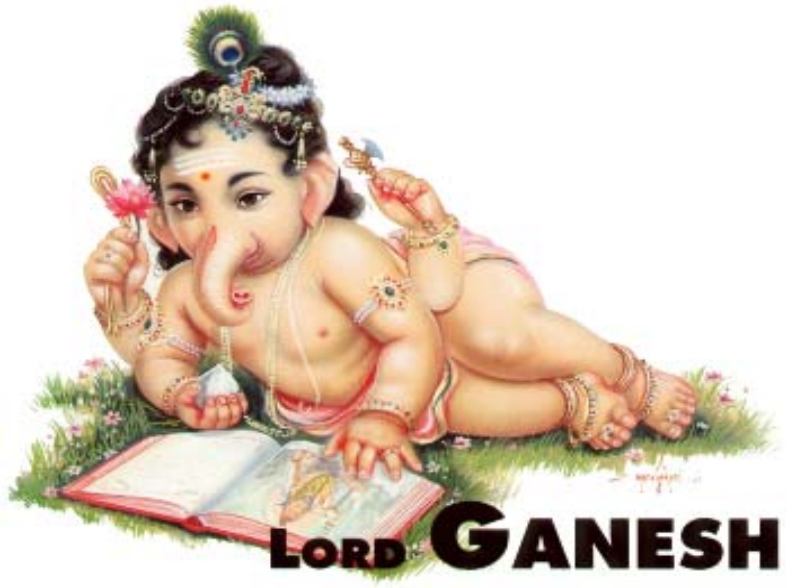
ஔவையார் அருளிச்செய்த
விநாயகர் அகவல்
திருச்சிற்றம்பலம்

saint auvaiyār's
vināyagar ahaval
thiruchitrambalam

śaint auvaiyār's

vināyagar ahaval

(A Tamil poem of adoration to God Ganesha)



Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
Layne Little

Transliteration & Preparation by
Sri Skanda's Warrior of Light

Adopted from
Loving Ganesha.
(By Satguru Sivāya Subramuniya Swāmi)

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Sadhvi Auvaiyar Mā - Introduction

By Satguru Sivaya Subramuniya Swami

Quite a long time ago, in the ninth century, there lived in the south Indian Tamil land a woman saint known as Auvai or Auvaiyar, a Tamil appellation for a respected senior mother or lady. Abandoned by her parents at birth, Auvaiyar was raised by a family of Panars, who were wandering minstrels. As a young girl, she was deeply devoted to religion and literary pursuits and wanted to serve the people. Known for her intelligence and extraordinary beauty, she had many aristocratic suitors, and pressure was brought to bear for arranging her marriage. While most young women would welcome such attention, it was for Auvaiyar more threat than opportunity. Her interests were philosophical and devotional, and her life revolved around her love of Siva. She did not want to make a man the center of that universe. Faced with the impending marriage that her family would surely arrange, Auvaiyar wept and prayed before her chosen Deity, Vighneshvara, to save her from this fate:

"Oh, my Lord, these people are only after my youth and beauty; but I want to dedicate myself to the Goddess of learning and to the spread of learning. Please take away my youth and my beauty so that I can have peace and follow my chosen way of life."

Ganesha heard her prayer, and in the days that followed her skin wrinkled, hair grayed, eyes dulled, limbs stiffened and breasts sagged. Looking at her reflection in the village well, the maiden was overcome with joy, knowing she was safe from the world, knowing that her loving Ganesha had graciously answered her prayers.

Auvaiyar left the shelter of home, where most people find security, and wandered far and wide in the palmyra-covered Tamil kingdoms of Chola, Pandya and Chera. Her life was simple, dedicated to the practice of yoga and to following her guru's instructions.

As her spiritual sadhana bore fruit, she slowly matured into spreading the tantras, the mystical teachings of the siddhars, the wisdom of God Siva and the Gods. Her innumerable literary and philosophical works, for both children and elders, cover the entire gamut of human experience and testify to her profound wisdom. Her royal benefactors, among whom were Shri Shri Shri Adiyaman, Pari, Kari and Seraman, are historical figures distinguished by their bravery and benevolence. These maharajas patronized her cultural works so that her fame spread far and wide. She is now acclaimed as the wisest woman of all ages in the chronicles of Indian culture.

Auvaiyar Ma was a contemporary and close associate of two noble Siva bhaktas, Sundarar and Seraman Perumal, ruler of the Chera kingdom, both extolled as great Saiva saints in Sekkilar's epic hagiography, the Periyapuranam.

One day, near the end of her life, it is said that Auvaiyar was in the midst of her daily worship of her beloved Ganesha. She had a vision in which Saint Sundarar was proceeding to Mount Kailasa, Siva's abode, with his comrade, King Seraman. Sundarar was riding a white elephant, and Seraman was on a white horse. They were as aware of her as she was of them.

She became disturbed and tried to rush her worship, filled with a yearning to join her spiritual friends on their last journey. But Lord Ganesha appeared and told her to finish her rituals calmly and without haste, with the promise that she would be taken to Kailasa ahead of her two friends. Thereupon she entered her trance even more deeply and sang the renowned hymn of praise entitled Vinayaka Ahaval. (This great song of religious devotion to Ganesha is sung to this day throughout the Tamil land at the time of Ganesha worship, particularly during the annual Ganesha Chaturthi festival.)

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As she finished her worship and placed the sacramental offering at His gracious feet, Vinayaka appeared before her, lifted her in His gentle trunk and delivered her to the Sivaloka, to Mount Kailasa, before the two friends arrived. When Seraman Perumal inquired how it was that she had arrived ahead of them, she sang this in her unique and charming Tamil:

O king, is there anything unattainable
To them who intensely contemplate
On the fragrant feet of the son
Of Ummaiyal, of sweet and comely speech?
The thunderous thud of the swift elephant
And that of the agile horse must give place
To that of the rider of this old dame!
He is none other than the mighty Mahaganapati.

Sadhvi Auvaiyar mā - a peerless poetess of ancient Tamil Nadu & lady legend amidst siddhars.

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Saint Auvaiyār's Approach to Vināyagar

By Ratna Ma Navaratnam

Saint Auvaiyar's ode to Vinayaka is one of the most popular canonical hymns of adoration, noted for its poetic diction, vivid imagery and yogic insights. It is a work of paramount importance, as it communicates the quintessence of the worship of Ganesha, who confers the power and peace of the Supreme Para-Siva to His votaries.

In the Ahaval (p. 329-331), lines 1-14 delineate the form of Vinayaka. Lines 15-72 depict the detailed action of divine grace bestowed on His devotees. In the whole poem Saint Auvaiyar addresses Ganesha in three places only. "O... wish-fulfilling elephant!" is followed by "The One who rides the mouse," and finally comes "Peerless Vinayaka, Master of Wisdom." She describes in great detail the way His grace worked on her and transformed her life. She shares her enthusiastic experience of grace with the world just before she departs from this life. The symbol of divine grace is conveyed by the image of the feet of Ganesha. She commences her poem by extolling the feet in words that vibrate with melody. In the middle and at the end of the poem, too, we find the allusion to the sacred feet of grace, signifying that the poem has been based on the foundation of grace, outflowing from the elder son of Siva, Vittaka Vinayaka.Thus, the hymn Vinayaka Ahaval is a highly mystical work. It consists of seventy-two lines of poetry. The author begins the poem with a salutation to the holy feet of Ganapati. His feet are mystically placed at the tail end of the spinal column called muladhara, which generates the heat necessary for the functioning of the inner organs. His feet guard, as it were, the source of the bodily energy from extinction and are a symbol of grace. From His feet emanate the seven modulations of the musical notes, giving rise to the succinct vibrations of mantras. The primordial vibration from the muladhara, the eternal substratum, gives rise to the cosmic dance full of dynamic motion around and within. So potent are His lotus feet of grace. Meditating on His feet, the poetess describes the vision of the beauteous formation of the body of Ganesha, so symmetrical and subdued, radiating light with the golden hip-chain and white, silken attire. He is a living presence to Mother Auvai and not an image of stone.

Ma Auvai sees, in her yogic perception, the impressive nature of Vinayaka's countenance. She sees one tusk broken and kept in one of His hands, while the other tusk adorns His comely elephant face and is the source of mitigating countless malicious forces. Eka dantaye vighna vinashine. Ganesha's elephant face, adorned with the red mark on the forehead, beams with beauteous smile at the votary who sings His praise. The twinkle in His eye symbolizes His auspicious nature. His five hands signify the five-fold activities of the manifested cosmos. There is ceaseless creation, vigilant preservation followed by dissolution of all that is transient. Then occurs the phase of involution, a subtle veiling leading to the stage of anugraha, revelation. It is the reemergence, through grace, with sound and light. It permeates the outer cosmos as well as the inner realm of "Being."

In this context, the divine mother views Ganesha's five arms. She sees in one hand the displaced tusk ready to be used as a writing stylus, symbolizing the creative function. The other hand, holding the modaka sweet, indicates the ever-watchful, protective care and the assurance of the reward of fulfillment. The goad and the noose in the other two hands are the deterrent weapons to safeguard man from the pitfalls of disillusionment caused by pernicious desires and egoism. The lofty trunk is the fifth hand, which holds the water pot in an act of oblation, signifying His perennial grace and the Pure Awareness of the One in many.

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His countenance glows in sky-blue hue. His shoulders appear strong and balanced. The gleam of the sun, moon and fire emanates from His triple eyes, illuminating the caverns of the heart and the crevices of the outer world. The light of Truth radiates in His countenance as the principle of delusion recedes, leaving its pronounced marks on the face of Ganesha. How wonderful are His expansive ears, reminding us that, "Heard melodies are sweet, but those unheard are sweeter." So muses the saintly poetess who experiences the wordless music of the primordial Aum, wafting from His fan-like ears and awakening her to the sublime awareness of Reality. The splendor of His crown and the insignia of the triple strand of initiation on His chest mark the extending vistas of light and sound mingling in the oneness of Ganesha.

Auvaiyar Ma thus is transported in bliss at the vision of the wish-fulfilling elephant-faced form of Vinayaka. Lest the grandeur of the supernal light dazzle her, she turns her gaze at His immanent form again. Ma views Him enjoying the triple delicious fruits and is amazed at the incongruity of Pillaiyar's riding on His rat mount! It reminds her that life is a bundle of contradictions and contrasts. The massive elephant with His immense strength and prudence is no less important than the humble mouse.

All come within the purview of the all-knowing God Siva and are either scourged or saved by their own actions. His main intent is to wean the heart of man from the darkness of ignorance to the light of wisdom and Truth. The divine mother recollects the immense love bestowed on her by Ganesha. He pointed the way, and fortified with the mystic mantra of the guru, she communicates the inevitable bliss of realization when she exclaims "He, my true Self, filled my whole being." In this poem, Mother Auvai melts in love, like Saint Manikkavasagar, as she recalls in tranquility her yogic vision and the experience of the inner self mingling in the greater Self! To experience the Reality of the Supreme Self and communicate it to the world of suffering humanity -- here where men sit and hear each other groan -- is the noblest service of all the realized seers in the fold of Hinduism.

Problems arising from the origins of Lord Ganapati, son of Siva, His place in the Hindu pantheon and the truth of the many legends that have grown up around Him all pale into insignificance before the living testimony of the noble poetess Auvaiyar in her wonderful praise of Vinayaka. Who can deny the truth of her awareness of the Supreme Being and dismiss her translucent experience as ephemeral outpouring of an overworked mind?

Mother Auvai is the witness, and her poem is the living testament of Ganesha's grace and how He came into her inner being as a guru and endowed her with insight of truth by placing His gracious feet on her head. Faithfully has she recorded the steps of the religious practice (sadhana) that took her from the grip of the mundane world to the absorption in bliss divine. Deep concentration is the secret of mastering the avenues of the deluding senses. And the more she meditates on the oppressive limitations exercised by the principles of time and space and the sway of the thirty-six categories (tattvas) of manifestation, the deeper is her withdrawal into the interior of her being, where the phantom of duality ceases to lure her. The mystic mantra Aum permeates her whole being. Her japa is impregnated with ceaseless remembrance of the vibrant word.

We follow her from behind, rapt in mute wonder, as step by step she leads us into the mysteries of the yoga marga, so ably propounded by sages like Patanjali, Vasishtha and Narada. The dormant shakti, once ignited by the grace of Ganesha, floods all the six psychic centers of consciousness within Auvai Ma and consummates the supreme awareness of the Self. Such is the mystic import of the mother's poem on Vinayaka, which starts like a catalog of His iconographical details and consummates in the highest communion with Aum Ganesha.

From lines fifty-five to the end, the pendulum of the individual being swings in harmony to the symphony of the universal being. Neither discord nor limitation nor separation can be sensed in the experience of the divine mother from this stage. Auvai Ma's descriptions of illumination are highly mystical and elude the comprehension of those who have not yet experienced such yogic fulfillment. Yet, her communication of the intangible rings of sincerity and sublimity. The steps to control the inhalation and exhalation by suitable chanting of mantras, leading the vital force from one center of consciousness to the other centers gradually, have all been made so vividly clear to Mother that her perception intuits through the yogic cord to the highest center at the crown of the head. The serpent power, kundalini shakti, as this subtle fire is termed, once awakened can effect wondrous transformation in the personality. The tongue is made so potent as to experience infinite power of expression. Yet, at the same time, the inexpressible, inaudible mantra known as ajapa is also made vividly clear to her as

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the gravitational prana, or life force. Beyond Aum is the silent melody of ajapa, heard and yet unheard, in the vibration of inhaling, retention and exhaling of the life breath every fractional second of our existence. That is He: the ever-elusive, life-giving, immortal and immaculate Ganesha.

Many have been the expositions on this aspect of meditation by the rhythmic modulation of the life breath. Mother Auvai reveals in unmistakable terms of poesy the indefinable and subtlest of the subtle aspects of experiential awareness of the Supreme Sat. The fire in its dormant state has been ignited by the spark that blazoned from the inhaling breath. We perceive the awakened kundalini in Auvai Ma arising as a coiled snake at the touch of the flame. It ascends up the mystic center of consciousness, experiencing the most inexplicable powers at each of the centers. Finally, it reaches the zenith, where bliss ineffable transmutes her whole being into the radiance of light eternal, whence the light of the sun, moon and stars appear but reflections of the true glory of the effulgent Self. Blessed is the saint whose attainment is so absolute and perfect.

The Mother resumes her normal consciousness and recalls her vision of ecstasy. What has my Ganesha done to me? She ponders and is filled with an unquenchable devotion, as she proclaims the greatest of her utterances in the whole of this magnificent poem:

Given me miraculous powers
by your sweet grace, and mukti too;
revealed myself to me,
Stilled my mind in tranquil calm.

The perplexing question of who am I, which has baffled humanity down the ages, has been solved by Saint Auvaiyar:

By His grace beatific, He makes me know my Self.
That art nondual, eternal, real, pure existence,
pure consciousness and everlasting bliss.

Gone forever are the network of limitations exercised by actions of past births, and the roots are exterminated forever and ever by the power of Ganesha. Mother Auvai finds herself in tranquil quiescence: "speechless, mindless, immersed in the glory of illumination within." No more opposing factors of dualism, no more darkness in the transcendent luminosity of Ganesha! Absorbed in divine bliss, afflictions recede. It is the way of grace, and we follow her from afar as she ascends on wings of self-knowledge. The immanent and all pervading intermingle in Auvaiyar Ma's cosmic vision as she swims in the ineffable experience of the undifferentiated Supreme. She can only communicate with us in the language of symbols. "Sweeter than ambrosia and subtler than the subtlest of the atoms is it."

Who can know the Real? Only those who have experienced it. Having entered into the beatific bliss of the "liberated," it is the nature of such experience to seek and abide in an everlasting allegiance with all who have attained. Their insignia of renunciation and purity are self-evident. Saint Auvaiyar's outpourings, embodied in the purest form of poesy, tug at our heart strings, as her worship of the image of Ganapati transcends from the physical and subtle phases to the state of supreme awareness of Oneness. The radiant wisdom has been her priceless boon from the one-pointed worship of Ganesha. It overwhelms Auvaiyar with such a surging love for humanity that she communicates the incommunicable by the assurance so positive and veritable to take up the incantation of the mantra of Five Letters, Panchakshara. It is the panacea for the ills of human existence.

Ganesha will be the illuminator, the guru, who can effect this transfiguration. Therefore, the mother bids one and all to surrender all at the gracious feet of the Lord of Wisdom. All the Hindu seers proclaim the one supreme Truth of realization by the act of self-surrender before the self-luminous Siva -- one of whose rays divine is Pillaiyar, the honored son with manifold names who is testified in diverse forms of worship. Thus the worship of Aum Ganesha by the renowned seer Auvaiyar reveals the wondrous Truth that the self has been illumined by the Self and abides in the Self. Then all appearances of otherness and of dualism (dvaita) vanish. There only remains the real Self within as well as outside the ego-self.

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Divine Mother Auvai's poem on Vinayaka gives a superexperience (anubhava) of reality by means of the spiritual practice enjoined in the yoga pathway. The sun is hidden from our sight by the clouds. So, too, the reality of the Self is obscured by illusion. The ego can hide our real Self from our consciousness. Yet, human life cannot exist without our real Self, even though apparently hidden, just as day cannot exist without the diffused light of the sun, however hidden by fog or mist. The dominance of the ego by thoughts raised by the mind (manas) can conceal the real Self from our consciousness. The ego is the I-maker (ahamkara) and is inseparable from the Self (atma). Aum is the symbol of reality when we start from the inner being, and Namah Sivaya is the reality when we start from man's experience of the outer world. The Mother's incantation in her immortal poem validates her experience of the truth of Pashu-Pati. Their common symbol is Aum, and the form is that of Ganesha.

Mother Auvai explains in her poem that Ganesha is the Deity of yogis. He typifies the coupling of two mutually complementary elements yoked together with a view to obtaining unity in being and in action, the unification of the respective individual and universal aspects, of the jivatma and the Paramatma. It is the drawing together of man to his inner ruler (antaryamin) enthroned in his own Self.

The theme of kundaliniis intimately connected with the cult of Ganapati worship. The human body consists of the five elements, and these merge into one another by the control of the breath, and through the reciting of the formulae, until consciousness dissolves into the original matter.

Yoga is the disciplined effort that draws the individuality of man, united with his personality, to the Lord (Isha) pervading beyond and to the all-Knower (ayamatma) who comprehends from within. He who reaches this end is a yogi. According to Auvaiyar Ma, consciousness in the form of a serpent sleeps within the body and can be awakened by japa techniques to penetrate, one after another, the six chakras, or superimposed circles of the body, until it reaches the opening of brahmarandhra, on top of the head, where it brings about the union of the being with Siva. The vital power of the vibration of the litany of Omkara, the word symbol of Ganesha, brings about the cooperation of the Divine and effects the union with Siva at sahasrara. It is the goal of all types of yoga. The way of yoga leads to the immortality of the liberated one, supplemented by the infusion of bhakti. Saint Auvaiyar Ma attempted the yoga, the bhakti and the jnana pathway in the worship of loving Ganesha in order to gain the apperception of Reality.

We discern in the poem on Vinayaka the underlying principle of the One in the many, and the many converging into the One. The iconography of Lord Ganesha accentuates the resonance of the sacred syllable Aum, culminating in the experience of the oneness of Truth. Rishi Tirumular, who lived before Saint Auvaiyar, had given immortal expression to the efficacy of the mantra Aum in a gem of Tirumantiram.

Omkara abides as the Primal Word.
Omkara manifests in the many forms.
Omkara activates all true experiences.
Omkara leads to final liberation.

By the Grace of Ganesha, the Supreme is revealed to Auvaiyar as self-luminous and self-evident. His grace is the alchemy that transforms the wise language into wisdom itself, where all means of expression merge into "That which is," Aum Tat Sat. The divine mother Auvaiyar attained the goal of the highest awareness of the Supreme Siva by her earnest worship of Vinayaka. In the footsteps of this votary, let us, with one accord, sing her litany of love and walk in the presence of Pillaiyar, the Son of Siva, and realize His grace within our own real Self.

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ஔவையார் அருளிச் செய்த

விநாயகர் அகவல்

திருச்சிற்றம்பலம்

- *Tamil lyrics courtesy of Projectmadurai*
  http://pm.tamil.net/pub/pm0231/mp231.html
- *English meanings by Layne Little*
  www.poetry-chaikhana.com/A/Avaiyar/VinayagarAga.htm

சீதக் களபச் செந்தா மரைப்பூம்
பாதச் சிலம்பு பலவிசை பாடப்
பொன்னரை ஞாணும் பூந்துகில் ஆடையும்
வன்னமருங்கில் வளர்ந்தழ கெறிப்பப்
பேழை வயிறும் பெரும்பாரக் கோடும்

வேழ முகமும் விளங்குசிந் தூரமும்
அஞ்சு கரமும் அங்குச பாசமும்
நெஞ்சிற் குடிகொண்ட நீல மேனியும்
நான்ற வாயும் நாலிரு புயமும்
மூன்று கண்ணும் மும்மதச் சுவடும்

இரண்டு செவியும் இலங்குபொன் முடியும்
திரண்டமுப் புரிநூல் திகழொளி மார்பும்
சொற்பதம் கடந்த துரியமெய்ஞ் ஞான
அற்புதம் நின்ற கற்பகக் களிறே!
முப்பழ நுகரும் மூஷிக வாகன!

இப்பொழு தென்னை ஆட்கொள வேண்டித்
தாயா யெனக்குத் தானெழுந் தருளி
மாயாப் பிறவி மயக்கம் அறுத்துத்
திருந்திய முதலைந் தெழுத்தும் தெளிவாய்ப்
பொருந்தவே வந்தென் உளந்தனில் புகுந்து

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குருவடி வாகிக் குவலயந் தன்னில்
திருவடி வைத்துத் திறமிது பொருளென
வாடா வகைதான் மகிழ்ந்தெனக் கருளிக்
கோடா யுதத்தால் கொடுவினை களைந்தே
உவட்டா உபதேசம் புகட்டியென் செவியில்

தெவிட்டாத ஞானத் தெளிவையும் காட்டி
ஐம்புலன் தன்னை அடக்கும் உபாயம்
இன்புறு கருணையின் இனிதெனக் கருளிக்
கருவிக ளொடுங்கும் கருத்தினை யறிவித்(து)
இருவினை தன்னை அறுத்திருள் கடிந்து

தலமொரு நான்கும் தந்தெனக் கருளி
மலமொரு மூன்றின் மயக்கம் அறுத்தே
ஒன்பது வாயில் ஒருமந் திரத்தால்
ஐம்புலக் கதவை அடைப்பதும் காட்டி
ஆறா தாரத்(து) அங்குச நிலையும்

பேறா நிறுத்திப் பேச்சுரை யறுத்தே
இடைபிங் கலையின் எழுத்தறி வித்துக்
கடையிற் சுழுமுனைக் கபாலமும் காட்டி
மூன்றுமண் டலத்தின் முட்டிய தூணின்
நான்றெழு பாம்பின் நாவில் உணர்த்திக்

குண்டலி யதனிற் கூடிய அசபை
விண்டெழு மந்திரம் வெளிப்பட உரைத்து
மூலா தாரத்தின் மூண்டெழு கனலைக்
காலால் எழுப்பும் கருத்தறி வித்தே
அமுத நிலையும் ஆதித்தன் இயக்கமும்

குமுத சகாயன் குணத்தையும் கூறி
இடைச்சக் கரத்தின் ஈரெட்டு நிலையும்
உடல்சக் கரத்தின் உறுப்பையும் காட்டிச்
சண்முக தூலமும் சதுர்முக சூக்கமும்
எண் முகமாக இனிதெனக் கருளிப்

புரியட்ட காயம் புலப்பட எனக்குத்
தெரியெட்டு நிலையும் தெரிசனப் படுத்திக்
கருத்தினில் கபால வாயில் காட்டி
இருத்தி முத்தி யினிதெனக் கருளி
என்னை யறிவித்(து) எனக்கருள் செய்து

முன்னை வினையின் முதலைக் களைந்து
வாக்கும் மனமும் இல்லா மனோலயம்
தேக்கியே யென்றன் சிந்தை தெளிவித்(து)
இருள்வெளி யிரண்டுக்(கு) ஒன்றிடம் என்ன
அருள்தரும் ஆனந்தத்(து) அழுத்தியென் செவியில்

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எல்லை யில்லா ஆனந் தம்அளித்(து)
அல்லல் களைந்தே அருள்வழி காட்டிச்
சத்தத்தின் உள்ளே சதாசிவம் காட்டிச்
சித்தத்தின் உள்ளே சிவலிங்கம் காட்டி
அணுவிற்(கு) அணுவாய் அப்பாலுக்(கு) அப்பாலாய்க்

கணுமுற்றி நின்ற கரும்புள்ளே காட்டி
வேடமும் நீறும் விளங்க நிறுத்திக்
கூடுமெய்த் தொண்டர் குழாத்துடன் கூட்டி
அஞ்சக் கரத்தின் அரும்பொருள் தன்னை
நெஞ்சக் கருத்தின் நிலையறி வித்துத்

தத்துவ நிலையைத் தந்தெனை யாண்ட
வித்தக விநாயக விரைகழல் சரணே!

