Edition : December 2023/013 Price : Free

मातृका MAATRIKA

# मातृका

A CORE SHARADA TEAM FOUNDATION INITIATIVE

REINCARNATION OF THE SHARADA SCRIPT

Download Our Free "Satisar" Andriod app

नमस्ते शारदे देवी काश्मीरपुरवासिनि
त्वामहं प्रार्थये नित्यं विद्यादानं च देहि मे ॥

𑆤𑆩𑆱𑇀𑆠𑆼 𑆯𑆳𑆫𑆢𑆼 𑆢𑆼𑆮𑆵 𑆑𑆳𑆯𑇀𑆩𑆵𑆫𑆥𑆶𑆫𑆮𑆳𑆱𑆴𑆤𑆴
𑆠𑇀𑆮𑆳𑆩𑆲𑆁 𑆥𑇀𑆫𑆳𑆫𑇀𑆡𑆪𑆼 𑆤𑆴𑆠𑇀𑆪𑆁 𑆮𑆴𑆢𑇀𑆪𑆳𑆢𑆳𑆤𑆁 𑆖 𑆢𑆼𑆲𑆴 𑆩𑆼𑇆

Mahadeva by Kishni Pandita

## LEARN SHARADA TEACH SHARADA

संस्कृति और सभ्यता को जानने की एक पहल

**PRESERVE - PROTECT - PROPAGATE**

Chief Editor:- Kuldip Dhar
Catalog Designer :- Sunil Mahnoori
Supporting Editors :- Veronica Peer
Parul Bradoo & Others

# संपादकीय / Editorial

Kuldip Dhar

𑆠𑆼𑆘𑆂 𑆑𑇀𑆰𑆩𑆳 𑆣𑆸𑆠𑆴𑆂(𑆯) 𑆯𑆿𑆖𑆩𑇀 , 𑆃𑆢𑇀𑆫𑆾𑆲𑆾 𑆤𑆳𑆠𑆴𑆩𑆳𑆤𑆴𑆠𑆳 𑇅
𑆨𑆮𑆤𑇀𑆠𑆴 𑆱𑆩𑇀𑆥𑆢𑆁(𑆤) 𑆢𑆽𑆮𑆵𑆩𑇀, 𑆃𑆨𑆴𑆘𑆳𑆠𑆱𑇀𑆪 𑆨𑆳𑆫𑆠 𑇆

𑆯𑇀𑆫𑆵𑆩𑆢𑇀𑆨𑆳𑆓𑆮𑆢𑆓𑆵𑆠𑆳 𑆯𑇀𑆬𑆾𑆑 𑇑𑇖/𑇓

**तेजः क्षमा धृतिः(श) शौचम् , अद्रोहो नातिमानिता ।**
**भवन्ति सम्पदं(न) दैवीम्, अभिजातस्य भारत ॥**

**श्रीमद्भागवदगीता श्लोक १६/३**

***Sublimity, forbearance, fortitude, external purity, bearing enmity to none and absence of self-esteem, these are the marks of him, who is born with the divine endowments, Arjuna.***

Dear Readers,

We, at Core Sharada Team, have been making consistent efforts at preserving and promoting Sharada script and literature written in the script over that past five years now. We understand that there are at least 1500 manuscripts that are lying with some individuals and institutions. Since most of these are written in Sanskrit and we had very few scholars of Sanskrit with knowledge of Sharada script, these have unfortunately remained away from public view and from intelligentsia. Some might have been lost for good.

Kashmir and it's people have gone through lot of ups and downs in the last 2000 years which adversely effected culture, customs, thought, philosophy and so also Kashmir Shaivism. It was in recent Kashmir history that Kashmir Shaivism was resurrected by Swami Ram with the Royal patronage of Dogra King Pratap Singhji. Swami Ram through his disciple Swami Mahtab Kak and latter's disciple Swami Lakshmanjoo , besides great philosophers from Banaras. They tried to put the Kashmir Shaivism in public domain. Most of the credit goes to Swami Lakshman joo and his disciples in Kashmir, India and abroad who wrote about it and printed some books. Unfortunately, there has not been any single Institute, who has worked on popularizing it or researching on it.

We, at Core Sharada Team, would love to help in putting together all manuscripts written in Sharada by transliterating these and putting these in public domain. As a part of this initiative, please read our article on Shiv Mahimnah Stotram.

We have the expertise in Sharada script together with Sanskrit & Kashmiri language. We request all people from Kashmir, Institutions or any other individuals or Institutions who have any material on Kashmiri Shaivism to come forward and reach us on Maatrika.cst@gmail.com or admin@shardalipi.com. We intend to work on this theme in the coming year.

Core Sharada Team is working on a lot of initiatives which at various stages of completion. You can look forward to these in the Second Annual Edition which is due in February'24.

We have tried to increase our reach to all in every nook & corner from India and abroad through. Shall appreciate your help in circulating Maatrika in your domain of influence and help us in our efforts of free circulation of literature written in Sharada. For directly receiving a copy of Maatrika, please send your email address to Maatrika.cst@gmail.com. You can take advantage of our free Basic and Advanced Sharada Classes by writing to info@shardalipi.com.

Wish you all a Wonderful, Happy and Successful YEAR - 2024 in advance.

𑆑𑆶𑆬𑆢𑆵𑆥 𑆣𑆫

# Inside


- Page 1 • Mahadeva Painting by Kishni Pandita
- Page 2 • Editorial
- Page 4 • Ishavasya Upnishad by A K Razdan; Sharada Art by S Kardar
- Page 5 • Shiva Mahimna Stotra by CST
- Page 12 • Sharada Quiz 3 & Answers to Quiz 2
- Page 13 • Sage Valmiki by Anitha ji
- Page 14 • Temples of Kashmir by Sanjay Kaul
- Page 15 • Laghubhattaraka by Ketu Ramachandrasekhar • Åsh Katrû by Mrinalini Safaya
- Page 16 • Kashmiri Praveshika- Page 3
- Page 17 • Shiva Sutra Sec. 2 by Gokal Dembi
- Page 18 • Art by Suresh Kardar
- Page 19 • Sharada Project by Smriti Seva Mandalam
- Page 21 • Shúri Bäth • Reading Kashmiri - Devanagari Vowels
- Page 22 • देहस्थ-देव्ता-चक्र-स्तोत्रम् -१
- Page 23 • Readers' Feedbacks
- Page 24 • CST - Way Forward • Sharada Lipi Development Part -5
- Page 25 • Kashmiri Kavita by Deepak Sopori
- Page 26 • Sharada Varnamala
- Page 27 • Social Media Posts • Our Publications • Donation Request

Art by S.Kardar

**माँ दुर्गा के ३२ नाम**

ॐ दुर्गा , दुर्गतिशमनी , दुर्गापद्वीनिवारिणी , दुर्गमच्छेदिनी , दुर्गसाधिनी , दुर्गनाशिनी , दुर्गतोद्धारिणी , दुर्गहंत्री , दुर्गमापहा , दुर्गमज्ञानदा , दुर्गदैत्यलोकदवानला , दुर्गमा , दुर्गमालोका , दुर्गमात्मस्वरूपिणी , दुर्गमार्गप्रदा , दुर्गमविद्या , दुर्गमाश्रिता , दुर्गमज्ञानसंस्थाना , दुर्गमध्यानभासिनी , दुर्गमगा , दुर्गमगा , दुर्गमार्थस्वरूपिणी , दुर्गमासुरसंहन्त्री , दुर्गमायुधधारिणी , दुर्गमाङ्गी , दुर्गमता , दुर्गम्या , दुर्गमेश्वरी , दुर्गमीमा , दुर्गभामा , दुर्गभा , दुर्गदारिणी ।

# श्री ईशावास्य उपनिषद् ( मंत्र - ११) / 𑆯𑇀𑆫𑆵 𑆆𑆯𑆳𑆮𑆳𑆱𑇀𑆪 𑆇𑆥𑆤𑆴𑆰𑆢𑇀 ( 𑆩𑆁𑆠𑇀𑆫 - 𑇑𑇑)

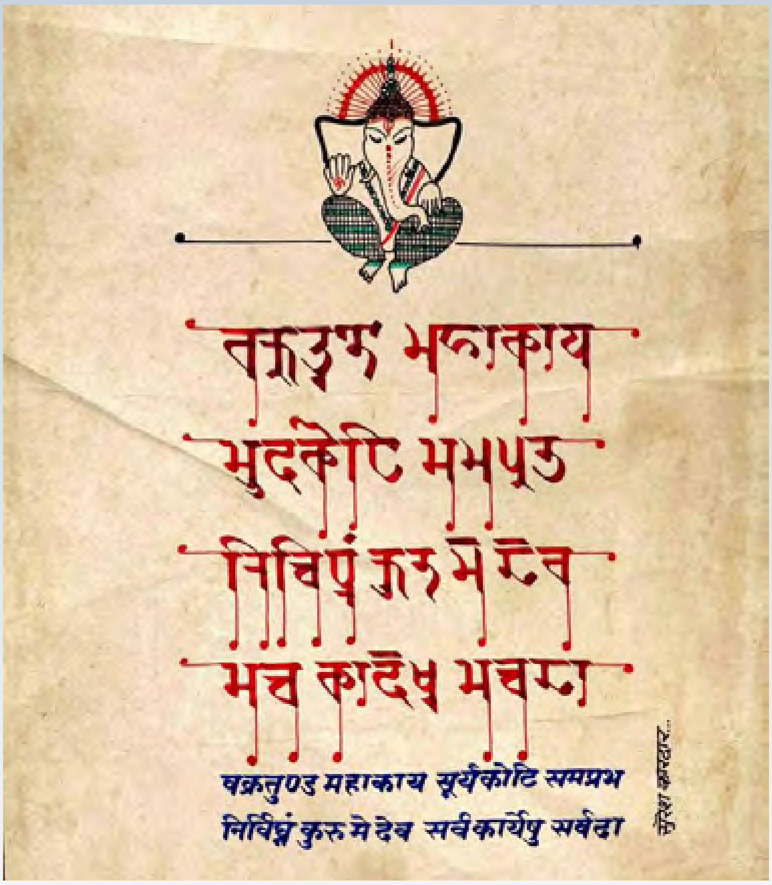
A.K.Razdan

**विद्या चाविद्यां च यस्तद् वेदोभयगं् सह।**
**अविद्यया मृत्युं तीर्त्वा विद्ययाऽमृतमश्नुते ॥११॥**

**𑆮𑆴𑆢𑇀𑆪𑆳 𑆖𑆳𑆮𑆴𑆢𑇀𑆪𑆳𑆁 𑆖 𑆪𑆱𑇀𑆠𑆢𑇀 𑆮𑆼𑆢𑆾𑆨𑆪𑆓𑆁 𑆱𑆲𑇅**
**𑆃𑆮𑆴𑆢𑇀𑆪𑆪𑆳 𑆩𑆸𑆠𑇀𑆪𑆶𑆁 𑆠𑆵𑆫𑇀𑆠𑇀𑆮𑆳 𑆮𑆴𑆢𑇀𑆪𑆪𑆳𑇁𑆩𑆸𑆠𑆩𑆯𑇀𑆤𑆶𑆠𑆼 𑇆𑇑𑇑𑇆**

जो विद्या (दिव्य ज्ञान) और अविद्या (कर्म कार्य प्रक्रिया)) दोनों को एक साथ जानता है, दोनों को साथ साथ समझने की कोशिश करता है, केवल वही बारम्बार होने वाले जन्म मृत्यु के प्रभाव मुक्त हो सकता है। वह अविद्या से मृत्यु को पार करता है और विद्या से अमृतत्व को प्राप्त हो जाता है॥११॥

भौतिक जगत (material world) की सृष्टि के समय से ही प्रत्येक जीव स्थायी (everlasting) जीवनप्राप्त करने का प्रयास करता रहता है, लेकिन प्रकृति (nature) का नियम ऐसा है कि कोई भी मृत्यु से बच नहीं सकता है। कोई भी मरना नहीं चाहता है, ना ही कोई बूढ़ा या बीमार होना चाहता है। सारे जीव सुख की खोज में रहते हैं और दु:खों से निवृत्ति चाहते हैं। किन्तु किसी भी जीव को मृत्यु, बुढ़ापा, बीमारी एवं दु:खों से छुटकारा नहीं पा सकता है। ईशावास्य के इस मन्त्र में उपनिषद के ऋषि हमें बताते हे कि जो बुद्धिमान व्यक्ति विद्या और अविद्या, दिव्य ज्ञान एवं भौतिक जगत में कार्य प्रक्रिया का संमिश्रण बुद्ध मिता से करने में सक्षम होता है वह व्यक्ति अविद्या से मृत्यु पर क़ाबू पा सकता हे और विद्या से अमृतत्व को प्राप्त हो जाता है। निष्काम कार्य (अविद्या) करने से भी हम आध्यात्मिक जीवन में मृत्यु (हर दिन के मरने पर) पर क़ाबू पा सकते हैं और दिव्य ज्ञाते प्राप्त कर सकते हैं जो वास्तव में अमृतत्व की ही प्राप्ति है। जनम और मृत्यु, क्षय और रोग, बन्धन और मुक्ति,दु:ख और सुख, सफलता और असफलता आदि सभी अनुभव केवलहमारे अहंकार केन्द्र में उपलब्ध हैं और हमारे भ्रम निर्मित आभास में उपलब्ध है। जी आवरण हटने से शुद्ध जागरूकता चमकने लगती है, अहंकार वहीं समाप्त होता है और ईश्वरत्व का अनुभव प्रारंभ होता है और संसार में फिर से अपने आप के बांधने के लिए न तो पुनर्जन्म होता है और न कर्मों की श्रृंखला में ही फँस सकता है। यह ही अमृतत्व की प्राप्ति कहलाती है।



𑆃𑆡 𑆯𑇀𑆫𑆵 𑆯𑆴𑆮 𑆩𑆲𑆴𑆩𑇀𑆤𑆂𑆱𑇀𑆠𑆾𑆠𑇀𑆫𑆩𑇀
𑇄 𑆤𑆩𑆂 𑆯𑆴𑆮𑆳𑆪
𑆄𑆣𑆵𑆤𑆳𑆩𑆓𑆣𑆁 𑆢𑆴𑆮𑇀𑆪𑆁 𑆮𑇀𑆪𑆳𑆣𑆵𑆤𑆳𑆁 𑆩𑆷𑆬𑆑𑆸𑆤𑇀𑆠𑆤𑆁
𑆇𑆥𑆢𑇀𑆫𑆮𑆳𑆟𑆳𑆁 𑆢𑆬𑆤𑆁 𑆩𑆲𑆳𑆢𑆼𑆮𑆩𑆶𑆥𑆳𑆱𑇀𑆩𑆲𑆼𑇆

**अथ श्री शिव महिम्नःस्तोत्रम्**
**ॐ नमः शिवाय**
**आधीनामगधं दिव्यं व्याधीनां मूलकृन्तनं**
**उपद्रवाणां दलनं महादेवमुपास्महे॥**

This body is the store house of all troubles and diseases. I therefore worship Bhagwan Mahadev Shiva who, like a celestial healer shall stamp down all my troubles and misfortunes.

𑆃𑆲𑆁 𑆥𑆳𑆥𑆵 𑆥𑆳𑆥 𑆑𑇀𑆰𑆥𑆟 𑆤𑆴𑆥𑆶𑆟𑆳𑆂 𑆯𑆁𑆑𑆫! 𑆨𑆮𑆳𑆤𑇀
𑆃𑆲𑆁 𑆨𑆵𑆠𑆾 𑆨𑆵𑆠𑆳𑆨𑆪𑆮𑆴𑆠𑆫𑆟𑆼 𑆠𑆼 𑆮𑇀𑆪𑆱𑆤𑆴𑆠𑆳𑇅
𑆃𑆲𑆁 𑆢𑆵𑆤𑆾 𑆢𑆵𑆤𑆾𑆢𑇀𑆣𑆫𑆟 𑆮𑆴𑆣𑆴 𑆱𑆘𑇀𑆘𑆱𑇀𑆠𑇀𑆮𑆩𑆴𑆠𑆫𑆤𑇀
𑆤 𑆘𑆳𑆤𑆼𑇁𑆲𑆁 𑆮𑆑𑇀𑆠𑆶𑆁 𑆑𑆫𑆶 𑆱𑆑𑆬 𑆯𑆾𑆖𑇀𑆪𑆼 𑆩𑆪𑆴 𑆑𑆸𑆥𑆳𑆩𑇀𑇆𑇑𑇆

**अहं पापी पाप क्षपण निपुणाः शंकर! भवान्**
**अहं भीतो भीताभयवितरणे ते व्यसनिता।**
**अहं दीनो दीनोद्धरण विधि सज्जस्त्वमितरन्**
**न जानेऽहं वक्तुं करु सकल शोच्ये मयि कृपाम्॥१॥**

Bhagwan Ashutosh Shiva is the One Source to grant us fearlessness from all worldly fears and troubles. He is the only Refuge for all who are afflicted by Samsarik troubles and tribulations. May, my Shiv worship cleanse me of all dross. Only my clean mind is the sure root to reach Him. My mind and my outgoing sense perceptions are becoming an obstacle for me to reach Him. I therefore surrender to Him because He alone can help me to evolve.

𑆘𑆤𑆱𑇀𑆠𑇀𑆮𑆠𑇀𑆥𑆳𑆢𑆳𑆧𑇀𑆘𑆯𑇀𑆫𑆮𑆟𑆩𑆤𑆤𑆣𑇀𑆪𑆳𑆤𑆤𑆴𑆥𑆶𑆟𑆂
𑆱𑇀𑆮𑆪𑆁 𑆠𑆼 𑆤𑆴𑆱𑇀𑆠𑆵𑆫𑇀𑆟𑆳 𑆤 𑆒𑆬𑆶 𑆑𑆫𑆶𑆟𑆳 𑆠𑆼𑆰𑆶 𑆑𑆫𑆟𑆳𑇅
𑆨𑆮𑆼 𑆬𑆵𑆤𑆼 𑆢𑆵𑆤𑆼 𑆩𑆪𑆴 𑆩𑆤𑆤𑆲𑆵𑆤𑆼 𑆤 𑆑𑆫𑆶𑆟𑆳
𑆑𑆡𑆁 𑆤𑆳𑆡 𑆒𑇀𑆪𑆳𑆠𑆱𑇀𑆠𑇀𑆮𑆩𑆱𑆴 𑆑𑆫𑆶𑆟𑆳𑆱𑆳𑆓𑆫 𑆅𑆠𑆴𑇆𑇒𑇆

**जनस्त्वत्पादाब्जश्रवणमननध्याननिपुणः**
**स्वयं ते निस्तीर्णा न खलु करुणा तेषु करणा।**
**भवे लीने दीने मयि मननहीने न करुणा**
**कथं नाथ ख्यातस्त्वमसि करुणासागर इति॥२॥**

O Lord, in case You only come to the rescue of Your devotees, that is no great feat. Rescuing one, who has nowhere to seek refuge, like me, who is held deep in the mire of worldly distress, who does not know how to mediate and worship You, is real rescuing. In case You abandon me, how can You defend Your title of being called "KARUNASAGAR", the Ocean of Mercy.

𑆩𑆣𑆶𑆱𑇀𑆦𑆵𑆠𑆳 𑆮𑆳𑆖𑆂 𑆥𑆫𑆩𑆩𑆩𑆸𑆠𑆁 𑆤𑆴𑆫𑇀𑆩𑆴𑆠𑆮𑆠𑆫-
𑆠𑆮 𑆧𑇀𑆫𑆲𑇀𑆩𑆤𑇀 𑆑𑆴𑆁 𑆮𑆳𑆓𑇁𑆥𑆴 𑆱𑆶𑆫𑆓𑆶𑆫𑆾𑆫𑇀𑆮𑆴𑆱𑇀𑆩𑆪𑆥𑆢𑆩𑇀
𑆩𑆩𑆠𑇀𑆮𑆼𑆠𑆳𑆁 𑆮𑆳𑆟𑆵𑆁 𑆓𑆶𑆟𑆑𑆡𑆤𑆥𑆶𑆟𑇀𑆪𑆼𑆤 𑆨𑆮𑆠𑆂
𑆥𑆶𑆤𑆳𑆩𑆵𑆠𑇀𑆪𑆫𑇀𑆡𑆼𑇁𑆱𑇀𑆩𑆴𑆤𑇀𑆥𑆶𑆫𑆩𑆡𑆤! 𑆧𑆶𑆢𑇀𑆣𑆴𑆫𑇀𑆮𑇀𑆪𑆮𑆱𑆴𑆠𑆳 𑇆𑇓𑇆

**मधुस्फीता वाचः परमममृतं निर्मितवतर-**
**तव ब्रह्मन् किं वागऽपि सुरगुरोर्विस्मयपदम्**
**ममत्वेतां वाणीं गुणकथनपुण्येन भवतः**
**पुनामीत्यर्थेऽस्मिन्पुरमथन! बुद्धिर्व्यवसिता॥३॥**

O Brahman! Do even Brihaspati's praises cause wonder to You, the author of the nectar like sweet Vedas? O destroyer of the three cities, the thought that by praising Your glories I shall purify my speech, has prompted me to undertake the work.

𑆠𑆮𑆽𑆯𑇀𑆮𑆫𑇀𑆪𑆁 𑆪𑆠𑇀𑆠𑆘𑇀𑆘𑆓𑆢𑆶𑆢𑆪𑆫𑆑𑇀𑆰𑆳𑆥𑇀𑆫𑆬𑆪𑆑𑆸𑆠𑇀𑇅
𑆠𑇀𑆫𑆪𑆵𑆮𑆱𑇀𑆠𑆶 𑆮𑇀𑆪𑆱𑇀𑆠𑆁 𑆠𑆴𑆱𑆸𑆰𑆶 𑆓𑆶𑆟𑆨𑆴𑆤𑇀𑆤𑆳𑆱𑆶 𑆠𑆤𑆶𑆰𑆶𑇅
𑆃𑆨𑆮𑇀𑆪𑆳𑆤𑆳𑆩𑆱𑇀𑆩𑆴𑆤𑇀𑆮𑆫𑆢! 𑆫𑆩𑆟𑆵𑆪𑆳𑆩𑆫𑆩𑆟𑆵𑆁
𑆮𑆴𑆲𑆤𑇀𑆠𑆶𑆁 𑆮𑇀𑆪𑆳𑆑𑇀𑆫𑆾𑆯𑆵𑆁 𑆮𑆴𑆢𑆣𑆠 𑆅𑆲𑆽𑆑𑆼 𑆘𑆝𑆣𑆴𑆪𑆂𑇆𑇔𑇆

**तवैश्वर्यं यत्तज्जगदुदयरक्षाप्रलयकृत्।**
**त्रयीवस्तु व्यस्तं तिसृषु गुणभिन्नासु तनुषु।**
**अभव्यानामस्मिन्वरद! रमणीयामरमणीं**
**विहन्तुं व्याक्रोशीं विदधत इहैके जडधियः॥४॥**

O Giver of boons! Some stupid people produce arguments- pleasing to the ignorant but in fact awful- to refute Your Divinity, which creates, preserves and destroys the world. Which is divided into the three bodies (Brahma, Vishnu and Shiva) according to the three Guna's, and which is described in the three Vedas.

