

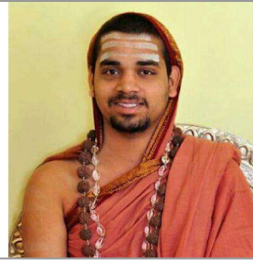


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SHARAN NAVRATRI SPECIAL

ANUGRAHA BHASHANAM

ALWAYS PERFORM GOOD DEEDS

Until a man attains moksha, he will be subject to births in accordance with his karmas. In each birth, pleasure and pain will alternate in proportion to his karma phalam (fruits of karma). Pleasure and pain alternate just as night and day follow each other. This is what is known as samsara samudra (the ocean of births and deaths).



Whatever karma one does, one will have to experience its fruits — happiness as a result of satkarma (good deeds) and suffering as a result of dushkarma (bad deeds). That is why our ancestors have advised that everybody must always engage in satkarma.

The Shastras state: उप्यते यद्विजं तत्तदेव प्ररोहति ।

It must be realised that even people, who have fallen into bad ways, enjoy the comforts of a good life because they had performed good actions in the previous lifetimes. Similarly, a good person also undergoes

suffering as a result of bad deeds in the previous births. The karma phalam of this birth will follow later.

Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhāratī Tirtha Mahāswāmiji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Śrī Vidhuśekhara Bhāratī Mahāswāmiji in Darbar during Sharannavratrī Mahotsavam @ Sringeri, 2015

The Manusmṛiti clarifies: नाधर्मश्चरितो लोके सद्यः फलति गौरिव । शनैरावर्तमानस्तु कर्तुर्मूलानि कृन्तति ॥

That is, unjust actions do not produce immediate results, unlike the cow, which gives milk instantly. However, like the seeds sown in earth, unjust acts sprout slowly and eventually destroy the unjust person in due course. Hence, in whatever position one is, he should not let his mind stray towards adharma. We bless all to understand this well and attain sadbhava (good nature) through help rendered to the needy, devotion to God & inclination towards and engaging in good deeds.

--- Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhāratī Tirtha Mahāswāmiji

We submit our efforts at the Lotus feet of Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhāratī Tirtha Mahāswāmī-ji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Śrī Vidhuśekhara Bhāratī Mahāswāmī-ji

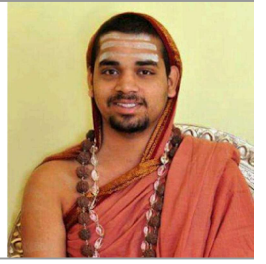


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By the grace and blessings of our Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhāratī Tīrtha Mahāswāmiji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Śrī Vidhuśekhara Bhāratī Mahāswāmiji we in our sixth year of our Voice of Jagadguru e-magazine going to samarpanam of our effort of this special edition on the occasion of “Sharan Navaratri Mahotsava”. In this edition we are going to publish “Śyāmalādaṇḍakam”, with meaning for the benefit of our devotees to do our Nithya Parayana. “Sharan Navratri Mahotsava” is one of the important festivals in a grand manner in Śrī Sri Sri Jagadguru Shankaracharya Mahasamsthanam, Dakshinamnaya Sri Sharada Peetham, Sringeri. The highlight of this Mahotsava is “Divine Dardar” of Their His Holiness’s at night with the paraphernalia with Saptashati Parayana and followed by Veda gosham and mangala harathi.



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॥ श्रीः ॥

॥श्यामलादण्डकम्॥

॥śyāmalādaṇḍakam॥



॥ Shri Rajashyamala ॥

माणिक्यवीणामुपलालयन्तीं
मदालासां मञ्जुलवाग्विलासाम् ।
माहेन्द्रनीलद्युतिकोमलाङ्गीं
मातंगकन्यां मनसा स्मरामि ॥१॥
māṇikyaviṇāmupalālayantīṃ
madālāsāṃ mañjulavāgvilāsām |
māhendranīladyutikomalaṅgīṃ
mātaṅgakanyāṃ manasā smarāmi ||1||

I always meditate on the daughter of Matanga Maharshi who playfully holds a Veena made of Mankikya, who is lazy by intoxication, whose speech is picturesque and beautiful and whose body is resplendent like the dark blue gemstone.