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saint auvaiyār's
vināyagar ahaval

(A Tamil poem of adoration to God Ganesha)

|| aspects of his divine form ||

(Lines 1-14)

seethe-kalaba – sen-thā – marai-poom *
pātha-chilam-bum – pala – isai-pāda *

The anklets on the red lotus feet of the cool baby elephant sing many songs.

pon-narai-nyā-num – poon-thugil – ādai-yum
vanna-marungil – valarn-thala – kerippa

The golden waist chain and fine skirts resting upon his rainbow waist beautifully shining.

pëlai-vayi-rum – perum-pāra – kōdum 05
vëla-muga-mum – vilangu-sinthoo – ramum

His weighty tusk! His elephant face & the auspicious orange mark is easy to perceive.

anjsu-kara-mum – angusa – pāsa-mum
nenjsit-kudi-konda – neela – më-niyum

Five hands, goad & noose, his body of deep blue has made my breast its home.

nānra-vāyum – nāliru – puya-mum
moonru-kan-num – moom-matha – chu-vadum 10

His hanging mouth, four sets of shoulders, three eyes, and three musk trails...

irandu-seviyum – ilangu-pon – mudi-yum
thiranda-mupuri-nool – thigal-oli – mārpum

His two ears, with golden hair shining, and three threads intertwined upon his glowing breast...

sot-pathang-kadantha – thuriya-mey – nyāna
at-putha-neenra – kat-paga – kali-rë

He is the true knowledge: Turiya, the Sleepless Sleep, goes beyond the word's meaning. Wonder has stood personified as the Wish-fulfilling Tree!

muppalam-nugarum – mooshiga – vāgana 15
ippolu-thennai – ātkola – vëndi *

As the Bull Elephant! He who rides the mouse sniffs out the three fruits.
I begged him, "Take me now...as your servant!"

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|| conferring his divine grace ||

(Lines 15-72)

thāyāy-enakku – thān-elun – tharuli *
māyā-piravi – mayakkam – aruth-thu *

He appeared as a mother and showered his grace upon me.
Cleaved from me the confusion that..."Once born, I shant die."

thirun-thiya – muthalai(n) – the-lun-thum – thëli-vāy
porun-thavë-vanthën – ulan-thanit – pugunthu 20

Thus the pristine and primal letters five shall unite with me. Shall came and enter my heart.

guru-vadi-vāgi – kuva-layan – thannil *
thiru-vadi-vaith-thu – thira-mithu – porul-ena *

Assuming the Guru's guise and
keeping a sacred foot upon this Earth, he establishes life's meaning.

vādā-vakai-thān – magiln-thenak – karuli *
kōdāy-utha-thāt – kōdu-vinai – kalain-thë *

He joyously bestowed the grace of the Path of No-Suffering.
Wielding his tusk as a weapon, he weeds out the cruel fruits of action.

uvattā-upathësam – pukatti-en – sëviyil * 25
thëvittā-tha-nyāna – thëli-vai-um – kātti

My ears devour his teaching without ever being filled.
He reveals the insatiable Clarity of Wisdom.

aimpulan-thannai – adakkum – upā-yam
in-buru – karunai-yin – ini-thenak-karuli *

The means to master the five senses.
He has sweetly graced me with joyous compassion.

karuvigal-ōdungkum – karuth-thinai – arivith-thu
iruvinai-thannai – aruth-thirul – kadai-nthu * 30

He proclaimed that single thought which shrinks the delusionary power of the senses.
Putting an end to this birth and the next,

kala-mōru-nānkun – than-thenak – karuli *
mala-mōru-moon-rin – mayakkam – aruthë

He has removed darkness, and graced me with all the four stages of mukti (enlightenment).
He cuts off the delusion of the three impurities.

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onpathu-vāyil – ōru-man – thirathāl
aimpula-katha-vai – adai-pathum – kātti

With one mantra he showed how the Nine Openings
and the Five Sense Doors can be shut...

ārā-thāra-than – ang-isai – nilaiyum 35
përā-niruthi – pëchurai – aruthë

This is the Ankusha (elephant-god) of the six chakras:
Without stopping...Standing firmly...Let idle chatter be discarded.

idai-ping-kalaiyin – eluth-thari – vithu
kadaiyit-chuli-munai – kapāla-mum – kātti

He announced the letter of the Idylla & Pingala
and showed that the end of the Circle's Edge is in the skull.

moonru-mandala-thin – muttiya – thoonin
nān-relu-pāmbin – nāvil –un-narthi 40

The snake hangs on the pillar that is the junction of the three realms.
He helped me realize it's tongue.

kundali-athanil – koodiya – asabai
vindelu-manthiram – velip-pada – uraith-thu

In the Kundalini one joins the silence...
It breaks open...and the mantra that rises up comes out
because of his teaching.

moolā-thā-rathin – moon-delu – kanalai
kā-lāl-eluppum – karu-thari – vithë

The rising flame, breaking out of Muladhara, is caused to rise by the wind.
Born of the single thought which he has taught.

amutha-nilaiyum – āthi-than – iyak-kamum 45
kumutha-sakāyan – kuna-thaiyum – koori
idai-chakkara-thin – eerettu – nilai-yum
uda-chakkara-thin – uru-paiyum – kātti

He revealed the 8+8 facets of Vishudha Chakra along with all the qualities of my bodies wheels.

shanmuka-thoolamum – sathur-muka – shoot-shamum
en-muga-māka – ini-thenak – karuli 50

He sweetly graced me with the ability to contemplate the six faces gross and the four faces subtle.
He enabled me to perceive the subtle body, and gain the darshan of the Eight States.

puri-yatta-kāyam – pula-pada – enakku
theri-yettu-nilai-yum – therisana – paduth-thi
karu-thinit-kabāla – vāyil – kātti

He related...The state of drinking Amrita, The movements of the Sun, &
the character of The One Who Favors the Lily (the Moon).
He has revealed within my mind the Skull's Gate,

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iruth-thi-mukthi – ini-thenak – karuli
ennai-ari-vithu – enak-karul – seythu * 55

and given the sweet grace of being established in mukti.
Without a single word or thought my mind is one with him.

munnai-vinaiyin – mudhalai – kalain-thu
vākkum-manamum – illāma – nōl-thayam *

He made me know myself. He showered me with grace.
He pulled out past karma...by its root.

thëk-kiyë-enthan – sinthai – theli-vithu
irul-veli-irandukk(u) – on-ridum – enna

He has concentrated my mind, clarified my intellect,
and said, "Light & Darkness share a common place."

arul-tharum-ānan-dhath – thaluth-thiyen – seviyil 60

He presses me down into the grace giving ecstasy.

ellai-illā – ānan-dham – alithu
allal-kalainthë – arul-vali – kātti *

In my ear he renders limitless bliss.
He has weeded out all difficulty and shown the path of grace.

sath-thathin-ullë – sadā-sivam – kātti
sith-thathin-ullë – siva-lingam – kātti *

He has revealed Sada Shiva within the sound.
He has revealed the Shiva Lingam within the mind.

annuvit-kanuvāy – appālu – kappālāy 65
kannu-muttri-ninra – karum-pulë – kātti

And he has revealed that...The smaller than the smallest,
The larger that the largest, stands within - like ripe sugarcane.

vëdamum-neerum – vilanga – niruth-thi
koodumey-thondar – kulā-thudan – kootti

He made me understand the role of the ash smeared on the brows of the devotees
merged in truth, with whom he made me one.

anjsa-karathin – arum-porul – thannai
nenjsak-karathin – nilai – ari-vith-thu 70

He made both heart & mind achieve the state of knowing the precious meaning of the Five Letters.

thath-thuva-nilaiyai – than-thenai – ānda
vithaga-vināyaka – virai-galal – saranë

Having given to me the True Nature of All Existence...
I am ruled by the wise Vinayagar...at whose feet I take refuge.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்

முதல் திருமுறை திருமுறை

திருநள்ளாறும் - திருஆலவாயும்

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

1st thirumurai

thiru-nallārum - thiru-ālavāyum

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 1.007 ("thiru-nallārum - thiru-ālavāyum")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *1.007*

("திருநள்ளாறும் - திருஆலவாயும்")

திருச்சிற்றம்பலம்

பண் - நட்டபாடை

பாடக மெல்லடிப் பாவையோடும்
படுபிணக் காடிடம் பற்றிநின்று
நாடக மாடுநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
சூடக முன்கை மடந்தைமார்கள்
துணைவரொ டுந்தொழு தேத்திவாழ்த்த
ஆடக மாடம் நெருங்குகூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 1

திங்களம் போதுஞ் செழும்புனலுஞ்
செஞ்சடை மாட்டயல் வைத்துகந்து
நங்கள் மகிழுநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
பொங்கிள மென்முலை யார்களோடும்
புனமயி லாட நிலாமுளைக்கும்
அங்கள கச்சுதை மாடக்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 2

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தண்ணறு மத்தமுங் கூவிளமும்
வெண்டலை மாலையுந் தாங்கியார்க்கும்
நண்ணல் அரியநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
புண்ணிய வாணரும் மாதவரும்
புகுந்துட னேத்தப் புனையிழையார்
அண்ணலின் பாட லெடுக்குங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 3

பூவினில் வாசம் புனலிற்பொற்பு
புதுவிரைச் சாந்தினின் நாற்றத்தோடு
நாவினிற் பாடநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
தேவர்கள் தானவர் சித்தர்விச்சா
தரர்கணத் தோடுஞ் சிறந்துபொங்கி
(*)ஆவினில் ஐந்துகந் தாட்டுங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே.
(*) ஆவினிலைந்து - பஞ்சகவ்வியம். 4

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செம்பொன்செய் மாலையும் வாசிகையுந்
திருந்து புகையு மவியும்பாட்டும்
நம்பும்பெ ருமைநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
உம்பரும் நாக ருலகந்தானும்
ஒலிகடல் சூழ்ந்த வுலகத்தோரும்
அம்புத நால்களால் நீடுங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 5

பாகமுந் தேவியை வைத்துக்கொண்டு
பைவிரி துத்திப் பரியபேழ்வாய்
நாகமும் பூண்டநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
போகமும் நின்னை மனத்துவைத்துப்
புண்ணியர் நண்ணும் புணர்வுபூண்ட
ஆகமு டையவர் சேருங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 6

கோவண ஆடையும் நீறுப்பூச்சுங்
கொடுமழு ஏந்தலுஞ் செஞ்சடையும்
நாவணப் பாட்டுநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
பூவண மேனி இளையமாதர்
பொன்னும் மணியுங் கொழித்தெடுத்து
ஆவண வீதியில் ஆடுங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 7

இலங்கை யிராவணன் வெற்பெடுக்க
எழில்விர லூன்றி யிசைவிரும்பி
நலம்கொளச் சேர்ந்த நள்ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
புலன்களைச் செற்றுப் பொறியைநீக்கிப்
புந்தியிலு நினைச் சிந்தைசெய்யும்
அலங்கல்நல் லார்கள் அமருங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 8

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பணியுடை மாலும் மலரினோனும்
பன்றியும் வென்றிப் பறவையாயும்
நணுகல் அரியநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
மணியொலி சங்கொலி யோடுமற்றை
மாமுர சின்னொலி என்றும்ஓவா
தணிகிளர் வேந்தர் புகுதுங்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 9

தடுக்குடைக் கையருஞ் சாக்கியருஞ்
சாதியின் நீங்கிய வத்தவத்தர்
நடுக்குற நின்றநள் ளாறுடைய
நம்பெரு மானிது வென்கொல்சொல்லாய்
எடுக்கும் விழவும் நன்னாள்விழவும்
இரும்பலி யின்பினோ டெத்திசையும்
அடுக்கும் பெருமைசேர் மாடக்கூடல்
ஆலவா யின்கண் அமர்ந்தவாறே. 10

அன்புடை யானை அரனைக்கூடல்
ஆலவாய் மேவிய தென்கொலென்று
நன்பொனை நாதனை நள்ளாற்றானை
நயம்பெறப் போற்றி நலங்குலாவும்
பொன்புடை சூழ்தரு மாடக்காழிப்
பூசுரன் ஞானசம் பந்தன்சொன்ன
இன்புடைப் பாடல்கள் பத்தும்வல்லார்
இமையவ ரேத்த இருப்பர்தாமே. 11

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thëvāram pathigam – song *1.007*
("thiru-nallārum - thiru-ālavāyum")

pādaka-mel-ladi – pāvai-yōdum
padu-pina-kāti-dam – patri-ninru
nātaka-mādu – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
sūdakam-unkai – madan-thai-mārkal
thunai-varo-dun-tholu-thu – ëthi-vālth-tha
ādaka-māda – nerun-gu-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 1

thin-galam-pōthum – selum-punalum
senj-sadai-māt-tayal – vaith-thu-kanthu
nangal-makilu – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
pongila-men-mulai – yār-gal-ōdum
puna-mayil-āda – nilā-mulaik-kum
angala-ka-chu-thai – mādak-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 2

than-naru-math-thamum – kū-vila-mum
ven-dalai-mālai-yum – thāngi-yārk-kum
nan-nal-ariya – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
pun-niya-vā-narum – mātha-varum
pukun-thudan-ëth-tha – punai-ilai-yār
an-nalin-pādal – eduk-kum-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 3

pū-vinil-vāsam – puna-lit-pot-pu
puthu-virai-sān-thi-nin – nā-trath-thōdu
nā-vinir-pādal – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
thëvar-kal-thā-navar – sith-thar-vichā
tha-rar-kana-thōdu(m) – siran-thu-pongi
ā-vinil-ainthu-ukanth(u) – āttum-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 4

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sempon-sey-mālai-yum – vāsi-kai-yum
thirun-thu-pukaiyum – avi-yum-pāt-tum
nam-pum-peru-mai – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
um-parum-nākar – ula-gan-thānum
oli-kadal-sūln-tha – ula-gath-thōrum
am-putha-nāl-ka-lāl – needum-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 5

pāka-mum-thëvi-yai – vaith-thu-kondu
pai(eye)-viri-thuth-thi – pariya-pël-vāy
nāga-mum-pūn-da – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
pōka-mum-nin-nai – manath-thu-vaith-thu
pun-ni-yar-nan-num – punarvu-pūn-da
āgamum-udai-yavar – së-run-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 6

kōvana-ādai-yum – neeru-pū-chum
kodu-malu-ën-thalum – senj-sadai-yum
nāvana-pāttu – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
pūvana-mëni – ilaiya-māthar
pon-num-mani-yum – kolith-thedu-thu
āvana-vee-thiyil – ādum-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 7

ilangai-yirāvanan – vet-pedukka
elil-viral-ūnri – isai-virum-pi
nalam-kola-sërn-tha – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
pulan-kalai-setrru – poriyai-neekki
punthi-yilum-ninai – sinthai-seyyum
alan-gal-nal-lārkal – amarum-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 8

pani-yudai-mālum – malari-nōnum
pan-ri-yum-venri – paravai-yā-yum
nanu-kal-ariya – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
mani-yoli-san-goli – ōdu-matrrai
mā-mura-sin-noli – enrum-ōvā
thani-kilar-vën-thar – pugu-thum-gūdal
āla-vāy-inkan – amarn-tha-vā-rë. 9

thadu-kudai-kai-yarum – sākkiya-rum
sāthi-yin-neen-giya – vath-thavath-thar
nadu-kura-ninra – nal-lā-rudai-ya
nam-perumān-ithu – enkol-sol-lāy
eduk-kum-vila-vum – nan-nāl-vila-vum
irum-pali-yin-pinō – eth-thisai-yum
aduk-kum-peru-maisër – māda-kūdal
āla-vāy-inkan – amarn-tha-vā-rë. 10

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an-pudai-yānai – aranai-kūdal
āla-vāy-më-viya – then-kol-enru
nan-ponai-nā-thanai – nal-lā-trrānai
nayam-pera-pōtrri – nalan-gulā-vum
pon-pudai-sūl-tharu – māda-kāli
pūsuran-nyāna – sam-banthan-sonna
in-pudai-pā-dal-gal – path-thum-vallār
imai-yavar-ëth-tha – irup-par-thāmë.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்

முதல் திருமுறை திருமுறை

திருநள்ளாறும் - திருஆலவாயும்

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

1st thirumurai

thiru-nallārum - thiru-ālavāyum

thiruchitrambalam

thĕvāram pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thiru01.htm*
- *www.thevaaram.org*

Texts:

- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Bangalore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்

முதல் திருமுறை திருமுறை

திருஅண்ணாமலை

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thëvāram pathigam

1st thirumurai

thiru-annā-malai

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thëvāram pathigam – song 1.010 ("thiru-annā-malai")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Kingsbury, F. et al.

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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thiru nyāna-sambanthar swāmigal's thĕvāram pathigam

முதல் திருமுறை திருமுறை

1st thirumurai

திருஅண்ணாமலை

thiru-annā-malai

திருச்சிற்றம்பலம்

thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *1.010*

("திருஅண்ணாமலை")

திருச்சிற்றம்பலம்

பண் - நட்டபாடை

உண்ணாமுலை உமையாளொடும் உடனாகிய ஒருவன்
பெண்ணாகிய பெருமான்மலை திருமாமணி திகழ
மண்ணார்ந்தன அருவித்திரள் மழலைம்முழ வதிரும்
அண்ணாமலை தொழுவார்வினை வழுவாவண்ணம் அறுமே. 1

தேமாங்கனி கடுவன்கொள விடுகொம்பொடு தீண்டித்
தூமாமழை துறுவன்மிசை சிறுநுண்துளி சிதற
ஆமாம்பிணை யணையும்பொழில் அண்ணாமலை யண்ணல்
பூமாங்கழல் புனைசேவடி நினைவார்வினை யிலரே. 2

பீலிம்மயில் பெடையோடுறை பொழில்சூழ் கழைமுத்தஞ்
சூலிம்மணி தரைமேல்நிறை சொரியும்விரி சாரல்
ஆலிம்மழை தவழும்பொழில் அண்ணாமலை அண்ணல்
காலன்வலி தொலைசேவடி தொழுவாரன புகழே. 3

உதிரும்மயி ரிடுவெண்டலை கலனாவுல கெல்லாம்
எதிரும்பலி யுணலாகவும் எருதேறுவ தல்லால்
முதிருஞ்சடை இளவெண்பிறை முடிமேல்கொள அடிமேல்
அதிருங்கழல் அடிகட்கிடம் அண்ணாமலை யதுவே. 4

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மரவஞ்சிலை தரளம்மிகு மணியுந்துவெள் ளருவி
அரவஞ்செய முரவம்படும் அண்ணாமலை யண்ணல்
உரவஞ்சடை யுலவும்புனல் உடனாவதும் ஓரார்
குரவங்கமழ் நறுமென்குழல் உமைபுல்குதல் குணமே. 5

பெருகும்புனல் அண்ணாமலை பிறைசேர்கடல் நஞ்சைப்
பருகுந்தனை துணிவார்பொடி அணிவாரது பருகிக்
கருகும்மிட றுடையார்கமழ் சடையார்கழல் பரவி
உருகும்மனம் உடையார்தமக் குறுநோயடை யாவே. 6

கரிகாலன குடர்கொள்வன கழுகாடிய காட்டில்
நரியாடிய நகுவெண்டலை யுதையுண்டவை யுருள
எரியாடிய இறைவர்க்கிடம் இனவண்டிசை முரல
அரியாடிய கண்ணாளொடும் அண்ணாமலை யதுவே. 7

ஒளிறூபுலி அதளாடையன் உமையஞ்சுதல் பொருட்டால்
பிளிறூகுரல் மதவாரணம் வதனம்பிடித் துரித்து
வெளிறூபட விளையாடிய விகிர்தன்னிரா வணனை
அளறூபட அடர்த்தானிடம் அண்ணாமலை யதுவே. 8

விளவார்கனி படநூறிய கடல்வண்ணனும் வேதக்
கிளர்தாமரை மலர்மேலுறை கேடில்புக ழோனும்
அளவாவணம் அழலாகிய அண்ணாமலை யண்ணல்
தளராமுலை முறுவல்உமை தலைவன்னடி சரணே. 9

வேர்வந்துற மாசூர்தர வெயில்நின்றுழல் வாரும்
மார்வம்புதை மலிசீவர மறையாவரு வாரும்
ஆரம்பர்தம் உரைகொள்ளன்மின் அண்ணாமலை யண்ணல்
கூர்வெண்மழுப் படையான்நல கழல்சேர்வது குணமே. 10

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வெம்புந்திய கதிரோனொளி விலகும்விரி சாரல்
அம்புந்திமூ வெயிலெய்தவன் அண்ணாமலை யதனைக்
கொம்புந்துவ குயிலாலுவ குளிர்காழியுள் ஞான
சம்பந்தன தமிழ்வல்லவர் அடிபேணுதல் தவமே.

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *1.010*
("thiru-annā-malai")

- *English meaning courtesy of Kingsbury, F. et al.*

unnā-mulai – umaiyāl-odum – udanā-kiya – oruvan
pennā-kiya – perumān-malai – thirumā-mani – thikala
man-nārn-thana – aru-vith-thiral – ma-la-lai-mula – vathi-rum
annā-malai – tholuvār-vinai – valuvā-vannam – arumë. 1

He is our only Lord, conjoined still; To her whose breast no sucking lips have known.
They who in Annamalai's holy hill; Where falling waters noisy chatter down,
And the hill glistens gem-like, bow before; Our great one who is lord and lady too,
Unfailingly for them shall be no more; Dread fruit of good and bad deeds they may do.

thëmān-gani – kaduvan-kola – vidu-kom-podu – theen-di
thūmā-malai – thuruvan-misai – siru-nun-thuli – si-thara
āmām-pinai – anai-um-polil – annā-malai – annal
pūmān-kalal – punai-sëvadi – ninai-vār-vinai – ila-rë. 2

peelim-mayil – pedai-ōdurai – polil-sūl-kalai – muth-than
sūlim-mani – tharai-mël-nirai – soriyum-viri – sāral
ālim-malai – thavalum-polil – annā-malai – annal
kālan-vali – tholai-sëvadi – tholu-vār-ana – pugalë. 3

uthirum-mayi – riduven-dalai – kalanā-vulak – ellām
ethirum-pali – unalā-kavum – eruthë-ruva – thal-lāl
muthirum-sadai – ilaven-pirai – mudi-mël-kola – adimël
athirum-kalal – adigal-kidam – annā-malai – athuvë. 4

maravanj-silai – thara-lam-miku – maniyum-thuvel – aruvi
aravanj-seya – muravam-padum – annā-malai – annal
uravanj-sadai – ulavum-punal – udanā-vathum – ō-rār
kuravan-gamal – naru-men-kulal – umaipul-kuthal – gu-na-më. 5

perukum-punal – annā-malai – piraisër-kadal – nanjsai
parukum-thanai – thunivār-podi – anivār-athu – parugi
karukum-mida – rudai-yār-kamal – sadaiyār-kalal – paravi
urukum-manam – udaiyār-thama – kuru-nōy-adai – āvë. 6

karigā-lana – kudar-kol-vana – kalu-kā-diya – kāt-til
nariyā-diya – naku-ven-dalai – uthai-un-davai – u-ru-la
eriyā-diya – irai-vark-kidam – ina-van-disai – mu-ra-la
ariyā-diya – kannā-lodum – annā-malai – athu-vë. 7

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olirū-puli – athalā-daiyan – umai-yanj-suthal – po-rut-tāl
pili-rū-kural – matha-vār-anam – vatha-nam-pidi – thu-rith-thu
vel-irū-pada – vilai-yā-diya – vikir-than-nirā – van-anai
alarū-pada – adarth-thān-idam – annā-malai – athuvë. 8

vilavār-kani – pada-nūr-iya – kadal-vann-anum – vëtha
kilar-thām-arai – malar-mël-urai – këdil-pugal-ōnum
alavā-vanam – ala-lā-kiya – annā-malai – annal
thala-rā-mulai – muru-val-umai – thalai-van-nadi – saranë. 9

vër-van-thura – māsūr-thara – veyil-nin-rulal – vārum
mār-vam-puthai – mali-see-vara – marai-yā-varu – vārum
āram-par-tham – uraikol-lan-min – annā-malai – annal
kūrven-malu – padai-yān-nala – kalal-sër-vathu gunamë. 10

vem-pun-thiya – kathirō-noli – vila-kum-viri – sāral
ampun-thimū – ve-yil-ey-thavan – annā-malai – adha-nai
kompun-thuva – kuyilā-luva – kulir-kāli-yul – nyāna
sampan-thana – thamil-vallavar – adipën-uthal – thava-më.

Thiruchitrambalam

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்

முதல் திருமுறை திருமுறை

திருஅண்ணாமலை

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

1st thirumurai

thiru-annā-malai

thiruchitrambalam

thĕvāram pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thiru01.htm*
- *www.thevaaram.org*

Texts:

- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Bangalore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.*

- *Kingsbury, F. et al. Hymns of the Tamil Saivite Saints. London: Oxford University Press, 1921.*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்

முதல் திருமுறை திருமுறை

திருப்பழனம்

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thëvāram pathigam

1st thirumurai

thiru-palanam

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thëvāram pathigam – song 1.067 ("thiru-palanam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Kingsbury, F. et al.

