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ॐ

ऐं ह्रीं श्रीं

॥ श्री ललिता त्रिशती ॥

प्रार्थना

श्री शंकर-भगवत्पादाचार्याय नमः ।
वन्दे विघ्नेश्वरं देवं सर्वसिद्धिप्रदायिनम्
वामांकारूढवामाक्षीकरपल्लवपूजितम् ॥

Shri Shankaracharya

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श्री विद्यां जगतां धात्रीं सर्गस्थितिलयेश्वरीम्
नमामि ललितां नित्यां महात्रिपुरसुंदरीम् ॥
पाशांकुशेक्षुकोदण्डप्रसूनविशिखां स्मरेत्
उद्यत्कोटिरविप्राख्यां महात्रिपुरसुंदरीम् ॥

बालार्कयुततेजसां त्रिनयनां रक्तांबरोल्लासिनीं
नानालंकृत-राजमानवपुषां बालोदुरात् शेखराम् ॥
हस्तैरिक्षुधनुस्त्रिणीं सुमशराम् पाशं मुदा बिभ्रतीं
श्रीचक्रस्थितसुन्दरीं त्रिजगतां आधारभूतां स्मरेत् ॥

पाशांकुशेक्षु-सुम-राजित-पंचशाखां
पाटल्यशालि-सुषमांचित-गात्रवल्लीं ॥
प्राचीनवाक् स्तुतपदां परदेवतां त्वां
पंचायुधार्चितपदां प्रणमामि देवीम् ॥

Shri Shankaracharya

विस्तारितां बहुविधां बहुभिः कृतां च
टीकां विलोकयितुमक्षमतां जनानां ॥
तत्रत्यसर्वपदयोगविवेकभानुं
तुष्ट्यैकरोमि ललितापदभक्तियोगात् ॥

Shri Shankaracharya

सिंधूरारुणविग्रहां त्रिनयनां माणिक्यमौलिस्फुरत्
तारानायकशेखरां स्मितमुखीम् आपीनवक्षोरुहां ॥
पाणिभ्यामलिपूर्णरत्नचषकं रक्तोत्पलं बिभ्रतीं
सौम्यां रत्नघटस्थरक्तचरणां ध्यायेत् परामंबिकाम् ॥
आगमप्रणवपीठिकां अमलवर्णमंगलशरीरिणीं
आगमावयवशोभिनीं अखिलवेदसारकृतशेखरीम् ॥
मूलमंत्रमुखमंडलामुदितनादबिंदु-नवयौवनां
मातृकां त्रिपुरसुंदरीं मनसि भावयामि परदेवताम् ॥

Shri Shankaracharya

INTRODUCTION

A humble attempt is made here to give an English translation of the "Lalita Trishati". The English language cannot bring out the exact and complete meaning of many Sanskrit words. The philosophical concepts expressed in Sanskrit are so deep, and often so complex; that the purports are more to be felt, and intellectually and spiritually realized, than expressed in mere words. Many of the concepts are culturally related, and only a person born and brought up in this sacred land of Vedas or is fully exposed to vedic culture can fully comprehend the meanings. The extraordinary plasticity of the Sanskrit language, and often the multiplicity of the meanings of the Sanskrit words, and the possibility of changes in the meanings by slight alteration in the prefixes and suffixes and the possibility of splitting complex

words in different ways resulting in rendering different meanings of the compound words make Sanskrit an unique language. These factors make it almost impossible to bring out in English the exact force of the descriptions in Sanskrit since the Sanskrit words refer to psychological, spiritual and cultural concepts more than the dictionary meanings. These difficulties in expressing the concepts of the Vedic Sages in the English language necessitate repetitions – which may be sometimes boring, but which cannot be avoided. The same concept needs to be explained in different ways. Yet it is often impossible to bring out in an European language the exact purport of the thoughts enshrined in Sanskrit . The inadequacy of the English language to translate abstruse ideas in Sanskrit language becomes evident as one proceeds with the commentary on "Lalita Trishati".



ह्रीं ॐ

अतिमधुरचापहस्तां अपरिमितां अमोघबाण सौभाग्यां ॥

अरुणां अतिशयकरुणां अभिनवकुलसुंदरीं वन्दे ॥

Shri Lalita Trishati is a part of the "Lalitaopakhyanam" which occurs in the latter part of Brahmanda Purana". The Mythological background is as follows:-

Maharishi Agastya, having heard Lalitasahasranama from Bhagawan Hayagreeva Swamy (who was an incarnation 'Avatar' - of Shri Vishnu). ; was keen to hear and learn Shri Lalita Trishati. Hence, Shri Agastya prayed to Shri Hayagreeva for three years at the end of which Shri Lalitambika directed Shri Hayagreeva to teach Lalita Trishati to Shri Agastya and grant him "Upadesha"; Bhagawan Hayagreeva then gave the "Upadesha" of Lalita

Trishati to Agastya, saying –"Even by only meditating on this Trishati you will become aware of all knowledge and you will attain peace. This prayer is also known as "SARVAPOORTIKARA"- that which fulfils every (desire) wish.

Oh, sage! This is far more occult and mysterious than the 'Sahasranama'. Hence, on instruction from Shri Lalitambika , I will grant it to you. This incorporates the great and sacred "Panchadashakshari" (The fifteen lettered Mantra') which commences with the alphabet "ka" (क). Each letter (has) progressess with twenty names. Oh, Ghatasambhava ! (born from a pot), This (mantra) with three hundred names fulfils all desires. This is more sacred and secret (occult) than all secrets. This should be kept safe and secret with all efforts. Oh, great fortunate person. (Maha bhagyashali) listen with

rapt attention to this 'Trishati'. Oh, Kumbhasambhava! Do not consider these as only three hundred names. This becomes a 'Mantra' in itself, even though the three hundred words are only sounds. Hence it (Trishati) has to be heard by you with single minded concentration".

"Trishati" as the term indicates, means three hundred names, prayers, praises and attributes of shri Lalitambika. This is a highly philosophical hymn incorporating the holy "Lalita Panchadashakshari" Mantra - (15 - lettered mantra) The 15 letters (alphabets) are set into 3 groups. The first group consists of 5 alphabets, namely - क (Ka), ए (E), ई (EE). ल (La), ह्रीं (Hreem). The second group consists of 6 alphabets, namely ह (Ha), स (Sa), क (ka), ह (ha), ल (La), ह्रीं (Hreem). The third group is composed of 4 alphabets, namely, स (sa), क (ka) , ल (la) ह्रीं (Hreem). Each group thus ends with ह्रीं

(Hreem), which is the root-alphabet (Beejakshara) of Shri Lalitambika. The 'Mantra' is, therefore, in a coded form with very deep meaning for each alphabet. The code has been explained by Shri Adi Shankaracharya in his very famous composition "Soundarya Lahari " (S.L.) in stanza 32 ,which is reproduced here for reference :-

शिवः शक्तिःकामः क्षितिःरथ रविः शीतकिरणः
 स्मरो हंसः शक्रस्तदनु च परा मार हरयः ॥
 अमी हिल्लेखाभिस्तिसृभिरवसानेषु घटिता
 भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥

“Oh Mother! 'Shiva' ,Shakti'. Kaama, and Kshiti' and then 'Ravi' 'Chandra (Sheeta Kirana)', 'Smara'; 'Hamsa' and 'Shakra' and thereafter 'Para', 'Mara' 'Hari'. These (Sets of, there Alphabets Syllables, when conjoined severally

at their ends with three "Hrillekhas" become the components of thy name
"(Translation by Subrahmanya Shastri and Srinivasa Ayyangar).

In Lalita Sahasranama (85-89) the form of shri Lalitambika (the
Panchadashakshari mantra) is described as being formed of three groups
of alphabets representing three parts of her body-

(i) 'Vagbhava koota' (85)- the lotus-like face (comprising the alphabets Ka,
E, EE, La (क, ए, ई, ल));

(ii) Madhya koota (or Kamaraga koota), the part of the body from neck to
the waist - comprising of the alphabets Ha, Sa, Ka, Ha, La (ह, स, क, ह, ल)

(86) and iii the Shakti koota- below the waist-comprising of the alphabets
Sa. Ka. La (स, क, ल) (87) (from Y. Subbaraya Sharma). The three groups of
alphabets represent creation, preservation and destruction of the universe.

Each group ends with ह्रीं (Hreem), which is the 'Beejakshara' of shri Lalithambika; Ka, E, EE, La, Hreem, Ha, Sa, Ka, Ha, La, Hreem, Sa, Ka, La, Hreem.

(क, ए, ई, ल, ह्रीं; ह, स, क, ह, ल ह्रीं; स, क, ल, ह्रीं.)

In 'Lalita Trishati' each of the 15 letters of the Panchadashakshari Mantra forms, the first letter of 20 names / attributes of Shri Lati thamba Hence, there are 15 groups of 20 attributes each in 'Trishati'. The 300 names are incorporated in 59 'Shlokas' (stanzas) each comprising of 2 lines. Most of the lines contain 2 or 3 names each; a few contain 4 names or only one name. Each line has (usually) 16 syllables, with very few exceptions. Hence, the lines can be chanted easily in a rhythmic manner. It is musical and very pleasant and flows smoothly when uttered audibly. Many of the terms offer

several meanings depending on the manner in which the compound words are split.

All the meanings and a few comments mentioned here have been taken from Shri Shankaracharya's Sanskrit commentary. I have also made use of the Kannada translation of this commentary by Shri Gangadhara Shastri (Shri Vidya Ganapati Prakashana, Bangalore) and from the Kannada translation of Lalita Sahastranama by Shri Subbraya Sharma and the commentary on Lalita Sahastranama by Bhaskarashwrananda. Errors if any, are due to my misinterpretation of the Sanskrit words which I may have translated wrongly. I crave pardon for these mistakes.

"Soundarya Lahari" by Shri Bhagawan Shankara Bhagwattpadacharya is the main source of inspiration for undertaking this present effort.

The three hundred names can be chanted as individual names or in the form of 'Shlokas' (poems) of couplets. If chanted individually ,then one has to pronounce " Om" (ॐ) in the beginning and "Namah"(नमः) at the end of each name. However, if the 'Trishati ' is chanted as a Hymn (Prayer Song), then ॐ may be chanted at the beginning of each set of 20 names and the rest of the names may be chanted like a Hymn, poem or stotra, or 'Shloka'. In the following translation ॐ at the beginning and Namah (नमः) at the end of each name have been omitted to avoid repetition. However, the two lines of each stanza (couplet) are mentioned before the meaning of each 'name' is given.

Many scholars and philosophers have mentioned that chanting of 'Shlokas' (prayers, hymns) and 'Mantras' without understanding their meanings does not yield any desirable result.

१. नार्थज्ञानविहीनं शब्दस्योच्चारणं फलति
भस्मनि वह्निविहीने न प्रक्षिप्तं हविर्जलति ॥

One who chants a 'mantra' without understanding its meaning is like one performing 'Yagna' (Havana) by throwing dry pieces of wood into a 'Kunda' (Holy Pit) which has no fire. He only feels the pleasure of uttering words.

२. अर्थमजानानां नानाविध-शब्दमात्र-पाठवताम्
उपमेयश्चक्रिवान् मलयजभारस्थ वोढैव ॥

One who chants many mantras without understanding their meaning is like a donkey carrying a load of sandal-wood (चंदन), (not being able to feel its aroma but only its weight).

मलयज = sandal wood- which is 'born' in Malayachal- southern region of India)

From 'Varivasya Rahasya' by Bhaskara Raya

ऐं ह्रीं श्रीं

अतिमधुरचापहस्तां अपरिमितां अमोदबाणसौभाग्यां
अरुणां अतिशयकरुणां अभिनवकुलसुंदरीं वन्दे



अथ त्रिशती

ॐ

ककारादि

ॐ ककाररूपा कल्याणी कल्याणगुणशालिनी ॥

कल्याणशैलनिलया कमनीया कलावती ॥१॥

१ ॐ ककाररूपायै नमः :

'Namaskara' to her who is represented by the letter 'ka' (क), that is, who has the 'beejakshara' of 'ka' in the beginning of the 'mantra'. As per 'Soundarya Lahari' 'ka' (क) represents Shiva, who is the creator- 'कंब्रह्मा खंब्रह्मा'. 'क' represents Brahama, water, head and happiness. Hence, Lalitambika is Brahma (Hiranya Garbha), who is the creator of the Universe. As representing water, Ka (क) has the quality of protecting the world by providing the basic need of all life. As

'head', She is the repository of 'Amruta' as per 'Kundalini Yoga'. Since 'Amruta' is in 'Sahastradala Padma', Ka (क) also represents blissfulness (Ananda) and implies 'Parabrahma'. Ka (क) is the embodiment of 'ka- vidya' or 'Brahma vidya'.

२ कल्याणी

(a) कल्याण means happiness (सुख) of all kinds starting from the hapipness in youthfulness to 'Bramhananda' as per Taitariya Upnishada and other Upnishadas. Hence, she is the embodiment of pure bliss. Devi, represents 'विज्ञानमानंदं ब्रह्म' as per 'Shruti'.

(b) who is endowed with all pleasant qualities

(c) who is the personification of all arts (कला) - 64 'Kalas'. or 'Chandrakalas'.

३ कल्याणगुणशालिनी

'Kalyana' represents happiness and, hence, involves complete bliss

such as 'अमोघकाम, सत्यसंकल्प - unparelled bliss (pure happiness). Devi has all these qualities- (This does not imply that attributes are given to essentially attributeless (निर्गुण) 'Bramha'. This relationship between qualified (सगुणत्व) and unqualified (निर्गुणत्व) of Brahma should be learnt by practice of meditation- under a proper teacher. (गुरु).

४ कल्याणशैल निलया

'शैल' is derived from शिल : which means a huge rocky mountain. Devi has an abode in the solid mountain of bliss- or whose abode is 'Maha Meru' which is Kalyana Shaila (सुमेरुमध्यशृंगस्था- Lalita Sahastranama. 55)

५ कमनीया

Devi is very desirable because she is the embodiment of bliss, or Devi is one who grants everything which is desirable- for which a devotee

prays and hence she is desired and worshipped with devotion. For the 'Gnyanis' she becomes evident as the most beautiful and is hence desirable. (Therefore this is applicable to both-those who worship her in the form with Bhakti and for those who meditate internally with Gnyana. (for person following 'Kaali' or 'Haadi Vidyas).

६ कलावती

Devi is the personification of the 64 'Kalaas'. Devi becomes evident to the 'Bhaktas' by the various parts of her body from head to foot. (कला - all parts of the body from head to foot; or the 64 'Kalaas'). (Sahasranama 1-20 'slokas')

कमलाक्षी कल्मषघ्नी करुणामृतसागरा ।
कदम्बकाननावासा कदम्बकुसुमप्रिया ॥२॥

७ कमलाक्षी

Whose eyes are like lotus ,(or) the word can be split in to -कमलाया अक्षि यस्यां
सा = who is apparent to the eye of knowledge of Shri Laxmi; (or) who is
the target of meditation (or knowledge') of Laxmi (Here "Akshi" should
be understood as being apparent to 'Gnana' ; (or) it could also mean
that great amount of wealth becomes attainable by Her one look.

८ कल्मषघ्नी

Who destroys the dirt (of sins)-(I will free you form all sins-"
Bhagwatgeeta). (The fire of Gnyana destroys the fruits of all Karmas-
'Shruti') (ज्ञानाग्निः सर्वकर्माणि भस्मसात्कुरुते - 'Smurti')

९ करुणामृतसागरा

Who is the ocean of the nector of compassion; (or) who is like the ocean of the 'Amrita' of 'Moksha' for the devotees; (or) she is the embodiment of 'Brahma' (immortality) as per 'Shruti'; (or) who gave 'Amrita' and granted heaven (immortality) to the sons of 'Sagara' (सगर); (or) who is 'Bhageerathi' who went to 'ocean'. (सगर) to get the bliss of 'Amrita' (immortality).