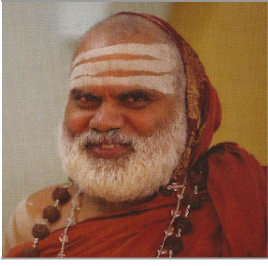
चतुर्भुजे चन्द्रकलावतंसे
कुचोन्नते कुङ्कुमरागशोणे ।
पुण्ड्रेक्षुपाशाङ्कुशपुष्पबाण-
हस्ते नमस्ते जगदेकमातः ॥२॥

caturbhuje candrakalāvataṃse
kuconnate kuṅkumaraḡaṣoṇe |

puṇḍrekṣupāśāṅkuśapuṣpabāṇa-
haste namaste jagadekamātaḥ ||2||

O The Mother of the Worlds who has four hands, whose head is adorned with the crescent moon, who has a full bosom, who has a complexion red as kumkum and who carries in her hands a bow of sugarcane, arrows of flowers, the rope and the ankusa (goad), my prostrations before you.

माता मरकतश्यामा
मातङ्गी मदशालिनी ।

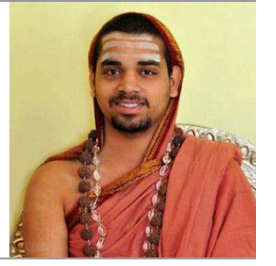


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कुर्यात् कटाक्षं कल्याणी
कदंबवनवासिनी ॥३॥
mātā marakataśyāmā
mātaṅgī madaśālinī |
kuryāt kaṭākṣaṃ kalyānī
kadam̐bavanavāsini ||3||



May the Mother, who is dark as the marakata gemstone, who is the daughter of Matanga maharshi, who is exuberant, who is auspicious and who abides in the kadamba forest, cast on me the glances from her eye-corners.

जय मातंगतनये
जय नीलोत्पलद्युते ।
जय संगीतरसिके
जय लीलाशुकप्रिये ॥४॥
jaya mātaṅgatanaye
jaya nīlotpaladyute |
jaya saṅgītarasike
jaya līlāśukapriye ||4||

Victory to the daughter of Matanga. Victory to the one who has the complexion of the dark blue lily.

Victory to the one who enjoys and appreciates music. Victory to the one who is fond of the playful parrot.

जय जननि सुधासमुद्रान्तहृद्यन्मणिद्वीप-संरूढ-बिल्वाटवीमध्य-
कल्पद्रुमाकल्प-कादम्बकान्तार-वासप्रिये, कृत्तिवासप्रिये,
सर्वलोकप्रिये !

jaya janani sudhāsamudrāntahadyanmaṇidvīpa-saṅrūḍha-bilvāṭavīmadhya-
kalpadrumākālpa-kādambakāntāra-vāsapriye, kṛttivāsapriye,
sarvalokapriye !

(Victory to the Divine Mother) who is the darling of Siva and the whole world and who likes to live in the forest of kalpavriksha-like kadamba trees surrounding which is a forest of bilva trees on the island of Manidweep in the midst of the ocean of nectar.

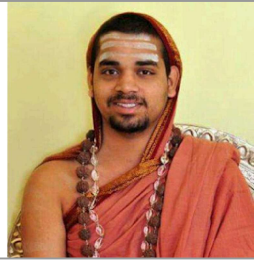


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सादरारब्ध-संगीत-संभावना-संभ्रमालोल-नीपस्रगाबद्ध-चूलीसनाथत्रिके, सानुमत्पुत्रिके !

sādarārabdha-saṅgīta-sambhāvanā-sambhramāloḷa-nīpasragābaddha-cūlīsanaāthatrike,
sānumatputrike !

(Victory to the Divine Mother) who is the daughter of Himavan, whose locks, around which are tied garlands of nipa which oscillate when she nods in appreciation of the melodious music, started



in her honour.

शेखरीभूत-शीतांशुरेखा-मयूखावलीबद्ध-सुस्निग्ध-नीलालकश्रेणि-शृंगारिते, लोकसंभाविते !

śekhāribhūta-śītāṅśurekhā-mayūkhāvalībaddha-susnigdha-nīlālakaśreṇi-śṛṅgarite,
lokasambhāvite !

(Victory to the Divine Mother) who is worshipped by the people and whose beauty is enhanced by the dark blue locks which are smooth and which are illumined by the rays from the crescent moon adorning her forehead.

कामलीला-धनुस्सन्निभ-भूलतापुष्प-सन्दोह-सन्देहकृल्लोचने,
वाक्सुधासेचने, चारुगोशेचनापङ्क-केलीललामाभिरामे, सुरामे! रमे!

kāmalīlā-dhanussannibha-bhūlatāpuṣpa-sandoḥ-sandehakṛllocane,
vāksudhāsecane, cārugośecanāpaṅka-kelīlalāmābhirāme, surāme! rame!