English Transliteration, Proof-reading, & Preparation by
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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த தேவாரப் பதிகங்கள்

thiru nyāna-sambanthar swāmigal's thĕvāram pathigam

முதல் திருமுறை திருமுறை

1st thirumurai

திருப்பழனம்

thiru-palanam

திருச்சிற்றம்பலம்

thiruchitrambalam

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முதல் திருமுறை திருமுறை
திருப்பழனம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's thĕvāram pathigam
1st thirumurai
thiru-palanam
thiruchitrambalam

Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *1.067*

("திருப்பழனம்")

திருச்சிற்றம்பலம்

பண் - தக்கேசி

வேதமோதி வெண்ணூல்பூண்டு வெள்ளையெருதேறிப்
பூதஞ்சூழப் பொலியவருவார் புலியினுரிதோலார்
நாதாஎனவும் நக்காஎனவும் நம்பாஎனநின்று
பாதந்தொழுவார் பாவந்தீர்ப்பார் பழனநகராரே. 1

கண்மேற்கண்ணுஞ் சடைமேற்பிறையும் உடையார்காலனைப்
புண்ணாறுதிர மெதிராறோடப் பொன்றப்புறந்தாளால்
எண்ணாதுதைத்த எந்தைபெருமான் இமவான்மகளோடும்
பண்ணார்களிவண் டறைபூஞ்சோலைப் பழனநகராரே. 2

பிறையும்புனலுஞ் சடைமேலுடையார் பறைபோல்விழிகட்பேய்
உறையுமயான மிடமாவுடையார் உலகர்தலைமகன்
அறையும்மலர்கொண் டடியார்பரவி ஆடல்பாடல்செய்
பறையுஞ்சங்கும் பலியுமோவாப் பழனநகராரே. 3

உரம்மன்னுயர்கோட் டுலறுகூகை யலறுமயானத்தில்
இரவிற்பூதம் பாடஆடி எழிலாரலர்மேலைப்
பிரமன்றலையின் நறவமேற்ற பெம்மானெமையாளும்
பரமன்பகவன் பரமேச்சுவரன் பழனநகராரே. 4

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குலவெஞ்சிலையால் மதில்மூன்றெரித்த கொல்லேறுடையண்ணல்
கலவமயிலுங் குயிலும்பயிலுங் கடல்போற்காவேரி
நலமஞ்சுடைய நறுமாங்கனிகள் குதிகொண்டெதிருந்திப்
பலவின்கனிகள் திரைமுன்சேர்க்கும் பழனநகராரே. 5

வீளைக்குரலும் விளிசங்கொலியும் விழவின்னொலியோவா
மூளைத்தலைகொண் டடியாரேத்தப் பொடியாமதிளெய்தார்
ஈளைப்படுகில் இலையார்தெங்கின் குலையார்வாழையின்
பாளைக்கமுகின் பழம்வீழ்சோலைப் பழனநகராரே. 6

பொய்யாமொழியார் முறையாலேத்திப் புகழ்வார்திருமேனி
செய்யார்கரிய மிடற்றார்வெண்ணூல் சேர்ந்தஅகலத்தார்
கையாடலினார் புனலால்மல்கு சடைமேற்பிறையோடும்
பையாடரவ முடனேவைத்தார் பழனநகராரே. 7

மஞ்சோங்குயரம் உடையான்மலையை மாறாயெடுத்தான்றோள்
அஞ்சோடஞ்சும் ஆறுநான்கும் அடரவூன்றினார்
நஞ்சார்சுடலைப் பொடிநீறணிந்த நம்பான்வம்பாரும்
பைந்தாமரைகள் கழனிசூழ்ந்த பழனநகராரே. 8

கடியார்கொன்றைச் சுரும்பின்மாலை கமழ்புன்சடையார்விண்
முடியாப்படிமூ வடியாலுலக முழுதுந்தாவிய
நெடியான்நீள்தா மரைமேலயனும் நேடிக்காணாத
படியார்பொடியா டகலமுடையார் பழனநகராரே. 9

கண்டான்கழுவா முன்னேயோடிக் கலவைக்கஞ்சியை
உண்டாங்கவர்கள் உரைக்குஞ்சிறுசொல் லோரார்பாராட்ட
வண்டாமரையின் மலர்மேல்நறவ மதுவாய்மிகவுண்டு
பண்டான்கெழும வண்டியாழ்செய்யும் பழனநகராரே. 10

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வேய்முத்தோங்கி விரைமுன்பரக்கும் வேணுபுரந்தன்னுள்
நாவுய்த்தனைய திறலான்மிக்க ஞானசம்பந்தன்
பேசற்கினிய பாடல்பயிலும் பெருமான்பழனத்தை
வாயிற்பொலிந்த மாலைபத்தும் வல்லார்நல்லாரே.

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *1.067*
("thiru-palanam")

- *English meaning courtesy of Kingsbury, F. et al.*

vĕdham-ōdhi – vennool-poondu – vellai-yeru-dhë-ri
poodhan-soola – poliya-varuvār – puliyin-uri-dhōlār
nādhā-enavum – nakkā-enavum – nambā-ena-ninru
pādham-dholuvār – pāvam-theer-pār – palana-naga-rārë. 1

Holy Vedas chanting; Sacred thread He wears; All His hosts surround Him
Whom the white bull bears. Cometh He in splendour, Tiger-skin attired.
"Lord, our naked beggar Above all desired," Cry ye in your worship,
At His feet appeal. All your sin will heal. Dwells He aye in Thiru-Palanam

kanmët-kannum – sadaimët-pirai-yum – udai-yār-kāla-nai
punnā-rudhira – medhirā-rōda – ponra-puran-thā-lāl
ennā-thu-thai-tha – endhai-perumān – imavān-maga-lōdum
pannār-kalivan – tarai-poon-sōlai – palana-naga-rārë. 2

Three eyes hath His forehead, Fair moon crowns His hair; When Death sought a victim,
Siva's foot crashed there; Gory streams of blood flowed, Death it was that died,
Such is He, our Father, Umaa at His side;
Where bees hum around, Drunk with honeyed sweetness, Till its groves resound. Dwells He aye in Thiru-Palanam.

piraiyum-punalum – sadaimël-udaiyār – parai-pōl-vili-gat-pëy
uraiyum-ayāna – midamā-vudaiyār – ulagar-thalai-magan
araiyum-malār-kon – tadiyār-paravi – ādal-pādal-sey
paraiyum-chankum – paliyum-ōvā – palana-naga-rārë. 3

uramman-nuyargōt – dularu-koogai – yalaru-mayā-nathil
iravit-poodham – pāda-ādi – eli-lār-alar-mëlai
piraman-ralai-yin – narava-mëtra – pemmān-emai-yā-lum
paraman-bhagavan – paramë-chuvaran – palana-naga-rārë. 4

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kulaven-silai-yāl – madhil-moon-reri-tha – kollë-rudai-yan-nal
kalava-mayilum – kuyilum-payilum – kadal-pōt-kāvëri
nala-man-sudai-ya – narumān-kanigal – kudhi-gon-dëthi-run-thi
palavin-kanigal – thirai-mun-sërkkum – palana-naga-rārë. 5

veelai-kura-lum – vili-san-goli-yum – vila-vin-noliyō-vā
moolai-thalai-gon – tadiyār-ëtha – podiyā-mathi-ley-thār
eelai-padugil – ilai-yār-then-gin – kulai-yār-vālai-yin
pālai-kamu-gin – palam-veel-sōlai – palana-naga-rārë. 6

poyyā-moliyār – murai-yāl-ëthi – pugalvār-thiru-mëni
seyyār-kariya – mida-trār-ven-nool – sërndha-akalath-thār
kaiyā-dalinār – puna-lāl-malgu – sadaimët-pirai-yōdum
paiyā-darava – mudanë-vaithār – palana-naga-rārë. 7

mansōng-kuyaram – udaiyān-malai-yai – mārāy-eduthān-rōl
ansō-dan-sum – ārunān-kum – adara-voon-rinār
nansār-sudalai – podineer-anin-dha – nambān-vambā-rum
paindhā-maraigal – kalani-soolndha – palana-naga-rārë. 8

kadiyār-konrai – surumbin-mālai – kamal-pun-sadai-yār-vin
mudiyā-padimoo – vadiyāl-ulaga – mulu-dhum-dhāviya
nediyā-neelthā – marai-mël-ayanum – nëdik-kānā-dha
padiyār-podiyā – dakalam-udai-yār – palana-naga-rārë. 9

kandān-kalu-vā – munnë-yōdi – kalavai-kansi-yai
undāng-kavar-gal – uraikkum-siru-sol – lōrār-pā-rāt-ta
vandā-marai-yin – malar-mël-narava – madhu-vāy-miga-vundu
pandān-keluma – vandiyāl-seyyum – palana-naga-rārë. 10

vëymu-thōngi – virai-mun-para-kum – vënu-puran-than-nul
nāvuy-thanai-ya – thira-lān-mikka – nyāna-sam-banthan
pësat-kiniya – pādal-payilum – perumān-palanath-thai
vāyit-polintha – mālai-path-thum – vallār-nal-lārë.

Thiruchitrambalam

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த தேவாரப் பதிகங்கள்	*thiru nyāna-sambanthar swāmigal's thĕvāram pathigam*
முதல் திருமுறை திருமுறை	*1st thirumurai*
திருப்பழனம்	*thiru-palanam*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

thĕvāram pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thiru01.htm*
- *www.thevaaram.org*

Texts:

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- *Kingsbury, F. et al. Hymns of the Tamil Saivite Saints. London: Oxford University Press, 1921.*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்

முதல் திருமுறை திருமுறை

திருஅண்ணாமலை

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thëvāram pathigam

1st thirumurai

thiru-annā-malai

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thëvāram pathigam – song 1.069 ("thiru-annā-malai")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த தேவாரப் பதிகங்கள்

thiru nyāna-sambanthar swāmigal's thĕvāram pathigam

முதல் திருமுறை திருமுறை

1st thirumurai

திருஅண்ணாமலை

thiru-annā-malai

திருச்சிற்றம்பலம்

thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் *1.069*

("திருஅண்ணாமலை")

திருச்சிற்றம்பலம்

பண் - தக்கேசி

பூவார்மலர்கொண் டடியார்தொழுவார் புகழ்வார்வானோர்கள்
மூவார்புரங்கள் எரித்தஅன்று மூவர்க்கருள்செய்தார்
தூமாமழைநின் றதிரவெருவித் தொறுவின்நிரையோடும்
ஆமாம்பிணைவந் தணையுஞ்சாரல் அண்ணாமலையாரே. 1

மஞ்சைப்போழ்ந்த மதியஞ்சூடும் வானோர்பெருமானார்
நஞ்சைக்கண்டத் தடக்குமதுவும் நன்மைப்பொருள்போலும்
வெஞ்சொற்பேசும் வேடர்மடவார் இதணமதுவேறி
அஞ்சொற்கிளிகள் ஆயோஎன்னும் அண்ணாமலையாரே. 2

ஞானத்திரளாய் நின்றபெருமான் நல்லஅடியார்மேல்
ஊனத்திரளை நீக்குமதுவும் உண்மைப்பொருள்போலும்
ஏனத்திரளோ டினமான்கரடி இழியுமிரவின்கண்
ஆனைத்திரள்வந் தணையுஞ்சாரல் அண்ணாமலையாரே. 3

இழைத்தஇடையாள் உமையாள்பங்கர் இமையோர்பெருமானார்
தழைத்தசடையார் விடையொன்றேறித் தரியார்புரமெய்தார்
பிழைத்தபிடியைக் காணாதோடிப் பெருங்கைமதவேழம்
அழைத்துத்திரிந்தங் குறங்குஞ்சாரல் அண்ணாமலையாரே. 4

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உருவிற்றிகழும் உமையாள்பங்கர் இமையோர்பெருமானார்
செருவில்லொருகால் வளையஊன்றிச் செந்தீயெழுவித்தார்
பருவிற்குறவர் புனத்திற்குவித்த பருமாமணிமுத்தம்
அருவித்திரளோ டிழியுஞ்சாரல் அண்ணாமலையாரே. 5

எனைத்தோரூழி யடியாரேத்த இமையோர்பெருமானார்
நினைத்துத்தொழுவார் பாவந்தீர்க்கும் நிமலருறைகோயில்
கனைத்தமேதி காணாதாயன் கைம்மேற்குழலூத
அனைத்துஞ்சென்று திரளுஞ்சாரல் அண்ணாமலையாரே. 6

வந்தித்திருக்கும் அடியார்தங்கள் வருமேல்வினையோடு
பந்தித்திருந்த பாவந்தீர்க்கும் பரமனுறைகோயில்
முந்தியெழுந்த முழவினோசை முதுகல்வரைகள்மேல்
அந்திப்பிறைவந் தணையுஞ்சாரல் அண்ணாமலையாரே. 7

மறந்தான்கருதி வலியைநினைந்து மாறாயெடுத்தான்றோள்
நிறந்தான்முரிய நெரியவூன்றி நிறையஅருள்செய்தார்
திறந்தான்காட்டி அருளாயென்று தேவரவர்வேண்ட
அறந்தான்காட்டி அருளிச்செய்தார் அண்ணாமலையாரே. 8

தேடிக்காணார் திருமால்பிரமன் தேவர்பெருமானை
மூடியோங்கி முதுவேயுகுத்த முத்தம்பலகொண்டு
கூடிக்குறவர் மடவார்குவித்துக் கொள்ளவம்மினென்
றாடிப்பாடி யளக்குஞ்சாரல் அண்ணாமலையாரே. 9

தட்டையிடுக்கித் தலையைப்பறித்துச் சமணேநின்றுண்ணும்
பிட்டர்சொல்லுக் கொள்ளவேண்டா பேணித்தொழுமின்கள்
வட்டமுலையாள் உமையாள்பங்கர் மன்னியுறைகோயில்
அட்டமாளித் திரள்வந்தணையும் அண்ணாமலையாரே. 10

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அல்லாடரவம் இயங்குஞ்சாரல் அண்ணாமலையாரை
நல்லார்பரவப் படுவான்காழி ஞானசம்பந்தன்
சொல்லால்மலிந்த பாடலான பத்துமிவைகற்று
வல்லாரெல்லாம் வானோர்வணங்க மன்னிவாழ்வாரே.

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *1.069*
("thiru-annā-malai")

pūvār-malar-kon – adiyār-tholu-vār – pukal-vār – vānōr-kal
mūvār-puran-gal – eritha-anru – mūvark – karul-sey-thār
thūmā-malai-nin – rathira-veru-vi – thoru-vin – nirai-yōdum
āmām-pinai-van – thanai-yum-chāral – annā-malai-ārë. 1

manj-sai-pōln-tha – mathi-yan-chūdum – vānōr – peru-mā-nār
nanjsai-kanda – thadakkum-athuvum – nan-mai-porul-pōlum
venjsot-pësum – vëdar-mada-vār – ithanam – athu-vëri
anjsot-kili-kal – yō-en-num – annā-malai-ārë. 2

nyāna-thira-lāy – ninra-perumān – nalla – adiyār-mël
ūna-thira-lai – neekkum-athuvum – un-mai – porul-pōlum
ëna-thiralō – dina-mān-karadi – ili-yum-iravin-kan
ānai-thir-al-van – thanai-yum-chāral – annā-malai-ārë. 3

ilaitha-idai-yāl – umai-yāl-pangar – imai-yōr – peru-mā-nār
thalaitha-sadai-yār – vidai-yon-rëri – thari-yār – pura-mey-thār
pilaitha-pidi-yai – kānā-thōdi – perungai – matha-vëlam
alaithu-thi-rin-tham – kuran-gunj-chāral – annā-malai-ārë. 4

uruvit-trigalum – umaiyāl-pangar – imaiyōr – peru-mā-nār
seruvil-lorugāl – valaiya-ūnri – sen-thee – yelu-vith-thār
paruvit-kuravar – puna-thit-kuvitha – parumām – ani-mu-tham
aruvith-thiralō – diliyum-chāral – annā-malai-ārë. 5

enaithō-rūli – adiyār-ëtha – imai-yōr – peru-mā-nār
ninaithu-tholuvār – pāvam-theerk-kum – nimalar – urai-kōyil
kanai-tham-ëthi – kānā-thāyan – kaimët-kula-lūtha
anai-thum-senru – thiralum-chāral – annā-malai-ārë. 6

vanthi-thiruk-kum – adiyār-thangal – varumël-vinai-yōdu
panthi-thirun-tha – pāvam-theerk-kum – paraman-urai-kōyil
munthi-yelun-tha – mulavin-ōsai – muthu-kal – varai-kal-mël
anthi-pirai-van – thanai-yum-chāral – annā-malai-ārë. 7

maran-thān-karuthi – vali-yai-ninain-thu – mārāy – edu-thān-rōl
niran-thān-muriya – neriya-vūnri – nee-rai – ārul-sey-thār
thiran-thān-kātdi – arulāy-enru – thëvar – avar-vën-da
aran-thān-kātdi – aruli-chey-thār – annā-malai-ārë. 8

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thëdi-kānār – thirumāl-piraman – thëvar-peru-mā-nai
mūdi-yōngi – muthu-vë-yuku-tha – mutham – pala-kondu
kūdi-kura-var – mada-vār-kuvithu – kolla-vam – min-en
rādi-pādi – alakkum-chāral – annā-malai-ārë. 9

thadai-idukki – thalai-yai-pari-thu – sama-nën-inru-num
pit-dar-sollu – kollavën-dā – pëni-tholu-min-kal
vattam-ulai-yāl – umai-yāl-pangar – man-nee – urai-kōyil
attam-āli – thiral-van-thanai-yum – annā-malai-ārë. 10

allā-dara-vam – iyan-gum-chāral – annā-malai-ārai
nallār-parava – padu-vān-kāli – nyāna-sam-ban-than
sollāl-malin-tha – pādal-āna – pathu-mi – va(eye)-katrru
vallār-ellām – vānōr-vanan-ga – manni-vāl-vā-rë.

Thiruchitrambalam

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முதல் திருமுறை திருமுறை

திருஅண்ணாமலை

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's thĕvāram pathigam

1st thirumurai

thiru-annā-malai

thiruchitrambalam

thĕvāram pathigam references:

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- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thiru01.htm*
- *www.thevaaram.org*

Texts:

- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Bangalore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருச்சாய்க்காடு
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-chāy-kātu
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 2.041 ("thiru-chāy-kātu")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org

English Transliteration, Proof-reading, & Preparation by
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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருச்சாய்க்காடு
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-chāy-kātu
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருச்சாய்க்காடு
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-chāy-kātu
thiruchitrambalam

திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் *2.041*

("திருச்சாய்க்காடு")

திருச்சிற்றம்பலம்

பண் – சீகாமரம்

மண்புகார் வான்புகுவர் மனமிளையார் பசியாலுங்
கண்புகார் பிணியறியார் கற்றாருங் கேட்டாரும்
விண்புகா ரெனவேண்டா வெண்மாட நெடுவீதித்
தண்புகார்ச் சாய்க்காட்டெந் தலைவன்தாள் சார்ந்தாரே. 1

போய்க்காடே மறைந்துறைதல் புரிந்தானும் பூம்புகார்ச்
சாய்க்காடே பதியாக உடையானும் விடையானும்
வாய்க்காடு முதுமரமே இடமாக வந்தடைந்த
பேய்க்காடல் புரிந்தானும் பெரியோர்கள் பெருமானே. 2

நீநாளும் நன்னெஞ்சே நினைகண்டாய் யாரறிவார்
சாநாளும் வாழ்நாளுஞ் சாய்க்காட்டெம் பெருமாற்கே
பூநாளுந் தலைசுமப்பப் புகழ்நாமம் செவிகேட்ப
நாநாளும் நவின்றேத்தப் பெறலாமே நல்வினையே. 3

கட்டலர்த்த மலர்தூவிக் கைதொழுமின் பொன்னியன்ற
தட்டலர்த்த பூஞ்செருந்தி கோங்கமருந் தாழ்பொழில்வாய்
மொட்டலர்த்த தடந்தாழை முருகுயிர்க்குங் காவிரிப்பூம்
பட்டினத்துச் சாய்க்காட்டெம் பரமேட்டி பாதமே. 4

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கோங்கன்ன குவிமுலையாள் கொழும்பணைத்தோட் கொடியிடையைப்
பாங்கென்ன வைத்துகந்தான் படர்சடைமேற் பால்மதியந்
தாங்கினான் பூம்புகார்ச் சாய்க்காட்டான் தாள்நிழற்கீழ்
ஓங்கினார் ஓங்கினா ரெனவுரைக்கும் உலகமே. 5

சாந்தாக நீறணிந்தான் சாய்க்காட்டான் காமனைமுன்
தீந்தாகம் எரிகொளுவச் செற்றுகந்தான் திருமுடிமேல்
ஓய்ந்தார மதிசூடி யொளிதிகழும் மலைமகள்தோள்
தோய்ந்தாகம் பாகமா வுடையானும் விடையானே. 6

மங்குல்தோய் மணிமாடம் மதிதவழும் நெடுவீதி
சங்கெலாங் கரைபொருது திரைபுலம்புஞ் சாய்க்காட்டான்
கொங்குலா வரிவண்டின் இசைபாடு மலர்க்கொன்றைத்
தொங்கலான் அடியார்க்குச் சுவர்க்கங்கள் பொருளலவே. 7

தொடலரிய தொருகணையாற் புரமூன்றும் எரியுண்ணப்
படஅரவத் தெழிலாரம் பூண்டான்பண் டரக்கனையுந்
தடவரையால் தடவரைத்தோ ளூன்றினான் சாய்க்காட்டை
இடவகையால் அடைவோமென் றெண்ணுவார்க் கிடரிலையே. 8

வையநீ ரேற்றானும் மலருறையும் நான்முகனும்
ஐயன்மார் இருவர்க்கும் அளப்பரிதால் அவன்பெருமை
தையலார் பாட்டோவாச் சாய்க்காட்டெம் பெருமானைத்
தெய்வமாப் பேணாதார் தெளிவுடைமை தேறோமே. 9

குறங்காட்டு நால்விரற் கோவணத்துக் கோலோவிப்போய்
அறங்காட்டுஞ் சமணரும் சாக்கியரும் அலர்தூற்றுந்
திறங்காட்டல் கேளாதே தெளிவுடையீர் சென்றடைமின்
புறங்காட்டில் ஆடலான் பூம்புகார்ச் சாய்க்காடே. 10

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நொம்பைந்து புடைத்தொல்கு நூபுரஞ்சேர் மெல்லடியார்
அம்பந்தும் வரிக்கழலும் அரவஞ்செய் பூங்காழிச்
சம்பந்தன் தமிழ்பகர்ந்த சாய்க்காட்டுப் பத்தினையும்
எம்பந்த மெனக்கருதி ஏத்துவார்க் கிடர்கெடுமே.

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருச்சாய்க்காடு
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-chāy-kātu
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *2.041*
("thiru-chāy-kātu")

man-pukār – vān-pukuvar – manam-ilaiyār – pasi-yālum
kan-pukār – pini-yari-yār – katrrā-rum – kĕt-dārum
vin-pukār – ena-vĕn-dā – ven-māda – nedu-veedhi
than-pukār – sāi-kātten – thalai-vanrāl – saran-thārĕ. 1

pōy-kādĕ – marain-thurai-dhal – purin-thā-num – pūm-pukār
sai-kādĕ – padhi-yāka – udai-yānum – vidai-yānum
vāy-kātu – muthu-maramĕ – ida-māga – van-thadain-tha
pĕy-kātal – purin-thānum – peri-yōrgal – perumānĕ. 2

nee-nālum – nan-nenjsĕ – ninai-kandāy – ār-ari-vār
sā-nālum – vāl-nālum – say-kātdĕm – peru-mātkĕ
pū-nālum – thalai-sumappa – pugal-nāmam – sevi-kĕtpa
nā-nālum – navin-rĕtha – peral-āmĕ – nal-vinaiyĕ. 3

kat-dalar-tha – malar-thūvi – kai-tholu-min – ponni-yanra
that-dalar-tha – pūnj-serun-thi – kōn-gama-rum – thāl-polil-vāy
mot-dalar-tha – thadan-thālai – muru-kuyir-kum – kā-viri-pūm
patti-nathu – sāi-kātdem – param-ĕtti – pā-tha-mĕ. 4

kōn-ganna – kuvi-mulai-yāl – kolum-panai-thōt – kodi-idai-yai
pān-genna – vaithu-kanthān – padar-sadaimĕl – pāl-mathi-yan
thān-ginān – pūm-pukār – chāyk-kāttān – thāl-nilat-keel
ōngi-nār – ōngi-nā – ena-vurai-kum – ula-gamĕ. 5

sān-thāka – neera-nin-thān – sāi-kāttān – kā-manai-mun
theen-thā-kam – eri-kolu-va – setrru-gan-thān – thiru-mudi-mĕl
ōyn-thāra – mathi-sūdi – oli-dhi-kalum – malai-makal-thōl
thōyn-thākam – pāka-mā – vudai-yā-num – vidai-yānĕ. 6

mang-kul-thōy – mani-mādam – mathi-thavalum – nedu-veedhi
san-kĕlām – karai-poruthu – thirai-pulam-pum – sāi-kāt-tān
kon-gu-lā – vari-vandi – nisai-pātu – malar-konrai
thon-ga-lān – adiyār-ku – suvar-kangal – porul-alavĕ. 7

thodal-ariya – thoru-kanai-yār – pura-mūn-rum – eri-yunna
pada-varava – thelil-āram – pūn-dān-pan – darak-kanai-yum
thada-varai-yāl – thada-varai-thōl – ūnri-nān – sāi-kāttai
ida-vakai-yāl – adai-vōm-enru – ennu-vārkku – idar-ilaiyĕ. 8

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vaiya-neer – ëtrrā-num – mala-rurai-yum – nān-muka-num
eye-yan-mār – iruvar-kum – ala-pari-thāl – avan-perumai
thai(eye)-yalār – pāt-tōvā – sāi-kāt-tem – peru-mānai
theyva-mā – pënā-dhār – theli-vudai-mai – dhë-rōmë. 9

kuran-gāttu – nāl-viral – kōvana-thu – kō-lōvi-pōy
aran-gāttum – sama-narum – sākki-yarum – alar-thūt-trrum
thiran-gāttal – këlā-thë – theli-vudai-yeer – sen-radai-min
puran-gāttil – āda-lān – pūm-pukār – sāi-kātë. 10

nom-painthu – pudaith-tholku – nū-puran-jsër – mell-adiyār
am-pan-thum – vari-kala-lum – ara-vanjsey – pūng-kāli
sam-panthan – thamil-pakarn-tha – sāi-kāttu – pathi-nai-yum
em-pantha – mena-karu-thi – ëthu-vārku – idar-kedumë.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருச்சாய்க்காடு
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-chāy-kātu
thiruchitrambalam

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- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-āla-vāy – thiru-neetrru-pathigam
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 2.066 ("thiru-āla-vāy – thiru-neetrru-pathigam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
(late) Sri V.M. Subramanya Aiyar

English Transliteration, Proof-reading, & Preparation by
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இரண்டாம் திருமுறை
திருஆலவாய் - திருநீற்றுப்பதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-āla-vāy – thiru-neetrru-pathigam
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் 2.066

("திருஆலவாய் - திருநீற்றுப்பதிகம்")

