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NAVRATRI SPECIAL AND 63RD ARADHANA OF 34TH PEEDATHIPATHI OF SRI SRINGERI SHARADA PEETHAM JAGADGURU SRI CHANDRASHEKARA BHARATI MAHASWAMI-JI

IMPORTANCE OF CHARACTER



Men are of two types. A person with good character is categorized as a Uttamaḥ (exalted) and one with bad character as adhamāḥ (fallen). Character is an important measure of man.

One without noble character cannot become Uttamaḥ, however rich or erudite he may be. On the other hand, a man with noble character will be deemed Uttamaḥ even without other attributes such as wealth or scholarship.

Bhagavatpada Śankarācārya describes it thus:

कः साधुः ? सद्वृत्तः । कम् अधमम् आचक्षते ? त्वसद्वृत्तम् ।

kaḥ sādhuḥ ? sadvṛttaḥ | kam adhamam ācakṣatē ? tvasadvṛttam .

In a similar way, two qualities – patience and adherence to truth – lift men to exalted status. A man without patience will encounter difficulties. Nobody will like him.

Likewise, being dishonest may bring in momentary gain, but the difficulties resulting from it will be unbearable. In contrast, though uttering the truth may entail temporary difficulties, it will give

lasting comfort and peace.

Hence, one who develops patience and adheres to truth will meet with success everywhere. In the words of Bhagavatpada -

केन जितं जगदेतत् ? सत्यतितिक्षावता पुंसा ।

kēna jitaṁ jagadētat ? satyatitikṣāvatā punsā |

May all cultivate these qualities and attain Shreyas.

--- Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Sṛī Bhāratī Tīrtha Mahāswāmi-ji

We submit our efforts at the Lotus feet of Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Sṛī Bhāratī Tīrtha Mahāswāmi-ji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Sṛī Vidhūśekhara Bhāratī Mahāswāmi-ji



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NAVRATRI SPECIAL

Śrī Ādi Śankarāchārya for the benefit of the people gave the method of worshipping God in six types, one among which, is the famously called “Śānmata Devata” Upasana for the saṅuṇa brahma form of worshipping Him. In that, the celebration of “Navrātri” is very important in the worship of Śakti (Śāktam). There are four types of Navrātri which is seen in Devi Mahātmīyam, Viṣṇu puram, Rāmāyan, etc., In that the famous one is ‘Śārad or Śāradā Navrātri’. Others are known as ‘Chitra or Vasanta Navrātri’, Vasantha Panchami and Āśāda Navrātri.



‘Śāradā Navrātri’ is very remarkable and is celebrated in a fabulous manner throughout the world. In our Sri Śārada Peetam, Sringeri the Navrātri celebrations will be in a very glorious manner with various Japas, Homas, Pārayanams, Special Poojas performed daily by His Holinesses to Śrī Śāradāmbal and most importantly ‘Darbar’ will be held in the Śāradāmbal Temple.

With the blessings of our Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhārātī Tīrtha Mahāswāmi-ji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Śrī Vidhuśekhara Bhārātī Mahāswāmi-ji for the last two year we have been publishing the “Navrātri Special” editions. In the first special edition we saw about ‘The Navrātri celebration in Sringeri and about the forms of Maa Lalitā Parameswari in the different nine forms and their greatness from the book “Punya Keshtra Sringeri” written by Sri Tangirala Śiva Kumar Sharma in Kannada’ in a short form. In our second year we gave about “Śrī Chakrā”.

This year by the grace of His Holinesses we have tried our best in giving one of the rare śloka on “Śrī Lalitāmbal”. It is said that one

will have the bhākyā (opportunity) to worship Devi; as a gift for the lot of puṇya done by them in their several previous births. Devi Upāsana is the most sacred one. Srī Ādi Śankarāchārya had written many ślokas on Devī. One of his very famous ślokas on Devī is ‘Soundaryalahari’. We are all very well aware about “Sri Lalitā Saharsanama and Lalitā Trisati”. In this list “Śrī Lalitā Saubhagya Ashtottrasatam” is a rare śloka on Devī. By praying the lotus feet of His Holinesses we are giving the śloka “Śrī Lalitā Saubhagya Ashtottrasatam” with explanations this year in the “Navrātri Special” edition.



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Śrī Lalitha Saubhagya Ashtottrasatam

Tripura Rahasya, mahātmya khanda has a rare stotra called “Śrī Lalitā Saubhagya astottara satvam”. This is in the dialogue between Lord Datta and Bhargava Rāma. We are able to know from this śloka that this was primarily said by Śrī Mahādeva to Śrī Devi and Kāmadeva got power by chanting this śloka. The uniqueness of this stotra is that it is comparable to the ‘Sarva poortikara satvam’ which is composed by the twenty names of each of the fifteen syllables of the pancadasi vidyā, while this stotra is composed of twelve names for each of the nine non-recurring matrukākśarās of the pancadasi vidyā.

We are also able to see that the order names in the ‘Sarva poortikara satva’ which is in order of their occurrence of the fifteen akśarās of the pancadasi vidyā, as they occur, Similarly the order of these nine non-recurring matrukākśarās in Pancadasi are present in an identical order in which they appear in the said vidyā.

Another amazing fact seen is certain names are common to Saubhagya astottara, Saharsanama and Trisati; certain names are common in these three stotras in their meaning. By chanting this stotra with pure devotion on the lotus feet of Devi, we can get everything we need.

1. कामेश्वरि - kāmēśvari

kāma = desire; Ísvari = Lord. Since the initial movement for creation or spandha is Devi personified, the desire to create in Lord Śiva, she is described here as the Lord of desires.

Per Katapayadi ‘kāma’ will denote the number fifty one, the mātrukākśarā. Since the first element in the creation is space, the aspect being sound, it is apt to infer that Śrī Devi is the Lord of the mātrukākśarā

Lalitā sahasranama :Mahā kamēśa mahiśī (233), mātrukāvāna roopinē

Lalitā Trisiti : kāmēśvari (258), kāmēśī (143)

2. कामशक्ति - kāmāśakti

kāma = desire; sakti = power. The initial movement for creation, which is the desire to create in Lord Śiva is the caused by the power of this desire, she is describe here as the power that manifested this creation.

Śrī Devi is the power of the mātrukākśarā - Parasurāma in his kalpa sutra says - varnātmakā sabdā nityā, mantrānām acintya saktayaḥ

3. कामसौभाग्य दायिनी - kāmāsaubhāgya dāyini

kāma = desires or Lord of desires – Manmatha; saubhāgya – auspicious; dāyini = giver. Manmatha was reduced to ashes by Lord Śiva, thus causing inauspiciousness to him and his wife Rati Devi. Śrī Lalithāmbika after killing Bhaṇḍāsura, who was created out of the ashes of Manmatha, back to ashes, glanced at it with grace, thus she resurrected manmatha.

