

**kṣarākṣarātmikā sarvalōkēśī vīsvadhāriṇī .
trivargadātrī subhagā tryambakā triguṇātmikā ..146.**

She is the essence of that which is destructible and that which is indestructible. She is the queen of the worlds. She is the upholder of the universe.

She is the giver of the three divisions. She is the beautiful sun. She has the three eyes. She is the essence of the three gunas.

Words such as loka, jagat, viswa although translated as world in English have connotations that are very different. Viswa refers to the universe in its expansive, all inclusive creation. Jagat refers to the world as an object of our waking experiences. Loka refers to the stage where the living entity is stationed.

Thus we have pitriloka, the world of our ancestors, bhuloka, the state of being on terra firma and svarga loka, where we stay until we exhaust our merits earned on bhuloka.

The three divisions refer to the three most popular purusharthas—dharma, artha and kama.

Often deities are shown with three eyes. Two represent the sun and moon and the middle one represents fire

**svargāpavargadā śuddhā japāpuṣpanibhākrīṭh .
ōjōvatī dhṛtidharā yajñarūpā priyavadā ..147...**

She is the giver of the end of svarga. She is pure. She is of the complexion of the japa flower.

She is the sensing power. She is the supporter of the earth. She is the form of sacrifice. She is fond of the vow-taker.

The most sought after end is svarga. Accumulation of merits earns svarga.

The flower japa is red. Red colour symbolises passion and blood. Her worship is a passionate worship.

Ojas is the sensing power of our sense systems. When one lives a disciplined life and stays in a clean environment, eating only fresh clean foods then one's senses will gain in their power. This power is clearly demonstrated after one has taken a fast when food tastes so much better. When ojas is there then the senses are constantly rejuvenated. Otherwise they become dull. Modern life of sense bombardment is the primary reason for this condition of lack of ojas.

Maintenance of the earth involves sacrifice. Conservation movements that we see today is a form of sacrifice to maintain the earth. The vow of sacrifice is very pleasing to her.

durārādhya durādharṣā pāṭalī kusumapriyā.

mahatī mērunīlayā maṇidāra kusumapriyā ..148..

Her worship is difficult. Her propitiation is difficult. She is fond of the patali flower.

She is the Great. She resides in the meru. She is fond of the mandara flower.

Ritualistic worship is indeed very difficult. This is especially so in Sri cakra pooja where there are so many steps involved. To offer unadulterated ingredients for pooja is also very difficult. In rituals for proper culmination one needs to satisfy not only thoroughness of steps but also thoroughness in the quality of ingredients used. Thus her external worship and propitiation has these difficulties.

The Patali flower is tubular and has two colors, primarily red and some white. The colors represent sakti

and sivatattvam. Her fondness for this flower means her approval for the worship where the deity is a "dummpati" i.e. husband and wife .

The mandaara flower is an open fragrant flower commonly used in poojas. As the name suggests it is associated with the mind. When we check into the story of amrita mantanam we see that for the churning of the kshirasagara the Mandara mountain was used. This establishing of a firm rod of discrimination to churn the chitta stuff in us is part of the internal worship. Here meru refers to her seat on this mountain or elevated center of our mind. It is as if we are above the mind and looking at it therefore with a sense of objectivity.

In pooja the offering of flower stands for the offering of the mahabhuta- akaasa. The first line refers to the akaasa around and outside of us and the second line refers to the one inside of us. Both are dear to her.

vīrārādhya virāṭrārūpā virajā viśvatōmukhī .

pratyagrūpā parākāśā prānadā prānarūṇī ..149..

She is worshipped by the valiant. She is Virat. She is untainted. She faces cosmically. She is the inward turned form. She is the great akasa. She is the giver of prana. She is of the form of prana.

The first line refers to her cosmic stance and the second to her stance in us. To see her in the entire Creation is indeed possible only by anyone who is truly brave. She is the Virat or the Cosmic counterpart of the jeeva who is Viswa with regard to his waking world. If she is immanent i.e. in each and every unit of creation the question may arise in our minds whether all the happenings in the world will taint her. To that the answer is -she is Viraja, free of tainting. Is there anywhere out there in the world where she is not? To that question is the answer that her face points everywhere.