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(Victory to the Divine Mother) who is the embodiment of beauty, who is Lakshmi herself, whose eye-brows give the impression of the bow of Cupid, whose eyes lead one to doubt that they are the flowers of the eye-brow creepers, who showers sweet words and who is adorned with a pretty bindi (a round mark on the forehead) of gorochana

प्रोल्लसद्वालिका-मौक्तिकश्रेणिका-चन्द्रिकामण्डलोद्भासि-
लावण्य-गण्डस्थलन्यस्त-कस्तूरिकापत्ररेखा-समुद्भूत-
सौरभ्य-संभ्रान्त-भृङ्गांगनागीत-सान्द्रीभवन्मन्द्रतन्त्रीस्वरे, सुस्वरे!
भास्वरे!

Prollasadbālikā-mauktikaśreṇikā-candrikāmaṇḍalodbhāsi
-lāvaṇya-gaṇḍasthalanyasta-kastūrikāpatrarekhā-
samudbhūta-saurabhya-sambhrānta-bhṛṅgāṅganāgīta-
sāndrībhavanmandratāntrīsvare, susvare! bhāsvare!

(Victory to the Divine Mother) whose beautiful cheeks are lighted up by the moonlight-like lustre from the string of pearls adorning the short curly hair (playing on her forehead) and the melody from the Veena is made denser by the humming of honey-bees which are attracted by the fragrance arising from the patterns of kasturi made on her cheeks. Victory to the Mother who has a melodious voice and who has a resplendent form.

वल्लकीवादन-प्रक्रियालोल-तालीदलाबद्ध-ताटङ्कभूषाविशेषान्विते, सिद्धसम्मनिते !

vallakīvādāna-prakriyāloḷa-tālīdalābaddha-tāṭaṅkabhūṣāvīṣeṣānvite, siddhasammānite !

(Victory to the Divine Mother) who is honoured by the siddhas and who is adorned with tatankas (ear-ornaments) crafted from palm leaves which oscillate in the process of her playing the veena.

दिव्यहाला-मदोद्वेल-हेलालसच्चक्षुरान्दोलनश्री-समाक्षिप्त-कर्णैकनीलोत्पले ! श्यामले, पूरिताशेषलोकाभिवाञ्छाफले !
निर्मले श्रीफले!

ivyahālā-madodvela-helālasaccakṣurāṅdolanaśrī-samākṣipta-karṇaikānīlotpale ! śyāmale,
pūritāṣeṣalokābhivāñchāphale ! nirmale śrīphale!

(Victory to the Divine Mother) the beauty of whose eyes, undulating because of the inebriation caused by imbibing somarasa, surpasses the beauty of the blue lily worn on her ears, who is of dark blue complexion, who fulfils the desires of all the people, who is without blemish and who gives riches as the fruit (of worshipping her)



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स्वेदबिन्दूल्लसत्-फाललावण्य-निष्यन्द-सन्दोह-सन्देहकृत्रासिकामौक्तिके, सर्वमन्त्रात्मिके, शर्वविद्वात्मिके कालिके!
सर्वसिद्ध्यात्मिके !

svedabindūllasat-phālalāvaṇya-niṣyanda-sandoha-sandehakṛnnāsikāmauktike, sarvamantrātmike,



śarvavidvātmike kālike! sarvasiddhyātmike !

(Victory to the Divine Mother) who is Kali, who is the soul of all mantras and all psychic powers and the pearl on whose nose-stud gives the impression that it is a drop oozing from the beauty of her forehead with beads of perspiration glistening on it.

मुग्धमन्दस्मितोदार-वक्त्रस्फुरत्-पूगतांबूलकर्पूरखण्डोत्करे !

ज्ञानमुद्राकरे ! शर्वसंपत्करे पद्मभास्वत्करे ! श्रीकरे!

mugdhamandasmitodāra-vaktrasphurat-pūgatāmbūlakarpurakhaṇḍotkare !

jñānamudrākare ! śarvasaṃpatkare padmabhāsvatkare ! śrīkare!