𑆑𑆴𑆩𑆵𑆲𑆂 𑆑𑆴𑆁𑆑𑆳𑆪𑆂 𑆱 𑆒𑆬𑆶 𑆑𑆴𑆩𑆶𑆥𑆳𑆪𑆱𑇀𑆠𑇀𑆫𑆴𑆨𑆶𑆮𑆤𑆁
𑆑𑆴𑆩𑆳𑆣𑆳𑆫𑆾 𑆣𑆳𑆠𑆳 𑆱𑆸𑆘𑆠𑆴 𑆑𑆴𑆩𑆶𑆥𑆳𑆢𑆳𑆤𑆩𑆴𑆠𑆴 𑆖𑇅
𑆃𑆠𑆫𑇀𑆑𑆽𑆯𑇀𑆮𑆫𑇀𑆪𑆼 𑆠𑇀𑆮𑆪𑇀𑆪𑇁𑆤𑆮𑆱𑆶𑆫𑆢𑆶𑆂𑆱𑇀𑆡𑆾 𑆲𑆠𑆣𑆴𑆪𑆂
𑆑𑆶𑆠𑆫𑇀𑆑𑆾𑆪𑆁 𑆑𑆳𑆁𑆯𑇀𑆖𑆴𑆤𑇀𑆩𑆶𑆒𑆫𑆪𑆠𑆴 𑆩𑆾𑆲𑆳𑆪 𑆘𑆓𑆠𑆳𑆩𑇀 𑇆𑇕𑇆

**किमीहः किंकायः स खलु किमुपायस्त्रिभुवनं**
**किमाधारो धाता सृजति किमुपादानमिति च।**
**अतर्कैश्वर्ये त्वय्यऽनवसुरदुःस्थो हतधियः**
**कुतर्कोयं कांश्चिन्मुखरयति मोहाय जगताम्॥५॥**

To fulfill what desire, assuming what form with what instruments, support and material does that Creator create the three worlds? This kind of futile argumentation about You, whose divine nature is beyond the reach of intellect, makes the perverted vociferous, and brings delusion to men.

𑆃𑆘𑆟𑇀𑆩𑆳𑆤𑆾 𑆬𑆾𑆑𑆳𑆂 𑆑𑆴𑆩𑆮𑆪𑆮𑆮𑆤𑇀𑆠𑆾𑇁𑆥𑆴 𑆘𑆓𑆠𑆳-
𑆩𑆣𑆴𑆰𑇀𑆜𑆳𑆠𑆳𑆫𑆁 𑆑𑆴𑆁 𑆨𑆮𑆮𑆴𑆣𑆴𑆫𑆤𑆳𑆢𑆸𑆠𑇀𑆪 𑆨𑆮𑆠𑆴𑇅
𑆃𑆤𑆵𑆯𑆾 𑆮𑆳 𑆑𑆶𑆫𑇀𑆪𑆳𑆢 𑆨𑆶𑆮𑆤 𑆘𑆤𑆤𑆼 𑆑𑆂 𑆥𑆫𑆴𑆑𑆫𑆾
𑆪𑆠𑆾 𑆩𑆤𑇀𑆢𑆳𑆱𑇀𑆠𑇀𑆮𑆳𑆁 𑆥𑇀𑆫𑆠𑇀𑆪𑆩𑆫𑆮𑆫 𑆱𑆁𑆯𑆼𑆫𑆠 𑆅𑆩𑆼 𑇆𑇖𑇆

अजण्मानो लोकाः किमऽवयववन्तोऽपि जगता-
मधिष्ठातारं किं भवविधिरनादृत्य भवति।
अनीशो वा कुर्याद भुवन जनने कः परिकरो
यतो मन्दास्त्वां प्रत्यमरवर संशेरत इमे ॥६॥

O Lord of gods! Can the worlds be without origin, though they have bodies? Is their creation possible without a creator? Who else but God can initiate creation of the worlds? Because they are fools, they raise doubts about Your existence.

𑆠𑇀𑆫𑆪𑆵 𑆱𑆳𑆁𑆒𑇀𑆪𑆁 𑆪𑆾𑆓𑆂 𑆥𑆯𑆶𑆥𑆠𑆴𑆩𑆠𑆁 𑆮𑆽𑆰𑇀𑆟𑆮𑆩𑆴𑆠𑆴
𑆥𑇀𑆫𑆨𑆴𑆤𑇀𑆤𑆼 𑆥𑇀𑆫𑆱𑇀𑆡𑆳𑆤𑆼 𑆥𑆫𑆩𑆴𑆢𑆩𑆢𑆂 𑆥𑆡𑇀𑆪𑆩𑆴𑆠𑆴 𑆖𑇅
𑆫𑆶𑆖𑆵𑆤𑆳𑆁 𑆮𑆽𑆖𑆴𑆠𑇀𑆫𑇀𑆪𑆳𑆢𑆸𑆘𑆶𑆑𑆶𑆛𑆴𑆬𑆤𑆳𑆤𑆳𑆥𑆡𑆘𑆶𑆰𑆳𑆁
𑆤𑆸𑆟𑆳𑆩𑆼𑆑𑆾 𑆓𑆩𑇀𑆪𑆱𑇀𑆠𑇀𑆮𑆩𑆱𑆴 𑆥𑆪𑆱𑆳𑆩𑆫𑇀𑆟𑆮 𑆅𑆮 𑇆𑇗𑇆

**त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति**
**प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च।**
**रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां**
**नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥७॥**

Different paths (to realization) are enjoyed by the three Vedas, by Sankhya, Yoga, Pashupata (Shiva) doctrine and Vaishnava Shastras. People follow different paths, straight or crooked, according to their temperament, depending on which they consider best, or most appropriate and reach You alone just as rivers enter the ocean.

𑆩𑆲𑆾𑆑𑇀𑆰𑆂 𑆒𑆛𑇀𑆮𑆳𑆁𑆓𑆁 𑆥𑆫𑆯𑆶𑆫𑆘𑆴𑆤𑆁 𑆨𑆱𑇀𑆩 𑆦𑆟𑆴𑆤𑆂
𑆑𑆥𑆳𑆬𑆁 𑆖𑆼𑆠𑆵𑆪𑆠𑇀𑆠𑆮 𑆮𑆫𑆢 𑆠𑆤𑇀𑆠𑇀𑆫𑆾𑆥𑆑𑆫𑆟𑆩𑇀𑇅
𑆱𑆶𑆫𑆳𑆱𑇀𑆠𑆳𑆁 𑆠𑆳𑆩𑆸𑆢𑇀𑆣𑆴𑆁 𑆮𑆴𑆢𑆣𑆠𑆴𑆠𑆶 𑆨𑆮𑆢𑇀𑆨𑇀𑆫𑆷𑆥𑇀𑆫𑆟𑆴𑆲𑆴𑆠𑆳𑆁
𑆤𑆲𑆴 𑆱𑇀𑆮𑆳𑆠𑇀𑆩𑆳𑆫𑆳𑆩𑆁 𑆮𑆴𑆰𑇀𑆪𑆩𑆸𑆓𑆠𑆸𑆰𑇀𑆟𑆳 𑆨𑇀𑆫𑆩𑆪𑆠𑆴 𑇆𑇘𑇆

**महोक्षः खट्वांगं परशुरजिनं भस्म फणिनः**
**कपालं चेतीयत्तव वरद तन्त्रोपकरणम्।**
**सुरास्तां तामृद्धिं विदधतितु भवद्भ्रूप्रणिहितां**
**नहि स्वात्मारामं विष्यमृगतृष्णा भ्रमयति ॥८॥**

O Giver of boons! A great bull, a wooden hand rest, an axe, a tiger skin, ashes, serpents, a human skull and other such things; these are all Your own, though simply by casting Your eyes on gods, You have given them great treasures which they enjoy. Indeed, one whose delights in the Self cannot be deluded by the mirage of sense objects.

𑆣𑇀𑆫𑆶𑆮𑆁 𑆑𑆯𑇀𑆖𑆴𑆠𑇀 𑆱𑆫𑇀𑆮𑆁 𑆱𑆑𑆬𑆩𑆥𑆫𑆱𑇀𑆠𑆶 𑆣𑇀𑆫𑆶𑆮𑆩𑆴𑆢𑆁
𑆥𑆫𑆾 𑆣𑇀𑆫𑆿𑆮𑇀𑆪𑆳𑆣𑇀𑆫𑆿𑆮𑇀𑆪𑆼 𑆘𑆓𑆠𑆴 𑆓𑆢𑆠𑆴 𑆮𑇀𑆪𑆱𑇀𑆠𑆮𑆴𑆰𑆪𑆼𑇅
𑆱𑆩𑆱𑇀𑆠𑆼𑇁𑆥𑇀𑆪𑆼𑆠𑆱𑇀𑆩𑆴𑆤𑇀𑆥𑆶𑆫𑆩𑆡𑆤! 𑆠𑆽𑆫𑇀𑆮𑆴𑆱𑇀𑆩𑆴𑆠 𑆅𑆮
𑆱𑇀𑆠𑆶𑆮𑆚𑇀𑆘𑆴𑆲𑇀𑆮𑆼𑆩𑆴𑆠𑇀𑆮𑆳𑆁 𑆤 𑆒𑆬𑆶𑆤𑆤𑆶 𑆣𑆸𑆰𑇀𑆜𑆳 𑆩𑆶𑆒𑆫𑆠𑆳 𑇆𑇙𑇆

**ध्रुवं कश्चित् सर्वं सकलमपरस्तु ध्रुवमिदं**
**परो ध्रौव्याध्रौव्ये जगति गदति व्यस्तविषये।**
**समस्तेऽप्येतस्मिन्पुरमथन! तैर्विस्मित इव**
**स्तुवञ्जिह्वेमित्वां न खलुननु धृष्टा मुखरता ॥९॥**

O Destroyer of the demon Pura, some say that the whole universe is external while others say that all is transitory. Others still, hold that it is eternal and non-eternal, having different characteristics. Bewildered by all this, I do not feel ashamed to praise You; indeed, my loquacity is an indication of my boldness.

𑆠𑆮𑆽𑆯𑇀𑆮𑆫𑇀𑆪𑆁 𑆪𑆠𑇀𑆤𑆳𑆢𑇀𑆪𑆢𑆶𑆥𑆫𑆴 𑆮𑆴𑆫𑆴𑆚𑇀𑆖𑆾 𑆲𑆫𑆴𑆫𑆣𑆂
𑆥𑆫𑆴𑆖𑇀𑆗𑆼𑆠𑇀𑆠𑆶𑆁 𑆪𑆳𑆠𑆳𑆮𑆤𑆬𑆩𑆤𑆬𑆱𑇀𑆑𑆤𑇀𑆢𑆮𑆥𑆶𑆰𑆂𑇅
𑆠𑆠𑆾 𑆨𑆑𑇀𑆠𑆴 𑆯𑇀𑆫𑆢𑇀𑆣𑆳𑆨𑆫𑆓𑆶𑆫𑆶 𑆓𑆸𑆟𑆢𑇀𑆨𑇀𑆪𑆳𑆁 𑆓𑆴𑆫𑆴𑆯! 𑆪𑆠𑇀
𑆱𑇀𑆮𑆪𑆁 𑆠𑆱𑇀𑆡𑆼 𑆠𑆳𑆨𑇀𑆪𑆳𑆁 𑆠𑆮 𑆑𑆴𑆩𑆤𑆶𑆮𑆸𑆠𑇀𑆠𑆴𑆫𑇀𑆤 𑆦𑆬𑆠𑆴 𑇆𑇑𑇐𑇆

**तवैश्वर्यं यत्नाद्यदुपरि विरिञ्चो हरिरधः**
**परिच्छेत्तुं यातावनलमनलस्कन्दवपुषः।**
**ततो भक्ति श्रद्धाभरगुरु गृणद्भ्यां गिरिश! यत्**
**स्वयं तस्थे ताभ्यां तव किमनुवृत्तिर्न फलति ॥१०॥**

O Girisha, when You took the form of a pillar of fire. Brahma trying from above and Vishnu trying from below failed to measure You. Afterwards, when they praised You with great faith and devotion. You revealed yourself to them of Your own accord; does not surrendering to You always bear fruit?

𑆃𑆪𑆠𑇀𑆤𑆳𑆢𑆳𑆱𑆳𑆢𑇀𑆪 𑆠𑇀𑆫𑆴𑆨𑆶𑆮𑆤𑆩𑆮𑆽𑆫𑆴𑆮𑇀𑆪𑆠𑆴𑆑𑆫𑆁
𑆢𑆯𑆳𑆱𑇀𑆪𑆾 𑆪𑆢𑇀 𑆧𑆳𑆲𑆷𑆤𑆨𑆸𑆠 𑆫𑆟𑆑𑆟𑇀𑆝𑆷𑆥𑆫𑆮𑆯𑆳𑆤𑇀𑇅
𑆯𑆴𑆫𑆂 𑆥𑆢𑇀𑆩𑆯𑇀𑆫𑆼𑆟𑆵𑆫𑆖𑆴𑆠𑆖𑆫𑆟𑆳𑆩𑇀𑆨𑆾𑆫𑆶𑆲𑆧𑆬𑆼𑆂
𑆱𑇀𑆡𑆴𑆫𑆳𑆪𑆳𑆱𑇀𑆠𑇀𑆮𑆢𑇀𑆨𑆑𑇀𑆠𑆼𑆱𑇀𑆠𑇀𑆫𑆴𑆥𑆶𑆫𑆲𑆫! 𑆮𑆴𑆱𑇀𑆦𑆷𑆫𑇀𑆘𑆴𑆠𑆩𑆴𑆢𑆩𑇀𑇆𑇑𑇑𑇆

**अयत्नादासाद्य त्रिभुवनमवैरिव्यतिकरं**
**दशास्यो यद् बाहूनभृत रणकण्डूपरवशान्।**
**शिरः पद्मश्रेणीरचितचरणाम्भोरुहबलेः**
**स्थिरायास्त्वद्भक्तेस्त्रिपुरहर! विस्फूर्जितमिदम्॥११॥**

O Destroyer of Tripura, it was because of that great devotion, which prompted him to offer his heads as lotuses to Your feet, that the ten-headed Ravana was still with arms and eager for fresh war after he had effortlessly rid the three worlds of all traces of enemies.

𑆃𑆩𑆶𑆰𑇀𑆪 𑆠𑇀𑆮𑆠𑇀𑆱𑆼𑆮𑆳𑆱𑆩𑆣𑆴𑆓𑆠𑆱𑆳𑆫𑆁 𑆨𑆶𑆘𑆮𑆤𑆁
𑆧𑆬𑆳𑆠𑇀𑆑𑆽𑆬𑆳𑆱𑆼𑆥𑆴 𑆠𑇀𑆮𑆢𑆣𑆴𑆮𑆱𑆴𑆠𑆿 𑆮𑆴𑆑𑇀𑆫𑆩𑆪𑆠𑆂𑇅
𑆃𑆬𑆨𑇀𑆪𑆳 𑆥𑆳𑆠𑆳𑆬𑆼𑇁𑆥𑇀𑆪𑆬𑆱𑆖𑆬𑆴𑆠𑆳𑆁𑆓𑆶𑆰𑇀𑆜𑆯𑆴𑆫𑆱𑆴
𑆥𑇀𑆫𑆠𑆴𑆰𑇀𑆜𑆳 𑆠𑇀𑆮𑆪𑇀𑆪𑆳𑆱𑆵𑆢𑇀𑆣𑇀𑆫𑆶𑆮𑆩𑆶𑆥𑆖𑆴𑆠𑆾 𑆩𑆶𑆲𑇀𑆪𑆠𑆴 𑆒𑆬𑆂𑇆𑇑𑇒𑇆

**अमुष्य त्वत्सेवासमधिगतसारं भुजवनं**
**बलात्कैलासेपि त्वदधिवसितौ विक्रमयतः।**
**अलभ्या पातालेऽप्यलसचलितांगुष्ठशिरसि**
**प्रतिष्ठा त्वय्यासीद्ध्रुवमुपचितो मुह्यति खलः॥१२॥**

But when he (Ravana) extended the valour of his arms- whose strength was obtained by worshiping You - to Kailas (Your abode), You moved the tip of Your toe on a head of his and he did not find a resting place even in the nether world. Truly, when the affluent the wicked become deluded.

𑆪𑆢𑆸𑆢𑇀𑆣𑆴𑆁 𑆱𑆶𑆠𑇀𑆫𑆳𑆩𑇀𑆟𑆾 𑆮𑆫𑆢! 𑆥𑆫𑆩𑆾𑆖𑇀𑆖𑆽𑆫𑆥𑆴𑆱𑆠𑆵𑆩𑇀-
𑆣𑆯𑇀𑆖𑆑𑇀𑆫𑆼 𑆧𑆳𑆟𑆂 𑆥𑆫𑆴𑆘𑆤𑆮𑆴𑆣𑆼𑆪𑆠𑇀𑆫𑆴𑆨𑆶𑆮𑆤𑆂𑇅
𑆤 𑆠𑆖𑇀𑆖𑆴𑆠𑇀𑆫𑆁 𑆠𑆱𑇀𑆩𑆴𑆤𑇀 𑆮𑆫𑆴𑆮𑆱𑆴𑆠𑆫𑆴 𑆠𑆮𑆖𑇀𑆖𑆫𑆟𑆪𑆾-
𑆫𑇀𑆤 𑆑𑆱𑇀𑆪𑆳𑆥𑇀𑆪𑆶𑆤𑇀𑆤𑆠𑇀𑆪𑆽 𑆨𑆮𑆠𑆴 𑆯𑆴𑆫𑆱𑆱𑇀𑆠𑇀𑆮𑆪𑇀𑆪𑆮𑆤𑆠𑆴𑆂𑇆𑇑𑇓

**यदृद्धिं सुत्राम्णो वरद! परमोच्चैरपिसतीम्-**
**धश्चक्रे बाणः परिजनविधेयत्रिभुवनः।**
**न तच्चित्रं तस्मिन् वरिवसितरि तवच्चरणयो-**
**र्न कस्याप्युन्नत्यै भवति शिरसस्त्वय्यवनतिः॥१३॥**

O Giver of boons, since Bana was the worshipper of Your feet, is it to be wondered at that he had the three worlds at his command and put to shame the wealth of Indra? What prosperity does not come from bowing down the head to You?

𑆃𑆑𑆳𑆟𑇀𑆝 𑆧𑇀𑆫𑆩𑆳𑆟𑇀𑆝𑆑𑇀𑆰𑆪𑆖𑆑𑆴𑆠𑆢𑆼𑆮𑆳𑆱𑆶𑆫𑆑𑆸𑆥𑆳
𑆮𑆴𑆣𑆼𑆪𑆱𑇀𑆪𑆳𑆱𑆵𑆢𑇀𑆪𑆱𑇀𑆠𑇀𑆫𑆴𑆤𑆪𑆤! 𑆮𑆴𑆰𑆁 𑆱𑆁𑆲𑆸𑆠𑆮𑆠𑆂𑇅
𑆱 𑆑𑆬𑇀𑆩𑆳𑆰𑆂 𑆑𑆟𑇀𑆜𑆼 𑆠𑆮 𑆤 𑆑𑆶𑆫𑆶𑆠𑆼 𑆤 𑆯𑇀𑆫𑆴𑆪𑆩𑆲𑆾
𑆮𑆴𑆑𑆳𑆫𑆾𑆥𑆴 𑆯𑇀𑆬𑆳𑆣𑇀𑆪𑆾 𑆨𑆶𑆮𑆤𑆨𑆪𑆨𑆕𑇀𑆓𑆮𑇀𑆪𑆱𑆤𑆴𑆤𑆂𑇆𑇑𑇔𑇆

**अकाण्ड ब्रमाण्डक्षयचकितदेवासुरकृपा**
**विधेयस्यासीद्यस्त्रिनयन! विषं संहृतवतः।**
**स कल्माषः कण्ठे तव न कुरुते न श्रियमहो**
**विकारोपि श्लाध्यो भुवनभयभङ्गव्यसनिनः॥१४॥**

O Three-Eyed One, who drank poison out of compassion for god's and demons when they were distraught at the sudden prospect of the destruction of the universe, surely the dark blue stain on Your throat has beautified You. Even deformity is to be admired in one who is given to freeing the world of fear.

𑆃𑆱𑆴𑆢𑇀𑆣𑆳𑆫𑇀𑆡𑆳 𑆤𑆽𑆮 𑆑𑇀𑆮𑆖𑆴𑆢𑆥𑆴 𑆱𑆢𑆼𑆮𑆳𑆱𑆶𑆫𑆤𑆫𑆼
𑆤𑆴𑆮𑆫𑇀𑆠𑆤𑇀𑆠𑆼 𑆤𑆴𑆠𑇀𑆪𑆁 𑆘𑆓𑆠𑆴 𑆘𑆪𑆴𑆤𑆾 𑆪𑆱𑇀𑆪 𑆮𑆴𑆯𑆴𑆒𑆳𑆂𑇅
𑆱 𑆥𑆯𑇀𑆪𑆤𑇀𑆤𑆵𑆯! 𑆠𑇀𑆮𑆳𑆩𑆴𑆠𑆫𑆱𑆶𑆫𑆱𑆳𑆣𑆳𑆫𑆟𑆩𑆨𑆷𑆠𑇀
𑆱𑇀𑆩𑆫𑆂 𑆱𑇀𑆩𑆫𑇀𑆠𑆮𑇀𑆪𑆳𑆠𑇀𑆩𑆳 𑆤𑆲𑆴 𑆮𑆯𑆴𑆰𑆶 𑆥𑆡𑇀𑆪𑆂 𑆥𑆫𑆴𑆨𑆮𑆂𑇆𑇑𑇕𑇆

**असिद्धार्था नैव क्वचिदपि सदेवासुरनरे**
**निवर्तन्ते नित्यं जगति जयिनो यस्य विशिखाः।**
**स पश्यन्नीश! त्वामितरसुरसाधारणमभूत्**
**स्मरः स्मर्तव्यात्मा नहि वशिषु पथ्यः परिभवः॥१५॥**

O Lord, the god of love, Kama Deva, whose arrows never fail in the world of Devatas and people. He, Kamadev however, became memory (was reduced to ashes), he looked at you to influence you, thinking of you to be an ordinary Devata. An insult to the resolve of a Self-Controlled ,is worthy of punishment.

𑆩𑆲𑆵 𑆥𑆳𑆢𑆳𑆔𑆳𑆠𑆳𑆢𑇀𑆮𑇀𑆫𑆘𑆠𑆴 𑆱𑆲𑆱𑆳 𑆱𑆁𑆯𑆪𑆥𑆢𑆁
𑆥𑆢𑆁 𑆮𑆴𑆰𑇀𑆟𑆾𑆫𑇀𑆨𑇀𑆫𑆳𑆩𑇀𑆪𑆢𑇀𑆨𑆶𑆘𑆥𑆫𑆴𑆔𑆫𑆶𑆓𑇀𑆟𑆓𑇀𑆫𑆲𑆓𑆟𑆩𑇀𑇅
𑆩𑆶𑆲𑆶𑆫𑇀𑆢𑇀𑆪𑆿𑆫𑇀𑆢𑆿𑆱𑇀𑆡𑇀𑆪𑆁 𑆪𑆳𑆠𑇀𑆪𑇁𑆤𑆴𑆨𑆸𑆘𑆛𑆳𑆠𑆳𑆝𑆴𑆠𑆠𑆛𑆳
𑆘𑆓𑆢𑇀𑆫𑆑𑇀𑆰𑆳𑆪𑆽 𑆠𑇀𑆮𑆁 𑆤𑆛𑆱𑆴 𑆤𑆤𑆶 𑆮𑆳𑆩𑆽𑆮 𑆮𑆴𑆨𑆶𑆠𑆳𑇆𑇑𑇖

**मही पादाघाताद्व्रजति सहसा संशयपदं**
**पदं विष्णोर्भ्राम्यद्भुजपरिघरुग्णग्रहगणम्।**
**मुहुर्द्यौर्दौस्थ्यं यात्यऽनिभृजटाताडिततटा**
**जगद्रक्षायै त्वं नटसि ननु वामैव विभुता॥१६॥**

O Lord, when You danced to save the world (as Natraja), the earth was suddenly thrown into a precarious state at the striking of Your feet. The spatial regions and the hosts of stars felt oppressed by the movement of your club like arms and the heavens became miserable as their sides were constantly struck by Your waving mated locks (hair). Indeed, it is Your mightiness which was the cause of the troubles.

