः किरणानि कुम्भामृतसः}$
 Kirantimāṅgebhyaḥ kirana-
 nikanirāṇāṅkumbhāmṛtasam (S. 1. 1. 10)
 verse no. 20)

The absorption or chanting of these names will surely result in the rising of the Kundalini energy from the base of the spine (Mūladhara) and courting a variety of the Chakras (plexuses). Further it would also result in the removal of all types of diseases. It is said that one were to recite these names 108 times a day with faith and partake the water of a vessel impregnated by these mantras (by adding श्री and ॐ to these names and chanting of them as a Namaval mantra)

e.g.

ओं सुधासाराभिवर्षिण्यै नमः

Om sudhasarābhivarṣiṇyāi namaḥ
(version सुधासुनि)

(3) In the following śloka also, the Sanskrit
in Soundarya Lahari

महासुनि महाकल्प महातण्डुव राक्षिणी

Mahasunī mahākapa mahatandava
saksiṇī (No. 332) The witness to the
evaporation of the Sarasvatī during
of the Great Deluge resulting in the
desecration of the Vedic Saṁhitā is
described below

महासुनि महाकल्प महातण्डुव राक्षिणी
Mahasunī mahākapa mahatandava
saksiṇī (verse 26 Soundarya Laharī)

See also the following version of the
Kalyana Vrishti Stava, having an
identical meaning

कल्याणवृष्टिस्तव
देवस्य खडगशो पर भैरवस्य।
पश्चाद्भूरीक्षेत्रे शरामनपूष्यबाणा
सा साक्षिणी विजयते तव मूर्तिकाम् ॥
कल्याणवृष्टिस्तव

Kalyāṇapaśamhāraṇa kṣapita tandavasya
Devasya khaṇḍaparashōhī parā
Bhairavasya
Paśhankuśhārikṣhaya
Sharāśanapūshpabāṇa
Sā Saksiṇī vijayate tava mūrtikā

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 (the secret knowledge - 'गुप्त भुजगाकार') - for e.g.

- (1) कुण्डली कुण्डली (no. 89)
- (2) कुलामुक्त रसिका Kulāmuktā Rāsikā (no. 90)
- (3) कुलसक्रेत पालिनी Kulāsakrēta Pālīnī (no. 91)

(4) कुलांगना Kulānganā (no. 92)

(5) कुलास्तथा Kulāstathā (no. 93)

(6) कुलयोगिनी Kulayoginī (no. 95)

(7) मूलाधारैकनिलया Mūladhāraikānīlayā (no. 99)

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

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

(1) महायग क्रमार्ध्या - Mahāyaga Kramārādhya (no.230)

fit to be worshipped by the method of Mahayaga

Mahayaga is a method where each of the 64 vegna groups is worshipped by separate paas and then Devis worship is done in detail in her gross form in the prescribed manner known as Saparya Kranta or Paatala.

Mahayaga is also the name for a method mentioned in the Bhayanopanishad where all our internal feelings and the various energies manifested in us are considered as the surrounding family member deities of the Dev (परिवर्णदेवता) and worshipped.

(2) ब्रह्मसंतुष्टाः Brahatarpana
santushta (no. 974)

Paatala with Brahatarpana

Figure 1, in the form of a triangle shows the Saparya Kranta or Paatala Chakra. The top is Avarata (covering) the SRI CHAKRA or MERU and it is also the Bija written to Devi's sides. The other 64 deities of the Bija with their plus and minus signs are known as Brahatarpanam.

(3) राहोद्गा क्रान्तोद्गाह्याः
(राहोद्गा) Rah-udga is a small homa (a small sacrifice) 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, dharmas (righteousness) and adharms in the fire of Consciousness (Chaitanya), the Kundalini.

It is imagined that all these obstacles 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 Ra-yaga—a sacrifice, done in such a way that others will not come to know of it.

(4) दशमुद्रा समाम्नायी (Dasa mudra samamnyai) (no. 977)

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

fingers at the time of Navavarana Pooja or Srichakra or Mantra. Because these gestures or postures give peace (शान्ति), happiness (सुखं), they are known as Mudras. They are called by various names such as Sarva Sankshobhini, Sarva vidrayini etc. They are like the garland which spreads the coins and is the true principle relating to the Deity. The tenth mudra known as Sarva Trishakti is supposed to be the collective (Saratshu) form of all the rest of the nine Mudra Saktis.

