

Lalitā Priyadīpikā
Splendours of The World Mother

(Vol. 1: names 1 to 111)

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*Dedicated to my Guru - Master E.K. - who kindled the
spark of spiritual light in me.*

Preface

In the ancient lore that flourished in the land of Bhārat (India), there is one particular branch of wisdom which lived through the test of time. That is the worshipping of the lord through the thousand names. This is called the way of the "**Sahasranāma**". "**Sahasra**" means thousand (or sometimes infinite) and "**Nāma**" means a name. *The worship of the lord with thousand names is performed by uttering each name through the vocals and meditating on its meaning while hearing the utterance.* It is the proclamation of this wisdom-branch that such a meditation can dissolve one's individual self in the universal self of the one Omniness through the seemingly many wonders of creation.

The source of all is often described as male aspect of the Omniscient lord (Puruṣa) whereas the splendors of that Omniscient lord are often described as the female aspect (Prakṛti). She is also known lovingly as the "**World Mother** or **Lalitā**". *Lalitā Sahasranāma (LS)* are the thousand names that address the many qualities of the world mother and help an aspirant who wishes to experience the variegated marvels of the almighty.

The scriptures of ancient India can be divided into *Vēda*, *Itihāsa*, *Purāṇa*, *Upaniṣad*, etc. All of these take their roots in the Vēda. It is in one of the purāṇās, called **Brahmāṇḍa Purāṇa** (the parable of cosmic egg) that the text of LS can be seen. It occurs as an episode of teaching given by lord Hayagrīva (horse faced incarnation of lord Viṣṇu) and sage Agastya. Many eminent scholars of the past concluded that this teaching is highly esoteric and occult

in nature. Thus, LS forms a core of **Vēdic** wisdom. Not only that, it forms the core of another enigmatic branch of wisdom called **TANTRA** and yet another one by the name **Śrī Vidyā**. All these paths of wisdom culminate in the ONE omniscient as expounded by the LS. No wonder it is common to so many branches of wisdom.

This series "**Lalitā Priyadīpika**" is an attempt to crack the associated enigma and unveil the hidden side of the most revered ancient literary piece of all times (LS). The goal is to explore the nature of all the thousand names that are found in the original text of Lalitā Sahasranāma with a sincere effort. The exploration will be in considerable depths. Word-to-word meaning of each of the names is given first. This is followed by an explanation of the stanza containing the name and then a detailed exposition of the manifold nature of the name. This is achieved through the way of synthesis.

The present volume, Volume-1, consists of names 1-111. Further volumes are planned and hopefully by the grace of Lalitā, they will be brought out soon.

This work is dedicated to the one "I AM" in all the readers
- the Omniscient ONE and my Guru Master E.K.

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Prelude

..... There was a demon by the name Bhaṇḍāsura who tortured everyone including the angels or dēvās. Dēvās went and requested Mother Goddess to kill the demon. So, she initiated a grand fire ritual in which she sacrificed herself to be reborn again as the one who slays the demon Bhaṇḍāsura

(This story forms the background for the names that occur in this volume and the next. The hidden side of this story is that the Mother goddess is the Omniscient lord. Bhaṇḍāsura is the demon who is a personification of material attachments of humans which eats him away, at every instant of his otherwise divine existence. The dēvās are the conscious principles who relentlessly work as many bodily functions (like hunger, sight, sense of touch, breath, etc.) Thus, when consciousness, with all its emanations, submits and surrenders at Universal self (Lalitā), the lord initiates the ultimate sacrifice of descending into the lower plane to destroy the mundane attachments and elevate us into salvation)

Chapter. 1: Introduction to the Goddess

The set of thousand names starts with five names that answer the following questions: “Who is Lalitā”, “How did SHE incarnate” and “Why did SHE incarnate”. The first three names, in quintessence, act as seeds for the tree that bears the fruits of forthcoming names. The fourth name suggests the manner in which SHE takes birth and the fifth one suggests the purpose of her birth. This lays a foundation for an inquisitive mind and calms it with a stir of divine impetus. Let us bow at her three fold nature and proceed to dive into the wonders of her birth!

The Holy Trio

1. Śrī Mātā

Divine Mother

2. Śrī Mahārājñī

Majestic Queen

3. Śrī Matsimhāsanēśvarī

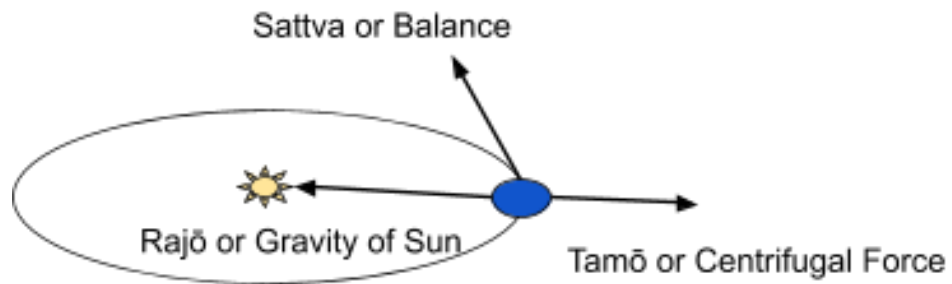
The one on the lion throne

- **Śrī** = *The Auspicious ONE*; **Mātā** = *Mother*.
- **Śrī** = *The Auspicious ONE*; **Mahā** = *Grand*.
- **Śrīmat** = *The Auspicious ONE*; **Rājñī** = *The ruler*; **Simha + Āsana** = *The lion throne*; **Īśvarī** = *One who presides*.



