

samsārapañkhanirmagnāsamuddharapaṇḍitā .

yajñapriyā yajñakartrī yajamānasvarūpiṇī ..164..

She is well versed in the upliftment of those immersed in the sansar-whirlpool.

She is fond of sacrifice: She is the conductor of the sacrifice: She is the ordainer of the sacrifice.

We must remember that sacrifice plays a key role in our relationship with the 'world of experience'. Is it not experiences that make us feel burdened, tied down or caught in sansar? To participate joyfully in the sorrows of life we must let Her be the boss!

dharmādhārā dhanādhyakṣā dhanadhānyavivardhinī .

viprapriyā viprarūpā viśvabhramaṇakāriṇī ..165..

She is dharma's support. She is the guardian of (all) wealth. She permits the growth of wealth and grains.

She is fond of vipras. She is vipra. She is the cause for the rotation of the world:

Dharmo rakshati rakshitaha--Dharma protects those that follow or maintain dharma.

janmanā jāyatē śūdraḥ saṃskārō dvija ucyatē . vidyayā yāti vipratvaṃ tribhiḥ śrōtrā ucyatē .

'In birth one is a sudra. In maintaining traditions and culture one is a dvija. With knowledge one becomes a vipra. With all three one becomes a srota.'

One learns to develop an attitude of respect and awe for the one who causes this world to revolve around us time and time again.

viśvagrāsā vidrumābhā vaiṣṇavī viṣṇurūpiṇī .

ayōniryōnīlayā kūṭasthā kularūpiṇī ..166..

She has the visva for a morsel. She is the Tree of Knowledge. She is the all-pervasive sakti. She is the form of Vishnu.

She is not born of a womb. She is stationed in the womb. She is the anvil. She is the form of multitude.

Several suggestive pictures are drawn here. Of this expansive powerful world that can enter Her mouth in one swallow, an unlimited womb from where creatures of all varieties are produced, an anvil on which multitude of shapes are forged and yet Knowledge crucial for our growth remains the undaunted tree protected by her power which we must resort to.

vīragoṣṭhipriyā vīrā naiṣkarmyā nādarūpiṇī .

vijñānakalanā kalyā vidagdḥā bāindavāsānā ..167..

She is fond of the assembly of the brave. She is the Valiant. She is Actionless. She is the form of Nada.

She is the knower of discrimination. She is Creativity. She is Dexterity. She is seated in the Bindu.

tatvādhikā tatvamayī tatvamarthasvarūpiṇī .

sāmagānapriyā saumyā sadāsīvakuṭumbī ..168..

She is greater than the tattvas. She infuses all tattvas. She is the understanding of the Tattva-philosophy.

She is fond of the Sama veda chants. She is beneficent. She is of the Sadasiva family.

Tattva and Sadasiva are integral truths and part of the philosophy of Suddha vidya.

Of all the four vedic chants the most melodious is the sama veda from where the classical music of Bharat originated and evolved.

savyāpasavyamārgasthā sarvāpadvinivāriṇī .

svasthā svabhāvamadhurā dhīrā dhīrasamarcitā ..169..

She is in savya and apasavya marga. She removes all obstacles and solves predicaments.

She is established in herself. She is intrinsically sweet. She is heroic. She is worshipped by heroes.

Savya marga is where the rishi is Dakshinamurti and the devatas are Kāmesvara and Kāmesvari. Apasavya method was given by Bhairava rishi and the devatas are Bhairava and Bhairavi.

We are reminded again and again that this worship is meant only for those who are brave.

caitanyakusumārādhya caitanyakusumapriyā .

sadōditā sadātuṣṭhā taruṇādityapātalā ..170..

She is invoked by the chaitanya worship. She is fond of the caitanya flower.

She is ever rising. She is ever happy. She is the rising- sun like patala.

The caitanya worship is where one offers the essence of one's individual glowing awareness to the Great Awareness, the Divine. The caitanya is itself then the flower of worship.

Red and renewable like the rising sun, the patala flower represents our individual nature that should bloom joyfully towards the Divine

dakṣiṇā dakṣiṇārādhya darasmēramukhāmbujā .

kaulinī kēvalānarghya kāvalyapadadāyini ..171..

