

## LALITASAHRANAMA- LESSON SIX

sadyaprasādinī viśvasākṣiṇī sākṣivarjītā .

ṣaḍaṅgadēvatā yuktā ṣaḍguṇyaparipūrītā ..84..

Whose grace is for the asking. She is the Universal Witness. None can witness her.

When united with the Divinity that is six limbed she who enables the fulfilling of the six (wanted) qualities.

Sadanga devata yukta refers to anganyaasa, a part of a ritual, in connection with all mantra prayoga.

These limbs refer to the application of mudras and words to six parts of the body in a particular manner as pertaining to specific sampradaya.

The six qualities are fame, prosperity, wealth, wisdom, dispassion and righteousness.

nityaklinnā nirūpamā nirvāṇasukhadāyinī .

nityā ṣōḍaśikārūpā śrīkaṅṭhārdhaśarīriṇī ..85.

Who is full of compassion. Who is unequalled. Who gives the Bliss of Ultimate Deliverance.

Who is Eternal Who is the form of the 16. Who is the other half of the body of Sreekantha.

Sixteen refers to a stage in a human's life when a human being is on the brink of adulthood. At this age the body mind complex is at peak vitality. Peak vitality is often synonymously used in our literature with the number 16. In the garba songs of Gujarat, women are asked to decorate themselves in solah sringaar or the 16 decorations. . A Bharatiya bride is decorated with these too. 16 also refers to the 16 kalas or digits of the moon that the tithi devis rule. When we consider the different nitya devis then Srilalita herself is called Mahaanityaa.

It is interesting to note that each line of the entire sahasranama is made up of perfect 16 syllables.

Siva is Sreekantha (auspicious throated one). He is also Neelakantha ( poison throated one). Kantha

represents ' to put on hold'. Our vasanas or tendencies ( represented by the poison) need to be put on

hold. At the time of worship all vasanas are to be put on hold. The proper management of the vasanas in life then will result in aishvarya or shree. Improper management of our tendencies make them toxic to us.

The devi occupies an integral half of Siva. This is the Ardhanareesvara form.

prabhāvatī prabhārūpā prasiddhā paramēśvarī .

mūlaprakṛtiravyaktā vyaktāvyaktasvarūpiṇī ..86..

From her all rays proceed. Who herself is Radiance. Whose fame is unique. Who is the Great Ruler.

Who is the matrix of creation. Who is unmanifest. Whose form is beyond the manifest and the unmanifest.

The indication in the first line is that as all radiance comes from her, the glow of any created object has its origins in her.

There are five distinct features of created things. They are:

**asti bhāti priyaṃ nāma rūpaṃ**

This can be roughly translated as all things have an existence, they shine i.e. have a uniqueness, they are dear i.e. is of some value, they have name and a form. It is this uniqueness that is being referred to here.

vyāpinī vividhākārā vidyāvidyāsvarūpiṇī .

mahākāmēśanayanakumudāhlādakaumudī ..87.

Who is all pervasive. Who is Diversity herself. Who is the form of Knowledge and the absence of it.

Who is the moonlight that brings joy to the lotus eyes of Kamesvara.

bhaktahārdatamōbhēdabhānumatbhānusantatiḥ .

śivadūtī śivārādhyā śivamūrṭiḥ śivaṅkarī ..88..

Who is the solar source from where sunlight issues to destroy the darkness in the hearts of the devoted.

Who is the dispatcher of Siva. Who is worshipped by Siva. Who is the form of Siva. Who enables one to attain Siva.

Just as the rays of the sun covers the earth and drives away the darkness of night so too the Devi 's rays drive away the fearful darkness in the form of sorrow, fear and ignorance in the hearts of the devoted.

The various relationships to Siva is one way of looking at the second line. Another interpretation is there for the word Siva. Siva = The state of Purity, Peace and Auspiciousness. Then it means that she is the one to propel us to do the necessary actions. She is worshipped by those wishing this state. She is this State. Finally she enables the sadhak to gets this State.

śivapriyā śivaparā śiṣṭeṣṭā śiṣṭapūjitā .

apramēyā svaprakāśā manōvācāmagōcarā ..89..

Who is dear to Siva. Who is beyond Siva. Who is the one chosen by the righteous. Who is worshipped by the righteous.

Who is immeasurable. Who shines on her own. Who cannot be objectified by the mind or speech.

"tvamēva bhāntaṃ anubhāti sarvaṃ tasya bhāsā sarvamidaṃ vibhāti"-part of the kalpura arati stotra.