- These first three names sum total the whole of Lalitā's glory. They are like three keys that open our understanding into her dimension. One could have started with any other name, but to start with exactly these three names implies their superior and seed nature.
- The word “**ŚRĪ**” is thrice appearing here. So, it must mean something more than the usual respectful adjective usage before addressing someone or the general meaning of auspiciousness. This word can be broken into its root words as: ŚRĪ = Śa + Ra + Ī. Each root syllable in Sanskrit symbolizes a meaning or potential state that would expand in its evolution, to a more refined word form. The root ‘Śa’ is the potential state of ‘PEACE’. This evolves to ‘Śaṃkara’ (one who causes peace), ‘Śāṃti’ (peaceful state of existence), etc. Thus, ‘Śa’ represents a state of **SATTVA Guṇa** (the quality of poise). Similarly, ‘Ra’ is the root for agitation or something in constant ‘vibration’ — like ‘Rudra’ (lord of vibratory spaces), ‘Rōdasi’ (space pregnant with vibrations), etc. Thus, ‘Ra’ symbolizes **RAJŌ Guṇa** (the quality of action). The ‘Ī’ is a vowel and implies that it has no support of consonant (i.e., it is equivalent to not having a physical body) and hence symbolizes a state of dissolution i.e., **TAMŌ Guṇa** (The quality of slumber).
- Thus, the word ‘ŚRĪ’ denotes the very primary triad of *Sattva, Rajas and Tamō Guṇās*. Guṇa means quality. In its usage, ŚRĪ is used to symbolize, wealth, treasures, majesty, splendors, etc. This is because, the three

aforementioned aspects are the only treasures one is equipped with, without which, they will cease to exist i.e. they won't be expressed in this creation. The physical Universe exists in its present state due to many forces acting and resulting in a balanced net force. For example, the centrifugal force (that which pushes), as seen from the rotating orbit's frame of reference, and the Gravitational force of SUN, (that which pulls), cancel out and that is the reason for its balanced state of existence. If one force is Rajas, the other is Tamas. The balanced state is Sattva. The same principles apply even to the subtle worlds (Sūkṣma Lōkās) or the causal worlds (Kāraṇa Lōkās) as well. Even if one guṇa is not there or the other is in excess, the creation (the earth in our example) goes into chaos. So, one needs to learn the art of "balancing" these guṇās and who else is a better GURU than the one who is beyond these guṇās! That is why the first names start with this primary lesson to train us into a state of balance.



- Mātā means 'mother' in its general sense. But, 'Mā' is the root word that symbolizes measurement (Māna – to

measure). So, 'Mātā' means the one who measures. But, the one that measures, say for example a scale, should always be bigger or accurate than the measuring object. Also, a scale can not measure itself. So, Mātā means the one who is beyond any measurements, because there is no scale or any entity that can measure HER. This is because, in the role of MOTHER, she is the creator to all the things and hence precedes any creation. So, everything forms a part of HER. A 'PART', can never measure a 'WHOLE'. Thus, SHE stands as the creator of the many a cosmos, yet stands beyond them. Now, adding the sacred word ŚRĪ to Mātā, we get 'Śrī Mātā' which means that she is beyond the three qualities and yet, she gives rise to the fundamental triad which stand as the foundational cause of the Universe.

- 'Rājñī' implies a ruler. 'Mahā' means great or majestic. So, SHE is a GREAT RULER. Here, GREAT implies that she is above or the highest ruler one can encounter with. Who is a ruler? A ruler is the one who sustains the kingdom by laying laws, controlling, etc. Imagine the strenuous job of the ONE who has to sustain a created Universe! The Universe should have its 'Physical LAWS' – like gravity, curvature of space, etc.; 'Mental LAWS' – like psychology, mind, etc.; and 'Vital LAWS' – like life, energy, etc. Thus, being the lord of all these aspects of sustenance, she is called Śrī Mahārājñī – The great ruler.
- 'Siṃhāsana' means lion throne. Why the lion throne? The sanskrit name for lion is 'SIMHA' which originated from the word 'HIMSA' (or vice versa, they are correlated

words — like Śiva-Vaś or Haṃsa-Sōham, etc). Hiṃsa means to destroy. Thus, the very animal which straight away symbolizes the destruction, in a ferocious manner, is LION and hence the name! She, being the creator (Mātā) of the Universe and ruler (Mahārājñī) of the Universe, the third name obviously is suggesting that SHE is the lord of DESTRUCTION or DISSOLUTION. Hence, she is presiding (āsana) over the aspect of dissolution and that she is the LORD of such many an aspect (hence Īśvarī). So, *Śrīmat Simhāsanēśvarī* means, the LORD who presides over the aspect of dissolution, and yet, stands beyond it.

- Having added the preceding Śrī, which itself is a three-fold indicator, to the three states of creation, sustenance and dissolution, we are being suggested that our Goddess LALITĀ is the 9-fold nature of this creation (3-Guṇās x 3 states = 9-fold nature). That is why SHE is also called “Parā Prakṛti” - the one who is beyond any comprehension.
- *Thus the three names that we have started with are suggesting that SHE is the lord of creation, existence and dissolution of cosmos (from an Atom to Universe) and that she is also the lord of their sattva, rajas and tamō guṇās . She stands beyond these aspects, yet constantly takes the roles for the sake of divine drama!*

The Fragrant Hair:

13. Caṃpakāśōkapunnāgasaugaṃdhikalaśatkacā

Her hair is decorated with the divine flowers of Campaka, Aśōka, Punnāga and Saugaṃdhika

- **Caṃpaka, Aśōka, Punnāga and Saugaṃdhika** = *These are different flowers; Lasat* = *Shine or decorated with; Kaca* = *Hair*.
- Did she decorate to look beautiful? There is a very beautiful poetic sense in this name. Generally, people decorate their hair with flowers so as to induce the fragrance of the flowers to the hair. But it is said that HER hair, on its own, is very fragrant and hence all the aforementioned flowers chose their spot in HER hair, to borrow some of HER fragrance. When SHE is the creator, it is obvious that different elements of creation borrow some of the creator's property and not the other way round.
- **Kaca** or Hair also implies Lord YAMA (due to the impenetrable darkness/blackness of the hair) and it is said that YAMA, was born out of her HAIR. YAMA is actually the LORD of TIME. A flower is a universal symbol for 'Evolution'. The flowers in her Hair, should then suggest the evolution of Time and its divisions (due to many flowers). Also, the impenetrable darkness or blackness also symbolizes the 'Absolute SPACE' (what we call vacuum). Space and Time form the very fabric, out of which the creation unfolds. That is why her Hair, which is interwoven, and decorated with flowers,

symbolizes the fabric of SPACE-TIME and the further evolution from it. The fragrance symbolizes the sweetness or the purposefulness of the creation, in knowing herself through many-selves.