१० कदंबकाननावासा

Who resides in the forest of 'Kadamba' trees ('Kadamba' is here indicating a kind of 'Kalpa vriksha' - a tree which grants all desires; or who resides in the middle of numerous and beautiful trees.

११ कदंबकुसुमप्रिया

who loves the blossoms of 'Kadamba' trees.

कन्दर्पविद्या कन्दर्पजनकापाङ्गवीक्षणा ।
कर्पूरवीटीसौरभ्यकल्लोलितककुम्भटा ॥३॥

१२ कन्दर्पविद्या

Who is worshipped by Kamadeva who understood and realized her. 'Vidya' is the term applied to the assemblage of letters which is chanted as 'Mantra'. 'Upnishad' is the term which implies the words of 'Vedas' which help in the understanding of 'Brahma Vidya.' ('Vidya' = a 'Mantra', the Vedic means for attaining or achieving Knowledge of Brahma); (or) Devi is understood and worshipped by 'Kamadeva'.

१३ कन्दर्पजनकापाङ्गवीक्षणा

(Side glance or seeing by half-opened eyes).

Devi's side glance was responsible for the creation of 'Kandarpa' or 'Manmatha' (Devi created 'Kandarpa' by a side glance).; (or) the

implication is- even ugly, old, decrepit men become young and handsome and strong as Manmatha by just a side glance from 'Devi'; (or) Vishnu, the father of "Manmatha" was bound to perform the duty of protecting the world having been stimulated by the side glance of Devi's eye; (or) Shri 'Mahalaxmi, who is the mother (जन्नी) of Manmatha, was stimulated by the glance of the half-closed eyes of Devi; (or) Devi can bestow the things such as fragrance, flowers and such other enjoyable things, which stimulate what 'Kama' stands for (that is lust for enjoyment) by just a side glance; (or) 'Kandarpa Janaka' is shri Mahalaxmi or the seat of Laxmi- that is the lotus-hence a look from Devi's lotus- like eyes is able to grant happiness (bliss) and creative activity of the entire world. (अपांग means crippled Kamadeva; and side glance from the eye).

१४ कर्पूरवीटीसौरभ्यकल्लोलितककुप्तटा

The fragrance of 'Tamboola' mixed with comphor, spreads to the borders of the Universe-Hence Devi's breath spreads fragrance waves to the very borders of the Universe. ('Tamboola'-'Veeda' or 'Beeda'-betal leaves mixed with ingredients like 'Supari' etc.) (Lalita Sahastranama 26 - कर्पूरवीटिकामोद समाकर्शत् दिगंतरा)

कलिदोषहरा कंजलोचना कम्प्रविग्रहा ।
कर्मादिसाक्षिणी कारयित्री कर्मफलप्रदा ॥ ४ ॥

१५ कलिदोषहरा

Devi carries away (removes) all the sins (weaknesses) inherent in 'Kaliyuga'- such as atheism; agnosticism; and useless discussions and establishes one-ness of all existance with Herself (अद्वैत = Advaita- monism) in the minds of deluded and confused persons. (The weaknesses inherent in Kaliyuga are indicated in Devi Bhagavata- 12th Skandha and 9th Adhyaya. In "Trishati", specially in the "names' beginning with (ए) (e') and इ (ee) the conjection "and" (च) is often prefixed to the the 'Name; the implication is - (a) Brahma can be addressed without qualities or attributes (Nirguna'-निर्गुण) or with qualities or attributes ("sa-guna) -(सगुण). (b) Brahma can be adressed as female or male (त्वं स्त्री त्वं पुमान्' - shruti) or in neuter (तत्सत्यं

स आत्मा)(or) (c) Brahma can be addressed in the genderless first person (as in अहं ब्रह्मास्मि) or some person (तत् त्वमसि). (In this context of the 'Karma Kanda' of Shrimad BhagawatGeeta needs to be understood properly -and not by the ordinarily accepted meanings of the words in the stanzas- see Shri Shankaracharya's commentary on the BhagwatGeeta) (The above matter included in the astunick and parenthesis is my own and not from the "Trishati" Bhashyam of Shri Shankaracharya) (In this context of study of the discussion between Shri Shankaracharya and Mandan Mishra would be interesting- see 'Shankara Digvijaya Vidyaranga) Madhaveeya Shankara Digvijaya.")

१६ कंजलोचना

‘कञ्ज’ means Lotus (कं = water ज born) ,Who has eyes like lotus (or) ‘कंज’ also indicates Brahma and hence this epithet suggests that the

whole Universe has arisen from water which was created first ; or कंज = Brahmanda- the whole Universe; or by a glance of Her eyes, Devi created the whole Universe . Or Devi directed Brahma to create the Universe by a side glance of the eyes.

१७. कम्पविग्रहा

Devi has a beautiful (Captivating) form adorned by courage, grace and sweetness.

१८ कर्मादिसाक्षिणी

Devi is a witness to worship performed as per prescribed Karma , or Devi becomes apparent (साक्षात्कार), through different Karmas such as Upasana; Yagna , श्रवण (listening to her prayers)

१९ कारयित्री

Who evokes prescribed 'Karmas' (Vedic Karmas).

२० कर्मफलप्रदा

One who bestows boons for performing prescribed 'Karmas' or who grants the fruits of 'Karmas' (Karma Meemansakas contend that 'Karma' is the ultimate objective ,and the result (फल) is 'अदृष्ट') that is 'just luck' (unseen). This is not acceptable because 'Karma' can not be motivated without the disire for the fruits and 'Karma' per se ' becomes meaningless . Devi ensures that the prescirbed 'Karma' bears the desired fruit . The anticipation is the main stimulaus for performing 'Karma'.

एकारादि

एकाररूपा चैकाक्षरी एकानेकक्षराकृतीः ।

एतत्तदित्यनिर्देश्या चैकानन्दचिदाकृतिः ॥५॥

२१ एकाररूपा

One who has the form of 'E' (ए). As per Soundarya Lahari 'E' (ए) stands for 'Shakti' - embodiment of Power - which is the second letter of Panchadashakshari Mantra.

२२ एकाक्षरी

The only one (एक) who does not get destroyed (अक्षर = न क्षरतीति) .This implies eternity and omniscience. Such a 'Maya' does not get destroyed until self-realization resulting in 'Moksha' (freedom from the cycle of birth and death); or who is represented by one letter - the 'Pranava' 'Om' or 'Hreem'; or who has become one with eternal

Shiva by becoming half of the body of Eswara in "Ardha-Nareeshwara".

२३ एकानेकाक्षराकृतिः

Whose form is represented by one letter (such as the 'Pranava' 'Om' or 'Hreem'); or is represented by many letters (‘क’ to ह्रीं) as in the Panchadashakhari; or represented by all letters of the alphabet from ‘अ’ to ‘क्ष’ ; or although being 'One' She can be realized through many paths or many forms of knowledge - That is, She is actually 'One' but, Her forms can be realized (understood) through many kinds of knowledge ('Aksharas') or paths- such as by Bhakti, Karma and Gnyana or by going through various systems of 'Yoga' (Raja -Yoga, Kundalini Yoga, etc.)

२४ एतत्तदित्यनिर्देश्या

Who cannot be defined (designated) as 'This' or 'That'; or who cannot be seen as an actuality (pratyaksya) or virtuality or not apparent (Apratyaksya-अप्रत्यक्ष); that is, Devi cannot be defined in terms of physical actuality or by any description). (for defining any one, it is necessary that the person should possess qualities such as shape, size, action etc. and should have existence in time and space. But Devi is 'Nirguna', attributeless) beyond time, space and cause, and hence beyond description or recognition ('अशब्दमस्पर्श अरूप्यमव्ययम्' 'निर्गुणं निष्कलं') beyond speech, touch mind and comprehension, without attributes; who cannot be defined on the principle of 'action' and 'result' (कार्यकारण), or एतत् (this) refers to present and तत् (That) refers to past- Hence Devi is timeless and eternal (प्रत्यक्ष) = visible,

seen by oneself; अप्रत्यक्ष = not seen by oneself; परोक्ष = seen by others or evidence from other's experience or expression). (As per 'Sankhya' philosophy an attributeless, timeless entity, that is God, cannot and does not exist. As per Bhagawata (Vaishnava and Sri Vaishanava) philosophy Vishnu is the only existence. The Upanishadic philosophy is opposed to both these conclusions, and accepts that 'Jiva' is the only reality- i.e. 'SELF' is the only reality or 'Eswara' is the only reality. The term 'Devata' is explained as the only Truth (सत्) and bliss (आनन्द) in 'Chandogya Upnishad'. Since two entities cannot exist together, the identity of 'Jiva' with 'Eswara' has to be accepted- as mentioned 'Ekameवाद्वितीयं एकमेवाद्वितीयं = one only and not two.)

२५ एकानन्दचिदाकृतिः

Who has the form of the only permanent bliss (Ananda) and consciousness (चित्) This is as per 'Shruti - (विज्ञानमानंदं ब्रह्म); or who has the undivisible (United) form of Shiva, who is the embodiment of bliss (आनन्द) and Eswara, who is the embodiment of consciousness (चित्).

एवमित्यागमाबोध्या चैकभक्तिमदर्चिता ।
एकाग्रचित्तनिर्ध्याता चैषणारहिताद्रुता ॥ ६ ॥
२६ एवमित्यागमाबोध्या

Devi cannot be addressed (described) as 'this' or in any specific manner as per 'Aagama - Scriptures' - principles. (Worship, Pooja, sacred - rites, 'Archana' etc. are all included in the term 'अगम' (Aagama). It is not possible to address 'Brahma' by any kind of worship or 'Aagama'. The concept of 'Brahma' is represented in the phrase, सत्यज्ञानमनन्तं- truth, knowledge and unending or limitless or eternal. Brahma (Devi) cannot be designated by any material form of description. Hence, it is necessary to address and realize Devi as per the meaning of the statement 'तत्त्वमसि' ('you are that)- the 'Adwaitic' (Monistic) concept. (The entire 'Trishati' is 'Adwaitic' monistic and preaches one - ness of Devi with all existence

and is absolute- which should necessarily mean- 'I' (अहं) cannot be separate from 'Brahma'- 'I and Brahma' are 'one', and there are no two entities-एकमेवाद्वितीयं)

२७ एकभक्तिमदर्चिता

Who is worshipped by those who have attained the capacity for single minded devotion through internal worship (अन्तर्याग), external worship (बहिर्याग) and great single minded devotion (महायाग); or Devi is worshipped by those who have realised one-ness of the 'self' with 'Brahma'. The functions of all senses (इन्द्रिय) depend on the mind- hence, as one meditates or thinks seriously so does one speak and perform ('यन्मनसा ध्यायति तद्वाचा वदति तत् कर्मणा करोति'). Hence, "Bhakti" is a function or character of the mind, and if centralized, would result in the proper expression and action. Hence, one with single -minded -centralized or focussed

'Bhakti' can do the 'Archana' or 'Pooja' - and such persons can achieve Devi.'

२८ एकाग्रचित्तनिर्ध्याता

Who has been achieved -(determined, proved, established-) by those yogis who have contemplated with single-minded devotion ; (a) who has been attained by (i) Ritambharas (ऋतं + भरती = a condition of 'Samadhi' in which one achieves the condition of " Brahmatwa") ii) Pragnalokas (who perceive through Gnyana) and (iii) Prashanta Vahitas (Those for whom the qualified universe ,i.e. "Saakara Prakriti" , has become unqualified i.e. "Niraakaara' and hence beyond time and space and causation.) Hence, एकाग्रचित्ताः are those who are in a state of super consciousness and to whom the Creator and the Created merge, and

they realize universality and one -ness of all (ब्रह्म वेद ब्रह्मैव भवति) = One who understands Brahma becomes Brahma . For such persons Devi becomes the only reality (साक्षात्कार)

२९ एषणारहितादृता

Devi becomes the only reality for those who have been released from all desires. 'Desire' is of three kinds- (i) desire for comfort and happiness in this living world, that includes desire for children etc.; (ii) desire for happiness in the next world, that is, 'Pitru-loka' and (iii) desire for the attainment of 'Devaloka'. Those who have become free from all such desires are referred to as 'Paramahansas'- who have conquered all desires and therefore become United with 'Paramaananda' - eternally blissful. (Eshana is desire). (पुत्रैषणा = desire for children; वित्तैषणा = desire for wealth; लोकैषणा = desire for worldly comforts) Those who have these

desires even go for begging for the fulfilment of these desires. But those who wish for freedom, indulge in meditation singlemindedly. They are 'Sanyasis'. They achieve result in the form of freedom (मोक्ष). (एषणात्रय are : (1) पुत्रैषणा, (2) वित्तैषणा or लोकैषणा and (3) दारैषणा. (शंकर दिग्विजय Part I, Sarga 8, p 258)

एलासुगन्धिचिकुरा चैनःकूटविनाशिनी ॥
 एकभोगा चैकरसा चैकैश्वर्यप्रदायिनी ॥ ७ ॥

३० एलासुगन्धिचिकुरा

One who has the front locks of hair which have the fragrance of cardamum (विलायची). (Frgrance emits from all parts of her body. The frontal hair has been taken as an example of a part of her body.)

३१ एनःकूटविनाशिनी

Who destroys the collection of sins. Sins are of three kinds- ' Aagami ' (to be acquired), "Sanchita' (collected sins) and 'Praarabdha (old sins acquired during previous births)'.

३२ एकभोगा

For whom there is only one object of enjoyment ,or who is the object of enjoyment, of only one (that of 'Kameshwara').

३३ एकरसा

Who has the only one 'Rasa'- feeling, sense of pleasure; or for whom all 'Rasas' are the same- (समरस), or who has only 'Madhura Rasa' (sweetness) towards all, or who has only 'Sringara Rasa' which is the most pleasurable and important and the first among the nine 'Rasas'.

३४ एकैश्वर्यप्रदायिनी

One who grants immeasurable wealth or the wealth of all kinds, or who grants the wealth of knowledge that there is only one 'ISHWARA', or who bestows the fortune of knowing that 'Ishwara' is the only one basic Truth or who gives the knowledge of being one with 'Ishwara' or who grants the boon of becoming one with 'Ishwara' ('एकमेवाद्वितीयम्' = one and not a second; or one who has no second. Also तत् त्वम असि = 'you' are 'that' - same as, 'you' and 'that' are same or who grants 'one-ness' with 'Ishwara'

एकातपत्रसाम्राज्यप्रदा चैकान्तपूजिता ।
 एधमानप्रभा चैजदनेकजगदीश्वरी ॥ ८ ॥

३५ एकातपत्रसाम्राज्यप्रदा

Who grants the boon of feeling like the monarch over all things in the world, or who grants the boon of complete rulership over everything or एकातपत्र = 'Atma Gnyana' which means the destruction of अज्ञान which is the basic cause of all unhappiness in the world. This implies Devi grants 'Atma Gnyana' (आत्मज्ञान) which destroys all miseries in this 'Sansaara '.

३६ चैकान्तपूजिता

One who is worshipped in solitude with single mindedness, or one Who reveals Herself as the only central reality when meditated internally, or All internal meditation ultimately ends in the one Brahma-that is Devi (This is also implied in the statement 'all worship leads to the

same God Keshava - 'सर्वदेवनमस्कारः केशवं प्रति गच्छति')

३७ एधमानप्रभा

One who is increasingly illuminated or who is ever increasing in brightness - brilliance.

३८ एजदनेकजगदीश्वरी

Who lords over many universes which she stirs and moves, (or) who stirs or moves all kinds of living and non-living objects in the universe.