திருச்சிற்றம்பலம்

பண் – காந்தாரம்

மந்திர மாவது நீறு வானவர் மேலது நீறு
சுந்தர மாவது நீறு துதிக்கப் படுவது நீறு
தந்திர மாவது நீறு சமயத்தி லுள்ளது நீறு
செந்துவர் வாயுமை பங்கன் திருஆல வாயான் திருநீறே. 1

வேதத்தி லுள்ளது நீறு வெந்துயர் தீர்ப்பது நீறு
போதந் தருவது நீறு புன்மை தவிர்ப்பது நீறு
ஓதத் தகுவது நீறு வுண்மையி லுள்ளது நீறு
சீதப் புனல்வயல் சூழ்ந்த திருஆல வாயான் திருநீறே. 2

முத்தி தருவது நீறு முனிவ ரணிவது நீறு
சத்திய மாவது நீறு தக்கோர் புகழ்வது நீறு
பத்தி தருவது நீறு பரவ இனியது நீறு
சித்தி தருவது நீறு திருஆல வாயான் திருநீறே. 3

காண இனியது நீறு கவினைத் தருவது நீறு
பேணி அணிபவர்க் கெல்லாம் பெருமை கொடுப்பது நீறு
மாணந் தகைவது நீறு மதியைத் தருவது நீறு
சேணந் தருவது நீறு திருஆல வாயான் திருநீறே. 4

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பூச இனியது நீறு புண்ணிய மாவது நீறு
பேச இனியது நீறு பெருந்தவத் தோர்களுக் கெல்லாம்
ஆசை கெடுப்பது நீறு அந்தம தாவது நீறு
தேசம் புகழ்வது நீறு திருஆல வாயான் திருநீறே. 5

அருத்தம தாவது நீறு அவல மறுப்பது நீறு
வருத்தந் தணிப்பது நீறு வானம் அளிப்பது நீறு
பொருத்தம தாவது நீறு புண்ணியர் பூசும்வெண் ணீறு
திருத்தகு மாளிகை சூழ்ந்த திருஆல வாயான் திருநீறே. 6

எயிலது அட்டது நீறு இருமைக்கும் உள்ளது நீறு
பயிலப் படுவது நீறு பாக்கிய மாவது நீறு
துயிலைத் தடுப்பது நீறு சுத்தம தாவது நீறு
அயிலைப் பொலிதரு சூலத்து ஆல வாயான் திருநீறே. 7

இராவணன் மேலது நீறு எண்ணத் தகுவது நீறு
பராவண மாவது நீறு பாவ மறுப்பது நீறு
தராவண மாவது நீறு தத்துவ மாவது நீறு
அராவணங் குந்திரு மேனி ஆல வாயான் திருநீறே. 8

மாலொ டயனறி யாத வண்ணமு முள்ளது நீறு
மேலுறை தேவர்கள் தங்கள் மெய்யது வெண்பொடி நீறு
ஏல உடம்பிடர் தீர்க்கும் இன்பந் தருவது நீறு
ஆலம துண்ட மிடற்றெம் மால வாயான் திருநீறே. 9

குண்டிகைக் கையர்க ளோடு சாக்கியர் கூட்டமுங் கூட
கண்டிகைப் பிப்பது நீறு கருத இனியது நீறு
எண்டிசைப் பட்ட பொருளார் ஏத்துந் தகையது நீறு
அண்டத் தவர்பணிந் தேத்தும் ஆல வாயான் திருநீறே. 10

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ஆற்றல் அடல்விடை யேறும் ஆலவா யான்திரு நீற்றைப்
போற்றிப் புகலி நிலாவும் பூசுரன் ஞானசம் பந்தன்
தேற்றித் தென்ன னுடலுற்ற தீப்பிணி யாயின தீரச்
சாற்றிய பாடல்கள் பத்தும் வல்லவர் நல்லவர் தாமே. 11

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருஆலவாய் - திருநீற்றுப்பதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thëvāram pathigam
2nd thirumurai
thiru-āla-vāy – thiru-neetrru-pathigam
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thëvāram pathigam – song *2.066*
("thiru-āla-vāy – thiru-neetrru-pathigam")

man-dhira-mā-vadhu – neeru – vā-navar-mël-adhu – neeru
sun-dhara-mā-vadhu – neeru – thu-thi-ka-padu-vadhu – neeru
than-dhira-mā-vadhu – neeru – sama-yathil-ul-ladhu – neeru
sen-dhuvar-vāy-ūmai – pangan – thiru-āla-vāyān – thiru-neerë. 1

The sacred ash has mystic power; 'Tis worn by dwellers in the sky.
The ash bestows true loveliness; Praise of the ash ascends on high.
The ash shows that the tantras mean; And true religion's essence tells,
The ash of Him of Aalavaay; In whom red-lipped Umaa dwells.

vëdha-thil-ulladhu – neeru – vendhu-yar-theer-padhu – neeru
pōdham-tharu-vadhu – neeru – punmai-thavir-padhu – neeru
ōdha-thagu-vadhu – neeru – vun-maiyil-ulladhu – neeru
seedha-punal-vayal-sooln-dha – thiru-āla-vāyān – thiru-neerë. 2

mukthi-tharu-vadhu – neeru – muni-var-ani-vadhu – neeru
sakthiya-mā-vadhu – neeru – thakkōr-pugal-vadhu – neeru
bakthi-tharu-vadhu – neeru – parava-ini – adhu – neeru
siddhi-tharu-vadhu – neeru – thiru-āla-vāyān – thiru-neerë. 3

kāna-ini-adhu – neeru – kavinai-tharu-vadhu – neeru
pëni-ani-bavar-kellām – perumai-kodu-padhu – neeru
mānam-thagai-vadhu – neeru – madhi-yai-tharu-vadhu – neeru
sënam-tharu-vadhu – neeru – thiru-āla-vāyān – thiru-neerë. 4

poosa-ini-adhu – neeru – punniya-mā-vadhu – neeru
pësa-ini-adhu – neeru – perun-dhava-thōr – galu-kellām
āsai-kedu-padhu – neeru – ān-dhama-thā-vadhu – neeru
thësam-pugal-vadhu – neeru – thiru-āla-vāyān – thiru-neerë 5

aru-thama-thā-vadhu – neeru – avalam-aru-padhu – neeru
varuth-tham-thani-padhu – neeru – vānam-ali-padhu – neeru
poru-thama-thā-vadhu – neeru – punniyar-poosum-ven – neeru
thiru-thagu-māli-hai – sooln-dha – thiru-āla-vāyān – thiru-neerë. 6

eyi-ladhu-at-tadhu – neeru – irumai-kum-ulla-dhu – neeru
payila-padu-vadhu – neeru – pākiya-māvadhu – neeru
thuyilai-thadu-padhu – neeru – suthama-dhā-vadhu – neeru
ayilai-poli-dharu-soolathu – āla-vāyān – thiru-neerë. 7

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irāvanan-më-ladhu – neeru – enna-thagu-vadhu – neeru
parāvana-mā-vadhu – neeru – pāvam-aru-padhu – neeru
tha-rāvanam-āvadhu – neeru – thathuva-māvadhu – neeru
arāvanam-kum-thiru-mëni – āla-vāyān – thiru-neerë. 8

mālo-daya-nari-ādha – van-na-mum – ulladhu-neeru
mëlu-rai-thëvargal-thangal – mey-yadhu-venbodi – neeru
ëla-udam-bidar-theerkkum – inban-tharu-vadhu – neeru
ālama-thun-da-midatrem – āla-vāyān – thiru-neerë. 9

kun-digai-kai-yargal-ōdu – sākkiyar-kootta-mum – kooda
kan-thigai-pip-padhu – neeru – karu-dha-ini-yadhu – neeru
en-thisai-patta-porulār – ëthum-thagai-adhu – neeru
anda-thavar-banin-thë-thum – āla-vāyān – thiru-neerë. 10

ātral-adal-vidai-ërum – āla-vāyān – thiru-neetrai
pōtri-pukali-nilā-vum – poosuran-nyāna-sam – panthan
thëtri-thennan uda-lutra – theeppini-āyina – theera
sātriya-pādalgal – path-thum – vallavar-nallavar – thāmë.

They are pious men, who can sing the ten verses, which Jnaana Sambanthan, prince of Pukali, sang in praise of the sacred ash of Aalavaay's Lord who rides on the mighty, warlike bull, to cure the southern king of his burning disease.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருஆலவாய் - திருநீற்றுப்பதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-āla-vāy – thiru-neetrru-pathigam
thiruchitrambalam

thĕvāram pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thirumurai/thiru02_066.htm*
- *www.skandagurunatha.org/deities/siva/thirumurai/2/*

Texts:

- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
கோளறு திருபதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
kōlaru thiru pathigam
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 2.085 ("kōlaru thiru pathigam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
Sri P.R. Ramachander

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
கோளறு திருபதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
kōlaru thiru pathigam
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் 2.085

("கோளறு திருபதிகம்")

திருச்சிற்றம்பலம்

பண் - பியந்தைக்காந்தாரம்

வேயுறு தோளிபங்கன் விடமுண்ட கண்டன்
மிகநல்ல வீணை தடவி
மாசறு திங்கள்கங்கை முடிமே லணிந்தென்
உளமே புகுந்த அதனால்
ஞாயிறு திங்கள்செவ்வாய் புதன்வியாழம் வெள்ளி
சனிபாம்பி ரண்டு முடனே
ஆசறு நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 1

என்பொடு கொம்பொடாமை யிவைமார் பிலங்க
எருதேறி யேழை யுடனே
பொன்பொதி மத்தமாலை புனல்சூடி வந்தென்
உளமே புகுந்த அதனால்
ஒன்பதொ டொன்றொடேழு பதினெட்டொ டாறும்
உடனாய நாள்க ளவைதாம்
அன்பொடு நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 2

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உருவலர் பவளமேனி ஒளிநீ றணிந்து
உமையோடும் வெள்ளை விடைமேல்
முருகலர் கொன்றைதிங்கள் முடிமே லணிந்தென்
உளமே புகுந்த அதனால்
திருமகள் கலையதூர்தி செயமாது பூமி
திசை தெய்வ மானபலவும்
அருநெதி நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 3

மதிநுதல் மங்கையோடு வடபா லிருந்து
மறையோது மெங்கள் பரமன்
நதியொடு கொன்றைமாலை முடிமே லணிந்தென்
உளமே புகுந்த அதனால்
கொதியுறு காலனங்கி நமனோடு தூதர்
கொடுநோய்க ளான பலவும்
அதிகுண நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 4

நஞ்சணி கண்டனெந்தை மடவாள் தனோடும்
விடையேறும் நங்கள் பரமன்
துஞ்சிருள் வன்னிகொன்றை முடிமே லணிந்தென்
உளமே புகுந்த அதனால்
வெஞ்சின அவுணரோடு முருமிடியு மின்னு
மிகையான பூத மவையும்
அஞ்சிடு நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 5

வாள்வரி யதளதாடை வரிகோ வணத்தர்
மடவாள் தனோடு முடனாய்
நாண்மலர் வன்னிகொன்றை நதிசூடி வந்தென்
உளமே புகுந்த அதனால்
கோளரி யுழுவையோடு கொலையானை கேழல்
கொடுநாக மோடு கரடி
ஆளரி நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 6

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செப்பிள முலைநன்மங்கை ஒருபாக மாக
விடையேறு செல்வ னடைவார்
ஒப்பிள மதியுமப்பும் முடிமே லணிந்தென்
உளமே புகுந்த அதனால்
வெப்பொடு குளிரும்வாதம் மிகையான பித்தும்
வினையான வந்து நலியா
அப்படி நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 7

வேள்பட விழிசெய்தன்று விடமே லிருந்து
மடவாள் தனோடும் உடனாய்
வாண்மதி வன்னிகொன்றை மலர்சூடி வந்தென்
உளமே புகுந்த அதனால்
ஏழ்கடல் சூழிலங்கை அரையன்ற னோடும்
இடரான வந்து நலியா
ஆழ்கடல் நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 8

பலபல வேடமாகும் பரனாரி பாகன்
பசுவேறும் எங்கள் பரமன்
சலமக ளோடெருக்கு முடிமேல் அணிந்தென்
உளமே புகுந்த அதனால்
மலர்மிசை யோனுமாலும் மறையோடு தேவர்
வருகால மான பலவும்
அலைகடல் மேருநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 9

கொத்தலர் குழலியோடு விசயற்கு நல்கு
குணமாய வேட விகிர்தன்
மத்தமு மதியுநாகம் முடிமே லணிந்தென்
உளமே புகுந்த அதனால்
புத்தரொ டமணைவாதில் அழிவிக்கு மண்ணல்
திருநீறு செம்மை திடமே
அத்தகு நல்லநல்ல அவைநல்ல நல்ல
அடியா ரவர்க்கு மிகவே. 10

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தேனமர் பொழில்கொளாலை விளைசெந்நெல் துன்னி
வளர்செம்பொன் எங்கும் நிகழ
நான்முகன் ஆதியாய பிரமா புரத்து
மறைஞான ஞான முனிவன்
தானுறு கோளும்நாளும் அடியாரை வந்து
நலியாத வண்ணம் உரைசெய்
ஆனசொல் மாலையோதும் அடியார்கள் வானில்
அரசாள்வர் ஆணை நமதே. 11

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *2.085*
("kōlaru thiru pathigam")

- *English meaning courtesy of Sri P.R. Ramachander (www.stotrarathna.blogspot.com/2012/01/kolaru-thirupathigamtamil.html)*

vĕ-yūrū-thōli-pangan – vida-munda – kan-dan
miga-nalla – ví-nai – thada-ví
māsarū-thingal-gangai – mudi-mĕla-nin – dhū-yen
ulamĕ-pūgun-dha – adha-nāl
nyā-yiru-thingal-sevvāy – pudhan-viyālam-vel-lí
sani-pām-bi – ran-dum – udanĕ
āsarū – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavĕ. 1

Friend of the Lady with "bamboo-like" shoulders,– Having a neck affected by swallowing poison,
One who plays the veena faultlessly, –
One who wears the spotless moon and Ganga on His head, –
One who dwells within my heart and because of this –
Sun, Moon, Mars, Mercury, Jupiter, Venus, –
Saturn and the two snakes (Rahu & Ketu) immediately will –
Do good and only good –
for the devotees (of Lord Siva).

enbōdu-kom-podāmai – ivaimār – bilanga
erudhĕri – ĕl-lai – udanĕ
pon-bodhi – matha-mālai – punal-soodi-van – dhu-yen
ulamĕ-pugun-dha – adha-nāl
on-badho-don-rō-dĕlu – padhi-net-tō-dā – rum
uda-nāya – nāl-gal – avai-dhām
anbodu – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavĕ. 2

His chest adorned with garland of bones, –
boar's tusk, and a tortoise shell, –
Wearing a datura flower garland (with golden pollen), Ganga on His head &
Parvathi at His side, –
on His bull does He come and reside within my heart and because of this, –
The 9th, 17th, 18th, 24th –
inauspicious stars (that are among the 27 nakshatras) –
With love – will do good and only good –
for the devotees (of Lord Siva).

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ūrū-valar-pavala-mëni – olineeru – anin-dhu
umai-yōdum – vel-lai – vidai-mël
muru-galar – konrai-thingal – mudimël-anin – dhu-yen
ulamë-poogun-dha – adha-nāl
thiru-magal-kalaiya-thoordhi – seyamā-dhu – poomi
thisai-dheyva – māna – pala-vum
aru-nedhi – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavë. 3

With His glowing radiant coral-like body adorned with shining holy ash, –
along with Goddess Uma and mounted on the white bull (nandi) , –
Wearing the golden kondrai flowers (Indian Laburnum) and the crescent moon on His head, –
does He reside within my heart and (because of this), –
Goddess Lakshmi, Goddess Kali, Mother Earth, –
and the various other guardians –
With love – will do good and only good –
for the devotees (of Lord Siva).

mathi-nuthal-mangai-yōdu – vada-bāl – irun-dhu
marai-yōdhum – yen-gal – paraman
nadhi-yōdu – konrai-mā-lai – mudi-mël-anin – dhu-yen
ulamë-pugun-dha – adha-nāl
kōdhi-yūrū – kālan-angi – nama-nōdu – thoo-dhar
kōdu-nōyga-lāna – pala-vum
adhi-guna – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavë. 4

The Lady with the crescent-like forehead (Parvathi) accompanies Him, who sits beneath –
a banyan tree and teaches the Vedas, –
Our God (Siva) who is adorned (on His head) with konrai flowers & the river Ganges, –
does He reside within my heart and (because of this), –
The very angry God of Death (Yaman) along with his messengers, –
and various great diseases,
With love – will do good and only good –
for the devotees (of Lord Siva).

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nansani-kandan-endhai – mada-vāl-tha – nō-dum
vidai-yërum – nan-gal – para-man
thunj-sirul – vani-konrai – mudi-mël-anin – dhu-yen
ulamë-pugun-dha – adha-nāl
venj-sina-avuna-rōdum – ūrū-midi-yum – min-num
migai-yāna – poo-dham – avai-yum
anj-sidu – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavë. 5

My Father, who decorates His neck with poison, –
accompanied with Parvathi and seated on a bull (nandi), –
Showering His grace and wearing vanni leaves (Indian Mesquite) and kondrai flowers (Indian Laburnum), –
does He reside within my heart and (because of this), –
The angry asuras, roaring thunder, lightning, –
and ghosts that we fear, –
With love – will do good and only good –
for the devotees (of Lord Siva).

vāl-vari-yathala-dhādai – vari-gōva – nathar
mada-vāl – tha-nōdum – udanāy
nān-malar – vani-konrai – nadhi-soodi-van – dhu-yen
ulamë-pugun-dha – adha-nāl
kō-lari-ūlū-vai-yōdū – kolai-yānai – kë-lal
kōdu-nāga-mōdu – kara-di
ālari – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavë. 6

Our God (Siva), who wears a striped-tiger's skin and loin cloth, –
who is accompanied with Parvathi, –
He wears vanni leaves and kondari flowers, –
and He resides within my heart and (because of this), –
Powerful deadly tigers, murderous rogue elephants, boars,
cobras, lions and bears, –
With love – will do good and only good –
for the devotees (of Lord Siva).

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seppu-ila-mulai-nan-mangai – ōru-pāga – mā-ga
vidai-yĕru – selvan – adai-vār
op-pila – madhi-yum-appum – mudi-mĕla-nin – dhu-yen
ulamĕ-pugun-dha – adha-nāl
vep-podu-kuli-rum-vādham – migai-yāna – pith-thum
vinai-yāna-van-dhu – nali-yā
appadi – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavĕ. 7

With the famous young damsel occupying one side, –
He is the source of all wealth, –
And keeping on His head, the incomparable moon (Chandran) and the river Ganges
does He reside within my heart and (because of this), –
Fevers with chills, rheumatism, and excess of bile, –
which come and trouble, –
With love – will do good and only good –
for the devotees (of Lord Siva).

vĕl-pada-vili-sĕy-dhanru – vidai-mĕl – irun-dhu
mada-vāl-tha-nōdum – uda-nāy
vān-madhi – vani-konrai – malar-soodi-van – dhu-yen
ulamĕ-pugun-dha – adha-nāl
ĕl-kadal-soolil-angai – arai-yan-ra – nō-dum
ida-rāna-vandhu – naliyā
āl-kadal – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavĕ. 8

With His angry third-eye, He burnt Manmatha when he shot an arrow, –
He is seated with Parvathi on the bull,
He wears the crescent of the sky, Vanni leaves and Kondrai flowers, –
and He resides within my heart and (because of this), –
The King of Lanka (Ravana), who is surrounded by the ebbing sea, –
and other afflictions surrounding the sea,
With love – will do good and only good –
for the devotees (of Lord Siva).

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pala-pala-vĕda-māgum – para-nāri – pā-gan
pasu-ërum-yengal – para-man
sala-maga-lōdu – eruk-ku – mudi-mël-anin – dhu-yen
ulamë-pugun-dha – adha-nāl
malar-misai – yōnum-mālum – marai-yōdu – thĕvar
varu-kāla – māna – pala-vum
alai-kadal – mërū-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavë. 9

With His ability to assume many forms, accompanied with His consort of Parvathi, –
He is our lord who rides on a bull, –
He wears the erukku flower (Calotropis gigantean) on His head, –
and He resides within my heart and (because of this), –
Lord Brahma, Vishnu, Vedas, and the Devas, –
and several things that are yet to come,
They – with love – will do good and only good –
for the devotees (of Lord Siva).

koth-thalar-kula-li-yōdu – visai-yetku – nalgu
guna-māya – vĕda – vigir-dhan
math-thamum – madhiyu-nāgam – mudi-mël-anin – dhu-yen
ulamë-pugun-dha – adha-nāl
putharo-damanai-vādhil – ali-vikkum – an-nal
thiru-neeru-semmai – thidamë
ath-thagu – nalla-nalla – avai-nalla-nalla
adi-yāra – vark-kū – migavë. 10

Along with the pretty Lady (Parvathi) wearing flowers, –
that varied God of Vedas (Siva), who went to give a boon to Arjuna, –
He wears datura flowers, moon, and the serpent, –
and resides within my heart and (because of this), –
The Buddhists and Jains, without a doubt, –
will be defeated by the sacred ash (vibhuthi) of His, which, –
With love – will do good and only good –
for the devotees (of Lord Siva).

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thë-namar-pōlil-kōl-ālai – vilai-sennel – dhū-ni
valar-sembon – en-gum – niga-la
nān-mugan – ādhi-yā-ya – pira-mā-purath-thu
marai-nyāna-nyāna – munivan
thā-nuru-kōlum-nālum – adi-yārai – van-dhu
nali-yādha – van-nam – urai-sey
āna-sōl – mālai-yō-dhum – adi-yārgal – vā-nil
ara-sāl-varā-nai – namadhë.

The land, which has honey bees, sugar cane, and –
paddy in abundant measure, –
This place, where Brahmam is worshipped, called Brahmapuram, –
whence is the town that hails Thiru-nyana (sambanthar) Munivar (Rishi), who decrees, –
The sufferings caused by the ill effects of planets, stars and others, on devotees, –
shall not befall upon, –
Those who chant this garland (of hymns) – these devotees –
will not suffer any ill effects (at all) and they will rule the heavens – this is our decree!

Thiruchitrambalam

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
கோளறு திருபதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
kōlaru thiru pathigam
thiruchitrambalam

thĕvāram pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thirumurai/thiru02_085.htm*
- *www.skandagurunatha.org/deities/siva/thirumurai/2/*
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Texts:

- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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திருநெல்வாயில் திருஅரத்துறை
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-nel-vāyil thiru-ara-thurai
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 2.090 ("thiru-nel-vāyil thiru-ara-thurai")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org

English Transliteration, Proof-reading, & Preparation by
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தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருநெல்வாயில் திருஅரத்துறை
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-nel-vāyil thiru-ara-thurai
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் 2.090

("திருநெல்வாயில் திருஅரத்துறை")

திருச்சிற்றம்பலம்

பண் – பியந்தைக்காந்தாரம்

எந்தை ஈசனெம் பெருமான்
ஏறமர் கடவுளென் றேத்திச்
சிந்தை செய்பவர்க் கல்லால்
சென்றுகை கூடுவ தன்றாற்
கந்த மாமல ருந்திக்
கடும்புனல் நிவாமல்கு கரைமேல்
அந்தண் சோலைநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 1

ஈர வார்சடை தன்மேல்
இளம்பிறை யணிந்த எம்பெருமான்
சீருஞ் செல்வமும் ஏத்தாச்
சிதடர்கள் தொழச்செல்வ தன்றால்
வாரி மாமல ருந்தி
வருபுனல் நிவாமல்கு கரைமேல்
ஆருஞ் சோலைநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 2

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*பிணிக லந்தபுன் சடைமேற்
பிறையணி சிவனெனப் பேணிப்
பணிக லந்துசெய் யாத
பாவிகள் தொழச்செல் வதன்றால்
மணிக லந்துபொன் னுந்தி
வருபுனல் நிவாமல்கு கரைமேல்
அணிக லந்தநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 03

துன்ன ஆடையொன் றுடுத்துத்
தூயவெண் ணீற்றி னராகி
உன்னி நைபவர்க் கல்லால்
ஒன்றுங்கை கூடுவ தன்றாற்
பொன்னும் மாமணி யுந்திப்
பொருபுனல் நிவாமல்கு கரைமேல்
அன்ன மாருநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 4

*பிணி - கட்டுதல்

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வெருகு ரிஞ்சுவெங் காட்டி
லாடிய விமலனென் றுள்கி
உருகி நைபவர்க் கல்லால்
ஒன்றுங்கை கூடுவ தன்றால்
முருகு ரிஞ்சுபூஞ் சோலை
மொய்ம்மலர் சுமந்திழி நிவாவந்
தருகு ரிஞ்சுநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 5

உரவு நீர்சடைக் கரந்த
வொருவனென் றுள்குளிர்ந் தேத்திப்
பரவி நைபவர்க் கல்லாற்
பரிந்துகை கூடுவ தன்றால்
குரவ நீடுயர் சோலைக்
குளிர்புனல் நிவாமல்கு கரைமேல்
அரவ மாருநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 6

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நீல மாமணி மிடற்று
நீறணி சிவனெனப் பேணுஞ்
சீல மாந்தர்கட் கல்லாற்
சென்றுகை கூடுவ தன்றால்
கோல மாமல ருந்திக்
குளிர்புனல் நிவாமல்கு கரைமேல்
ஆலுஞ் சோலைநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 7

செழுந்தண் மால்வரை யெடுத்த
செருவலி இராவணன் அலற
அழுந்த ஊன்றிய விரலான்
போற்றியென் பார்க்கல்ல தருளான்
கொழுங் கனிசுமந் துந்திக்
குளிர்புனல் நிவாமல்கு கரைமேல்
அழுந்துஞ் சோலைநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 8

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நுணங்கு நூலயன் மாலும்
இருவரும் நோக்கரி யானை
வணங்கி னைபவர்க் கல்லால்
வந்துகை கூடுவ தன்றால்
மணங்க மழ்ந்துபொன் னுந்தி
வருபுனல் நிவாமல்கு கரைமேல்
அணங்குஞ் சோலைநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 9

சாக்கி யப்படு வாருஞ்
சமண்படு வார்களும் மற்றும்
பாக்கி யப்பட கில்லாப்
பாவிகள் தொழச்செல்வ தன்றால்
பூக்க மழ்ந்துபொன் னுந்திப்
பொருபுனல் நிவாமல்கு கரைமேல்
ஆர்க்குஞ் சோலைநெல் வாயில்
அரத்துறை யடிகள்தம் அருளே. 10

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கறையி னார்பொழில் சூழ்ந்த
காழியுள் ஞான சம்பந்தன்
அறையும் பூம்புனல் பரந்த
அரத்துறை யடிகள்தம் அருளை
முறைமை யாற்சொன்ன பாடல்
மொழியும் மாந்தர்தம் வினைபோய்ப்
பறையும் ஐயுற வில்லை
பாட்டிவை பத்தும் வல்லார்க்கே.