- We see HAIR playing a prominent role in Hindu culture: Śiva holds GAMGA in his HAIR, or a Priest knotting the hair above head, Draupadi leaving her hair loose until revenge is quenched, etc. In all these scenarios, when you relate the aforementioned symbolism, and the symbolism relevant to the story, the secrets will be clearly visible. In case of Śiva, for example, GAMGA represents the Āpas of vēdās which are the fluids of Creation or waters of Life. Thus, he held them tight in the knots of his hair — meaning the space-time was also not created and hence the hair is not loose. In this way, one must venture into the path of decoding.
- Also, one can infer in relation to Āyurvēda that these flowers/their products must be helpful in preserving the beauties of one's HAIR.
- *Thus, she is desired by many flowers, to attain the inherent beautiful fragrance of the MOTHER'S hair.*

The Adorable Cheeks

23. Padmarāgaśilādarśaparibhāvikapōlabhūḥ

Her cheeks exceed the shine of a mirror made of a padmarāga gemstone

- **Padmarāga** = Padmarāga gem; **Śila** =Stone; **Ādarśa** = Mirror; **Paribhāvi**= exceed or excel; **Kapōla** = cheek's; **bhūḥ**= having such (place of cheeks).
- Padmarāga gemstones are red in color. When these stones are polished, they reflect light and thus become mirrors. But, it is said that the mirrors made of these stones are of no comparison to Mother's cheeks' brilliance.
- As we earlier pointed out, the goddess has the effulgence of a thousand sunrises. So, her cheeks should be more vibrant than that (as cheeks are more reddish or pinkish than other visible skin areas). It seems that they are also ultra-smooth, and that the cheeks are better than the red-stone mirrors. Whose cheeks are smooth and colorful? The young ones' ! As we age, our skin loses its elasticity and thus loses its smoothness – a natural effect. But, the above symbolism applies to HER at all times. So, SHE must be **ever young**. That is, SHE is beyond the effects of TIME. Also, SHE is ever active and hence, her cheeks are always red (may be due to the blood rush)! So, SHE is not only ever existent, but ever young and dynamic in maintaining her creation.

- Color red and the cheeks are also symbols of love and affection. HER cheeks being so smooth and shining in red hue, imply those aspects of creation that lets us experience the element of divine love and affection. The property of reflective red-cheeks should suggest that this love and affection are not only a one way expressive road, but a two way system. We give and receive LOVE. The amount of LOVE and affection that we show unto others should be at least the same amount that we receive from them. If we start to realize that SHE is verily in ALL, then there will be no bounds to the LOVE that we show or receive, as there is no measure for the glow of her cheeks!
- Cheeks are usually red when someone blushes. Why is GODDESS blushing? The only reason SHE would blush is by looking at HER husband – Śiva. Then, the fact that her cheeks are always red, implies that she is always blushing, which means that she has never lost sight of her husband. How can she lose? They are inseparable! They are like a candle and its light or a sugar and its sweetness. So, this name also suggests the concept of 'ONENESS' of Śiva and Śakti. Also, her constant blush is a symbol that she has a constant relationship with Śiva, that does not change with time. That relationship is of 'UNITY' and 'PROXIMITY', and thus, her "cheeks glow" suggest that both Śiva and Śakti are in each other's proximity for eternity!
- *So, the goddess LALITA has adorable cheeks of red hue that excels the glow of the mirrors, made of*

padmarāga gemstones, and she inspires her creation to love and have affection for each other, with the showers of rays of LOVE from her cheeks.

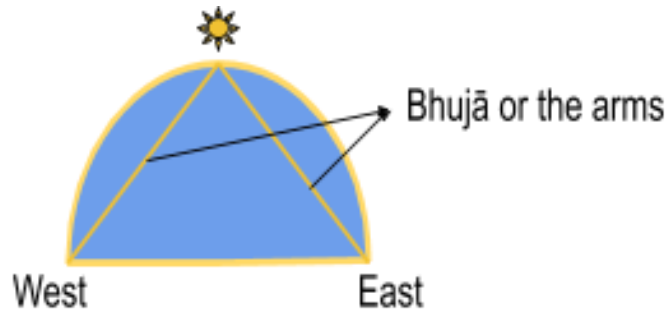
The Golden Hands

31. Kanakāṃgadakēyūrakamanīyabhujānvitā

Her upper arms and hands are decorated with beautiful looking golden ornaments

- **Kanaka** = Gold; **Aṃgada** = Decorations to the body parts; **Kēyūra** = Epaulette; **kamanīya** = beautiful or pleasant; **Bhujā** = Hands; **Anvita** = Having so.
- Gold is a very important element in relation to spiritual practices. Most of us think that Gold is valuable because of its rarity. But, why adorn with gold, just because of its rarity? Our seers have mentioned at many places, about the element Gold. Śrī Sūktaṃ of Rig Vēda starts with “*Hiraṇya varṇāṃ HariṇīmSuvarṇa Rajatasrajām*”, where “Hiraṇya/Suvarṇa” means Gold. Gold is that metal, which is a symbolic epitome of SOLAR LIGHT. So, associating gold metal with spiritual practices, connects our inner selves with the inner light of the SUN. That is why SUN is also called “Hiraṇya Garbha” - The one having a GOLDEN belly/womb. But “garbha” implies that which is inside. So, gold or Hiraṇya is that metal which exists “outside” and helps us reach the true- “inside”. This is the main reason why our gods are adorned with gold ornaments.
- Previously, it has been pointed out that arms represent the dynamical aspects of GODDESS and represents her control and grip over these aspects. Gold is that color which is of the SUN that has risen. While the RED or

ARUṆA was the color of the horizon before the SUNRISE, gold is the hue of the risen SUN. Her body, as has been described, is filled with the hue of RED. But, her arms have a covering of gold ornaments. That is to say, before the sunrise – the color of horizon is red, while after the sunrise – when the sun is above the horizon, the color is GOLDEN.