𑆮𑆴𑆪𑆢𑇀 𑆮𑇀𑆪𑆳𑆥𑆵 𑆠𑆳𑆫𑆳𑆓𑆟𑆓𑆶𑆟𑆴𑆠𑆦𑆼𑆤𑆾𑆢𑇀 𑆓𑆩𑆫𑆶𑆖𑆴𑆂
𑆥𑇀𑆫𑆮𑆳𑆲𑆾 𑆮𑆳𑆫𑆳𑆁 𑆪𑆂 𑆥𑆸𑆰𑆠𑆬𑆔𑆶𑆢𑆸𑆰𑇀𑆛𑆂 𑆯𑆴𑆫𑆱𑆴 𑆠𑆼𑇅
𑆘𑆓𑆢𑇀 𑆢𑇀𑆮𑆵𑆥𑆳𑆑𑆳𑆫𑆁 𑆘𑆬𑆣𑆴𑆮𑆬𑆪𑆁 𑆠𑆼𑆤 𑆑𑆸𑆠𑆩𑆴-
𑆠𑇀𑆪𑆤𑆼𑆤𑆽𑆮𑆾𑆤𑇀𑆤𑆼𑆪𑆁 𑆣𑆸𑆠𑆩𑆲𑆴𑆩! 𑆢𑆴𑆮𑇀𑆪𑆁 𑆠𑆮 𑆮𑆥𑆶𑆂 𑇆𑇑𑇗𑇆

**वियद् व्यापी तारागणगुणितफेनोद् गमरुचिः**
**प्रवाहो वारां यः पृषतलघुदृष्टः शिरसि ते।**
**जगद् द्वीपाकारं जलधिवलयं तेन कृतमि-**
**त्यनेनैवोन्नेयं धृतमहिम! दिव्यं तव वपुः ॥१७॥**

The river which pervades the sky and whose foam crests look more beautiful because of the stars and planets, seem no more than a drop of water when it flows out of Your hair (river Ganga flowing from the matted locks of Mahadev Shiva). The same river has turned the world into islands surrounded by water (continents and oceans). From this can be judged the vastness of Your form (body).

𑆫𑆡𑆂 𑆑𑇀𑆰𑆾𑆟𑆵 𑆪𑆤𑇀𑆠𑆳 𑆯𑆠𑆣𑆸𑆠𑆴𑆫𑆓𑆼𑆤𑇀𑆢𑇀𑆫𑆾 𑆣𑆤𑆶𑆫𑆡𑆾-
𑆫𑆡𑆳𑆕𑇀𑆓𑆼 𑆖𑆤𑇀𑆢𑇀𑆫𑆳𑆫𑇀𑆑𑆿 𑆫𑆡𑆖𑆫𑆟𑆥𑆳𑆟𑆴𑆂 𑆯𑆫 𑆅𑆠𑆴𑇅
𑆢𑆴𑆣𑆑𑇀𑆰𑆾𑆱𑇀𑆠𑆼 𑆑𑆾𑇁𑆪𑆁 𑆠𑇀𑆫𑆴𑆥𑆶𑆫𑆠𑆸𑆟𑆩𑆳𑆝𑆩𑇀𑆧𑆫𑆮𑆴𑆣𑆴-
𑆫𑇀𑆮𑆴𑆣𑆼𑆪𑆽𑆂 𑆑𑇀𑆫𑆵𑆝𑆤𑇀𑆠𑇀𑆪𑆾 𑆤 𑆒𑆬𑆶 𑆥𑆫𑆠𑆤𑇀𑆠𑇀𑆫𑆳𑆂 𑆥𑇀𑆫𑆨𑆶𑆣𑆴𑆪𑆂𑇆𑇑𑇘𑇆

**रथः क्षोणी यन्ता शतधृतिरगेन्द्रो धनुरथो-**
**रथाङ्गे चन्द्रार्कौ रथचरणपाणिः शर इति।**
**दिधक्षोस्ते कोऽयं त्रिपुरतृणमाडम्बरविधि-**
**र्विधेयैः क्रीडन्त्यो न खलु परतन्त्राः प्रभुधियः॥१८॥**

When you wanted to burn the three cities of the demons, which were just a piece of straw for you, the earth was your chariot, Lord Brahma was Your Charioteer, the great mountain Meru your bow the sun and the moon the wheels of Your Chariot, Lord Vishnu Your arrow. Why so much of paraphernalia (सामग्री). The Lord is not dependent on others. He was just playing with the things at His command.

𑆲𑆫𑆴𑆱𑇀𑆠𑆼 𑆱𑆳𑆲𑆱𑇀𑆫𑆁 𑆑𑆩𑆬 𑆧𑆬𑆴𑆩𑆳𑆣𑆳𑆪 𑆥𑆢𑆪𑆾-
𑆫𑇀𑆪𑆢𑆼𑆑𑆾𑆤𑆼 𑆠𑆱𑇀𑆩𑆴𑆤𑇀 𑆤𑆴𑆘𑆩𑆶𑆢𑆲𑆫𑆤𑇀𑆤𑆼𑆠𑇀𑆫𑆑𑆩𑆬𑆩𑇀𑇅
𑆓𑆠𑆾 𑆨𑆑𑇀𑆠𑇀𑆪𑆶𑆢𑇀𑆫𑆼𑆑𑆂 𑆥𑆫𑆴𑆟𑆠𑆴𑆩𑆱𑆿 𑆖𑆑𑇀𑆫𑆮𑆥𑆶𑆰𑆳-
𑆱𑇀𑆠𑇀𑆫𑆪𑆳𑆟𑆳𑆁 𑆫𑆑𑇀𑆰𑆳𑆪𑆽 𑆠𑇀𑆫𑆴𑆥𑆶𑆫𑆲𑆫 𑆘𑆳𑆓𑆫𑇀𑆠𑆴 𑆘𑆓𑆠𑆳𑆩𑇀𑇆𑇑𑇙𑇆

**हरिस्ते साहस्रं कमल बलिमाधाय पदयो-**
**र्यदेकोने तस्मिन् निजमुदहरन्नेत्रकमलम्।**
**गतो भक्त्युद्रेकः परिणतिमसौ चक्रवपुषा-**
**स्त्रयाणांरक्षायै त्रिपुरहर जागर्ति जगताम्॥१९॥**

O Destroyer of the three cities, Hari (Bhagwan Vishnu) tore out

His own lotus like eye to make up for the one lotus short of 1000 while offering these to Your lotus feet. For this great devotion, You awarded Him the boon by granting to Him the Sudarshan Chakra, with which He protects the three worlds. (This offering of His eye to You for the missing flower has earned Him the Name of Sri Kamalnayan).

𑆑𑇀𑆫𑆠𑆿 𑆱𑆶𑆥𑇀𑆠𑆼 𑆘𑆳𑆓𑇀𑆫𑆠𑇀𑆠𑇀𑆮𑆩𑆱𑆴 𑆦𑆬𑆪𑆾𑆓𑆼 𑆑𑇀𑆫𑆠𑆶𑆩𑆠𑆳𑆁
𑆑𑇀𑆮𑆑𑆫𑇀𑆩 𑆥𑇀𑆫𑆣𑇀𑆮𑆱𑇀𑆠𑆁 𑆦𑆬𑆠𑆴 𑆥𑆶𑆫𑆶𑆰𑆳𑆫𑆳𑆣𑆤𑆩𑆸𑆠𑆼𑇅
𑆃𑆠𑆱𑇀𑆠𑇀𑆮𑆳𑆁 𑆇𑆠𑇀𑆥𑇀𑆫𑆼𑆑𑇀𑆰𑇀𑆪 𑆑𑇀𑆫𑆠𑆶𑆰𑆶 𑆦𑆬𑆢𑆳𑆤 𑆥𑇀𑆫𑆠𑆴𑆨𑆶𑆮𑆁
𑆯𑇀𑆫𑆶𑆠𑆾 𑆯𑇀𑆫𑆢𑇀𑆣𑆳𑆁 𑆧𑆢𑇀𑆣𑇀𑆮𑆳 𑆢𑆸𑆞𑆥𑆫𑆴𑆑𑆫𑆂 𑆑𑆫𑇀𑆩𑆱𑆶 𑆘𑆤𑆂𑇆𑇒𑇐𑇆

क्रतौ सुप्ते जाग्रत्त्वमसि फलयोगे क्रतुमतां
क्वकर्म प्रध्वस्तं फलति पुरुषाराधनमृते।
अतस्त्वां उत्प्रेक्ष्य क्रतुषु फलदान प्रतिभुवं
श्रुतो श्रद्धां बद्ध्वा दृढपरिकर: कर्मसु जन:॥२०॥

When sacrifice (Homa / Yagya) has ended, You ever keep awake to bestow its fruits to the sacrificer(worshiper). How can any action bear fruit if not accompanied by worship of You, O Lord? Therefore, knowing You to be the giver of fruits of sacrifices and putting faith in the Vedas, people become resolute about the performance of sacrificial acts (seeing how You granted an instant boon to Shri Narayana on completion of his Homa of your 1000 names, Shiva Sahasranama.)

𑆑𑇀𑆫𑆴𑆪𑆳𑆢𑆑𑇀𑆰𑆾 𑆢𑆑𑇀𑆰𑆂 𑆑𑇀𑆫𑆠𑆶𑆥𑆠𑆴𑆫𑆣𑆵𑆯𑆱𑇀𑆠𑆤𑆶𑆨𑆸𑆠𑆳-
𑆩𑆸𑆰𑆵𑆤𑆳𑆩𑆳𑆫𑇀𑆠𑇀𑆮𑆴𑆘𑇀𑆪𑆁 𑆯𑆫𑆟𑆢! 𑆱𑆢𑆱𑇀𑆪𑆳𑆂 𑆱𑆶𑆫𑆓𑆟𑆳𑆂𑇅
𑆑𑇀𑆫𑆠𑆶𑆨𑇀𑆫𑆁𑆯𑆱𑇀𑆠𑇀𑆮𑆠𑇀𑆠𑆂 𑆑𑇀𑆫𑆠𑆶𑆦𑆬𑆮𑆴𑆣𑆳𑆤𑆮𑇀𑆪𑆱𑆤𑆴𑆤𑆾
𑆣𑇀𑆫𑆶𑆮𑆁 𑆑𑆫𑇀𑆠𑆶𑆂 𑆯𑇀𑆫𑆢𑇀𑆣𑆳𑆮𑆴𑆣𑆶𑆫𑆩𑆨𑆴𑆖𑆳𑆫𑆳𑆪 𑆲𑆴 𑆩𑆒𑆳𑆂𑇆𑇒𑇑𑇆

क्रियादक्षो दक्ष: क्रतुपतिरधीशस्तनुभृता-
मृषीनामार्त्विज्यं शरणद! सदस्या: सुरगणा:।
क्रतुभ्रंशस्त्वत्त: क्रतुफलविधानव्यसनिनो
ध्रुवं कर्तु: श्रद्धाविधुरमभिचाराय हि मखा:॥२१॥

O Giver of refuge, even that sacrifice where Daksha, the Lord of creation and expert in sacrifices, was the sacrificer, Rishis were the priests, Devatas participants, was destroyed by You Who are habitually the giver of the fruits of sacrifices. Surely sacrifices cause more harm and injury to the sacrificers in the absence of faith and devotion (and if not performed as per the exacting standards as prescribed by the Vedas.)

𑆥𑇀𑆫𑆘𑆳𑆤𑆳𑆡𑆁 𑆤𑆳𑆡 𑆥𑇀𑆫𑆱𑆨𑆩𑆨𑆴𑆑𑆁 𑆱𑇀𑆮𑆳𑆁 𑆢𑆶𑆲𑆴𑆠𑆫𑆁
𑆓𑆠𑆁 𑆫𑆾𑆲𑆴𑆢𑇀 𑆨𑆷𑆠𑆳𑆁 𑆫𑆴𑆫𑆩𑆪𑆴𑆰𑆶𑆩𑆸𑆰𑇀𑆪𑆱𑇀𑆪 𑆮𑆥𑆶𑆰𑆳𑇅
𑆣𑆤𑆶𑆰𑇀𑆥𑆳𑆟𑆼𑆫𑇀𑆪𑆳𑆠𑆁 𑆢𑆮𑆴𑆩𑇁𑆥𑆴 𑆱𑆥𑆠𑇀𑆫𑆳𑆑𑆸𑆠𑆩𑆶𑆩𑆁
𑆠𑇀𑆫𑆱𑆤𑇀𑆠𑆁 𑆠𑆼𑇁𑆢𑇀𑆪𑆳𑆥𑆴 𑆠𑇀𑆪𑆘𑆠𑆴 𑆤 𑆩𑆸𑆓𑆮𑇀𑆪𑆳𑆣𑆫𑆨𑆱𑆂𑇆𑇒𑇒𑇆

प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं
गतं रोहिद् भूतां रिरमयिषुमृष्यस्य वपुषा।
धनुष्पाणेर्यातं दविमऽपि सपत्राकृतमुमं
त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभस:॥२२॥

O Lord, the fury of You who became a hunter with a bow in hand and went after Brahma, who overcome by incestuous lust and finding his own daughter transforming into a hind (female deer), desired to ravish her in the body of a Stag (male deer) and keenly pierced by your arrows, he (Brahma) has fled to the sky.

𑆃𑆥𑆷𑆫𑇀𑆮𑆁 𑆬𑆳𑆮𑆟𑇀𑆪𑆁 𑆮𑆴𑆮𑆱𑆤𑆠𑆤𑆾𑆱𑇀𑆠𑆼 𑆮𑆴𑆩𑆸𑆯𑆠𑆳𑆁
𑆩𑆶𑆤𑆵𑆤𑆳𑆁 𑆢𑆳𑆫𑆳𑆟𑆳𑆁 𑆱𑆩𑆘𑆤𑆴 𑆱 𑆑𑆾𑆥𑆮𑇀𑆪𑆠𑆴𑆑𑆫𑆂𑇅
𑆪𑆠𑆾𑆨𑆓𑇀𑆤𑆼 𑆓𑆶𑆲𑇀𑆪𑆼 𑆱𑆑𑆸𑆢𑆥𑆴 𑆱𑆥𑆫𑇀𑆪𑆳𑆁 𑆮𑆴𑆢𑆣𑆠𑆳𑆁
𑆣𑇀𑆫𑆶𑆮𑆁 𑆩𑆾𑆑𑇀𑆰𑆾𑇁𑆯𑇀𑆬𑆵𑆬𑆁 𑆑𑆴𑆩𑆥𑆴 𑆥𑆶𑆫𑆶𑆰𑆳𑆫𑇀𑆡 𑆥𑇀𑆫𑆱𑆮𑆴𑆠𑆼𑇆𑇒𑇓𑇆

अपूर्वं लावण्यं विवसनतनोस्ते विमृशतां
मुनीनां दाराणां समजनि स कोपव्यतिकर:।
यतोभग्ने गुह्ये सकृदपि सपर्यां विदधतां
ध्रुवं मोक्षोऽश्लीलं किमपि पुरुषार्थ प्रसविते॥२३॥

Worshiping Shiva is the form of a Linga placed on a Pranaali is a very ancient practice. The Linga and the Pranaali (the Phallus and the female Yoni) is said to be the symbolic representation of Shiv and Shakhti as They are considered to be the Father and Mother of the whole universe. Therefore, Linga and Pranaali combined is concerned to be the formal representation of Shiva Shakhti. There is however, another story in Shivpurana and Tripura Rahasya according to which, the wives of Munis (Rishis) were sensually roused to see the naked body of Mahadev Bhagwan Shiva. The Munis (Rishis) could understand this condition of their wives and they cursed Mahadev that His गुह्यांग (phallus) May fall off from his body. Here in this Shloka Pushpdanta, the composer of Shivmahima Stotra is referring to this legendary incident and says that O Lord if worshiping Your अश्लील अंग (private body part) fulfills all the cherished desires of Your devotees, then worshiping Your Lotus Feet can be a source of unlimited bounty and Grace.

𑆱𑇀𑆮𑆬𑆳𑆮𑆟𑇀𑆪𑆳𑆯𑆁𑆱𑆳 𑆣𑆸𑆠𑆣𑆤𑆶𑆰𑆩𑆲𑆤𑆳𑆪 𑆠𑆸𑆟𑆮𑆠𑇀-
𑆥𑆶𑆫𑆂 𑆥𑇀𑆬𑆶𑆰𑇀𑆛𑆁 𑆢𑆸𑆰𑇀𑆛𑇀𑆮𑆳 𑆥𑆶𑆫𑆩𑆡𑆤 𑆥𑆶𑆰𑇀𑆥𑆳𑆪𑆶𑆣𑆩𑆥𑆴𑇅
𑆪𑆢𑆴 𑆱𑇀𑆠𑇀𑆫𑆽𑆟𑆁 𑆢𑆼𑆮𑆵 𑆪𑆩𑆤𑆴𑆫𑆠 𑆢𑆼𑆲𑆳𑆫𑇀𑆣𑆔𑆛𑆤𑆳-
𑆢𑆮𑆽𑆠𑆴 𑆠𑇀𑆮𑆳𑆩𑆢𑇀𑆣𑆳𑆮𑆠 𑆮𑆫𑆢 𑆩𑆶𑆓𑇀𑆣𑆳 𑆪𑆶𑆮𑆠𑆪𑆂𑇆𑇒𑇔𑇆

स्वलावण्याशंसा धृतधनुषमहनाय तृणवत्-
पुर: प्लुष्टं दृष्ट्वा पुरमथन पुष्पायुधमपि।
यदि स्त्रैणं देवी यमनिरत देहार्धघटना-
दवैति त्वामद्धावत वरद मुग्धा युवतय:॥२४॥

O Destroyer of the three Cities, O Giver of the boons, is Mata Parvati, Who saw how You reduced Kamadeva, with his bow in hand, burnt to dust within no time still proud of Her beauty and believing that You are fascinated by Her, because You allowed Her to occupy Your half body due to very severe austerities? Ah, surely all women are under delusion (that they can bewitch anyone). O Lord, You are the One Who has completely conquered Your senses.

𑆯𑇀𑆩𑆯𑆳𑆤𑆼𑆰𑇀𑆮𑆳𑆑𑇀𑆫𑆵𑆝𑆳 𑆱𑇀𑆩𑆫𑆲𑆫 𑆥𑆴𑆯𑆳𑆖𑆳𑆂 𑆱𑆲𑆖𑆫𑆳-
𑆯𑇀𑆖𑆴𑆠𑆳𑆨𑆱𑇀𑆩𑆳𑆬𑆼𑆥𑆂 𑆱𑇀𑆫𑆓𑆥𑆴 𑆤𑆸𑆑𑆫𑆾𑆛𑆵𑆥𑆫𑆴𑆑𑆫𑆂𑇅
𑆃𑆩𑆕𑇀𑆓𑆬𑇀𑆪𑆁 𑆯𑆵𑆬𑆁 𑆠𑆮 𑆨𑆮𑆠𑆶 𑆤𑆳𑆩𑆽𑆮𑆩𑆒𑆴𑆬𑆁
𑆠𑆡𑆳𑆥𑆴 𑆱𑇀𑆩𑆫𑇀𑆠𑆸𑆟𑆳𑆁 𑆮𑆫𑆢 𑆥𑆫𑆩𑆁 𑆩𑆕𑇀𑆓𑆬𑆩𑆱𑆴𑇆𑇒𑇕𑇆

श्मशानेष्वाक्रीडा स्मरहर पिशाचा: सहचरा-
श्चिताभस्मालेप: स्रगपि नृकरोटीपरिकर:।
अमङ्गल्यं शीलं तव भवतु नामैवमखिलं
तथापि स्मर्तृणां वरद परमं मङ्गलमसि॥२५॥

O Destroyer of the god of love, O giver of the boons. You play in the cremation grounds, your companions are ghosts. You smear your body with the ashes of the dead bodies, human skulls are your garlands. All your conduct is in-auspicious. But what a wonder you promote the greatest good and auspiciousness of those who remember you.

𑆩𑆤𑆂 𑆥𑇀𑆫𑆠𑇀𑆪𑆑𑇀 𑆖𑆴𑆠𑇀𑆠𑆼 𑆱𑆮𑆴𑆣𑆩𑆮𑆣𑆳𑆪𑆳𑆠𑇀𑆠𑆩𑆫𑆶𑆠𑆂
𑆥𑇀𑆫𑆲𑆸𑆰𑇀𑆪𑆢𑇀𑆫𑆾𑆩𑆳𑆟𑆂 𑆥𑇀𑆫𑆩𑆢𑆱𑆬𑆴𑆬𑆾𑆠𑇀𑆱𑆕𑇀𑆓𑆴𑆠(𑆕𑇀𑆓𑆠𑆴)𑆢𑆸𑆯𑆂𑇅
𑆪𑆢𑆳𑆬𑆾𑆑𑇀𑆪𑆳𑆲𑇀𑆬𑆳𑆢𑆁 𑆲𑇀𑆫𑆢 𑆅𑆮 𑆤𑆴𑆩𑆘𑇀𑆘𑇀𑆪𑆳𑆩𑆸𑆠𑆩𑆪𑆼
𑆢𑆣𑆠𑇀𑆪𑆤𑇀𑆠𑆱𑇀𑆠𑆠𑇀𑆠𑇀𑆮𑆁 𑆑𑆴𑆩𑆥𑆴 𑆪𑆩𑆴𑆤𑆱𑇀𑆠𑆠𑇀𑆑𑆴𑆬 𑆨𑆮𑆳𑆤𑇀𑇆𑇒𑇖𑇆

मनः प्रत्यक् चित्ते सविधमवधायात्तमरुतः
प्रहृष्यद्रोमाणः प्रमदसलिलोत्सङ्गित(ङ्गति)दृशः।
यदालोक्याह्लादं ह्रद इव निमज्जयाभृतमये
दधत्यन्तस्तत्त्वं किमपि यमिनस्तत्किल भवान्॥२६॥

You are indeed that inexpressible Truth which the Yogis realise through concentrating their minds on the Self and controlling the breath according to directions laid down in the scriptures / Shastras, and realizing which Truth, they experience rapturous thrills and shed profuse tears of joy; swimming as it were in a pool of nectar, they enjoy inner bliss.

