

## SHRI LALITASAHASRANAMA .LESSON 7. Verses 110-145

svāhā svadhā matirmēdhā śrutiḥ smṛtiranuttamā ..110..

She is svaha. She is svadha. She is basic intelligence. She is medha. She is sruti. She is smriti. She is beyond the best.

Svaha is the mantra which enables the devatas to partake of our offerings to them. Svadha is the mantra used for pitris or ancestors.

The darshanas or philosophies of Bharat consider intelligence in various categories. For eg **Buddhi** is the intelligence factor that we use in daily life. When we deliberate on discriminating the worthy from the unworthy, the real from the unreal with regard to the purpose of life then the factor is called **Viveka**. The intelligence that enables one to understand and interpret the scriptures is called **Medha**.

Those scriptures by whose mere hearing the awareness of the divine is reinforced are called **Shruti**.

Those scriptures that by remembering or pondering over which the divine is revealed are called **Smriti**.

puṇyakīrtiḥ puṇyalābhā puṇyaśravaṇakīrtanā.

pulōmajārcitā bandhamōcanī barbarālakā ..111..

Her fame is holy. Her acquisition is holy. The listening to and singing her glory is holy.

She is worshipped by Pulomaja. She is the bondage releaser. She has the wavy tresses.

The act of praising her, listening to her glories, and acts done in order to attain her are all holy and will automatically result in punya or merit.

Pulomaja ( daughter of Puloman) is Sachi the wife of Indra. When Indra was expelled from Svarga by King Nahusha , Sachi did tapas to the devi and obtained svargaloka back for her husband.

Another meaning for the word barbara is barbarian. Alaka then means the refiner. She is the one to resort to in order to refine barbaric behaviour.

vimarśarūpiṇī vidyā viyadādijagatprasūḥ .

sarvavyādhipraśamanī sarvamṛtyunivāriṇī ..112..

She is the form of the vidya regarding Vimarsa. She is is the one who gave birth to this Jagat that has the Akasa and such.

She is the cure for all diseases. She is the one to free (us) from all deaths.

The earlier mentioned philosophy of **Prakasa** and **Vimarsa** is once again referred to here. The first is Self Effulgence and the second is Self Reflection. It is the second that has resulted in this jagat, this world that is the throbbing universe, whose building blocks are the Pancha mahabhutas ( Aakasa, Vaayu, Agni, Aap and Pritvi).

tvayā māyayā vayāptamētat samastam dhṛtam līlayā dēvī kukṣau hi viśvaṃ .

By your maya you pervade all this. By your play you hold the viswa in your belly.

So says the poet in an ode to Sree Mookaambika.

agragāṇyācintyarūpā kalikalmaṣānāśinī .

kātyāyanī kālahantrī kamalākṣaniṣēvitā ..113..

She came before all else. Her form is incomprehensible. She is the destroyer of sins incurred in Kali yuga.

She is Katyayani. She is the destroyer of Time. She is worshipped by Vishnu.

The term Katyayani for the devi is associated with a rishi by name Katyayana. When Mahishasura was terrorising the devatas it is said that sage Katyayana was doing tapas. At the time that the Trimurtis were focusing on the Sakti to kill this asura. It is the tapobala of this sage that resulted in her conception, on Asvina maasa, krishna chaturdasi. She accepts his worship done to her and during Asvina sukla saptami, ashtam and navami she engages in battle and eventually destroys Mahishasura on dasami. Those days are important to us during sharat navaratri.

Mahishasura had on an earlier occasion taken the form of a temptress to plague a rishi disciple of

Katyayana and thus break his tapas. Enraged at this behaviour Katyayana curses Mahishasura such that he would receive his death at the hands of a woman.

tāmbūlapūritamukhī dāḍimīkusumaprabhā .  
mrgākṣī mōhinī mukhyā mṛḍānī mitrarūpiṇī ..114..

Her mouth is full of tamboolam. She has the beauty of the pomegranate flower.

Her eyes are like that of the deer. She is the Enticer. She is the most important one. She is the consort of Siva. She is of the form of the friend.

