

state),vaanaprastha ( recluse- retiree) and sanyaasa( the monk stage).

**nijāñārūpanigamā puṇyāpuṇyaphalaprādā ..67..**

Who is the form that commands the Vedas into being, always. Who is the distributor of merits and demerits.

The content of the Vedas can never be destroyed. The truth remains the same. This is the only scripture known to man that declares that- **Even if you do not believe in the Vedas the Vedas will still uphold you!**

Every action has a reaction. The results of actions i.e. punya (merit)and paapa (demerit) also provide for an order.Thus this verse shows that order is part and parcel of this space-time continuum.

**śrutisīmantasindūrīkṛtapādābjadhūlikā .**

The dust from whose lotus feet adorn the forehead parting of the sruṭis just as sindur.

The dust from her feet decorate the vedas just the way sindur powder does in the parting of the hair of a married woman. The vedas are married women bowing to the feet of the Devi. Their respectability and authority comes from her.

**sakalāgamasandōhaśuktisamputāmauktikā ..68..**

Who is the single Pearl enclosed by the truths of all the agamas.

The pearl in the oyster takes time and effort and alot of material before they are formed. The truth in the agamas are produced in a similiar manner. The Devi all by herself represent all of those truths combined as the Single Pearl. Samputa, that which is boxed or enclosed, points to the secret or esoteric knowledge found in the agamas.

**puruṣārthapradā pūrṇā bhōginī bhuvanēśvarī .**

Who is the giver of the Purusharthas. Who is Fullness. Who is the Enjoyer. Who is the Ruler of the World.

The Four legitimate goals in life, Dharma, Artha, Kaama and Moksha. Dharma is perhaps one of the most difficult Sanskrit words to translate into English. If one lives a dharmic life then one is said to live a conscientious, righteous life based on duties that stay consistent with the inner as well as the cosmic order. Artha -pursuit of materials for welfare, Kaama- pursuit of legitimate desires, and Moksha- liberation from bondage are all to be acquired through Dharma. This is why Dharma is the first Purushaatha.

**ambikā anādinidhanā haribrahmēndrasēvitā ..69..**

Who is the affectionate Mother. Who knows no birth nor death. Who is served by Hari, Brahma and Indra.

Hari,Brahma and Indra are also indicators of sampradaya or traditions in the mantric traditions of Lalita. **nārāyaṇī nādarūpā nāmarūpavivarjitā .**

Who is the shakti of Naarayana. Who is of the form of nada. Who is beyond the confines of name and form.

She is the sakti of Narayana,where Narayana is the Divine Lord and Refuge (aayanam) of Nara (man).. She is the life force Naara. Just as the Ramayana is the story of Rama,. Narayana is also the story of Man. As nada she is of the nature of sabdabrahman. The first two words shows her immanence , the last her transcendence.Though all names and forms are her creations yet she is not bound by those limitations. Form or rupa is a limitation connected with space. Nama or name is a Conceptual limitation. Once again we are reminded not to confuse immanence for transcendence.

**hrīṅkāri hrīmatī hr̥dyā hēyōpādēyavarjitā .70..**

Who functions through Hreem. Who is of the nature of Hreem and Who is stationed in Hreem. Who is beyond that of acceptance and rejection.

Hreem beeja mantra is also known as sakti, devi pranavam, hrellekhaa, lajjaa and maayaa mantram. All these terms indicate that this mantra is the cry of the created towards the creator. This is also the beeja mantram for the Dasamahavidya form - Bhuvaneshvari. It is this mantra that represents maya and its role in our life. This is also called the mantra of the heart. When we think of ourselves as creatures in relationship to a creator then we are entering into the realm of cause and effect. Subsequently we will find ourselves accepting or rejecting parts of or even whole concepts.

We are taught here that a part can be used to know the whole just as the wave can be used to know the ocean.

The first three words in the second line line shows her immanence and the last word her transcendence. Unlike Judeo- Christian and Islamic thinking the DIVINE in Sanathana Dharma does not depend on man's acceptance or rejection. There is no past history of any sacrament that exists therefore for any one who wishes to become a so called "Hindu".

**rājarājārcitā rājñī ramyā rājīvalōcanā .**

Who is the queen, who even the king of kings adore. Who is endearing and her eyes are like the lotus.

The king of kings is Siva. She can color your very being with her love and beauty.

**rañjanī ramanī rasyā rañatkiñkīñīmēkhalā ..71..**

Who pleases. Who is dear. Who is the sap( of life itself ). Who is the tinkling war girdle.

The letter Ra and Sa stands for living life fully. When Ra and Sa are joined with M then we have Rasam, the result i.e. Life lived in a manner by which we can taste and enjoy Life with all its flavours, sweet, bitter, sour, salty, pungent and astringent.

In the worldly battle we face, the meykhalā can be taken to mean mantric-girdle. We can wage our wars having tightened ourself with this girdle of mantras. The sounds of this girdle is indeed endearing.

**ramā rākēnduvadānā ratirūpā ratipriyā .**

Who is Lakshmi. Whose face is like the full moon. Who is the form of Gratification. Who is dear to Rati.

The last Rati refers to the consort of Kaamadeva. It was Shrilalita who brought Kamadeva back to existence and gave Rati away in marriage to him.

**raṣākārī rāṣasaghñī rāmā ramaṇalampaṭā ..72..**

Who is the saviour. Who is the devourer of rakshasas. Who is woman. Who is involved with her husband.

Instead of protecting when forces turn destructive then they become raakshasas.