𑆠𑇀𑆮𑆩𑆫𑇀𑆑𑆱𑇀𑆠𑇀𑆮𑆁 𑆱𑆾𑆩𑆱𑇀𑆠𑇀𑆮𑆩𑆱𑆴 𑆥𑆮𑆤𑆱𑇀𑆠𑇀𑆮𑆁 𑆲𑆶𑆠𑆮𑆲
𑆱𑇀𑆠𑇀𑆮𑆩𑆳𑆥𑆱𑇀𑆠𑇀𑆮𑆁 𑆮𑇀𑆪𑆾𑆩 𑆠𑇀𑆮𑆩𑆶 𑆣𑆫𑆟𑆴𑆫𑆳𑆠𑇀𑆩𑆳 𑆠𑇀𑆮𑆩𑆴𑆠𑆴 𑆖𑇅
𑆥𑆫𑆴𑆖𑇀𑆗𑆴𑆤𑇀𑆤𑆳𑆩𑆼𑆮𑆁 𑆠𑇀𑆮𑆪𑆴 𑆥𑆫𑆴𑆟𑆠𑆳𑆁 𑆧𑆴𑆨𑇀𑆫𑆠𑆴 𑆓𑆴𑆫𑆁
𑆤 𑆮𑆴𑆢𑇀𑆩𑆱𑇀𑆠𑆠𑇀𑆠𑆠𑇀𑆠𑇀𑆮𑆁 𑆮𑆪𑆩𑆴𑆲 𑆠𑆶 𑆪𑆠𑇀𑆠𑇀𑆮𑆁 𑆤 𑆨𑆮𑆱𑆴𑇆𑇒𑇗𑇆

त्वमर्कस्त्वं सोमस्त्वमसि पवनस्त्वं हुतवह
स्त्वमापस्त्वं व्योम त्वमुधरणिरात्मा त्वमिति च।
परिच्छिन्नामेवं त्वयि परिणतां बिभ्रति गिरं
न विद्यम्स्ततृतत्त्वं यमिस तु यत् त्वं न भवसि॥२७॥

The wise hold this limiting view of you. You are the Sun, You are the moon, You are the fire, You are the air, You are water, You are space, You are the earth, You are the Self. But we do not know which are the things which you are not (the truth You are everything that is sentient or insentient).

𑆠𑇀𑆫𑆪𑆵𑆁 𑆠𑆴𑆱𑇀𑆫𑆾 𑆮𑆸𑆠𑇀𑆠𑆵𑆱𑇀𑆠𑇀𑆫𑆴𑆨𑆶𑆮𑆤𑆩𑆡𑆾 𑆠𑇀𑆫𑆵𑆤𑆥𑆴 𑆱𑆶𑆫𑆳𑆤-
𑆑𑆳𑆫𑆳𑆢𑇀𑆪𑆽𑆫𑇀𑆮𑆫𑇀𑆟𑆽𑆱𑇀𑆠𑇀𑆫𑆴𑆨𑆴𑆫𑆨𑆴𑆢𑆣𑆠𑇀𑆠𑆵𑆫𑇀𑆟𑆮𑆴𑆑𑆸𑆠𑆴𑇅
𑆠𑆶𑆫𑆵𑆪𑆁 𑆠𑆼 𑆣𑆳𑆩 𑆣𑇀𑆮𑆤𑆴𑆨𑆴𑆫𑆮𑆫𑆶𑆤𑇀𑆣𑆳𑆤𑆩𑆟𑆶𑆨𑆴𑆂
𑆱𑆩𑆱𑇀𑆠𑆮𑇀𑆪𑆱𑇀𑆠𑆁 𑆠𑇀𑆮𑆳𑆁 𑆯𑆫𑆟𑆢 𑆓𑆸𑆟𑆳𑆠𑇀𑆪𑆾𑆩𑆴𑆠𑆴 𑆥𑆢𑆩𑇀𑇆𑇒𑇘𑇆

त्रयीं तिस्रो वृत्तीस्त्रिभुवनमथो त्रीनपि सुरान-
काराद्यैरवर्णैस्त्रिभिरमिदधत्तीर्णविकृति।
तुरीयं ते धाम ध्वनिभिरवरुन्धानमणुभिः
समस्तव्यस्तं त्वां शरणद् गृणात्योमिति पदम्॥२६॥

O Giver of refuge(sanctuary/protection), with the three letters A, U, M indicating the three Vedas, the three states, the three worlds, and the Trinity, the word AUM (Om) describes You separately. By it's subtle sound the word Om collectively denotes You, Your Absolute Transcendental state which is free from change (is changeless, immortal, immutable and omnipotent)

𑆨𑆮𑆂 𑆯𑆫𑇀𑆮𑆾 𑆫𑆶𑆢𑇀𑆫𑆂 𑆥𑆯𑆶𑆥𑆠𑆴𑆫𑆡𑆾𑆓𑇀𑆫𑆂 𑆱𑆲𑆩𑆲𑆳𑆁-
𑆱𑇀𑆠𑆡𑆳 𑆨𑆵𑆩𑆼𑆯𑆳𑆤𑆳𑆮𑆴𑆠𑆴 𑆪𑆢𑆨𑆴𑆣𑆳𑆤𑆳𑆰𑇀𑆛𑆑𑆩𑆴𑆢𑆩𑇀𑇅
𑆃𑆩𑆶𑆰𑇀𑆩𑆴𑆤𑇀𑆥𑇀𑆫𑆠𑇀𑆪𑆼𑆑𑆁 𑆥𑇀𑆫𑆮𑆴𑆖𑆫𑆠𑆴 𑆢𑆼𑆮 𑆯𑇀𑆫𑆶𑆠𑆴𑆫𑆥𑆴
𑆥𑇀𑆫𑆴𑆪𑆳𑆪𑆳𑆱𑇀𑆩𑆽 𑆣𑆳𑆩𑇀𑆤𑆼 𑆥𑇀𑆫𑆟𑆴𑆲𑆴𑆠𑆤𑆩𑆱𑇀𑆪𑆾𑆱𑇀𑆩𑆴 𑆨𑆮𑆠𑆼𑇆𑇒𑇙𑇆

भवः शर्वो रुद्रः पशुपतिरथोग्रः सहमहां-
स्तथा भीमेशानाविति यदभिधानाष्टकमिदम्।
अमुष्मिन्प्रत्येकं प्रविचरति देव श्रुतरपि
प्रियायास्मै धाम्ने प्रणिहितनमस्योस्मि भवते॥२९॥

O Lord, Bhava, Sharva, Rudra, Pashupati, Ugra, Mahadeva, Bhima and Ishana, these eight most famous names of yours are most auspicious and are repeatedly talked about in Vedas (Shruti). To you most believed Lord Shankara, of resplendent form, I offer Salutations.

𑆮𑆥𑆶𑆰𑇀𑆥𑇀𑆫𑆳𑆢𑆶𑆫𑇀𑆨𑆳𑆮𑆳𑆢𑇁𑆤𑆶𑆩𑆴𑆠𑆩𑆴𑆢𑆁 𑆘𑆤𑇀𑆩𑆤𑆴 𑆥𑆶𑆫𑆳
𑆥𑆶𑆫𑆳𑆫𑆼! 𑆤𑆽𑆮𑆳𑆲𑆁 𑆑𑇀𑆮𑆖𑆴𑆢𑆥𑆴 𑆨𑆮𑆤𑇀𑆠𑆁 𑆥𑇀𑆫𑆟𑆠𑆮𑆳𑆤𑇀𑇅
𑆤𑆩𑆤𑇀𑆩𑆶𑆑𑇀𑆠𑆂 𑆱𑆩𑇀𑆥𑇀𑆫𑆠𑇀𑆪𑆠𑆤𑆶𑆫𑇁𑆲𑆩𑇁𑆓𑇀𑆫𑆼𑇁𑆥𑇀𑆪𑆤𑆠𑆴𑆩𑆳𑆤𑇀
𑆩𑆲𑆼𑆯! 𑆑𑇀𑆰𑆤𑇀𑆠𑆮𑇀𑆪𑆁 𑆠𑆢𑆴𑆢𑆩𑆥𑆫𑆳𑆣𑆢𑇀𑆮𑆪𑆩𑆥𑆴𑇆𑇓𑇐𑇆

वपुष्प्रादुर्भावादऽनुमितमिदं जन्मनि पुरा
पुरारे! नैवाहं क्वचिदपि भवन्तं प्रणतवान्।
नमन्मुक्तः सम्प्रत्यतनुरऽहमऽग्रेप्यनतिमान्
महेश! क्षन्तव्यं तदिदमपराधद्वयमपि॥३०॥

There is general belief that those who repeatedly offer salutations to Lord Shiva and always remember Him are freed from the cycle of birth and death. The composer of the Stotra (Shri Pushapdanta) asks for a pardon from The Lord for his two sins committed. One in his previous birth for not remembering Him that is why he has been given the present birth. Now that he constantly chants the holy name of the Lord, he is sure that he will never be born again and will be liberated. The poet therefore again asks for pardon as there will be not next birth for him, he cannot worship and repeat the Holy names of the Lord in future Janamas. Thus, for these two sins / mistakes he begs to be pardoned.

𑆤𑆩𑆾 𑆤𑆼𑆢𑆴𑆰𑇀𑆜𑆳𑆪 𑆥𑇀𑆫𑆴𑆪𑆢𑆮 𑆢𑆮𑆴𑆰𑇀𑆜𑆳𑆪 𑆖 𑆤𑆩𑆾
𑆤𑆩𑆂 𑆑𑇀𑆰𑆾𑆢𑆴𑆰𑇀𑆜𑆳𑆪 𑆱𑇀𑆩𑆫𑆲𑆫 𑆩𑆲𑆴𑆰𑇀𑆜𑆳𑆪 𑆖 𑆤𑆩𑆂𑇅
𑆤𑆩𑆾 𑆮𑆫𑇀𑆰𑆴𑆰𑇀𑆜𑆳𑆪 𑆠𑇀𑆫𑆴𑆤𑆪𑆤 𑆪𑆮𑆴𑆰𑇀𑆜𑆳𑆪 𑆖 𑆤𑆩𑆾
𑆤𑆩𑆂 𑆱𑆫𑇀𑆮𑆱𑇀𑆩𑆽 𑆠𑆼 𑆠𑆢𑆴𑆢𑆩𑆴𑆠𑆴 𑆱𑆫𑇀𑆮𑆳𑆪 𑆖 𑆤𑆩𑆂𑇆𑇓𑇑𑇆

नमो नेदिष्ठाय प्रियदव दविष्ठाय च नमो
नमः क्षोदिष्ठाय स्मरहर महिष्ठाय च नमः।
नमो वर्षिष्ठाय त्रिनयन यविष्ठाय च नमो
नमः स्र्वस्मै ते तदिदमिति सर्वाय च नमः॥३१॥

O Lover of Solitude, my salutation to You Who are the nearest and the farthest. O Destroyer of the god of Love (Kamdeva), my Salutations to You Who are the minutest as well as the largest. O Three-eyed One, my salutations to You Who are the oldest as also the youngest. My salutation to you again and again Who are all and also transcending all.

𑆧𑆲𑆬𑆫𑆘𑆱𑆼 𑆮𑆴𑆯𑇀𑆮𑆾𑆠𑇀𑆥𑆠𑇀𑆠𑆿 𑆨𑆮𑆳𑆪 𑆤𑆩𑆾 𑆤𑆩𑆂𑇅
𑆥𑇀𑆫𑆮𑆬𑆠𑆩𑆱𑆼 𑆠𑆠𑇀𑆱𑆁𑆲𑆳𑆫𑆼 𑆲𑆫𑆳𑆪 𑆤𑆩𑆾 𑆤𑆩𑆂𑇆
𑆘𑆤𑆱𑆶𑆒𑆑𑆸𑆠𑆼 𑆱𑆠𑇀𑆠𑇀𑆮𑆾𑆢𑇀𑆫𑆴𑆑𑇀𑆠𑆿 𑆩𑆸𑆝𑆳𑆪 𑆤𑆩𑆾 𑆤𑆩𑆂𑇅
𑆥𑇀𑆫𑆩𑆲𑆱𑆴 𑆥𑆢𑆼 𑆤𑆴𑆱𑇀𑆠𑇀𑆫𑆽𑆓𑆶𑆟𑇀𑆪𑆼 𑆯𑆴𑆮𑆳𑆪 𑆤𑆩𑆾 𑆤𑆩𑆂 𑇆𑇓𑇒𑇆

बहलरजसे विश्वोत्पत्तौ भवाय नमो नमः।
प्रवलतमसे तत्संहारे हराय नमो नमः॥
जनसुखकृते सत्त्वोद्रिक्तौ मृडाय नमो नमः।
प्रमहसि पदे निस्त्रैगुण्ये शिवाय नमो नमः ॥३२॥

Salutation to you O Lord, as Brahama in Whom Rajas prevails for the creation of the universe. Salutation to you as Rudra in Whom the Tamas prevails for the destruction of the evil. Salutation to you as Vishnu in Whom the Sattva prevails for giving happiness and protection to the people. Salutations to You, O Shiva, Who are effulgent and beyond the three attributes ( Gunas- Satvaguna, Rajoguna and Tamoguna ).

𑆑𑆸𑆯𑆥𑆫𑆴𑆟𑆠𑆴 𑆖𑆼𑆠𑆂 𑆑𑇀𑆬𑆼𑆯𑆮𑆯𑇀𑆪𑆁 𑆑𑇀𑆮𑆖𑆼𑆢𑆁
𑆑𑇀𑆮𑆖 𑆠𑆮 𑆓𑆶𑆟𑆱𑆵𑆩𑆾𑆬𑇀𑆬𑆳𑆕𑇀𑆔𑆴𑆤𑆵 𑆯𑆯𑇀𑆮𑆢𑆸𑆢𑇀𑆣𑆴𑆂𑇅
𑆅𑆠𑆴 𑆖𑆑𑆴𑆠𑆨𑇁𑆩𑆤𑇀𑆢𑆵𑆑𑆸𑆠𑇀𑆪 𑆩𑆳𑆁 𑆨𑆑𑇀𑆠𑆴𑆫𑆳𑇁𑆣𑆳-
𑆢𑇀𑆮𑆫𑆢 𑆖𑆫𑆟𑆪𑆾𑆱𑇀𑆠𑆼 𑆮𑆳𑆑𑇀𑆪𑆥𑆶𑆰𑇀𑆥𑆾𑆥𑆲𑆳𑆫𑆩𑇀𑇆𑇓𑇓𑇆

कृशपरिणति चेतः क्लेशवश्यं क्वचेदं
क्वच तव गुणसीमोल्लाङ्घिनी शश्वदृद्धिः।
इति चकितभऽमन्दीकृत्य मां भक्तिराऽधा-
द्वरद चरणयोस्ते वाक्यपुष्पोपहारम्॥३३॥

O Giver of the boons, how poor is my ill developed mind, subject to afflictions and how boundless is Your Divinity, Eternal and possessing infinite virtues. Though terror stricken because of this, I am inspired by my devotion to offer You this hymnal garland and place it at Your lotus feet.

𑆱𑆶𑆫𑆨𑆶𑆘𑆓𑆤𑆫𑆼𑆤𑇀𑆢𑇀𑆫𑆽𑆫𑆫𑇀𑆖𑆴𑆠𑆱𑇀𑆪𑆼𑆤𑇀𑆢𑆶𑆩𑆿𑆬𑆼𑆂
𑆥𑇀𑆫𑆡𑆴𑆠𑆓𑆶𑆟𑆓𑆫𑆴𑆩𑇀𑆟𑆾 𑆘𑇀𑆚𑆳𑆤𑆑𑆳𑆫𑆶𑆟𑇀𑆪𑆩𑆷𑆫𑇀𑆠𑆼𑆂𑇅
𑆱𑆑𑆬𑆓𑆶𑆟𑆮𑆫𑆼𑆟𑇀𑆪𑆂 𑆥𑆶𑆰𑇀𑆥𑆢𑆤𑇀𑆠𑆳𑇁𑆨𑆴𑆣𑆳𑆤𑆾
𑆮𑇀𑆪𑆢𑆣𑆢𑇁𑆬𑆔𑆶𑆮𑆸𑆠𑆽𑆂 𑆱𑇀𑆠𑆾𑆠𑇀𑆫𑆩𑆼𑆠𑆢𑇀𑆓𑆫𑆵𑆪𑆂𑇆𑇓𑇔𑇆

सुरभुजगनरेन्द्रैरर्चितस्येन्दुमौलेः
प्रथितगुणगरिम्णो ज्ञानकारुण्यमूर्तेः।
सकलगुणवरेण्यः पुष्पदन्ताऽभिधानो
व्यदधदऽलघुवृतैः स्तोत्रमेतद्गरीयः॥३४॥

O Lord, you are worshiped by gods like Indra and great Gyanis and sages, who are full of great virtues. I, Pushpdanta, though dull witted, yet I have, out of my great devotion composed this Stotra as my humble offering to You.

𑆃𑆱𑆴𑆠𑆓𑆴𑆫𑆴𑆱𑆩𑆁 𑆱𑇀𑆪𑆳𑆠𑇀𑆑𑆘𑇀𑆘𑆬𑆁 𑆱𑆴𑆤𑇀𑆣𑆶𑆥𑆳𑆠𑇀𑆫𑆼
𑆱𑆶𑆫𑆠𑆫𑆶𑆮𑆫𑆯𑆳𑆒𑆳 𑆬𑆼𑆒𑆤𑆵 𑆥𑆠𑇀𑆫𑆩𑆶𑆫𑇀𑆮𑆵𑇅
𑆬𑆴𑆒𑆠𑆴 𑆪𑆢𑆴 𑆓𑆸𑆲𑆵𑆠𑇀𑆮𑆳 𑆯𑆳𑆫𑆢𑆳 𑆱𑆫𑇀𑆮𑆑𑆳𑆬𑆁
𑆠𑆢𑆥𑆴 𑆠𑆮 𑆓𑆶𑆟𑆳𑆤𑆳𑆩𑆵𑆯! 𑆥𑆳𑆫𑆁 𑆤 𑆪𑆳𑆠𑆴𑇆𑇓𑇕𑇆

असितगिरसमं स्यात्कज्जलं सिन्धुपात्रे
सुरतरुवरशाखा लेखनी पत्रमुर्वी।
लिखति यदि गृहीत्वा शारदा सर्वकालं
तदापि तव गुणानामीश! पारं न याति॥३५॥

O Lord, if the black mountain be the ink, the ocean the inkpot, the branch of the stout wish fulfilling tree (Kalpavraksha) a pen, the whole earth the writing leaf (paper) and if taking these, the Goddess of learning, Mata Sharada writes till eternity, even then the limit of Your Virtues can not be reached (will remain unfathomable).

𑆃𑆱𑆶𑆫𑆱𑆶𑆫𑆩𑆶𑆤𑆵𑆤𑇀𑆢𑇀𑆫𑆽𑆫𑆫𑇀𑆖𑆴𑆠𑆱𑇀𑆪𑆼𑆤𑇀𑆢𑆶𑆩𑆿𑆬𑆼𑆂
𑆥𑇀𑆫𑆡𑆴𑆠𑆓𑆶𑆟𑆩𑆲𑆴𑆩𑇀𑆤𑆾 𑆘𑇀𑆚𑆳𑆤𑆑𑆳𑆫𑆶𑆟𑇀𑆪𑆩𑆷𑆫𑇀𑆠𑆼𑆂𑇅
𑆱𑆑𑆬𑆓𑆶𑆟𑆮𑆫𑆼𑆟𑇀𑆪𑆂 𑆥𑆶𑆰𑇀𑆥𑆢𑆤𑇀𑆠𑆳𑆨𑆴𑆣𑆳𑆤𑆾
𑆫𑆶𑆖𑆴𑆫𑆩𑆬𑆔𑆶𑆮𑆸𑆠𑇀𑆠𑆽𑆂 𑆱𑇀𑆠𑆾𑆠𑇀𑆫𑆩𑆼𑆠𑆠𑇀 𑆖𑆑𑆳𑆫 𑇆𑇓𑇖𑇆

असुरसुरमुनीद्रैरर्चितस्येन्दुमौलेः
प्रथितगुणमहिमनो ज्ञानकारुण्यमूर्तेः।
सकलगुणवरेण्यः पुष्पदन्ताभिधानो
रुचिरमलधुवृत्तैः स्तोत्रमेतत् चकार ॥३६॥

The best of Gandharvas, Pushpadanta, composed in great devotion this beautiful and elevating hymn to Lord Shiva, Who is worshiped by demons, gods and the best of sages, Whose praises have been sung, Who has a moon on His Forehead and Who is Attributeless.

𑆃𑆲𑆫𑆤𑆮𑆢𑇀𑆪𑆁 𑆣𑆷𑆫𑇀𑆘𑆛𑆼𑆂 𑆱𑇀𑆠𑆾𑆠𑇀𑆫𑆩𑆼𑆠𑆠𑇀
𑆥𑆜𑆠𑆴 𑆥𑆫𑆩𑆨𑆑𑇀𑆠𑇀𑆪𑆳 𑆯𑆶𑆢𑇀𑆣𑆖𑆴𑆠𑆂 𑆥𑆶𑆩𑆳𑆤𑇀𑆪𑆂𑇅
𑆱 𑆨𑆮𑆠𑆴 𑆯𑆴𑆮𑆬𑆾𑆑𑆼 𑆫𑆶𑆢𑇀𑆫𑆠𑆶𑆬𑇀𑆪𑆱𑇀𑆠𑆡𑆳𑇁𑆠𑇀𑆫
𑆥𑇀𑆫𑆖𑆶𑆫𑆠𑆫𑆣𑆤𑆳𑆪𑆶𑆂 𑆥𑆶𑆠𑇀𑆫𑆮𑆳𑆤𑇀𑆑𑆵𑆫𑇀𑆠𑆴𑆩𑆳𑆁𑆯𑇀𑆖𑇆𑇓𑇗𑇆

अहरनवद्यं धूर्जटेः स्तोत्रमेतत्
पठति परमभक्त्या शुद्धचितः पुमान्यः।
स भवति शिवलोके रुद्रतुल्यस्तथाऽत्र
प्रचुरतरधनायुः पुत्रवान्कीर्तिमांश्च॥३७॥

Any person who with a purified heart and with great devotion always recites this beautiful and elevating hymn to Shiva, becomes like Shiva (after death) in the abode of Shiva, and while living in this world gets abundant wealth, long life, good progeny and fame.

𑆢𑆵𑆑𑇀𑆰𑆳 𑆢𑆳𑆤𑆁 𑆠𑆥𑆱𑇀𑆠𑆵𑆫𑇀𑆡𑆱𑇀𑆤𑆳𑆤𑆁 𑆪𑆾𑆓𑆳𑆢𑆴𑆑𑆳𑆂 𑆑𑇀𑆫𑆴𑆪𑆳𑆂𑇅
𑆩𑆲𑆴𑆩𑇀𑆤𑆱𑇀𑆠𑆮 𑆥𑆳𑆜𑆱𑇀𑆪 𑆑𑆬𑆳𑆁 𑆤𑆳𑆫𑇀𑆲𑆤𑇀𑆠𑆴 𑆰𑆾𑆝𑆯𑆵𑆩𑇀𑇆
𑆩𑆲𑆼𑆯𑆳𑆤𑇀𑆤𑆳𑆥𑆫𑆾 𑆢𑆼𑆮𑆾 𑆩𑆲𑆴𑆩𑇀𑆤𑆾 𑆤𑆳𑆥𑆫𑆳 𑆱𑇀𑆠𑆶𑆠𑆴𑆂𑇅
𑆃𑆔𑆾𑆫𑆳𑆤𑇀𑆤𑆳𑆥𑆫𑆾 𑆩𑆤𑇀𑆠𑇀𑆫𑆾𑆂 𑆤𑆳𑆱𑇀𑆠𑆴 𑆠𑆠𑇀𑆠𑇀𑆮𑆁 𑆓𑆶𑆫𑆾𑆂 𑆥𑆫𑆩𑇀𑇆𑇓𑇘𑇆

दीक्षा दानं तपस्तीर्थस्नानं योगादिकाः क्रियाः।
महिमन्स्त्व पाठस्य कलां नार्हन्ति षोडशीम्॥
महेशान्नापरी देवो महिम्नो नापरा स्तुतिः।
अघोरान्नापरो मन्त्रोः नास्ति तत्त्वं गुरोः परम्॥३८॥

Initiation into spiritual life, charities, austerities, pilgrimage, practice of Yoga, performance of sacrificial rites - none of these gives even one sixteenth of the merit that one gets by reciting the Mahimna Stotram hymn on the greatness of Shiva. There is no God higher than Shiva, there is no hymn better than hymn on the greatness of Shiva, there is no mantra more powerful than the name of Shiva, there is

nothing higher to be known than the real nature of the Guru.