We have a description of a beautiful woman whose mouth is full of paan ( betel leaf-nut concoction) . The eating of the tamboolam is usually done at the end of a meal suggesting Satisfaction and Completion.. It also facilitates a private moment for the husband and wife. This symbolises her marital status. It also suggests that she is the receptacle that has all the Mantras. The role of mantra uccharana in following the philosophy of Suddha Vidya is indicated here. In Suddha Vidya colors are attributed to Prakasa and Vimarsa. Prakasa is **White** and Vimarsa is **Red**. The white teeth covered by the red juices of the tamboolam is very significant then. Together then we have the Rasa in the mouth.

Dadima flower (pomegranate) is connected to siddhis. Infant Vishnu lying on the peepal leaf has these flowers adorning his ears ( ref. Srimad Bhagavatam). This points to the value of shravana or listening to the mantra as we recite them not just mechanically repeat. Only then the siddhis attached to the mantra will unfold. This flower once it ripens becomes the famous Matulinga held by many a murti associated with the capacity to bless the devotees with siddhis. Once again if we observe the fruit you will see that the inside is red and loaded with seeds. These luscious seeds have a core that is white and is surrounded by a red juicy cover.

She is the attractive consort of Siva the Causer of Death.

If there is any sense of fear in our hearts with regard to our mortality then the word Mitra roopini reassures us of a welcome relationship to us in times of fear.

nityatrptā bhaktinidhirniyantrī nikhilēśvarī .  
maitryādivāsanālabhyā mahāpralayasākṣiṇī ..115..

She is ever pleased. She is the treasure for bhaktas. She is the law giver. She is Isvari of all.

She is attainable through dispositions such as friendliness. She is the witness of the great deluge.

The bhaktas seek her like treasure seekers. It is she alone who lays the laws.

The value of friendliness is stressed. It is well known that through satsanga one can attain her. Satsangis have to naturally be friendly.

The great deluge refers to the dissolution of this universe. One is reminded of Surdas's poem

महाराज भवानी ब्रह्मभुवन की राणी। आगे शंकर ताण्डव करत है । भाव करत शूलपाणी । सुर नर गंधर्व की भीड भई है । आगे खडा दण्डपाणी ।

mahārāja bhavānī brahmabhuvana kī rāṇī . āgē śaṅkara tāṇḍava karata hai . bhāva karata śūlapāṇī . sura nara gandharva kī bhīḍa bhaī hai . āgē khaḍā daṇḍapāṇī .

Here the devi is described as the queen of the entire world of creation. She is the witness of Sankara's tandava that is performed with bhavas. The suras, men and gandharvas crowd around this performer.

The devi alone is the audience.

parāśakti parāniṣṭhā prajñānaghanarūpiṇī .  
mādhvīpānālasā mattā mātṛkāvarṇarūpiṇī ..116..

She is the penultimate sakti. She is the ultimate aim for all actions done with faith. She is undifferentiated pure consciousness.

She is the one lost in the drink ( of mysticism). She is the intoxicated state (of self realisation). She is the form of the letters.

It is obvious that reference is being made to the intoxicating effect that sadhana especially through mantra sakti has. The product honey is made with considerable effort by the bee. It is extracted from the flowers. It is indeed very sweet. It is an effort that is done again and again in the travels of the bee. So too our efforts in sadhana with the aid of mantra uccharana etc backed by the analytical study of scriptures is a process that involves deliberation and extraction. The end result is sweet.

The production of liquor involves extraction, brewing and ageing. Only then is the product palatable. This refers to the tapas involved in any sadhana and the important role that time plays in the fruition of any tapas.

Again the end is sweet. In both cases the partaking of the product causes a certain state that is quite oblivious to those around the partaker. Similarly the sadhak that partakes of the joy of sadhana is in a state quite different from others around him.

mahākailāsanilayā mṛṇālamṛdudōlatā .  
mahanīyā dayāmūrṭiḥ mahāsāmṛājyaśālinī ..117..

Her abode is Mahakailasa. Her arms are soft like the lotus stalk and creeper like.

She is the worshipful one. She is representative of compassion. She is the ruler of the great empire.

Mahakailasa refers to the sahasrara in our body and the bindu in the sricakra. Like the creeper that grows up along the tree (merudanda), the devi as kundalini sakti ,tender, shoots up to reach the sahasrara. She is the queen by the side of Siva in the sahasrara.