Sivapara refers to the Turyaatita state of being

Everything shines with light that is borrowed. All luminous celestials are mere reflections of the LIGHT that is the Source, which is The Divine. The mind cannot fully grasp and words are totally inadequate to describe Her in her essence and fullness full.

cicchaktiścētanārūpā jaḍaśaktijaḍātmikā .

gāyatrī vyāhṛtiḥ sandhyā dvijavṛndanaiṣēvitā ..90..

Who is the sakti of Chit. She is the form of Cheytana. Who is the sakti of Matter. Who is the essence of Matter.

Who is Gayatri. Who is Vyahriti. Who is Sandhya. Who is worshipped by groups of the twice born.

She is the essence of consciousness and the power of its manifestations. She is the essence of matter and its manifestations.

In the act of sandhyavadanam she is the gayatri along with its vyahritis, bhur bhuvah and suvah etc and the act of sandhya vandana. She is sandhya - the twilight, the connecting point for man and god. Vrinda here means a collection. Dvija refers to those who have received their second birth, the birth into a spiritual life which comes after physical birth.

tatvāsanā tatvamayī pañcakōśāntarasthitā .

niḥsīmamahimā nityayauvanā madaśālinī ..91..

Whose seat is the tattvas. Who is infused in the tattvas. Who is seated within the Five kosas.

Who glory is boundless. Who is eternally young. Who is exuberant joy.

The connection between the universe and the jiva is being drawn here. Since she is infused in the tattvas that are the building blocks of this world and she is in it, meaning that she is not apart from it.

She is also in us. She is within, meaning hidden within the five sheaths that constitute our body-mind complex. We are also made up of the same tattvas.

As the jiva functions in his day to day life he will be working through these sheaths at various levels according to his particular age and personality. These are

ānandamayakōśa vijñānamayakōśa manōmayakōśa prāṇamayakōśa annamayakōśa

The inner most is the Sheath of bliss, then the sheath of discrimination, the mind sheath, the physiological sheath and the outermost is the food sheath respectively. The terms inner and outer refers to the degree of subtlety not a spatial inner and outer.

The second line goes with the next verse.

madaghūrṇitaraktākṣī madapāṭalagaṇḍabhūḥ .

candanadravadigdhāṅgī cāmpēyakusamaprabhā ..92..

Whose intoxicated eyes roll in redness. Whose intoxicated cheeks are flushed red like the patala flower.

Whose body is covered with sandal paste perfumes the directions. Who is fond of the champaka flower.

kuśalā kōmalākārā kurukullā kulēśvarī .

kulakuṇḍālayā kaulamārgatatparasēvitā ..93.

Who is skilful. Who is tender. Who reigns over Objectification. Who is the ruler of the Body.

Who resides in the sacrificial pit of the Body. Who is worshipped by those who follow the Kaula marga.

The second line of the previous verse and the first line of this one shows two important aspects of divinity as recognised in the jiva. The delicacy and tenderness is brought out here. Once again we are shown a deep contrast from the harshness of renunciation.

Kurukulla is the goddess who governs the lake of Vimarsamaya in the Brahmanda puranam. Vimarsa is the Objectification of Reality ,i.e. the process by which Reality is looked as an object. The obverse of this is Prakaasa. There can be no objectification in Prakasa. For eg. to see yourself you have to have a mirror that will reflect you. You cannot see yourself just by itself. The Prakasa aspect is Siva and the Vimarsa is Sakti from the Creation viewpoint.

The body is also called kula. This body then is the tool with which one can discover the Divine. The sacrificial pit refers to a method involved in antar yaga

kumārāgaṇanāthāmbā tuṣṭiḥ puṣṭirmatirdhṛtiḥ .

śāntiḥ svastimatī kāntimandinī vighnanāśinī ..94..

tējōvatī trinayanā lōlākṣī kāmārūpiṇī .

mālinī haṃsinī mātā malayācalavāsinī ..95..

Who is Effulgent. Who has the three eyes. Who has the fleeting eyes. Who is the form of Kama.

Who is the garland. Who is the swan. Who is the Mother ( who measures). Who resides in the Malaya hills.

Her look is not only beyond that of us but also does not miss anything. Kama here refers to the Primordial Desire that resulted in this Creation.

The garland refers to the garland of alphabets . The swan here refers to ajapa gayatri which is the very intaking and exhaling of breath that we indulge in. The Malaya mountains may be far but the fragrance of its existence is known by the warm breeze that wafts through the sandal trees that grow there and spreads the fragrance. This is an indication as to what happens to the sadhak when proper repetition of mantras is combined with an integrated life. He glows, his wisdom becomes beyond that of ordinary and the fragrance of his personality spreads.