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *2.090*
("thiru-nel-vāyil thiru-ara-thurai ")

enthai-eesan-em – perumān,
ĕramar-kadavul-en – rĕth-thi
sinthai-sey-pavar – kal-lāl,
senru-kai-kū-duva – than-rāl
kantha-mā-malar – unthi,
kadum-punal-nivā-malku – karai-mël
anthan-sōlai-nel – vāyil,
ara-thurai-adikal-tham – arulë. 1

eera-vār-sadai – than-mël,
ilam-pirai-anin-tha-em – perumān
seerum-selva-mum – ĕth-thā,
sidha-darkal-thola-chelva – than-rāl
vāri-mā-malar – unthi,
varu-punal-nivā-malku – karai-mël
ārum-sōlai-nel – vāyil,
ara-thurai-adikal-tham – arulë. 2

pini-kal-anth-thapun – sadai-mël,
pirai-yani-sivan – ena-pëni
pani-kal-anth-thusey – yātha,
pāvigal-thola-chelva – than-rāl
manikal-anth-thupon – nunthi,
varu-punal-nivā-malku – karai-mël
anikal-antha-nel – vāyil,
ara-thurai-adikal-tham – arulë. 3

thun-na-ādai-on – ruduth-thu,
thū-yaven-neetri – narāki
un-ni-nai-pavar – kallāl,
onrum-kai-kūduva – than-rāl
ponnum-mā-mani – yun-thi,
poru-punal-nivā-malku – karai-mël
anna-māru-nel – vāyil,
ara-thurai-adikal-tham – arulë. 4

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veru-kurinjsu-ven – kāttil,
ādiya-vimalan – en-rul-ki
urugi-nai-pavar – kallāl,
onrum-kai-kūduva than-rāl
muru-kurin-jsupūm sōlai,
moy-malar-suman-thili nivā-van
tharu-kurin-jsu-nel vāyil,
ara-thurai-adikal-tham – arulë. 5

uravu-neer-sadai – karantha,
voruvan-ënrul-kulirn – thëth-thi
paravi-nai-pavar – kallāl,
parin-thukai-kū-duva – than-rāl
kurava-needu-yar – sōlai,
kulir-punal-nivā-malku – karai-mël
ara-vam-āru-nel – vāyil
ara-thurai-adikal-tham – arulë. 6

neela-mā-mani – mida-trru,
neer-ani-sivan-ena – pënum
seela-mān-thar-kat – kal-lāl,
senru-kai-kūduva – than-rāl
kōla-mā-malar – unthi,
kulir-punal-nivā-malku – karai-mël
ālum-sōlai-nel – vāyil
ara-thurai-adikal-tham – arulë. 7

sëlun-than-māl-varai – yëduth-tha
seru-vali-irā-vanan – alara
alun-tha-ūn-riya vira-lān
pōtrriyen-pārk-kalla – tharu-lān
kolum-kani-suman – thunthi
kulir-punal-nivā-malku – karai-mël
alun-thum-sōlai-nel – vāyil
ara-thurai-adikal-tham – arulë. 8

nu-nan-gu-nū-layan – mālum,
iru-varum-nōkkari – yānai
vanangi-nai-pavar – kallāl,
vanthu-kai-kūduva – than-rāl
mananga-malnth-thupon – nunthi,
varu-punal nivā-malku – karaimël
anan-kum-sōlai-nel – vāyil,
ara-thurai-adikal-tham – arulë. 9

sākkiyap-padu – vārum
saman-padu-vār-kalum – matrrum,
pākkiya-pada – killā
pāvigal-thōla-chelva – than-rāl,
pū-kamalnth-thu-pon – nunthi
poru-punal-nivā-malku – karai-mël,
ārkkum-sōlai-nel – vāyil
ara-thurai-adikal-tham – arulë. 10

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karaiyi-nār-polil – sūln-tha,
kāli-yul-nyā-nasam – ban-than
arai-yum-pūm-punal – parantha,
arath-thurai-adikal-tham – arulai
murai-mai-yāl-sonna – pādal
moliyum-mānth-thar-tham – vinaipōy
parai-yum-eye-yura – villai
pāt-divai-path-thum – vallārk-kë.

Thiruchitrambalam

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
இரண்டாம் திருமுறை
திருநெல்வாயில் திருஅரத்துறை
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
2nd thirumurai
thiru-nel-vāyil thiru-ara-thurai
thiruchitrambalam

thĕvāram pathigam references:

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- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thirumurai/thiru02_090.htm*
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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருவாவடுதுறை

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-vā-vadu-thurai

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.004 ("thiru-vā-vadu-thurai")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
(late) Sri V.M. Subramanya Aiyar

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருவாவடுதுறை
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-vā-vadu-thurai
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் 3.004

("திருவாவடுதுறை")

திருச்சிற்றம்பலம்

பண் - காந்தாரபஞ்சமம்

நாலடிமேல் வைப்பு

இடரினுந் தளரினும் எனதுறுநோய்
தொடரினும் உனகழல் தொழுதெழுவேன்
கடல்தனில் அமுதொடு கலந்தநஞ்சை
மிடறினில் அடக்கிய வேதியனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள் ஆவடு துறையரனே. 1

வாழினுஞ் சாவினும் வருந்தினும்போய்
வீழினும் உனகழல் விடுவேனல்லேன்
தாழிளந் தடம்புனல் தயங்குசென்னிப்
போழிள மதிவைத்த புண்ணியனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள் ஆவடு துறையரனே. 2

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நனவினுங் கனவினும் நம்பாவுன்னை
மனவினும் வழிபடல் மறவேன்அம்மான்
புனல்விரி நறுங்கொன்றைப் போதணிந்த
கனலெரி யனல்புல்கு கையவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள்ஆவடு துறையரனே. 3

தும்மலோ டருந்துயர் தோன்றிடினும்
அம்மல ரடியலால் அரற்றாதென்நாக்
கைம்மல்கு வரிசிலைக் கணையொன்றினால்
மும்மதிள் எரியெழ முனிந்தவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள்ஆவடு துறையரனே. 4

கையது வீழினுங் கழிவுறினுஞ்
செய்கழல் அடியலால் சிந்தைசெய்யேன்
கொய்யணி நறுமலர் குலாயசென்னி
மையணி மிடறுடை மறையவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள்ஆவடு துறையரனே. 5

வெந்துயர் தோன்றியோர் வெருவுறினும்
எந்தாயுன் அடியலால் ஏத்தாதென்நா
ஐந்தலை யரவுகொண் டரைக்கசைத்த
சந்தவெண் பொடியணி சங்கரனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள்ஆவடு துறையரனே. 6

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வெப்பொடு விரவியோர் வினைவரினும்
அப்பாவுன் னடியலால் அரற்றாதென்நா
ஒப்புடை யொருவனை உருவழிய
அப்படி அழலெழ விழித்தவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள்ஆவடு துறையரனே. 7

பேரிடர் பெருகியோர் பிணிவரினுஞ்
சீருடைக் கழலலாற் சிந்தைசெய்யேன்
ஏருடை மணிமுடி இராவணனை
ஆரிடர் படவரை யடர்த்தவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள்ஆவடு துறையரனே. 8

உண்ணினும் பசிப்பினும் உறங்கினும்நின்
ஒண்மல ரடியலால் உரையாதென்நாக்
கண்ணனுங் கடிகமழ் தாமரைமேல்
அண்ணலும் அளப்பரி தாயவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள் ஆவடு துறையரனே. 9

பித்தொடு மயங்கியோர் பிணிவரினும்
அத்தாவுன் அடியலால் அரற்றாதென்நாப்
புத்தருஞ் சமணரும் புறனுரைக்கப்
பத்தர்கட் கருள்செய்து பயின்றவனே
இதுவோஎமை யாளுமா றீவதொன் றெமக்கில்லையேல்
அதுவோவுன தின்னருள் ஆவடு துறையரனே. 10

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அலைபுனல் ஆவடு துறையமர்ந்த
இலைநுனை வேற்படை யெம்மிறையை
நலம்மிகு ஞானசம் பந்தன்சொன்ன
விலையுடை யருந்தமிழ் மாலைவல்லார்
வினையாயின நீங்கிப்போய் விண்ணவர் வியனுலகம்
நிலையாகமுன் னேறுவர் நிலமிசை நிலையிலரே. 11

திருச்சிற்றம்பலம்

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருவாவடுதுறை
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-vā-vadu-thurai
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.004*
("thiru-vā-vadu-thurai")

ida-rinum – thala-rinum – ena-thuru-nōy
thoda-rinum – una-kalal – tholu-thelu-vĕn
kadal-thanil – amu-thodu – kalantha-nanjai
mida-rinil – adak-kiya – vĕthi-yanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 1

When I am undergoing sufferings, when I am depressed in spirits, when my big karmas follow me;
I shall wake up from sleep worshipping your feet.
O Lord, who controlled the poison which was mixed with the nectar in the ocean (of milk) and made it stay in His neck!
O Lord who gave out the sacred Vēdas.

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

vāl-linum – sā-vinum – varun-thinum-pōy
veel-linum – una-galal – vidu-vanal-lĕn
thāl-lilam – thadam-punal – thayangu-senni
pōl-lila – mathi-vaitha – puni-yanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 2

When I am alive, when I am dead, when I suffer and
When I fall down walking. I would not leave the support of your feet.
O Lord, who placed on your head on which expansive and suining soft water and stays crescent!
O Sacred One, who is the embodiment of all virtuous acts.

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

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nana-vinum – kana-vinum – nambā-vunnai
mana-vinum – vali-padal – mara-vën – ammān
punal-viri – narun-konrai – pōtha-nintha
kanal-eri – yanal-pulgu – kai-yavanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 3

Whether I am in the waking state or sleeping state.
I would not forget to worship you in my mind;
O Lord – One in whom anyone can repose confidence – my father! One who wears fragrant flowers and the blossomed konrai, and water!
One who holds in His hand a burning and scorching fire.

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

thum-malō – darun-thuyar – thōn-ridinum
am-malar – adi-yalāl – aratrā-thenā
kai-malgu – vari-silai – kanai-onrināl
mum-mathil – eri-yela – munin-thavanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 4

Even if I sneeze, and sufferings arise,
my tongue will not cry anything but thy beautiful feet which are like (lotus) flowers.
O Lord, who out of anger, discharged single arrow from the bow with bands which flourished to cause fire to rise in the three cities.

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

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kai-yathu – veel-linum – kali-vurinum
sey-galal – adi-yalāl – sinthai-seyyën
koy-yani – naru-malar – kulāya-senni
mai-yani – mida-rudai – marai-yavanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 5

If the thing kept in the hand slips down and leaves me completely;
I won't think of anything else except the thy Feet which –
are adorned with armours of exquisite workmanship;
O Lord, who revealed the vedams, who wears conspicuously on the head – the fragrant and beautiful flowers and who has a neck made beautiful by the poison!

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

ven-thuyar – thōn-riyōr – veru-vurinum
enthā-yun – adi-yalāl – ëthā-thenā
ain-thalai – yara-vukon – daraik-kasaitha
san-thaven – podi-yani – san-karanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 6

My tongue will not praise any thing but your feet;
Even when I am frightened by sudden cruel sufferings - My father!
O Lord, who does good (to all), who smears beautiful white holy ash, and –
who has tied, in the waist, a cobra of five hoods!

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

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vep-podu – vira-viyōr – vinai-varinum
appā-vun – adi-yalāl – aratrā-thenā
op-pudaiy – oru-vanai – uru-valiya
ap-padi – alal-ela – vilith-thavanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 7

Even if my karmas afflict me with fever,
My tongue will not cry anything but thy feet. O Father!
O Lord, who opened His frontal eye for the fire to consume and destroy
the form of the one who is compared to the beauty of others in that manner!

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

pë-ridar – peru-giyōr – pini-varinum
see-rudai – kalal-alāl – sinthai-seyyën
ërudai – mani-mudi – irāvana-nai
āridar – pada-varai – adar-thavanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 8

Even though I suffer from a disease, when this great affliction increases,
I would not think of anything else except your eminent feet.
O Lord, who pressed down Irāvaṇaṉ, who wore a crown set with beautiful gems,
under the mountain, to undergo unbearable pain.

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

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un-ninum – pasi-pinum – uran-ginum-nin
on-malar – adi-yalāl – uraiyā-thenā
kan-nanum – kadi-kamal – thāmarai-mël
an-nalum – ala-pari – thāy-avanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 9

When I am eating, when I am hungry and when I am asleep.
My tongue will not utter anything but your shining feet which are like lotus flowers.
O Lord, whose limits could not be fathomed by both Kaṇṇaṉ and Piramaṉ (Brahma) who is seated on a fragrant lotus flower! [Sambanthar makes a pun on the word Kaṇṇaṉ; as Kaṇṇaṉ is an incarnation of Māl, that word is used to denote Māl himself]
O Lord, whose love is more precious than a mother's love!

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

pith-thodu – mayan-giyōr – pini-varinum
athā-vun – adi-yalāl – aratrā-thenā
puth-tharum – samanarum – puran-uraikka
bakthar-gal – karul-seythu – payin-ravanë
ithuvō – emai-ālu-mā – reeva-thon-rema – killai-yël
athuvō – vuna-thin-narul – āvadu-thurai – haranë 10

Even though a disease aflicts me combining with madness;
My tongue will not cry anything except thy feet! O Father!
When buddhists (puthar) and Jains (camaṇar) talk slanderous words (about saivism);
O Lord come grace me, He who trained Himself in granting grace to His devotees.

If there is nothing to give to us, is this way you admit us as your protege?
Is your sweet grace like that? O Civan in Āvaduturai!

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alai-punal – āvadu-thurai – amarntha
ilai-nunai – vĕt-padai – yem-iraiyai
nalam-migu – nyāna – sam-banthan-sonna
vilai-yudai – arun-thamil – mālai-vallār
vinaiyā-yina-neengi-pōy – vin-navar – viya-nulagam
nilaiyā-gamum – nĕruvar – nila-misai – nilai – ilarĕ 11

About our Master, who resides with pleasure āvaṭutūṟai,
where water always flows; He who has a trident of sharp blades;
Those who recite the highly valuable garland of Tamiḻ verses
composed by ñāṉacampantaṉ of increasing good qualities;

Will free themselves from the bondage of Karmas (and),
Ascend into the realm of celestials (as permanent residents) and not stay in this world.

Thiruchitrambalam

[According to periya purāṇam, Campantar got a purse of one thousand gold coins from Civaṉ to meet the expenses of the sacrifice that his father was to perform; this is mentioned by Nāvukkaracar in the last two lines of the 1st tirunēricai on this shrine, which follows.]

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருவாவடுதுறை

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-vā-vadu-thurai

thiruchitrambalam

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருப்பஞ்சாக்கரப் பதிகம்

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-panchakshara-pathigam

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.022 ("thiru-panchakshara-pathigam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
(late) Sri V.M. Subramanya Aiyar

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருப்பஞ்சாக்கரப் பதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
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thiru-panchakshara-pathigam
thiruchitrambalam

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This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் 3.022

("திருப்பஞ்சாக்கரப் பதிகம்")

திருச்சிற்றம்பலம்

பண் - காந்தாரபஞ்சமம்

துஞ்சலுந் துஞ்சலி லாத போழ்தினும்
நெஞ்சக நைந்து நினைமின் நாடொறும்
வஞ்சகம் அற்றடி வாழ்த்த வந்தகூற்
றஞ்சவு தைத்தன அஞ்செ ழுத்துமே 1

மந்திர நான்மறை யாகி வானவர்
சிந்தையுள் நின்றவர் தம்மை யாள்வன
செந்தழல் ஓம்பிய செம்மை வேதியர்க்
கந்தியுள் மந்திரம் அஞ்செ ழுத்துமே 2

ஊனிலு யிர்ப்பை ஒடுக்கி ஒண்சுடர்
ஞானவி ளக்கினை யேற்றி நன்புலத்
தேனைவ ழிதிறந் தேத்து வார்க்கிடர்
ஆனகெ டுப்பன அஞ்செ ழுத்துமே 3

நல்லவர் தீயரெ னாது நச்சினர்
செல்லல் கெடச்சிவ முத்தி காட்டுவ
கொல்லந மன்தமர் கொண்டு போமிடத்
தல்லல்கெ டுப்பன அஞ்செ ழுத்துமே 4

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கொங்கலர் மன்மதன் வாளி யைந்தகத்
தங்குள பூதமும் அஞ்ச வைம்பொழில்
தங்கர வின்படம் அஞ்சுந் தம்முடை
அங்கையில் ஐவிரல் அஞ்செ ழுத்துமே 5

தும்மல் இருமல் தொடர்ந்த போழ்தினும்
வெம்மை நரகம் விளைந்த போழ்தினும்
இம்மை வினையடர்த் தெய்தும் போழ்தினும்
அம்மையி னுந்துணை அஞ்செ ழுத்துமே 6

வீடு பிறப்பை யறுத்து மெச்சினர்
பீடை கெடுப்பன பின்னை நாடொறும்
மாடு கொடுப்பன மன்னு மாநடம்
ஆடி யுகப்பன அஞ்செ ழுத்துமே 7

வண்டம ரோதி மடந்தை பேணின
பண்டையி ராவணன் பாடி யுய்ந்தன
தொண்டர்கள் கொண்டு துதித்த பின்னவர்க்
கண்டம் அளிப்பன அஞ்செ ழுத்துமே 8

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சீர்வணச் சேவடி செவ்வி நாடொறும்
பேர்வணம் பேசிப் பிதற்றும் பித்தர்கட்
கார்வண மாவன அஞ்செ ழுத்துமே 9

புத்தர் சமண்கழுக் கையர் பொய்கொளாச்
சித்தத் தவர்கள் தெளிந்து தேறின
வித்தக நீறணி வார்வி னைப்பகைக்
கத்திர மாவன அஞ்செ ழுத்துமே 10

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நற்றமிழ் ஞானசம் பந்தன் நான்மறை
கற்றவன் காழியர் மன்னன் உன்னிய
அற்றமில் மாலையீ ரைந்தும் அஞ்செழுத்
துற்றன வல்லவர் உம்ப ராவரே 11

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருப்பஞ்சாக்கரப் பதிகம்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-panchakshara-pathigam
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.022*
("thiru-panchakshara-pathigam")

thunj-salum – thunj-sali-lātha – pōl-thinum
nenj-sakam-nainthu – ninai-min – nā-dorum
vanj-sakam-atrru-adi – vāltha-vantha – kūtru
anj-savu – thai-thana – anjseluth-thumë 1

People of this world! When you are asleep and when you are awake –
Meditate daily on the pañcāksharam mantra (om nama sivāya), and your hearts will become tender losing its hardness –
When mārkkaṇṭēyaṉ sang benediction on the feet on Civaṉ without deception –
the manthiram consisting of five letters kicked the God of Death who come to take away his life (mārkkaṇṭēyaṉ's) and to be struck with fear.

manthira-nān-marai – āki – vā-navar
sinthai-yul – nin-ravar – thammai-ālvana
sen-thalal-ōmpiya – semmai – vĕthi-yarku
anthi-yul – man-thiram – anjseluth-thumë 2

Being the manthiram and the four vētams, the pañcāksharam includes all this and is the protégé of the celestials, being permanent in their thoughts;
The five letters are the manthiram in the three parts of the day, morning, noon and evening, for the Brahmins who are upright and who maintain three kinds of fire.

oonil – uyir-pai – odukki – onsudar
nyāna – vilak-kinai – ĕtri-nan-pulath-thu
ënai – vali-thiranthu – ĕthu-vārkku
(idar)ānar – kedup-pana – anjseluth-thumë 3

Restraining the breath in the body;
lighting the lamp of knowledge of divine wisdom which has a bright flame;
opening the other path of good knowledge -
The five letters, thus, destroys the sufferings of those who praise Civaṉ

nallavar-theeyar – enāthu – nach-chinar
sellal-kĕda – siva-mukthi – kāttuva
kola-naman-thamar – kondu-pōm – idathu
allal – kedu-pana – anjseluth-thumë 4

That which shows the path to salvation;
That which is auspicious after destroying the afflictions of those who chant with desire, without any distinction - whether they be good or bad people;
The five letters, thus, destroys the sufferings when the messengers of the god of death carry you & torture you.

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kon-galar – man-mathan – vāli – aintha-gathu
angula – pūtha-mum – anjsa – aimpolil
thangara – vinpadam – anjsum – tham-mudai
angai-yil – eye-viral – anjseluth-thumë 5

The arrows of the strong maṭaṉ, which have fragrance spreading, are five in number;
The elements which are inside one's self are five in number;
The divine gardens in heaven are five; as are the hoods of the cobras which stay in Civaṉ`s body;
There are five fingers in the beautiful hands of those who recite manthirams;
Just like all the above, the manthiram of Civaṉ consists of five letters.

thummal – irumal – thodarntha – pōl-thinum
vemmai-narakam – villain-tha – pōl-thinum
immai – vinai-adarthu – ëthum – pōl-thinum
ammai-yi – nun-thunai – anjseluth-thumë. 6

When we sneeze and cough,
When we have to experience the cruel suffering of hell,
When the acts we did (karmas) attack us in this birth,
The salvation for us in this life (and the next) is the ceaseless chanting of the five-letter manthiram.

veedu-pirappai – aruth-thu – mech-chinar
peedai-kedu-pana – pinnai – nādorum
mādu-kodu-pana – mannu – mā-nadam
ādi – ukka-pana – anjseluth-thumë 7

That which destroys the misery of those who desire salvation getting rid of birth;
That which gives wealth daily afterwards;
That which is permanent;
That which peforms the great dance;
Is the manthiram consisting of five letters desired by Civaṉ.

van-damar-ōthi – madan-thai – pë-nina
pandai-irāvanan – pādi – uyn-thana
thondarkal-kōndu – thuthi-tha-pin – avarkku
andam – ali-pana – anjseluth-thumë 8

That which is cherished with love by the lady -
who has tresses of hair on which bees settle;
That which is the cause of irāvaṇan singing them and saving himself;
Is the five-lettered manthiram.

[cf.namaccivāya patikam - Ñyāṉacampantar, here grants rule over the many universes if the devotee recites them as their duty and praises Civaṉ.]

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kār-vanan-nān-mugan – kānu-that – konā
seervana-sëvadi – sevvi – nādorum
përvanam-pësi – pitha-trrum – piththar-katku
ārvana – māvana – anjseluth-thumë 9

To those devotees who praise many a time daily uttering the name of Civaṉ - the ōne with the red feet
which have the fame of not being seen by Māl - who has colour of the sable cloud and Piramaṉ of four faces.
Those who chant the five-lettered manthiram have the nature of enjoying themselves in endless bliss.

puthar-saman-kalu – kaiyar – poy-kōlā
sithath-thavarkal – thelin-thu – thërina
vithaga-neerani-vār – vinai-pa-gai – ku
athira – māvana – anjseluth-thumë 10

Those who do not accept the false doctrines of puthar (buddhists) and camanar (jains) - who held in their hands the stakes for impaling, were very clear in their minds - they intended to use those weapons to beat their enemies (Siva devotees) who adorned their bodies with sacred ash - which is capable of destroying all sins.

natramil-nyāna – sampanthan – nān-marai
katravan-kāliyar – mannan – un-niya
atramil-mālai – eerain-thum – anjse-luthu
utrana-val-lavar – umpa – rā-varë 11

Nyāna-sambanthan who has the knowledge of refined sweet Tamil - who has learnt the four vēthams;
And is the Chief of the inhabitants of Kāli;
Those who recite this poetic garland, which contain the greatness of the five-lettered manthiram;
Will after this life go on to become celestials (devas).