एकवीरादिसंसेव्या चैकप्राभवशालिनी ।
ईकाररूपिणीशत्री चेप्सितार्थप्रदायिनी ॥९॥
३९ एकवीरादिसंसेव्या

'Ekaveeras' are those who have uncommon power by which they have obtained all the 'Purushaarthas.' (पुरुषार्थ). Devi is served by such 'Ekaveeras', or 'Ekaveeras' refers to the group of 'Shakti Devatas' such as Renuka, Shyamala etc. Devi is served by such 'Ekaveeras' and others. These 'Shaktidevtas' are established in their respective 'Shaktipeethas'- (in 50 Shaktipeethas. These represent Devi in different forms. Hene Devi is also refered to as 'Panchashatpeetha- roopini') The term 'Ekaveeras' applies to those who have conquered all worldly matters by performing various kind of penances and have realised 'Brahma' and are, therefore, fearless. Devi is served by them.

४० एकप्राभवशालिनी

Who is the single most important brilliant ruler (प्राभव = प्रभोः भावः = feeling of ruler, एक = only one or प्रभुत्व भावः = Rulership) or प्रभा = meaning 'Shinning or brilliant' - Devi is the only brilliant power possessing the unusual quality of protecting the Universe, this quality being in no-one-else, or Devi shines as the only brilliant ruler of the universe, or Devi is existence absolute and its external manifestation is the Universe.

ईकाररूपिणीशित्री

४१ ईकाररूपिणी

Who has the form of ई - the third letter of the 'Panchadashakshari' Mantra. ई symbolizes 'Kaama' (काम) as per 'Soundarya Lahari'.

४२ ईशित्री

Who is the cause of all living creatures, or who desires discipline or orderliness or who rules over everything or who establishes everything.

४३ ईप्सितार्थप्रदायिनी

Who grants whatever possessions (wealth and other things) one desires. (अर्थ =wealth, possessions). 'Karma Meemamsakas' contend that only 'Karma' produces the results. This is questionable since 'Karma' by itself does not produce results, but it may evoke the giver to grant fruits of Karma.

ईदृगित्यविनिर्देश्या चेश्वरत्वप्रदायिनी ।
ईशानादिब्रह्ममयी चेशित्वाद्यष्टसिद्धिदा ॥ १० ॥

४४ ईदृगित्यविनिर्देश्या

Who cannot be determined by evidences such as by seeing (दृक्) or by any other kind of evidence, or who cannot be determined by the usual method of evidence such as by seeing or by perception by any 'sense-organ', or who cannot be determined by 'this' or 'that' or 'such' aspect.

४५ ईश्वरत्वप्रदायिनी

Who establishes lordship over everything, or who establishes one - ness with 'Ishwara : i. e. 'Adwaita' - or who grants 'Ishwaratwa' or realisation of 'Ishwara'. All these imply 'one - ness' of the universe with 'Ishwara- basis of 'Monism'.

४६ ईशानादिब्रह्ममयी

Who is the embodiment (or who pervades) in Ishana and other Brahmas such as Ishana, Tatpuruasha, Aghora, Vamadeva and Sadyojata- the five Brahmas. (ईशान, तत्पुरुष, अघोर, वामदेव आणि सद्योजात)

४७ ईशित्वादष्टसिद्धिदा

Who grants the eight siddhis- (achievements, power, such as Ishita etc.) Ishita, Prakaamyā, Vashita, Anima, Mahima, Laghima, Garima and Praapti. (अणिमा, महिमा, लघिमा, गरिमा, प्राप्ति, ईशिता, प्राकाम्यम्, वशित्वं - these are 8 siddhis.) अणिमा = to become very small or minute; महिमा = to become very large; लघिमा = to become very light; गरिमा = to become as heavy as a mountain; प्राप्ति = to become as large as "virat- (Universe); ईशिता = to be able to touch with the hand the moon or any other celestial being; प्राकाम्य = to be able to do any thing without any hindarance and as per

wish; वशिता = to be able to have the entire universe under one's control or under oneself or to possess the entire universe).

Devi grants all these powers or 'Siddhis'.

‘अणिमा लघिमा प्राप्तिः प्राकाम्या महिमा तथा
ईशित्वं च वशित्वं च तथा कामावसायिता’ ॥

or

‘अणिमा महिमा लघ्वी गरिमा प्राप्तिरीशिता
प्राकाम्यं च वशित्वं च एतैतराऽष्टसिद्धयः’ ।
ईक्षित्रिक्षणसृष्टाण्डकोटिरीश्वरवल्लभा ।
ईडिता चेश्वरार्धागशरीरा शाधिदेवता ॥ ११ ॥

४८ ईक्षित्री

Who becomes evident (साक्षात्कार) to those who are indifferent to attachments, that is, who are free from material attachments or who have achieved 'Gnyana' by becoming indifferent to worldly attachments or who are constantly seeing (or invigilant-about the entire universe) or are unbiased and detached witness.

४९ ईक्षणसृष्टाण्डकोटिः

Who has created (and creates) innumerable universes by just one look or by foresight, or She is the cause of the creation of millions of universes by design and foresight (or planning) in the past and in the future.

५० ईश्वरवल्लभा

Who has 'Kaameshwara' as husband, or who is the object of adoration, or of the 'Ishawaras' (Lords) such as 'Brahma, Vishnu and Rudra by granting them power and greatness and has, thus, received their love and regard (respect and adoration).

५१ ईडिता

Who is praised in (or by) 'Vedanta' (The words of Vedanta are in praise of Devi).

५२ ईश्वरार्धाङ्गशरीरा

Who has 'ईश्वर' as half of her body, or who forms the (left) half of the body of Ishwara, or whose half body is composed of the body of Ishwara.

५३ ईशाधिदेवता

For Whom 'Kameshwara' is the 'worshipped diety' (meaning she is a 'Parama Pativrata') or who overrides as an attributeless 'Om' who has given up 'त्त्' (that) symbolized by Ishwara and 'त्वं' (twam=you) symbolized by 'Jeeva'- that means who symbolizes truth and is its essence without any qualities.

ईश्वरप्रेरणकरी चेशशताण्डवसाक्षिणी ।
ईश्वरोत्संगनिलया चेतिबाधाविनाशिनी ॥ १२ ॥

५४ ईश्वरप्रेरणकरी

Who motivates (or stimulates) 'Ishwara' to perform His duties of creation etc., or since she is the wife of Ishwara She sees that Ishwara's orders are carried out.

५५ ईशताण्डवसाक्षिणी

Devi is the witness to the dance of Ishwara, or Devi is watching with enjoyment the manifestation of the activities of the universe as a play, or Devi is the witness to the rhythmical or orderly activities going on in the universe as the 'Tandava' - dance of Ishwara (here Isha='that 'त्') or Dance involves movements in a rhythmical manner and Devi makes the results of these movements come true - (साक्षात्कार = manifest in an orderly manner.)



५५

५६ ईश्वरोत्संगनिलया

Whose abode (निलयः = residence) is the lap of Ishwara, or who sits on the lap of Ishwara.

५७ ईतिबाधाविनाशिनी

Who destroys the unhappiness (or troubles) caused by fate (destiny) and even animals and people or who destroys all troubles caused by calamities.

ईहाविरहिता ईशशक्तिरीषत्स्मितानना ।
लकाररूपा ललिता लक्ष्मीवाणीनिषेविता ॥ १३ ॥

५८ ईहाविरहिता

Who is free from all desires (because she is herself 'आप्तकाम' =gets all wishes and desires)

५९ ईशशक्तिः

Who has the strength of Ishwara- such as omniscience, omnipotence and omnipresene.

६० ईषत्स्मितानना (आनन:= Face)

Who has a gently smiling face (Ever smiling)

लकारादि

६१ लकाररूपा

Devi has the form of 'ल', which is the fourth letter of the 'Panchadashakshari Mantra'. 'La' (ल) stands for Earth (क्षिति) as per 'Soundarya Lahari'.

६२ ललिता

Devi is very pretty(charming).

६३ लक्ष्मीवाणीनिषेविता

Who is lovingly served by Laxmi (embodiment of wealth, beauty and power) and Vani i.e.Saraswati (embodiment of knowledge 'Gnyana') (सेविता =anticipating, with raised eyes, orders for service- उन्मीलित आज्ञा प्रतीक्षा)

लाकिनी ललनारूपा लसद्वाडिमपाटला ।
ललन्तिका-लसत्फाला ललाट-नयनार्चिता ॥ १४ ॥

६४ लाकिनी

Who sucks away unhappiness and makes the Bhaktas happy, or Devi is the embodiment or has the form of the universe which has the qualities of being created and destroyed, which appears to be separate from Brahma and appears to be untrue (Maya) and gross, or Since Devi is the cause of the universe, she is also 'Brahma'. 'La' stands for creation and destruction ; 'Aka' (अका) indicates unhappiness (दुःख) - or 'Lakini' is the form of Devi residing on the 'Manipura'- chakra' and hence represents 'Agni'(fire). This is interpreted as one who sucks away the darkness of 'Agyana' (ignorance) and brings in light to the inner conscience. Being 'Fire' in essence She activates the flow of 'Amruta'. Since "Varahi" (वराही)

is the diety in 'Manipura Chakra' - which indicates that she destroys darkness (तमस्) and illuminates the conscience. (See'Lalita Sahasranaama, 503-read it with the rest of the stanza starting from Name 495 'मणिपूराञ्जनिलयां' i.e. shloka Nos 102-103 in "Sahasranaama" which gives the description and characteristics of 'Lakini)

६५ ललनारूपा

Who has the adornments like a woman, or has a female form or ornaments like a woman.

६६ लसद्वाडिमपाटला

Whose body has (shines) the colour of 'hibiscus' and pomogranate i.e. is white and red- or Rose coloured (ल सत् =shines; fits well)

६७ ललन्तिका-लसत्फाला

Who wears on Her forehead the ornament "Lalantika" (Pearls

surrounding the nine gems) or whose forehead shines by the presence of 'Lalantika' ornament.

६८ ललाट-नयनार्चिता

Who is worshipped by or adored by Shiva who has an eye (the third eye) in the centre between the eyebrows - in the centre of the forehead- or who is worshipped by those sages (and Rishis) who pray with their eyes centered on their foreheads. This is a type of 'Mudra' known as 'Khechari' Mudra by which the worshipper fixes his eyes on the centre of his own forehead- this assists the devotee in becoming a person with the superficial conscience being dissolved - 'विलीन चित्त'- and thus he loses his sense perception of the rest of the world during the period when he is in 'that "Mudra". 'खेचरी मुद्रा' is able to put a person into a state of superconsciousness. Hence Lalata Nayanans are referred as Mahayogis.

लक्षणोज्ज्वलदिव्याङ्गी लक्षकोट्यण्डनायिका ।
लक्ष्यार्था लक्षणागम्या लब्धकामा लतातनुः ॥१५॥

६९ लक्षणोज्ज्वलदिव्याङ्गी

Devi has a divine form with all good qualities (as prescribed in 'Saamudrika shastra'), or who shines with all devine qualities.

७० लक्षकोट्यण्डनायिका

Who lords (or rules) over innumerable (Lakhs of, crores of) universes.

७१ लक्ष्यार्था

Who is the object of worship (meditation-penance), or she is the ultimate meaning (अर्थ) of all Vedanta, or who is the target of spiritual investigation.

७२ लक्षणागम्या

Who is the incomprehensible (cannot be realized or understood) by qualities or attributes- she is unqualified (लक्षण + अगम्या)

७३ लब्धकामा

Who is endowed with the achievement (realization) of all desires, or who has achieved all desires.

७४ लतातनुः

Who has a body like a creeper, or whose body is ever young like 'Kalpa Lata'.

ललामराजदलिका लम्बिमुक्तालताञ्चिता ।
लम्बोदरप्रसूर्लभ्या लज्जाढ्या लयवर्जिता ॥ १६ ॥

७५ ललामराजदलिका

Who is adorned (on her forehead) by the mark of 'Musk' (Kasturi) (Tilak of kastoori)

७६ लम्बिमुक्तालताञ्चिता

Who is adorned with long garlands of pearls (which extend to the lower part of the body)

७७ लम्बोदरप्रसूः

Who gave birth to Ganesh-Lambodara.

७८ लभ्या

Who can be obtained or realized by prayers, listening to prayers or by contemplation. (Who is not apparent due to nescience (अज्ञान) caused

by being involved in daily life's activities. She is not apparent when one is immersed in worldly activities (संसार), but becomes reflected from people who are involved in prayers- like finding a lost ornament by suddenly remembering the place where it was mislaid earlier. The implication is that Devi is obtainable or realizable by contemplation or in company of knowledgeable holy persons.

७९ लज्जाढ्या

Who is coy (shy) bashful in appearance, or who is sanctified or is auspicious by coyness.

८० लयवर्जिता

Who is free from destruction or has no destruction.

हींकारादि

हींकाररूपा हींकारनिलया हींपदप्रिया ।
हींकारबीजा हींकारमन्त्रा हींकारलक्षणा ॥ १७ ॥

८१ हींकाररूपा

Who has the form of हीं which is the 5 th alphabet of the 'Panchadashakshari' Mantra.

८२ हींकारनिलया

Whose abode is हींकार.

८३ हींपदप्रिया

Who loves the word हीं. This alphabet indicates not only power, but also the bestower of all desires or this word grants all that is aspired for to those who chant हीं, or Devi is pleased to occupy the position (पद) by which she grants all the successes (पुरुषार्थः)

to those who chant ह्रीं. (ह्रीं is composed of ह+र+ई +० (अनुस्वारः) and forms a 'word mantra' in itself. पद indicates a status, a position of power)

८४ ह्रींकारबीजा

Devi is identified by the 'Beejakshara' (seed-letter) of - ह्रीं or whose 'Beejakshara' is ह्रीं. (Just as the 'Beeja' (seed) of a ficcus tree is implied- अश्वत्थ वृक्ष) - involves- incorporates the potentiality of producing- the entire tree, likewise ह्रीं incorporates the entire universe which is the manifest part of Devi.)

८५ ह्रींकारमन्त्रा

Devi has ह्रीं as the 'Mantra' or whose 'Mantra' is Hreenkara- ह्रींकार. (मन्त्र = मन = mind; त्र = protection - implying that Devi grants protection to those who chant ह्रीं or meditate on ह्रीं).

८६ ह्रींकारलक्षणा

Who has the character (लक्षण) of ह्रीं (Ha) is the "Akaash Beeja (represents)sky- space -which is unlimited and indicates "Shiva", 'र' (Ra) represents fire (वन्हि) and implies the force needed for functions or action. Hence, ह्रा (Hra) implies unlimited power - power absolute . ई is referred as मन्मथबीज - the stimulus for action or motivation; and the power of स्थिति (maintenance-protection) lies with 'Vishnu'. 'M' (Anuswara'-nasal) is the indicator of 'laya' (loss or destruction). The combination of all these character (qualities) is ह्रीं (Hreem) implies the cycle of creation -preservation and destruction of the Universe) .

ह्रींकारजपसुप्रीता ह्रींमतीविभूषणा ।
ह्रींशीला ह्रींपदाराध्या ह्रींगर्भा ह्रींपदाभिधा ॥ १८ ॥

८७ ह्रींकारजपसुप्रीता

Who is pleased by the 'जप' (repeated chanting) of ह्रीं

८८ ह्रींमती

Who is represented by ह्रीं.

८९ ह्रींविभूषणा

Who is adorned by ह्रीं (Hreem). ह (Ha) represents whiteness; र (Ra) represents red (blood red-रेहित); ई (EE) represents blue. Thus, being represented by white, red and blue, she also represents 'Satwa' 'Rajas' and 'Taamas' Gunas. Hence, Devi is also 'Maya'. Thus Devi is referred to as a beautiful damsel adorned with all beautiful qualities.

९० ह्रींशीला

Who has ह्रीं as a natural character. She is by nature 'Sacchidananda' since she involves Brahmaa, Vishnu and Rudra and 'Satwa' 'Rajas' and 'Tamas' qualities and limitlessness.

९१ ह्रींपदाराध्या

Who is meditated upon (worshipped) by word "Hreem" - ह्रीं.