We have a description of a young woman full of life, smelling beautiful and wearing champaka flowers. The Divine is not sterile, pale, lifeless and inert. It is full of life, fragrant and beautiful. This is a major difference from other philosophies that equate divinity with stark renunciation.

Here is an indication that when the sadhak makes progress in his or sadhana then the spiritual life will automatically make him live life fuller and make him more endearing. He will make a difference to the environment where he lives.

sumukhī nalinī subhruḥ śōbhanā suranāyikā .

kālakaṇṭhī kāntimatī kṣōbhiṇī sūkṣmarūpiṇī ..96

Who has a beautiful face. Whose eyes are like a lotus. Whose brows are beautiful. Whose complexion shines. Who is the leader of the Suras.

Who is the wife of Kalakantta. Who has charismatic wisdom. Who causes agitation. Who is Subtlety.

Siva as Kalakantta once again refers to the earlier verse dealing with a lesson on vasanas. Here she is equal to Siva hence her name Kalakantti. Siva is also known as Akshobhya , that which does not agitates. This the corresponding Siva form for the Dasamahavidya Tara. There the Devi is Kshobhini. In the Devi mahatmyam there is the line that says Yaa devi sarvabhutesu vritthi rupeyna sansthitha. Namsthasyai namasthasyai namasthasyai namoh namah. It is her agitation- causing volitions in our minds that allows for the fructification of our karmas. The volitions all begin first in subtle form.

vajrēśvarī vāmadēvī vayōvasthā vivarjitā .

siddhēśvarī siddhavidyā siddhamātā yaśasvinī ..97..

Who is Vairaysvari. Who is Vamadevi. Who is beyond ageing.

Who is Siddheysvari. Who is the knowledge Siddha vidya. Who is the Mother of Siddhas. Who is the glorious one.

The thunderbolt weapon or vajra is known for striking fiercely at evil. This is the main weapon of Indra.

Vamadeva is the form of Siva that faces the West. As the name suggests this is a benign and beautiful form.

The true devi upasaka will have an youthful attitude towards the exuberance of Her creation.

All siddhis come from her as her womb contains them.

The following thirteen verses have to do with the Chakras in our body.

### General information on the chakras.

The lotus is a very important symbol in our rituals. As mentioned earlier each chakra is symbolised as a lotus. Just as the lotus has the center and petals, filaments and such so too each cakra has been described the same way in many agamic texts. In Chakra Vidya We are to consider in contemplation various mantras, geometrical designs, devatas, saktis, tattvas, tanmatras, ( unit- sense ) bodily tissue, jnanendriyas ( knowledge gathering sense system), karmendriyas ( action associated sense system) associated with each cakra. In the sahasranama only the deity associated with the particular body tissue that the cakra represents is given. Even then her weapons are not all detailed, neither are the surrounding saktis. However we are told of the type of food offering that this devi likes and the tissue that is her seat. All in all we get the feeling that only a person who knows the particular branch of chakra-vidya that fits this classification would know what details follow.

viśuddhiścakranilayā raktavarṇā trilōcanā .

khaṭvāṅgādipraharaṇā vadanaikasamanvitā ..98..

pāyasānnapriyā tvksthā paśulōkabhayaṅkarī .

amṛtādimahāśaktisaṃvṛtā ḍākinīśvari ..99..

In the Vishuddhi cakra, of red color and with three eyes, bearing the weapons such as the club with a skull top, having one face, fond of paayas, residing in the skin tissue, driving fear into pasuloka, surrounded by mahasaktis such as amrita is Dakini isvari.

Pasus are devotees whose primary motivation for worship is fear. The bija mantram is the Sanskrit-ॐ anāhatābjanilayā śyāmābhā vadanadvayā .Bija is dum-ॐ

daṃṣaṭrōjjvālākṣamālādīdharā rudharasaṃsthitā ..100..

kālarātryādi śaktyaughavṛtā snigdhaudanapriyā .

mahāvīrēndravaradā rākiṇyambāsvarūpiṇī ..101..

Situated in the Anahatalotus of dark blue complexion, with two faces, with shining fangs and bearing the akshamala and such, situated in the blood tissue, surrounded by forces such as kalaratri, fond of ghee rice naivedya, blessing the great veeras, is the form of Rakini amba.