Thiruchitrambalam

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thiru-panchakshara-pathigam

thiruchitrambalam

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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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திருக்கழுமலம்

திருச்சிற்றம்பலம்

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thiru-kalu-malam

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.024 ("thiru-kalu-malam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
Anonymous devotee (bakthar)

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
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ch like pin**ch**
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dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் *3.024*

("திருக்கழுமலம்")

திருச்சிற்றம்பலம்

பண் - கொல்லி

மண்ணின்நல் லவண்ணம் வாழலாம் வைகலும்
எண்ணின்நல் லகதிக்கி யாதுமோர் குறைவிலைக்
கண்ணின்நல் லஃதுறுங் கழுமல வளநகர்ப்
பெண்ணின்நல் லாளொடும் பெருந்தகை யிருந்ததே. 1

போதையார் பொற்கிண்ணத் தடிசில்பொல் லாதெனத்
தாதையார் முனிவுறத் தானெனை யாண்டவன்
காதையார் குழையினன் கழுமல வளநகர்ப்
பேதையா ளவளொடும் பெருந்தகை யிருந்ததே. 2

தொண்டணை செய்தொழில் துயரறுத் துய்யலாம்
வண்டணை கொன்றையான் மதுமலர்ச் சடைமுடிக்
கண்டுணை நெற்றியான் கழுமல வளநகர்ப்
பெண்டுணை யாகவோர் பெருந்தகை யிருந்ததே. 3

அயர்வுளோம் என்றுநீ அசைவொழி நெஞ்சமே
நியர்வளை முன்கையாள் நேரிழை யவளொடுங்
கயல்வயல் குதிகொளுங் கழுமல வளநகர்ப்
பெயர்பல துதிசெயப் பெருந்தகை யிருந்ததே. 4

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அடைவிலோம் என்றுநீ அயர்வொழி நெஞ்சமே
விடையமர் கொடியினான் விண்ணவர் தொழுதெழுங்
கடையுயர் மாடமார் கழுமல வளநகர்ப்
பெடைநடை யவளொடும் பெருந்தகை யிருந்ததே. 5

மற்றொரு பற்றிலை நெஞ்சமே மறைபல
கற்றநல் வேதியர் கழுமல வளநகர்ச்
சிற்றிடைப் பேரல்குல் திருந்திழை யவளொடும்
பெற்றெனை யாளுடைப் பெருந்தகை யிருந்ததே. 6

குறைவளை வதுமொழி குறைவொழி நெஞ்சமே
நிறைவளை முன்கையாள் நேரிழை யவளொடுங்
கறைவளர் பொழிலணி கழுமல வளநகர்ப்
பிறைவளர் சடைமுடிப் பெருந்தகை யிருந்ததே. 7

அரக்கனார் அருவரை யெடுத்தவன் அலறிட
நெருக்கினார் விரலினால் நீடியாழ் பாடவே
கருக்குவாள் அருள்செய்தான் கழுமல வளநகர்ப்
பெருக்குநீ ரவளொடும் பெருந்தகை யிருந்ததே. 8

நெடியவன் பிரமனும் நினைப்பரி தாயவர்
அடியொடு முடியறி யாவழல் உருவினன்
கடிகமழ் பொழிலணி கழுமல வளநகர்ப்
பிடிநடை யவளொடும் பெருந்தகை யிருந்ததே. 9

தாருறு தட்டுடைச் சமணர்சாக் கியர்கள்தம்
ஆருறு சொற்களைந் தடியிணை யடைந்துய்ம்மின்
காருறு பொழில்வளர் கழுமல வளநகர்ப்
பேரறத் தாளொடும் பெருந்தகை யிருந்ததே. 10

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கருந்தடந் தேன்மல்கு கழுமல வளநகர்ப்
பெருந்தடங் கொங்கையோ டிருந்தளம் பிரான்றனை
அருந்தமிழ் ஞானசம் பந்தன செந்தமிழ்
விரும்புவா ரவர்கள்போய் விண்ணுல காள்வரே. 11

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.024*
("thiru-kalu-malam")

- *English meaning courtesy of Anonymous devotee (bakthar)*

man-nil-nal – lavanam – vāla-lām – vai-galum
en-nil-nal – la-gathi-ki – yāthu-mōr – kurai-vilai
kan-nil-nal – la-thurum – kalu-mala – vala-nagar
pen-nil-nal – lā-lodum – perun-thagai – irun-thathĕ 1

To to attain salvation, there is the flawless path of leading a virtuous life in this world and meditating incessantly on the Great One (Lord Siva) who resides peacefully in the picturesque and prosperous town, Thiru Kalumalam (Sirkali), with His distinguished associate (Parvathi). [Therefore don't worry.]

pō-thai-yār – pot-kinath – thadi-silpol – lā-thena
thā-thai-yār – muni-vurath – thān-enai – yān-davan
kā-thai-yār – kulai-yi-nan – kalu-mala – vala-nagar
pĕthai-yāl – aval-odum – perun-thagai – irun-thathĕ 2

Incurring the wrath of the nurses that the delicious food they offered in golden cup was not good enough for me, the Great One (Lord Siva), who is adorned with beautiful ear rings and resides peacefully in the picturesque, and prosperous town, Thiru Kalumalam (Sirkali), with His naive associate (Parvathi), fed and protected me. [Therefore don't worry.]

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thon-danai – sey-tholil – thuya-raru – thuy-yalām
van-danai – konrai-yān – mathu-malar – sadai-mudi
kan-thunai – netri-yān – kalu-mala – vala-nagar
pen-thunai – yāga-vōr – perun-thagai – irun-thathë 3

The Great One (Lord Siva) donnning in His braids, honey-rich konrai flowers with bees humming around and bearing a single eye in His forehead resides peacefully in the picturesque and prosperous town, Thiru Kalumalam (Sirkali), with His female associate (Parvathi). He is capable of absolving the consequences of all wordly actions and showing the way to salvation. [Therefore don't worry.]

ayar-vulōm – enru-nee – asai-voli – nen-jamë
niyar-valai – munkai-yāl – në-rilai – ava-lodum
kayal-vayal – kuthi-golum – kalu-mala – vala-nagar
peyar-pala – thuthi-seya – perun-thagai – irun-thathë 4

Oh Mind! Don't be disheartened by the thought that you are desperate. You can count on The Great One (Lord Siva) who resides peacefully in the picturesque & prosperous town, Thiru Kalumalam (Sirkali) with His female associate (Parvathi) wearing bangles in Her forearm and beautifully set jewels. In this town, where the fish could be seen jumping around in the fertile fields, many have worshipped the Great One addressing Him by different names. [Therefore don't worry.]

adai-vilōm – enru-nee – ayar-voli nen-jamë
vidai-yamar – kodi-yinān – vin-avar – tholu-thelum
kadai-yu-yar – māda-mār – kalu-mala – vala-nagar
pedai-nadai – aval-odum – perun-thagai – irun-thathë 5

Oh Mind! Don't be distressed that there is no other refuge for you. (Remember) The Great One (Lord Siva) holding the flag of His majestic bull - resides peacefully in the prosperous town, Thiru Kalumalam (Sirkali) along with His companion (Parvathi), who possesses the gait like a female bird . Even those in heaven worship Him ardently. [Therefore do not be under distress.]

ma-troru – pat-nilai – nen-jamë – marai-pala
ka-tra-nal – vëthi-yar – kalu-mala – vala-nagar
si-tri-dai – përal-gul – thirun-thilai – ava-lodum
pe-trenai – āludai – perun-thagai – irun-thathë 6

Oh Mind! There is no other stronghold for you except the Great One (Lord Siva) who resides along with His associate (Parvathi) possessing a slender waist and large genital organs, in the prosperous town, Thiru Kalumalam (Sirkali). Here virtuous and learned Brahmins, highly proficient in the Vedas live. He was the One who gave refuge to me and protected me. [He will never let you down.]

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kurai-vilai – vathu-moli – kurai-voli – nenj-samë
nirai-valai – munkai-yāl – nëri-lai – aval-odum
karai-valar – poli-lani – kalu-mala – vala-nagar
pirai-valar – sadai-mudi – perun-thagai – irun-thathë 7

Oh Mind! Give up complaining incessantly about your weakness. (Remember) the Great One (Lord Siva) bearing the crescent moon in His long braid, resides along with Parvathi, who, wearing nice bangles in Her forearm and beautifully set jewels, in the prosperous town, Thiru Kalumalam (Sirkali) rich in lush fields with high bunds. [You should give up your weakness.]

arak-kanār – aru-varai – eduth-thavan – ala-rida
neruk-kinār – vira-lināl – needi-yāl – pā-davë
karuk-kuvāl – arul-seythān – kalu-mala – vala-nagar
peruk-kuneer – aval-odum – perun-thagai – irun-thathë 8

(Remember) the Great One (Lord Siva) who along with the fast flowing Ganges resides peacefully in the prosperous town, Thiru Kalumalam (Sirkali). When the giant, Ravana, tried to lift Mount Kailash, the Great One crushed him with His thumb. When Ravana repented for his folly and played enchanting music on his harp, the Great One was very much moved, excused him for his mistake and blessed him. [He won't let you down.]

nedi-yavan – pira-manum – ninaip-pari – thā-yavar
adi-yodu – mudi-yari – yāva-lal – uru-vinan
kadi-kamal – poli-lani – kalu-mala – vala-nagar
pidi-nadai – aval-odum – perun-thagai – irun-thathë 9

When the tall One (Vishnu) and Piraman thoughtlessly tried to find His crown and feet in vain, they did not realize that the Great One (Lord Siva) had the form of fire. He resides peacefully along with His associate, Parvathi, who possesses the gait of a she-elephant, in the prosperous and pretty town, Thiru Kalunalam (Sirkali) where the air is laden with the pleasant smell of the fields. [He won't let you down.]

thā-ruru – that-tudai – samanar-sā – kiyar-gal-tham
ā-ruru – sot-kalain – thadi-yinai – adain-thuy-min
kā-ruru – polil-valar – kalu-mala – vala-nagar
pë-rara – thā-lodum – perun-thagai – irun-thathë 10

(Oh Mind) Don't be carried away by the sweet words of the Jains who wear leaves for their clothes and Buddhists. You rely only on the two feet of the Great One (Lord Siva) and obtain salvation. The Great One does reside along with His highly virtuous associate (Parvathi) in the prosperous town, Thiru Kalumalam (Sirkali) which is rich in fertile fields. [He will protect you.]

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karun-thadan – thën-malgu – kalu-mala – vala-nagar
perun-thadan – kon-gaiyō – dirun-thëm – pirān-ranai
arun-thamil – nyāna-sam – ban-thana – sen-thamil
virum-buvār – avar-galpōy – vinula – āl-varë 11

Relying on the Great One (Lord Siva) who resides peacefully, along with His associate (Parvathi) with Her big bosoms, in the prosperous town, Thiru Kalumalam (Sirkali), rich in sweet honey. Those who recite these verses of chaste Tamil, composed by nyāna sambanthar, will go to heaven after this life and rule thereafter. [Those who worship on the Great One (Lord Siva) and understand the meaning of the rich Thamil verses of Tamil nyāna sambanthan, will have no more birth and attain salvation]

Thiruchitrambalam

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருக்கழுமலம்

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-kalu-malam

thiruchitrambalam

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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருந்து தேவன்குடி

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thirunthu-thĕvenkudi

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.025 ("thirunthu-thĕvenkudi")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics courtesy of
www.shaivam.org

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருந்து தேவன்குடி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thirunthu-thĕvenkudi
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் 3.025

("திருந்து தேவன்குடி")

திருச்சிற்றம்பலம்

பண் - கொல்லி

மருந்துவேண் டில்லிவை மந்திரங் கள்ளிவை
புரிந்துகேட் கப்படும் புண்ணியங் கள்ளிவை
திருந்துதே வன்குடித் தேவர்தே வெய்திய
அருந்தவத் தோர்தொழும் அடிகள்வே டங்களே. 1

வீதிபோக் காவன வினையைவீட் டுவ்வன
ஓதியோர்க் ககப்படாப் பொருளையோ விப்பன
தீதில்தே வன்குடித் தேவர்தே வெய்திய
ஆதியந் தம்மிலா அடிகள்வே டங்களே. 2

மானமாக் குவ்வன மாசுநீக் குவ்வன
வானையுள் கச்செலும் வழிகள்காட் டுவ்வன
தேனும்வண் டும்மிசை பாடுந்தே வன்குடி
ஆனஞ்சா டும்முடி யடிகள்வே டங்களே. 3

செவிகளார் விப்பன சிந்தையுட் சேர்வன
கவிகள்பா டுவ்வன கண்குளிர் விப்பன
புவிகள்பொங் கப்புனல் பாயுந்தே வன்குடி
அவிகளுய்க் கப்படும் அடிகள்வே டங்களே. 4

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விண்ணுலா வுந்நெறி வீடுகாட் டுந்நெறி
மண்ணுலா வுந்நெறி மயக்கந்தீர்க் குந்நெறி
தெண்ணிலா வெண்மதி தீண்டுதே வன்குடி
அண்ணலான் ஏறுடை யடிகள்வே டங்களே. 5

பங்கமென் னப்படர் பழிகளென் னப்படா
புங்கமென் னப்படர் புகழ்களென் னப்படுந்
திங்கள்தோ யும்பொழில் தீண்டுதே வன்குடி
அங்கமா றுஞ்சொன்ன அடிகள்வே டங்களே. 6

கரைதலொன் றும்மிலை கருதவல் லார்தமக்
குரையிலா னம்மிலை உலகினின் மன்னுவர்
திரைகள்பொங் கப்புனல் பாயுந்தே வன்குடி
அரையில்வெண் கோவணத் தடிகள்வே டங்களே. 7

உலகமுட் குந்திறல் லுடையரக் கன்வலி
விலகுபூ தக்கணம் வெருட்டும்வே டத்தின
திலகமா ரும்பொழில் சூழ்ந்ததே வன்குடி
அலர்தயங் கும்முடி யடிகள்வே டங்களே. 8

துளக்கமில் லாதன தூயதோற் றத்தன
விளக்கமாக் குவ்வன வெறிவண்டா ரும்பொழில்
திளைக்குந்தே வன்குடித் திசைமுக னோடுமால்
அளக்கவொண் ணாவண்ணத் தடிகள்வே டங்களே. 9

செருமரு தண்துவர்த் தேரமண் ஆதர்கள்
உருமரு வப்படாத் தொழும்பர்தம் உரைகொளேல்
திருமரு வும்பொய்கை சூழ்ந்ததே வன்குடி
அருமருந் தாவன அடிகள்வே டங்களே. 10

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சேடர்தே வன்குடித் தேவர்தே வன்றனை
மாடமோங் கும்பொழில் மல்குதண் காழியான்
நாடவல் லதமிழ் ஞானசம் பந்தன
பாடல்பத் தும்வல்லார்க் கில்லையாம் பாவமே. 11

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.025*
("thirunthu-thĕvenkudi")

marunthu-vēṉ – dili-vai – man-thiram – kaḷi-vai
purin-thu-kēṭ – kap-padum – puṉ-ṇiyaṅ – kaḷi-vai
thirun-thu-thē – vaṉ-kudi – thēvar-thē – vey-thiya
arun-tha-va(th) – thōr-thoḻum – adi-kaḷvē – daṅ-kaḷē. 1

vī-thi-pō – kā-vana – vinai-yai-vīṭ – duv-vana
ō-thi-yōr – kap-padā – poru-ḷai-yōr – vip-pana
thī-thil-thē – van-kudi – thēvar-thē – vey-thiya
āthi-yan – tham-milā – adi-kaḷvē – daṅ-kaḷē

mā-na-mā – kuv-vana – mā-sunī – kuv-vana
vānai-yuḷ – kach-chelum – vali-kaḷ – kāt-tuv-vana
thēnum-vaṉ – dum-misai – pādun-thē – van-kudi
ānan-chā – dum-mudi – adi-kaḷvē – daṅ-kaḷē. 3

sevi-kaḷār – vip-pana – sin-thai-yuṭ – sēr-vana
kavi-kaḷ-pā – duv-vana – kaṉ-kuḷir – vip-pana
puvi-kaḷ-poṅ – kap-punal – pāyun-thē – van-kudi
avi-kaḷuy – kap-padum – adi-kaḷvē – daṅ-kaḷē. 4

viṉ-ṇulā – vum-neri – vīdu-kāṭ – dum-neri
maṉ-ṇulā – vum-neri – mayak-kan-thīr – kum-neri
teṉ-ṇilā – veṉ-mathi – thīṉ-du-thē – van-kudi
aṉ-ṇa-lā – nē-rudai – adi-kaḷvē – daṅ-kaḷē. 5

panka-men – nap-padar – pali-kaḷen – nap-padā
punka-men – nap-padar – pukal-kaḷen – nap-padum
thin-kaḷ-thō – yum-polil – thīṇdu-thē – van-kudi
aṅ-kamā – rum-sonna – adi-kaḷvē – daṅ-kaḷē. 6

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karai-thalon – rum-milai – karu-thaval – lār-thama
kurai-yilū – nam-milai – ula-ki-nin – man-nuvar
thirai-kaḷ-pon – kap-punal – pā-yun-thē – van-kudi
aria-yil-veṇ – kō-vaṇath – adi-kaḷvē – daṅ-kaḷē. 7

ula-ga-muṭ – kun-thiral – udai-yara – kan-vali
vila-ku-pū – thak-ka-ṇam – veruṭ-ṭum-vē – dat-tina
thila-ka-mā – rum-po-lil – sūln-tha-thē – van-kudi
alar-tha-yan – kum-mudi – adi-kaḷvē – daṅ-kaḷē. 8

thuḷak-kamil – lā-thana – dūya-thōr – rat-tana
viḷak-kamā – kuv-vana – veri-vaṇ-dā – rum-po-lil
thiḷaik-kun-thē – van-kudi – thisai-muka – nō-du-māl
aḷakka-oṇ – ṇā-vaṇ-ṇath – adi-kaḷvē – daṅ-kaḷē. 9

seru-maru – thaṇ-du-var – thē-rama – ṇā-thar-kaḷ
uru-maru – vap-padā – tholum-par-tham – urai-ko-ḷēl
thiru-maru – vum-poy-ky('eye') – sūl-ntha-thē – van-kudi
aru-marum – thā-vana – adi-kaḷvē – daṅ-kaḷē. 10

sēdar-thē – van-kudi – thē-var-thē – van-ra-nai
mā-da-mōṅ – kum-polin – malku-thaṇ – kāli-yān
nā-da-val – la-thamil – nyāna-sam – pan-thana
pādal-pa – thum-val-lār – kil-lai-yām – pāva-mē.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருந்து தேவன்குடி

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thirunthu-thĕvenkudi

thiruchitrambalam

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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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மூன்றாம் திருமுறை
திருக்காட்டுப்பள்ளி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kātdu-palli
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.029 ("thiru-kātdu-palli")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருக்காட்டுப்பள்ளி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kātdu-palli
thiruchitrambalam

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
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திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kātdu-palli
thiruchitrambalam

Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *3.029*

("திருக்காட்டுப்பள்ளி")

திருச்சிற்றம்பலம்

பண் - கொல்லி

வாருமன் னும்முலை மங்கையோர் பங்கினன்
ஊருமன் னும்பலி யுண்பதும் வெண்டலை
காருமன் னும்பொழில் சூழ்ந்தகாட் டுப்பள்ளி
நீருமன் னுஞ்சடை நிமலர்தந் நீர்மையே. 1

நிருத்தனார் நீள்சடை மதியொடு பாம்பணி
கருத்தனார் கடிபொழில் சூழ்ந்தகாட் டுப்பள்ளி
அருத்தனார் அழகமர் மங்கையோர் பாகமாப்
பொருத்தனார் கழலிணை போற்றுதல் பொருளதே. 2

பண்ணினார் அருமறை பாடினார் நெற்றியோர்
கண்ணினார் கடிபொழில் சூழ்ந்தகாட் டுப்பள்ளி
விண்ணினார் விரிபுனல் மேவினார் சடைமுடி
அண்ணலார் எம்மையா ளுடையளம் அடிகளே. 3

பணங்கொள்நா கம்மரைக் கார்ப்பது பல்பலி
உணங்கலோ டுண்கலன் உறைவது காட்டிடைக்
கணங்கள்கூ டித்தொழு தேத்துகா ட்டுப்பள்ளி
நிணங்கொள்சூ லப்படை நிமலர்தந் நீர்மையே. 4

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வரையுலாஞ் சந்தொடு வந்திழி காவிரிக்
கரையுலாம் இடுமணல் சூழ்ந்தகாட் டுப்பள்ளித்
திரையுலாங் கங்கையுந் திங்களுஞ் சூடியங்
கரையுலாங் கோவணத் தடிகள்வே டங்களே. 5

வேதனார் வெண்மழு ஏந்தினார் அங்கமுன்
ஓதினார் உமையொரு கூறனார் ஒண்குழைக்
காதினார் கடிபொழில் சூழ்ந்தகாட் டுப்பள்ளி
நாதனார் திருவடி நாளும்நின் றேத்துமே. 6

மையினார் மிடறனார் மான்மழு வேந்திய
கையினார் கடிபொழில் சூழ்ந்தகாட் டுப்பள்ளித்
தையலோர் பாகமாத் தண்மதி சூடிய
ஐயனார் அடிதொழ அல்லலொன் றில்லையே. 7

சிலைதனால் முப்புரஞ் செற்றவன் சீரினார்
மலைதனால் வல்லரக் கன்வலி வாட்டினான்
கலைதனார் புறவணி மல்குகாட் டுப்பள்ளி
தலைதனால் வணங்கிடத் தவமது ஆகுமே. 8

செங்கண்மால் திகழ்தரு மலருறை திசைமுகன்
தங்கையால் தொழுதெழத் தழலுரு வாயினான்
கங்கையார் சடையினான் கருதுகாட் டுப்பள்ளி
அங்கையால் தொழுமவர்க் கல்லலொன் றில்லையே. 9

போதியார் பிண்டியா ரென்றஅப் பொய்யர்கள்
வாதினால் உரையவை மெய்யல வைகலுங்
காரினார் கடிபொழில் சூழ்ந்தகாட் டுப்பள்ளி
ஏரினால் தொழுதெழ இன்பம்வந் தெய்துமே. 10

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பொருபுனல் புடையணி புறவநன் னகர்மன்னன்
அருமறை யவைவல்ல அணிகொள்சம் பந்தன்சொல்
கருமணி மிடற்றினன் கருதுகாட் டுப்பள்ளி
பரவிய தமிழ்சொல்லப் பறையும்மெய்ப் பாவமே.

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருக்காட்டுப்பள்ளி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kātdu-palli
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.029*
("thiru-kātdu-palli")

vāru-man – num-mulai – mankai-yōr – pan-ki-nan
ūru-man – num-pali – un-pathum – ven-dalai
kāru-man – num-polil – sūlntha-kāt – dup-palli
nīru-man – nun-sadai – nimalar-than – nīr-mai-yē. 1

niru-tha-nār – nīl-sadai – mathi-yodu – pām-pani
karu-tha-nār – kadi-polil – sūlntha-kāt – dup-palli
aru-tha-nār – ala-ka-mar – mankai-yōr – pā-ka-mā
poru-tha-nār – kala-linai – pōtru-thal – poru-lathē. 2

panni-nār – aru-marai – pādi-nār – netri-yōr
kanni-nār – kadi-polil – sūlntha-kāt – dup-palli
vinni-nār – viri-punal – mēvi-nār – sadai-mudi
anna-lār – em-mai-yāl – udai-ya-em – adi-kalē. 3

panan-kol-nā – kam-araik – kārp-padu – pal-pali
unan-kalō – dun-kalan – urai-vathu – kāddi-dai
kanan-kal-kū – di-tholu – thēthu-kāt – dup-palli
ninan-kol-sū – lap-padai – nimalar-tham – nīr-mai-yē. 4

varai-yulām – santhodu – van-thili – kā-viri
karai-yulām – idu-manal – sūlntha-kāt – dup-palli
thirai-yulām – kan-kai-yum – thin-galum – sūdi-yan
karai-yulām – kōvana – thadi-kalvē – dan-kalē. 5

vētha-nār – ven-malu – vēnthi-nār – anga-mun
ōthi-nār – umai-yoru – kūra-nār – on-gulai
kāthi-nār – kadi-polil – sūlntha-kāt – dup-palli
nātha-nār – thiru-vadi – nālum-nin – rē-thu-mē. 6

maiyi-nār – mida-ra-nār – mān-malu – vēn-thiya
kaiyi-nār – kadi-polil – sūlntha-kāt – dup-palli
thaiya-lōr – pāga-māt – than-mathi – sūdiya
a(eye)-yanār – adi-thola – alla-lon – ril-lai-yē. 7

silai-thanāl – mup-puran – setra-van – sī-ri-nār
malai-thanāl – val-lara – kan-vali – vād-di-nān
kalai-thanār – pura-vani – malku-kāt – dup-palli
thalai-thanāl – vanan-kida – thava-mathu – āku-mē. 8

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sen-kan-māl – thikal-tharu – malar-urai – thisai-mukan
than-kai-yāl – tholu-thela – thalal-uru – āyi-nān
kan-kai-yār – sadai-yi-nān – karu-thu-kāt – dup-palli
ankai-yāl – tholu-mavar – kal-la-lon – ril-lai-yē. 9

pōthi-yār – pin-di-yār – en-rava – poy-yarkal
vāthi-nāl – urai-yavai – mey-yala – vai-kalum
kāri-nār – kadi-polil – sūlntha-kāt – dup-palli
ēri-nāl – tholu-thela – vin-pam-van – they-thumē. 10

poru-punal – pudai-yani – purava-nan – nakar-man-nan
aru-marai – avai-valla – ani-kol-sam – ban-than-sol
karu-mani – mida-tri-nan – karu-thu-kāt – dup-palli
para-viya – thamil-solla – parai-yu-mey – pā-va-mē.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருக்காட்டுப்பள்ளி

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-kātdu-palli

thiruchitrambalam

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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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திருமயேந்திரப்பள்ளி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thëvāram pathigam
3rd thirumurai
thiru-mayën-thira-palli
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thëvāram pathigam – song 3.031 ("thiru-mayën-thira-palli")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
(late) Sri V.M. Subramanya Aiyar

English Transliteration, Proof-reading, & Preparation by
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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருமயேந்திரப்பள்ளி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-mayĕn-thira-palli
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் 3.031

("திருமயேந்திரப்பள்ளி")

திருச்சிற்றம்பலம்

பண் – கொல்லி

திரைதரு பவளமுஞ் சீர்திகழ் வயிரமுங்
கரைதரும் அகிலொடு கனவளை புகுதரும்
வரைவிலால் எயிலெய்த மயேந்திரப் பள்ளியுள்
அரவரை அழகனை அடியிணை பணிமினே. 1

