lalitaasahasranaama (1000 names of Goddess Lalita)

             lalitaa sahasranaamaM
             Thousand names of Goddess Lalita

        Introduction

The transliteration of Sanskrit terms is according to
ITRANS scheme, which is close to the pronunciation.
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The text can be found as in the html format in the author's home page,
http://www.geopages.com/RodeoDrive/1415/lalita.html

Before we begin, let us offer ourselves at the feet of
the Divine Mother, shriimat mahaatripurasundarii.

This introduction deals with the background on
lalitaasahasranaama (the puraaNa etc) and the importance of
Shri Chakra, the diagrammitical form for meditation.Only
a brief description is provided here since it
has been extensively described by Adi Shankara in the text of
Saundaryalaharii . A detailed description of Lalita yantra (Shri Chakra)
is given in the Hindu Tantrik page
http://www.hubcom.com/magee/tantra/shriyan.htm

Among the 18 puraaNas, brahmANDa-purANa is well known for the
extolation of Lalita . It explains in detail the appearance of
the Goddess Lalita to save the world from the clutches of the
demon bhaNDAsura . There are three important sub-texts in this
purANa.

The first of these texts is Lalitopaakhyaana, consisting of 45
chapters and is found in the last section of the purANa . The
last five chapters are especially well known . They extol the
greatness of the Divine mother, the significance of the mantra
of the goddess (shoDashAksharii-vidyA), the various mudras and
postures to be practiced, meditations, initiations etc., and
the mystical placement of the deities involved in Shri Chakra.

The next text is the lalitaa trishati in which 300 names of the
goddess is featured . There is a well known commentary on this
work by Adi Shankaraachaarya.

The third text is the celebrated Lalitaa sahasranaama, which
consists of 320 verses in three chapters . The first chapter is
51 verses, and relates that the 1000 names of Lalitaa were
recited by various devatas as commanded by the goddess herself.
This chapter also explains that the verses are in anushhTup
chhaNDaH(metre known as anushhTup)
and that the deity Lalita is invoked in three kUTas
(vaagbhava, kAmarAja, and shakti). The second chapter of the
text contains the thousand names of the goddess in 182 1/2
verses (which is transliterated below). The third and final
chapter is 86 1/2 verses long and enumerates the benefits
accrued by reciting these one thousand names of the Goddess.
This is mainly to encourage people to recite the names with
concentration to achieve, if not anything else, a peace of mind.

Lalita trishati and lalitaa sahasranaama are dialogues between
the sage Agastya and the god HayagrivaPronounced as hayagriiva.
Hayagriva is the
incarnation of VishhNu who assumed the form of a horse

to kill a demon by the same name . Agastya was a
sage of great renown, who is immortalized as a star in the
celestial heavens(one of the seven Rishi-s, saptarshhi or Ursa Major).
He is the patron saint of Tamilnadu being a
founder of a system of medicine called Siddha, and also having
drunk the whole ocean in his kamaNDalum . According to yAska's
Nirukta, Agastya is the half-brother of the great sage,
VasishTha.

        The story of the meeting of Agastya and Hayagriva is
given in the lalitopaakhyaana and is quite interesting . Agastya
was visiting several places of pilgrimage and was sad to see
many people steeped in ignorance and involved in only sensual
pleasures . He came to kAJNchi and worshipped kAmAkshI and sought
a solution for the masses . Pleased with the devotion and his
caring for the society, Lord VishhNu appeared before Agastya
and provided the sage Agastya with the solution of `curing' the
worldly folk from ignorance . He explained that He is the
primordial principle, and the source and the end of everything.
Though He is above forms and guNas, He involves himself in
them . He goes on to explain that a person should recognize that
He is the pradhhAna (primordial) transformed into the universe,
and that He is also the purushha (conscious spirit) who is
transcendental and beyond all qualities(guNa-s) and forms . However to
recognize this, one has to perform severe penance,
self-discipline etc . If (since) this is difficult, Lord VishhNu
advises that the worship of the goddess will achieve the
purpose of life, given as liberation from bondage,
very easily . He points out that even
other Gods like Shiva and Brahma have worshiped the goddess
Tripuraa . VishhNu concludes his discourse saying that this was
revealed to Agastya so that he (Agastya) can spread the message
to god, sages, and humans . VishhNu requests Agastya to approach
his incarnation, Hayagriva and disappears from Agastya's
sight.