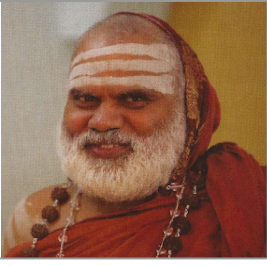
(Victory to the Divine Mother) whose face is lighted up by a beautiful smile, whose mouth is fragrant with betel leaf areca nut and camphor pieces, who sports the gnana mudra on her hand, who showers riches (on her devotees) and whose hands are beautiful and soft like the lotus

कुन्दपुष्पद्युति-स्निग्धदन्तावली-निर्मलालोलकल्लोल-सम्मेलन-स्मेर-शोणाधरे !

चारुवीणाधरे ! पक्वबिंबाधरे !

kundpuṣpadyuti-sniग्धadantāvalī-nirmalālolakallola-sammelana-smera-śoṇādhare !

cāruvīṇādhare ! pakvabimbādhare !

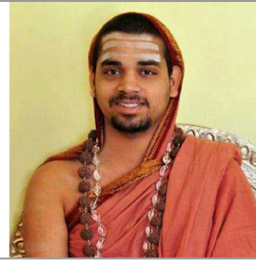


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(Victory to the Divine Mother) who carries the beautiful veena, whose lips are red like the ripe bimba fruit and whose teeth shine like jasmine buds and the red of her lips mixes with the pure white of her teeth when she smiles. .

सुललित-नवयौवनारंभ-चन्द्रोदयोद्वेल-लावण्य-दुग्धार्णवाविर्भवत्-
कंबुबिंबोकभृत्-कन्धरे ! सत्कलामन्दिरे ! मन्धरे!

sulalita-navayauvanāraṃbha-candrodayodvela-lāvanya-dugdhārṇavāvīrbhavat-
kaṃbubim̐bokabhṛt-kandhare ! satkalāmandire ! manthare!

(Victory to the Divine Mother) whose gait is leisurely, who is the repository of all fine arts, whose neck is like the conch emerging from the milky ocean of the high tide of beauty caused by the rising moon of freshness of youth, delicate and beautiful.

दिव्यरत्नप्रभा-बंधुरछन्न-हारादिभूषा-समुद्योतमानानवद्यांशुशोभे, शुभे !

divyaratnāprabhā-baṃdhurachanna-hārādibhūṣā-samudyotamānānavadyāṃśuśobhe, śubhe !

(Victory to the Divine Mother) who is the embodiment of auspiciousness and whose blemishless beauty is lighted up by ornaments like necklaces studded with divine diamonds and gems

रत्नकेयूर-रश्मिच्छटा-पल्लव-प्रोल्लसत्-दोर्लताराजिते ! योगिभिः पूजिते!

ratnakeyūra-raśmicchata-pallava-prollasat-dorlatārājite ! yogibhiḥ pūjite!

(Victory to the Divine Mother) who is worshipped by the yogis and whose hands shine with the rays from the diamond-studded keyura, the rays giving the impression of tender leaf buds

विश्वदिङ्गण्डलव्याप्त-माणिक्य-तेजस्फुरत्-कङ्कणालंकृते-विभ्रमालंकृते- साधुभिस्सत्कृते!

viśvadiṅṅaṇḍalavyāpta-māṇikya-tejasphurat-kaṅkaṇālaṃkṛte-vibhramālaṃkṛte- sādhubhissatkṛte!

(Victory to the Divine Mother) who is worshipped by sadhus, the splendour of the manikya in whose bangles spreads in all directions of the world and who is splendidly adorned.

वासारारंभवेला-समुज्जृम्भमाणारविन्द-प्रतिद्वन्द्वि-पाणिद्वये ! संततोद्यद्दये! अद्वये !

vāsarāraṃbhaveḷā-samujjṛṃbhamāṇāravinda-pratidvandvi-pāṇidvaye ! saṃtatodyaddaye! advaye !

(Victory to the Divine Mother) who is one without a second, whose compassion is always ascendant and whose both hands surpass the beauty of the blooming lotus in the early morning

दिव्यरत्नोर्मिका-दीधितिस्तोम-संधायमानाङ्गुलीपल्लवोद्यन्नखेन्दु-
प्रभामण्डले ! सन्नुताखण्डले ! चित्रभामण्डले ! प्रोल्लसद्कुण्डले!

divyratnānormikā-dīdhitistoma-saṃdhāyamānāṅgulīpallavodyannakhendu-
prabhāmaṇḍale ! sannutākhaṇḍale ! citprabhāmaṇḍale ! prollasadkuṇḍale!