She is the Gift. She is worshipped by the giving of gift in religious rites. Her lotus face is worshipped by Kama.

She is the Koulini devi. She is worshipped in isolation. She gives the state of kaivalya.

stōtrapriyā stutimati śrutimaṃstutavaibhavā .

manasvinī mānavatī mahēśī maṅgalākṛtiḥ ..172..

She is fond of stōtras. She is worthy of praise. She is glorified by the Srutis.

She is the controller of the mind. She is worthy of respect. She is the great ruler. She is the auspicious One.

The role of praises such as these to invoke her should be evident from these lines.

viśvamātā jagaddhātṛī viśālākṣī virāgiṇī .

prāgalbhā paramōdārā paramōdā manōmayī ..173..

Mother of the Visva. Supporter of the Jagat. She has Infinite vision. She cannot be coloured.

She is powerful. She is highly generous. She is Ultimate Bliss. She uplifts the mind.

vyōmakēśī vimānasthā vajriṇī vāmakēśvarī .

pañyayajñapriyā pañcaprētamañcādiśāyini ..174..

Her coiffure is space. She is in flight. She bears the vajra. She is the consort of Vamakesa.

She is fond of the Five sacrifices. She reclines on the cot made of the Five Corpses.

The devi as the consort of the form of Siva called Vamakesa or Vamakesvara is not only beautiful and comely (vama) but also the deity reigning in Vyoma. Thus she is constantly in flight or in the condition of movement.

The five sacrifices are bhutayagna, pitreyagna, manushayagna, devataayagna, rishi or brahmayagna. Having taken birth one incurs sins and debts and these five are the most important or basic sacrifices one must perform. Feeding of creatures satisfies the bhutas. Having offspring and offering shraddh to ancestors satisfies the pitres. Feeding of guests satisfies manusha (mankind). Doing pooja and homa satisfies the devatas. Study and dissemination of our scriptures satisfy the rishis.

pañcamī pañcabhūtesī pañcasañkhyōpacāriṇī śāsvatī śāsvataisvaryā śarmadā śambhumōhinī ..175.
She is Panchami. She is the Ruler of the Five Bhutas. She is in the Worship of the Five.
She is ever present. She is ever aisvaryam. She bestows happiness. She is the enticer of Siva.

The number five is related to the panchabhutas. During pooja the offering of water, sandal paste, flower, incense, lighted lamp along with the appropriate mantras is for the appeasement of the bhutas namely aap, prithvi, aakaasa, vaayu and agni respectively.
Aisvaryam, shubham, mangalam are very difficult words to translate into one word of English.

dharā dharasutā dhanyā dharṇī dhārmavardhinī lōkātītā guṇātītā sarvātītā śamātmikā .. 176..
She is the supporter in the form of earth. She is the offspring of the earth (mountain). She is the Wealth. She is Dharma. She promotes dharmā.

She is beyond the lokas. She is beyond the gunas. She is beyond everything. She is the essence of peace.
Just as the earth supports the mountains so too does dharmā support the smooth functioning of the earth and She in turn supports those that maintain dharmā as she herself is dharmā. The wealth obtained from a dharmic life is the wealth worth having.

There are seven lokas or sthaanas in devolutionary and seven in an evolutionary scale. The evolutionary lokas according to the Brahmanda puranam are bhu, bhuvah, svar, maha, janah, tapah and satya. Paatala, rasaatala, mahaatala, talaatala, sutala, vitala and atala are the devolutionary sthaanas.

bandhūkakusumapraḥyā bālā līlāvinōdinī sumāṅgalī sukhakarī suvṣāḍhyā suvāsinī ..177..
She is known as the bandhooka flower. She is the child. She is fond of play.
She is the married one. She gives comfort. She is well attired. She lives in full marital bliss.

The red dangling bandhooka flower represents japa. She is a child-pure and therefore she will respond to affection. Play is her domain.
It is very well known in Bharat that a married woman who is happy in her relationship with her husband is a source of perpetual blessings. Her palloo or tip of saree contains symbolical gifts for those even beyond her own family. The darshan of a suvasini dressed well is a sign of auspiciousness. The devatas they say stay with their mouths open looking towards the grihastha (householder) from where they get their sustenance.

suvāsinī yarcanaprītā śōbhanā śuddhamānasā bindutarpaṇasantuṣṭā pūrvajā tripurāmbikā ..178..
She is fond of the worship done by suvasinis. She is radiant. She is the mind's pure state.
She is fond of libations done to the bindu. She is the Prior one. She is the mother of the Tripura.