- In Sanskrit, 'BHUJA' also implies a side of a quadrilateral or arms of a human. So, if we consider the points of the horizon at East and the West, they form two shoulder joints. The lines that join these points to noon, are perpendicular lines that meet on the arc of the path of the SUN from East to West, as seen from the Earth. Thus, the arc of '**DAY-LIGHT or GOLDEN Path**' is being described here. What is its significance? The beings are awakened into consciousness and are able to perform their respective activities of life because of the DAY-LIGHT. This is pleasant (kamanīya), because of the possibility of "awareness" that we have during the

wakeful state of the day. It helps us to sense that we exist.

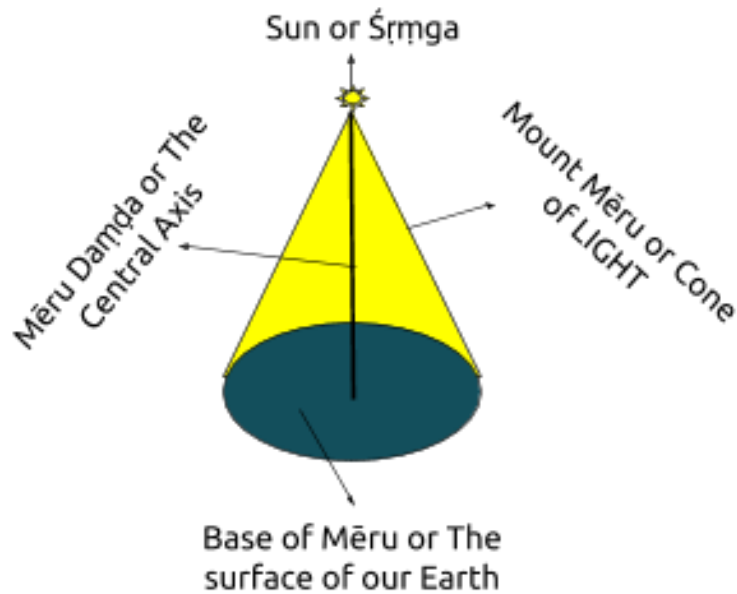
- Also, SUN'S rays start from inside of him and spread all over the creation, waking every being into consciousness. The Arms also start at the joints, and spread outward letting us access everything. So, in a way, this name is suggesting that HER arms are the SUN'S rays, reaching every part of this creation and awakening it into HER LIGHT. When associated with previous names, we can see how this awakening involves HER control over the five senses, mind and its associated relations.
- Arms also help us defend ourselves and to attack evil. The arms adorned with Gold ornaments shows the strength of this aspect, for gold is one of the strongest metals. The vedas say that the aspect of "ruling and protecting originates from the hands of the lord – The varṇa of Kṣatriya". So, the hands of GODDESS or the SOLAR rays that awaken us into the consciousness, also act as the rulers and protectors of this whole cosmos.
- ***HER arms, which are responsible for the dynamism of this creation are taking part with a GOLDEN hue of the SOLAR consciousness, which is an expressive form of HERSELF.***

The Abode of Mēru

55. Sumērumadhyaśṛṅgasthā

The center of the peak of mount Mēru is her abode

- **Su** = Bright/Good; **Mēru** = Mount Mēru; **madhya** = center; **Śṛṅga** = Peak; **Asthā** = There SHE exists.
- **‘Su’** in an adjective form attributes goodness to the noun. If **Mēru** is used as the name of a group of mountains, *Sumēru* implies the best among all such mountains. If *mēru* denotes only ONE mountain, then the word *Sumēru* implies that Mēru **is made of all goodness**. A mountain gets its beauty and fame from the height of its peak. Why is climbing Everest so glorious than climbing a small hillock of a village? Because its peak is the highest point of solid matter above the ground of the Earth and this height is what makes it so special! *Sumēru* then must be that mountain which is the highest of all. By now we must have arrived at orienting our intuition towards understanding the Goddess and anything related to her as metaphysical rather than physical. So, this mountain must also be something metaphysical. For now, let us say among all such metaphysical mountains, the best and the highest is the mount Mēru. Then, its peak ‘Śṛṅga’ is the most famous and glorious of all. Obviously, that must be the abode of Goddess, for, the highest position of all must be HERS!



- 'Su' Also means Divine LIGHT. This is the root word for *Sura = Angels* or *Suvarṇa = Gold*, etc. The embodiments of LIGHT are dēvās or Surās and the metal Gold, as described in earlier name(s), is symbolic for the same divine LIGHT. So, 'Su' here should represent that LIGHT (of Universal Wisdom). Then, the word Su+Mēru, which is a mountain (mēru) preceded by the word 'Su', implies a ***Mountain made of this Divine Light***. A structure of a mountain is conical i.e., It starts at a point in the sky and widens towards its base on the Earth. An example would be a 'Pyramid'. Thus, a Mountain made of LIGHT having a peak at the top and a base at the bottom clearly shows that the PEAK is the origin of this LIGHT. If peak is the origin, that means, there must be a source at the peak from which the LIGHT expands or descends. That source is nothing but GODDESS and hence SHE exists at the center of the peak - meaning the point of origin. In our