Lalitā Sahasranama :hara netra agni sandagdha kama sanjeevana auśadhih (84)





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Lalitā Trisati : kandarpa janaka apāṅga vēkṣānā (13); kāma sanjeevani (145)

Again Saubhagya vidyā is the name given to the Pancadasi mantra adored by Kāmadeva. It is initiated by Devi Herself and so this name acquires more important aspect of Manmatha as the preceptor of Pancadasi Saubhagya vidya.

Lalitā Saharsanama : kāmapoojitā (375), kāma sevītā (586)

Lalitā Trisati : kandarpa vidyā (12)

4. कामरूपा - kāmārūpā

kāma = desires; rūpā = form. In the initial movement for creation, caused the nāma and rūpa are in the visible universe. Thus all that is seen in Her form. Also the first among all the śakti peetas is kāmārūpā, she is in the form of the deity worshipped there - kāmākhyā



Lalitā sahasranama : kāmārūpini (796)

5. कामकला - kāmakalā

kāma = desires; kala= aspect or digit. The initial movement for creation is represented by this form – the fourth vowel – 'Im'. This also alludes to the kāmakalābija – 'kleem'

Lalitā sahasranama : kāmakalā rūpā (322)

6. कामिनी = kāmīnī

kāmīnī = a lady to be desired. Since Devi is the manifested universe, whatever is desired is her, hence she is described as the desired one.

Lalitā sahasranama : tarunee(358)

7. कमलासना - kamalāsanā

Kamala = lotus; āsanā = seat. Devi has lotus as her seat. Various dhayana slokas point to thus 'dhyāyet padmādanasthām'. Lotus is representative of earth, thus all the five elements. Āsanā is a seat upon which one is seated. Thus we can meditate on Devi as above the five elements.

Āsanā also will point the disposition of the mind and kamala to the lotus that blooms on sunlight, the prakāśa – a representative of all knowledge. Thus the disposition of mind towards acquiring and appreciating knowledge is a hidden meaning of this name.

Lalitā sahasranama : padmāsanā (278).

8. कमला - kamalā

kamalā = Mahalakshmi devi. Devi in her grace took the form of five Lakshmi Devi's who are worshipped in the form of the Pancapancika – Panca Lakshmi – Sri Vidya Lakshmi, Lakshmi, Mahalakshmi, Trisakti Lakshmi and Samrajya Lakshmi.

Lalitā sahasranama : Nalini (450)



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9. कल्पनाहीना - kalpanāhīnā

kalpanā = imaginative disposition; hīnā = not having this aspect. Since Devi is above and all-pervading the creation, Her form cannot be imagined/meditated by a sadhaka. She being the totality of all creativeness, there is nothing outside her creative field. Thus She is called without imagination too.

10. कमनीय कलावती - kamanīya kalāvati

Kamanīya = beautiful, pleasant to the eyes; kalāvati = one who wears the crescent of moon on her crest. Moon is one of the universal things that will not tire the mind on continuous enjoyment – here through the sight. Hence the sight of crescent on her crown will make the mind of a sadhaka settle and peaceful for further observations/introspections and sadhana. Amba having this crescent on her head will also mean that the nada which is represented in writing as a crescent, which on awareness internally from agnya will bestow the experience of her highest state.

Lalitā Saharsanama : kalāvatee(327)

Lalitā Trisati : kamanēyā (5), kalāvatee(6)

11. कमला भारती सेव्या - kamalā bhāratī sevya

Kamala = mahalakshmi; bhāratī = sarasvati; sevya = attended upon by them.

Lalitā sahasranama : sa cāmara ramā vānī savya dakśina sevita; śāradāradhyā (614)

Lalitā Trisati : Lakshmi vāni niśevitā (63); lagna cāmara hasta śrī śāradā parivejā (194)

12. कल्पिताशेषसंस्मृत्यै - kalpitāśeṣasaṁsmṛtyai

Kalpita = created by resolve; aśeṣa = all inclusive; saṁsmṛtyai = the varied creation. Vedas say 'ekaivāham bahusyām prayāyāyīti' = I am one; let me multiples in variety. This was the resolve of the Para Śiva that caused this creation. Devi is the personification of this resolve.

Lalitā sahasranama : leela klipta brahmāṇḍa mandala (648)

13. अनुत्तरा - anuttarā

Uttara = above. 'an' is negation. Thus we are amazed at the revelation that nothing is above Śrī Devi. This entire universe is inside her hence she is above all and nothing is above her.

Lalitā Saharsanama : anuttamā(541)

14. अनघा - anaghā

Agha = sin; 'an' is a negation, so it means that she is sinless. Śrī Devi beings the pervading the Universe – all and everything cannot do a sinful act. Since all acts are hers there is no such tag to any acts.

Lalitā sahasranama : anaghā (987)

15. अनन्ता - anantā





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Anta = end, 'an' means negation. Thus, we find that Śrī Devi has no end. Since time came into existence during creation, Śrī Devi being the initial impulse for creation has neither a beginning nor an end.

16. अद्भुतरूपा - adbutarūpā

Adbhuta = causing wonder; rūpā = form. Śrī Devi's form is unimaginably beautiful. With a brilliance of thousands of sun and cooling effects of thousands of moon, the face is to be mediated during the initiatory rituals.



17. अनलोद्भवा - analodbhavā

Anala = fire; udbhavā = born from. In Lalitopakhyānam we find that a yagā called mahāyāgā was done by devas and Śrī Lalithamba emerged out of it.

Lalitā sahasranama : 'cid again kuṇḍa sambhūtā' (4)

Using katapayādi code decoding 'anala' will be three hundred. Udbhava means born from, so this nāmā points to the emergence of the Devi in the form of bliss (paryāptih) from the sarvapoortikara stave of three hundred names.

18. अतिलोक चरित्रा - atiloka caritrā

Ato loka = above the mundane world; caritrā = epic or story. The Lalitopakhyāna is the narration of the divine leela of Śrī Devi Lalitāmbika, her emergence, valor in the war and her palace.

Lalitā sahasranama : adbhuta caritrā (988)

19. अति सुन्दरी - ati sundarī

Ati = above normal; sundari = beautiful. All natural beautiful things have an aspect of Śrī Devi, hence we can only imagine in our mind the totality of all beauties.

Lalitā sahasranama : mahā lāvanya sevadhīḥ (48); anavadhyangi (50)

20. अति शुभ प्रदा - ati śubha pradā.

Ati = out of normal; śubha = auspicious; pradā = bestower. The worldly normal auspicious signs are over run by the grace of Śrī Maa, who will now exhibit out of normal auspiciousness. The recognition of the true nature of Self is the auspicious nature revealed here.

Lalitā sahasranama : Śrīkarī (127)

21. अघहन्त्री - aghahantrī

Agha = sin; hantrī = destroyer. Śrī Devi being the cause of actions in this world, when realized by the aspirant, will remove all sins that were assumed as being done by Him. Refer to above name 'anaghā' where she is described as sinless, here she destroys sins that are assumed to be done by an individual.

Lalitā sahasranama : papa nāsinī (167); pāpāranya davānalā(743)

22. अतिविस्तारा - ativistārā



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Ati = above normal; vistārā = wide vastness of occupancy. This visible universe is created by Her and also she is the world. This nāmā explicitly tells us she is tripurā - one who is inside and above the three states.