கொண்டல்சேர் கோபுரங் கோலமார் மாளிகை
கண்டலுங் கைதையுங் கமலமார் வாவியும்
வண்டுலாம் பொழிலணி மயேந்திரப் பள்ளியிற்
செண்டுசேர் விடையினான் திருந்தடி பணிமினே. 2

கோங்கிள வேங்கையுங் கொழுமலர்ப் புன்னையுந்
தாங்குதேன் கொன்றையுந் தகுமலர்க் குரவமு
மாங்கரும் பும்வயல் மயேந்திரப் பள்ளியிற்
ஆங்கிருந் தவன்கழல் அடியிணை பணிமினே. 3

வங்கமார் சேணுயர் வருகுறி யான்மிகு
சங்கமார் ஒலிஅகில் தருபுகை கமழ்தரும்
மங்கையோர் பங்கினன் மயேந்திரப் பள்ளியுள்
எங்கள்நா யகன்றன திணையடி பணிமினே. 4

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நித்திலத் தொகைபல நிரைதரு மலரெனச்
சித்திரப் புணரிசேர்த் திடத்திகழ்ந் திருந்தவன்
மைத்திகழ் கண்டன்நன் மயேந்திரப் பள்ளியுள்
கைத்தல மழுவனைக் கண்டடி பணிமினே. 5

சந்திரன் கதிரவன் தகுபுகழ் அயனொடும்
இந்திரன் வழிபட இருந்தளம் மிறையவன்
மந்திர மறைவளர் மயேந்திரப் பள்ளியுள்
அந்தமில் அழகனை அடிபணிந் துய்ம்மினே. 6

சடைமுடி முனிவர்கள் சமைவொடும் வழிபட
நடம்நவில் புரிவினன் நறவணி மலரொடு
படர்சடை மதியினன் மயேந்திரப் பள்ளியுள்
அடல்விடை யுடையவன் அடிபணிந் துய்ம்மினே. 7

சிரமொரு பதுமுடைச் செருவலி யரக்கனைக்
கரமிரு பதுமிறக் கனவரை யடர்த்தவன்
மரவமர் பூம்பொழில் மயேந்திரப் பள்ளியுள்
அரவமர் சடையனை அடிபணிந் துய்ம்மினே. 8

நாகணைத் துயில்பவன் நலமிகு மலரவன்
ஆகணைந் தவர்கழல் அணையவும் பெறுகிலர்
மாகணைந் தலர்பொழில் மயேந்திரப் பள்ளியுள்
யோகணைந் தவன்கழல் உணர்ந்திருந் துய்ம்மினே. 9

உடைதுறந் தவர்களும் உடைதுவர் உடையரும்
படுபழி யுடையவர் பகர்வன விடுமின்நீர்
மடைவளர் வயலணி மயேந்திரப் பள்ளியுள்
இடமுடை ஈசனை இணையடி பணிமினே. 10

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வம்புலாம் பொழிலணி மயேந்திரப் பள்ளியுள்
நம்பனார் கழலடி ஞானசம் பந்தன்சொல்
நம்பர மிதுவென நாவினால் நவில்பவர்
உம்பராார் எதிர்கொள உயர்பதி அணைவரே. 11

திருச்சிற்றம்பலம்

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருமயேந்திரப்பள்ளி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-mayĕn-thira-palli
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.031*
("thiru-mayĕn-thira-palli")

thirai-tharu – pava-lamum – seer-thikal – vayi-ramum
karai-tharum – agi-lodu – kana-valai – pugu-tharum
varai-vilāl – eyi-leytha – mayĕn-thira – palli-yul
ara-varai – ala-ganai – adiyinai – pani-minĕ.1

The beautiful Lord in Mayēntirappaḷḷi - where the coral that is brought by the waves, the precious diamond, the heavy chanks, the akil that is washed ashore, enter. The beautiful Lord - who discharged an arrow from the bow which was made of a mountain. Bow to the feet of the beautiful Lord who has tied a serpent round his waist.

kōn-gila – vĕn-gai-yum – kolu-malar – pun-nai-yum
thāngu-thĕn – konrai-yum – thaku-malar – kurava-mu
mān-garum – pum-vayal – mayĕn-thira – palliyul
āngi-rum – thavan-kalal – adi-yinai – pani-minĕ. 3

In Mayēntirappaḷḷi - which has gardens, in which there are Kōṇku, young vēṅkai, East indian Kino tree punnai having fertile flowers, konrai with honey, Kuravan bottle-flower-tree with beautiful flowers, mango trees and fields where sugar-canes are growing.The Lord, thus, resides here. Bow to His feet which are adorned with beautiful anklets.

kondal-sĕr – gō-puram – kōla-mār – māli-hai
kan-dalum – kai-thai-yum – kamala-mār – vā-viyum
vandu-lām – poli-lani – mayĕn-thira – palli-yul
sendu-sĕr – vidai-yinān – thirun-thadi – pani-minĕ. 2

The tower (temple) on which cloud rests contain spaces full of beauty; plants of water thorn and fragrant screw-pine; tanks full of lotus flowers - thus, is the town of Mayentirappalli - which is made beautiful by gardens where bees are wandering.
Bow to the perfect feet of the Lord who rides on His vehicle (nandi - bull).

vanga-mār – sĕnu-yar – varu-kuri – yān-miku
sanga-mār – oli-akil – tharu-pugai – kamal-tharum
mangai-yōr – pangi-nan – mayĕn-thira – palli-yul
engal-nā – yakan-rana – thinai-yadi – pani-minĕ. 4

With the sound of the conch (blown to inform the safe return of ships which went to trade with distant countries) when ships return, it is the custom in ancient days to blow the conch in Mayēntirappaḷḷi where the incense of akil eagle-wood tree spreads its fragrance. The Lord resides here - who has a young lady as His half. Bow to the feet of our master.

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nith-thila – thokai-pala – nirai-tharu – mala-rena
sith-thira – punari-sër – thida-thikaln-thu – irun-thavan
maith-thikal – kanda-nan – mayën-thira – palli-yul
kaith-thala – malu-vanai – kan-dadi – pani-minë. 5

The Lord who resides in the good Mayēntirappaḷḷi - shining prominently where the different kinds of waves wash ashore - many collections of pearls which resemble rows of flowers. One who has a shining black neck. After seeing Him - who has a maḻu battle-axe in His hand - prostrations (us all) to His feet.

san-thiran – kathi-ravan – thaku-pukal – ayan-odum
in-thiran – vali-pada – irun-thëm – mirai-yavan
man-thiram – aria-valar – mayën-thira – palli-yul
an-thamil – ala-ganai – adi-panin-thu – uym-minë. 6

Our Lord - who was worshipped by the moon, sun, Inthiran (the ruler of the celestial world) and Ayaṉ of fame fitting to his greatness. Save yourselves by prostrating to the feet of the Lord of endless beauty who is in Mayēntirappalli where maṟai containing mantiram mantras are flourishing.
[From the first two lines we have to infer that local legends about shrines were current ever before the time of nāyaṉmār.]

sadai-mudi – muni-varkal – samai-vodum – vali-pada
nadam-navil – puri-vinan – nara-vani – mala-rodu
padar-sadai – mathi-yi-nan – mayën-thira – palli-yul
adal-vidai – udai-yavan – adi-panin-thu – uym-minë. 7

The Lord - who dances gladly - is worshipped by the sages who arrange their matted locks of hair in the form of a crown, with things collected for worshipping Him. He has in his spreading matted locks of hair, a crescent and flowers with honey. Save yourselves by prostrating to the feet of the One who has a strong bull in Mayēntirappaḷḷi.

sira-moru – pathu-mudai – cheru-vali – yarak-kanai
kara-miru – pathu-mira(ku) – ana-varai – adar-thavan
mara-vamar – pum-polil – mayën-thira – palli-yul
ara-vamar – sadai-yanai – adi-panin-thu – uym-minë. 8

The Lord - who pressed down the ten heads and twenty hands of Arakkaṉ (Ravanan) strong enough to give battle, to be smashed, under the great mountain - resides in. Mayēntirappaḷḷi - wherein the sea-side gardens indian oak trees are found growing. Save yourselves by prostrating to the feet of the Lord who has serpents lying on his matted locks of hair.

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nāga-nai – thuyil-pavan – nala-miku – mala-ravan
āga-nai-nth – thavar-kalal – anai-yavum – peru-kilar
māka-nain-th – thalar-polil – mayën-thira – palli-yul
yōga-nain-th – thavan-kalal – unarnth-thirun-thu – uym-minë. 9

One who sleeps on the bed of a serpent;
One who is seated in a beautiful lotus flower;
Brahma & Vishnu were not capable of even reaching the feet of the Lord though they began to search his feet and head - though they were in the form of the Lord [This may refer to ēkapātamūrti]. Save yourselves by meditating upon the feet of the Lord - who practised yōkam, in Mayēntirappaḷḷi where the gardens touching the sky blossom flowers.

udai-thuranth – thavar-kalum – udai-thuvar – udai-yarum
padu-pali – udai-yavar – pakar-vana – vidu-mineer
madai-valar – vaya-lani – mayën-thira – palli-yul
ida-mudai – eesa-nai – inai-yadi – pani-minë. 10

Those who have dispensed with clothes worn round the waist- the Jains of the Digambara sect; and those who wear robes soaked in myrtle dye, issuing an offensive smell and having hainous blots.
Ignore their teachings. Instead, prostrate to the Feet of the Master who has chosen as His place Mayēntirapaḷḷi made beautiful by fields with flourishing small sluices for water to flow into them.

vam-pulām – poli-lani – mayën-thira – palli-yul
nam-pa-nār – kala-ladi – nyāna-sam – pan-than-sol
nam-param – ithu-vena – nā-vi-nāl – navil-pavar
um-pa-rār – ethir-kola – uyar-pathi – adai-varë. 11

The Lord in Mayēntirappaḷḷi, in whose anklet adorned feet we can repose confidence - this sacred place which is adorned by gardens where fragrance is always moving. Those who recite the verses composed by Ñāṉacampantaṉ - with their tongues instead of indulging in useless talk - will reach the high heavens and be welcomed by the celestials (Devas) who reside there.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருமயேந்திரப்பள்ளி

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-mayĕn-thira-palli

thiruchitrambalam

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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்

மூன்றாம் திருமுறை

திருக்காளத்தி

திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam

3rd thirumurai

thiru-kālathi

thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.036 ("thiru-kālathi")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
(late) Sri V.M. Subramanya Aiyar

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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திருக்காளத்தி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kālathi
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் 3.036

("திருக்காளத்தி")

திருச்சிற்றம்பலம்

பண் - கொல்லி

சந்தமார் அகிலொடு சாதிதேக் கம்மரம்
உந்துமா முகலியின் கரையினில் உமையொடும்
மந்தமார் பொழில்வளர் மல்குவண் காளத்தி
எந்தையார் இணையடி யென்மனத் துள்ளவே 1

ஆலமா மரவமோ டமைந்தசீர்ச் சந்தனஞ்
சாலமா பீலியுஞ் சண்பக முந்தியே
காலமார் முகலிவந் தணைதரு காளத்தி
நீலமார் கண்டனை நினையுமா நினைவதே 2

கோங்கமே குரவமே கொன்றையம் பாதிரி
மூங்கில்வந் தணைதரு முகலியின் கரையினில்
ஆங்கமர் காளத்தி யடிகளை அடிதொழ
வீங்குவெந் துயர்கெடும் வீடெளி தாகுமே 3

கரும்புதேன் கட்டியுங் கதலியின் கனிகளும்
அரும்புநீர் முகலியின் கரையினி லணிமதி
ஒருங்குவார் சடையினன் காளத்தி யொருவனை
விரும்புவா ரவர்கள்தாம் விண்ணுல காள்வரே 4

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வரைதரும் அகிலொடு மாமுத்தம் உந்தியே
திரைதரு முகலியின் கரையினில் தேமலர்
விரைதரு சடைமுடிக் காளத்தி விண்ணவன்
நிரைதரு கழலிணை நித்தலும் நினைமினே 5

இப்பதிகத்தில் 6-ம், 7-ம் செய்யுட்கள் மறைந்து போயின.

முத்துமா மணிகளும் முழுமலர்த் திரள்களும்
எத்துமா முகலியின் கரையினில் எழில்பெறக்
கத்திட அரக்கனைக் கால்விரல் ஊன்றிய
அத்தன்றன் காளத்தி அணைவது கருமமே 8

மண்ணுமா வேங்கையும் மருதுகள் பீழ்ந்துந்தி
நண்ணுமா முகலியின் கரையினில் நன்மைசேர்
வண்ணமா மலரவன் மாலவன் காண்கிலா
அண்ணலார் காளத்தி ஆங்கணைந் துய்ம்மினே 9

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ஓங்குவண் காளத்தி யுள்ளமோ டுணர்தர
வாங்கிடும் வினைகளை வானவர்க் கொருவனே 10

அட்டமா சித்திகள் அணைதரு காளத்தி
வட்டவார் சடையனை வயலணி காழியான்
சிட்டநான் மறைவல ஞானசம் பந்தன்சொல்
இட்டமாப் பாடுவார்க் கில்லையாம் பாவமே 11

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருக்காளத்தி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kālathi
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.036*
("thiru-kālathi")

santha-mār – agilodu – sāthi-thë – kam-maram
unthu-mā – mukali-yin – karai-yinil – umai-yodum
mantha-mār – polil-valar – mal-kuvan – kālath-thi
enthai-yār – inai-yadi – en-manath-thu – ullavë 1

On the bank of the great mukali which pushes in its course sandal wood, common mountain ebony, nut-meg trees and teak. The twin feet of our father who dwells along with Umai in Kāḷatti of prosperity where gardens grow fertile and in which the southern breeze stays.

āla-mām – arava-mōdu – amaintha-seer – san-thanam
sāla-mā – pee-liyum – san-pagam – unthiyë
kāla-mār – mukali-vanthu – anai-tharu – kālath-thi
neela-mār – kan-danai – ninai-yumā – ninai-vathë 2

It is our duty to think of Civaṉ in the proper manner laid down in ākamams. Sivan - who has a blue neck and who is in Kāḷatti on the bank of the mukali - which reaches it coming with seasonal floods pushing champak trees peacocks feathers sāl, sandal wood with fitting greatness, common Kadamba mango trees and banyan trees.

kōn-gamë – kura-vamë – kon-raiyam – pā-thi-ri
mun-gilvan – thanai-tharu – mukali-yin – karai-yinil
ān-gamar – kālath-thi – adi-galai – adi-thola
veen-guven – thuyar-kedum – veedu-eli – thā-gumë 3

To worship the Feet of the God in Kāḷatti - which is situated on the bank of the mukali, where the malabar iron wood tree, bottle-flowered trees, koṉrai tree, yellow-flowered fragrant trumpet flower trees are deposited.- Increasing cruel sufferings will perish; attainment of salvation in easy.

karumpu-thën – katti-yum – kathali-yin – kani-kalum
arum-puneer – muka-liyin – karai-yinil – ani-mathi
orun-guvār – sadai-yinan – kālath-thi – oru-vanai
virumpu-vār – avarkal-thām – vinnula-gu – ālvarë 4

On the bank of the river mukali in whose water: honey, sugar-cane jaggery and plaintain fruits appear.
Those who cherish with love the unequalled God in Kāḷatti - who has a long caṭai, to which the beautiful crescent is attached.- will rule over heaven.

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varai-tharum – agi-lodu – mā-muth-tham – un-thiyë
thirai-tharu – muka-liyin – karai-yinil – thë-malar
virai-tharu – sadai-mudi – kālath-thi – vin-navan
thirai(nirai)-tharu – kala-linai – nith-thalum – ninai-minë 5

On the bank of the mukali, which pushes by its waves, eagle-wood tree produced in the mountain, and big pearls. People of this world! Meditate daily on the twin feet which are regular, of the God in Kāḷatti, who has a caṭai coiled into a crown and which spreads the fragrance of flowers with honey.

[6th & 7th verses have been unable to be transcribed into text from the original palmyra leaves due to age of the leaf, the original script has been damaged and lost forever! ☹]

muth-thumā – mani-kalum – mulu-malar – thiral-kalum
eth-thumā – mukali-yin – karai-yinil – elil-pera
kath-thida – arak-kanai – kāl-viral – oon-riya
ath-than-ran – kālath-thi – anai-vathu – karu-mamë 8

Situated beautifully on the bank of the river mukali, which tosses about pearls, other big gems, and collections of big flowers - approaching Kāḷati of the Master who fixed His toe to make the arakkan (Ravanan) cry alound, is a specific spiritual duty.

mannu-mā – vënkai-yum – maru-thugal – peeln-thunthi
nannu-mā – mukali-yin – karai-yinil – nan-maisër
vanna-mā – mala-ravan – mā-mal-avan – kān-kilā
anna-lār – kālath-thi – ānga-nai-nthu – uym-minë 9

Situated on the bank of the big mukali, which approaches pushing soil, splitting east indian kino trees and arjuna trees. People of this world! Save yourselves by approaching Chief of Kāḷatti of whom Piraman̲ - who is seated in a big colourful flower - and mālavan̲ were incapable of seeing, which shrine has many good things.

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veen-giya – udali-nar – viri-tharu – thuvar-udai
pān-gilār – solai-vidum – para-nadi – pani-yumin
ōngu-van – kālath-thi – ulla-mōdu – unar-thara
vān-gidum – vinai-kalai – vāna-vark-ku – oruvanë 10

Camaṇar (Jains) who have bulky bodies and the Puthar (Buddhists) who cover themselves with a big robe soacked in red ochre - who are not good people - give up listening to their words and instead, prostrate at the feet of the Supreme Being (Civaṉ) to realise the greatness of Kāḷatti of increasing fertility - The unequalled One (Civaṉ) among gods will remove all your good and bad acts (karmas) and thus, free you from rebirth.

atta-mā – sith-thikal – anai-tharu – kālath-thi
vatta-vār – sadai-yanai – vaya-lani – kāli-yān
sitta-nān – marai-vala – nyāna-sam – banthan-sol
itta-mā – pādu-vārkku – illai-yām – pāvamë 11

Civaṉ who has a long caṭai tied into a round circle and who resides at Kālaṭṭi where the eight kinds of miraculous powers come to one of their own accord. A native of Kāḷi, made beautiful by fields, there will be no sins (free from sins) to those who sing with eagerness the words of ñāṉacampantaṉ who is well-versed in the eminent four vetams.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருக்காளத்தி
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-kālathi
thiruchitrambalam

thĕvāram pathigam references:

Online:

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- *Aiyar, Subramanya V.M. "Digital Tevaram." French Institute of Pondicherry (IFP). CD-ROM. August 2006.*
- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருஆலவாய்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-ālavāy
thiruchitrambalam

thiru nyāna-sambanthar swāmigal's

thĕvāram pathigam – song 3.039 ("thiru-ālavāy")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
F. Kingsbury (prose form)
&
V. Subramania Aiyar (simple form)

Tamil unicoding, English Transliteration, Proof-reading, & Preparation by
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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருஆலவாய்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-ālavāy
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் 3.039

("திருஆலவாய்")

திருச்சிற்றம்பலம்

பண் - கொல்லி

மானின்நேர்விழி மாதராய்வழு
திக்குமாபெருந் தேவிகேள்
பானல்வாயொரு பாலனீங்கிவன்
என்றுநீபரி வெய்திடேல்
ஆனைமாமலை ஆதியாய
இடங்களிற்பல அல்லல்சேர்
ஈனர்கட்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 1

ஆகமத்தொடு மந்திரங்க
ளமைந்தசங்கத பங்கமாப்
பாகதத்தொ டிரைத்துரைத்த
சனங்கள்வெட்குறு பக்கமா
மாகதக்கரி போல்திரிந்து
புரிந்துநின்றுணும் மாசுசேர்
ஆகதர்க்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 2

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அத்தகுபொருள் உண்டுமில்லையு
மென்றுநின்றவர்க் கச்சமா
ஒத்தொவ்வாமை மொழிந்துவாதில்
அழிந்தெழுந்த கவிப்பெயர்ச்
சத்திரத்தின் மடிந்தொடிந்து
சனங்கள்வெட்குற நக்கமே
சித்திரர்க்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 3

சந்துசேனனும் இந்துசேனனுந்
தருமசேனனுங் கருமைசேர்
கந்துசேனனுங் கனகசேனனும்
முதலதாகிய பெயர்கொளா
மந்திபோல்திரிந் தாரியத்தொடு
செந்தமிழ்ப்பயன் அறிகிலா
அந்தகர்க்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 4

கூட்டினார்கிளி யின்விருத்தம்
உரைத்ததோரொலி யின்தொழிற்
பாட்டுமெய்சொலிப் பக்கமேசெலும்
எக்கர்தங்களைப் பல்லறங்
காட்டியேவரு மாடெலாங்கவர்
கையரைக்கசி வொன்றிலாச்
சேட்டைகட்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 5

கனகநந்தியும் புட்பநந்தியும்
பவணநந்தியுங் குமணமா
சுனகநந்தியுங் குனகநந்தியுந்
திவணநந்தியும் மொழிகொளா
அனகநந்தியர் மதுவொழிந்தவ
மேதவம்புரி வோமெனுஞ்
சினகருக்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 6

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பந்தணம்மவை யொன்றிலம்பரி
வொன்றிலம்மென வாசக
மந்தணம்பல பேசிமாசறு
சீர்மையின்றிய நாயமே
அந்தணம்மரு கந்தணம்மதி
புத்தணம்மது சித்தணச்
சிந்தணர்க்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 7

மேலெனக்கெதி ரில்லையென்ற
அரக்கனார்மிகை செற்றதீப்
போலியைப்பணி யக்கிலாதொரு
பொய்த்தவங்கொடு குண்டிகை
பீலிகைக்கொடு பாயிடுக்கி
நடுக்கியேபிறர் பின்செலுஞ்
சீலிகட்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 8

பூமகற்கும் அரிக்குமோர்வரு
புண்ணியன்னடி போற்றிலார்
சாமவத்தையி னார்கள்போல்தலை
யைப்பறித்தொரு பொய்த்தவம்
வேமவத்தைசெ லுத்திமெய்ப்பொடி
யட்டிவாய்சக திக்குநேர்
ஆமவர்க்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 9

தங்களுக்குமச் சாக்கியர்க்குந்
தரிப்பொணாதநற் சேவடி
எங்கள்நாயகன் ஏத்தொழிந்திடுக்
கேமடுத்தொரு பொய்த்தவம்
பொங்குநூல்வழி யன்றியேபுல
வோர்களைப்பழிக் கும்பொலா
அங்கதர்க்கெளி யேனலேன்திரு
ஆலவாயரன் நிற்கவே. 10

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எக்கராம்அமண் கையருக்கெளி
யேனலேன்திரு ஆலவாய்ச்
சொக்கனென்னு ளிருக்கவேதுளங்
கும்முடித்தென்னன் முன்னிவை
தக்கசீர்ப்புக லிக்குமன்தமிழ்
நாதன்ஞானசம் பந்தன்வாய்
ஒக்கவேயுரை செய்தபத்தும்
உரைப்பவர்க்கிடர் இல்லையே. 11

திருச்சிற்றம்பலம்

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thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam – song *3.039*
("thiru-ālavāy")

mānināĕr-vili mātharāy-valu
thikkumā-perun thĕvikĕl
pānalvāy-oru bālan-eengivan
enrunee-pari veythidĕl
ānaimā-malai āthi-yāya
idangali-pala allalsĕr
eenarkat-keli yĕnalĕn
thiru-ālavāy-aran nitkavĕ 1

Doe-eyed lady, great Pandyan queen, listen!
Do not fear for my safety, thinking me a child, barely weaned.
With Aran of Aalavaay by my side,
I will easily defeat those scoundrels
who practice many torturous rites,
living on Elephant and other hills.

āgama-thodu manthiranga
lamaintha-sankatha pangamā
pāgatha-tho dirai-thuraitha
sanankal-vetguru pakkamā
māgatha-kari pōlthiring-dhu
puring-dhu ninrunum māsusĕr
āgathar-keli yĕnalĕn
thiru-ālavāy-aran nitkavĕ 2

With Aran of Aalavaay by my side,
I will easily defeat those filthy Jain monks
who wander like elephants in rut,
and eat their food standing, embarrassing pious men,
and mutilate the good Sanskrit of the Aagama and mantra texts,
loudly declaiming in the corrupt Prakrit tongue.

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athagu-porul undumil-laiyu
menrunin-ravar kachamā
othovvā-mai molinthu-vādhil
alingthelum-tha kavi-peyar
sathirathin madintho-dinthu
sanangal-vetkura nakkamë
sithirar-keli yënalën
thiru-ālavāy-aran nitkavë 3

Being killed by the hand weapon which has the name of a poem and rising - having been completely routed in a religions dispute and talking disagreement and agreement to create fear in the minds of by standers;
speaking that god exists and does not exist when Araṉ in Tiruvālavāy stands by my side;
I will easily defeat the camaṇar (jains) who think nakedness is beauty, to make people ashamed by their form.

santhusë-nanum inthusë-nanum
tharumasë-nanum karumai-sër
kanthusë-nanum kanagasë-nanum
muthala-dhāgiya peyar-kolā
manthipōl-thirin thāriya-thodu
senthamil-payan arigilā
anthakar-keli yënalën
thiru-ālavāy-aran nitkavë 4

With Aran of Aalavaay by my side,
I will easily defeat
those blind fools with names like
Candusena, Indusena, Dharmasena,
dark Kandusena, and Kanakasena,
who roam about like apes, and know
neither good Tamil nor the Sanskrit language.