Agastya approaches Hayagriva with devotion and reverence.
Hayagriva reveals to Agastya that the great Goddess, lalitaa,
is without beginning or end and is the foundation of the entire
universe . The great goddess abides in everyone and can be
realized only in meditation . The worship of
goddess is done with the lalitaa sahasranamaa (1000 names) or
with trishati (300 names) or with ashhTottaranaama (108 names) or
with Shri Chakra (diagrammatical form for meditation).

In tantra shaastra, each devi/deva is worshipped as a mantra,
and yantra . Shri Chakra is used to represent the divine mother
diagrammatically . It denotes how the power of a small point in
the centre of the Shri Chakra transforms itself into a series
of triangles, circles, and lines . One can meditate on the Shri
Chakra itself knowing the significance of the triangles and
circles . These forms respresent the various transformations of
the Reality . One can realize that the universe has evolved through
the undifferentiated consciousness and has eventually
become the universe as
we know it . The recitation of sahasranaama and trishati are
used in the worship of Shri Chakra . The correspondence
between Shri Chakra as a yantra and the fifteen letter mantra
of the goddess (paJNchadashIvidyA, pronounced panchadashiividyaa)
is achieved by carefully studying the Shri Chakra which is
constructed using the symbolism of the three kUTa-s and the
significance of the fifteen letters of the shrIvidyA . It is
said that if meditation on Shri Chakra is not possible,
recitation of the sahasranaama with utmost devotion
would confer the same benefits, perhaps in longer time-frame.

The sahasranaama also mentions how to meditate on the various
centres of consciousness (chakras) in one's body . Kundalini, meaning coiled
up, ordinarly resides in the muladhaara chakra, at the base of spine,
and when it rises
to the sahasraara chakra at the top of the head, one becomes

aware of the ultimate reality.

Before reciting the sahasranaama, it is advised that
the divine mother be meditated upon according to the dhyaana
shloka-s, given in the beginning of the text.

May the Divine Mother guide us in our every action and thought,
and may She confer upon us the greatest gift of all, moksha,
the liberation.
AUM tat sat.

l :el :t:a s:h+n:am:ö

Dy:an:m:Î .

es:ndYa, N:ev:g:Daö*:n:y:n:aöm:aeN:Vy:m::el :sPÙt:Î

t:aran:ay:kS:Ö:raöesm:t:m:Ø:im:ap:in:v:x::öham:Î .

p:aeN:By:am:el :p:ÙÜütn:c:\:körVt::öp:l :öev:B:Öiö

s::öy:aörtn:G:XsT:rVt:c:rN:aöDy:ay:öp:ram:emb:kam:Î..

The Divine mother is to be meditated upon as
shining in a vermilion-red body, with
a triple eyes, sporting a crown of rubies studded with the crescent
moon, a face all smiles, a splendid bust, one hand holding
a jewel-cup brimming with mead, and the other twirling a red
lotus.

A, N:aöK, N:a t:re¤t:x:iö

D:a:p:aS:a¢S:p:Ø:b:aN:c:ap:am:Î .

AeN:m:aedeB:rav:a:aöm:y:Ø:ö

Ahem:ty:ö ev:B:av:y:öB:v:an:im:Î..

I meditate on the great Empress . She is red in color, and her
eyes are full of compassion, and holds the noose, the goad, the
bow and the flowery arrow in Her hands . She is surrounded on
all sides by powers such as aNimaa for rays and She is the
Self within me.