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

Triparasundar, the **Divine Mother** as a series of Braksharas is collected and given below:

(1) श्री विद्या - **Sri Vidya** (no 585)

The term Vidya is used to denote the Mantra (the sacred syllable) of Devi. **SRI VIDYA** refers mainly to the Mantra of Devi known as Panchadasakshari having fifteen syllables used in the worship of **SRI CHAKRA**. It is also used for some other mantras too having 16 syllables (Shodasakshari) and 28 syllables (Maha Shodasi) as also having nine syllables (Navakshari) the last being more popular in UP, MP, Bengal, Orissa, Assam etc. where the

Panchadasakshari 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 Sri Sodashakshari. By adding 13 syllables more to the main Panchadasakshari (श्री सौ, क्लीं ए, ह्रीं श्री, इ, श्री, + पञ्चदशक्षर + ह्रीं, श्री, ए, क्लीं, सौ, Sreem, Sowh, Kleem, Aum, Hrim, Sreem, Hrim, OM Panchadashakshari, Hrim, Sreem, Aum, Kleem and Sowh, the mantra becomes Maha Shodasi, or **Para Shodasi**.

(Refer श्री पञ्चदशक्षरी विद्या no. 587)

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

- {2} (a) श्रीमद्वाग्भटकृतैकस्वरूपमुखपङ्कजा
Sreemad vāgbhava kūta.ka swarūpa
mukha paṅkaja (no. 85)
- (b) कण्ठाद्यः कटिपर्यन्तमध्यकूटस्वरूपिणी -
Kanthādyaḥ Katiparyanta madhya
kūta swarūpīnī (no. 86)
- (c) शक्तिः कूटैकतापन्नः कण्ठधोऽभागधारिणी - Sakti
kūtaikatapannaḥ kaṅṭhadhō bhāga
dhārīnī (no. 87)

मूलकूटत्रयकलवगः Moola kuta traya
Kalevara (no. 89)

The Panchadasakshar mantra of 5 syllables is divided into three groups named as Vāgbhava Kuta, Madhya Kuta and Sakti Kuta. The Vāgbhava Kuta covers the first 5 syllables viz. क ए ई ल ही, the middle Kuta known also as Kamata Kuta covers the 6 syllables इ स क ह ल ह्रीं and the last Kuta (Sakti Kuta) covers the 4 syllables स क ल ह्री. The first Kuta is like the face in Devi's subtle form of SRI VIDYA MANTRA, the madhya kuta is like her mid body below the neck and upto the waist. This represents Devi's waist.

power (ICHHĀ). The Sakti Kūṭa represents the portion below the waist in the subtle Mantra form of the Divine Mother. It represents the Mother's creative power as also Her power of action (Kriya Sakti).

The meditation on these Kūṭās (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 ३ (3) with three syllables viz. Aṃ, Kṛcā and Soma. This is also referred as a Śrīvidyā Mantra only while some call

it as AGHĪ ŚRĪ VIDYĀ. These three syllables which are also considered

as the Divine Mother also constitute the necessary accessories (Nyāsa) for the १०८ (108) asakṛtī Jap. While these are used as Bija, Sakti and Kāṭakam respectively for installing them in the various parts of the body to be purified, in order to enable them to absorb the Śrīvidyā Mahā Mantra of 5 syllables.

(4) कामकलीरूप - Kāmā Kālī Rūpa (no 322)

Having the form of a ११ (11) M, called Kāma Kālī

This ११ (11) M consists of १० (10) which represents sakti and a dot over

it called **Bhava** which is a form of Lord Siva. Hence **हं** 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 **HEM** called as **Karaka** is capable of controlling all the three worlds **हं** joins part of the two main **Bhava** syllables **की** (Ka) and **हं** (Ha) in). The glory of the syllable has been described in **Slōka 19** of **Sourādyā Laharī** starting with "सुखं बिन्दुं कृत्वा कुन्तयुगमधस्तस्य तदधो" (Mukhaṁ bindum krutwā kucha yuga madhastasya tadadhō)

28. Certain easy methods of worship

Besides the complicated rituals and other equally complex ways of worship, the **Sahasranama Stotra** gives us certain easy methods to do, the form of names e.g.

- (1) **नाम पारायण प्रीता** - **Nāma parāyaṇa prīta** (1-732) phrase with the repeated recitation of Divine Names

The word **पारायण** (पार + अयण) **parāyaṇam** 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) स्तवप्रिया - Stava Praya (no 71)

What is found in hearing songs in our praise. There are various methods of praise & the mother etc. To come over respect by stuti her qualities - 2
प्रशङ्कया - Prashankaya Venavita (27)

(3) Explaining the **Divine Mother** as the substratum of the apparent and ever-changing world - e.g. मिथ्यासादधिष्ठना (Mithya Jagadadhishtana) (no. 39)

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

(a) महाप्राणनक्षत्राचार्यशाम्. सौम्येति - (S1) M. 1. 1
Prajapatishtakam - based on stotra

(b) भार्यासुन्दर निमुक्त शम्भु प्रत्यस्त्रवर्षिणी
Bharyasundara nirmukta sambhu pratyastra varshini (no 79)