९२ ह्रींकारगर्भा.

Who carries ह्रीं in her womb.

९३ ह्रींपदाभिधा

Who is identified by the mantra ह्रीं' - Hreem, or who is recognized by her position or status by ह्रीं.

हींकारवाच्या हींकारपूज्या हींकारपीठिका ।
हींकारवेद्या हींकारचिन्त्या हीं हींशरीरिणी ॥ १९ ॥

१४ हींकारवाच्या

Who is called or referred to by the word हीं normally.

१५ हींकारपूज्या

Who is worshipped by the beejakshara - 'हीं'

१६ हींकारपीठिका

Whose basis is हीं or for whom हीं is the seat.

१७ हींकारवेद्या

Who can be understood or realized by the beejakshara 'हीं' (Hreem). This understanding or realization comes through a "Guru" (teacher).

९८ ह्रींकारचिन्त्या

Devi should be meditated upon through 'Hreem' (ह्रीं) . ह्रीं is the same as the Parabrahma Pranava (Mantra) 'Om' -ॐ -(ॐ -ऐं - ह्रीं - श्रीं-क्लीं)

९९ ह्रीं

Devi is the embodiment of the ultimate bliss since she carries away or removes all short comings (ह =means हरण = carries away)

१०० ह्रींशरीरिणी

Whose body is ह्रीं, or who is embodied in the 'Moola Mantra' of "Hreem" (ह्रीं).

हकारादि

हकाररूपा हलधृक्पूजिता हरिणेक्षणा ।

हरिप्रिया हाराध्या हरिब्रह्मेन्द्रवन्दिता ॥ २० ॥

१०१ हकाररूपा

Whose form is 'ह'कार ('Ha') which is the sixth alphabet of the Lalita Panchadashaakshari Mantra. 'Ha' (ह) stands for 'Ravi' (Sun) as per Soundarya Lahari.

१०२ हलधृक्पूजिता

Who is worshipped by Balarama who holds a plough as his weapon.

१०३ हरिणेक्षणा

Who sees (looks at) like a doe, or who looks at many things at the same time, or whose look expresses vivacity (चंचलता) and anxiety. The inner meaning being -being concerned with the welfare of Her devotees,

she looks on all sides with concern and anxiety. They are known to be beautiful eyes.

१०४ हरिप्रिया

She is beloved to Hari (Vishnu).

१०५ हाराध्या

Who is worshipped by Hara (Shiva).

१०६ हरिब्रह्मेन्द्रवन्दिता

To whom Hari, Brahma and Indra pay their obeissance- (bow before Her). (She is worshipped by all Gods).

हयारुढासेवितांघ्रिर्हयमेधसमर्चिता ।
हर्यक्षवाहना हंसवाहना हतदानवा ॥ २१ ॥

१०७ हयारुढासेवितांघ्री

Whose feet are offered service by the God who rides the horse -
Reference is to 'Devendra'.

१०८ हयमेधसमर्चिता

Who is worshipped by performing 'Ashwa Medha Yagna'
("Ashwamedha Yagna" was performed by those kings who had
conquered all others on earth- that is worshipped by those who had
obtained all "Purushastraas" by performing the "Ashwamedha" yagna
-sacrifice.

१०९ हर्यक्षवाहना

Who has lion as vehicle -that is "Durga" (हरि + अक्षः =Lion ;)

११० हंसवाहना

Who has the Swan as vehicle -that is Brahmi, or who has Sun or 'Praana' as vehicle or basis हंस has several meanings -Swan, supreme soul, sun, shiva, vishnu, yogi, Pure soul (as in Parama hansa)

(यश्चायं पुरुषे यश्चासावादित्ये स एकः = that which exists in this man and what exists in the Sun, they are same .Hence ,she is mentioned as riding the Swan.)

१११ हतदानवाः

Who has killed Rakshasaas (or Asura as or Danavaas). Assuming various forms of 'Shakti', She killed the Daanavaas such as Bhandha, Mahishaasura, Shumbha, Nishumbha , Chanda-Munda , Raktabeeja etc (see Devi Bhagavata and Brahmanda purana)

हत्यादिपापशमनी हरिदश्वादिसेविता ।
हस्तिकुम्भोत्तुंगकुचा हस्तिकृत्तिप्रियांगना ॥ २२ ॥

११२ हत्यादिपापशमनी

She destroys the sins of killing etc - that is, she protects even those who have incurred sins (पाप) like committing murder if they seek refuge in Her.

११३ हरिदश्वादिसेविता

Who is served by the Gods who ride a green or yellow horse like Sun and Indra. (हरिदश्व is one of the names of Sun) or Who is served by Indra, who rides a yellow-green horse, and other "Dik-Paalakaas" such as Agni, Yama, Nirruti, Varuna, Vayu, Kubera, Ishaana).

११४ हस्तिकुम्भोत्तुंगकुचा

Whose breasts resemble the raised humps on the head of the elephant.

११५ हस्तिकृत्तिप्रियांगना

Who is beloved to Shiva whose clothes are of the skin of elephant or
Who is the beloved damsel of Him who wears the skin of elephant -
that is Shiva.

हरिद्राकंकुमादिग्धा हर्यश्वाद्यमरार्चिता ।
हरिकेशसखी हादिविद्या हालामदालसा ॥ २३ ॥

११६ हरिद्राकंकुमादिग्धा

Who is smeared (painted or annointed) with turmeric (हरिद्रा) and
vermillion (कंकुम)

११७ हर्यश्वाद्यमरार्चिता

Who is worshipped by Indra (who rides a yellow -green horse- हर्यश्व)
and other Gods(immortals - अमराः)

११८ हरिकेशसखी

Who is the lady friend (सखी) of the yellow-haired (Golden coloured)
God -that is Shiva,or who is friend of the God who has hair which have
the colour of Vishnu, blue-black hair (नीलमेघश्याम= 'blue-black' as the colour
of clouds -i.e. Vishnu)

११९ हादिविद्या

Who has the form of the 'Mantra' which starts with "Ha" that is ,the Mantra which was practised by Lopamudra (Wife of Agastya Rishi)

१२० हालामदालसा

Who is happily idle after having become intoxicated by drinking wine (मद्य) called "Vaaruni" which came out after the churning of the ocean of Amruta. (See-Lalita Sahasranaama- 333 - वारुणीमद-विह्वला; 330-कादम्बरीप्रिया; 375 - माध्वीपालनालासा - These names do not imply that 'Devi' got drunk by intoxicating wine. Each has a separate highly philosophical implication.)(Y.S. Sharma writes = Vaaruni " refers to 'Amruta' which came out during अमृतमंथनम् . This Amruta' (सुधारस) arising from 'Sahasrara Chakra' goes through the 'Sushumna' Naadi -which

is also referred to as 'Vaaruni'. This idea finds authority in 'Taittiriya Upanishad'- सैषा वारुणी विद्या - attaining the final stage during "Dhyaana "-Devi is in this form".

सकाररूपा सर्वज्ञा सर्वेशी सर्वमंगला ।
सर्वकर्त्री सर्वभर्त्री सर्वहन्त्री सनातनी ॥ २४ ॥

१२१ सकाररूपा

Who has the form of "Sa" - the second letter of the second part (Khanda) of Panchadashakshari (Chandra or 'Sheeta Kirana' in Saundarya lahari)

१२२ सर्वज्ञा

Who is all knowing -omniscient.

१२३ सर्वेशी

Who causes (stimulates) everything.

१२४ सर्वमंगला

Who is auspicious in all respects, or who does good to all, or of all kinds.

१२५ सर्वकर्त्री

Who causes everything.

१२६ सर्वभर्त्री

Who increases (improves) or fills everything.

१२७ सर्वहर्त्री

Who destroys everything.

१२८ सनातनी

Who is ancient ; without beginning, eternal.

(The above seven names describe that Devi is the creator, preserver, protector and destroyer of the Universe; she is all knowing and eternal

“अजो नित्यः शाश्वतोऽयं पुराणो” shruti, Geeta “सत्यं ज्ञानमनन्तं”

सर्वानवद्या सर्वांगसुन्दरी सर्वसाक्षिणी ।
सर्वात्मिका सर्वसौख्यदात्री सर्वविमोहिनी ॥ २५ ॥

१२९ सर्वानवद्या

Devi is blameless in every respect, or Devi is desired or wanted by everyone, or Devi is the emodiment of Truth, Knowledge and Bliss in all respects. (अवद्य means untruth अनवद्य is truth -the basic essential truth -सत्यं)

१३० सर्वांगसुन्दरी

She is beautiful in all parts of Her body.

१३१ सर्वसाक्षिणी

She is witness to (or sees) everything, or she gives eyes - illumination to everything or regarding every thing (स+ अक्षि = साक्षि)

१३२ सर्वात्मिका

She is the 'Atma' or soul for all, or she is the inner essence of everything.

१३३ सर्वसौख्यदात्री

She gives happiness to all, or she grants all kinds of happiness.

१३४ सर्वविमोहिनी

Who enchants everyone -all, or she removes the "Moha", (delusion), which is the result of ignorance (अज्ञान) of all kinds.

सर्वाधारा सर्वगता सर्वावगुणवर्जिता ।
सर्वारुणा सर्वमाता सर्वाभरणभूषिता ॥ २६ ॥

१३५ सर्वाधारा

She is the basis of everything, or who is kept in the heart by everyone for worship -'Upaasana'.

१३६ सर्वगता

She pervades everything.

१३७ सर्वावगुणवर्जिता

Who is free from all bad qualities like 'Tamas,' 'Kama,' 'Krodha' etc. -the six bad qualities.

१३८ सर्वारुणा

She is Blood-red in colour in all parts of her body.

१३९ सर्वमाता

She considers everyone as unseparated from herself ,or who is considered as the cause of all things and action or who knows every one or every thing, or who considers all in the same way or does not distinguish one from another ,or mother of all.

१४० सर्वाभरणभूषिता

She is adorned by all types of ornaments & embellishments -qualities,or since she is in everything, she has all the ornaments, food and other enjoyments as every other being-human and animal or since she is in all deities (Gods) she is adorned by all devotees in their own manner of their respective deities of choice. Hence,Devi gets all the ornaments from all devotees.

ककारादि

ककारार्था कालहन्त्री कामेशी कामितार्थदा ।
कामसंजीवनी कल्या कठिणस्तनमण्डला ॥ २७ ॥

१४१ ककारार्था

Devi is the meaning of the form of 'Ka' (क) क is referred to as "Smara"
-Kaamadeva in Soundaryalahari. क represents Brahmaa as per Shruti
(कं ब्रह्मा)

१४२ कालहन्त्री

Who destroys Time- that is, who is beyond Time or transcends time.

१४३ कामेशी

Who evokes all desires.

१४४ कामितार्थदा

Who grants all desires.

८८

१४५ कामसंजीवनी

Who brought back 'Manmatha' to life (Manmatha had been burned by Ishwara earlier).

१४६ कल्या

who deserved to be meditated upon.

१४७ कठिणस्तनमण्डला

whose breasts are firm (hard) and round.

करभोरुः कलानाथमुखी कचजिताम्बुदा ।
कटाक्षस्यन्दिकरुणा कपालिप्राणनायिका ॥२८॥

१४८ करभोरुः

Whose thigh is like the trunk of the elephant (करभ also means that part of the hand from the wrist to the little finger)

१४९ कलानाथमुखी

whose face inspires all the 64 arts- ' Kalaas' or whose face is like the moon- कलानाथ

१५० कचजिताम्बुदा

whose hair put clouds to shame or the hugeness and weight of her hair and braids 'push clouds away'- or 'win over the clouds'- meaning - Her hair expand so much that they push clouds away or Her hair is darker than the clouds.

१५१ कटाक्षस्यन्दिकरुणा

Her eye (looks) ooze out compassion.

१५२ कपालिप्राणनायिका

Who reigns over the life of 'kapaali'. Ananda Bhairava (a form of Shiva) carries (bears) a skull (Kapaala). Hence He is referred to as 'Kapaali'.

कारुण्यविग्रहा कान्ता कान्तिधूतजपावलिः ।
कलालापा कंबुकण्ठी करनिर्जितपल्लवा ॥२९॥

१५३ कारुण्यविग्रहा

who is the embodiment or personfication of compassion ('Karuna' made into a statue or idol). Compassion includes kindness- (दया) which is expressed by words, expression of eyes or action. Idols, as objects of worship, become necessary because it is impossible to conceive of an attributeless God as Maya comes in the way of conceptualization of 'Nirguna'- unqualified- Brahma. Hence, the qualities of kindness, compassion, all - powerfulness, beauty, etc, are projected by the devotee though 'Mantras' on a material idol and all kinds of worship are performed to the idol. Hence, idol- worship has to be accepted as a necessary step towards, realization. This does not contradict the

'Monostic' philisophy of identifying the 'self ' and the entire universe with Brahma- God- until the devotee breaks away from 'Maya'. Idol worship is just symbolization of mental concepts and is a necessary part of worship through 'Mantras'.

१५४ कान्ता

Who is exceedingly beautiful or who has a captivating beauty.

१५५ कान्तिधूतजपावलिः

Whose lustre or brightness puts to shame to (outshines) the row of hibiscus flowers. ('जप +आवली' = row of 'Japaakusuma' flowers.)

१५६ कलालापा

Who speaks of the 64 kalaas as a routine matter, or whose natural language sounds like fine art, or whose natural language is 'Veda shastras' or whose speech sounds like a 'Kala'- Music

१५७ कंबुकण्ठी

Whose neck is like a conch (शंख) with three cross lines. (The presence of the cross line on the neck is considered to be a sign of beauty in women), that is Her neck is long and has cross lines on the neck (कंठ).

१५८ करनिर्जितपल्लवा

Devi's palm exhibits a posture of devine coquet or from whose palms (by their posture) sensuousness has been removed, or who has conquered sensuousness by a posture of her palm.

कल्पवल्लीसमभुजा कस्तूरीतिलकांचिता ।
हकारार्था हंसगतिर्हाटकाभरणोज्ज्वला ॥ ३० ॥

१५९ कल्पवल्लीसमभुजा

Whose arms are like the Kalpa lata- the Creeper in Heaven which grants all desires.

१६० कस्तूरीतिलकांचिता

Whose forehead is adorned (decorated) with a 'mark of Musk' (Kastoori Tilak). Ladies are supposed to wear a 'Tilak' (a mark) on the forehead and 'Kastoori Tilak' is the mark made from musk. This is a traditional Hindu (Vedic) custom.

हकारादि

१६१ हकारार्था

She is the essence of the meaning of 'Ha'. 'Ha' is the beeja of 'Akaash'-sky, space. 'Ha' represents 'Hamsa' in Soundarya Lahari.

१६२ हंसगतिः

Whose gait (walk) (movement) is like that of the swan which is the vehicle of Brahmaa- slow and graceful, or who is worshipped by the Mantra (A japa-Mantra) which involves well controlled inspiration and expiration- Air comes out with 'Ha' (हकारेण बहिर्याति) and returns with Sa. (सकारेण पुनर्विशत्) The two letters Ham and Sa. Or 'ह' represents sun (Ravi) and 'स' represents moon (चन्द्र) (Soundarya Lahari- 32) Thus, Devi moves like the sun and the moon these representing (personifying) day and night and thus 'Time'. or Devi is the ultimate 'Moksha' or 'Mukti' of the 'Jeeva'

that is the ultimate abode or goal of 'Jeeva', a place from which there is no return to the cycles of birth and death (यद्गत्वा न निर्वर्तते = once reached does not return) (गति = final goal, direction, aim, objective). Or 'Hansa' (हंस) is one who has attained 'Brahmatwa' as in 'Paramahansa' (परमहंस) - great souls. Or "हंस" is the ornament worn by ladies on the ankle. Hence, Devi walks as if adorned by anklets. or 'हंसाः' are Sanyasis who go to all places- or from place to place- and cover the whole world. Devi is like (हंस) going everywhere- हंसस्तु परमेश्वरः, or "Hansa" is Parameshwara.