Dy:ay:öÎp:¼as:n:sT:aöev:kes:t:v:dn:aöp:¼p:*:ay:t:ax:iö

hﾑ:aB:aöp:it:v:s*:aökrkel:t:l:s:¹ ﾐ.p:¼aöv:ra¤im:Î.

s:v:aﾘ:¢ary:Øt:aös:t:t:m:B:y:daöB:Vt:n:m:ﾖﾐB:v:an:iö

Â:iev:½aöS:ant:m:ﾖt:ös:kl:s:Øn:Øaös:v:ﾒi:mp:t)da*:im:Î..

The Divine Goddess is to be meditated meditate upon
as seated on the lotus with petal eyes.
She is golden hued, and has lotus flowers in Her hand.
She dispels fear of the devotees who bow before Her.
She is the embodiment of peace, knowledge (vidyaa),
is praised by
gods and grants every kind of wealth wished for.

s:kﾘﾑﾑev:l:ﾒn:am:el:kc:ﾖﾒb: kst:ﾘrkaö

s:m:ndhes:t:ﾒ:N:aös:S:rc:ap:p:aS:a¢ﾑ:am:Î.

AS:ﾒj:n: m::ﾑhn:iöA, N: m:al y:B:ﾘamb:raö

j:p:akﾒﾒﾑ B:as:ﾒaöj:p:ev:D::òsm:rﾑemb:kam:Î..

I meditate on the Mother, whose eyes are smiling, who holds the
arrow, bow, noose and the goad in Her hand . She is glittering with red
garlands and ornaments . She is painted with kumkuma on her
forehead and is red and tender like the japa flower.

.. AT: Â:il:el:t:as:h+n:am: st::ﾑm:Î..

lalitaa sahasranaama stotraM

! Â:im:at:a Â:im:harawi Â:im:ets:ﾐas:n:ﾑ:ri .

ec:degn:kﾒﾘRs:ﾐ:ﾘa dﾒﾑkay:ﾒi:m:Øt:a .. 1..

u½»an:ﾒﾑh+aB:a c:t:ﾒaﾐﾒﾘm:env:t:a .

rag:sv:-p:p:aS:aµa #:ḍakara¢Ñ::p̃jv:l:a .. 2..

m:n::ə̃p:ə̃:ℜ:ḍNRa p:Wc:t:nm:a*:s:ay:ka .
en:j:a, N:)B:ap:Üm:jj:db̃:ÉaNRm:NRl:a .. 3..

c:mp:kaS::ℜp:∅ag:s::g̃xenD:kl:s:tkc:a .
kÙev:ndm:eN:Â:ℍ:ikn:tk:Xirm:eNRt:a .. 4..

AÄm:ic:nd❶v:B:ɵ̃j:p:del:ksT:l:S::ℜB:t:a .
m:ℜc:ndℜl:¢aB:m:g̃:n:aeB:ev:S:ȭka .. 5..

v:dn:sm:rm:a¤ly:g:ȧt::õN:ec:ell:ka .
v:#al:xm:ip:riv:ahc:l:nm:in:aB:l::õ:n:a .. 6..

n:v:c:mp:kp:∅:aB:n:as:adNRev:raej:t:a .
t:arakaent:et:rskaern:as:aB:rN:B:as:∅a .. 7..

kdmb:m:Wj:riVl:ȧt:kN:p̣iÜm:n::õra .
t:aX¢y:∅l:iB:Ü t:p:n::ℜp̣Üm:NRl:a .. 8..

p:¼rag:eS:l:adS: üp:erB:aev:kp::õ:B:Ü .
n:v:ev:d❶eb:mb:Â:iny:Vkaerrdn:cCda .. 9..

S:∅ev:½a¢Ûakare¾j:p:e¢Ñ¾y::p̃jv:l:a .
kp:Üv:ieXkam::õs:m:ake\:ödg:nt:ra .. 10..

en:j:s:ö:ap:m:aD:∅ëv:en:B:ëts:ütkcCp:i .
m:ndesm:t:)B:ap:Üm:jj:tkam:ⓢm:an:s:a .. 11..

An:akel:t:s:adⓢy:ec:b:ℜÂ:iev:raej:t:a .