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(Victory to the Divine Mother) before whom bows Indra, who is effulgent consciousness, whose ear-globes shine and whose nails give the impression of the orb of the rising moon, the diamond-studded rings on her fingers giving out bright red rays creating the impression of evening twilight period (sayam sandhya).

तारकाराजि-नीकाश-हारावलि-स्मेर-चारुस्तनाभोग-भारानमन्मध्यवल्ली-वलिच्छेद-वीचीशमुद्यश्थ-सन्दर्शिताकार-सौन्दर्य-रत्नाकरे, वल्लकीभृत्कशे किङ्कर श्रीकरे!

tārakārāji-nīkāśa-hārāvāli-smera-cārustanābhoga-bhārānāmanmadhyavallī-valiccheda-vīcīśamudyāsthā-sandarśitākāra-saundarya-ratnākare, vallakībhṛtkāśe kiṅkara śrīkare!

(Victory to the Divine Mother) who showers wealth on those serving her, whose bosom is adorned by several gold chains studded with diamonds resembling a cluster of stars and who is slightly bent (because of the weight of the breasts) and who has wave-like folds in the middle which further enhance the beauty of what is already an diamond mine (or ocean) of beauty.



हेमकुंभोपमोत्तुङ्गवक्षोजभारावनम्रे ! त्रिलोकावनम्रे!

hemakumbhopamottuṅgavakṣojabhāraṅvanamre !
trilokāvanamre!

(Victory to the Divine Mother) whose full breasts resemble pots of gold causing her to bend slightly and to whom the three worlds bow down (as the Divine Mother)

लसद्वृत्त-गम्भीर-नाभीसरस्तीर-शैवाल-शङ्काकर-श्यामरोमावली-भूषणे !
मञ्जुसंभाषणे!

lasadvṛtta-gambhīra-nābhīsarastīra-śaivāla-śaṅkāka-śyāmaromāvalī-bhūṣaṇe !
mañjusambhāṣaṇe!

(Victory to the Divine Mother) whose speech is sweet and who is adorned with dark hair around the deep and round navel which makes one think of a lake with moss on its banks

चारुशिञ्जत्-कटीसूत्र-निर्भर्त्सितानंग-लीलाधनु-शिञ्जिनीडंबरे ! दिव्यरत्नांबरे !

cāruśiñjat-kaṭīsūtra-nirbhartsitānaṅga-līlādhanu-śiñjinīḍambare ! divyaratnāmbare !

(Victory to the Divine Mother) who is clothed in divine gem-studded raiment and the tinkling sound from whose waist-belt competes with that from the sporty bow of Kama (Cupid) (in arousing passionate love)

पद्मरागोल्लसन्मेखला-भास्वर-श्रीणिशोभाजित-स्वर्णभूत्तले! चन्द्रिकाशीतले !



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padmarāgollasanmekhalā-bhāsvara-śronīśobhājīta-svarṇabhūbhṛttale! candrikāśītale !

(Victory to the Divine Mother) who is as cool as the moonlight and the expanse and beauty of whose hip, adorned with a mekhala which shines with red stones, surpasses the expanse and beauty of the plateau of the golden mountain (Meru)

विकसित-नवकिशुकाताम्र-दिव्यांशुकच्छत्र-चारुरुशोभा-पराभूत-
सिन्दूर-शोणायमानेन्द्रमातंग-हस्तार्गले ! वैभवानर्गले ! श्यामले !

vikasita-navakiṁśukātāmra-divyāṁśukacchanna-cārūruśobhā-parābhūta-



sindūra-śoṇāyamānendramātāṅga-hastārgale ! vaibhavānargale !
śyāmale !

(Victory to the Divine Mother) whose beautiful thighs, covered with divine clothes with the colour of new blooming kimshuka flowers, compete with Indra's elephant's trunk smeared with sindur, who is a dark beauty and whose grace flows unimpeded.

कोमलस्निग्ध-नीलोत्पलोत्पादितानंगतूणीर-शङ्काकरोदामजंघालते चारुलीलागते !

komalasnigdha-nīlotpalotpāditānaṅgatūṇīra-śaṅkākarodāmajāṅghālate cārulīlāgate !