In the jiva she is in her inward turned form. There in the daharakaasa one can recognize the paraakaasa. She can be recognised as the prana- the life force as well as the giver of this life force to the particular individual making him the JEEVA. Once this prana exits from this body then no one refers to this body as the JEEVA.

mārtāṇḍabhairavārādyā mantriṇī nyastarājyadhūh .

tripurēśī jayatsēnā nistraigunā parāparā ..150..

She is worshipped by Martandabhairava. Her kingdom is entrusted to Mantrini.

She is the ruler of the three puras. She has the victory- army. She is untouched by the three gunas.

She the penultimate.

Martandabhairava is a fearsome deity, a devotee of Shrilalita, and who is worshipped during the navavarana pooja to Her.

Mantrini, the Devi's assistant, governs her kingdom. The sadhak must remember that her mantras are always there for protection while engaged in the arduous task of sadhana.

The body can be considered as three cities-physical, emotional and intellectual. The very constituents of the body becomes the army which leads to victory by Her grace.

satyajñānānandarūpā sāmāsyaparāyaṇā .

kapardinī kalāmālā kāmādukkāmarūpiṇī ..151..

She is of the form of Reality-Knowledge-Bliss. She is fond of the Samaya doctrine.

She has the matted locks. She is the kala-garland. She is the milch cow of desire. She is desire.

Matted locks indicate her yogini form. The garland of the 64 kalas are her. She is kamadhenu.

kalānidhiḥ kāvyakalā rasajñā rasaśēvadhiḥ .

puṣṭā purātanā pūjyā puṣkarā puṣkarēkṣaṇā ..152..

She is the treasurehouse of kalas. She is the enjoyer of kavya. She is the ocean of enjoyment. She is the nourisher. She is the Ancient. She is worshipable. She is the deity of the sacred waters. She has lotus eyes.

Kavya includes poetry, music, literature and dramaturgy.

The sacred waters of Pushkar lake stands for the sacred source of creativity. Creation is then represented by the lotus.

parañjyōti parandhāmā paramāṇu parātparā.

pāśahastā pāśahantrī paramantravibhēdinī..153

She is the light beyond. She is the ultimate teertha. She is the core-unit. She is beyond all else. She has the noose in hand. She removes the limitation of attachment. She enables the piercing of the great mantras.

The ultimate light that we need to see is the Devi. The ultimate pilgrimage spot to be at, is where She is.

She is both in the minute as well as beyond comprehension.

Many great mantras have shapa (curse/lock) on them. This condition limits the efficacy of the mantra. It is also a safeguard placed by the seer of the mantra so as to prevent calamities.

mūrtāmūrtānityatṛptā munimānasahaṃsikā .

satyavratā satyārūpā sarvāntaryāviṇī satī ..154.

She is with and yet beyond attributes. She is eternally happy. She is the swan in the mind-lake of munis. She is the Vrata of Truth. She is the form of Truth. She is the indweller in all. She is the Chaste and Faithful one.

Munis have perfected the art of discernment which in scriptures is symbolised by the swan. Truth is the chaste and steady indweller in all of us.

brahmāṇī brahmajananī bahurūpā budhārcitā .

prasavitṛī pracaṇḍājñā pratiṣṭhā prakāṭākṛtī .155..

She leads you to Brahman. She is the source of this Brahman-concept. She takes variable forms. She is worshipped by the wise.

She is the one that delivers. She is the Furious One. She is the Commander. She is the Concretisation. She allows the manifestation

She is the deliverer of the world. As commander she can be furious. Her immanent nature is what makes way for her manifestation.

prāṇēśvarī prāṇadātrī pañcāśatpīṭharūpiṇī .

viśṛṅkkhalā viviktasthā vīramātā viyatprasūḥ ..156..

She is the ruler and giver of prana. Her seat is the 56 alphabets. She cannot be girdled. She is discovered in the state of isolation. She is the mother of heroes. She is the deliverer of space.