23. अर्चनातुष्टा - arcanātuṣṭā

arcanā = worship; tuṣṭā = happy. Devi is happy by her worship. Both modes of worship are said here, the Dakṣina and kaula sampradaya are meant by this nāmā.

Lalitā Trisati : eka bhakti madarcitā (27)

24. अमित प्रभा - amaita prabhā

Amita = overwhelming; prabhā = effulgence. Devi is bright like thousands of sun cool like hundreds of moon. Thus this brightness is only seen in the mind's eye, cannot be seen by our naked eyes.

Lalitā sahasranama : udyat bhanu sahasrābhā (6), prabhāvātī (393)

Lalitha Trisati : kāntā (154)

25. एकरूपा - ekarūpā.

Eka = one; rūpā = form. Since the myriad of universe is from the single form of Devi she is in the form of all animate and inanimate objects. Thus she is called the one form. Reversing eka we get 'ka e' which point to the Śrī Vidyā mantra, which is identical to her physical (sthula) form - rūpā - as per Lalitha sahasranama the physical gross form of devi is described to the Śrī Vidyā mantra from 'śrīvāgbhavakuṭaika to kaṭyadhobhāgadhāriṇī' (85-87)

26. एकवीरा - eka vīrā

Eka = one; vīrā = warrior. In her universal drama (prapanca leelā), she is the Director, heroine, stage and audience. The Sixth of the dasamahā vidyā chinmastā is also called ekavīrā.

Lalitā Trisati : ekaveerādi samsevā (34)

27. एकनाथा - ekanāthā

Eka = one; nāthā = first lady. Since she has none above or equal to her, she is surely the Lord. Reversing eka will show us the pancadasi vidya and she being is surely the Lord of that, mantra.

In traditional 'natha' is added to the initiatory names of the guru, thus replacing this, we find 'eka guru' as per Kalpasūtra – eka gururupastirasamsayaḥ – there should not be any doubt in the mind of an aspirant in adhering to a single traditional and preceptor.

28. एकान्तार्चनप्रिया - ekāntārcanapriyā

ekAnta= in solitude; arcana = worship by offering the five or more upacarās; priyā= likes this worship. In solitude where there can be no interferences from this world, this mode of worship is the most liked by Śrī Devi;

Lalitā trisati:'ekānta pūjitā' (36) – worshipped in solitude.





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29. एका - ekā

ekā= one; alone. Since the whole created world is pervaded by her, there is nothing else, other than her.

Lalitā sahasranama: 'ekākinee' (665)

30. एकभावतुष्टा - ekabhāvatuṣṭā

eka bhāva= the only mental modification of the awareness in the Universal unity and diversity; tuṣṭa= Happy mind set. Since the whole created world is pervaded by consciousness, whose personification is Sri Devi, who is bliss eternal. Thus we find there is nothing else, other than her and this state of mind is the primary cause of bliss.

31. एकरसा - ekarasā

ekārasā= the only mental modification of flavor or character. There are nine mental modifications of character. They are anger, fear, hatred, love etc. The One above all these is the shanta rasa- the equipoise mental state. Devi is in that form.



Lalitā Trisati: eka rasā (33)

32. एकान्त जन प्रिया - ekānta jana priyā

ekānta= solitude; jana = people; priyā= fond of. Devi is fond of people in solitude. Since solitude, even in the midst of marketplace is the sign of the realized ones, Devi is fond of that attitude. Further refer above nāmā-28.

Lalitā sahasranama: viviktasthā (835) - residing in solitude

Reversing eka will be 'ka E' and thus point to the pancadasi mantra. Anta here will mean the constant remembrance, priyā is fond of. So we find Devi is fond of the constant remembrance of the pancadasi mantra. . The same is said by Bhagavan Parasurama as 'sadā vidyā anusamhatih'.

33. एधमान प्रभा - edhamāna prabhā

Edhamāna= ever growing; prabhāvā= glory; Śrī Devi's glory is anugraha- the revelations of Herself to the aspirant, this is described as ever-growing

Lalitā Trisati: edhamāna prabhāvā (37)

34. एधद्रक्तपातक नाशिनी - edhad bhakta pātaka nāśinī

Edhad= ever growing; bhakta pātaka= the sinful acts of the aspirant; nāśinī= destroyer. The intense fixation in the mind that I am an individual, different from the universe is the most sinful activity which is described here as ever growing; Śrī Devi by her grace will immediately destroy them.

Lalitā sahasranama : pāpāranya davānalā'

35. एलामोद मुखा - elāmōdamukhā



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Ela mōda= joyful sweet fragrance of cardamom; mukhā= mouth. Śrī Devi being the highest royal personality is described here as enjoying the pleasures that are royal in nature. Chewing of betel is one such. Traditionally there were sixteen kings in this continent (bharata varsha), pointing to the number sixteen and thus the mantra Śodasi. Mukha will point to the sound the primordial first evolution aspect. Thus we are amazed to see that Śodasi mantra is expression of the first creative urge personified as Śrī Lalitha

Lalitā sahasranama: karpooraveetikā+digandhraā (26), tamboola poorita mukhī (559)

Lalitā Trisati: karpooravīti saurabhya.+ tadhā (14)

36. एनोद्री शक्रायुध सम्स्थिता – enodri śkrāyudha samsthitā

Enah= sinful acts, adri= heaped like a mountain; śakra= the lord of devas, indra; Ayudha= his weapon- thunderbolt; samsthitā= resides in this. Thus we find Devi described as the thunderbolt which powders the mountain of sin. The thunder and lightning are for few seconds only, the effect will be huge, thus the karuna or grace of Devi is the thunderbolt, visible to the aspirant for few seconds only, but will destroy heaped (mountain like) sinful acts. Traditionally thunderbolts were considered as mountain breakers.

Lalitā Trisati: enah kuta vināshinī (31)

37. ईहाशून्या - īhāśūnyā

īhā= desires; śūnyā= devoid of that. Since Śrī Devi is avāpta kāmā- whose desires are immediately fulfilled, thus being in her state, she is said to be devoid of any desires.

Lalitā Trisati: īhā virahitā (58)

38. ईप्सिता - īpsitā

īpsitā= desired one. Devi being the bliss of creation is naturally liked and desired to be attained by all.

39. ईशादि सेव्या - īśādi sevyā.

īśādi= The Lord Ishvarā- Śiva and others; sevyā= attended by them. Devi being the Mother of all is naturally attended by them.

40. ईशान वराङ्गना - īśāna varānganā

īśāna = The Lord īśvarā- Śiva; vara = best; anganā = woman. Devi is portrayed as the wife of Lord Śiva.

Lalitā sahasranama: Śiva priyā

Lalitā Trisati: Ísvara vallabhā (50), Ísa śakti (59),

41. ईश्वराज्ञापिका - īśvarāgnāpikā





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Ishavarai = The Lord Ishvarā- Siva; āgynāpikā= issue orders. As the sole creatrix, sustainer and annihilator of the universe, Devi issues orders on the acts to be done by Lord Śiva and others.