𑆑𑆶𑆱𑆶𑆩𑆢𑆯𑆤𑆤𑆳𑆩𑆳 𑆱𑆫𑇀𑆮𑆓𑆤𑇀𑆣𑆫𑇀𑆮𑆫𑆳𑆘𑆂
𑆯𑆴𑆯𑆶𑆣𑆫𑆮𑆫𑆩𑆿𑆬𑆼𑆫𑇀𑆢𑆼𑆮𑆢𑆼𑆮𑆱𑇀𑆪 𑆢𑆳𑆱𑆂𑇅
𑆱 𑆓𑆶𑆫𑆶𑆤𑆴𑆘𑆩𑆲𑆴𑆩𑇀𑆤𑆾 𑆨𑇀𑆫𑆰𑇀𑆛 𑆍𑆮𑆳𑆱𑇀𑆪 𑆫𑆾𑆰𑆳𑆠𑇀
𑆱𑇀𑆠𑆮𑆤𑆩𑆴𑆢𑆩𑆑𑆳𑆫𑇀𑆰𑆵𑆢𑇀𑆢𑆴𑆮𑇀𑆪𑆢𑆴𑆮𑇀𑆪𑆁 𑆩𑆲𑆴𑆩𑇀𑆤𑆂𑇆𑇓𑇙𑇆

कुसमदशननाभा सर्वगन्धर्वराजः
शिशुधरवरमौलेर्देवदेवस्य दासः।
स गुरुनिजमहिम्नो भ्रष्ट एवास्य रोषात्
स्तवनमिदमकार्षीद्धिव्यदिव्यं महिम्नः॥६९॥

The Lord of the Gandharvas, Pushpdanta by name, is the servant of the God of gods, Who had the crescent moon on his forehead. Fallen from his glory due to the wrath of the Lord, he composed this very beautiful and uplifting hymn on the greatness of Shiva to regain His favour.

𑆱𑆶𑆫𑆮𑆫𑆩𑆶𑆤𑆴𑆥𑆷𑆘𑇀𑆪𑆁 𑆱𑇀𑆮𑆫𑇀𑆓𑆩𑆾𑆑𑇀𑆰𑆽𑆑𑆲𑆼𑆠𑆶𑆁𑇅
𑆥𑆜𑆠𑆴 𑆪𑆢𑆴 𑆩𑆤𑆶𑆰𑇀𑆪𑆂 𑆥𑇀𑆫𑆳𑆚𑇀𑆘𑆬𑆴𑆫𑇀𑆤𑆳𑆤𑇀𑆪𑆖𑆼𑆠𑆳𑆂𑇆
𑆮𑇀𑆫𑆘𑆠𑆴 𑆯𑆴𑆮𑆱𑆩𑆵𑆥𑆁 𑆑𑆴𑆤𑇀𑆤𑆫𑆽𑆂 𑆱𑇀𑆠𑆷𑆪𑆩𑆳𑆤𑆂𑇅
𑆱𑇀𑆠𑆮𑆤𑆩𑆴𑆢𑆩𑆩𑆾𑆔𑆁 𑆥𑆶𑆰𑇀𑆥𑆢𑆤𑇀𑆠𑆥𑇀𑆫𑆟𑆵𑆠𑆩𑇀𑇆𑇔𑇐𑇆

सुरवरमुनिपूज्यं स्वर्गमोक्षैकहेतुं।
पठति यदि मनुष्यः प्राञ्जलिर्नान्यचेताः॥
व्रजति शिवसमीपं किन्नरैः स्तूयमानः।
स्तवनमिदममोघं पुष्पदन्तप्रणीतम॥४०॥

If anyone with single minded devotion and folded palms reads this unfailing hymn composed by Pushpadanta, which is adored by Devatas and the best of sages and which grants heaven and liberation, one goes to Shiva and is worshiped by Kinnaras (celestial beings).

𑆯𑇀𑆫𑆵 𑆥𑆶𑆰𑇀𑆥𑆢𑆤𑇀𑆠 𑆩𑆶𑆒𑆥𑆕𑇀𑆑𑆘𑆤𑆴𑆫𑇀𑆓𑆠𑆼𑆤
𑆱𑇀𑆠𑆾𑆠𑇀𑆫𑆼𑆤 𑆑𑆴𑆬𑇀𑆮𑆴𑆰𑆲𑆫𑆼𑆟 𑆲𑆫𑆥𑇀𑆫𑆴𑆪𑆼𑆟𑇅
𑆑𑆟𑇀𑆜𑆱𑇀𑆡𑆴𑆠𑆼𑆤 𑆥𑆜𑆴𑆠𑆼𑆤 𑆱𑆩𑆳𑆲𑆴𑆠𑆼𑆤
𑆱𑆶𑆥𑇀𑆫𑆵𑆟𑆴𑆠𑆾 𑆨𑆮𑆠𑆴 𑆨𑆷𑆠𑆥𑆠𑆴𑆫𑇀𑆩𑆲𑆼𑆯𑆂𑇆𑇔𑇑𑇆

श्री पुष्पदन्त मुखपङ्कजनिर्गतेन
स्तोत्रेन किल्विषहरेण हरप्रियेण।
कण्ठस्थितेन पठितेन समाहितेन
सुप्रीणितो भवति भूतपतिर्महेशः॥४१॥

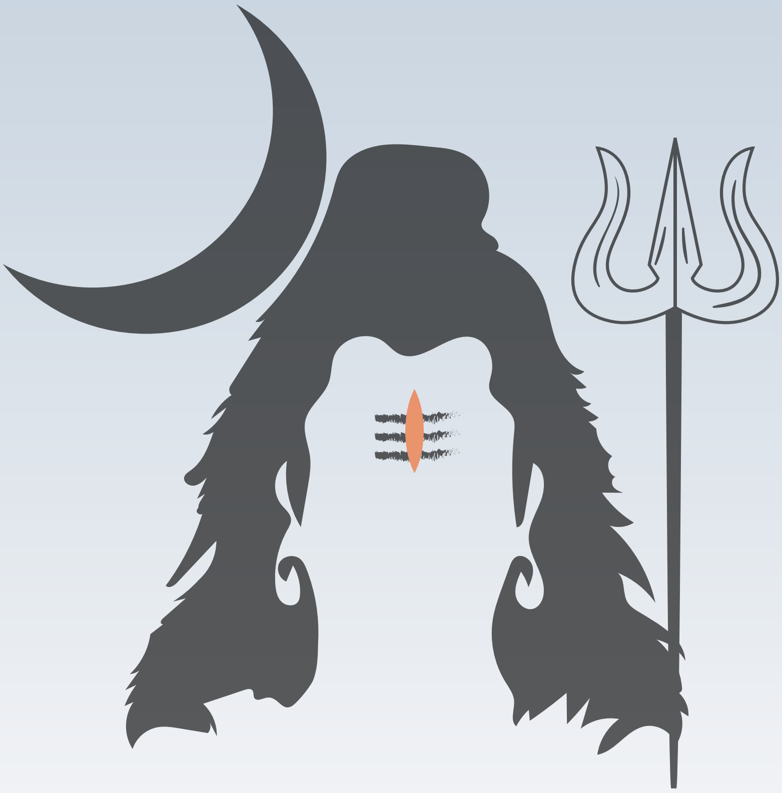
If Person learns by heart and recites this hymn, which flowed from the mouth of Shri Pushpdanta, which destroys sins and is dear to Shiva and which equally promotes the good of all, the Lord of Creation, becomes very pleased.

𑆅𑆠𑇀𑆪𑆼𑆰𑆳 𑆮𑆳𑆕𑇀𑆩𑆪𑆵 𑆥𑆷𑆘𑆳 𑆯𑇀𑆫𑆵𑆩𑆖𑇀𑆗𑆕𑇀𑆑𑆫𑆥𑆳𑆢𑆪𑆾𑆂
𑆃𑆫𑇀𑆥𑆴𑆠𑆳 𑆠𑆼𑆤 𑆩𑆼 𑆢𑆼𑆮𑆂 𑆥𑇀𑆫𑆵𑆪𑆠𑆳𑆁 𑆖 𑆱𑆢𑆳𑆯𑆴𑆮𑆂𑇅

इत्येषा वाङ्मयी पूजा श्रीमच्छङ्करपादयोः
अर्पिता तेन मे देवः प्रीयतां च सदाशिवः।

This hymn worship is offered at the feet of Shiva. May the Ever Beneficent Lord be pleased with me at this.

--ॐ नमःशिवाय--



# प्रश्नोत्तरी- ३ / प्र्नोइुरी- ३

Vinutha Saligram

प्रश्नोत्तरी के बारे में जानकारी

- प्रश्न शारदा लिपि में हैं।
- प्रतियोगी शारदा वर्णमाला (मातृका के पिछले अंकों में प्रकाशित), कोर शारदा टीम द्वारा प्रकाशित पुस्तकों आदि की सहायता ले  सकते हैं।
- प्रत्येक प्रश्न के लिए चार विकल्प हैं।

उतर ,अपने व अपने शहर के नाम के साथ

maatrika.cst@gmail.com पते पर भेजें।

सही उत्तर देने वाले का नाम अगले अंक में प्रकाशित किये जायेंगे।

शारदा दिवस पर प्रतिभागियों को किसी व्यक्ति द्वारा दिए गए सबसे अधिक सही उत्तरों के लिए विशेष पुरस्कार दिया जाये गा। कोर शारदा टीम के सदस्य प्रश्नोत्तरी में भाग ले सकते हैं, लेकिन वार्षिक पुरस्कार के पात्र नहीं होंगे।

**सही उत्तर देने वाले का नाम**

नाम : विक्की गंजू

पता : स्थू बर बर शाह श्रीनगर

फोन : ९९०६५६७८८६

प्र्नोइुरी के गरे मे एनकरी

* प्र्न मारदा लिपि मे है।

* प्रतियेगी मारदा वर्णमाला(मातृका के पिछले मंकें मे प्रकामित), कैर मारदा टीम द्वारा प्रकामित प्रुकें मादि की महायता ले मकते है।

* प्रत्येक प्र्न के लिए चार विकल्प है।

उतर ,मपने व मपने महर के नाम के माष maatrika.cst@gmail.com पते पर हजे।

मही उत्तर देने वाले का नाम मगले मंक मे प्रकामित किये एवेंगे।

मारदा दिवम पर प्रतिभागियें कें किमी व्यक्ति द्वारा दिए गए मबमे मधिक मही उत्तरें के लिए विमेष प्रुरकार दिया एवे गा। कैर मारदा टीम के मदम्य प्र्नोइुरी मे भाग ले मकते है, लेकिन वार्षिक प्रुरकार के पात्र नहीं हेंगे।

१. ज्येष्ठ मष्टमी के दिन,
म. माता वैष्णो देवी का मेला मनाया एता है।
मु. माता खीर भवानी का मेला मनाया एता है।
ङ. मी ममरनाष यात्रा मुरु हेति है।
ऍ. मी मामलेमेवर की यात्रा मुरु हेति है।

२. गेपाद्री पर्वत मे ____ मंदिर है
म. मी मुगनेम
मु. मी मंकरगेरीमेवर
ङ. मी हुतनाष
ऍ. मी म्वेमेवर

३. ‘क०‘ का मर्ष ____ है।
म. हाषी
मु. हैंम
ङ. गेक
ऍ. गकरी

४. प्रमुमिद्ध मे ____ का एक गहुत ही महत्वपूर्ण मंक्रिमीठ है।
म. मारिका भगवती
मु. ज्वाला भगवती
ङ. मारदा माता
ऍ. भवानी माता

५. ‘प्रभुलेक’ नामक काव्यमाम्त्र का ग्रन्थ उनके द्वारा रचित है।
म. मारार्य मभिनवगुप्त.
मु. मारार्य मानन्दवर्धन
ङ. मारार्य मभिनवगुप्त
ऍ. मारार्य ममट

प्र्नोइुरी-२ के उत्तर

१. मारार्य मभिनवगुप्त , २. त्रिकुट पर्वत , ३. मारिका माता मंदिर , ४. वृष , ५. ममुप्रर

# Sage Valmiki / 𑆩𑆲𑆫𑇀𑆰𑆴 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴

Anithaji

One of the great epics of Indian Ramayana is composed by Sage Valmiki in Sanskrit language. The poet, through the narration of the story of Rama preaches mankind the human value.

“आदिकविवाल्मीकिः”
कूजन्तं रामरामेति मधुरं मधुराक्षरम्।
आरुह्य कविताशाखां
वन्दे वाल्मीकिकोकिलम् ॥

Salutations to the sage Valmiki, climbing the branch of tree called Kavitha, chanting the sweet name of Rama in a very melodious voice

संस्कृतसाहित्येतिहासे कविभिः बहूनि काव्यानि विरचितानि सन्ति। तत्र रामायणं महाभारतं च ऐतिहासिककाव्यत्वेन वर्तेते। रामायणं महर्षेः वाल्मीकेः कृतिः। महाभारतं तु द्वैपायनस्य। रामायणम् आदिकाव्यमिति प्रसिद्धम्। यतः कथाप्रबन्धरूपकाव्येषु एतदेव प्रथमं श्रेष्ठं च वर्तते। वाल्मीकिः आदिकविरिति प्रसिद्धः।

वाल्मीकेः ऐतिह्यविषये बहुभिः बहुधा संसूचितमस्ति। पद्मपुराणे- “कश्चित्किरातः तापसस्य अनुग्रहेण ज्ञानं प्राप्य सुचिरं तपः अकरोत्। तदा तस्य शरीरं वल्मीकावृतं सञ्जातम्। वल्मीकाद्बहिरागतवानिति कारणतः वाल्मीकिरिति नाम्ना प्रसिद्धः।” इति ज्ञायते। जन्मतः ब्राह्मणः भूत्वा शूद्राचाररतः आसीदित्यपि अध्यात्मरामायणे अस्ति। कुत्रचित् वाल्मीकिः प्रचेतसः ऋषेः वंशजः इति प्राचेतसः नाम्ना अपि ज्ञायते।

वाल्मीकेः स्थितिकालविषये इदमित्थन्तया वक्तुं न शक्यते। महाभारतग्रन्थे रामायणस्य चर्चा दृश्यते। अनेन वाल्मीकिः व्यासादपि पूर्ववर्ती । रामायणे वर्ण्यमानक्रौञ्चवधप्रसङ्गात् अस्य आश्रमः तमसानदीतीरे आसीत्। रामायणे युद्धकाण्डे गङ्गानदीतीरे तस्य आश्रमः आसीत् दृश्यते। एवं रामायणे एव उभयत्र तस्य आश्रमस्य वर्णनं भवति ।

वाल्मीकिः किमर्थं रामायणं रचितवानिति बालकाण्डे अस्ति। वाल्मीकिः नारदमुनिं सकलगुणान्वितः पुरुषः अस्ति वा ? इति पृच्छति। तदा नारदः इक्ष्वाकुकुलतिलक श्रीरामचन्द्रस्य कथां वदति। कथाश्रवणानन्तरं वाल्मीकिः तमसानदीतीरं स्नानार्थं गच्छतिस्म । तत्र एकः व्याधः सानन्देन विहरन्तं क्रौञ्चमिथुनादेकं हन्ति। मृतं क्रौञ्चं विलोक्य सकरुणं विलपन्तीं क्रोञ्चीं दृष्ट्वा विचलितः वाल्मीकिः -

“मा निषाद प्रतिष्ठां त्वमगमः शाश्वती समाः। यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम्॥

Valmiki seeing a hunter killing krauncha bird, intimately sporting with its mate curses the hunter not to have prosperity in life.

इति व्याधम् अशपत् । अनेन वचनेन विस्मितः ऋषिः शिष्यं वदति- “पादबद्धोऽक्षरसमस्तन्त्रीलयसमन्वितः ।
शोकार्तस्य प्रवृतो मे श्लोको भवतु नान्यथा ॥” इति ।

The words of the poet Valmiki, said when he sees the lamentation of the female kraunch bird had the metrical elements.

शोकः एव श्लोकरूपेणागतः। तदनु ब्रह्मा एव वाल्मीकेः आश्रममागत्य रामायणं रचयितुं प्रेरयति । सप्तकाण्डेषु पञ्चशतसर्गेषु चतुर्विंशतिसहस्रश्लोकेषु सरलया मधुरया च शैल्या रामायणं व्यरचयत्। क्रिस्तपूर्वअष्टमे अथवा षष्टशतके अस्य काव्यस्य रचना अभवदिति केचन विद्वांसः वदन्ति। रामायणं त्रेतायुगस्य कथा।विस्तृतरूपेण रामकथां वाल्मीकिः रचितवान् । सर्वेभ्यः कविभ्यः एतत् काव्यम् उपजीव्यकाव्यमस्ति। सर्वे कवयः वाल्मीकिना उपकृताः सन्ति। रामकथाप्रेरणया कवयः अनेकानि काव्यानि रचितवन्तः ।

“यावत्स्थास्यन्ति गिरयः सरितश्च महीतले । तावद्रामायणकथा लोकेषु प्रचरिष्यति ॥

The popularity of the great work Ramayana remains in the world for forever like mountains and rivers in the world.

पद्यमेतत् वाल्मीकेः तथा रामायणस्य महत्त्वं निदर्शयति।

“𑆄𑆢𑆴𑆑𑆮𑆴𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂”
𑆑𑆷𑆘𑆤𑇀𑆠𑆁 𑆫𑆳𑆩𑆫𑆳𑆩𑆼𑆠𑆴 𑆩𑆣𑆶𑆫𑆁 𑆩𑆣𑆶𑆫𑆳𑆑𑇀𑆰𑆫𑆩𑇀𑇅
𑆄𑆫𑆶𑆲𑇀𑆪 𑆑𑆮𑆴𑆠𑆳𑆯𑆳𑆒𑆳𑆁
𑆮𑆤𑇀𑆢𑆼 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆑𑆾𑆑𑆴𑆬𑆩𑇀 𑇆

𑆱𑆁𑆱𑇀𑆑𑆸𑆠𑆱𑆳𑆲𑆴𑆠𑇀𑆪𑆼𑆠𑆴𑆲𑆳𑆱𑆼 𑆑𑆮𑆴𑆨𑆴𑆂 𑆧𑆲𑆷𑆤𑆴 𑆑𑆳𑆮𑇀𑆪𑆳𑆤𑆴 𑆮𑆴𑆫𑆖𑆴𑆠𑆳𑆤𑆴 𑆱𑆤𑇀𑆠𑆴𑇅 𑆠𑆠𑇀𑆫 𑆫𑆳𑆩𑆳𑆪𑆟𑆁 𑆩𑆲𑆳𑆨𑆳𑆫𑆠𑆁 𑆖 𑆎𑆠𑆴𑆲𑆳𑆱𑆴𑆑𑆑𑆳𑆮𑇀𑆪𑆠𑇀𑆮𑆼𑆤 𑆮𑆫𑇀𑆠𑆼𑆠𑆼𑇅 𑆫𑆳𑆩𑆳𑆪𑆟𑆁 𑆩𑆲𑆫𑇀𑆰𑆼𑆂 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆼𑆂 𑆑𑆸𑆠𑆴𑆂𑇅 𑆩𑆲𑆳𑆨𑆳𑆫𑆠𑆁 𑆠𑆶 𑆢𑇀𑆮𑆽𑆥𑆳𑆪𑆤𑆱𑇀𑆪𑇅 𑆫𑆳𑆩𑆳𑆪𑆟𑆩𑇀 𑆄𑆢𑆴𑆑𑆳𑆮𑇀𑆪𑆩𑆴𑆠𑆴 𑆥𑇀𑆫𑆱𑆴𑆢𑇀𑆣𑆩𑇀𑇅 𑆪𑆠𑆂 𑆑𑆡𑆳𑆥𑇀𑆫𑆧𑆤𑇀𑆣𑆫𑆷𑆥𑆑𑆳𑆮𑇀𑆪𑆼𑆰𑆶 𑆍𑆠𑆢𑆼𑆮 𑆥𑇀𑆫𑆡𑆩𑆁 𑆯𑇀𑆫𑆼𑆰𑇀𑆜𑆁 𑆖 𑆮𑆫𑇀𑆠𑆠𑆼𑇅 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆄𑆢𑆴𑆑𑆮𑆴𑆫𑆴𑆠𑆴 𑆥𑇀𑆫𑆱𑆴𑆢𑇀𑆣𑆂𑇅

𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆼𑆂 𑆎𑆠𑆴𑆲𑇀𑆪𑆮𑆴𑆰𑆪𑆼 𑆧𑆲𑆶𑆨𑆴𑆂 𑆧𑆲𑆶𑆣𑆳 𑆱𑆁𑆱𑆷𑆖𑆴𑆠𑆩𑆱𑇀𑆠𑆴𑇅 𑆥𑆢𑇀𑆩𑆥𑆶𑆫𑆳𑆟𑆼- “𑆑𑆯𑇀𑆖𑆴𑆠𑇀𑆑𑆴𑆫𑆳𑆠𑆂 𑆠𑆳𑆥𑆱𑆱𑇀𑆪 𑆃𑆤𑆶𑆓𑇀𑆫𑆲𑆼𑆟 𑆘𑇀𑆚𑆳𑆤𑆁 𑆥𑇀𑆫𑆳𑆥𑇀𑆪 𑆱𑆶𑆖𑆴𑆫𑆁 𑆠𑆥𑆂 𑆃𑆑𑆫𑆾𑆠𑇀𑇅 𑆠𑆢𑆳 𑆠𑆱𑇀𑆪 𑆯𑆫𑆵𑆫𑆁 𑆮𑆬𑇀𑆩𑆵𑆑𑆳𑆮𑆸𑆠𑆁 𑆱𑆚𑇀𑆘𑆳𑆠𑆩𑇀𑇅 𑆮𑆬𑇀𑆩𑆵𑆑𑆳𑆢𑇀𑆧𑆲𑆴𑆫𑆳𑆓𑆠𑆮𑆳𑆤𑆴𑆠𑆴 𑆑𑆳𑆫𑆟𑆠𑆂 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆫𑆴𑆠𑆴 𑆤𑆳𑆩𑇀𑆤𑆳 𑆥𑇀𑆫𑆱𑆴𑆢𑇀𑆣𑆂𑇅” 𑆅𑆠𑆴 𑆘𑇀𑆚𑆳𑆪𑆠𑆼𑇅 𑆘𑆤𑇀𑆩𑆠𑆂 𑆧𑇀𑆫𑆳𑆲𑇀𑆩𑆟𑆂 𑆨𑆷𑆠𑇀𑆮𑆳 𑆯𑆷𑆢𑇀𑆫𑆳𑆖𑆳𑆫𑆫𑆠𑆂 𑆄𑆱𑆵𑆢𑆴𑆠𑇀𑆪𑆥𑆴 𑆃𑆣𑇀𑆪𑆳𑆠𑇀𑆩𑆫𑆳𑆩𑆳𑆪𑆟𑆼 𑆃𑆱𑇀𑆠𑆴𑇅 𑆑𑆶𑆠𑇀𑆫𑆖𑆴𑆠𑇀 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆥𑇀𑆫𑆖𑆼𑆠𑆱𑆂 𑆉𑆰𑆼𑆂 𑆮𑆁𑆯𑆘𑆂 𑆅𑆠𑆴 𑆥𑇀𑆫𑆳𑆖𑆼𑆠𑆱𑆂 𑆤𑆳𑆩𑇀𑆤𑆳 𑆃𑆥𑆴 𑆘𑇀𑆚𑆳𑆪𑆠𑆼𑇅

𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆼𑆂 𑆱𑇀𑆡𑆴𑆠𑆴𑆑𑆳𑆬𑆮𑆴𑆰𑆪𑆼 𑆅𑆢𑆩𑆴𑆠𑇀𑆡𑆤𑇀𑆠𑆪𑆳 𑆮𑆑𑇀𑆠𑆶𑆁 𑆤 𑆯𑆑𑇀𑆪𑆠𑆼𑇅 𑆩𑆲𑆳𑆨𑆳𑆫𑆠𑆓𑇀𑆫𑆤𑇀𑆡𑆼 𑆫𑆳𑆩𑆳𑆪𑆟𑆱𑇀𑆪 𑆖𑆫𑇀𑆖𑆳 𑆢𑆸𑆯𑇀𑆪𑆠𑆼𑇅 𑆃𑆤𑆼𑆤 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆮𑇀𑆪𑆳𑆱𑆳𑆢𑆥𑆴 𑆥𑆷𑆫𑇀𑆮𑆮𑆫𑇀𑆠𑆵𑇅
𑆫𑆳𑆩𑆳𑆪𑆟𑆼 𑆮𑆫𑇀𑆟𑇀𑆪𑆩𑆳𑆤𑆑𑇀𑆫𑆿𑆚𑇀𑆖𑆮𑆣𑆥𑇀𑆫𑆱𑆕𑇀𑆓𑆳𑆠𑇀 𑆃𑆱𑇀𑆪 𑆄𑆯𑇀𑆫𑆩𑆂 𑆠𑆩𑆱𑆳𑆤𑆢𑆵𑆠𑆵𑆫𑆼 𑆄𑆱𑆵𑆠𑇀𑇅 𑆫𑆳𑆩𑆳𑆪𑆟𑆼 𑆪𑆶𑆢𑇀𑆣𑆑𑆳𑆟𑇀𑆝𑆼 𑆓𑆕𑇀𑆓𑆳𑆤𑆢𑆵𑆠𑆵𑆫𑆼 𑆠𑆱𑇀𑆪 𑆄𑆯𑇀𑆫𑆩𑆂 𑆄𑆱𑆵𑆠𑇀 𑆢𑆸𑆯𑇀𑆪𑆠𑆼𑇅 𑆍𑆮𑆁 𑆫𑆳𑆩𑆳𑆪𑆟𑆼 𑆍𑆮 𑆇𑆨𑆪𑆠𑇀𑆫 𑆠𑆱𑇀𑆪 𑆄𑆯𑇀𑆫𑆩𑆱𑇀𑆪 𑆮𑆫𑇀𑆟𑆤𑆁 𑆨𑆮𑆠𑆴𑇅

𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆑𑆴𑆩𑆫𑇀𑆡𑆁 𑆫𑆳𑆩𑆳𑆪𑆟𑆁 𑆫𑆖𑆴𑆠𑆮𑆳𑆤𑆴𑆠𑆴 𑆧𑆳𑆬𑆑𑆳𑆟𑇀𑆝𑆼 𑆃𑆱𑇀𑆠𑆴𑇅 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆤𑆳𑆫𑆢𑆩𑆶𑆤𑆴𑆁 𑆱𑆑𑆬𑆓𑆶𑆟𑆳𑆤𑇀𑆮𑆴𑆠𑆂 𑆥𑆶𑆫𑆶𑆰𑆂 𑆃𑆱𑇀𑆠𑆴 𑆮𑆳 ? 𑆅𑆠𑆴 𑆥𑆸𑆖𑇀𑆗𑆠𑆴𑇅 𑆠𑆢𑆳 𑆤𑆳𑆫𑆢𑆂 𑆅𑆑𑇀𑆰𑇀𑆮𑆳𑆑𑆶𑆑𑆶𑆬𑆠𑆴𑆬𑆑 𑆯𑇀𑆫𑆵𑆫𑆳𑆩𑆖𑆤𑇀𑆢𑇀𑆫𑆱𑇀𑆪 𑆑𑆡𑆳𑆁 𑆮𑆢𑆠𑆴𑇅 𑆑𑆡𑆳𑆯𑇀𑆫𑆮𑆟𑆳𑆤𑆤𑇀𑆠𑆫𑆁 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆠𑆩𑆱𑆳𑆤𑆢𑆵𑆠𑆵𑆫𑆁 𑆱𑇀𑆤𑆳𑆤𑆳𑆫𑇀𑆡𑆁 𑆓𑆖𑇀𑆗𑆠𑆴𑆱𑇀𑆩𑇅 𑆠𑆠𑇀𑆫 𑆍𑆑𑆂 𑆮𑇀𑆪𑆳𑆣𑆂 𑆱𑆳𑆤𑆤𑇀𑆢𑆼𑆤 𑆮𑆴𑆲𑆫𑆤𑇀𑆠𑆁 𑆑𑇀𑆫𑆿𑆚𑇀𑆖𑆩𑆴𑆡𑆶𑆤𑆳𑆢𑆼𑆑𑆁 𑆲𑆤𑇀𑆠𑆴𑇅 𑆩𑆸𑆠𑆁 𑆑𑇀𑆫𑆿𑆚𑇀𑆖𑆁 𑆮𑆴𑆬𑆾𑆑𑇀𑆪 𑆱𑆑𑆫𑆶𑆟𑆁 𑆮𑆴𑆬𑆥𑆤𑇀𑆠𑆵𑆁 𑆑𑇀𑆫𑆾𑆚𑇀𑆖𑆵𑆁 𑆢𑆸𑆰𑇀𑆛𑇀𑆮𑆳 𑆮𑆴𑆖𑆬𑆴𑆠𑆂 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 -

“𑆩𑆳 𑆤𑆴𑆰𑆳𑆢 𑆥𑇀𑆫𑆠𑆴𑆰𑇀𑆜𑆳𑆁 𑆠𑇀𑆮𑆩𑆓𑆩𑆂 𑆯𑆳𑆯𑇀𑆮𑆠𑆵 𑆱𑆩𑆳𑆂𑇅 𑆪𑆠𑇀𑆑𑇀𑆫𑆿𑆚𑇀𑆖𑆩𑆴𑆡𑆶𑆤𑆳𑆢𑆼𑆑𑆩𑆮𑆣𑆵𑆂 𑆑𑆳𑆩𑆩𑆾𑆲𑆴𑆠𑆩𑇀𑇆

𑆅𑆠𑆴 𑆮𑇀𑆪𑆳𑆣𑆩𑇀 𑆃𑆯𑆥𑆠𑇀𑇅 𑆃𑆤𑆼𑆤 𑆮𑆖𑆤𑆼𑆤 𑆮𑆴𑆱𑇀𑆩𑆴𑆠𑆂 𑆉𑆰𑆴𑆂 𑆯𑆴𑆰𑇀𑆪𑆁 𑆮𑆢𑆠𑆴- “𑆥𑆳𑆢𑆧𑆢𑇀𑆣𑆾𑇁𑆑𑇀𑆰𑆫𑆱𑆩𑆱𑇀𑆠𑆤𑇀𑆠𑇀𑆫𑆵𑆬𑆪𑆱𑆩𑆤𑇀𑆮𑆴𑆠𑆂𑇅
𑆯𑆾𑆑𑆳𑆫𑇀𑆠𑆱𑇀𑆪 𑆥𑇀𑆫𑆮𑆸𑆠𑆾 𑆩𑆼 𑆯𑇀𑆬𑆾𑆑𑆾 𑆨𑆮𑆠𑆶 𑆤𑆳𑆤𑇀𑆪𑆡𑆳 𑇆” 𑆅𑆠𑆴𑇅

𑆯𑆾𑆑𑆂 𑆍𑆮 𑆯𑇀𑆬𑆾𑆑𑆫𑆷𑆥𑆼𑆟𑆳𑆓𑆠𑆂𑇅 𑆠𑆢𑆤𑆶 𑆧𑇀𑆫𑆲𑇀𑆩𑆳 𑆍𑆮 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆼𑆂 𑆄𑆯𑇀𑆫𑆩𑆩𑆳𑆓𑆠𑇀𑆪 𑆫𑆳𑆩𑆳𑆪𑆟𑆁 𑆫𑆖𑆪𑆴𑆠𑆶𑆁 𑆥𑇀𑆫𑆼𑆫𑆪𑆠𑆴𑇅 𑆱𑆥𑇀𑆠𑆑𑆳𑆟𑇀𑆝𑆼𑆰𑆶 𑆥𑆚𑇀𑆖𑆯𑆠𑆱𑆫𑇀𑆓𑆼𑆰𑆶 𑆖𑆠𑆶𑆫𑇀𑆮𑆴𑆁𑆯𑆠𑆴𑆱𑆲𑆱𑇀𑆫𑆯𑇀𑆬𑆾𑆑𑆼𑆰𑆶 𑆱𑆫𑆬𑆪𑆳 𑆩𑆣𑆶𑆫𑆪𑆳 𑆖 𑆯𑆽𑆬𑇀𑆪𑆳 𑆫𑆳𑆩𑆳𑆪𑆟𑆁 𑆮𑇀𑆪𑆫𑆖𑆪𑆠𑇀𑇅 𑆑𑇀𑆫𑆴𑆱𑇀𑆠𑆥𑆷𑆫𑇀𑆮𑆃𑆰𑇀𑆛𑆩𑆼 𑆃𑆡𑆮𑆳 𑆰𑆰𑇀𑆛𑆯𑆠𑆑𑆼 𑆃𑆱𑇀𑆪 𑆑𑆳𑆮𑇀𑆪𑆱𑇀𑆪 𑆫𑆖𑆤𑆳 𑆃𑆨𑆮𑆢𑆴𑆠𑆴 𑆑𑆼𑆖𑆤 𑆮𑆴𑆢𑇀𑆮𑆳𑆁𑆱𑆂 𑆮𑆢𑆤𑇀𑆠𑆴𑇅 𑆫𑆳𑆩𑆳𑆪𑆟𑆁 𑆠𑇀𑆫𑆼𑆠𑆳𑆪𑆶𑆓𑆱𑇀𑆪 𑆑𑆡𑆳𑇅𑆮𑆴𑆱𑇀𑆠𑆸𑆠𑆫𑆷𑆥𑆼𑆟 𑆫𑆳𑆩𑆑𑆡𑆳𑆁 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆂 𑆫𑆖𑆴𑆠𑆮𑆳𑆤𑇀𑇅 𑆱𑆫𑇀𑆮𑆼𑆨𑇀𑆪𑆂 𑆑𑆮𑆴𑆨𑇀𑆪𑆂 𑆍𑆠𑆠𑇀 𑆑𑆳𑆮𑇀𑆪𑆩𑇀 𑆇𑆥𑆘𑆵𑆮𑇀𑆪𑆑𑆳𑆮𑇀𑆪𑆩𑆱𑇀𑆠𑆴𑇅 𑆱𑆫𑇀𑆮𑆼 𑆑𑆮𑆪𑆂 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆴𑆤𑆳 𑆇𑆥𑆑𑆸𑆠𑆳𑆂 𑆱𑆤𑇀𑆠𑆴𑇅 𑆫𑆳𑆩𑆑𑆡𑆳𑆥𑇀𑆫𑆼𑆫𑆟𑆪𑆳 𑆑𑆮𑆪𑆂 𑆃𑆤𑆼𑆑𑆳𑆤𑆴 𑆑𑆳𑆮𑇀𑆪𑆳𑆤𑆴 𑆫𑆖𑆴𑆠𑆮𑆤𑇀𑆠𑆂𑇅
“𑆪𑆳𑆮𑆠𑇀𑆱𑇀𑆡𑆳𑆱𑇀𑆪𑆤𑇀𑆠𑆴 𑆓𑆴𑆫𑆪𑆂 𑆱𑆫𑆴𑆠𑆯𑇀𑆖 𑆩𑆲𑆵𑆠𑆬𑆼𑇅 𑆠𑆳𑆮𑆢𑇀𑆫𑆳𑆩𑆳𑆪𑆟𑆑𑆡𑆳 𑆬𑆾𑆑𑆼𑆰𑆶 𑆥𑇀𑆫𑆖𑆫𑆴𑆰𑇀𑆪𑆠𑆴 𑇆

𑆥𑆢𑇀𑆪𑆩𑆼𑆠𑆠𑇀 𑆮𑆳𑆬𑇀𑆩𑆵𑆑𑆼𑆂 𑆠𑆡𑆳 𑆫𑆳𑆩𑆳𑆪𑆟𑆱𑇀𑆪 𑆩𑆲𑆠𑇀𑆠𑇀𑆮𑆁 𑆤𑆴𑆢𑆫𑇀𑆯𑆪𑆠𑆴𑇅

# कश्मीर के मंदिर -
# बाला दीवी, बालुहोम, सिरीनगर /

Sanjay Kaul

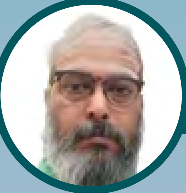
सिरीनगरॖ पय्ठॖ पंदाह किलोमीटर दूर छॖ बालॖहोम गाम, यथ पूर कुन वुयून, व्वतर  कुन ज़ेवन तॖ पश्चिम कुन पोंपर छॖ। बाला दीवी मंदरस छि सेमपोरि या पोंपुरॖ किन ति नेशनल हाइवे 1ए प्यठॖ अलग वथ। अथ असथापनस छॖ त्रह कनाल ज़मीन यथ मंज़ पांछ दिवदार्य कुल्य अकिस मंदरस मंज़ यिमन पूज़ा छि यिवान करनॖ। अति छि वारियाह मूरती यिमन स्यंदुर लागिथ छि।

बाला दीवी छि नव वरिश कोरि हुंदिस रूपस मंज़ यमिस त्रे नेतुर छि तॖ च़न्द्रम छुस ड्यकस प्यठ चमकान। दोन अथन मंज़ छस किताबॖ तॖ माल, बकाया ज़ॖ अथॖ छि द्यान तॖ अबय मुदरायॖ मंज।

दीवी छॖ वॊज़ुल वरदन लागिथ तॖ हटिस छस मोखतॖ मालॖ शूबान। ब्रमांड पुरानस मंज़ छॖ दीवी हुंद वरनन ज़ि बाला दीवी छि त्रिपुर सुंदरी दीवी हुंज़ सनतान। नवन वॅरियन हुंज़ बाला दीवी येलि बंडासुर तॖ तसुंद्य त्रह नेचिव लड़ाय करनि यिवान वुछ, तुमिस खॊत बड़ॖ क्रूद। तॅम्य वॊन दीवी त्रिपुर सुंदरी माजि बॖ गछ़ॖ अमिस सुत्य लड़ाय करनि। गॊडॖ बास्यव त्रिपुर सुंदरी दीवी ज़ि यि छि वारयाह लॊकुट मगर बाला दीवी सुंज़ि विनती बूज़िथ मोन तॅम्य तॖ दिच़नस पनुन्य शक्ति। बाला दीवी मॅार्य बंडासुर तॖ तसुंद्य त्रह नेचिव।

बाला दीवी छॖ दखिन बारतस मंज़ अख प्रोन अस्थापन। माननॖ छॖ यिवान बाला दीवी छि अमि अस्थापनॖकिस अकिस सादस सोपनस मंज़ कॅशीरि यात्रा करनुक आदेश द्युतमुत, येति तमिस दीवी हुंद दर्शुन मेलि। सु साद तॖ तम्यसुंद्य शेश्य वॅात्य बालॖहोम युस अख गोन वन ओस। दीवी द्युत अमिस सादस अकिस नागस मंज़ दरशुन। अथ नागस लॅाग्य यिमव पांछ दिवदार्य कुल्य। यिमव दिवदार्य कुल्यव छु  यि नाग पानस मंज़ वॊलमुत तॖ वुनक्यन छु नु यि नाग अथि यिवान। यिम दिवदार्य कुल्य छि पांछ सास वॅरी प्रान्य यिवान माननॖ तॖ यिमन छि सॅारीय लूख पूज़ान।

बाला दीवी छि डूगरॖ राज़न हुंज़ कुलदीवी। महराजा प्रताप सिंह ओस अख मील प्यठॖ ननुवोर यिवान तॖ लोल बरान। अति छि बखुत्य दीवी हुंद गॅनगान कारान तॖ दिवदार्य कुल्यन द्वद बावान। हर वरीय छॖ अति मागस मंज़ तिक्य च़ोरम प्यठ हवन यिवान करनॖ। अति छु हारॖ च़ोरम प्यठ ति हवन यिवान करनॖ।



# लघुभट्टारक प्रणीत लघुस्तवी / 𑆬𑆔𑆶𑆨𑆛𑇀𑆛𑆳𑆫𑆑 𑆥𑇀𑆫𑆟𑆵𑆠 𑆬𑆔𑆶𑆱𑇀𑆠𑆮𑆵

Ketu Ramachandrasekhar (This is in continuation to the article series started in June 23 edition of Maatrika) Laghustavi Verse 4:

यन्नित्ये तव कामराजमपरं मन्त्राक्षरं निष्कलं
तत् सारस्वतमित्यवैति विरलः कश्चिद् बुधश्चेद् भुवि ।
आख्यानं प्रतिपर्व सत्यतपसो यत्कीर्तयन्तो द्विजाः
प्रारम्भे प्रणवास्पद-प्रणयिनीं नीत्वोच्चरन्ति स्फुटम् ॥ ४॥

𑆪𑆤𑇀𑆤𑆴𑆠𑇀𑆪𑆼 𑆠𑆮 𑆑𑆳𑆩𑆫𑆳𑆘𑆩𑆥𑆫𑆁 𑆩𑆤𑇀𑆠𑇀𑆫𑆳𑆑𑇀𑆰𑆫𑆁 𑆤𑆴𑆰𑇀𑆑𑆬𑆁
𑆠𑆠𑇀 𑆱𑆳𑆫𑆱𑇀𑆮𑆠𑆩𑆴𑆠𑇀𑆪𑆮𑆽𑆠𑆴 𑆮𑆴𑆫𑆬𑆂 𑆑𑆯𑇀𑆖𑆴𑆢𑇀 𑆧𑆶𑆣𑆯𑇀𑆖𑆼𑆢𑇀 𑆨𑆶𑆮𑆴 𑇅
𑆄𑆒𑇀𑆪𑆳𑆤𑆁 𑆥𑇀𑆫𑆠𑆴𑆥𑆫𑇀𑆮 𑆱𑆠𑇀𑆪𑆠𑆥𑆱𑆾 𑆪𑆠𑇀𑆑𑆵𑆫𑇀𑆠𑆪𑆤𑇀𑆠𑆾 𑆢𑇀𑆮𑆴𑆘𑆳𑆂
𑆥𑇀𑆫𑆳𑆫𑆩𑇀𑆨𑆼 𑆥𑇀𑆫𑆟𑆮𑆳𑆱𑇀𑆥𑆢-𑆥𑇀𑆫𑆟𑆪𑆴𑆤𑆵𑆁 𑆤𑆵𑆠𑇀𑆮𑆾𑆖𑇀𑆖𑆫𑆤𑇀𑆠𑆴 𑆱𑇀𑆦𑆶𑆛𑆩𑇀 𑇆 𑇔𑇆

Padartha: नित्ये O Eternal Mother, कामराजम् known as Kamaraja (Kuta), अपरं another, तव Your, यत् that, मन्त्राक्षरं the (second) syllable of the mantra, निष्कलं without conditioning adjuncts (alternatively, without the letters क and ल), तत् that, सारस्वतम् related to Devi Sarasvati, इति thus, भुवि on the earth, विरलः an ignorant, कश्चिद् someone, अवैति चेत् even if known, बुधः a wise man, सत्यतपसः steadfast in their penance, आख्यानं the legend, प्रतिपर्व during every festival, कीर्तयन्तः who recite, द्विजाः twice-born, the Brahmanas, प्रारम्भे in the beginning, यत् that, प्रणवास्पद-प्रणयिनीं desirous of attaining the repose of Omkara, नीत्वा having taken, स्फुटम् clearly, उच्चरन्ति pronounce

Shlokartha: O Mother! Who is the eternal Pure Consciousness! Even if a person of lesser intellect recites even the last part of your second bijakshara (syllable of the mantra), i.e. only the letter "ई" without the letters क and ल, would turn wise by the blessings of Sarasvati. During every festival, the Brahmanas steadfast in their penance recite the "ई" to attain the abode of Supreme Omnkara.

Bhavartha: "ई" - The syllable is known in the Tanrashastra as the कामकला, the first manifestation of the supreme and independent will-power of Supreme Consciousness. By reciting the bijakshara in the manner taught by one's Sriguru, one attains the status of Supreme; the repose of Paravak, the Om.

In Arunopanisad, the same idea in elucidated as

यदीं शृणोत्यलक श्रृणोति । न हि प्रवेद सुकृतस्य पन्थाम् इति ।

The greatness of second बीज of the mantra is also narrated in 3rd Chapter's 10th Adhyaya of Srimad Devi Bhagavata Purana.

# अंश्य कतरु / 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

Mrinalini Safaya

कति तान्य च़ूरि बिहिथ,अंछ हुंज़ि कूनस मंज़
क्याहताम सोंचान, सु अंश्य कतरु

अज़ अचानक आव, खबर क्याह सूंचिथ
बुथिस प्यठ लायिनु, सु अंश्य कतरु

मे प्रुछुस, कोताह छोरुमख
अज़ कति गोख बूद, ए अंश्य कतरु

तोरु दोपुनम , च़ूरि रूज़िथ तथ कूनस मंज़
ओसुस प्रारान , बु अंश्य कतरु

मोकु आम नु हावुनस , गम पनुन बावुनस
वनय क्याह तु कोताह , बु अंश्य कतरु

मगर अज़ ओस ऒबुर , सु ति क्रुहनुय
तवय आस च़लिथ , बु अंश्य कतरु

𑆑𑆠𑆴 𑆠𑆳𑆤𑇀𑆪 𑆖𑆷𑆫𑆴 𑆧𑆴𑆲𑆴𑆡, 𑆃𑆁𑆗 𑆲𑆶𑆁𑆘𑆴 𑆑𑆷𑆤𑆱 𑆩𑆁𑆘
𑆑𑇀𑆪𑆳𑆲𑆠𑆳𑆩 𑆱𑆾𑆁𑆖𑆳𑆤, 𑆱𑆶 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

𑆃𑆘 𑆃𑆖𑆳𑆤𑆑 𑆄𑆮, 𑆒𑆧𑆫 𑆑𑇀𑆪𑆳𑆲 𑆱𑆷𑆁𑆖𑆴𑆡
𑆧𑆶𑆡𑆴𑆱 𑆥𑇀𑆪𑆜 𑆬𑆳𑆪𑆴𑆤𑆶, 𑆱𑆶 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

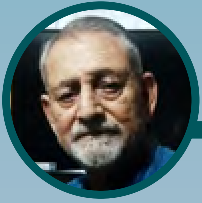
𑆩𑆼 𑆥𑇀𑆫𑆶𑆗𑆶𑆱, 𑆑𑆾𑆠𑆳𑆲 𑆗𑆾𑆫𑆶𑆩𑆒
𑆃𑆘 𑆑𑆠𑆴 𑆓𑆾𑆒 𑆧𑆷𑆢, 𑆍 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

𑆠𑆾𑆫𑆶 𑆢𑆾𑆥𑆶𑆤𑆩, 𑆖𑆷𑆫𑆴 𑆫𑆷𑆘𑆴𑆡 𑆠𑆡 𑆑𑆷𑆤𑆱 𑆩𑆁𑆘
𑆏𑆱𑆶𑆱 𑆥𑇀𑆫𑆳𑆫𑆳𑆤, 𑆧𑆶 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

𑆩𑆾𑆑𑆶 𑆄𑆩 𑆤𑆶 𑆲𑆳𑆮𑆶𑆤𑆱, 𑆓𑆩 𑆥𑆤𑆶𑆤 𑆧𑆳𑆮𑆶𑆤𑆱
𑆮𑆤𑆪 𑆑𑇀𑆪𑆳𑆲 𑆠𑆶 𑆑𑆾𑆠𑆳𑆲, 𑆧𑆶 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

𑆩𑆓𑆫 𑆃𑆘 𑆏𑆱 𑆏𑆧𑆶𑆫, 𑆱𑆶 𑆠𑆴 𑆑𑇀𑆫𑆶𑆲𑆤𑆶𑆪
𑆠𑆮𑆪 𑆄𑆱 𑆖𑆬𑆴𑆡, 𑆧𑆶 𑆃𑆁𑆯𑇀𑆪 𑆑𑆠𑆫𑆶

Click HERE to Buy the complete Book



# Pictorial Description of Shiva Sutra - Second Section

Golak Dembi

**Sūtra1: चैतन्यमात्मा**
**Caitanyamātmā**

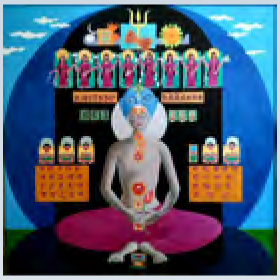
Meaning: चित्तं in this context means that by which the highest reality is cognised. मन्त्रः means a formula consisting of a word or set of words addressed to a deity.