(Victory to the Divine Mother) whose lower leg is pretty and smooth giving the impression of Kama's quiver made of blue lilies and whose gait is pretty and playful

नम्रदिक्पाल-सीमन्तिनी-कुन्तल-स्निग्ध-नीलप्रभापुञ्ज-सञ्जात-
दूर्वाङ्कुराशंक-सारंग-संयोग-रिखन्नखेन्द्रज्ज्वले. प्रोज्ज्वले! निर्मले !

namradikpāla-sīmāntinī-kuntala-snigdha-nīlaprabhāpuñja-sañjāta-

dūrvāṅkurāśaṅka-sāraṅga-saṁyoga-rīkhanakhendūjjvale. projjvale! nirmale !

(Victory to the Divine Mother) who is resplendent and pure and whose toe nails are brilliant and who is surrounded by deer which are attracted by the dark smooth locks of the consorts of the presiding deities of the eight quarters who bow down at her feet. The deer are deluded into thinking, by the texture and colour of the hair, that it is green durva grass.

प्रह्व-देवेश-लक्ष्मीश-भूतेश-तोयेश-वणीश-कीनाश-दैत्येश-यक्षेश-वाय्वग्नि-कोरमाणिक्य-संघृष्ट-कोटीशबालातपोद्दाम-लाक्षार
सारुण्य-तारुण्य-लक्ष्मीगृहीतांग्रिपद्मे ! सुपद्मे उमे!

prahva-deveśa-lakṣmīśa-bhūteśa-toyeśa-vaṇīśa-kīnāśa-daityeśa-yakṣeśa-vāyvagni-koramāṅkya-
saṅghṛṣṭa-koṭīśbālātapoddāma-lākṣārasāruṇya-tāruṇya-lakṣmīgrhītāṅghripadme ! supadme ume!

(Victory to the Divine Mother) before whom bow down Indra, Vishnu, Siva, the lokapalas, Brahma, Yama, the Asura King, Kubera, Vayu, Agni and whose feet, adorned with red laksharasa



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and caressed by Lakshmi, shine like the light of the rising sun by the rays of manikya in the crowns of the celestials bowing down.

सुरुचिर-नवरत्न-पीठस्थिते, सुस्थिते, रत्नपद्मासने, रत्नसिंहासने, शंखपद्मद्वयोपाश्रिते, विश्रुते, तत्र विघ्नेशदुर्गावटुक्षेत्रालैर्युते !
मत्तमातंगकन्यासमूहान्विते, मञ्जुलामेनकाद्यंगनामानिते, भैरवैरष्टभिर्वेष्टिते, देवि वामादिभिः शक्तिभिः सेविते !
धात्रिलक्ष्म्यादि-शक्त्यष्टकैशंयुते ! मातृकामण्डलैर्मण्डिते !

यक्षगन्धर्व-सिद्धांगनामण्डलैरर्चिते ! पंचबाणात्मिके ! पंचबाणेन रत्या च संभाविते ! प्रीतिभाजा वसन्तेन चानन्दिते !

surucira-navaratna-pīṭhasthite, suṣṭhite, ratnapadmāsane, ratnasimhāsane, śaṅkhapadmadvayopāśrite, viśrute, tatra vighneśadurgāvaṭukṣetrpālairyute !

mattamātaṅgakanyāsamūhānvite, mañjulāmenakādyamganāmānite, bhairavairāṣṭabhirveṣṭite, devi vāmādiभिः śaktibhiḥ sevite ! dhātrilakṣmyādi-śaktyaṣṭakaiśamyute ! māṭṛkāmaṇḍalairmaṇḍite !

yakṣagandharva-siddhāṅganāmaṇḍalairarcite ! pañcabāṇātmike ! pañcabāṇena ratyā ca saṁbhāvite !
prītibhājā vasantena cānandite !



(Victory to the Divine Mother) who is seated on the dais of pretty nine jewels, whose throne is of diamonds, who is served by the shamkha and padma nidhis, who is famous, who is accompanied by Ganesha, Durga, Vatu and Kshetrapala, who has the company of intoxicated matanga kanyas, who is surrounded by the eight bhairavas, who

is honoured by Manjula, Menaka and other celestial damsels, who is served by saktis like Vama, eight saktis of Dhatri, Lakshmi and others, who is worshipped by the seven mothers, yakshas, gandharvas and the siddhanganas, who is surrounded by bhairavies, who is the very soul of Kama, who is honoured by Kama and Rati and who is propitiated by Vasanta who enjoys her affection.