42. ईकारभाव्या - īkārabhāvya

Ikāra = The Word 'I'; bhāvya = meditated upon. The syllable 'I' is the form of devi, The letter when written in ancient inscription with three circles and a triangle, which are representing the face, breast and creative organ of Devi. This alphabet being the fourth will also point to the Vedas, thus paving way for the interpretation as Vedic meditations of Devi.

Lalitā sahasranama: ī (712)



43. ईप्सित फलप्रदा – īpsita phalapradā

Ipsita= Desired; phala = fruits of actions; pradā= giver. Devi is a like a just ruler, will give all fruits of actions done without any partiality. The only way to get out of this circle is to offer all fruits to Her and surrender at her feet while doing all acts in the course of Life.

Lalitā sahasranama: vānchitārtha pradāyinī (989)

Lalitā Trisati: Ipsitārtha pradāyini (43)

44. ईशाना - īśānā

īśānā= the commanding Lord. Ishana also means bright. Thus this will also point to the Sun. evi being the all-encompassing creatrix, the one whose command can never be ignored.

Lalitā Trisati: Ishānādi brahma mayī (47)

45. ईतिहरा - ītiharā

Iti = diseases, troubles, hardship, natural calamities like flood cyclone, troubles while traveling in an unknown land; harā = removes that. Śrī Devi being the Mother of All is a source of comfort to the aspirant in midst of these troubles.

Lalitā Trisati: Iti bādhā vināśini (57)

46. ईक्षशा - īkśā

īkshā = View. Devi is the personification of the aham sphurana – the internal view of Lord Parashiva in his own splendor.

Lalitā Trisati: īkshitrī (42)

48. ईश्वरेश्वरी – īśvareśvarī

īśvara= the Lord īśvarā- Siva; īśvarī= Lord. She is the Lord of Lords.

49. ललिता - lalitā

Lalitā= Playful. The whole creation is said to be a sport of the Divine, Leelā, the personification of this is Lalitā. Bhaskararaya says 'sṛṅgāra hāva bhāva lalitā' the Movements in making Love is Lalitā. Here of we discuss this with the secret code: Sringa will mean the horns and thus the number two, āra will denote petal, thus the two petals of the mid eyebrow cakra – the aagynaa



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cakra and the tattva of mind is inferred, The new view will now be that all mental modifications are Her play.

Lalitā sahasranama: lalitāmbikā (1000)

Lalitā trisati: Lalitā (62)

50. ललनारूपा - lalanārūpā.

lalana= play, rūpā= in that form.

Lalitā sahasranama: leelā vinodinī (966)

Lalitā Trisati: lalanārūpā (65)

51. लयहीना - layahīnā.

Laya = the dissolution or re-absorption; hīnā= doesn't have it. Since Devi is before creation, pervading the creation and also after creation ceases (destruction). She is described as without destruction.

Lalitā sahasranama: anādi nidhanā (297)

52. लसत्तौह - lasattauh

Lasat = bright; tanuh = body. We always find the description of Devi as effulgence of light comparable to a thousands of Sun also with a coolness of hundreds of moon.

Lalitā sahasranama : nijārūna prabhā pūra majjat brahmanda mandalā (12)

53. लयसर्वा - layasarvā

Laya = the destruction; sarvā= this entire universe.

Lalitā sahasranama: 'Maheshvara mahakalpa maha tandava sakshini' (232)

54. लयक्षोणी - layakṣōṇī

Laya = the destruction; kṣōṇī= this earth. Earth element is solid in nature. Thus removal of solid structure to get fluidity can be interpreted from this name. Also earth element is in the mūlādhārā, rising of the kundalini to svadhithana will also be termed as the dissolution of earth. This is indeed 'kula'.

55. लयकर्त्री - layakartrī

Laya = the destruction; kartrī= this cause or doer. The main cause of the above rise in Kundalini is the grace of Devi through Sri Guru, which is also seen in this name.

Lalitā sahasranama: layakarī (739)

56. लयात्मिका - layātmikā





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Laya = the destruction; ātmikā= in this form. Considering the above two names we find that She is indeed in the form of Guru. The above names have 'laya' as the prefix. Śrī Lalitā Devi being a sṛṣṭi śakti – creative force- is seen as representing the dissolution here is because; there is no real creation or dissolution, only that a form disappears with simultaneous appearance of another form. So to have a new form the old one must cease to exist, that is termed as dissolution. The force behind that is personified as Dakṣiṇa Kālikā. These names reinforce the idea that, Sri Dakṣiṇa



kālikā is inherent part of Śrī Lalitā Devi and also vice versa. The last three enclosures (the eight triangles, triangle and bindu) of the Śrī Cakrā are termed as laya, thus keeping this idea, the above names will mean present in the Śrī Cakrā (nāmā 53), Gross form of

Śrī Cakrā (nāmā 54), Cause the emergence of the Śrī Cakrā (nāmā 55), In the form of Śrī Cakrā.

'Laya' according to Śrī Vidyā śāstras is merging with the Guru, as said in kaulikārtha of the pancadasi vidyā. Thus these nāmās become more enlightening as cause of the mergence with Guru, in the form of the act of merger, present as the gross form of Guru, on a whole, merger into

the Guru.

'Laya' is a hindrance is yoga sadhana in addition to kashāya, vikṣepa and rasāsvāda. The removal of this obstacle in the path of an aspirant is by the Grace of Guru, who is personified as Sampatkari Devi. Like Mahāganapathy who is a creator of obstacles (vighna kartā) and a remover of obstacles (vighna hartā), Sampatkari is praised in the above as in that form, cause and inherent (here will be taken as remover) of this hindrance.

'La' and 'ya' are the matrukāksharās of the svadhidhana cakra-pointing to the bliss and are seen on the left side- point to the śakti pradhanya. Thus a whole new dimension of the above names will appear as in the form of Bliss, Gross form, cause, and inherent in Bliss.

57. लघिमा - laghimā

Laghimā = the supernatural ability to become light in weight. In the first enclosure of Śrī Cakrā called Trailokyamōhanā - which has three squares, in the first square the second deity is 'Laghima siddhi'.

58. लघु मध्याध्या – laghu madhyādhyā

Laghu = almost not visible; madhyādhyā= the waist. Waist is the mid-point of the body. In geometry we define a line as the shortest distance between two points and the mid-point is exactly half way, if the mid-point is not there , it means the start and end are also not there. From this simile if we see the head and toe are two points the waist is the mid-point., Thus if we are told that there is no waist there is no head (start) and no toe (end) , Thus she is above time line of existence.

Lalitā sahasranama : lakshya roma .. samunneya madhyamā (35)

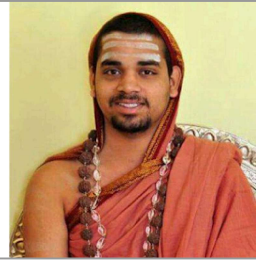


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59. ललमाना - lalamānā

Lalamānā = playful.