The veeras are devotees that are driven by boldness and passion into worship. The Sanskrit bija mantram is ॐ

maṇipūrābjanilayā vadanatrayasaṃyutā .

vajrādikāyudhōpētā ḍāmaryādibhirāvṛtā ..102..

raktavarṇā māṃsaniṣṭhā guḍānnapṛitamānasā .

samastabhaktasukhadā lākiṇyambā svarūpiṇī ..103..

Situated in the Manipura lotus, with three faces, bearing weapons such as the thunderbolt lightning, surrounded by Damari and such, of red color, situated in the flesh tissue, dearly fond of jaggery-rice naivedya, provider of joy to all bhaktas is the form of Lakini amba. The sanskrit mantra is ॐ

svādhiṣṭhānāmbujagatā caturvaktramanōharā .

śūlādyāyudhasampannā pītavarṇātigarvitā ..104..

mēdōniṣṭhā madhupṛitā badinyādi samanvitā .

dadhyānnasaktahṛdayā kākinīrūpadhāriṇī ..105..

Situated in the Svadhista lotus, with four attractive faces, holding weapons such as the spear, famed for the yellow color, situated in the fatty tissue, surrounded by Madhupreeta, Bandini and such, fond of curd-rice heartily, is the form of Kakini.

The Sanskrit mantra is ॐ

mūlādhārāmbujārūḍhā pañcavaktrāsthisaṃsthītā .

amḥśādīpraharaṇā varadādiṇīṣevītā ..106..

mudgaudanāsaktacittā sākinīyambāsvarūpiṇī .

Situated in the Muladhara lotus, with five faces, situated in the bone tissue, bearing weapons such as the elephant hook, served by Varada and others, attracted to urad-rice, is the form of Sakini amba.

The Sanskrit mantra is सँ

ājñācakrābjanīlayā śuklavarnāṣaḍhānanā ..107..

majjāsamsthā haṃsavatīmukhyaśaktisamanvitā .

haridrānnaikarasikā hākinīrūpadhāriṇī ..108..

Situated in the Ajna lotus, of white complexion and with six faces, situated in the nerve issue, surrounded by primary saktis such as Hansavati, enjoyer of turmeric-rice, is the form of Hakini.

The Sanskrit mantra is हँ

sahasradalapadmasthā sarvavarṇōpaśōbhītā .

sarvāyudhadharā śuklasamsthītā sarvatōmukhī .. 109..

sarvaudanaprītacittā yākinīyambāsvarūpiṇī .

svāhā svadhāmatirmēdhā śrutismṛtiranuttamā ..110..

Situated in the 1000 petalled lotus, shining in all colors, bearing all weapons, situated in the generative secretions, with faces everywhere, fond of all kinds of foods, is the form of Yakini amba.

The Sanskrit mantra is यँ

**\* PLEASE NOTE THAT THE LAST LINE GOES INTO THE SEVENTH LESSON.**

**SHUBHAM**

## RESPONSE SIX

### A. Please select T, F or D

1. Anganyaasa is a type of ritual where one sanctifies one's own body.
2. Mataa is from the root MAA to measure.
3. The lunar cycle is important for the worship of the Nitya devis.
4. Numbers may be used as codes to signify spiritual truths.
5. Kosas are various covers that occupy our body spatially.
6. Vimarsa and Prakasa are two aspects of the Divine.
7. The word kula has several meanings.
8. Just as Kamesvara and Kamesvari are the divine couple in Srilalita's Vidya so too are Akshobhya and Kshobhini in Tara Vidya.
9. Neelakantta and Srikantta are two inconsistent names for Siva.
10. Vritthi and kshobhana are words that mean volition and agitation.

### B. Please select words from the group below and place them in the right spot.

Muladhara Visuddha Svadhistana Anaahata Manipura Ajna Sahasrara- generative tissues fat bone flesh nerve blood skin - Hakini Sakini Yakini Lakini Rakini Dakini Kakini- hum sum yum lum rum dum kum.

| CAKRA | TISSUE | PRINCIPAL SAKTI | BIJA |
|-------|--------|-----------------|------|
| 1.    |        |                 |      |
| 2.    |        |                 |      |
| 3.    |        |                 |      |
| 4.    |        |                 |      |
| 5.    |        |                 |      |
| 6.    |        |                 |      |
| 7.    |        |                 |      |

### FOR REFLECTION

This body is a very efficient media that the divine has made happen. Through this we filter in and out all impressions and experiences. It is Her Grace alone that guides us to sanctify the various constituents of this very body with symbolic representations of the Mother herself. May the rest of our live span be exerted for the fulfillment of the divine- व्यशेम देवहितं यदायुः vyaśēma dēvahitaṃ yadāyuhḥ

SHUBHAM