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भक्तिभाजां परं श्रेयसे कल्पसे । योगिनां मानसे द्योतसे । छन्दसामोजसा भ्राजसे। गीतविद्याविनोदातितृष्णेन कृष्णेनसंपूज्यसे भक्तिमच्चेतसा वेधसा स्तूयसे । विश्वहृद्येन वाद्येन विद्याधरैर्गीयसे ।

bhaktibhājāṃ paraṃ śreyase kalpase | yogināṃ mānase dyotase | chandasāmojasā bhrājase | gītavidyāvīnodātīṭṣṇena kṛṣṇenasampūjyase bhaktimaccetasā vedhasā stūyase | viśvahr̥dyena vādyena vidyādharaigīyase |



O Mother! You bless your devotees with material and spiritual welfare. You shine in the hearts of yogis. You shine by the powerful Vedic chants. You are worshipped by Krishna who very much likes gitavidya(the fine art of music). Brahma sings your praises with deep devotion. Vidyadharas sing your glories with instruments which captivate the hearts of all.

श्रवणहरण-दक्षिणकाणया वीणया किन्नरैर्गीयसे,
यक्षगन्धर्वसिद्धांगनामण्डलैरर्च्यसे,
सर्वसौभाग्यवाञ्छावतीभिर्वधूभिस्सुराणां समाराध्यसे

śravaṇaharaṇa-dakṣiṇakvāṇayā vīṇayā
kinnaraigīyase,
yakṣagandharvasiddhāṅganāmaṇḍalairarcyase,
sarvasaubhāgyavāñchāvātībhīrvadhūbhissurāṅṅāṃ
samārādhyase

Your glories are sung by Kinnaras by playing the melodious Veena which captivates the ears. You are worshipped by groups of yakshas, gandharvas and shiddhas. You are propitiated by the wives of devas who desire for themselves all the good things in life.

सर्वविद्याविशेषात्मकं चाटुगाथासमुच्चारणं कण्ठमूलोल्लसद्वर्णराजित्रयं
कोमलश्यामलोदारपक्षद्वयं तुण्डशोभातिदूरीभवकिंशुकाभं तं शुकं लालयन्ती परिक्रीडसे ।

sarvavidyāvīśeṣātmakeṇ cāṭugāthāsamuccāraṇaṃ kaṇṭhamūlollasadvarṇarājitrayaṃ
komalaśyāmalodārapakṣadvayaṃ tuṇḍaśobhātidūrībhavakiṃśukābhaṃ taṃ śukaṃ lālayantī
parikrīḍase |

You mollycoddle and play with the parrot which is the personification of all knowledge, which keeps telling interesting stories, which has on its neck three lines of different colours, which has two pretty dark green wings and whose beak surpasses the kimsuka flower in its red colour.

पाणिपद्मद्वयेनाक्षमालामपिस्फाटिकीं ज्ञानसारात्मकं पुस्तकं चापरेणाङ्कुशं पाशमाभिभ्रती येन सञ्चिन्त्यसे चेतशातस्य वक्त्रान्तरात् गद्यपद्यात्मिका भारती निस्सरेत् । येन वा यावकाभाकृतिर्भाव्यसे, तस्य वश्या भवन्ति स्त्रियः पूरुषाः । येन वा शातकुंभद्युतिर्भाव्यसे सोऽपि लक्ष्मीसहस्रैः परिक्रीडते ।

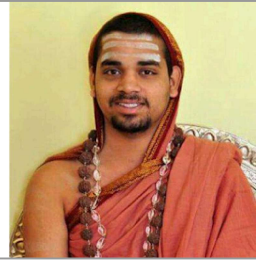


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pāṇipadmadvayenākṣamālāmapisphāṭikīm jñānasārātmakaṃ pustakaṃ cāpareṇāṅkuṣaṃ
 pāsamābibhratī yena sañcintyase cetaśātasya vaktrāntarāt gadyapadyātmikā bhāratī nissaret |
 yena vā yāvakābhākṛtirbhāvyaṣe, tasya vaśyā bhavanti striyaḥ pūruṣāḥ | yena vā
 śātakum̐bhadyutirbhāvyaṣe so'pi lakṣmīśahasraiḥ parikṛḍate |



If a devotee meditates on you as holding in your hands the crystal akshamala, the book of supreme knowledge, the goad and the rope, from his mouth will emerge all knowledge in the form of poetry and prose. If he meditates on you as having a red complexion, all men and women will be under his spell. If he meditates on you as having golden complexion, he will sport with thousands of Lakshmis (i.e. he will have immeasurable wealth).