Lalitā sahasranama : leela vinōdinī(966)

60. लघुद्रुता - laghudrutā

Laghu = agile – fast- lightweight; dhurutā = fast – quick.

61. हयारूढा - hayārūḍhā

Haya= horse; Arūdhā= rider- Śrī Devi is visualized as riding a horse. The pratyanga Devi Śrī Aśvārūdhā is also indicated here. Her Horse is known as aparājītā – The unconquerable. Per Katapayadi 'haya' will translate to number eighteen, the aggregate of all knowledge (vidyā). Thus Devi is also meditated as The Epitome of Knowledge.

Lalitā sahasranama: Aśvarūḍhashit...vrtā (77)

Lalitā Trisati: hayarūdhā sevītāngarih

62. हतामित्रा - hatāmitrā

Hata = Slaying ; amitrā= enemies; The internal enemies – such as greed, pride etc and the external enemies – one who are purposely disturbing the aspirant in his sādhana are eradicated by Śrī Devi.

Lalitā Trisati: kalmashaghi

63. हरकान्ता - harakāntā

Hara= Lord Śiva; kāntā= wife. Śrī Devi is Pārvati and the consort of Lord Śiva. We can meditate a mantra in this name. 'h' and 'r' are to be taken as such. Add 'ka' anta- the alphabet which is before 'ka' which is the last vowel 'ah'. Combining these will reveal the astra mantra 'hrah', which shows the protective aspect of Śrī Devi.

Lalitā sahasranama: śivā, śrī śivā, umā, pārvati.

Lalitā Trisati: hara priyā

64. हरिस्तुता - haristutā

Hari= Lord Viṣṇu; sthūtā- praised by him. Lalitōpakhyaṇa and sahasranama says the Lord Viṣṇu was among the foremost deities to have praised ambā, before and after the annihilation of Bhaṇḍasūra. We find Lord Viṣṇu referred as 'upendra' in sahasranama, reminding the Vāmanā avatāra where he was born to Aditi and Kashyapa as the younger brother of Indra. 'hari' will also point to the color green (as harit varṇa), and thus further to Śyamalā devi (who is meditated as shukaabaa- color of parrot – green). Thus we can also infer that Śrī Devi is praised by Sangeeta yogini Śyamalā Devi.

Lalitā sahasranama: hari brahmendra sevītā, kamalaksha niśevītā

Lalitā Trisati: hari brahmendra vanditā.



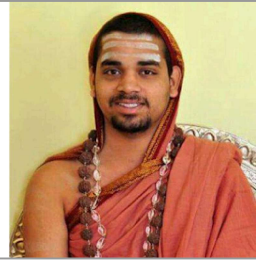


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65. हयग्रीवेश्टदा - hayagrīveṣṭadā

hayagrīva= the horse faced (neck) avatar of Lord Viṣṇu; iṣṭada= gave his wishes , to means fulfilled his wishes. Lord Hayagriva is the narrator of Lalitōpakhyāna to Sage Agastya, subsequently he revealed the rahasya nama sahasra. Then on further implorations by Sage Agastya on his mind's restlessness, commanded by the divine couple Laitā Kameshvara revealed the Trisati to him. As per Katapayadi, haya will point to the number eighteen (18), thus indicative of all vidyas. Griva means neck and hence to one who has mastered the eighteen vidyas by the grace of Master and Devi, his wishes are fulfilled.

66. हालाप्रिया - hālāpriyā



Hālā= the wine (which emerged before the nectar during the churning of ocean); priyā= fond of. Thus this will mean fond of wine; this will indicate an altered state of mind as seen in the intoxicated people, only that part of alteration is to be taken in this simile. Hālahala means poison will point to the Lord Shiva who drank it after it was thrown up by the serpent Vāsuki during the churning of ocean. Thus we find Devi is fond of the company of Lord Śiva. In reverse we can also take the meaning as one whom poison is fond of, thus we find the name represents Śrī Devi who is the dearest of Lord Śiva. On further thought, Poison is also called viśa – which has its roots in 'viś' to expand. . Thus we can infer the creative aspect of Devi, who is fond of expanding herself as the universe.

On deeper thought, 'ha' is present in agyna cakra and 'la' in svadhista cakra. This represents the mind and bliss (Creative urge), thus we find that Devi is in the form and fond of the mind's play for creation (rather “bondage”). Bhagawath Geetha say 'mana eva kāranam manushyānām bandha mokshayoh'. Hālā also means any udbeej ie grains which have been obtained by

farming.

Lalitā sahasranama: madhvi pānālasā, mattā

Lalitā Trisati: hālā madālasā

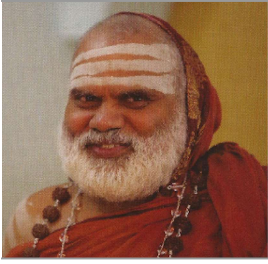
67. हर्षसमुद्भवा - harṣasamudbhavā

Harṣa= the bliss of the body exhibited by erect hair / goose pimples. samudbhavā= born out of the realization. Here we find that the experience of Śrī Devi by the aspirant causes the bliss to manifest. This inner bliss is reflected in the physique.

68. हर्षणा - harṣaṇā

Harṣaṇā= One who causes the hair on the body to stand erect. As seen above this is a sign of blissful experience. Thus both nāmās convey that Śrī Devi is bliss personified

Lalitā Trisati: harśa pradā

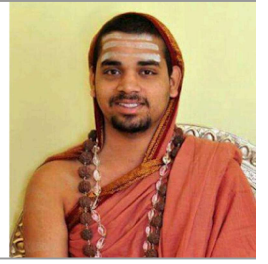


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69. हल्लकाभाङ्गी - hallakābhāngī

Hallaka= Red lotus; Abhā= effulgence; aṅgī= limbs. Thus we find that Śrī Devi's body emits the brightness of a fully bloomed red lotus. Same is referred in Sahasranama as 'nalini'

70. हस्त्यन्तैश्वर्यदायिनी - hastyantaiśvryadāyini

Hastyanta aiśvarya= zenith of richness is to own an elephant – in older days; dāyini= bestowal of that richness by Śrī Devi is indicated here. 'Hasti' the elephant will also point to the pranava mantra, since the face of the elephant is personified thus. Asihvaraya will point to the Ísvratva – the Lordship as the ruler of the created Universe. Thus reading on a whole; Devi is meditated as the bestowed of the Lordship on the pranava upasana which is the zenith of all mantras.

71. हलहस्तार्चितपदा - halahastārcitapadā

Hala= the plough; hasta= one who holds; arcita= worshiped; padā= feet. We can see that Śrī Devi's is worshipped by the person who holds the plough. The Balarāmāvatāra is meditated as having a plough. Thus we can infer worship by Balarāmā. Now the hasta can also have a long vowel ending as per the break up as hastā, this will now point to a female holding the plough and we find Śrī Mahā vārāhi having it. Thus we now we can also say that Śrī Devi is worshipped by Mahāvārāhi Devi. As seen above, 'ha' and 'la' are the akśaras of the agynā and svadhitana cakras, which represent the mind and creative urge, thus we can infer the name as one who has the mind in his hands for creative expressions, which is figuratively said for a hold or control over the mind.