Kam:ô:b:¹ m:a¤l y:s:ÜS::öB:t:kö:ra .. 12..

kn:ka¤dkÿ:Ükm:n:iy:B:Ø:aenv:t:a .
rtn:g:Òÿ:ec:nt:akl ::ô:m:Øt:aPl :aenv:t:a .. 13..

Kam:ã:r)ô:rtn:m:eN:) et:p:N:st:n:i .
n:aBy:al :v:al :r:ô:ael :l :t:aPl :kù:¾y:i .. 14..

l :xy:r:ô:l :t:aD:art:as:m:Øÿ:m:Dy:m:a .
st:n:B:ardl :nm:Dy:p:¬b:nD:v:el :*:y:a .. 15..

A‚ N:a‚ N: k:ò:ØB:v:s*:B:asv:tkXit:Xi .
rtn:eke¢eN:Karmy:rS:n:adam:B:ù:t:a .. 16..

Kam:ô:wat:s::B:agy:m:adÜ:Ö¾y:aenv:t:a .
m:aeN:Vy:m:kÙakarj :an: Øy:ev:raej :t:a .. 17..

Endÿ:Ðp:erex:pt:sm:rt:ÙaB:j :öG:ka .
g:Øg:ØPa kÝ:Èåj :ey:\N:Øp:daenv:t:a .. 18..

n:K:dieD:et:s::CÀn:m:j j :n:t:m::ÿ:Øa .
p:d¾y::)B:aj :al :p:rakös:r:öha .. 19..

es:Wj :an:m:eN:m:eWj :erm:eNRt:Â:ip:damb:Ø:a .
m:ral :im:ndg:m:n: m:hal :av:Ny:S:ö:eD:H .. 20..

s:v:aüN:a|n:v::½a¤i s:v:aBtrN:B:ù:t:a .
eS:v:Kam:ã:ra¢sT:a eS:v:a sv:aD:in:v:l l :B:a .. 21..

s:Øÿ:m:Dy:S:å:sT:a Â:im:Àg:rn:aey:ka .

ec:nt:am:eN:g:hant:sT:a p:Wc:b:Ëas:n:esT:t:a .. 22..

m:hap:¼aXv:is:öT:a kdmb:v:n:v:aes:n:i .
s:Øas:ag:rm:Dy:sT:a kam:ax:i kam:daey:n:i .. 23..

dØe\:güN:s:Ërat:st:Ülm:an:atm:v:Bøv:a .
B:NRas:Øv:D::õz@t:S:eVt:s:ôas:m:env:t:a .. 24..

s:mp:tkris:m:a–Zes:b:Øv:Õs:õv:t:a .
AÃ:a–ZaeD:eÅt:aÃ:k:õXk:õXeB:rav:ôa .. 25..

c:#raj:rT:a–Zs:v:ayüDøp:er\kôa .
g:ÿc:#rT:a–Zm:en*:N:ip:ers:õv:t:a .. 26..

ekerc:#rT:a–ZdNRn:aT:p:Øsk ôa .
jv:al:m:ael:en:kaex:pt:v:eÈ) akarm:Dy:g:a .. 27..

B:NRs:øy:v:D::õz@t:S:eVt:ev:#m:he\:tüa .
en:ty:ap:ra#m:aX:þen:rix:N:s:m:Õs:Êa .. 28..

B:NRp:Øv:D::õz@t:b:al:aev:#m:n:endt:a .
m:en*:Ny:mb:aev:rec:t:ev:\:¤v:D:t::õt:a .. 29..

ev:S:Øf)aN:hrN:v:arahiv:iy:üendt:a .
kam:Õ:rm:Øal::Ökkelp:t:Â:ig:N:Õ:ra .. 30..

m:hg:N:Ös:en:eB:Àev:Gn:y:n*:)he\:tüa .
B:NRas:Õødü0m:m:@t:S:s*:)ty:s*:v:e\:Nüi .. 31..

kra¤Ûl:n:K::þp:Àn:aray:N:dS:akôt:H .

m:hap:aS:Øt:as*:aegn:en:dgiD:as:Øs:en:ka .. 32..