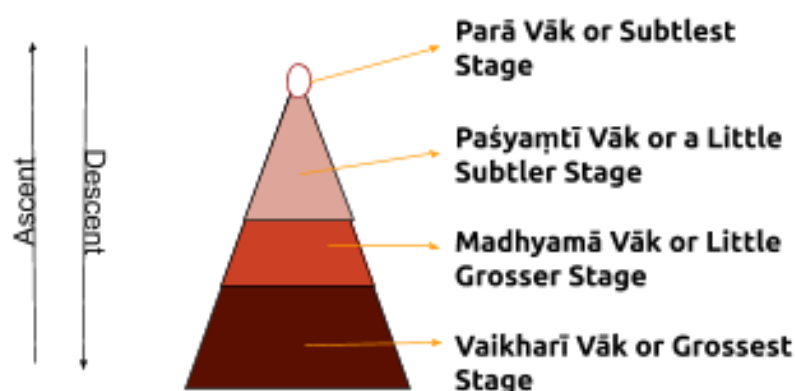
manifested Universe, this symbolism takes its manifestation as our Solar system. Imagine you are standing on the Earth's equatorial surface and observing the SUN at noon. How does it look? It looks like SUN is at the PEAK of the mountain or a cone of LIGHT that reaches the Earth. The cone's base is nothing but the surface of our Earth. Thus, SUN forms the 'Śṛṅga (peak) of the Mēru (mountain of LIGHT)'. This can be seen from the above diagram. From where does the SUN gets its light? From Āditya-Hṛdaya or the ONE who is the inner-SUN. This inner SUN is known to exist at the center of the SUN, which we said to be the peak of the mountain. Thus, the GODDESS exists as the very source of our SUNLIGHT at the center of it! IF many such cones of LIGHT are taken from all the Stars of the cosmos, then SHE exist as the very SOURCE of LIGHT for all of them! This is the grand import.

- **“Yat Piṁdē Tat Brahmaṇḍē”** says the Vēda. It means, **“As is above in the cosmos, So is below in the humans”**. There is a one to one mapping that makes the structure of Macrocosm to imprint itself on Microcosm. This is a fact that was exploited by all ancient wisdoms. Using this axiom, we must conclude that if there is a Mēru in the Universe (as the cone of Light) then there must be a Mēru in the human body as well. When associating the above axiom, we must not concentrate on physical traits, but approach towards the sublime TRUTH that lies as undercurrent. In the structure of Mēru, the underlying current is not only the conical SHAPE, but also the principle of origin of Light from the

center and its descend (or ascend). In humans, we have a spinal column called Suṣuṃṇā. This connects the highest point or Cakra known as Sahasrāra to the base of Mūlādhāra - The basis for all gross forms. This column of Suṣumna forms the axis or center of the Mēru, while the whole body with its matter around this axis forms the mountain Mēru. What is it that exists in this Suṣuṃṇa anyway? With our analogy to the Solar cone, the center must be occupied by GODDESS. This goddess is known, with the name “Kuṇḍalini” when exists in this spinal column of humans. This energy, Kuṇḍalini ascends and descends in this central column. Thus, instead of imagining the center as a POINT, one must intuitively imagine the center of the peak, as an axis. We say we are God Realized if this Kuṇḍalini reaches Sahasrāra. Meaning, The individual consciousness which exists at the base of the mountain Mēru, should strive to climb to the peak, which is Sahasrāra, at whose center resides GODDESS LALITĀ.

- This whole picture of microcosm and macrocosm is pictorially represented by **Śrī Cakra**. It is said that Śrī Cakra has a complete set of elements that describe all the aspects of the Universe and Man. This Śrī Cakra can be either represented as a 2D diagram or a 3D object. On a 2D diagram of this Śrī Cakra, there lies a ‘central dot’ in the middle of the inner triangle. This dot or bindu is said to be the abode of the queen of Śrī Vidya, Lalitā

Dēvi. From this dot the whole cakra evolves as a flower blooms from its bud stage. This is akin to the point of inner-SUN, from where the whole light originates and spreads across all the cosmos. The 3D objectification of this Cakra is nothing but the “Mount Mēru”. It literally looks like a mountain. The central region of this is the axis that passes through the center of symmetry. This is known as ‘Mēru Daṇḍa’. This axis is equivalent to the spinal column of the human or the center of the LIGHT cone that originates from SUN. The peak of this is the abode of Lalitā. Now, if you map the above two pictures to this, one will understand her abode in its full glory.



- In all the above picturizations, SHE was the center of the peak of a pyramidal structure. This Pyramid represents the descent of the GODDESS into creation. A point can not be perceived. But the base of this mountain can be perceived. Similarly, SHE can not be perceived directly. But her creation can be perceived. The whole creation evolves from the subtlest aspect of ONE GOD (the

point) to the grossest form factor (the BASE). This whole schema is the mountain Mēru and SHE is the center of all such processes of this Universe. The concepts of evolution of a WORD (VĀK) can be linked here as depicted in the above diagram.

- Madhya means middle of something. The words **Sumēruśṛṁga** can be divided (according to the rules of “Saṁdhi Vicchēdana - Law of dissociation of complex words” of Sanskrit grammar) into **S+U+M+A+Ī+R+U+Ś+Ṛ+U+ṁ+G+A**. We can see the middle syllable of construction of the aforementioned word is the syllable ‘**U**’ (it represents Umā or GODDESS). If we want to just take the meaning to be the center of ‘Sumēru’ i.e., **S+U+M+A+Ī+R+U**, we get the syllable **A**. If we take the meaning to be the center of Śṛṁga i.e., **Ś+Ṛ+Uṁ+G+A**, we get **Uṁ**. Combining all the centers i.e., **U** (or **Uṁ** as a mute (ṁ) does not make a difference) as well as **A**, we get: ‘**A**’ + ‘**Uṁ**’ = **A + U + M = ‘Ōm’**. Thus the hidden and underlying import of this name suggests that SHE is the cause and sustainer of the divine sound - **OM** of this creation.
- *Thus, She takes the center of all the origins, ascends and descends as her abode!*

The Three Chariots

68. Cakrarājarathārūḍhasarvāyudhapariṣkṛtā

Her chariot, which is the king among all the Cakrās, is decorated with all the weapons necessary

69. Gēyacakrarathārūḍhamamṭriṇīparisēvitā

She is being served by Mamṭriṇī, who presides over the chariots of Songs which surround HER

70. Kiricararathārūḍhadamṇḍanāthāpuraskṛtā

She is being served by Daṇḍinī, who presides over the chariots that are pulled by Boars