When the mind broods constantly over the mantras of the highest reality i.e. over the Supreme-I consciousness, it gets identified with it. Thus, the mind itself becomes the mantra. There is no longer any difference between the practitioner of the mantra and the mantra itself. Śāktopaya is the technique of jñāna. By constant awareness of the jñāna of the real eye consciousness, the mind (Cittam) of the aspirant is transformed into that Supreme I-Consciousness itself. Thus, he has full realization.

**Sūtra 2: ज्ञानम बंधः**
**Jñānam Bandhaḥ**

Meaning: प्रयत्नः means Zealous and spontaneous close application. साधकः means effective in fulfilment. Zealous and Spontaneous application is effective in fulfilment.

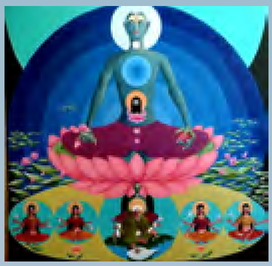
It is zealous, spontaneous effort on the part of the aspirant that brings about the communion of his mind with the deity inherent in the mantra.



**Sūtra 3: योनिवर्गः कलाशरीरम्**
**Yonivargah Kalāśariram**

Vidya means Knowledge of the highest non dualism. Śarir means svarupa or essence. Satta means being i.e. the luminous being of the perfect I-consciousness which is non-different from the world. Mantrarahasyam means the secret of the mantra. "The luminous being of the perfect I- consciousness inherent of the highest non dualism is the secret of mantra".

Vidyāśarira is a compound word, meaning shabdah-rishi- a multitude of the words or mantras. The sattar or luminous being of the multitude consists in supreme I-consciousness which is no different from the world. So, the secret of the all mantras communion of the individual mind with the supreme divine I-consciousness that includes within itself, the universe. If the aspirant's mind is satisfied with māyicited powers, he has fallen from high ideal of mantra, for their māyic limited powers only form of common inferior knowledge and are illusionary like a dream. The ideal of mantra and therefore of Śaktopaya is not the acquisition of interior power, but rather of the supreme I- consciousness of Shiva- a consciousness which includes the universe within itself.



**Sūtra 4: ज्ञानाधिष्ठनम मातृका:**
**Jñānādhisthānam Mātrkā**

गर्भे चित्तविकासोऽविशिष्टविद्यास्वप्नः Garbhe Cittavikāso `viśiṣṭavidyāsvapnah

गर्भे means in the māyic powers; चित्त विकास: means satisfaction of mind; dream "(To them accrues) Mental satisfaction in a māyic, limited powers which are only a form of common inferior knowledge confusing like a dream."

The aspirant's mind is satisfied with Māyic limited powers, he has fallen from the high ideal of mantrā, for these māyic limited powers are only a form of common inferior knowledge and are illusionary like a dream.

**Sūtra 5: उद्यमो भैरवः**
**Udyamao Bhairavaḥ**

विद्यासमुत्थाने स्वाभाविके खेचरी शिवावस्था Vidyāsamutthāne Śvābhāvike Khecarī Śivāvasthā

विद्यासमुत्थाने means on the emergence of supreme knowledge; स्वाभाविक means natural, spontaneous खेचरी means moving in the vast expanse of consciousness, शिवावस्था means Śivā's state "On the emergence of spontaneous supreme knowledge, occurs that state of movement in the vast unlimited expanse of conscious which is Śivā's state. i.e. the supreme state of reality."

On the emergence of spontaneous supreme knowledge, the aspirant acquires Khecarī mudrā which is the state of Śivā.

**Sūtra 6: शक्तिचक्रसंधाने विश्वसंहार:**
**Śakticakrasandhāne Viśvasamhārah**

गुरूरूपायः Gururupāyah.

गुरूः means the spiritual director. उपायः meant Means. "The Guru who has attained self realization can alone help the aspirant in acquiring it."

Guru is a help in attaining the potency of Mudrā & Mantrā, for the expounds the means to the goal. Or the divine grace acts as a Guru in affording a favourable opportunity (in acquiring the potency of mantra). Or Guru is one who teaches the essential truth, so he is means for leading one to the attainment of the potency of the mantrā & mudrā.

**Sūtra 7: जाग्रत्स्वप्नसुषुप्तभेदे तुर्याभोगसम्भवः**
**Jāgratsvapnasuşuptabhede Turyābhogasambhavah**

मातृकाचक्रसम्बोधः Mātrikācakrasambodhah

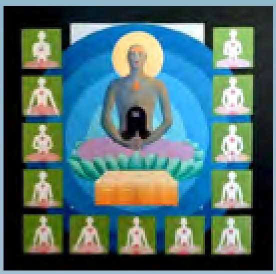
मातृकाचक्र means the group of letters. सम्बोधः means enlightenment. "(From a pleased guru) accrues enlightenment regarding the group of letters."

All words (vācaka) and objects (vācya) are the outcome of words which consist of letters (mātrka). The collective whole of Mātrka (मातृकाचक्र) arises in the last analysis from the supreme I - consciousness of Shiva. This is the secret of Mātrikācakra. Knowing that this supreme I-consciousness is our real self, one is liberated.

**Sutra 8**
**शरीरं हविः Śariram Havih**

शरीरं means body. हविः means oblation. "(Off such a person) the body becomes an oblation (to be poured into fire of the highest consciousness). "One should pour into the fire of the Highest Consciousness all the elements, senses, and the objects of sense together with mind (that creates all these divisions). This is real homa (oblation). The (self enquiring) consciousness is the ladle (with which this oblation is to be performed)."

All the bodies, gross subtle etc. Which were previously identified with faked I-consciousness are now thrown into the fire of real I-consciousness as oblation.



**Sutra 9**
**|| ज्ञानमन्नम् || Jñānam Annam**

ज्ञानम् means limited knowledge which is the cause of bondage. अन्नम means food to be devoured.

If Jñāna is interpreted as limited knowledge, then sūtra would mean limited knowledge is annam i.e. devoured by the yogi. If Jñāna is interpreted as Svarūpa Jñāna or knowledge of self, then annam would mean food that gives satisfaction and the whole sūtra would mean "Self Realization becomes his food i.e. fills him with the highest satisfaction". Bhāskara also gives the above interpretation in his vartikās.

**Sutra 10**
**विद्यासंहारे तदुत्थस्वप्नदर्शनम्**
**Vidyāsamhāre Taduttha-Svapna-DarŚanam**

विस्मयः means fascinating wonder. योगभूमिकाः means the stations and the states of yoga. The stations and the stages of yoga constitutes a fascinating wonder.Such a yogi, in his ascent to the highest reality passes through many stations of experience which are full of pleasant surprises.

# Student contribution - Suresh Kardar

श्रीहनुमत् पञ्चरत्नम् - शारदा लिपि

वीताखिल-विषयेच्छं जातानन्दाश्र पुलकमत्यच्छम् ।
सीतापति दूताद्यं वातात्मजमद्य भावये हृद्यम् ॥ १॥
तरुणारुण मुख-कमलं करुणा-रसपूर-पूरितापाङ्गम् ।
सञ्जीवनमाशासे मञ्जुल-महिमानमञ्जना-भाग्यम् ॥ २॥
शम्बरवैरि-शरातिगमम्बुजदल-विपुल-लोचनोदारम् ।
कम्बुगलमनिलदिष्टम् बिम्ब-ज्वलितोष्ठमेकमवलम्बे ॥ ३॥
दूरीकृत-सीतार्तिः प्रकटीकृत-रामवैभव-स्फूर्तिः ।
दारित-दशमुख-कीर्तिः पुरतो मम भातु हनुमतो मूर्तिः ॥ ४॥
वानर-निकराध्यक्षं दानवकुल-कुमुद-रविकर-सदृशम् ।
दीन-जनावन-दीक्षं पवन तपः पाकपुञ्जमद्राक्षम् ॥ ५॥
एतत्-पवन-सुतस्य स्तोत्रं यः पठति पञ्चरत्नाख्यम् ।
चिरमिह-निखिलान् भोगान् भुङ्क्त्वा श्रीराम-भक्ति-भाग्-
भवति ॥ ६॥

# Sharada Project by Smriti Seva Mandalam

Smriti Seva Mandalam

"He who doesn't know his history, origin and culture; is like a tree without its roots."

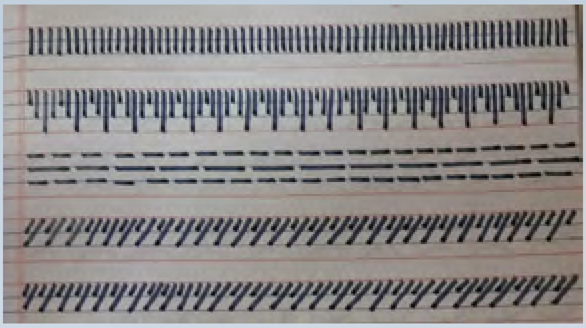
Bharath is a land of beautiful, rich and varied heritage. The innumerable works of our ancestors, like Sri Charaka's Charaka Samhita, Sri Bhaskara's Lilavati and many more, have played a significant role in building the nation. However, we have lost many of these manuscripts over the years. Despite all the turmoil our country has faced, quite a few manuscripts have survived over the centuries. Of course, we can digitalise manuscripts, but some aren't in the condition to go digital. In some others, some of the words have faded. Besides, the feeling of having a manuscript in our hands brings back the lost pride and history of Ancient India.

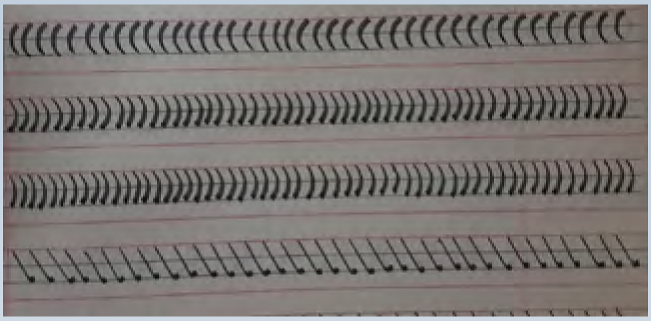
Smriti Seva Mandalam has taken it upon itself to preserve and revive these symbols of Indian heritage. Smriti Seva Mandalam (SSM) is an organisation under the guidance of Bharatiya Itihasa Sankalana Samiti, Karnataka (BISSK). The concept of recreating manuscripts was conceived by Late Shri Lakshmi Thathachariar ji. Shri Krishna Murthy ji of BISSK is taking it forward through SSM.

The task involves copying texts from older manuscripts into fresh handmade organic paper whose lifetime exceeds about 400 years. The major challenge is to ensure legible, error free writing so that the script content is passed on correctly to the readers.

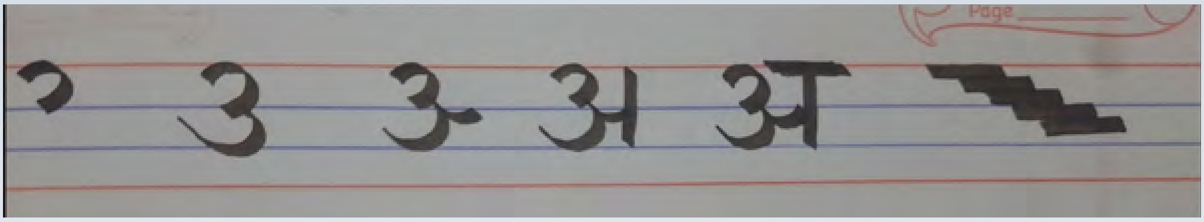
SSM currently comprises of homemakers who meet in JGRVK school, Ramamurthy Nagar. Under the tutelage of Shri Hemanth ji and currently under Shri Subramaniam ji the team has undergone training to write Devanagari Lipi and Sharadha Lipi with consistency, making the required pens of different nib sizes.

To achieve uniformity in the handwriting of all the members writing the manuscript, training is provided to the members. To begin with a broad pen nib pen is used and different strokes like standing line, sleeping lines, curves are practised. On getting a grip on the pen, Devanagari Swaras, Vyanjans, Gunithaas and Samyuktha aksharas are practised. Each akshara is split into basic strokes to ensure uniformity and clarity in the akshara. On perfecting these we graduate to fine nib and start practising with it. Then the writing on the sheet that will be preserved is taken up. Once comfortable in Devanagari, writing in Sharada Lipi begins.





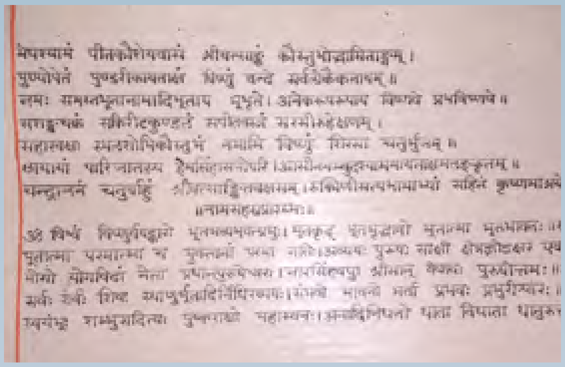
***Basic Strokes Practise***

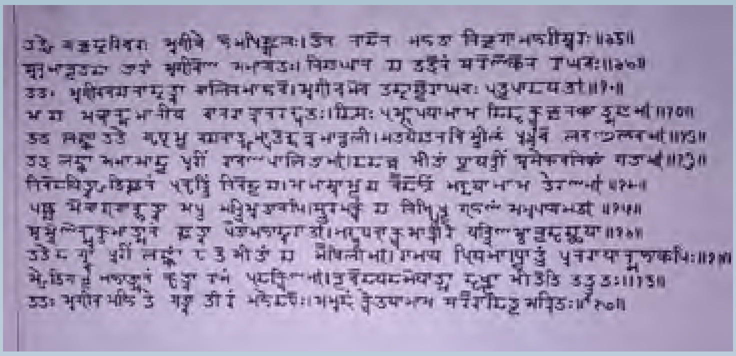


***An Akshara is broken into basic strokes and written.***

SSM has written Bhagavad Gita and Vishnu Sahasranam on preservation sheets. Submission of a completed text to the Ithihaasa Sankalana Samithi is Samarpanam. After doing two Samarpanam : The Bhagavad Gita and the Vishnu Sahasranama, the team has learnt Sharada Lipi. The team completed writing Sankshepa Ramayanam in Sharada Lipi

*Bhagavad Gita Samarpana and Vishnu Sahasranama Samarpana*





*VIshnu Saharasranamam and Sankshepa Ramayanam in Devanagari and Sharada as written by SSM*

SSM arranges stalls in which their works are displayed. A visitor to the stall can understand the journey of manuscript writing.

*Rakesh ji (Core Sharada Team) with the team, Hemant Mazumdhar ji with the team.*

Interested volunteers can join us for rewriting manuscripts by registering with us. Offline sessions happen in JGRVK School, Ramamurthy Nagar. Online sessions are also conducted to write manuscripts.

Right now, SSM is looking forward to getting access to some texts which are in a state that need to be rewritten. The text could be in Devanagari or Sharada.

Please write to us @ Smritisevamadala@gmail.com to join us for manuscript writing, to provide old manuscripts to rewrite, to provide support by helping in reading Sharada Lipi text or to set up a stall to have a look at the works done by SSM .

## शुर्यन हुंद्य बॊथ

हु कुस बु कुस
तेलि वन च़ु कुस
मॊह बतुक लॊगुम देग्य
श्वास खिच खिच वामुनो ब्रॊमस दारस
पोन्य छौकुम
ब्रहमा ब्रमस टेकिस ट्यौका

𑆲𑆶 𑆑𑆶𑆱 𑆧𑆶 𑆑𑆶𑆱
𑆠𑆼𑆬𑆴 𑆮𑆤 𑆖𑆶 𑆑𑆶𑆱
𑆩𑆺𑆲 𑆧𑆠𑆶𑆑 𑆬𑆺𑆓𑆶𑆩 𑆢𑆼𑆓𑇀𑆪
𑆯𑇀𑆮𑆳𑆱 𑆒𑆴𑆖 𑆒𑆴𑆖 𑆮𑆳𑆩𑆶𑆤𑆾 𑆧𑇀𑆫𑆺𑆩𑆱 𑆢𑆳𑆫𑆱
𑆥𑆾𑆤𑇀𑆪 𑆗𑆿𑆑𑆶𑆩
𑆧𑇀𑆫𑆲𑆩𑆳 𑆧𑇀𑆫𑆩𑆱 𑆛𑆼𑆑𑆴𑆱 𑆛𑇀𑆪𑆿𑆑𑆳

## Kashmiri Vowels in Devanagari & Sharada Scripts

**A. Special vowels used in Kashmiri Devanagari & Sharada**

| ॳ | ॴ | ॵ | ॶ | ॷ | ऎ | ॲ | ऑ |
|---|---|---|---|---|---|---|---|
| ◌ऺ | ◌ऻ | ◌ॏ | ◌ॖ | ◌ॗ | ◌ॆ | ◌ॅ | ◌ॉ |
| 𑆃 | 𑆃𑆳 | 𑆃𑆾 | 𑆃𑆶 | 𑆃𑆷 | 𑆍 | 𑆃 | 𑆃𑆳 |
| ◌ | ◌𑆳 | ◌𑆾 | ◌𑆶 | ◌𑆷 | ◌𑆼 | ◌ | ◌𑆳 |

**Vowels with Guide words**

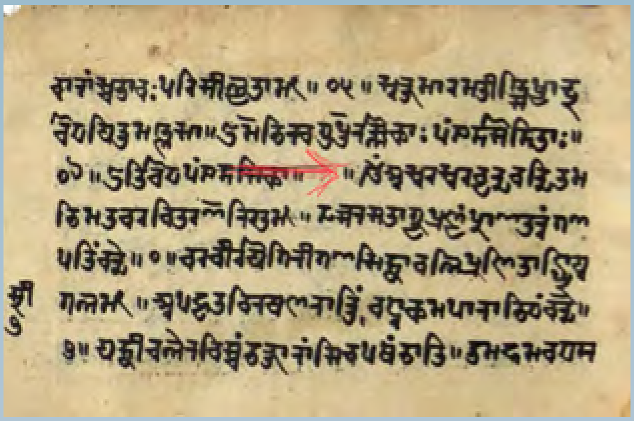
| अ | आ | ॳ | ॴ | ॶ | ॷ | ॵ | ओ | औ | अं |
|---|---|---|---|---|---|---|---|---|---|
| | ◌ा | ◌ऺ | ◌ऻ | ◌ॖ | ◌ॗ | ◌ॏ | ◌ो | ◌ौ | ◌ं |
| अख | आराम | ॳछ | मऻज | बॖ | तॗर | दॏर | मोल | औशद | अंग |
| 𑆃𑆒 | 𑆄𑆫𑆳𑆩 | 𑆃𑆗 | 𑆩𑆳𑆘 | 𑆧𑆶 | 𑆠𑆷𑆫 | 𑆢𑆾𑆫 | 𑆩𑆾𑆬 | 𑆎𑆯𑆢 | 𑆃𑆁𑆓 |

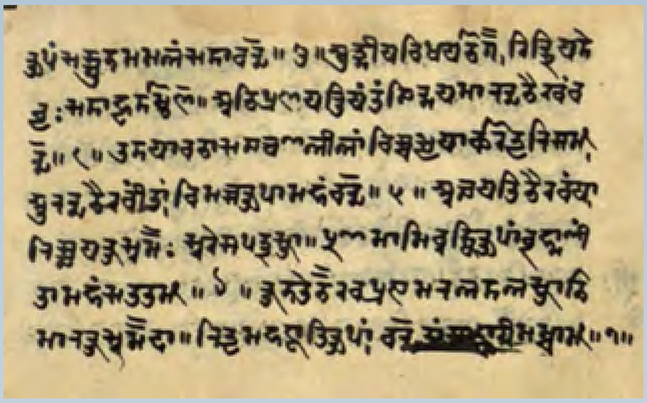
**Vowels with Guide words Continued..**

| इ | ई | उ | ऊ | ए | ऐ | ऐ |
|---|---|---|---|---|---|---|
| ◌ि | ◌ी | ◌ु | ◌ू | ◌े | ◌ै | ◌े |
| खिर | शीन | बुथ | जून | रेल | वैकुंठ | रेह |
| 𑆒𑆴𑆫 | 𑆯𑆵𑆤 | 𑆧𑆶𑆡 | 𑆘𑆷𑆤 | 𑆫𑆼𑆬 | 𑆮𑆽𑆑𑆶𑆁𑆜 | 𑆫𑆼𑆲 |

# देहस्थ-देवता-चक्र-स्तोत्रम् -१ 𑆢𑆼𑆲𑆱𑇀𑆡-𑆢𑆼𑆮𑆠𑆳-𑆖𑆑𑇀𑆫-𑆱𑇀𑆠𑆾𑆠𑇀𑆫𑆩𑇀 -𑇑

A.K.Razdan





Acharya Abhinavgupt's Dehasatha Devata Chakara Stotaram - देहस्थ-देवता-चक्र-स्तोत्रम्" is a fifteen verse Stotra where the Sadguru, the Breath (Prana Apana Vayu), the organs of senses and the organs of action in our body are praised as gods and spoken of as Devata Chakras. Given below is the Devanagari Version of the first Seven verses of the Stotra from an old Sharda Manuscript. The next Eight verses will be taken up in the next issue of Matrika.