ātmavidyā mahāvidyā śrīvidyā kāmasēvitā .  
śrīṣōḍaśākṣarīvidyā trikūṭā kāmakoṭīkā .. 118..

She is knowledge of the self. She is knowledge of the mahat (universe). She is the knowledge pertaining to ( the acquisition of ) shree. She is served by Kama.

She is the 16 lettered knowledge. She is Trikuta. She is the crores of mantras associated with kama.

One has to know oneself through **atma vidya**. One knows of the universe through **suddha vidya**. One knows how to get to ones goal through this **shree vidya** of Lalita. Kama himself started this worship.

Śrīshodasi is Mahatripura sundari. There are 16 letters in her mantra. Sri Lalita has 15 letters.

Trikuta is the earlier mentioned grouping of vagbhava-madhyama- sakti.

Many many mantras are there with the kaama bija **kleem**.

kaṭākṣakiṅkarībhūtakamalākōṭisēvitā .

At her mere glance crores of lakshmis attend on her.

Her command is shown here. The result of the use of the many mantras that have the kama bija are also indicated here.

śiraḥ sthitā candranibhā bhālasthēndradhanuḥ prabhā..119..

Seated in the head she is like moonlight. Seated in the forehead she has a rainbow hue.

When the individual concentrates on her presence in various centers in the body, her presence registers in a different way in each center. This comes as a result of experience not imagery. This thought is continued in the first half of the following verse.

hṛdayasthā raviprakhyā trikōṇāntaradīpikā .  
dākṣāyaṇī daityahantrī dakṣayajñavināśiṇī ..120..

In the heart she shines like the sun. She shines as a lamp inside the triangle.

She is the daughter of Daksha. She is the destroyer of daityas. She is the destroyer of Daksha's sacrifice.

The triangle refers to the body when seated in padmasana. Moonlike in the head region, sun like in the heart region and fire like in the whole body, this is the illumination that one experiences.

The reference to her first as a daughter of King Daksha, followed by her role in the destruction of daityas makes it easy for us to recognise the significance of the final outcome of the great Daksha yagna. Even though she is the daughter of Daksha she ultimately caused his ruin because he failed to invite her husband Lord Siva to the yagna. She will destroy the promoter of negative, anti divine actions no matter who it is. Any sacrifice, no matter how great it is, if it does not include the perspective of the role of the Divine it is bound to bring ruin. From this view point it seems that in this heyday of great scientific and technological achievements, ninety nine per cent of all painstaking efforts are mere daksha yagnas towards so called progress sans the divine.

darāṇḍōlitadīrghākṣī darahāsōjjalanmukhī .  
gurumūrtirguṇanidhīrghōmātā guhajanmabhūḥ ..121..

She has extended eyes that gently sway. Her face shines with a gentle smile.

She is of the form of the guru. She is the repository of all gunas. She is the mother of Gu. She gave birth to Guha.

There are several layers of meaning that one can attribute to the second line.

1. She is the guru. She is full of virtues. She is Mother Cow, the nourisher. She is the mother of Guha (Kartikeya) the teacher of mysticism.
2. She is of the form of Dakshinamurti. She is Treasured calculator (Ganesh). She is the mother of Speech (Sarasvati). She is the source of the Mysterious (Kartikeya). (All Four Deities are Esoteric Teachers)
3. In the guru one should recognise her. The guru has the treasure you are looking for. The guru's words are to be heeded as they are for your nourishment. The mystery is born (and received) while still firm on earth.

dēvēśī daṇḍanīstithā daharākāśarūpiṇī .  
pratiṣaṇmukyarākāntatithimaṇḍalapūjitā ..122..

She is the ruler of the devas. She resides in the law of punishment. She is the form of the akasa in the heart.

She is the one worshipped in the lunar cycle from pratipada to the full moon.

The word daharaa means heart as well as subtle. Although the physical heart is pointed to here, just as in chakras, the hridaya or dahara too as the seat of the divine, is not really the anatomical heart although there is a subtle connection to the anatomical heart. St. Augustine has said "Our hearts are made for thee, oh Lord. They shall never rest until they rest in Thee."

Once again there is reference to tithi worship where the devi is recognised in the waxing and waning phases of the moon.