In Datta samhitā we find balarāmā as the sampradāyaka pravartaka- the propagator of the worship of Śrī mahāvārāhi devi, thus we find a combined meaning in the above name.

Lalitā Trisati: hala dhrt poojitā (102), langalāyudhā (193)

72. हविर्दान प्रसादिनी - havirdāna prasādinī

Havir = Fire Sacrifices; dāna = to give; prasādinī= bestows the wishes of the performer. Fire is the first in the creation to have a form. Thus fire sacrifices were considered the best way to offer things to the deities to get their blessings.

Lalitā Trisati: havir bhoktrī (170)

73. रामा - rāmā

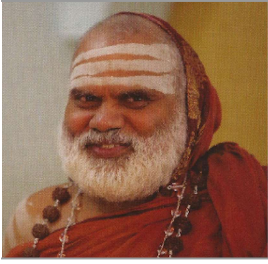
rāmā= Śrī Devi is beauty personified, hence we find her as a charming woman. This also means a dark-shade (emerald hue) woman, hence pointing to the ucchishta candali- matangi - syamala

Devi. Thus we can infer Sri Dāsaratha Raghurama who became the sampradaya pravartaka of Sri Śyamala vidyā after his visit to matanga ashrama.

Lalitā sahasranama: rāmā (319)

Lalitā Trisati: lakshmanāgraja poojitā (190)



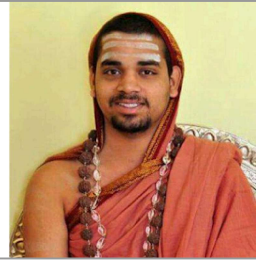


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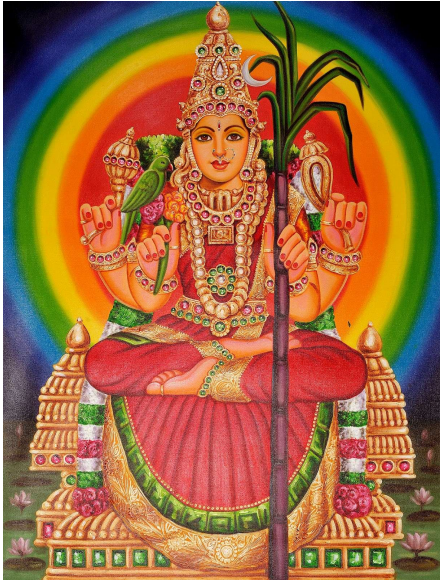
74. रामार्चिता - rāmācitā

rāmā= the first of the three rama's of the dasa avatara, Śrī Jāmadagnya Parasurama ; arcitā= worshipped by. Since there is no prefix we have to consider the first rāmā avatara only, who is designated in the Datta samhita as the sampradaya pravartaka of Śrī Sundari vidyā.

75. राज्ञी - rāgnī

rāgnī= The empress. In Lalitōpakhyāna we find the coronation of Śrī Lalitā and Kāmeśvara after their marriage in Śrī Nagara.

Lalitā sahasranama: ragynī (306), mahā ragynī. (2)



76. रम्या - ramyā

ramyā= Lovely. Since Śrī Devi is the most beautiful of all, she is described as lovely. This also means night. The dark half of the day when all living beings rest, Thus we are amazed to find the creatrix is also the destroyer, giving eternal rest.

Lalitā sahasranama: ramyā (319)

77. रवमयी – ravamasī

Rava= sound mayī= in the form .Since visible creation's first element is space, which has the aspect of Sound. Śrī Devi is described as the first manifestation from the un-manifest as sound in the space. This sound has the form of matrukāksharā; Sri Devi is the Mātrukā sarasvati too.

78. रतिः - ratiḥ

Rati= the wife of Kāmadeva. Śrī Devi was immensely pleased by the devotion of Rati Devi that, she took her form too. Rati also means coitus, the fifth element of the pamca 'ma'kāra ritual. She is in that form too .

Lalitā sahasranama: mahā ratiḥ,(218) rati roopā (316), rati priyā (315)

79. रक्षिणी - rakṣiṇī

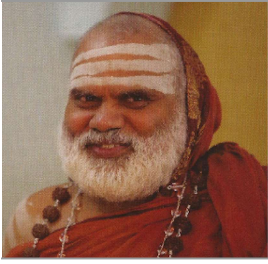
rakṣiṇī= Protector. Śrī Devi protects and blesses the true aspirant and the noble people. Śrī Kṛṣṇa says in Gītā : 'paritrānāya sādoonām'- to fully protect the sadhus- poeple with 'sathva guṇa', in the first half which indicated the first and foremost priority; then only says 'vināśāya dushkrtām'- to fully annihilate the wrong doers, that is second priority.

Lalitā sahasranama: rakshaakaree (317)

80. रमणी - ramaṇī

ramaṇī= beautiful young woman. Śrī Lalitā is meditated as ever sixteen, thus the form of a young beautiful woman is ascribed to her. This nāmā also means wife, since we meditate Śrī Lalitā as Lord Kāmeśvarā's wife, this aspect is also revealed here.

Lalitā sahasranama: ramaṇī (310)

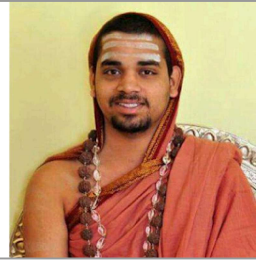


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81. राका - rākā

rākā = the deity of the full moon. The sixteenth nityā as per tantra raja is citrā, she presides over the full moon.

Lalitā sahasranama: rākenduvadānā (314), pratapnmukhya rākānta.. pojitā. (610)

82. रमणीमण्डल प्रिया - ramaṇīmaṇḍala priyā

ramaṇī= beautiful young woman. maṇḍala = congregation; priyā= fond of. Devi is fond and is present in the congregation of Young women. Kalpa sūtra says to pay your obeisance to a group of young playing maidens- kreedā kula kumarikā.

Lalitā sahasranama: ramana lampatā (320)



82. रमणीमण्डल प्रिया - ramaṇīmaṇḍala priyā

ramaṇī= beautiful young woman. maṇḍala = congregation; priyā= fond of. Devi is fond and is present in the congregation of Young women. Kalpa sūtra says to pay your obeisance to a group of young playing maidens- kreedā kula kumarikā.

Lalitā sahasranama: ramana lampatā (320)

83. रक्षिताखिलोकेषा - rakṣitākilōkeṣā

Rakṣita= protecting; akhila lōka = all worlds; Íśa = Lord. Since Devi is the Lord of all words, she protects it. Sri Kṛṣṇa says in gītā: 'yadā yadā hi dharmasya glānir bhavati..srjāmyaham' and also

'sambhavāmi yuge yuge'.