किं न सिद्ध्येद्वपुः श्यामलं कोमलं
 चन्द्रचूडान्वितं तावकं ध्यायतः

तस्य लीलासरोवारिधिः तस्य केलीवनं नन्दनं,
 तस्य भद्रासनं भूतलं, तस्य वाग्देवता किङ्करी,
 तस्य चाज्ञाकरी श्री स्वयम्

kiṃ na siddhyedvapuḥ śyāmalaṃ
 komalaṃ candracūḍānvitaṃ tāvakaṃ
 dhyāyataḥ

tasya līlāsarovāridhiḥ tasya
 kelīvanaṃ nandanaṃ, tasya
 bhadraśanaṃ bhūtaḥ, tasya
 vāgdevatā kiṅkarī, tasya cāñjākārī śrī
 svayam

What is not accessible or achievable to the devotee who meditates on your beautiful dark blue form sporting the crescent moon on the head? For him the ocean is the

pool for water sports, the Nandana vana is the forest where he can play, his seat is the entire earth, the Goddess of speech is his handmaid and Goddess Lakshmi waits for his orders.

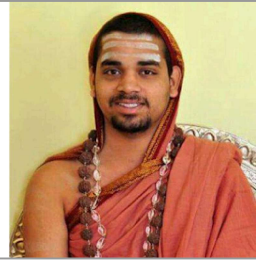


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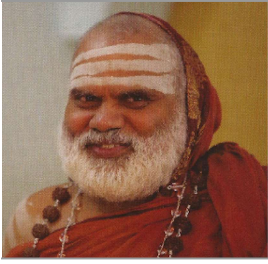
सर्वतीर्थात्मिके ! सर्वमन्त्रात्मिके !
 सर्वतन्त्रात्मिके!, सर्वयन्त्रात्मिके,
 सर्वपीठात्मिके, शर्वतत्त्वात्मिके,
 शर्वशक्त्यात्मिके, शर्वविद्यात्मिके,
 शर्वयोगात्मिके, शर्वनादात्मिके,
 शर्वशब्दात्मिके, शर्ववर्णात्मिके,
 शर्वविश्वात्मिके सर्वगे ! जगन्मातृके!
 पाहि मां, पाहि मां, देवि तुभ्यं नमो,
 देवि तुभ्यं हे नमो, देवि तुभ्यं नमः

sarvatīrthātmike !
 sarvamantrātmike !
 sarvatantrātmike!,
 sarvayantrātmike,
 sarvapīṭhātmike,
 śarvatatvātmike,
 śarvaśaktyātmike,
 śarvavidyātmike,
 śarvayogātmike,
 śarvanādātmike,
 śarvaśabdātmike,
 śarvavarṇātmike,
 śarvaviśvātmike sarvage !
 jaganmātr̥ke! pāhi mām, pāhi
 mām, devi tubhyaṃ namo,
 devi tubhyaṃ he namo, devi
 tubhyaṃ namaḥ

O Devi !, the soul or essence of all holy waters, all tantras, all mantras, all chakras (symbols), all psychic powers, all seats of power, all philosophy, all knowledge, all yogas, all musical sounds, all vedas, all speech, all worlds, all divisions and all austerities, who is everywhere, who is all forms, who is the Mother of all the worlds please save me, save me, I prostrate before you, I prostrate before you, I prostrate before you.

Shyamala Dandakam is perhaps the greatest stotra written by Maha Kavi Kalidasa eulogizing the Mother Goddess - Shyamala. He has employed a poetic style called Dandakam in writing this prayer. Dandakam is a poetry where some of the lines have more than 26 syllables. It very much resembles prose. In this case, the entire Dandakam is a single sentence from start to the end.

1. Jagadguru Śankarācārya His Holiness Mahāsannidhānam Śrī Śrī Śrī Bhārātī Tīrtha Mahāswāmiji and Jagadguru Śankarācārya His Holiness Sannidhānam Śrī Śrī Śrī Vidhuśekhara Bhārātī Mahāswāmiji @ Darbar in Sringeri during Sharannavratī Mahotsava.
 2& 3 Golden Rathotsava of Goddess Sharadamba during Navaratri

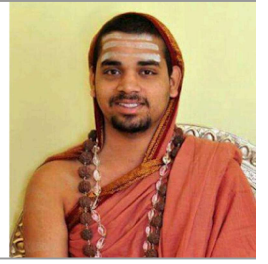


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