- **Cakra** = Wheel; **Rāja** = King; **Ratha** = Chariot; **Ārūḍha** = Presided by; **Sarva** = All; **Āyudha** = Weapons; **Pariṣkṛtā** = Decorated with.
- **Gēya** = Song; **Cakra** = Wheel; **Ratha** = Chariot; **Ārūḍha** = Presided by; **Mamṭriṇī** = Ministerin; **Pari** = multitude; **Sēvitā** = Served by.
- **Kiri** = Boar; **Cakra** = Wheel; **Ratha** = Chariot; **Ārūḍha** = Presided by; **Daṇḍa** = Rod; **Nātha** = Lord; **Puraskṛtā** = served by.
- The three chariots and the presiding lords are explained in this name. One of the lords is Lalitā and the other two are serving her, and hence, in essence, LALITĀ is the lord of all the three chariots. As SHE is getting ready to wage a war against Bhaṇḍāsura, the previous names describe her army of powers of Horses and Elephants. *The present*

names describe the army of chariots and their presiding powers.

- The main chariot is that of LALITĀ. It is called “**Cakra Rāja - King of Cakrās**”. As LALITĀ sits at the center of Śrī Cakra, in the form of a Bīṇḍu, it can be thought that Śrī Cakra is the chariot mentioned here. Also, all other cakrās can be derived from the figure of Śrī Cakra and hence it is the KING of all Cakrās.
- Cakra is a wheel on which the chariot will be pulled. We know from previous names that Chariot implies a physical body or physical matter. Thus, the king of all the matters, which is our body (because it is the only medium we have, to realize the GODDESS), is being presided by HER presence. It seems that this body is ready with all the weapons. Weapons are those entities which fight and help us achieve our victory. In the present case, if fighting the evils of Bhaṇḍāsura - the evil doings of our mind, is to achieve us victory, we need all the higher aspects of mind like unwavering WILL, WISDOM of GOD, Positive attitude, etc., to help us gain victory. These weapons are also described as the many aspects of Śrī Cakra. Thus, HER chariot is decorated with “All” the weapons. Ārūḍha also mean to bless and bestow. Thus, when we revere this body as verily the chariot of GODDESS, SHE bestows us with “ALL POWERS or WEAPONS”, with which can help us in the path of self-realization.

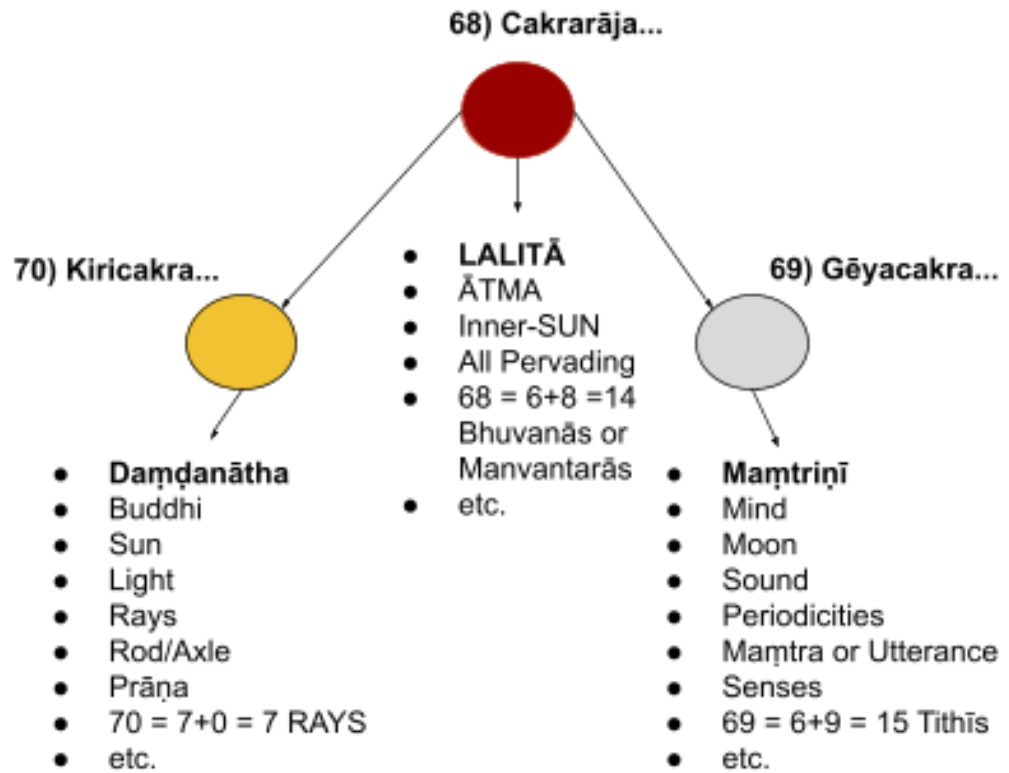
- Gēya** means a SONG. What does a song constitute? “Periodicities” right! Cakra itself means a wheel or that which repeats itself. Thus, “Gēya Cakra” implies the recurrence properties of this nature, which form a kind of musical symphony! The seasonal effects, lunations, solar revolutions, Earth’s rotations, our heart’s pulsations, a woman’s menstruations, etc., are all periodic and come under the group of **“Gēya Cakra - The musical WHEEL”**. Who presides over this? It seems the presiding deity is **“Maṁtriṇī”**. In its literal sense, maṁtriṇī means “a ministerin or lady minister”. Lalitā being the queen, this deity is her ministerin. But this word comes from the root **“Mantra”** - *an utterance which encapsulates the divine energies of the deity to which the maṁtra belong*. Being the chariot of the music, the presiding deity should obviously be a related to MANTRA, because a perfect resonant utterance with the rhythm of creation is nothing but a MANTRA. For example, if we take the solar revolutions in the frame of Earth’s reference, the year-cycle forms the wheel of the chariot of the SUN. This wheel being periodic is “Gēya Cakra”. Its music is what causes many seasonal beauties on Earth. The Maṁtra that presides over this chariot is **“GĀYATRĪ or SĀVITRĪ”** as realized by sage “Viśvāmitra”. Who does that mantra serve? The inner being of the SUN or inner being ourselves - GODDESS LALITĀ! In this way, we need to associate the many gēya cakrās of creation and meditate the central figure LALITĀ being served by all such mysteries! Thus, many such periodic events of creation, presided by this deity of MAMTRA, is at the service of LALITĀ. Thus, it also implies that Lalitā is

beyond any periodicities and thus is EVER-CONSTANT!