kam:Ã:ras*:en:dgiD:s:B:NRas:ØS:ily:ka .
b:Ê:pïdñhïdûeddïs:ït:Øv:Bxv:a .. 33..

hrn:Õaegn:s:dgiD:kam:s:jö:iv:n::ïeD:H .
Â:im:¾agB:v:kX̂&sv:–p:m:Ïtp:¢j:a .. 34..

kNYaD:HkeXp:y:ïit:m:Dy:kX̂sv:–ep:N:i .
S:eVt:kX̂&t:ap:Àk®D::Bxag:D:aerN:i .. 35..

m:Øm:n*:aetm:ka m:Ü:kX̂*:y:kl:Ïra .
kÙ:am:ã&res:ka kÙ:s:&ïtp:ael:n:i .. 36..

kÙ:a¤n:a kÙ:ant:sT:a k:ël:n:i kÙ:y::ïg:n:i .
AkÙ:a s:m:y:ant:sT:a s:m:y:ac:art:tp:ra .. 37..

m:Ü:aD:ar&en:l:y:a b:Êg:ïT:ev:B:ïdn:i .
m:eN:p:Üant:–edt:a ev:\N:ØïT:ev:B:ïdn:i .. 38..

A:wac:#ant:ral:sT:a , dïïT:ev:B:ïdn:i .
s:h+aramb:Øa–Za s:Ïas:araeB:v:e\:Nti .. 39..

t:eRll:t:as:m:, ec:H \:Xï:#:ïers:ïsT:t:a .
m:has:eVt:H kÑRel:n:i eb:s:t:nt:Øn:iy:s:i .. 40..

B:v:an:i B:av:n:ag:my:a B:v:arNy:kÝaerka .
B:dØ)y:a B:dïêUt:kÉ B:Vt:s::Bxagy:daey:n:i .. 41..

B:eVt:e)y:a B:eVt:g:my:a B:eVt:v:Sy:a B:y:ap:ha .

S:aBxv:i S:ardaraDy:a S:v:aNti S:m:daey:n:i .. 42..

S:akri Â:ikri s:aDv:i S:rcc:ndén:B:an:n:a .
S:at::dri S:aent:m:t:i en:raD:ara en:rj:n:a .. 43..

en:l:pa en:m:lu:a en:ty:a en:rakra en:rakÙ:a .
en:g:Ma en:\kl:a S:ant:a en:\kam:a en:–p:pl:v:a .. 44..

en:ty:m:Mt:a en:ev:kara en:\)p:Wc:aen:raÂ:y:a .
en:ty:S:Øa en:ty:b:Øa en:rv:½a en:rnt:ra .. 45..

en:\karN:a en:\kl:¢a en:, p:eD:H en:riÃ:ra .
n:irag:a rag:m:T:n:i en:m:da m:dn:aeS:n:i .. 46..

en:eÁ:nt:a en:rhkara en:m::Da m::Dn:aeS:n:i .
en:m:ira m:m:t:ahn*:i en:\p:ap:a p:ap:n:aeS:n:i .. 47..

en:\#:Da #:DS:m:n:i en:l::Bta l::Bn:aeS:n:i .
en:Hs:Ö:y:a s:Ö:y:Gn:i en:B:ua B:v:n:aeS:n:i .. 48..

en:ev:klp:a en:rab:aD:a en:B:Da B:Dn:aeS:n:i .
en:n:aSu:a m:ay:MT:n:i en:e\#y:a en:\p:erg:Da .. 49..

en:st:Øa en:l:ec:kÙa en:rp:ay:a en:rty:y:a .
dÙ:Bta dumira dulaudUK:hn*:i s:Ø:)da .. 50..

dÄdÝa dUac:arS:m:n:i d:Øv:ej:ta .
s:v:ua s:andKQ, N:a s:m:an:eD:kv:ej:ta .. 51..

s:v:SeVt:m:y:i s:v:ir¤l:a s: et:)da .

s:v:Ã:er s:v:ü:ry:i s:v:ü:n*:sv:-ep:N:i .. 52..