84. रक्षोगण निषूदिनी - rakṣōgaṇa niṣūdinī

Rakṣi gaṇa= who destroy the rākṣasa Demonic natured; niṣūdini = killer. This is in continuance to the above name, for protection of the good, the evil, has to be destroyed.

Lalitā sahasranama: rākṣasaghni (318),

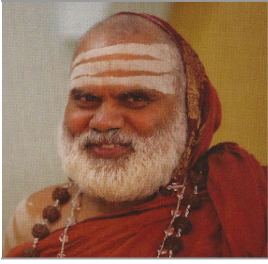
canda munda nishoodini.(756)

Lalitā Trisati: hatātkāra hatāsurā (168)

85. अम्बा - ambā

Ambā= the mother. The Creative aspect of the eternal personified as Devi.

Lalitā sahasranama : ambā (985); Sri mātā. (1)

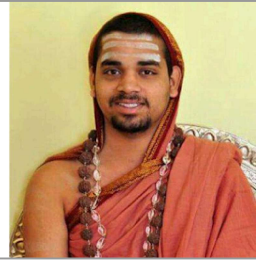


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86. अन्तकारिणी - anatakāriṇī

Anta = end; kāriṇī= caused by. This is in direct opposite to the previous name, causing the end. If we look deeply we find the since matter can neither be created nor destroyed, it transforms from one form to another, the cessation of a particular form is called destruction while emergence of another form is called creation. Thus in reality these names are complimentary. Since there is none other than Her (Dviteeyā Kāmamāparā), She has to be the source of Creation as well repose of dissolution.

Lalitā sahasranama :samhārinī (268)

Lalitā Trisati: sarva hantrī (127)

87. अम्भोज प्रिया - ambhōja priyā

Ambuja = Lotus; priyā = fond of. Thus Devi is meditated as fond of lotus. The peculiarity of Lotus is that it blooms on the sunshine one. Sun representing the knowledge, will now transfer the meaning to one who is open to knowledge and is happy by its realization. Knowledge is of two type the intellectual and experiential. She is in both forms of the knowledge and is happy too. Knowledge also will mean sustenance, thus this will point to the continuation of the above two names on the sustenance aspect of the creation till destruction.

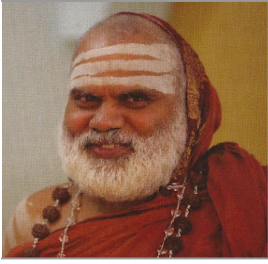
88. अन्तक भयङ्करी – antaka bhayangkarī

Antaka = Lord Yamā, the cause of the end to life; bhayam= fear; karl= causer. Thus we find that Lord Yama fears Śrī Lalitā Devi. During the episode of Markaṇḍeya, Lord Yamā was kicked to death by the left leg of the deity (Lord Śiva) that emerged from the Śivalinga. Since Śrī Devi is Ardhāngi, the half of Lord Śiva, especially, she occupies the left side, thus the leg that kicked the life out of Lord Yama is Sri Devi's leg. Hence he is described as having fear to Śrī Devi.



The choice of words are so beautiful that the last word 'karl' hides the Dakṣiṇa Kālikā bija, the connection being antaka = Lord Yamā, who presides over the southern direction which is also called dakṣiṇa. bhayā also is pointing to her terrifying aspect in form. On deeper insight, we could discover the Bhagamalini bija in this nāmā. antaka will also mean Lord Śiva, in his aspect of Rudra- the annihilator, thus we can infer this as 'hara'. Bhaya bija is 'blem' as per tantric dictionaries, thus unifying these will show us the Bhagamalini bija 'hrblem'. Upanishads state that mrtuh dharati pancama ie all the dieties function out of fear of Brahma, including death. “Cadi Kope” is the dhaathu for Chandi; effectively impulsive the same sense.

89. अम्बुरूपा - amburūpā

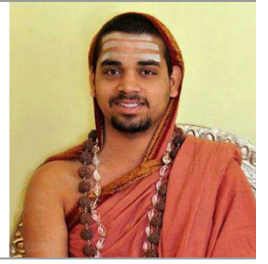


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Ambu= Water; rūpā= in that form. Vedas say 'āpo vā idam sarvam' verily all this is in the form of water, the special aspect of water is the rasā, Thus Devi is meditated in the form of rasānubhava, the experiential knowledge.

90. अम्बुजकरा - ambujakarā

Ambuja = Lotus; karā = holds in the hands. Thus Devi is also meditated as holding a lotus. Lotus will point to the prthvi tattva, since it was born in muddy clay, the earth. Kara denotes the action. Thus we can meditate as Śrī Devi Creating the entire Universe which is made of panca bhuta, since the last is said the rest are to be taken by cue. The deity in this form is Siddha lakṣmi the wife of Mahāganapati, this will imply the obstacle removing aspect of Devi.



91. अम्बुज जात वरप्रदा – ambuja jāta varapradā

Ambuja = Lotus; jāta = one who is born in that; vara = boon; pradā= bestower. Thus we find Śrī Devi as the bestower of boons to Lord Brahma, who was born in the lotus from the navel of Lord Viṣṇu, and became the prajāpati – creator. It is very apt that Śrī Lalitā the Creative power of the entire universe bestows the boons to the creator and is also praised by him.

Lalitā sahasranama– brahmopendra+ samstuta vaibhavā'(83)

92. अन्तःपूजाप्रिया - antaḥpūjāpriyā

Antah= inner; pūjā priyā = fond of worship in this manner. In the practical ritual manual (saparya paddhati) we find an instruction called antaryāga-

inner sacrifice, which will detail out the methodology of the whole outward ritual in our mind frame. Then only the aspirant (sādhaka) is directed for an outer ritual. In parlance, revealing / saying a part will also mean the whole. Thus this name is to be interpreted as fond of the whole ritual worship.

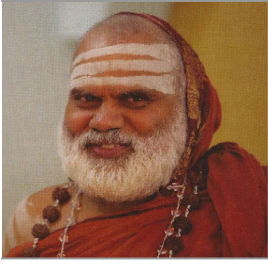
Lalitā sahasranama: antar mukha samāradhyā (870)

93. अन्तःस्व रूपिणि – antaḥsva rūpiṇi

Anatastah = in the innermost rūpiṇī= in that form. There are five sheaths of the Ātmā, which are annamaya kosa (subtle body), praṇāmaya kosa (the breath), manomaya kosa (the mental), vighnānamaya kosa (the sub conscious) and Anandamaya kosa (the body of bliss). In the division of the matrukākshara, the 'ya, ra, la and va' aksharās are called antahstaa. They represent the seed syllables (bijaaksharā) of the four elements air, fire, earth and water; Space is inferred. Thus the new meaning will be in the form of the elements that make up this universe or in other words the universe itself.