१६३ हाटकाभरणोज्ज्वला

Who is adorned by gold ornaments or she is adorned with 'Mangala Sutra' and other ornaments, or she is the ornament for the gold-like universe, or 'Suvarna' (Gold) represents wealth = ऐश्वर्य - thus, Devi is the very embodiment of wealth, or Devi shines with 'wealth' as Her ornament.

हारहारिकुचाभोगा हाकिनी हल्यवर्जिता ।
हरित्पतिसमाराध्या हठात्कारहतासुरा ॥ ३१ ॥

१६४ हारहारिकुचाभोगा

whose round breasts by the beauty and attractiveness (which Ishwara desires to enjoy) take away (or steel) the Ishwaratwa-the basic qualities of Ishwara (natural qualities) such as 'self-control' (आप्तकामत्व) 'self ever-satisfaction' (नित्यतृप्तत्व) and other great qualities, or the qualities which adorn Ishwara are stolen away by Her round and beautiful breasts because Ishwara becomes enchanted (and becomes occluded by Maya). The qualities which adorn (or characterise) Ishwara (or which form a garland of Ishwara- (हरस्य हार) are stolen away (हरति)- implying that Ishwara becomes enchanted with the breast of Devi and thus loses His natural qualities. आभोग :- 1) circuit; circumference; expanse

,extension, precincts, environs : गगनाभोग : =the expanse of the heavens
2) magnitude; fullness; extent (महाभोगम्) = from the broad cheek (3)
effort-(4) the expanded hood of a cobra (used by Varuna as an umbrella)
(5) Enjoyment,satiety- (from V.S.Apte)The fullness of her breast defeats
(carries away) the Ishwaratwa such as Tapas and other qualities of
Hara (that is Shiva). This implies that the beauty of Her breasts enchants
Shiva so much that his special qualities such as mental
concentration,self-control etc are overcome and defeated .Hence,
Ishwara loses his mental concentration and becomes enchanted by
Her full and attractive breasts;
or Whose breasts are adorned by garland of pearls (on suitable
occasions)

१६५ हाकिनी

Who transgresses (breaks away) limitations (of life and death); or who frees (her devotees) from (the limitations of) life and death.

१६६ हल्यवर्जिता

Who is free from living from the products produced by the plough (हल), or Devi is free from deceptions (कपट) or weaknesses. Since Devi is free from Deceptions (कपट), She embodies the meaning of the phrase 'तत् त्वम्' (you are that) (हल = weakens, fault, deception- कपट = and also plough.

१६७ हरित्पतिसमाराध्या

Who is worshipped by the lords of the various directions (दिक् - दिशा) - like Indra, Agni ,Yama etc.

१६८ हठात्कारहतासुरा

Who destroyed quickly the demons-Asuras (such as Mahishasura and others)

हर्षप्रदा हविर्भोक्त्री हार्दसन्तमसापहा ।
हल्लीसलास्यसंतुष्टा हंसमन्त्रार्थरूपिणी ॥ ३२ ॥

१६९ हर्षप्रदा

Who grants joy and happiness.

१७० हविर्भोक्त्री

Who devours (eats) the offerings at sacrifices (हविस्) .Devi assumes the form of "Swaha Devi" and accepts (devours) the offerings made during 'Yagnaas" and 'Yaagaas'. (During 'Yagna' the offerings are put into fire)

१७१ हार्दसन्तमसापहा

Devi carries away (steals away) the darkness (of ignorance) from the hearts (minds) (of the devotees) -Devi removes the darkness of 'Maya' and grants bliss (आनन्द) to her devotees. (हार्द = heart; सं = associated; तमस् = darkness; अपहा = carries away or steals away)

१७२ हल्लीसलास्यसंतुष्टा

Devi is pleased with the group dance of girls with coloured sticks .
(सलास्य) = dance by maidens with coloured sticks-' Dandi' dance-
accompanied by rhythm producing instruments - तालवाद्य such as
'Mridanga' - by maidens, Virgins.

१७३ हंसमन्त्रार्थरूपिणी

Devi is the personification (has the form) of the meaning of 'Hansa
Mantra; that is the Pranava Mantra 'Om' which is chanted by great
sages and 'Rishis' (Parama Hansaas -परमहंसाः) or 'Ham" and "Sa" (हं and
स) which when repeated often sounds like सः अहं: = i.e.He is I or I am
He - सः + अहं implied in तत्त्वं असि of Shruti.

हानोपादाननिर्मुक्ता हर्षिणी हरिसोदरी ।
हाहाहूहूमुखस्तुत्या हानिवृद्धिविवर्जिता ॥ ३३ ॥

१७४ हानोपादाननिर्मुक्ता

Devi is beyond (or free from) feelings of rejecting (हानं) (what is unwanted) and desiring (उपादान) of what is wanted. The bodiless (अशरीर) Brahma is free from human qualities of desiring or not-wanting -that is Brahma is निर्मुक्ता = free.

१७५ हर्षिणी

Who brings joy or evokes happiness (in others).

१७६ हरिसोदरी

Devi has a common form with Krishna -Hari - (समानं एकं उदरं =सोदरी), or she has commonness with Kirshna, that is same as krishna,or she is sister of Krishna.

१७७ हाहाहूहूमखस्तुत्या

Who has been praised by Gandharvaas such as Ha Ha and Hoo Hoo.
These are celestial musicians and singers like Narada, Tumbura, (स्तुति
= sing in praise)

१७८ हानिवृद्धिविवर्जिता

She is free from (not affected by) decrease or increase. This implies
that Devi is constant and immutable or unchanging .This also implies
that she is nonqualified (निर्गुणा)

हय्यंगवीनहृदया हरिगोपारुणांशुका ।
 लकाराख्या लतापूज्या लयस्थित्युद्भवेश्वरी ॥ ३४ ॥
 १७९ हय्यंगवीनहृदया

Whose heart is as soft as butter.

१८० हरिगोपारुणांशुका

Who is dressed in clothes which are as red as the 'Harigopa' insect or worm . "Harigopa" is a kind of worm (insect larva) which comes out during the rain under the period of the star (Sun star) of 'Ardra' to 'Makha' -(about the latter half of June to the middle of August every year. (In "Sahasranaama " there is a mention of "Indra Gopa" - इन्द्रगोप परिक्षिप्ता स्मरतूणाभजंघिका - sloka 18, Naama 41. This is the same हरिगोप)

लकारादि

१८१ लकाराख्या

'La' (ल) represents Indra (as per 'Soundarya Lahari) and is the last letter of the second part of 'Panchadashaakshari " (This implies that Devi is ever protecting the world by fighting evil just as 'Devendra' is always fighting the 'Rakshasas' and is ,thus,protecting the world.)

१८२ लतापूज्या

'Devi ' is worshipped in great devotion and humility by 'Parama Pativratas' (लता :) like Arundhati and others, for preserving their 'Stree Mangalya (स्त्रीमांगल्य). or 'Kedara Gowri and other special deities are worshipped by flowers and plants that is 'Shabari' and 'Vana Durga'.

१८३ लयस्थित्युद्भवेश्वरी

Who lords over the destruction (लय), preservation (स्थिति) and origin

(उद्भव) of this world . Since destruction (लय) or loss is used first, it implies that the world is without a beginning (अनादि).

लास्यदर्शनसन्तुष्टा लाभालाभविवर्जिता ।
लंघ्येतराज्ञा लावण्यशालिनी लघुसिद्धिदा ॥ ३५ ॥

१८४ लास्यदर्शनसन्तुष्टा

Who is pleased by seeing the dancing (accompanied by rhythmical swinging = लास्य) by heavenly damsels (to see the enjoyments of her own creations)

१८५ लाभालाभविवर्जिता

Devi is free from (the feeling of) gain or loss. (since she is ever contended she is not influenced by gain or loss.

१८६ लंघ्येतराज्ञा

She transcends (or is not under the influence of) the orders or dictates of anyone . The implication is that she is the supreme ruler.

१८७ लावण्यशालिनी

She is in-comparably beautiful or she is beautiful in all parts (of her body).

१८८ लघुसिद्धिदा

She grants successes (boons) even on simple prayers -even to those who have very little means of worship or she grants the (eight) 'Siddhis' such as 'Laghvi, Mahima' etc. -(see 47th name for the names of 8 'siddhis' or 8 kinds of achievements.)

लाक्षारससुवर्णाभा लक्ष्मणाग्रजपूजिता ।
लभ्येतरा लब्धभक्तिसुलभा लांगलायुधा ॥३६॥

१८९ लाक्षारससुवर्णाभा

Who has the same colour (सवर्णा) as the colour of lac (that is, she is red in colour.)

१९० लक्ष्मणाग्रजपूजिता

Who is worshipped by the elder brother of Laxmana -that is by Shri Rama and Bharata, or she is worshipped by all sons of Dasharatha including Laxman. (Shri Rama installed 'Shiva Linga' and his consort-Parvati-and worshipped them. His younger brothers and all his subjects followed the same practice (अग्र = leader).

१९१ लभ्येतरा

She is the cause for obtaining one's desires such as the four 'Purasharthas' - Dharma, Artha, Kama, Moksha.

१९२ लब्धभक्तिसुलभा

She can be obtained (achieved) easily by devotion, or by those who have devotion or single minded 'Bhakti'.

१९३ लांगलायुधा

She bears the plough as the weapeon, or she is 'Ananta'-unending like "Aadi Sesa" - implying limitleesness. The plough is the weapon of 'Balarama' who is the incarnation of 'Aadisesha' who is unending, as mentioned during ' Amruta Manthana.'

लग्नचामरहस्त श्रीशारदापरिवीजिता ।
लज्जापदसमाराध्या लम्पटा लकुलेश्वरी ॥३७ ॥

१९४ लग्नचामरहस्त श्री शारदापरिवीजिता

Devi is served by Laxmi (श्री) and Sharada (Saraswati) (शारदा) who hold in their hands a fan made of yak hair, or Devi is served by Laxmi and Saraswati with their hands which are like 'Chaamara' (fan made of hair of yak or Lion's mane) (In, Saharanama 614; and Ashtottaram 33.)

१९५ लज्जापदसमाराध्या

(लज्जा) Feeling of remorse and shyness and sense of shame and disgust- all these are involved in लज्जा (also desire and its resulting feeling of shame, (due to 'Kama'). The implication here is that Devi is meditated upon in the mind (in which लज्जा and काम are natural) and the person becomes remorseful- such persons also meditate on Devi and get

benefits, or लज्जा also means the cycle of life (जीवचक्र). This implies that Devi is responsible for the cycle of life- which also includes bliss (आनन्द) : Devi, who is responsible for the cycle of life is worshipped for obtaining bliss.

१९६ लम्पटा

'Lam' (लं) is the 'Beejaakshara' of Earth- now to be taken as the universe. The implication is - Devi is responsible for the universe (पटा = कारणी - one who makes, or is responsible for making), or Devi is Vivascious (the dictionary meanings are Lustful, libertine which are applicable) in the sense that Devi has attachment only to 'Kaameshwara.'

१९७ लकुलेश्वरी

Devi rules over the distruction the Earth. (Universe)- The implication is that the world is enveloped in Maya and Devi destroys the Maya; or लकुल

refers to 'Swaadhistaana' and Manipoora Chakraas, and Devi is the ruler (ईश्वरी) of these. This implies that Devi is the Ishwari (ruler); or Atma of Vishnu and Rudra etc. The 'Granthis' (knots) exist in the Kundalini.

लब्धमाना लब्धरसा लब्धसम्पत्समुन्नतिः ।
 हींकारिणी हींकाराद्या हींमध्या हींशिखामणिः ॥ ३८ ॥

१९८ लब्धमाना

Devi commands respects (मान) all (including Gods and humans.) or मान also means 'Pooja' (prayer) - hence Devi is the recepient of 'pooja' (prayer) from everyone ; or there are four measures namely- अणु = (very small), महत् = (very huge), दीर्घ = (very long), ह्रस्व = (very short)- Hence, the meaning is that Devi transcends these four measures or she cannot be described within these perameters. 'अणोरणीयान् महतोमहीयान्' is a description of God meaning His presence in the smallest and largest : God as being qualified and unqualified and also as being limited and unlimited is indicated. (Since Parmaatmaa- (God-) and 'Aatmaa' are identified - these qualities apply to Aatma (आत्मा).

१९९ लब्धरसा

Who is the essence of all 'Rasas'; or Devi is the embodiment of 'Ananda' - bliss. 'Rasa' is what gives happiness and bliss including, 'Aananda-rasa', 'Shringaara Rasa ', 'Preeti Rasa' etc.- all these give happiness.

२०० लब्धसम्पत्समुन्नतिः

Devi is the best and highest since she has all the treasures (संपत्). She is endowed with 'सत्यकामत्व' and 'सच्चिदानन्दत्व' and hence, She is the highest in all respects and is 'सर्वज्ञ' since she is 'Brahma'. (एष नित्यो महिमा ब्रह्मणस्य)

हींकारादि

२०१ हींकारिणी

हीं is the last letter of the second 'Kaanda' of the 'Pnachadashaakshari.'
She represents both speech and the speaker.

२०२ हींकाराद्या

Devi is more ancient (prior to) हींकार (हींकारस्य आदि). The 'Vedas' came (as a result of) from हीं, and Devi being prior to हीं, she is prior to Vedas.

२०३ हींमध्या

She is the essence or the core meaning of हीं. हीं is the active principle or the central principle (मध्य) during the period of action and without हींकार there will be no fruit for any prayer or Karma.

२०४ हींशिखामणिः

Who has हीं as the head ornament. Among all ornaments the

"Choodaamani worn on the head is the most precious and important. Likewise among all "Mantras" 'ह्रीं' is the 'Shikhaamani (Choodaamani) Head ornament is the indicative of possession of great wealth and power. Devi grants all these to those who chant ह्रीं . This indicates that Devi has the qualities of the supreme ruler - Parameshwari.

हींकारकुण्डाग्निशिखा हींकारशशिचंद्रिका ।
हींकारभास्कररुचिः हींकारांम्भोदचंचला ॥३९॥

२०५ हींकारकुण्डाग्निशिखा

Devi is the flame (head of the fire) or the (अग्नि) fire in the 'Yagna Kunda' - The flame part is the hottest part of the yagnakunda- (the collection of cinders in the sacrificial fire, 'Homa Kunda') .It is implied that the hottest part of the fire is at the top of the flame, and 'Homa' and 'Havana' can be successful only if the cinders are aflame, (the 'Jwaala' of the Agnikunda or Homakunda is implied) . To make the fire aflame ,Ghee is poured on to the 'Yagna kunda' and 'Samits' are offered to this with necessary 'Mantras' . Homa is ineffective if the flame is not ablaze.) (उपद्दीप्तेऽग्नी जुहोति Upaddepte -Agni Juhoti") (मंत्रैरुपासीत)

२०६ ह्रींकारशशिचंद्रिका

Devi is the moonshine, the beauty (चंद्रिका) of the Moon of 'Hreenkara.' 'Chandrika' implies also the quality of the Moon, namely waning and waxing thereby bringing about the constant change in shape, amount of moonlight and environment. These changes influence life's activities and also living creatures in various ways. 'Chandrika' also implies another quality of the moon- that is giving out 'Amruta'- Hence, Devi is the one who grants to the moon the quality of emitting, oozing out of Nector- 'Amruta'- which in its turn grants immortality (अमरत्व) to the Gods. Likewise, chanting of 'ह्रींकार' is like 'Amruta' - eternity and Bliss. (चंद्रिका also implies grace, beauty, peace and comfort).