(5) Sublimation of emotions (seeking bliss) - e.g. वाञ्छन्ने प्रदायिनी -
Vachhannene pradayani (no 88)

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

(6) ध्यान गम्या - Dhyana garya (no 641)

The **Divine Mother** is capable of being realised by meditation - by reciting the name in her forms and traits

(7) पञ्चयज्ञप्रिया - Pañcha yajna priya (n. 9+6)

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

(8) भावना गम्या - Bhavana galya (n. 13+13)

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. 284) ध्यान ध्यातु ध्येय *न - Dhyana Dhyatru Dhyeya rūpa

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

(1) पद्मसना भगवती पद्मनाभसहोदरी - Padmasanā, Bhagawati Padmanābha sahodarī (nos. 278 to 280)

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

According to the संकेत कोश (Sankēta Kōśa — Dictionary of codes), Padmasana also means Brahma who is represented by the syllable क (ka). The word भग (Bhaga) means yoga which is in the form of a triangle which was the ancient method of writing ए (Ye). This word भगवती ends in ई (E) पद्मनाभ means Padma, brother of Lord Vishnu (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 = ही (ह + री). Thus the

three names spell the first group (Vāgbhava kūta) of the Pancha dasākshari Mantra i.e. क ए ई ल ही

Similarly the names रमा, राकेन्दुवदना, रतिरूपा (nos 313, 314 and 315) Ramā, Rakendavadarā, Ratirūpa, represent the most potent syllable ई (I·E·M) which is known as Kama Kala (indicated by the word रतिप्रिया (Ratipriya) beloved of Rat Devī (i.e. Kama god of love) रमा means Lakshmi represented by ई (E·I) 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 Visva, Taiasā and Prāna (see Mandukya Upanisad). The one who is able to reause 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 Tur ya state (the fourth state). Actually this latter is the base reality which pervades all the three states (चतुर्थं त्रिषु सतत) and is not a fourth state.

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

as one who has transcended all the states and he is known as Turiyatita (Jivamēnam Śivam vā Karos. 'जीवमेन शिव वा करोषि' - Devi Bhujanga Stōtra by Ad. Sankara). The Jiva who reaches such a state is the **Divine Mother** Herself. Such names are given below.

विश्वरूपा जागरिणी स्वपन्ती तैजसान्तिका ।
सुमा प्राज्ञान्तिका तुर्या सर्वावस्था विवर्जिता

(Names 256 to 263)

V svarūpā Jagarini Swapanti

Tajasātmikā

Suptā Prāgnatmikā Turvā Sarvavasthā
vivarjitā

The ONE of the form of Viswa, the experiencer of the Waking State the jīva identifying itself with the Waking State,

The ONE of the form of Pañasa, the experiencer of the Dream State

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

The ONE in the Turiya State

The ONE who has transcended all the four states.

By meditating on the aspects indicated by the names above, one can reach the Turiyātīta 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) राममयी - Ramamathāmi (no. 157)
One who annihilates attachment or desire
- (2) मायाशिकी - Māyāśikī (no. 163)
The one who destroys delusion leading to erroneous perception from the mind
- (3) ममता हन्त्री - Mānata hantrī (no. 165)
The one who exterminates the concept of possession i.e. the feeling of "mine"

- (4) मद्भ्रंशिणी - Mādbr̥ṣaṇī (no. 19)
One who destroys arrogance.
- (5) पापनाशिनी - Pāpānaśī (no. 267)
Destroyer of sins along with sinful
tendencies (vāsanās)
- (6) भद्रनाशक - Bhadrānaśaka (no. 139) The
one who destroys the existence of
inertness by establishing 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
Viśuddhi, Anahata, Manipura,
Svādhiśthāna, Mūlādhāra, Ajā and
Sahasrāra, in that order by enumerating
the Yoginī deities presiding over each
chakra like Dakṣiṇī, Rakṣiṇī, Lakṣṇī,
Kakṣiṇī etc. Their physical features, viz.
complexion, number of faces, the type
of worship, the type of consecration,
food to be offered, the particular
constraints of the body (skin, blood,
flash) over which these deities preside
are also detailed. For instance, the
description of ANA (CHAKRA)

आज्ञा-वृद्धकर्तारिनय्या शुक्लवर्णा पद्माना 07
मन्त्रास्यश्चा ह्यमन्ती मूर्च्छा शक्ति ममन्त्रिता
शुद्धाशुद्धास्यश्चा, शक्तिनी रूपधारिणी 08॥

(nos. 521 to 527)

Ājñā chakrābjanilayā, suklavarnā,
 śadānanā, 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 जगत्त्र 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
swarūpiṇī) (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
TAT TWAM ASI (THAT THOU ART).
- (10) ज्ञानज्ञेयस्वरूपिणी - Jnana jneya swarūpiṇī
(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 Sahasranāmas 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 Sahasranāma ends with this note.