- **Kiri** means a wild boar. So, there is an army of chariots that are being pulled by boars. BOAR is also symbolic to the incarnation of lord Viṣṇu, who pulled the Earth from the deep abyss of oceans of darkness. The vast spaces are actually potential of generating this whole cosmos. Quantum Mechanics calls this potential to be **Quantum Fluctuations**. A boar is completely dark, but its tusks are pure white. From the darkness emerges the *rays of light*. Between two rays there always exists darkness. This darkness is only darkness to us. Is the boar dark to itself? This apparent darkness is symbolized by the body of a boar-god **Varāha**. His pure white tusks represent the periodic light that keeps emerging in order to create/bring out the worlds from this slumbering darkness. The Earth in that story of his incarnation is nothing but the matter of this universe as a whole. That is why it stands on the tusks -- i.e., matter is supported by the LIGHT of GOD. Another meaning for **KIRI** is **Rays of LIGHT** and hence the derived words like **Kiraṇa**, etc. So, the chariot of LIGHT RAYS is serving the MOTHER! Who presides over this? It seems that the **Lord of RODS** is presiding. **Daṁḍa** means a ROD. What is this rod? If the wheels are of rays, this rod is the axle of such wheels which is a necessary agent that drives the rotations/dynamism of these wheels. So, the lord of Daṁḍa implies the one who directs and guides the light rays in these creation. Such manifestations can be seen as reflection, refraction and other directional properties

of light in the material world.

- So, three chariots are described here can be extended to our body as well as our solar system:



○ **Related our bodies:**

- *That of LALITĀ* - ***The chariot of INNER-SELF***, which is our Ātma. This is the POINT or Biṃdu or the Ultimate source of our existence. That is why it is the king of all Cakrās and is presided by

GODDESS herself.

- *That of Daṃḍanātha* - ***The chariot of LIGHT or Buddhi***, which helps us guide and discriminate between the good (light) and the bad (dark). Also, this is the source of our WILL aspect and hence acts as a kind of a steering axle to set us on the right path, especially when we seem to be lost.
- *That of Maṃtrinī* - ***The chariot of SOUND or the Mind***. Mind is known to have mood swings which are periodic. Also, the mind calms and resonates when it hears music. Thus, music is intimately related to mind. Thus, maṃtra helps a wavering mind to stabilize and attune to the presence of GOD. Here, mind implies mind and the senses that help it interact with outer worlds.

○ **Related our Solar System:**

- *That of LALITĀ* - ***The chariot of INNER-SUN or the Āditya Hṛdaya***. This is the center of our solar system and permeates the very existence of all the entities like planets, their moons, the

beings therein , etc.

- **That of Daṃḍanātha - *The chariot of Light or the Solar principle.*** This generates the many rays of LIGHT that shine into every nook and corner of this solar system. In a way, this causes the lives on planets and the lives of planetary deities as well (Graha Dēvatās). But all such lives are steered by the evolution of our own Solar deity, who in turn depends on his supreme lord LALITĀ. Thus, this steering and dependence is presided by Daṃḍanātha. The rod of this deity also implies the power of attraction or that which keeps things together and hence in the material plane, it represents the force of Gravity!
- **That of Maṃtriṇī- *The chariot of SOUND or the Lunar principle.*** This helps in rotationary periodicities of planets, moons, etc. It also helps in revolutionary periodicities. The paths of planets are closed curves (as observed from SOLAR-center or Earth-center). These closed curves are called wheels or cakrās. The periodicities of these bodies originate from many “Chandas” or “Sanskrit Prosodies” of the Vēda. Our very time division is also dependent on these

periodicities - for example, Jupiter takes approximately 12 years to complete its revolution around SUN and Saturn takes 30 years. The LCM of these numbers is nothing but 60 which forms the basic unit of our "hour" or "minute". Similarly, the Moon shows 12 new moon and 12 full moon phases as seen from Earth, in one complete year. This gives the number 24 which forms the basic division of DAY, as a miniature year. In this way, Maṃtriṇī is the one presiding over all such divisions occurring from repetitions in our Solar system.

- The aforementioned chariots are the primary triad of the creation and hence can be related to all the three-fold aspects of LALITĀ.
- The interplay of LIGHT and SOUND was explored during the descriptions of ornaments, or of armies of powers (horses-LIGHT and Elephants-SOUND), etc. This is again brought to our attention at present in the form of chariots. This is only to suggest us that the very means to fight the "evils" is either through the SOUND (of maṃtrās, etc.) or the LIGHT (of knowledge, etc. ***Without one, the other can not exist.*** For example, light creates LIFE on Earth. But, is light alone sufficient? A seasonal change is necessary for LIFE, because through change alone can life evolve (no seasons, no life - like in polar regions). These seasonal effects are brought by the

periodical revolutions. And periodical revolutions alone can not create life. A dead sun can't create life no matter how rhythmic it revolves around a planet (in the planet's frame of reference). Thus, LIGHT and SOUND/Periodic principles are interdependent on each other. That which permeates these both is GODDESS LALITĀ and hence the description of these two armies of chariots serving the Main chariot of LALITĀ!