ॐ असुरसुरवृन्दवन्दितमभिमतवरवितरणे निरतम्।
दर्शनशताग्र्यपूज्यं प्राणतनुं गणपतिं वन्दे ॥१॥

वरवीरयोगिनीगणसिद्धावलि पूजिताङ्घ्रियुगलम्।
अपहतविनयजनार्तिं वटुकमपानाभिधं वन्दे ॥२॥

यद्धीबलेन विश्वं भक्तानां शिवपथं भाति।
तमहमवधश रूपं सद्गुरुममलं सदा वन्दे ॥३॥

आत्मीयविषयभोगैरिन्द्रियदेव्यः सदा हृदम्भोजे।
अभिपूजयन्ति यं तं चिन्मयमानन्दभैरवं वन्दे ॥४॥

उदयावभासचर्वणलीलां विश्वस्य या करोत्यनिशम्।
आनन्दभैरवीं तां विमर्शरूपामहं वन्दे ॥५॥

अर्चयति भैरवं या निश्चयकुसुमैः सुरेशपत्रस्था।
प्रणमामि बुद्धिरूपां ब्रह्माणीं तामहं सततम् ॥६॥

कुरुते भैरवपूजामनलदलस्थाभिमानकुसुमैर्या।
नित्यमहङ्कृतिरूपां वन्दे तां शाङ्करीमम्बाम् ॥७॥

𑇄 𑆃𑆱𑆶𑆫𑆱𑆶𑆫𑆮𑆸𑆤𑇀𑆢𑆮𑆤𑇀𑆢𑆴𑆠𑆩𑆨𑆴𑆩𑆠𑆮𑆫𑆮𑆴𑆠𑆫𑆟𑆼 𑆤𑆴𑆫𑆠𑆩𑇀𑇅
𑆢𑆫𑇀𑆯𑆤𑆯𑆠𑆳𑆓𑇀𑆫𑇀𑆪𑆥𑆷𑆘𑇀𑆪𑆁 𑆥𑇀𑆫𑆳𑆟𑆠𑆤𑆶𑆁 𑆓𑆟𑆥𑆠𑆴𑆁 𑆮𑆤𑇀𑆢𑆼 𑇆𑇑𑇆

𑆮𑆫𑆮𑆵𑆫𑆪𑆾𑆓𑆴𑆤𑆵𑆓𑆟𑆱𑆴𑆢𑇀𑆣𑆳𑆮𑆬𑆴 𑆥𑆷𑆘𑆴𑆠𑆳𑆕𑇀𑆔𑇀𑆫𑆴𑆪𑆶𑆓𑆬𑆩𑇀𑇅
𑆃𑆥𑆲𑆠𑆮𑆴𑆤𑆪𑆘𑆤𑆳𑆫𑇀𑆠𑆴𑆁 𑆮𑆛𑆶𑆑𑆩𑆥𑆳𑆤𑆳𑆨𑆴𑆣𑆁 𑆮𑆤𑇀𑆢𑆼 𑇆𑇒𑇆
𑆪𑆢𑇀𑆣𑆵𑆧𑆬𑆼𑆤 𑆮𑆴𑆯𑇀𑆮𑆁 𑆨𑆑𑇀𑆠𑆳𑆤𑆳𑆁 𑆯𑆴𑆮𑆥𑆡𑆁 𑆨𑆳𑆠𑆴𑇅
𑆠𑆩𑆲𑆩𑆮𑆣𑆯 𑆫𑆷𑆥𑆁 𑆱𑆢𑇀𑆓𑆶𑆫𑆶𑆩𑆩𑆬𑆁 𑆱𑆢𑆳 𑆮𑆤𑇀𑆢𑆼 𑇆𑇓𑇆

𑆄𑆠𑇀𑆩𑆵𑆪𑆮𑆴𑆰𑆪𑆨𑆾𑆓𑆽𑆫𑆴𑆤𑇀𑆢𑇀𑆫𑆴𑆪𑆢𑆼𑆮𑇀𑆪𑆂 𑆱𑆢𑆳 𑆲𑆸𑆢𑆩𑇀𑆨𑆾𑆘𑆼𑇅
𑆃𑆨𑆴𑆥𑆷𑆘𑆪𑆤𑇀𑆠𑆴 𑆪𑆁 𑆠𑆁 𑆖𑆴𑆤𑇀𑆩𑆪𑆩𑆳𑆤𑆤𑇀𑆢𑆨𑆽𑆫𑆮𑆁 𑆮𑆤𑇀𑆢𑆼 𑇆𑇔𑇆
𑆇𑆢𑆪𑆳𑆮𑆨𑆳𑆱𑆖𑆫𑇀𑆮𑆟𑆬𑆵𑆬𑆳𑆁 𑆮𑆴𑆯𑇀𑆮𑆱𑇀𑆪 𑆪𑆳 𑆑𑆫𑆾𑆠𑇀𑆪𑆤𑆴𑆯𑆩𑇀𑇅
𑆄𑆤𑆤𑇀𑆢𑆨𑆽𑆫𑆮𑆵𑆁 𑆠𑆳𑆁 𑆮𑆴𑆩𑆫𑇀𑆯𑆫𑆷𑆥𑆳𑆩𑆲𑆁 𑆮𑆤𑇀𑆢𑆼 𑇆𑇕𑇆

𑆃𑆫𑇀𑆖𑆪𑆠𑆴 𑆨𑆽𑆫𑆮𑆁 𑆪𑆳 𑆤𑆴𑆯𑇀𑆖𑆪𑆑𑆶𑆱𑆶𑆩𑆽𑆂 𑆱𑆶𑆫𑆼𑆯𑆥𑆠𑇀𑆫𑆱𑇀𑆡𑆳𑇅
𑆥𑇀𑆫𑆟𑆩𑆳𑆩𑆴 𑆧𑆶𑆢𑇀𑆣𑆴𑆫𑆷𑆥𑆳𑆁 𑆧𑇀𑆫𑆲𑇀𑆩𑆳𑆟𑆵𑆁 𑆠𑆳𑆩𑆲𑆁 𑆱𑆠𑆠𑆩𑇀 𑇆𑇖𑇆

𑆑𑆶𑆫𑆶𑆠𑆼 𑆨𑆽𑆫𑆮𑆥𑆷𑆘𑆳𑆩𑆤𑆬𑆢𑆬𑆱𑇀𑆡𑆳𑆨𑆴𑆩𑆳𑆤𑆑𑆶𑆱𑆶𑆩𑆽𑆫𑇀𑆪𑆳𑇅
𑆤𑆴𑆠𑇀𑆪𑆩𑆲𑆕𑇀𑆑𑆸𑆠𑆴𑆫𑆷𑆥𑆳𑆁 𑆮𑆤𑇀𑆢𑆼 𑆠𑆳𑆁 𑆯𑆳𑆕𑇀𑆑𑆫𑆵𑆩𑆩𑇀𑆧𑆳𑆩𑇀 𑇆𑇗𑇆

# Reader's Feedback

CST

मातृका है एक सेतु---------जया सिबू

मातृका दर्पण है जीवन का एक भाव

होना परिपूर्ण सर्वत्र ३६ तत्वों में,
आत्म निरीक्षण का विभाव जहां है
अपनाना स्वभाव, “स्व” को जगत हित के लिए

स्थिर भाव में है संजोये रखना
अपनी संस्कृति को जीवन मूल्यों को
प्रवास की अवधि में प्रफुल्लित करना

जो है वास्तव में अग्नि परीक्षा पग पग पर सूर्य है
आन्तरिक सत्य “सत्यमेव जयते’ का
घनीभूत रूप संबंध ---,

प्रकाश का साक्षात स्वरूप चन्द्रमा की चन्द्रिका है
आध्यात्मिक प्रवृत्ति आनन्द एक अनुभव है
तारे है पास पास के पारस्परिक अभिवादन के आश्वासन

श्वेत ज्योति भागवत करुणा की ‘लल्लेश्वरी” का वाख है
शिव समग्र है सनातन है,
निर्द्वंद्व अभिव्यक्ति के पथ पर
है आत्मविश्लेषण शैव
परंपरा के दर्पण के भीतर
सर्वत्र ३६ तत्वों में तत्सम,
तद्भव होने का अभिनन्दन

***Message by Sh Chaman Lal Raina***

Namaskar, this is master piece of Matrika about sharda lipi. Please include below mail id in the mailing list @ xxxvaishnavi@gmail.com

***Message by I.K. Pandit,***
***KHST Hydrabad***

“Namaskar Mahra. Thankful for ur efforts nd dedicated work.

***Message by Khemlata Wakhloo***

I request you to send few pages on ‘Varna Parichay’. I mean,

1. List of Alphabets
2. Phonetics/pronunciations
3. Equivalent Hindi and English alphabet/s.
4. Maatras
5. Use of Maatras
6. Writing steps of each alphabet.
7. Two letter words with phonetics/pronunciations and meaning and use.

To start with common and mostly used words may be chosen.

Thanks

***Message by Bhaskar Das***

# CST - The Way Forward

Rakesh Kaul

We have drawn up an aggressive plan for the coming year for ourselves, to further our aim and objective of "Preserve, Protect and Propagate" Sharada Script.

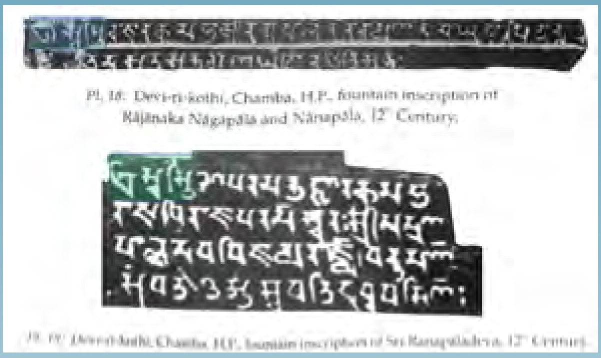
- We have developed lot of teachers, but still feel the need to develop more and shall work on it.
- We have successfully completed an advanced Sharada course using Whatsapp Group methodology. Continue to conduct Advanced learning sessions, this year.
- We wish to have advanced Sharada Online tutorials this year.
- To enable easy access of Satisar Sharada Font we wish to pursue recognition of the same by online applications like Google etc.
- Last year we have announced Scholarships for students pursuing research on Sharada script and associated topics. We shall pursue it and make a regular yearly exercise.
- We published a primer for Kashmiri writing in Sharada last year. We wish to pursue introduction of the same Primary schools with the competent authorities. This will help our efforts at protecting Sharada Lipi for writing Kashmiri.
- We shall continue to work with the Ministry of Education, Govt. of India for popularizing Sharada Lipi at National level and shall extend all our help for doing the same.
- We have started an ambitious OCR "Optical Character Recognition" project in the current year and wish to complete the same this year.

# शारदा लिपि के विकास की मुख्य विशेषताएँ- ५
# 𑆯𑆳𑆫𑆢𑆳 𑆬𑆴𑆥𑆴 𑆑𑆼 𑆮𑆴𑆑𑆳𑆱 𑆑𑆵 𑆩𑆶𑆒𑇀𑆪 𑆮𑆴𑆯𑆼𑆰𑆠𑆳𑆍𑆀- 𑇕

Vinutha Saligram

## देवी-री-कोठी शारदा शिलालेख, चंबा, हिमाचल प्रदेश।

पिछली कड़ियों में हमने पश्चिमी हिमालय क्षेत्र के ज्ञान और संस्कृति में एक कड़ी के रूप में शारदा लिपि की महत्वपूर्ण भूमिका को समझा। आइए हम देवी-री-कोठी (चंबा, हिमाचल प्रदेश), १२ वीं शताब्दी के फव्वारा शिलालेख पर चर्चा जारी रखें, जो भूरी सिंह संग्रहालय (चंबा, हिमाचल प्रदेश) में संरक्षित है, जिसमें डॉ.जे.पी. वोगलजी ने मध्यकालीन इतिहास और शारदा लिपि के विकास पर का कार्य किया।




(चित्र ५)-
https://archive.org/details/saradaandtakarialphabetsoriginanddevelopmentb.k.kauldeambi/page/n173/mode/2up)

इस चित्र में, प्लेट नंबर १८ और प्लेट नंबर १९ के शिलालेखों पर , शुरुआत में मंगलवाक्य देखा जाता हैं। ऐसे शुभ प्रतीक या मंगल शब्द, आमतौर पर लेखन की शुरुआत में पारंपरिक भारतीय पांडुलिपियों या ताम्रपन्नों या शिलालेखों पर पाए जाते हैं।

रिचर्ड सोलोमनजी ने उनके 'इंडियन एपिग्राफी' ग्रन्थ् (पुटसंख्या ६७) मे अभिप्राय व्यक्त किया है कि प्राचीन काल में, 'सिद्धम' शब्द(सफलता पूर्ण) या इसके संक्षिप्त रूप चिह्न लगाने की प्रथा थी। एक प्रतीक, जो मूल रूप से बाईं ओर खुला एक घुमावदार रेखाङ्कित से बना था, को 'सिद्धम' शब्द के लिए उपयोग किया गया जाता था। और यह संकेत, विभिन्न विकसित रूपों में, उसके बाद मानक मंगल चिह्न बन गया। ऐसा प्रतीत होता है कि इसे बाद में कभी-कभी ॐ का प्रतिनिधित्व करने के लिए समझा जाने लगा। इसे सिद्धम के समकक्ष पढ़ना संभवतः अधिक टीक है। अन्य शब्द और वाक्यांश, जैसे 'सिद्धिर अस्तु' (सफलता हो) या 'स्वस्ति' (कल्याण) (कभी-कभी सिद्धम के साथ प्रयोग किया जाता है) भी अक्सर शिलालेखों की शुरुआत चिह्न लगाने की प्रथा थी।

# कश्मीर में बिछड़े एक मित्र के नाम / 𑆏𑆭𑇀𑆧𑆵𑆩 𑆧𑆼𑆁 𑆥𑆴𑆕𑆛𑇊𑆼 𑆋𑆏 𑆧𑆴𑆞𑇀𑆩 𑆏𑆼 𑆢𑆳𑆧

Deepak Sopori

मित्र,मैं आज तक तुमको भूला नहीं,
मन स्मृतियों के कानन मे भटका रहा,
एक चिट्ठी है जो मैंने भेजी नहीं,
एक आंसू है ,नैनों में अटका रहा।

छुट गईं उंगलियाँ कैसे अवरोध में,
मैं किसी गोद में, तुम किसी गोद में,
दूर होना हमारा ये प्रारब्ध था,
विरह वेला का हर बाण निशब्द था ,
नियति के वश में था काल का हर चरण,
सिद्ध होकर रहा मित्रता का हरण,

वेग में बह गया प्रेम सौहार्द सब,
मृत्यु भय से ढका भावनाओं का नभ,
वो अवस्था ही ऐसी थी बचपन में हम,
देखते थे बहुत, बात करते थे कम,

जब ललाटों पे रखी थी राईफल तनी,
रक्त से उंगलियों की थीं पौरें सनी,
एक कच्चा घडा, मित्रता का वचन,
सह न पाया वो वर्षा की पहली छुअन,

कील किसने गढी छल व आतंक की,
देह विश्वास का जिसपे लटका रहा,
एक चिट्ठी है जो मैंने भेजी नहीं,
एक आंसू है ,नैनों में अटका रहा॥

𑆧𑆴𑆞𑇀𑆩,𑆧𑆽𑆁 𑆄𑆖 𑆞𑆏 𑆞𑆶𑆧𑆏𑆾 𑆦𑆷𑆪𑆳 𑆢𑆰𑆵𑆁,
𑆧𑆢 𑆯𑇀𑆧𑆸𑆞𑆴𑆨𑆾𑆁 𑆏𑆼 𑆏𑆳𑆢𑆢 𑆧𑆼 𑆦𑆙𑆏𑆳 𑆩𑆰𑆳,
𑆋𑆏 𑆔𑆴𑆙𑇀𑆚𑆵 𑆰𑆽 𑆖𑆾 𑆧𑆽𑆁𑆢𑆼 𑆦𑆼𑆖𑆵 𑆢𑆰𑆵𑆁,
𑆋𑆏 𑆄𑆁𑆯𑆷 𑆰𑆽 ,𑆢𑆽𑆢𑆾𑆁 𑆧𑆼𑆁 𑆃𑆙𑆏𑆳 𑆩𑆰𑆳𑇅

𑆕𑆶𑆙 𑆑𑆆𑆁 𑆇𑆁𑆑𑆪𑆴𑆨𑆳𑆀 𑆏𑆽𑆯𑆼 𑆃𑆬𑆩𑆾𑆡 𑆧𑆼𑆁,
𑆧𑆽𑆁 𑆏𑆴𑆯𑆵 𑆑𑆾𑆠 𑆧𑆼𑆁, 𑆞𑆶𑆧 𑆏𑆴𑆯𑆵 𑆑𑆾𑆠 𑆧𑆼𑆁,
𑆠𑆷𑆩 𑆰𑆾𑆢𑆳 𑆰𑆧𑆳𑆩𑆳 𑆨𑆼 𑆣𑇀𑆩𑆳𑆩𑆥𑇀𑆡 𑆟𑆳,
𑆬𑆴𑆩𑆰 𑆬𑆼𑆪𑆳 𑆏𑆳 𑆰𑆩 𑆥𑆳𑆝 𑆢𑆴𑆭𑆥𑇀𑆠 𑆟𑆳 ,
𑆢𑆴𑆨𑆞𑆴 𑆏𑆼 𑆬𑆭 𑆧𑆼𑆁 𑆟𑆳 𑆏𑆳𑆪 𑆏𑆳 𑆰𑆩 𑆔𑆩𑆝,
𑆯𑆴𑆠𑇀𑆡 𑆰𑆾𑆏𑆩 𑆩𑆰𑆳 𑆧𑆴𑆞𑇀𑆩𑆞𑆳 𑆏𑆳 𑆰𑆩𑆝,

𑆬𑆼𑆑 𑆧𑆼𑆁 𑆥𑆰 𑆑𑆨𑆳 𑆣𑇀𑆩𑆼𑆧 𑆯𑆿𑆰𑆳𑆩𑇀𑆠 𑆯𑆥,
𑆧𑆸𑆞𑇀𑆨𑆶 𑆦𑆨 𑆯𑆼 𑆜𑆏𑆳 𑆦𑆳𑆬𑆢𑆳𑆍𑆁 𑆏𑆳 𑆢𑆦,
𑆬𑆾 𑆃𑆬𑆯𑇀𑆟𑆳 𑆰𑆵 𑆌𑆯𑆵 𑆟𑆵 𑆥𑆔𑆣𑆢 𑆧𑆼𑆁 𑆰𑆧,
𑆠𑆼𑆐𑆞𑆼 𑆟𑆼 𑆥𑆰𑆶𑆞, 𑆥𑆳𑆞 𑆏𑆩𑆞𑆼 𑆟𑆼 𑆏𑆧,

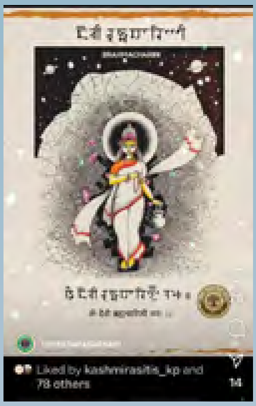
𑆖𑆥 𑆪𑆪𑆳𑆙𑆾𑆁 𑆣𑆼 𑆩𑆐𑆵 𑆟𑆵 𑆩𑆳𑆆𑆤𑆪 𑆞𑆢𑆵,
𑆩𑆏𑇀𑆞 𑆯𑆼 𑆇𑆁𑆑𑆪𑆴𑆨𑆾𑆁 𑆏𑆵 𑆟𑆵𑆁 𑆣𑆿𑆩𑆼𑆁 𑆯𑆢𑆵,
𑆋𑆏 𑆏𑆔𑇀𑆔𑆳 𑆒𑆛𑆳, 𑆧𑆴𑆞𑇀𑆩𑆞𑆳 𑆏𑆳 𑆬𑆔𑆢,
𑆯𑆰 𑆢 𑆣𑆳𑆨𑆳 𑆬𑆾 𑆬𑆩𑇀𑆮𑆳 𑆏𑆵 𑆣𑆰𑆪𑆵 𑆕𑆶𑆃𑆢,

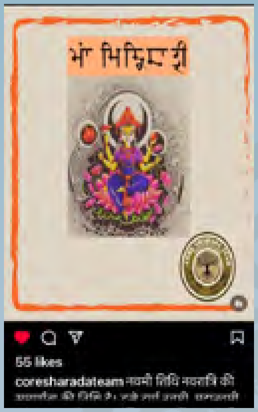
𑆏𑆵𑆪 𑆏𑆴𑆯𑆢𑆼 𑆑𑆜𑆵 𑆕𑆪 𑆬 𑆄𑆞𑆁𑆏 𑆏𑆵,
𑆠𑆼𑆰 𑆬𑆴𑆭𑇀𑆬𑆳𑆯 𑆏𑆳 𑆖𑆴𑆯𑆣𑆼 𑆪𑆙𑆏𑆳 𑆩𑆰𑆳,
𑆋𑆏 𑆔𑆴𑆙𑇀𑆚𑆵 𑆰𑆽 𑆖𑆾 𑆧𑆽𑆁𑆢𑆼 𑆦𑆼𑆖𑆵 𑆢𑆰𑆵𑆁,
𑆋𑆏 𑆄𑆁𑆯𑆷 𑆰𑆽 ,𑆢𑆽𑆢𑆾𑆁 𑆧𑆼𑆁 𑆃𑆙𑆏𑆳 𑆩𑆰𑆳𑇆

# वर्णमाला / वर्णमाला

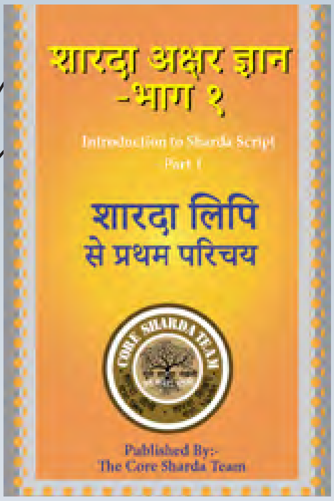
CORE SHARADA TEAM FOUNDATION - CORE SHARADA TEAM FOUNDATION - CORE SHARADA TEAM FOUNDATION - CORE SHARADA TEAM FOUNDATION

# Social Media Posts





Our publications :-

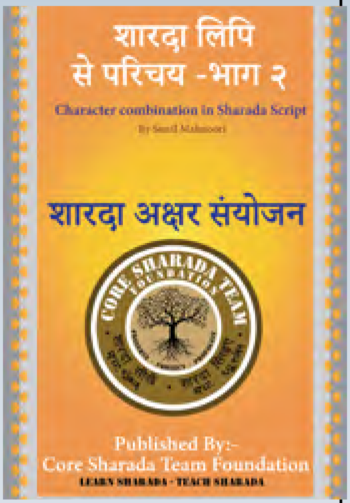



Price Rs 100/-

BUY NOW

Price Rs 100/-

BUY NOW




Price Rs 175/-

BUY NOW

**For Learning Sharada or any other suggestions:-**


facebook.com/Core-Sharda-Team-110148770831539

instagram.com/coreshardateam

shardalipi.com

twitter.com/CoreSharada

maatrika.cst@gmail.com

Phone - 98301 35616 / 90089 52222


## DONATE

If you appreciate the efforts by The Core Sharada Team Foundation for the revival of Sharada Script, Kindly Donate generously.

Core Sharada Team Foundation
HDFC Bank, Airport Rd., Bangalure
Account No: 5020 0054 8093 36
IFSC : HDFC0000075
(RTGS / NEFT)

(Income Tax exemption under 80G)
Approval number- AAJCC1659DF20206 12-Clause (iv) of first provison to sub-section (5) of section 80G

© The contents of Maatrika are copyright of The Core Sharada Team Foundation.
Any redistribution or reproduction in part or all of the contents in any form is not allowed without permission.