Worshippers of Srilalita generally tend to respect women. In women they get glimpses of the deity of their choice. Once again there is reference to her intimate and chaste relationship to Siva. Here she said to be in love with her own consort-husband.

**kāmyā kāmakalārūpā kadambakusumapriyā**

Who is the desirable one. Who is of the digit of Desire. Who is fond of the kadamba flower.

Kamakala is same as Icchaashakti represented by the kaama beeja mantra -Kleem

**kalyāñī jagatīkandā karuṇārasasāgarā-73**

Who is the auspicious one. Who is the root of this universe. Who is an Ocean of Mercy

**kalāvātī kalārūpā kāntā kādambarīpriyā .**

Who is all ART. Who is the penultimate beauty. Who is the charismatic Reality. Who is fond of honey.

She is indeed in all the arts. She is the Bliss that one drinks when properly engaged in an art form.

The relationship of arts in the spiritual path is brought out very clearly here. Through the pursuit of the various artistic disciplines one discovers the charismatic beauty of the divine. For this to happen the artist must totally dedicate himself and his art as a medium for the discovery of the divine. Architectural, Literary and Musical history of Bharat for example has proved that the best creations have resulted from this approach to art. Such a dedicated artist gets intoxicated by the effort itself. He needs no external intoxication. His demeanour will reflect the glory of the divine. The wine of spiritual bliss will flood his entire being.

**varadā vāmanayanā vāruṇī madavihvalā ..74..**

Who is the giver of boons. Who has beautiful eyes. Who is the Intoxicant. Who is Intoxicated Bevelry.

It does not mean that alcohol is being legitimised in her worship. In ancient and indigenous traditions partaking of intoxicants were part of rituals. Its use was carefully monitored by regulations and context. That situation has totally changed today. Modern use of intoxicants has become more social and often used as a way to escape from reality.

\* It is better to get intoxicated with the Divine not with wine." The biographies of many a sadhak reveals that they were God- Intoxicated to high states of awareness without ever imbibing any external substance.

**viśvātmikā vēdavēdyā vindyācalanivāsinī .**

Who transcends the universe. Who can be known through the Vedas. Who is the resident of Vindhya mountains.

Vindhyaachala refers here to that Unchangeable Immovable Reality that the seeker is trying to fathom through knowledge.

**vidhātrī vēdajananī viṣṇumāyā vilāsinī ..75..**

Who is the basis of knowledge. Who is the mother of the Vedas. Who is the All-Pervasive Illusion. Who is the playful One.

As the Great Illusion- Mahaamaayaa, the Devi plays the greatest game. This game began as the first movement towards creation.

**kṣētrasvarūpā kṣētrēśī kṣētrakṣētrajñapālinī .**

Who is the Field. Who is the Owner of the Field. Who is the protector of the Field and the Knower of the Field.

**kṣayavṛddhirvirnirmuktā kṣētrapālasamarcitā ..76..**

She is free from depletion and accumulation . She is worshipped by the protector of the field.

This entire verse expands the word Kshetra. Kshetra means the area of culturing and reaping. Thus it refers to both the agricultural field and to the field of self-culture i.e. the body-mind equipment of ours.\*\* She is the body of the jeeva. She is the Atman that is the ruler of this body. She is the protector of the body as well as the protector of the one who knows or is in association with this body.

\*\*More details found in the course Sarasvati Hridayam

As the Paramatman she is free from any famine or bounty that the jeevatman reaps. She is prayed to by the protector of the Field. This Kshetrapala refers to Siva. In the story of Darukaasuravaadha the Devi appoints Lord Siva to protect temples. This emanation of Siva is called Kshetrapala. One of the names for temple in Kerala is Kshetra as the entire temple stands for the human body in its construction details.

The vedic prayer Om bhadrā karṇeyabhiḥ srunūyāma devāḥ.... makes sense when we realise that spiritual knowledge has to be sown, cultured, tested and reaped etc through this body of ours. Indeed then this body is the temple of the divine.\*\* The Virashaiva movement in Karnataka reflects the bold steps taken towards this truth.

**vijayā vimalā vandyā vandārujanavatsalā .**

Who is victory. Who is untainted. Who is the adored one. Who has filial love towards the devotees.

**vākvādinī vāmakēśī vahnimaṇḍalavāsinī ..77..**

Who is the irrefutable word. Whose hair is beautiful. Who is stationed in the Vahni chakra.

The importance of Vak is brought out here. When the seeker is ready and the teacher is present then all it takes is one appropriate word from the teacher for the seeker to take off into the dominion of higher spiritual planes. As Vaamakesi she is the subject of various disciplines that are beautiful yet secret and not for the average seeker. Vahnichakra is the innermost triangle of the Chakraraja yantra.

**bhaktimatkalpalatikā paśupāśavimōcinī .**

Who is the wish-fulfilling creeper for the devoted. Who is the releaser for those who feel bound like animals.

For those of us who feel tied down, it is to Her that we must plead so that we may rise above our pasu or animal nature

**saṃhṛtāśēṣapāśāṇḍā sadācārapravartikā ..78..**

Who is the destroyer of disbelief in the divine. Who is the motivator and enforcer towards right conduct.

**tāpatrayāgnisantaptasamāhlādanacandrikā .**

Who is the jocular moonlight that assuages the fiery agony from the trial of austerities.

**taruṇī tāpasārādyā tanumadyā tamōpahā ..79..**

Who is the youthful one. Who is worshipped by the tapasois. Who has a slender waist. Who removes ignorance.

Tapas due to its fiery intensity can cause agonies. It can consume the person doing it. The origin of this