- Again to associate the numerical key, we see that the goddess of LIGHT/Rays i.e., Daṇḍinī is implied in the name **70 = 7+0 = 7**. There are **7 RAYS** or Kiraṇās that rule this creation (refer to "treatise on seven rays" by Alice A. Bailey) and hence the name '**Kirī**' is associated to **70th name**. Periodicity is characterised by Lunar principle. Its phases are called "**Tithīs**". Each "Tithi" is nothing but the angle made by the SUN and MOON with respect to Earth. There are **15 tithīs** associated with MOON. These tithīs help us divide the time into many periodic divisions. That is why, Maṇtriṇī the lord of "**Gēya**" or "Music of the Creation" is given the place of **69th name** i.e., **69 = 6+9 = 15**. The GODDESS is the lord of all the planes of existence that constitute this creation. There are "**Caturdaśa Bhuvanās or 14 planes of existence**" and SHE pervades all. Also, there are **14 manvantarās** that constitute the time of creation. Thus the space and time of the whole cosmos is characterized by the number "14" and SHE presides over all these. That is why LALITĀ and her Śrī Cakra, is associated with the **68th name** i.e., **6 + 8 = 14**.

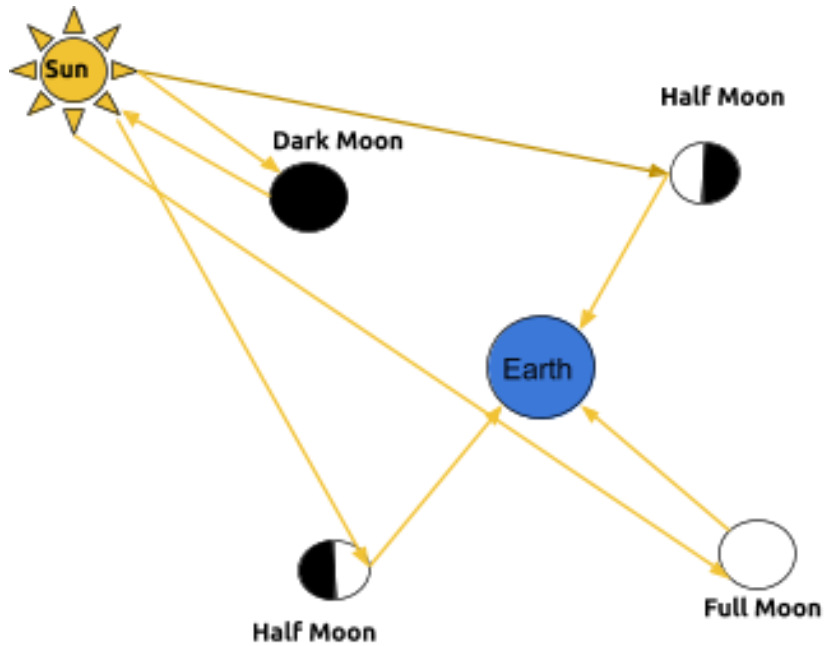
- *Thus, SHE is surrounded by the armies of LIGHT and SOUND and she is ready to wage the war in all HER ultimate capacity!*

The Valour of Moon Phases

73. Nityāparākramāṭōpanirīkṣaṇasamutsukā

Seeing that the nityā deities are looking forward to fighting, even the MOTHER is becoming equally eager

- **Nityā** = The nitya deities; **Para** = Others; **Ākrama** = Subjugate; **Āṭōpa** = capacity; **Nirīkṣaṇa** = Looking forward to; **Sama+Utsukā** = SHE is equally eager.
- Earlier, while describing the “Gēya” Cakra, we mentioned the periodicity of MOON and the 15 phases. These phases form the basic divisions of TIME in our plane of comprehension. These are the fundamental bricks for the calculations pertaining to LUNAR YEAR cycles. Each phase is formed by a particular configuration of SUN, MOON and the Earth. The following diagram will help you



visualize better.

- Each phase of a moon has an impression on the psychology of the beings of Earth, according to Vēdās. That is why they say in Puruṣa Sūktam that “...**Caṇḍramā Manasō** ...”, meaning that the MOON and its lunar principle forms the MIND of the LORD or the mind of the beings in whom the lord resides! So, Each phase of the moon has a specific effect. These effects are presided over by principles which are named in Śrī Vidyā as **Nityā Dēvatās**. “Nitya” means that which exists forever. As long as the SUN-MOON-EARTH trio exists, these phases exist and hence also the Dēvīs. There are a total of 15 moon phases. 16th is the Supreme Goddess which permeates all these 15. Each phase is also called a “**Kaḷā**” and hence, including the supreme goddess, the whole set of 16 (Śōḍasa) deities is called **Śōḍasa Kaḷā/Śōḍasa Nityās** and the Goddess is named **Śōḍasa Kaḷānidhi (treasurer of 16 aspects)**.
- So, these 15 nityā deities are ready to wage the war. *Their weapon is nothing but TIME, because they preside over TIME.* Thus, in us, the evil deep rooted due to the “Saṃskārās” of many lives. These seeds sprout in each life into trees which yield that life’s fruits. All this occurs only in time. As time proceeds, a seed sprouts. Thus, **TIME** is an inevitable necessity in the evolutionary learning phases of humans. This TIME is presided by Nityās and hence they are the ones who guide our evolution. If we are devoted to GODDESS supreme and surrender ourselves, then the very agents of TIME will

help us achieve a TIMELESSNESS state where all the past associations are nullified and thus there is no growth or death, but only constant BLISS! So, the aim of this name is to suggest we meditate upon LALITĀ through the moon phases and learn to be the constant rather than a change!

- It is said that Nityā dēvīs have the ability of “Parākramā”. Meaning subjugating others. We interact with each other. WHEN the mood is off, we often enter into disagreements. When mood is good, we often end up agreeing with each other. This “mood swings” is directly related to the moon phases as explained earlier. So, this ability of mind, if trained to adhere to our WILL, then it can help us conquer the hearts of other people who will then adhere to our suggestions. This subjugation of the minds and hearts of people is another quality of Nityā deities. That is why they are said to be “**Para + Ākrama**”. If we were to worship the LALITĀ through these deities, we would generate a habit of cultivating WILL over MIND which is very necessary for our seamless progress in the path of spirituality!
- *Thus, LALITĀ is equally eager (being one of the nityā deities and yet beyond them and hence 16th) to see how ready the all conquering powers of nityās are!*