२०७ ह्रींकारभास्कररुचिः

Devi is the lustre and brightness in the sun of 'Hreenkaara'. रुचि also implies desirability. 'Sun' is ever helpful to the universe - world- and the quality of 'Sun-ness' is due to Devi. Life- (world)- cannot exist without Sun and this quality and all the qualities are granted by Devi.

२०८ ह्रींकाराम्भोदचंचला

(अंभोद = cloud; चंचला = lightning) - Devi is the lightning in the clouds of ह्रींकार. (It is implied that the presence of lightning causes the clouds to pour out rain, which in its turn supports life. Hence lightning is the activator and is responsible for the sustenance of life and this universe).

हींकारकन्दांकुरिका हींकारैकपरायणा ।
हींकारदीर्घिकाहंसी हींकारोद्यानकेकिनी ॥ ४० ॥

२०९ हींकारकन्दांकुरिका

Devi is the sprout (germinating part) of the bulb or root (कन्द) of 'Hreenkara". Just as the entire tree with stem, branches, leaves, flowers, fruits and seeds are the result of the first sprout of the seed, so is Devi -the activator and the initiator and the maintainer of the entire universe. (Also, just as the entire tree is involved (incorporated) in the seed and the bulb , so is Devi the basic seed of the entire Universe.

२१० हींकारैक परायणा

Devi is the remembrancer(one who reminds) that chanting 'Hreem' is the only path for the attainment of the (four) "Purushaarthas" -namely, Dharma,Artha,Kama and Moksha (परा + अयना =ultimate remembrancer)

२११ ह्रींकारदीर्घिकाहंसी

She is the female swan in the play pond of 'Hreemakmaara'. "Hreemkaara" has been compared to the 'restful-play-pond' (दीर्घिका) for the devotees ((bhaktas) who have been travelling through the 'forest-of -Sansaara' (संसारारण्य) and are, therefore, tired. The play pond gives them comfort (आराम). Such a play pond is the abode of the Swan . "Swan" indicates unlimited comfort. Such a 'Hamsa ' is the "Beejaakshara" of Devi.

२१२ ह्रींकारोद्यानकेकिनी

Devi is the peahen (female of) peacock (मोरनी) (suggesting beauty, attractiveness and music) in the garden of 'Hreemkaara' .The Peacock is the most beautiful and outstanding (by appearance and voice) among all the creatures living in the forest. Likewise,Devi is the most outstanding among all Gods (Brahmaa, Vishnu,Rudra etc)

ह्रींकारारण्यहरिणी ह्रींकारावालवल्लरी ।
ह्रींकारपंजरशुकी ह्रींकारांगणदीपिका ॥ ४१ ॥
२१३ ह्रींकारारण्यहरिणी

She is the doe (हरिणी = female deer) in the forest of 'ह्रीं' (Hreemkaara Aranya) .The sighting of a doe in the forest dispels fear from the mind of anyone who enters a forest which may be infested with wild animals. The first experience of comfort removes fear and encourages the person to enter deeper into the jungle. Likewise anyone who is a devotee (Upasaka) is comforted at the start itself by Devi. ह्रीं is compared to the jungle through which a devotee has to go to achieve 'Moksha' and Devi encourages such a person by giving him assurance and courage to pursue through his miditation - Upasana.

२१४ ह्रींकारावालवल्लरी

(आवाल = the little pit dug round the base of a plant for retaining water.)
Devi is like the creeper (वल्लरी) coming out of the waterretaining pit. The implication is -Just as the water retaining pit is used by people who desire good growth of a plant which ultimately produces fruit, likewise "Hreem" is the water retaining pit, which should be constantly attended to (or watered) by the devotee so that Devi' will grant the desired (resulting) fruits; Devi is compared to the plant or creeper.

२१५ ह्रींकारपंजरशुकी

Devi is the parrot (शुकी) in the cage (पंजर) of ह्रींकार. Devi is hidden in "Hreem" and becomes apparent (evident) only when closely watched -like the parrot in the cage she would utter sweet words and blessings when approached.

२१६ ह्रींकारांगणदीपिका

Devi is the light (दीपिका) in the resting chamber (अंगण) of "Hreem" .She grants illumination to those who enter the chamber (अंगण) which is "Hreem".

ह्रींकारकन्दरासिंही ह्रींकारांबुजभृंगिका
ह्रींकारसुमनोमाधवी ह्रींकारतरुमंजरी ॥ ४२ ॥
२१७ ह्रींकारकन्दरासिंही

Devi is the lioness (सिंही) inside the cave (कन्दर) of 'Hreemkara'. 'कन्दर' (Kandara) is a cave in the mountain top. 'Hreemkara'. which is referred to in the ultimate part of Vedas (Vedanta) is not approachable by ordinary people who are immersed in worldly enjoyments, just as the cave at the top of the mountain is not approachable by ordinary animals. But a lion can live inside the cage and he creates fear in the minds of ordinary animals, who, therefore, do not have access to the cave. Only an animal, which has no fear, such as an elephant may dare to enter the cave- and in such a case the lion tears up the head of the elephant with his claws with the result pearl and other gems become scattered in the

cave (the elephant is supposed to carry a lot of gems in the head) . Like wise, the fearless man, who does meditate on Devi gets the benefit of devotion. "Hreem" is the cave, and the Devi is the lioness in the metaphor , and the persistant devotee is the brave elephant ,and Moksha' or 'Freedom' or 'Bliss' is the collection of gems coming out of his own head due to the influence and action of Devi.'

२१८ ह्रींकारांबुजभृंगिका

ह्रीं is the lotus (कमल = अंबुज) and भृंगिका is the female bee. Devi is the bee in the lotus of 'Hreem". "Hreemkara" which incorporates the eight kinds of wealth (अष्टैश्वर्य = Ashtaishwarya) and eight siddhis (अष्टसिद्धि) and many other desirable qualities is compared to the lotus which is full of nectar and pollen and other desirable things, and Devi is compared to the bee which sucks the essential elements in the honey. Hence, those

who do 'Upasana' (worship) in the 'Beejaakshara' of 'Hreem' will have the nectar -Amrita (honey) - the eight forms of wealth and power due to the benevolence of Devi.

२१९ ह्रींकारसुमनोमाध्वी

Devi is the sweetness (honey) and fragrance in the flower (सुमन) of ह्रीं (Hreem) Honey and fragrance in the flower are indicative of its ability to produce fruits .Likewise, Devi ,who is sweetness impersonate can grant fruits to devotees who chant 'Hreem'.

२२० ह्रींकारतरुमंजरी

Devi is like the cluster of blossoms (मंजरी) in the tree (तरु) of 'Hreemkara'. Cluster of blossoms suggests the capability of producing many fruits. Likewise Devi grants many boons to Her Devotees who pray to her with 'Hreemkara'.

सकाराख्या समरसा सकलागमसंस्तुता ।
सर्ववेदान्ततात्पर्यभूमिः सदसदाश्रया ॥ ४३ ॥

२२१ सकाराख्या

Who is represented by "Sa" or 'Shrividya' - (Sa) (स) represents 'Paraa' (परा) - the ultimate in Soundarya-Lahari -as in 'Paraashakti' - the ultimate power.

२२२ समरसा

सम and रस have many meanings समरस in the present context would mean- Devi has equal (or is equal to) taste or attachment to all feelings or who is equal to all 'Rasaas' or she incorporates within herself all Rasaas - the 8, 9, or 10 Rasaas (including 'Shanta (9th) and 'Vaatsalya (10th), or Devi is in all 'Rasaas' equally. The term सः indicates 'Brahma (रसो वै सः in Shruti) or Devi does not distinguish between the different Rasaas.

२२३ सकलागमसंस्तुता

Devi is praised or invoked in all kinds of worship or "Aagamaas" - all sacred books (specially works relating to Shiva and Shakti) and Vedas are considered 'Aagamaas'.

२२४ सर्ववेदान्ततात्पर्यभूमिः

Devi is the basis (भूमिः) of the meaning (तात्पर्य) of all 'Vedanta'. The Upanishads which are at the end of the 'Vedaas' are referred to as 'Vedanta'-final essence of Vedaas. Devi is the subject of all Vedanta' - or the very essence of all Vedanta.

२२५ सदसदाश्रया

She is the refuge (आश्रय) for Truth (सत्) or Existence and Non-existence (असत्). 'Sat' includes the three basic elements (भूतः) such as Earth, Water and Fire, and असत् includes Air and Space, which have no qualities of

shape and hence not apparent and can be understood only by the knowledge from other evidences (that is परोक्ष ज्ञान). Devi being both 'सत् and असत्' is the basis of all existance (सत्+असत्+(तयो) + आश्रया).

सकला सच्चिदानन्दा साध्या सद्गतिदायिनी ।
सनकादिमुनिध्येया सदाशिवकुटुंबिनी ॥ ४४ ॥

२२६ सकला

She is associated with fine arts, or 'the 64 Kalaas' (arts)' form the parts of Her body, or 'Devi' is the embodiment of the 64 'Kalaas' and 'Chandrakalaa' or since the word 'Kalaa' indicates comfort and happiness,Devi is the personification of comfort and happiness, or She represents everything from 'Ka' to La" . The first and the last letters of the 'Pancha dashaakshari Mantra- except for the alphabet (हीं) Hreem.

२२७ सच्चिदानन्दा

Devi represents 'सत्' (Truth) चित् (consciousness) and आनन्द (bliss). 'सत्' (Truth) is that which is not limited by Time-past, present and future

(Kaalatraya - कालत्रय), चित् (consciousness) is self -luminiscence that is not dependant on other-light. आनन्द (bliss) is Brahma (आनन्दोब्रह्म इति व्यजानात्; - Devi is the personification of all the these.

२२८ साध्या

She can be practised and achieved (साधितुं योग्या), or साध्वी (Saadhwi) can be interpreted as wife of 'Saadhu' (साधु) (साधोः स्त्री) "Saadhu" is defined as one who is learned, who has good conduct (सदाचारि) or Devi is attainable (achievable) or realizable by (साधु), a person who is learned and has good qualities. In some texts it is written as साध्वी -wife of Saadhu implying wife of Sadaashiva.

२२९ सद्गतिदायिनी

Who grants 'Sadgati ' - Moksha' or freedom- a state from which there is no further return to bondage ,the state of eternal happiness and bliss

and freedom. सद्गति = Moksha ,Mukti,freedom-a state of being 'Brahma'
 - ब्रह्मविद्याप्नोति परम् or - ब्रह्मविद् ब्रह्मैव भवति = knowledge of Brahma makes the
 person 'Brahma' or association with 'Satwa' gunaas - and Devi grants
 such a state of being associated with 'Satwa' 'Gunas"

२३० सनकादिमुनिध्येया

She is worshipped and meditated upon by 'Sanaka' and other sages -
 Rishis (Sanaka,Sanakaaananda,Sanatana, Sanatkumaaras are the
 "Maanasa Putras" of 'Brahmaa'and they had all the great qualities.

२३१ सदाशिवकुटुंबिनी

Who has Sadaashiva as her family or who is the family, (wife of)
 Sadaashiva, or whose use family has Sadaashiva. The implication of
 all these interpretations is that she is an inseparable part of Sadaashiva.

सकलाधिष्ठानरूपा सत्यरूपा समाकृतिः ।
सर्वप्रपंचनिर्मात्री समानाधिकवर्जिता ॥ ४५ ॥

२३२ सकलाधिष्ठानरूपा

She is the basis of all establishments. सर्वं खलु इदं ब्रह्म = everything is indeed Brahma, hence everything is Devi. Devi is established by such negatives (अथात नेति नेति नेह नानास्ति किंचन) . Devi is described in the negative terms such as 'this is not, this is not'. This is because logically it is not possible to differentiate creation from the creator-It is 'Agnana' (अज्ञान) or Maya which is responsible for this differentiation . Hence, Devi is recognized as the basis for everything.

२३३ सत्यरूपा

She is the embodiment of 'Truth'. 'सत्' indicates 'Sat-chidaananda' which implies those which can be perceived by one's senses such as the

three 'Bhootaas'-Earth,water and Fire " and 'त्यत् ' represents the unpercieveable 'Bhootaas" such as 'Space and Air'. (Time is also a non-perceivable unreality which has effect on existance.)

२३४ समाकृतिः

Who has a proportionate form or she is the personification of all good qualities; or she is equal (समान) to Sadaashiva in all qualities such as, character, beauty, power, courage, reputation (गुण, सौंदर्य, बल, वीर्य, यश, गांभीर्य) and knowledge (ज्ञान), -or She has unbiased or the same (समा) feelings towards all such as the 'Tri Moortis', or she has the same quality all the time without childhood (बाल्य), youthfulness (यौवन) and old age (वार्धक्य), - (समः सर्वेषु भूतेषु मद् भक्तिं लभते पराम् = Shruti and Smruti).

२३५ सर्वप्रपंचनिर्मात्री

Who is the maker or creator of all worlds, or who is ever expanding

beyond all worlds (प्रपंच्यते = विस्तार्यते), or who creates all the ever expanding worlds.(The concept of ever expansion of the universe is due to our mind exploring the qualities of Devi, who goes beyond our conception -thereby creating a condition that our mind is incapable of further expansion unless the individual becomes merged (or one with) Devi.

२३६ समानाधिकवर्जिता

She has no equals (समान) or superior (अधिक). Since, she is the 'Parashakti' - the highest power ,and being Tripura' (i.e. more ancient than the "Tri Murty" (त्रिमूर्ति) (Brahmaa, Vishnu and Rudra) she has no equals or superiors (समान =equally respected (मान); अधिक = superior; वर्जिता - not having a second (एकामेवाद्वितीयं ब्रह्म = The only one without a second - Shruti; नैतत्समो अधिको कुतो अन्यो लोकत्रये - Smruti) सं माना = समस्तेभिः माना = respected by all.

सर्वोत्तुङ्गा संगहीना सगुणा सकलेष्टदा ।
क कारिणी काव्यलोला कामेश्वरमनोहरा ॥ ४६ ॥

२३७ सर्वोत्तुङ्गा

She is the highest (उत्तुङ्ग) of all or greatest of all. She is the cause of every thing which exists and the cause is always bigger than the result. Since she is the cause for everything (all existance), She is the greatest, biggest and highest of all and all apparent existance is caused by Her.

२३८ संगहीना

She is free from attachments, or associations because she is 'Niraamaya ' 'Niravayavaa' and 'Nishkarma ' and 'Nirguna' - hence untouched.

२३९ सगुणा

She is qualified; or she has all qualities equally (समान गुणा :) ; or she has

all good qualities. In some texts this name has been printed as सद्गुणा implying that Lalitamba possess all good qualities. But original text is सगुणा. This may appear contradictory to earlier statement which indicates 'Nirgunatwa'. Actually there is no contradiction because the concept of Devi (God) depends on the conceiver and since the conceiver has a limited mind, She has to be endowed with qualities. Hence She becomes qualified. The limitation is only in the devotee's concept. When the devotee becomes one with her, then her qualifications and limitations disappear. This is the reason that both qualified and unqualified 'Atmaa';- God- are indicated in Shruti. There is really no contradiction, and the limitations disappear, therefore, in preaching 'निर्गुण' 'God' by worshiping सगुण deity. This has led to so-called idol (प्रतिमा) worship. The devotee does not worship 'idol' but his own projection of the limitless (अनन्त,

अनादि) on the limited idol and meditates on limitless God. Thus, there is no contradiction between 'Bhakti' and Gnyana (ज्ञान) ways (मार्ग) and the apparent contradiction among अद्वैत, द्वैत and विशिष्टाद्वैत disappears in a real Devotee.

२४० सकलेष्टदा

She grants all that is desired or she grants to all what they desire; or she grants everything to all. (सकल +इष्ट+दा)

ककारादि

२४१ ककारिणी

Who personifies 'क' - the second letter of the third 'Kaanda' or part of Panchadaashakshari mantra 'क' represents 'मार' (Maara) or Manmatha as per 'Saundarya Lahari'.