Lalitā sahasranama: sarvāntar yāmini (819)

94. अन्तर्वचोमय्यै - antarvacōmayyai

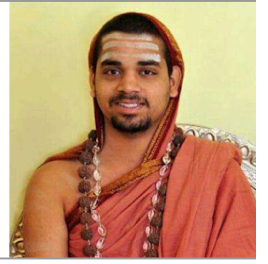


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Antar = inside; vaco = speech; mayi= in that form. Here Devi is meditated the inner sound form. There are found stages of the sound called parā, pashyanti , madhyamā and vaikhari,. Of these the fourth is the expressed sound. The first is the inner intent for expression of an idea, the second is the visualization, the third is the coordination for bring forth the sound and the fourth is the actual vocal sound. Devi being the cause of intent as seen as the parā is said here.

Antar vaac can also point to the inner intuitive guidance and thus we find Śrī Devi is in that form.

Lalitā sahasranama : parā, pashyanti, madhyamā

95. अन्तकारातिवामान्कस्थिता - antakārāti vāmāngksthitā

Antaka= Lord Yamā (who causes an end—to life) ;ārāti- enemy ; on a whole Lord Śiva who is the kālakālā, vām̄nka- left thigh; samsthā= seated. So we can now meditate on Śrī Devi seated on the left side of Lord Paramēśvara.

Antaka = Lord Yamā, the third of the lokapalakas, hence the number three is inferred; ārāti= enemy, which will refer to the six vices viz. kama, krodha, etc hence the number six. Vamāṅka, read the numbers from left, thus this will mean thirty six, the tattvas of the creative universe; samsthā =inherent in the created worlds as the thirty six tattvās.



Lalitā sahasranama: Śiva kāmēśvarānksthā (52)

Lalitā Trisati: Íśvarotsanaga nilaya (56)

96. अन्तव्सुखरूपिणी - antalsukharūpiṇī

Antah = inner; sukha = happiness; rūpiṇī= in that form.

97. सर्वज्ञा - sarvajñā

sarvagynā = all knowing. This is an aspect of Para Śiva. There is nothing not known to her, who is the power behind Para Śiva in creation. This is also the name of the first śakti in the sixth enclosure of the Śrī Chakrā called sarva rakshākara. She is in that form too, since it is said 'animādyābhīh mayūkaiḥ āvrtām'.

Lalitā sahasranama: sarvagynā (146)

Lalitā Trisati: sarvagynā (122)

98. सर्वगा - sarvagā

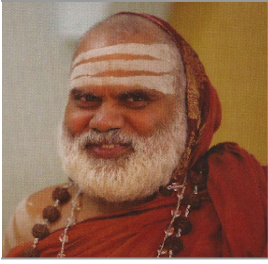
Sarva = all; gā = to move. Thus we can see that there is no limitation for the movement of Śrī Devi.

Lalitā sahasranama: sarvagā (702)

Lalitā Trisati: sarvagatā (136)

99. सारा - sārā

Sārā= essence. Śrī Devi is the creatrix of the whole universe which sprung out from Her. Hence she will contain all the created essence in Her.

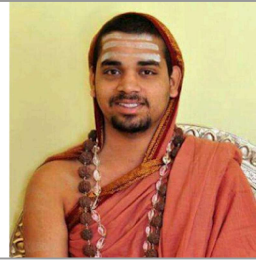


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Lalitā sahasranama: chandasāraa (845), śastra sārā (846), mantra sārā (847)

100. समा - samā

Samā= equal. As seen above, since She is the matrix of creation, all are equal in Her sight.

101. समसुखा - samasukhā

Sama= equal; sukhā= happiness. Since Devi is the zenith of bliss, she will confer the same which is equal to all, only that we have to understand this in experience, not by mere bookish knowledge.

102. सती – sati

Satī= Woman. Śrī Devi is in the form of all female species in this universe; Devi Mahatmyā says 'stryah samastā sakalā jagatsu'. Devi was also born as the daughter of Dakṣa prajāpati and was called sati.

Lalitā sahasranama: satī (820)

103. सन्तती – santatī

Santati= Progeny. Śrī Devi being the initial creative urge is the cause of expansion of the universe.

104. सनातना - sanātana

Sanātana= the long tradition. The Original denomination of our culture is sanānatana dharmā. Since Śrī Devi created the tradition by being the second propagator, the first is Lord Mahā kāmēśvara as caryānandanathā, is in the form of the tradition.

Lalitā sahasranama: sanātātā (128); sampradāyēśvari (710)

105. सोमा - sōmā

Somā= The moon. 'Candra mā manaso jātah'- says puruśa sūkta. Hence this will now point to the mental modifications of all aspects is Her play. Somā can also be split as 'sā+umā', meaning 'she is uma', which can mean 'in the form of uma'. So Sri Devi is Paravati, haimavati.

106. सर्वा - sarvā

Sarvā= all encompassing

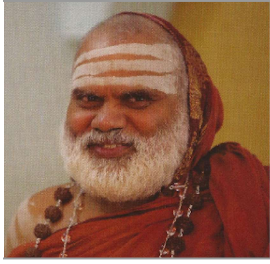
107. साम्ख्या - sāmkyā

Sāmkyā = the reasoning, intellect which is inspired.

108. सनातनी - sanātanī

Sanātanī= In the form of the tradition. Another interesting reading will be: Tradition has some ritual texts, which are adhered for the complete practical part of the said śādhana. From the above meaning it will also be clear that these texts are also Her form.

Lalitā sahasranama: sarva tantra rūpā (206), sarava tantreshee (724), nityā śodasikā rūpā (391).

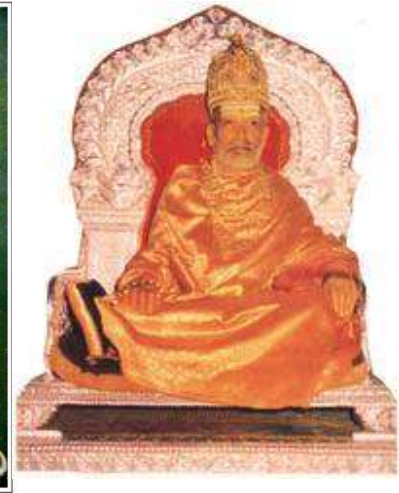
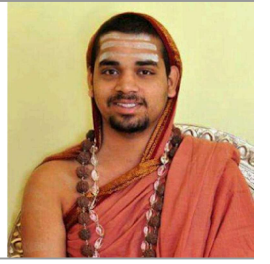


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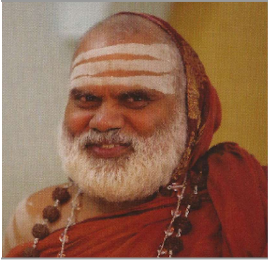
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Some of the collection of Śringeri Acharyās in Darbar dress during the Navrātri celebration

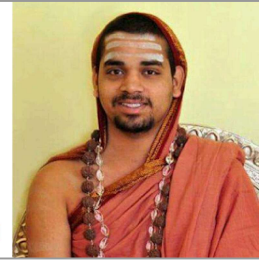


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Our humble pranams at the lotus feet of Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhāratī Tīrtha Mahāswāmi-ji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Śrī Vidhuśekhara Bhāratī Mahāswāmi-ji

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