We have prana and we are aware of the power of the alphabets that constitute all speech. We are also aware of mantric power. We must then when we seek realise that the Divine is boundless and therefore in the quietitude of our minds(which is the inner akasa) when we turn the mind towards itself (the state of isolation) we are engaging in a heroic act. The finality to this the inner and outer space becoming one.

mukundā muktinīlayā mūlavigraharūpiṇī .

bhāvajñā bhavarōgaññī bhavacakrapravartinī ..157..

She is the giver of Liberation. She is Liberation. She is the root of all emanations.

She is aware of (our) disposition. She cures the disease of limitation of consequential thinking.

She is the mover of the life- death wheel.

She is very aware of our way of thinking. The thought of consequences is very vital to order in life and in the universe. This is what keeps it moving. However this very thought becomes a restriction on us and can cause problems. She is the one who can help us solve this.

chandaḥ sārā śāstrasārā mantrasārā talōdarī .

udārakīrtiruddāmaiva bhavā varṇarūpiṇī ..158..

She is in the all metres. She is in all shastras. She is in all mantras. Her abdomen is like a cavity.

She is famous and great in the form of letters.

The words in this couplet refer to letters that constitute mantras that are set to proper metres, that point to shastras (treatises), all of which is in her. The abdomen is often compared to a receptacle full of esoteric knowledge.

jatmamṛtyujarātaptajanaviśrāntadāyini .

sarvōpaniṣadudghuṣṭā śāntyatītakalātmikā ..159..

She gives respite to people who suffer the agony of birth, death and old age.

She is the Truth proclaimed by all upanishads. She is the essence of śāntyaateetha kalaa.

The state of Shanti-ateetha i.e. beyond Peace is said to free one from all dualistic thinking.

gambhīrā gaganāntasthā garvitā gānalōlupā .

kalpanārahitā kāṣṭhā kāntā kāntārdhavigrahā .. 160..

Her depth is unfathomable. She is beyond space. She is majestic. She is fond of music.

She is free of fancy. She is the ultimate aim. She is the (true) consort. She is half of her consort.

There is nothing whimsical about her. She is the consort and she is the half, meaning the vital half of Prakasa-Vimarsa.

kāryakāraṇanirmuktā kāmakēlitarāngitā .

kanatkanakatāṭaṅkā līlīvigrahaghāriṇī ..161..

She is free from cause and effect. She is the waves of the play of desires.

She is attired in gold earrings. She assumes form out of play.

The phenomenon of cause and effect does not bind her. Desires rise and flow like waves. This is her play. This play is also like the teasing movement of the dangling earring. If and when she assumes form it is her play indeed.

ajākṣayavinirmuktā mugdhākṣipraprasādī .

antarmukhasamārādhyā bahirmukhasudurlabhā ..162..

She is unborn. She cannot be depleted. She is the youthfully simple attraction. She is pleased quickly. She is worshipped by those facing inwards. She is hard to attain by those facing outwards.

The unique attractive quality of youth, that is natural and simple is the mark of her presence. Outer and inner refers to types of people. Those that are constantly engaged in activities that never involve self reflection are those with faces turned outwards. It is only those who are turned inwards that would attain her.

trayī trivarganīlayā trīṣṭhā tripuramālinī .

nirāmayā nirālambā svātmārāmā sudhārṣṭī ..163..

She is the Triad, its classification, its existence and the connector of its constituents.

She is untainted. She is unsupported. She is the rejoicer of ones own self. She is the downpour of amritham.

She is the Tripura in all its considerations. For eg this body in its various states of experiences cannot be simply dismissed as an illusion for it does have a valid existence. It is she that connects these three states. When one rejoices in oneself then he is a true yogi. He has discovered and is in the state of his own bliss. This bliss as we see in cakra vidya is the downpour of nectar from the sahasrara.

SHUBHAM

Shri Lalitasahasranama -- RESPONSE EIGHT

A. Please mark T, D or F.

1. Flowers can symbolise truths in sacred works.
2. The worship of Srilalita seems suited for the valiant.
3. The divine is often compared to Light.
4. The devi is engaged in a whimsical play which is her Leela.
5. Upanishadic truths are different from the Truths expressed in this sahasranama.

B. Please write a paragraph on the following

1. Tapas
2. Sansaara
3. Antarmukha and Bahirmukha
4. Significance of mantras in the study of Shrilalita.