s:v:y:ü:n*:aetm:Ka s:v:tü:n*:-p:a m:n::ôm:n:i .
m:ahÃ:ri m:hadõi m:hal:xm:i m:Re)y:a .. 53..

m:ha-p:a m:hap:jÜy:a m:hap:at:Kn:aeS:n:i .
m:ham:ay:a m:has:¶v:a m:haS:eVt:H m:haret:H .. 54..

m:haB:: õ:a m:hÃ:y:aüm:hav:iy:aüm:hab:l :a .
m:hab:Ø' H m:haes:e¹H m:hay::õ:Ã:rÃ:ri .. 55..

m:hat:n*:a m:ham:n*:a m:hay:n*:a m:has:n:a .
m:hay:ag:#m:araDy:a m:haB:ôv:p:Ü :t:a .. 56..

m:hÃ:r m:haKl p: m:hat:aNRv:s:aex:N:i .
m:haKam:Ô:m:eh\:i m:hae*:p:Øs:Ødri .. 57..

c:t:Ø:Äy:Øc:araµa c:t:Ø:eÄKl :am:y:i .
m:hac:t:Ø:eÄK:eÕXy::õg:n:ig:N:s:õ:t:a .. 58..

m:n:Ø:½a c:ndÖ:½a c:ndÖNRl :m:Dy:g:a .
c:a, -p: c:a, has:a c:a, c:ndÖl :aD:ra .. 59..

c:rac:rj :g:ÀaT:a c:#raj :en:Kü:n:a .
p:av:tü:i p:¼n:y:n:a p:¼rag:s:m:)B:a .. 60..

p:Wc:)õas:n:as:in:a p:Wc:b:Ë:sv:, ep:N:i .
ec:nm:y:i p:rm:an:nda ev:wan:G:n:-ep:N:i .. 61..

Dy:an:Dy:at:üy:õ:-p:a D:m:aü:rm:üv:v:ej :tüa .

ev:Ã:, p:a j:ag:erN:i sv:p:nt:i t:ö:s:aetm:ka .. 62..

s:Øt:a)awaetm:ka t:Øaüs:v:aüsT:aev:v:ej:üta .
s:èÄk*:iûb:Ê–p:a g::ö*:i g::èv:nd–ep:N:i .. 63..

s:baerN:i , dÓp:a et:r:Ban:kriÃ:ri .
s:daeS:v:a|n:öoda p:Wc:kåy:p:ray:N:a .. 64..

B:an:øNRI:m:Dy:sT:a B:ov:i B:g:m:ael:n:i .
p:¼as:n:a B:g:v:t:i p:¼n:aB:s:h:ðri .. 65..

unm:õen:em:\::ôp:Àev:p:ÀB:Øn:av:l:i .
s:h+S:i\:üdn:a s:h+ax:i s:h+p:at:Î.. 66..

A:b:ÊkiXj:n:n:i v:N:aÂm:ev:D:aey:en: .
en:j:awa–p:en:g:m:a p:Øy:ap:Øy:PI:)da .. 67..

Â:øt:s:im:nt:es:ndÝik&p:adabj:D:ûl:ka .
s:kl:ag:m:s:öd:öS:.ØVt:s:piXm::èVt:ka .. 68..

p:Ø\:aT:ùida p:üaüB::êg:n:i B:Øn:ö:ri .
Aèb:ka|n:aeden:D:n:a herb:Ë öd.Sõèv:t:a .. 69..

n:aray:N:i n:ad–p:a n:am:–p:ev:v:ej:üta .
Ëièari Ëim:t:i Æ½a höö:öadöv:ej:üta .. 70..

raj:raj:aec:üta rawi rmy:a raj:iv:l::õ:n:a .
röö:n:i rm:N:i rsy:a rN:etkeCeN:m:Øl:a .. 71..

rm:a rakmdÙdn:a ret:–p:a ret:e)y:a .

rx:aKri rax:s:Gn:i ram:a rm:N:l:mp:Xa .. 72..

Kamy:a Kam:Kl:a–p:a Kdmb:kStM@e)y:a .

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