२४२ काव्यलोला

Who enjoys poetry or she indulges in poetry; or she is pleased with the prayers composed by poets.

२४३ कामेश्वरमनोहरा

Who has won over or captivated or conquered the mind of Kaameshwara.

कामेश्वरप्राणनाडी कामेशोत्संगवासिनी ।
कामेश्वरालिंगितांगी कामेश्वरसुखप्रदा ॥ ४७ ॥

२४४ कामेश्वरप्राणनाडी

Who is the life pulse (Life breath) of Kaameshwara.

२४५ कामेशोत्संगवासिनी

Who resides (sits) on the(left) lap of Kaameshwara.

२४६ कामेश्वरालिंगितांगी

Whose body is in embrace with Kaameshwara; or who accepts the embrace of Kaameshwara; or whose body is in the embrace of Kaameshwara.

२४७ कामेश्वरसुखप्रदा

Who gives comfort to Kaameshwara; or who grants to her devotees the happiness of the realization of being Kaameshwara or Brahma or Sacchidaananda.

कामेश्वरप्रणयिनी कामेश्वरविलासिनी ।
कामेश्वरतपःसिद्धिः कामेश्वरमनःप्रिया ॥ ४८ ॥

२४८ कामेश्वरप्रणयिनी

Who is loved by Kaameshwara; or who evokes in Kaameshwara loveful submission.

२४९ कामेश्वरविलासिनी

Who pleases or entertains Kaameshwara.

२५० कामेश्वरतपःसिद्धिः

Who is the success or fruit of the penance of Kaameshwara.

२५१ कामेश्वरमनःप्रिया

Who is beloved to (the mind of) Kaameshwara.

कामेश्वरप्राणनाथा कामेश्वरविमोहिनी ।
कामेश्वरब्रह्मविद्या कामेश्वरगृहेश्वरी ॥ ४९ ॥

२५२ कामेश्वरप्राणनाथा

Who rules over (or protects) the life of Kaameshwara.

२५३ कामेश्वरविमोहिनी

Who enchants Kaameshwara.

२५४ कामेश्वरब्रह्मविद्या

Who is the cause of feeling of 'being-one-with-Brahma' in Kaameshwara
(अहं ब्रह्मः or तत ऊर्ध्वं, विद्या = knowledge)

२५५ कामेश्वरगृहेश्वरी

Who is the ruler of the abode or house of Kaameshwara or who has
Kaameshwara as the ruler of the home.

कामेश्वराह्लादकरी कामेश्वरमहेश्वरी ।
कामेश्वरी कामकोटिनिलया कांक्षितार्थदा ॥ ५० ॥

२५६ कामेश्वराह्लादकरी

Who delights Kaameshwara (तृप्तिजन्यं सुखं)

२५७ कामेश्वरमहेश्वरी

Who is the great wealth of Kaameshwara; or Devi has great wealth in the form of Kaameshwara.

२५८ कामेश्वरी

Who is the deity (Goddess) worshiped by Manmatha; or who is the ruler of Kaameshwara; or who is the personification of 'Kadi vidya' of Manmatha.

२५९ कामकोटिनिलया

Whose residence is 'Kaamakoti'. Among the 96 'peethaas' of Devi,

'Kaamakoti' is the most famous being the place of 'Shrichakra'; and 'Shrichakra' is her abode.

२६० कांक्षितार्थदा

Who grants all the wealth (अर्थ) desired (कांक्षित) by devotees.

लकारादि

लकारिणी लब्धरूपा लब्धधीर्लब्धवांछिता ।

लब्धपापमनोदूरा लब्धाहंकारदुर्गमा ॥ ५१ ॥

२६१ लकारिणी

Devi has the form of 'La' - which is the third letter of third 'Kaanda of Panchadashaakshari Mantra'. 'La' (ल) stands for 'Hari' as per Soundarya Lahari.'

२६२ लब्धरूपा

She has all good qualities (रूपा - beautiful)/; or she has the form (body) with all good qualities or she has both, qualified (सगुण) and unqualified (निर्गुण) forms.

२६३ लब्धधीः

She has knowledge of all things - omniscient.

२६४ लब्धवांछिता

She has all that is desired (वांछित) ' Ishtakaama'

२६५ लब्धपापमनोदूरा

She is far away (or inconceivable or unattainable) from the minds of those who are Sinners or through sinful action not sanctioned by Vedas.

२६६ लब्धाहंकारदुर्गमा

She is distant (or inconceivable, unattainable), beyond the minds of sinners; or who is beyond the reach of arrogant people. The implication is people who have 'अहंकार' due to 'Rajas' and 'Tamas' actions, cannot achieve - (realize) - Devi. Only 'Saatwika' qualities are necessary for the mind to concentrate and control sensuousness; and without such self-control and mental concentration, it is not possible to conceive the 'सगुणत्व' and 'निर्गुणत्व' of Devi. 'Ahankaar' produces 'Maya' and Maya prevents concentration.

लब्धशक्तिर्लब्धदेहा लब्धैश्वर्यसमुन्नतिः ।
लब्धवृद्धिर्लब्धलीला लब्धयौवनशालिनी ॥ ५२ ॥

२६७ लब्धशक्तिः

She is all powerful; or she has all powers.

२६८ लब्धदेहा

She has aquired a body or form (as she pleases) - The quality of a shape or body is like the 'Solid Ghee' which can also lose its shape when warmed. This implies that she has a form as well as is formless- (सगुण and निर्गुण).

२६९ लब्धैश्वर्यसमुन्नतिः

Who has limitless or incalculable wealth. This implies that she can also grant incalculable amount of wealth to her devotees.

२७० लब्धवृद्धिः

she is ever expanding, ever growing, limitless.

२७१ लब्धलीला

She, by her playfulness, makes others happy.

२७२ लब्धयौवनशालिनी

She is ever youthful, ever-young 'अजरं, अमृतं अभयं ब्रह्म' - implying ever powerful and who always grants hope to devotees. There are three states (अवस्था) - namely infancy, youth (implying growth),- old-age or sense which anticipates the end or death when all hope is lost). Youthfulness (यौवन) implies power, progress and hope.

लब्धातिशयसर्वांगसौन्दर्या लब्धविभ्रमा ।
लब्धरागा लब्धपतिर्लब्धनानागमस्थितिः ॥५३॥

२७३ लब्धातिशयसर्वांगसौन्दर्या ॥५३॥

She has great beauty in all the parts of the body and personality
(सर्वमनोहरमूर्ती, न तस्य प्रतिमास्ति = veda)

२७४ लब्धविभ्रमा

Who has the capacity to enchant by her child- like- playfulness.

२७५ लब्धरागा

Who has all feelings (Raagas) (सोऽकामयत Shruti)

२७६ लब्धपतिः

Who has obtained her husband by her own desire (स्वयंवरा ; स्वेच्छा)

२७७ लब्धनानागमस्थितिः।

She has the form (apparence, conditions) as per various forms of

worship or she has been established by various 'Aagamas' - vedic rites; or Devi has been proved by various 'Karmas' as prescribed by various rules. (आगमाः)

लब्धभोगा लब्धसुखा लब्धहर्षाभिपूरिता ।
 ह्रींकारमूर्तिह्रींकारसौधशृंगकपोतिका ॥ ५४ ॥

२७८ लब्धभोगा

She has all kinds of pleasures.

२७९ लब्धसुखा

Who has every happiness; or from whom all kinds of happiness can be obtained.

२८० लब्धहर्षाभिपूरिता

Devi is full of joy. she is the refuge of all happiness.

ह्रींकारादि

२८१ ह्रींकारमूर्ति

Devi is the embodiment of 'Hreem'. (form of Hreem).

२८२ ह्रींकारसौधशृंगकपोतिका

She is the female dove in the peak (शृंग) of the tower of the mansion (सौध) of 'Hreem, ह (Ha) in ह्रीं is white in colour and is compared to the tower or peak ; 'र' (Ra) in ह्रीं is amber or brick- red and hence resembles the walls, ई (Ee) is the peak of the tower and 'm' is the central 'Bindu' (बिंदु) representing Devi. (female pigeon- dove) is ever alert.

ह्रींकारदुग्धाब्धिसुधा ह्रींकारकमलेन्दिरा ।
ह्रींकारमणिदीपार्चि ह्रींकारतरुशारिका ॥ ५५ ॥

२८३ ह्रींकारदुग्धाब्धिसुधा

Devi is the 'Amrita' (सुधा)(Nectar) in the ocean (अब्धि)of milk. (दुग्ध) implies that it has been pressed-out by hand from the breast or udder. अब्धि is the ocean surrounding earth as in आपः धीयन्ते अस्मिन् - water has the quality of giving life in this world. The ocean, which is compared to the milk in the breast, gives life to the child which presses the breast for the milk. In 'Hreem' also because of the association with 'हकार' it represents the whiteness of the milk. दुग्धस्य अब्धिः = ocean of milk. The implication is that the Devotees gets the milk by practising prayers - by efforts including यम , नियम etc. - like a child gets its life giving milk.

२८४ ह्रींकारकमलेन्दिरा

Devi is 'Indira' - 'Laxmi' in the Lotus (कमल) of 'Hreem'. The comparison of ह्रीं to Lotus is because lotus has not only pleasant smell but beauty and attractiveness. Being on the lotus implies that Devi grants all the 'Purushaarthaas - Dharma, Artha, Kama and Moksha'.

२८५ ह्रींकारमणिदीपार्चि

She is the light- flame in the lamp of the gems (Mani Deepa). 'Mani Deepa' is the lamp which is never extinguished because it is not troubled by air or breeze, and Devi is the 'Prakaash' (Light), The implication is that Devi grants illumination (Gnayna) eternally to those who meditate on 'Hreem'.

२८६ ह्रींकारतरुशारिका

The word 'Taru' - meaning a tree is derived from 'तास्यति' (Taarayati) saves or protects from falling (and aslo means helps crossing of ocean) any person who climbs the tree for fruits. शारिका (Shaarika) is a pretty bird (with yellow-red eyes, face and feet) which is not only able to speak human language but tell the past, present and future and thereby help a person. Devi is compared to the bird- 'Shaarika'- which prevents a human being from falling (from the fruitbearing tree) and committing sin; and tells him the words of the 'Veda' and grants him all fortunes (fruits) and thus be good; or Devi is the 'Shaarika' bird on the tree of 'Hreem'.

हींकारपेटकमणि हींकारादर्शबिम्बिता ।
हींकारकोशसिलता हींकारास्थाननर्तकी ॥ ५६ ॥

२८७ हींकारपेटकमणिः

Devi is the gem (मणिः) inside a safe box (पेटक) of 'Hreem'. 'Hreem' is compared to a box and Devi is the gem inside the box; or पेटक also means a collection of gems, and मणि is a diamond. The implication is that Devi, being a Diamond outshines all other gems in the collection of gems.

२८८ हींकारादर्शबिम्बिता

Devi is the reflection (बिम्ब) in the mirror of 'Hreemkaara', आदर्श also means 'an example' and Devi is the example to reflect all the great attributes and truths (embodied in 'Vedanta') without any blemish. Devi is the reality reflected in हीं

२८९ ह्रींकारकोशासिलता

Devi is the great sword (hidden) inside the scabbard (कोश) (Sheath) of "Hreem." The implication is that the sword protects people from enemies who cause miseries. Devi removes the cause of miseries. The sword is hidden inside the sheath when not in use.

२९० ह्रींकारास्थाननर्तकी

Devi is the danceuse on the stage of 'Hreem'. Dance is an art involving movement of eyes, lips, rhythmical movement of arms, hands and feet on the ground accompanied by music. Devi is presented as danceuse since she not only enchants but, by exhibiting various movements and actions, She exhibits her capacity to destroy the evil people or protect the good people, as the situation demands.

हींकारशुक्तिकामुक्तामणि हींकारबोधिता ।
हींकारमयसौवर्ण स्तम्भविद्रुमपुत्रिका ॥ ५७ ॥

२९१ हींकाराशुक्तिकामुक्तामणि

Devi is the pearl inside the oyster of 'Hreem.' During the period of 'Swati' constellation in the human calendar (approximately during last week of October to the first week of November about 12 to 13 days) rain drops (are supposed to) fall into the oyster in the sea and they are supposed to convert the drops into pearls. Also rain drops are pure. Likewise Devi is pure (Satwa) and involved (incorporated) in 'Hreem' and expressed on pure 'Triguna', such as 'Satwa, Rajas and Tamas' - This implies that like oyster is the necessary medium to obtain pearls, 'Hreem' is necessary to achieve Devi. Oyster is the apparent vehicle for pearl, and Hreem is the apparent vehicle for achieving 'Devi'.

२९२ ह्रींकारबोधिता

Devi is addressed as 'Hreem'. A cognate (physical) object is perceived by the senses, and this becomes knowledge. Hence, knowledge is the result of physical perception by senses and action. Likewise, true Brahma is perceived through 'Karma.' 'Veda' knowledge) is self - evident and does not need previous experience for remembering. 'Hreem' likewise is the root Mantra and is the sense- perceived form of Devi. 'Ha', 'Ra', 'EE' and 'm' are the perceptible forms of 'Hreem' and lend themselves to different meanings and connotations. Together (that is 'Hreem') it represents Devi-Maha Tripura Sundari.

Hence Devi is addressed as 'Adwaita', single and not 'two'- एक एव तु भूतात्मा भूतेभूते व्यवस्थित : (Shruti)- one exists in all forms of existance; एकधा बहुधा चैव दृश्यन्ति जलचंद्रवत् - although there is only one Moon, it appears as

many in the reflections in water. All these illustrations and similies imply that there is only one existance, but it is reflected in different objects. एकं सत् = one Truth.

२९३ ह्रींकारमयसौवर्ण - स्तम्भविद्रुमपुत्रिका

Devi is like the coral icon(idol) in the golden pillar (स्तम्भ) of 'Hreemkaara' or Devi is the coral icon in the hall of 'Hreem' supported by golden pillars or Devi is the main diety occurring as a coral idol in the hall (Temple) called 'Hreem' supported by golden pillars.

ह्रींकारवेदोपनिषद् ह्रींकाराध्वरदक्षिणा ।
 ह्रींकारनन्दनारामनवकल्पद्रुवल्लरी ॥ ५८ ॥
 २९४ ह्रींकारवेदोपनिषद्

Devi is the 'Upanishad' (ultimate essence) of the 'Veda' of 'Hreem'. Here 'Hreem' is compared to the 'Vedas' and Devi is mentioned as the final part or essence or ultimate philosophy of the Vedas-the Upanishads. 'Veda' means knowledge of all things and the Upanishads are an end part of the Vedaas or the philosophical meanings of the Vedaas. Devi is like the Upanishad, that is, 'Brahma.' The four vedas are divided each into 3 parts- namely 'Karma Kaanda', 'Upasanaa Kaanda' and 'Gnana Kaanda.' 'Karma' and 'Upasanaa' are necessary and are prescribed for achieving (getting) 'Gnana.' But only 'Karma' and 'Upasanaa' lead to 'Tamas' (darkness) and are objected-to, since

these are intended to get benefits of the world only (संसार). Only the pursuit of 'Gnyana' leads to freedom or 'Moksha.' Adwaita Gnaana' - (namely, knowledge of one-ness) is what the Upanishads expound. Devi is like the Upanishads (knowledge of Adwaita) for the Vedaas- which have Karma and 'Upasana.' Further, 'Up' (उप्) indicates closeness or nearness. That which reveals closeness is Brahma or Upanishad. 'Ni' (नि) is a qualification (adjective) for शत् - meaning 'Sitting, obtaining, end. Hence 'Upanishad' implies (i) sitting near or next to Brahma after giving up (after being rid of) 'Agyana' - nescience, (ii) the realization that 'Jeeva' gets absorbed ultimately into 'Brahma.' Hence 'Upanishad' finally means 'Brahma Vidya.' Etymologically (as per the Origin or history of words), 'Upanishad' means sitting close to a teacher; and practically, it signifies a frank discussion between the teacher and the

student to remove ignorance by realizing the supreme 'Brahma.' Hence, Upanishads are speculative and logical studies of the end part of the 'Vedaas'- Upanishads form a religio- philosophical discussion - beyond the region of only 'Karma' and 'Upasana.'