Tarpanam are liquid offerings, done here to the bindu or the center of the sricakra. Symbolically as the devi is in the bindu or the center of everything we are encouraged to pour our energies, capacities and the very sap of our life to her.

daśamudrāsamārādhya tripurā śrīvaśaṅkarī
jñānamudrā jñānagamyā jñānajñeyasvarūpiṇī ..179..

She is worshipped by the use of the ten mudras. She is the Resident of the tripura. She enables the acquisition of Sri. She is the mudra of Knowledge. She is attainable by Knowledge. She is of the form of the method and the subject of this Knowledge.

The first line refers to the various mudras used in navavarana pooja to sricakra. The devi of the three puras are invoked and all prosperity and auspiciousness are obtained with her grace.

The second line is for the sadhak who is or has become an antarmukha. Here knowledge alone is satisfactory and therefore that is the method, the goal and She is It.

yōnimudrā trikhaṇḍeśī triguṇāmbā trikōṇagā
anaghādbhutacāritrā vāñchitārthapradāyini ..180..

She is the womb mudra. She is the ruler of the three segments. She is the mother of the three gunas. She resides in the three convergent points.

Her glory is untainted and wondrous. She gives that which is requested.

Her mantra is itself a womb that yields countless blessings. Mudra also can mean the Seal or representation. In that case it refers to the single triangle that forms the innermost part of the sricakra which in this connection is the yonimandala. 1-2-3, the One becomes the Two, the Two becomes the Three is the basis of the Prakasa- Vimarsa philosophy. The single triangle is the simplest way to see her diagrammatically. This also corroborates her position as the Third of the Dasamahavidyas.

abhyāsātīsayajñātā śaḍadhvātītarūpiṇī
avyājakaṛuṇāmūrtirajñānadhvāntadīpikā ..181..

She can be understood wonderfully through practice. She is of the form beyond the Shadadhvas.

She is a murti of unconditional mercy. She is the lamp that dispels ignorance.

The two basic elements in the worship of reaching the Ultimate through Prakasa- Vimarsa darsanam. They are mantraadhva (letters, words and their combinations) and tattvaadhva (kala, their categories and their respective worlds). Together they form the shadadva. These shadadvas have to be practised diligently to fathom that which is beyond these.

ābālagōpaviditā sarvānulaṅghyaśāsanā
śrīcakrarājanīlayā śrīmattripurasundarī ..182..

She can be known by the child all the way to the esoteric seeker. Her command transgresses all.

She resides in the Sricakra. She is Srimat Tripurasundari.

Her knowledge is open to the uninitiated as well as the initiated. We may wish as much as we can but ultimately it is her command that will release all knowledge to us. All we can do is stand at the door in all humility bringing all our faculties together and knock. Only the Self can open the door to the self.

śrīśivā śivaśaktyaikyarūpiṇī lalitāmbikā .

ēvaṃ śrīlalitādēvyā nāmnāṃ sāhasrakam jaguḥ ..183..

She is Sivaa. She is the sole Sivasakti form. She is the dear mother Lalita.

Thus concludes the thousand names of Srilalitadevi.

She is the Single entity that represents Sivasakti . The suffix ka for ambika suggests endearment. This dear mother transcends all that is immanent, therefore she plays her leela with Creation.. Lee ली and laa ला reversed is lali ल लि . ता is the one who engages in this is ललिता .

एवं श्री लीलाक्षी नाम् भाष्यं समाप्तम् ॥ ॐ तत् श्री गुरुदेव्यै नमः ॥

Thus the commentary(to Shrilalitasahasranama) by name śrī līlākṣī is concluded. Om,obeisance to the Truth that is Guru in the Form of the Devi.

kāyēna vācā manasaindriyair vā buddhiyātmanā vā prakṛti svabhāvāt karōmi yadyat sakalam parasmai jagajjananyōti samarpayāmi ..