२९५ ह्रींकाराध्वरदक्षिणा

Devi is like the 'Dakshinaa' (दक्षिणा) (what is given to the priest or preceptor) after the Yagna which is 'Hreem'; or Devi is the fruit of the Yagna. Any 'yagna' (sacrificial rite) can bear fruit only if the priests are given 'Dakshinaa.' Hence, the word 'Dakshinaa' indicates fruits of being a priest or 'Ritwik.' Devi is ,therefore, the fruit (result) of the 'Yagna', which is 'Hreem'. (No spiritual ritual can be successful without the sanctification from the wife also (मुखस्य दक्षिणा पत्नी - 'Mukhasya Dashinaa Patnee). As per vedic rules, the wife of the person who performs the

'Yagna', has to grant her sanctions if the 'Yagna' has to bear fruits.or For the 'Japa Yagna' of 'Hreemkara' Devi is the 'Dakshinaa' or the 'Phala' - the result or the fruit. 'Dakshinaa' is important for the success of the 'Yagna' - (प्रधान दक्षिणामुखं). Offering or sacrifice of money is itself 'Yagna' (देवतोद्देशेन द्रव्यत्यागो यागः) (त्यक्त द्रव्यस्य अग्नौ प्रक्षेपो होमः) (ऋत्विगुद्देशेन वेद्यामर्थेविभागो दक्षिणा) All these words of Vedas imply the importance of 'Dakshinaa' after the the performance of the religious rite. There are four kinds of offerings during a 'Yagna'. - First 'Havis' (हविस्) is offered directly to 'Agni' (fire) either with the material which is to be offered or by putting dried 'Samit' (wooden pieces as prescribed for each deity or Grahaas- planets). Secondly- 'Dakshinaa' is given to the priest (preceptor) who assists in the performance of the 'Yagna.' Thirdly, 'Daana' (दान) given to the people who have assembled in the 'Yagna Shaala' (यज्ञशाला) and

lastly, 'Bhikshaa' (alms) given to those outside the "yagna shaala") and begging for the fruits of the yagna. The performer of the Yagna (यज्ञकर्ता) has to grant all these to the best of his ability and the quantity cannot be prescribed nor demanded by any of the recipients. As per rules of the Vedas, the recipients should bless (grant 'Ashisrwaada' to) the performer of the 'yagna.' Mythologically- 'Dakshinaa' was a beautiful daughter of Vishnu who offered her to 'Brahma.' Brahma in his turn offered her to 'Yagneshwara' (God of fire) who married her. They had a son whose name was 'Phala'- (Devi Bhagavata Part I) Any offering made to 'Agni' during Yagna is offered to 'Swaha Devi.' These mythologies are meant to show the importance of the 'Patnee' (wife) in all the activities of a man.

२९६ ह्रींकारनन्दनारामनवकल्पद्रुवल्लरी

Devi is like the 'Kalpa' creeper in the pleasant resting bower (green house) in the garden in 'Indra loka' (आराम वाटिका). The garden in 'Indra Loka' is called "Nandanaa -raama 'नन्दनाराम' since it gives pleasure and is restful. Devi is referred to as resting in the bower (Green house') of 'Kalpa lata' - which grants everything that is needed to those who meditate on "Hreem"

ह्रींकारहिमवद्गंगा ह्रींकारार्णवकौस्तुभा ।
ह्रींकारमंत्रसर्वस्वा ह्रींकारपरसौख्यदा ॥ ५९ ॥

२९७ ह्रींकारहिमवद्गंगा

Devi is the Ganga in the snow mountain (Himalalya) of "Hreem". 'Ganga' is the sacred river from Himaalaya carrying coolness and comfort.

२९८ ह्रींकारार्णवकौस्तुभा

Devi is like the "Koustubha Mani" in the ocean (अर्णव) of 'Hreemkara; 'Kaustubha' is the most precious and the most beautiful among the 14 gems which (came out) arose from the Milky ocean (क्षीरसागर) and is self-luminiscent and this is worn by Vishnu who embodies immense wealth (Laxmi- Pati), great beauty and other qualities. Likewise, those who indulge in the "Japa" of 'Hreem" (meditate on 'Hreem') obtain the status of 'LaxmiPatitwa' (Rulership over all wealth) and one -ness with Naaraayana (Vishnu)

२९९ ह्रींकारमंत्रसर्वस्वा

Devi is the embodiment of everything in the 'Mantra of "Hreem' - all powerfulness and immense possessions.

३०० ह्रींकारपरसौख्यदा

Devi grants highest happiness and comfort to those who meditate on "Hreem"; or Devi grants immeasurable happiness (परसौख्य) 'Para soukhya'; or Devi grants eternal happiness- happiness of being one with Brahma (Parabrahma) - (ब्रह्मज्ञानाप्नोति परम्). Happiness of being one with Brahma (Para Brahma)- is becoming one with Brahma विज्ञानमानंद ब्रह्म or ब्रह्मवेद ब्रह्मैव भवति - Knowledge of Brahma makes a person attain "Parabrahmatwa' and सच्चिदानन्द ब्रह्म. Brahma is "Sat ", 'Chit" and 'Ananda".

ॐ तत् सत्

॥ श्री ललिता त्रिशती ॥

ॐ ककाररूपा कल्याणी कल्याणगुणशालिनी ॥ कल्याणशैलनिलया कमनीया कलावती ॥१॥
 कमलाक्षी कल्मषघ्नी करुणामृतसागरा । कदम्बकाननावासा कदम्बकुसुमप्रिया ॥२॥
 कन्दर्पविद्या कन्दर्पजनकापाङ्गवीक्षणा । कर्पूरवीटीसौरभ्यकल्लोलितककुप्तटा ॥३॥ कलिदोषहरा
 कंजलोचना कम्पविग्रहा । कर्मादिसाक्षिणी कारयित्री कर्मफलप्रदा ॥४॥ एकाररूपा चैकाक्षरी
 एकानेकक्षराकृतीः । एतत्तदित्यनिर्देश्या चैकानन्दचिदाकृतिः ॥५॥ एवमित्यागमाबोध्या
 चैकभक्तिमदर्चिता । एकाग्रचित्तनिर्ध्याता चैषणारहितादृता ॥६॥ एलासुगन्धिचिकुरा
 चैनःकूटविनाशिनी । एकभोगा चैकरसा चैकैश्वर्यप्रदायिनी ॥७॥ एकातपत्रसाम्राज्यप्रदा
 चैकान्तपूजिता । एधमानप्रभा चैजदनेकजगदीश्वरी ॥८॥ एकवीरादिसंसेव्या चैकप्राभवशालिनी।
 ईकाररूपिणीशत्री चेप्सितार्थप्रदायिनी ॥९॥ ईदृगित्यविनिर्देश्या चेश्वरत्वप्रदायिनी ।
 ईशानादिब्रह्ममयी चेशित्वाद्यष्टसिद्धिदा ॥१०॥ 'अणिमा महिमा लघ्वी गरिमा प्राप्तिरीशिता
 प्राकाम्यं च वशित्वं च एतैतराऽष्टसिद्धयः' । ईक्षित्रिक्षणसृष्टाण्डकोटिरीश्वरवल्लभा । ईडिता
 चेश्वरार्थागशरीरा शाधिदेवता ॥११॥ ईश्वरप्रेरणकरी चेशशताण्डवसाक्षिणी । ईश्वरोत्संगनिलया
 चेतिबाधाविनाशिनी ॥१२॥ ईहाविरहिता ईशशक्तिरीषत्स्मितानना । लकाररूपा ललिता

लक्ष्मीवाणीनिषेविता ॥१३॥ लाकिनी ललनारूपा लसद्दाडिमपाटला । ललन्तिका-लसत्फाला
ललाट-नयनार्चिता ॥१४॥ लक्षणोज्ज्वलदिव्याङ्गी लक्षकोट्यण्डनायिका । लक्ष्यार्था
लक्षणागम्या लब्धकामा लतातनुः ॥१५॥ ललामराजदलिका लम्बिमुक्तालताश्रिता ।
लम्बोदरप्रसूर्लभ्या लज्जाढ्या लयवर्जिता ॥१६॥ ह्रींकाररूपा ह्रींकारनिलया ह्रींपदप्रिया ।
ह्रींकारबीजा ह्रींकारमन्त्रा ह्रींकारलक्षणा ॥१७॥ ह्रींकारजपसुप्रीता ह्रींमतीविभूषणा । ह्रींशीला
ह्रींपदाराध्या ह्रींगर्भा ह्रींपदाभिधा ॥१८॥ ह्रींकारवाच्या ह्रींकारपूज्या ह्रींकारपीठिका । ह्रींकारवेद्या
ह्रींकारचिन्त्या ह्रीं ह्रींशरीरिणी ॥१९॥ हकाररूपा हलधृक्पूजिता हरिणेक्षणा । हरिप्रिया हरायाध्या
हरिब्रह्मेन्द्रवन्दिता ॥२०॥ हयारुढासेवितांघ्रिर्हयमेधसमर्चिता । हर्यक्षवाहना हंसवाहना हतदानवा
॥२१॥ हत्यादिपापशमनी हरिदश्वादिसेविता । हस्तिकुम्भोत्तुंगकुचा हस्तिकृत्तिप्रियांगना ॥२२॥
हरिद्राकंकुमादिग्धा हर्यश्वाद्यमरार्चिता । हरिकेशसखी हादिविद्या हालामदालसा ॥२३॥
सकाररूस्वपा सर्वज्ञा सर्वेशी सर्वमंगला । सर्वकर्त्री सर्वभर्त्री सर्वहन्त्री सनातनी ॥२४॥
सर्वानवद्या सर्वांगसुन्दरी सर्वसाक्षिणी । सर्वात्मिका सर्वसौख्यदात्री सर्वविमोहिनी ॥२५॥
सर्वाधारा सर्वगता सर्वावगुणवर्जिता । सर्वारुणा सर्वमाता सर्वाभरणभूषिता ॥२६॥ ककारार्था
कालहन्त्री कामेशी कामितार्थदा । कामसंजीवनी कल्या कठिणस्तनमण्डला ॥२७॥ करभोरूः

कलानाथमुखी कचजिताम्बुदा । कटाक्षस्यन्दिकरुणा कपालिप्राणनायिका ॥२८॥ कारुण्यविग्रहा
 कान्ता कान्तिधूतजपावलिः । कलालापा कंबुकण्ठी करनिर्जितपल्लवा ॥२९॥
 कल्पवल्लीसमभुजा कस्तूरीतिलकांचिता । हकारार्था हंसगतिर्हाटकाभरणोज्ज्वला ॥३०॥
 हारहारिकुचाभोगा हाकिनी हल्यवर्जिता । हरित्पतिसमाराध्या हठात्कारहतासुरा ॥३१॥ हर्षप्रदा
 हविर्भोक्त्री हार्दसन्तमसापहा । हल्लीसलास्यसंतुष्टा हंसमन्त्रार्थरूपिणी ॥३२॥
 हानोपादाननिर्मुक्ता हर्षिणी हरिसोदरी । हाहाहूहूमुखस्तुत्या हानिवृद्धिविवर्जिता ॥३३॥
 हय्यंगवीनहृदया हरिगोपारुणांशुका । लकाराख्या लतापूज्या लयस्थित्युद्भवेश्वरी ॥ ३४ ॥
 लास्यदर्शनसन्तुष्टा लाभालाभविवर्जिता । लंघ्येतराज्ञा लावण्यशालिनी लघुसिद्धिदा ॥ ३५ ॥
 लाक्षारससुवर्णाभा लक्ष्मणाग्रजपूजिता । लभ्येतरा लब्धभक्तिसुलभा लांगलायुधा ॥३६॥
 लग्नचामरहस्त श्रीशारदापरिवीजिता । लज्जापदसमाराध्या लम्पटा लकुलेश्वरी ॥३७॥ लब्धमाना
 लब्धरसा लब्धसम्पत्समुन्नतिः । हींकारिणी हींकाराद्या हींमध्या हींशिखामणिः ॥३८॥
 हींकारकुण्डाग्निशिखा हींकारशशिचंद्रिका । हींकारभास्कररुचिः हींकारांभोदचंचला ॥३९॥
 हींकारकन्दांकुरिका हींकारैकपरायणा । हींकारदीर्घिकाहंसी हींकारोद्यानकेकिनी ॥४०॥
 हींकारारण्यहरिणी हींकारावालवल्लरी । हींकारपंजरशुकी हींकारांगणदीपिका ॥४१॥

ह्रींकारकन्दरासिंही ह्रींकारांबुजभृंगिका ह्रींकारसुमनोमाध्वी ह्रींकारतरुमंजरी ॥४२॥ सकाराख्या
 समरसा सकलागमसंस्तुता। सर्ववेदान्ततात्पर्यभूमिः सदसदाश्रया ॥४३॥ सकला सच्चिदानन्दा
 साध्या सद्गतिदायिनी । सनकादिमुनिध्येया सदाशिवकुटुंबिनी ॥४४॥ सकलाधिष्ठानरूपा
 सत्यरूपा समाकृतिः । सर्वप्रपंचनिर्मात्री समानाधिकवर्जिता ॥४५॥ सर्वोत्तुङ्गा संगहीना सगुणा
 सकलेष्टदा । क कारिणी काव्यलोला कामेश्वरमनोहरा ॥४६॥ कामेश्वरप्राणनाडी
 कामेशोत्संगवासिनी । कामेश्वरालिंगितांगी कामेश्वरसुखप्रदा ॥४७॥ कामेश्वरप्रणयिनी
 कामेश्वरविलासिनी । कामेश्वरतपःसिद्धिः कामेश्वरमनःप्रिया ॥४८॥ कामेश्वरप्राणनाथा
 कामेश्वरविमोहिनी । कामेश्वरब्रह्मविद्या कामेश्वरगृहेश्वरी ॥४९॥ कामेश्वराह्लादकरी
 कामेश्वरमहेश्वरी । कामेश्वरी कामकोटिनिलया कांक्षितार्थदा ॥५०॥ लकारिणी लब्धरूपा
 लब्धधीर्लब्धवांछिता । लब्धपापमनोदूरा लब्धाहंकारदुर्गमा ॥५१॥ लब्धशक्तिर्लब्धदेहा
 लब्धैश्वर्यसमुन्नतिः । लब्धवृद्धिर्लब्धलीला लब्धयौवनशालिनी ॥५२॥
 लब्धातिशयसर्वागसौन्दर्या लब्धविभ्रमा । लब्धरागा लब्धपतिर्लब्धनानागमस्थितिः ॥५३॥
 लब्धभोगा लब्धसुखा लब्धहर्षाभिपूरिता। ह्रींकारमूतिह्रींकारसौधशृंगकपोतिका ॥५४॥
 ह्रींकारदुग्धाब्धिसुधा ह्रींकारकमलेन्दिरा । ह्रींकारमणिदीपार्चि ह्रींकारतरुशारिका ॥५५॥

हींकारपेटकमणि हींकारादर्शबिम्बिता । हींकरकोशसिलता हींकारास्थाननर्तकी ॥५६॥
हींकारशुक्तिकामुक्तामणि हींकारबोधिता । हींकारमयसौवर्ण स्तम्भविद्रुमपुत्रिका ॥५७॥
हींकारवेदोपनिषद् हींकाराध्वरदक्षिणा । हींकारनन्दनारामनवकल्पद्रुवल्लरी ॥५८॥
हींकारहिमवद्गंगा हींकारार्णवकौस्तुभा । हींकारमंत्रसर्वस्वा हींकारपरसौख्यदा ॥५९॥

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