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திருஞானசம்பந்தர் சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருஆலவாய்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-ālavāy
thiruchitrambalam

koottinār-kili yin-virutham
uraithathō-roli yin-tholi
pāttumey-soli pakkamë-selum
ekkar-thankalai pal-laram
kāttiyë-varu mādelān-gavar
kaiyarai-kasi vonrilā
sëttaigat-keli yënalën
thiru-ālavāy-aran nitkavë 5

By the proud and haughty people - who move by the side of good people - adding to literature Kiḻiviruttam and eliviruttam;
making people believe them to be truth;
by the low cheats - who rob all wealth by the show of many acts of false charity;
When Araṉ in Tiruvālavāy stands by my side;
I shall easily defeat the mischievous camaṇar (jains) who have no pity.

kanaganan-thiyum putpanan-thiyum
pavananan-thiyum kumana-mā
sunaganan-thiyum kunaganan-thiyum
thivananan-thiyum moli-golā
anaganan-thiyar madhuvolin-thava
mëthavam-puri vōmenum
sina-karu-keli yënalën
thiru-ālavāy-aran nitkavë 6

When Araṉ in Tiruvālavāy stands by my side, I shall easily defeat: Kaṉakananti, Putpananti, Pavaṇananti, Kumaṇananti, great Cuṉakananti, Kuṉakananti, Tivaṇananti and Anakanantiyar - who do not accept: Saivaite teachings; those who have abstained from liquor; those who perform penance without any benefit; those who believe that Civaṉ is the only God.

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panthanam-mavai yonrilam-pari
vonrilam-mena vāsaga
manthanam-bala pësimā-saru
seermai-yinriya nāyamë
anthanam-maru kanthanam-madhi
puthanam-madhu sithana
sinthanar-keli yënalën
thiru-ālavāy-aran nitkavë 7

We have not the slightest attachments towards objects;
We have not the slightest distress saying, thus, and talking many secret words;
Without any renown which is without blemish.uselessly.
When Araṉ in Tiruvālavāy stands by my side, I shall easily defeat the camaṇar (jains) who have the nature of people having mysterious powers, uttering the names antaṇam, the doctrine of camaṇar & the doctrine of buddhism (cittaṇam).

mëlena-kethi rillai-yenra
arakkanār-migai setra-thee
pōliyai-pani yakkilā-thoru
poythavan-godu kundigai
peeligai-kodu pāyi-dukki
nadukkiyë-pirarpin selum
seeligat-keli yënalën
thiru-ālavāy-aran nitkavë 8

Civaṉ - who is like the fire and who destroyed the pride of the arakkaṉ (Ravanan) who thought that there was no one superior to him to oppose him; Without having the capability to pay homage to Him;
holding in the hand a bundle of peacock`s feathers, an ascetics pitcher, and performing a false penance;
holding under the armpit a mat making people quiver with fear;
When Araṉ in Tiruvālavāy stands by my side, I shall easily defeat the camaṇar (jains) who have the conduct of following other people.

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poomagat-kum arikkumōr-varu
punniyan-nadi pōtrilār
sāmava-thaiyi nārgal-pōlthalai
yaipari-thoru poythavam
vĕmava-thaise luthimey-podi
yatdivāy-saga thikkunĕr
āmavar-keli yĕnalĕn
thiru-ālavāy-aran nitkavĕ 9

Camaṇar (jains) do not praise the feet of Civaṉ - who is the embodiment of all virtuous acts; unknown to Piramaṉ (Brahma) who is on a lotus flower and to Ari Māl (Vishnu); These Jains cause suffering to others and perform false penances by plucking the hairs on others head as if they are in a dying state and smear their bodies with the power of gall-nut; When Araṉ in Tiruvālavāy stands by my side, I shall easily defeat the camaṇar (jains)whose mouths are as foul-smelling as the mire.

[Some orthodox Jains do not brush their teeth as they think that that is an act of killing (the microorganisms in their mouth) - they believe this as one of the highest tenets of ahimsa.]

thangalu-kuma sākkiyar-kum
thari-ponā thana-sĕvadi
engal-nāyagan ĕtholin-thidu
kĕmadu-thoru poyth-thavam
pongunool-vali yanriyĕ-pula
vōrgalai-pali kum-polā
angathar-keli yĕnalĕn
thiru-ālavāy-aran nitkavĕ 10

Without praising our Civaṉ - who is our master and has beautiful lotus red feet - the camaṇar (jains) and those cākkiyar (Buddhists) have no tolerance; getting themselves into trouble by performing a false penance; not treating the path laid down in the great works (vedas);
When Araṉ in Tiruvālavāy stands by my side, I shall easily defeat the mischievous revilers, camaṇar (jains) who ridicule learned people.

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ekkarām-aman kaiyaru-keli
yënalën-thiru ālavāy
sokkanen-nu liru-kavë-thulam
kummudi-thennan munnivai
thakkaseer pugali-kuman-thamil
nāthan-nyānasam banthan-vāy
okkavë-yurai seytha-pathum
urai-pavar-kidar illaiyë 11

There is no misery
for those who can chant these ten verses
well composed by the Tamil poet Jnaana Sambanthan,
prince of glorious Pukali,
in the court of the Pandyan king
with the glittering crown, proclaiming,
Since Cokkan of holy Aalavaay dwells within me,
I will easily defeat those Jain rogues!

Thiruchitrambalam

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தேவாரப் பதிகங்கள்
மூன்றாம் திருமுறை
திருஆலவாய்
திருச்சிற்றம்பலம்

thiru nyāna-sambanthar swāmigal's
thĕvāram pathigam
3rd thirumurai
thiru-ālavāy
thiruchitrambalam

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for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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திருவதிகைவீரட்டானம்
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vathi-kai-veerat-tānam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's

thĕvāram pathigam – song 4.001 ("thiru-vathi-kai-veerat-tānam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Dr. K. Loganathan

English Transliteration, Proof-reading, & Preparation by
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திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vathi-kai-veerat-tānam
thiruchitrambalam

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திருநாவுக்கரசர் சுவாமிகள் அருளிச்செய்த	*thiru nāvuk-karasar (appar) swāmigal's*
தேவாரப் பதிகங்கள்	*thĕvāram pathigam*
நான்காம் திருமுறை	*4th thirumurai*
திருவதிகைவீரட்டானம்	*thiru-vathi-kai-veerat-tānam*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *4.001*

("திருவதிகைவீரட்டானம்")

திருச்சிற்றம்பலம்

கூற்றாயின வாறுவி லக்ககிலீர்
கொடுமைபல செய்தன நானறியேன்
ஏற்றாயடிக் கேஇர வும்பகலும்
பிரியாது வணங்குவன் எப்பொழுதும்
தோற்றாதென் வயிற்றின் அகம்படியே
குடரோடு துடக்கி முடக்கியிட
ஆற்றேன் அடியேன்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 1

நெஞ்சம்முமக் கேயிட மாகவைத்தேன்
நினையாதொரு போதும் இருந்தறியேன்
வஞ்சம்மிது வொப்பது கண்டறியேன்
வயிற்றோடு துடக்கி முடக்கியிட
நஞ்சாகி வந்தென்னை நலிவதனை
நணுகாமல் துரந்து கரந்துமிடீர்
அஞ்சேலுமென் னீர்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 2

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பணிந்தாரன பாவங்கள் பாற்றவல்லீர்
படுவெண்டலை யிற்பலி கொண்டுழல்வீர்
துணிந்தேயுமக் காட்செய்து வாழலுற்றாற்
சுடுகின்றது சூலை தவிர்த்தருளீர்
பிணிந்தார்பொடி கொண்டுமெய் பூசவல்லீர்
பெற்றமேற்றுகந் தீர்சுற்றும் வெண்டலைகொண்
டணிந்தீரடி கேள்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மனே 3

முன்னம்மடி யேன்அறி யாமையினான்
முனிந்தென்னை நலிந்து முடக்கியிடப்
பின்னையடி யேனுமக் காளும்பட்டேன்
சுடுகின்றது சூலை தவிர்த்தருளீர்
தன்னையடைந் தார்வினை தீர்ப்பதன்றோ
தலையாயவர் தங்கட னாவதுதான்
அன்னநடை யார்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 4

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காத்தாள்பவர் காவல் இகழ்ந்தமையாற்
கரைநின்றவர் கண்டுகொ ளென்றுசொல்லி
நீத்தாய கயம்புக நூக்கியிட
நிலைக்கொள்ளும் வழித்துறை யொன்றறியேன்
வார்த்தையிது வொப்பது கேட்டறியேன்
வயிற்றோடு துடக்கி முடக்கியிட
ஆர்த்தார்புன லார்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 5

சலம்பூவொடு தூபம் மறந்தறியேன்
தமிழோடிசை பாடல் மறந்தறியேன்
நலந்தீங்கிலும் உன்னை மறந்தறியேன்
உன்னாமம் என்னாவின் மறந்தறியேன்
உலர்ந்தார்தலை யிற்பலி கொண்டுழல்வாய்
உடலுள் ளுறுசூலை தவிர்த்தருளாய்
அலந்தேன்அடி யேன்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 6

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உயர்ந்தேன்மனை வாழ்க்கையும் ஒண்பொருளும்
ஒருவர்தலை காவலி லாமையினல்
வயந்தேயுமக் காட்செய்து வாழலுற்றால்
வலிக்கின்றது சூலை தவிர்த்தருளீர்
பயந்தேயென் வயிற்றின கம்படியே
பறித்துப்புரட் டியறுத் தீர்த்திடநான்
அயர்ந்தேன்அடி யேன்அதி கைக்கெடில
வீரட்டா னாத்துறை அம்மானே 7

வலித்தேன்மனை வாழ்கை மகிழ்ந்தடியேன்
வஞ்சம்மன மொன்று மிலாமையினாற்
சலித்தாலொரு வர்துணை யாருமில்லைச்
சங்கவெண்குழைக் காதுடை எம்பெருமான்
கலித்தேயென் வயிற்றி னகம்படியே
கலக்கி மலக்கிட்டுக் கவர்ந்துதின்ன
அலுத்தேனடி யேன்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 8

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பொன்போல மிளிர்வதொர் மேனியினீர்
புரிபுன்சடை யீர்மெலி யும்பிறையீர்
துன்பேகவ லைபிணி யென்றிவற்றை
நணுகாமற் றுரந்து கரந்துமிடீர்
என்போலிக ளும்மை இனித்தெளியார்
அடியார்படு வதிது வேயாகில்
அன்பேஅமை யும்மதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 9

போர்த்தாயங்கோ ரானையின் ஈருரிதோல்
புறங்காடரங் காநட மாடவல்லாய்
ஆர்த்தானரக் கன்றனை மால்வரைக்கீழ்
அடர்த்திட்டருள் செய்த வதுகருதாய்
வேர்த்தும்புரண் டும்விழுந் தும்மெழுந்தால்
என்வேதனை யான விலக்கியிடாய்
ஆர்த்தார்புனல் சூழ்அதி கைக்கெடில
வீரட்டா னத்துறை அம்மானே 10

திருச்சிற்றம்பலம்

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திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vathi-kai-veerat-tānam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's thĕvāram pathigam - song *4.001* ("thiru-vathi-kai-veerat-tānam")

kootrā-yina-vāru – vilakka-gileer
kodumai-pala – sey-dhana – nān-ariyĕn
ĕtrā – yadikĕ – iravum – pagalum
piriyā-thuvanan-guvan – eppolu-dhum
thōtrā-then-vayitrin – agam-badiyĕ
kuda-rōdu – thudaki – muda-kiyida
ātrĕn – adiyĕn – athigai-kedila
veerat-tāna-thurai – ammānĕ 1

Thou takest not my deadly pain away,
My torments, Nandi-rider, never cease;
At Thy feet would I worship night and day,
But since my bowels writhe, and ne'er find peace,
I can no more! O Sire, to Thee I cry,
Who dwell'st by Kedila, in Athigai.

nencham-umakĕ – idamāga-vai-thĕn
ninaiyā-thōru – pōdhum – irun-thariyĕn
vanjam-idhu – voppadhu – kan-dariyĕn
vayitrōdu-thudakki – mudak-kiyida
nanjā-givan-thenai – nali-vathanai
nanu-gāmal – thuran-dhu – karanthu-mideer
anjĕ-lu-menneer – athigai-kedila
veerat-tāna-thurai – ammānĕ 2

Oh Lord who resides in the temple of Veerattaanam , on the banks of the river Kedilam! Instead of worshipping you with wearing the external symbols, I kept my heart itself as the place for You and thus made it veritably a temple! Furthermore always thinking of you I did not bother to judge my actions as to whether they are becoming to you or not. But despite all these you have not driven away and removed this affliction that affects my stomach and like venom kills me and makes me incapable of any action. You do not also say: Don't worry, this affliction will soon pass! Tell me oh Lord, what can I do?

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருவதிகைவீரட்டானம்
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vathi-kai-veerat-tānam
thiruchitrambalam

panindhā-rana-pāvangal – pātra-valleer
paduven-dalai-yilpali – kondulal-veer
thunin-dhë-uma-kāt-cheydhu – vālal-utrāl
sudu-kinradhu-soolai – thavirth-tharuleer
pinin-thār-podi-kondumey – poosa-valleer
petramë-trugan-theer-sutrum – vendalai-gon(du)
anin-theer – adikël – athigai-kedila
veerat-tāna-thurai – ammānë 3

Oh Lord who resides in the temple of Veerattaanam, on the banks of the river Kedilam! People do evil thing because of self-conceit induced by aaNavam and when they realize the evils they have done and become obedient to you, you graciously purify them by removing the evil karmic deposits. Holding the skull as the alms plate you go about taking this aaNavam as the sacrifice of the people. I have weighed all these and avoiding the false religions and other lesser gods, if I worship you and live solely by you having come to right decision, but still this affliction is burning in my inside like fire producing excruciating pains. I implore you my Lord, please remove this affliction from hurting me further. You are capable of that for you roam around wearing the ashes of those who disagree with you and thereby meet their untimely death. You also move around with the bull as your vehicle, the bull of infinite virility that ensures good health and longevity. You also dance wearing the garland of skull to remind people that untimely death is there always unless they are graced by you.

munam – adiyën – ariyā – mayi-nān
munindhen-nai – nalindhu – mudak-kiyida
pin-nai – adiyën – umak-kālum-battën
sudugin-radhu-soolai – thavirth-tharuleer
than-nai-adainthār – vinai-theerpa-thanrō
thalaiyā-yavar – than-gadan – āvathu-thān
an-nam-nadai-yār – athigai-kedila
veerat-tāna-thurai – ammānë 4

Oh Lord who resides in the temple of Veerattaanam , on the banks of the river Kedilam! Before when I was in ignorance I did many evil things and because of which you departed from me and because of which I suffered and became incapable of doing anything meaningful. Now having realized that, I have become solely devoted to you. But despite my conversion, this disease still afflicts and keeps on burning within. Oh Lord I implore you to relief me of this excruciating pain. It is the duty of all leaders to remove the afflictions of all those who submit themselves to them by way repentance. You are also disposed towards the creatures in the same way. And so please show kindness to me as my lord!

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருவதிகைவீரட்டானம்
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vathi-kai-veerat-tānam
thiruchitrambalam

kāthāl-pavar-kāval – ikalnth-thamai-yāl
karai-nin-ravar – kandugol – enru-solli
neethā-yakayam-puka – nu-kiyida
neelai-kol-lum-vali-thurai – on-rariyën
vārthë-idhu – vop-padhu – kët-tariyën
vayitrōdu-thudaki – mudak-kiyida
ārthār-puna-lār – athigai-kedila
veerat-tāna-thurai – ammānë 5

Oh Lord who resides in the temple of Veerattaanam , on the banks of the river Kedilam that is flowing with swelling waters ! Because I lacked the guidance of those who show the right way and set the course always on the right direction, I wavered and on the encouragement of the bystanders who said plunge into the river of life and find out for myself, I plunged into³ð and now not knowing how to swim to the shores I am suffering in great confusion. I haven't heard the right discourse or description of what is the most appropriate. I am suffering from this affliction in my belly and the pain being unbearable I have come to you. Oh Lord show me kindness.

salam-poo-vodu-dhoo-pam – maran-thariyën
thamilō(du)-isai-pādal – maran-thariyën
nalan-theen-gilum – unnai – maran-thariyën
unāmam-ennavin – maran-thariyën
ulanthār-thalai-yil-pali – kon-dulal-vāy
udal-ul-luru-soolai – thavirth-tharulāy
alanthën – adiyën – athigai-kedila
veerat-tāna-thurai – ammānë 6

Oh Lord in the temple of Veerattaanam on the banks of the river Atikaik Kedilam! I have very dutifully worshipped you sprinkling pure waters, offering fresh blossoms and showing light along with fragrant incense. I have sung songs in Divine Tamil with appropriate rhythms by way of praising your glories. In existence both in moments of anguish as well as happiness I have never forgotten your presence and You being the cause of it all. I also keep on muttering without ever forgetting your divine name Siva! Siva! as if reciting mantras. Oh Lord, who staying in the thoughts of those who wander away and keeps on disturbing them and making them restless by way of begging away their dirt within, please remove this affliction that continues to torture me!

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uyarnthën – manai-vāl-kaiyum – on-pōrulum
oruvar-thalai-kāval – ilā-mai-yināl
vayanthë-uma-kātcheydhu – vālal-utrāl
valikin-radhu-soolai – thavirth-tharuleer
payanthë-yen-vayitrin – agam-padiyë
parithu-puratti-aru – theer-thida-nān
ayarnthën – adiyën – athigai-kedila
veerat-tāna-thurai – ammānë 7

Having fallen like the so many ordinary individuals into family life and that of searching for wealth to maintain it , but I abandoned it all because I did not have the proper guidance towards leading it successfully. Oh Lord! who resides in Veerattaanam on the banks of Thiruvatikaik Kedilam, even if I live a life completely devoted to you, I am still not relieved of this affliction. It burns my belly, it twists turns plucks cuts asunder the intestines creating excruciating pains. Not being able to take it all anymore, I have become thoroughly exhausted. Oh Lord! show me some kindness , provide immediately some relief.

valithën-manai-vālkai – magilnth-thadiyën
vanjam-manam – onrum-ilā-maiyināl
salithāl-oruvar-thunai – yārum-illai
sangaven-gulai-kāthudai – em-perumān
kalithë-yen-vayitrin – agam-badiyë
kalaki-mala-kittu – kavarnth-thuthinna
aluth-thën – adiyën – athigai-kedila
veerat-tāna-thurai – ammānë 8

With an innocence of mind initially I enjoyed family life but later I really suffered it. Having forsaken it, now I am all alone with nobody to comfort me when I am depressed and feel disenchanted. Oh lord who pervades the Temple of Veerattaanam on the banks of river Atikaik Kedilam, who always wears white conch in one of your ears disclosing the feminine as part of yourself, I have nobody else now except you. Please provide me a cure from this affliction that staying in my belly, it increase the poison of dirt and is eating up my body. And because of the unbearable pain, I have begun to hate this life itself.

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ponpōl-amilir-vadhōr – mëni-yineer
puripun-sadai-eer – mëli-yum – pirai-yeer
thunbë – kavalai – pini-enri-vatrai
nanu-kāmal-thurandhu – karan-dhu-mideer
enpōl-igal-ummëy – ini-theliyār
adiyār-padu-vathu – ithu-vë-yāgil
anbë – amai-yum – athigai-kedila
veerat-tāna-thurai – ammānë 9

Oh Lord who resides in the temple Veerattaanam on the banks of the river Kedilam in Thiruvatikai! You disclose your self with a gold-like body to show that you are the undying truth and the source of all Bliss. Your hair shines gold and is spread out in curls showing that your Dance Bliss is always there. And you wear the crescent moon to show that you feed the souls with ambrosia, the medicine of eternal youthfulness. But it is surprising that you do not drive away or diminish the miseries in life full of sadness and depressions, mental and physical diseases and so forth. Ignorant individuals like myself fail to understand the hidden purpose of all these. Now if such experiences are also the lot of the devoted, it becomes clear to me that it is not just metaphysical illumination that is required but also that of love for all.

pōrthā-yango-rā-naiyin – ee–ruri-thōl
purangā(du) – aran-gā-nadam – āda-vallāy
ārthān-arakkan-ranai – māl-varai-keel
adar-thit-darul-seydha – athu-karuthāy
vërthum-purandum-vilunthum – elun-thāl
(en)-vëthanai-āna – vilaki-idāy
ārthār-punal-sool – athigai – kedila
veerat-tāna-thurai – ammānë 10

Oh Lord who resides in the temple of Veerattaanam on the banks of the River Kedilam in Thiruvatikai, swelling with flood waters! Once you killed a mad elephant and skinning it you wear its skin in your waist. You dance the dance of destruction using as your stage the burning grounds where all the living creatures end up dead and turn to ashes. You also made IraavaNa, the extremely arrogant tyrant who tried to shake Mount Kailas, weep and cry with unbearable pain but then you blessed him when he repented. Have you forgotten all these heroic acts? I am suffering immensely this pain and unable to bear it any longer I perspire and falling on the grounds I twist turn and wriggle, standing and collapsing but you are not doing anything to alleviate the pains. What can I do?

Thiruchitrambalam

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தேவாரப் பதிகங்கள்

நான்காம் திருமுறை

திருவதிகைவீரட்டானம்

திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's

thĕvāram pathigam

4th thirumurai

thiru-vathi-kai-veerat-tānam

thiruchitrambalam

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for information about the life of saint thiru nāvuk-karasar (appar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/20.asp*

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நான்காம் திருமுறை

திருவையாறு

திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's

thĕvāram pathigam

4th thirumurai

thiru-vai-yāru

thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's

thëvāram pathigam – song 4.003 ("thiru-vai-yāru")

Dedicated with love to

The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda

&

All His Beloved Children of Light

Tamil lyrics & meanings courtesy of

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(Late) Sri V.M. Subramanya Aiyar

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திருவையாறு
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vai-yāru
thiruchitrambalam

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தேவாரப் பதிகங்கள்	*thĕvāram pathigam*
நான்காம் திருமுறை	*4th thirumurai*
திருவையாறு	*thiru-vai-yāru*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
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This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருநாவுக்கரசர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் *4.003*

("திருவையாறு")

திருச்சிற்றம்பலம்

பண் – காந்தாரம்

மாதர்ப் பிறைக்கண்ணி யானை
மலையான் மகளொடும் பாடிப்
போதொடு நீர்சுமந் தேத்திப்
புகுவா ரவர்பின் புகுவேன்
யாதுஞ் சுவடு படாமல்
ஐயா றடைகின்ற போது
காதன் மடப்பிடி யோடுங்
களிறு வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 1

போழிளங் கண்ணியி னானைப்
பூந்துகி லாளொடும் பாடி
வாழியம் போற்றியென் றேத்தி
வட்டமிட் டாடா வருவேன்
ஆழி வலவனின் றேத்தும்
ஐயா றடைகின்ற போது
கோழி பெடையொடுங் கூடிக்
குளிர்ந்து வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 2

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எரிப்பிறைக் கண்ணியி னானை
யேந்திழை யாளொடும் பாடி
முரித்த இலயங்க ளிட்டு
முகமலர்ந் தாடா வருவேன்
அரித்தொழு கும்வெள் ளருவி
ஐயா றடைகின்ற போது
வரிக்குயில் பேடையொ டாடி
வைகி வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 3

பிறையிளங் கண்ணியி னானைப்
பெய்வளை யாளொடும் பாடித்
துறையிளம் பன்மலர் தூவித்
தோளைக் குளிரத் தொழுவேன்
அறையிளம் பூங்குயி லாலும்
ஐயா றடைகின்ற போது
சிறையிளம் பேடையொ டாடிச்
சேவல் வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 4

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ஏடு மதிக்கண்ணி யானை
ஏந்திழை யாளொடும் பாடிக்
காடொடு நாடு மலையுங்
கைதொழு தாடா வருவேன்
ஆட லமர்ந்துறை கின்ற
ஐயா றடைகின்ற போது
பேடை மயிலொடுங் கூடிப்
பிணைந்து வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 5

தண்மதிக் கண்ணியி னானைத்
தையல்நல் லாளொடும் பாடி
உண்மெலி சிந்தைய னாகி
உணரா வுருகா வருவேன்
அண்ண லமர்ந்துறை கின்ற
ஐயா றடைகின்ற போது
வண்ணப் பகன்றிலொ டாடி
வைகி வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 6

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கடிமதிக் கண்ணியி னானைக்
காரிகை யாலொடும் பாடி
வடிவொடு வண்ண மிரண்டும்
வாய்வேண் டுவசொல்லி வாழ்வேன்
அடியிணை ஆர்க்குங் கழலான்
ஐயா றடைகின்ற போது
இடிகுர லன்னதோர் ஏனம்
இசைந்து வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 7

விரும்பு மதிக்கண்ணி யானை
மெல்லிய லாளொடும் பாடிப்
பெரும்புலர் காலை யெழுந்து
பெறுமலர் கொய்யா வருவேன்
அருங்கலம் பொன்மணி யுந்தும்
ஐயா றடைகின்ற போது
கருங்கலை பேடையொ டாடிக்
கலந்து வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 8

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முற்பிறைக் கண்ணியி னானை
மொய்குழ லாளொடும் பாடிப்
பற்றிக் கயிறறுக் கில்லேன்
பாடியும் ஆடா வருவேன்
அற்றருள் பெற்றுநின் றாரோ
டையா றடைகின்ற போது
நற்றுணைப் பேடையொ டாடி
நாரை வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 9

திங்கள் மதிக்கண்ணி யானைத்
தேமொழி யாளொடும் பாடி
எங்கருள் நல்குங்கொ லெந்தை
எனக்கினி யென்னா வருவேன்
அங்கிள மங்கைய ராடும்
ஐயா ரடைகின்ற போது
பைங்கிளி பேடையொ டாடிப்
பறந்து வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 10

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருவையாறு
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vai-yāru
thiruchitrambalam

வளர்மதிக் கண்ணியி னானை
வார்குழ லாளொடும் பாடிக்
களவு படாததோர் காலங்
காண்பான் கடைக்கணிக் கின்றேன்
அளவு படாததோ ரன்போ
டையா றடைகின்ற போது
இளமண நாகு தழுவி
ஏறு வருவன கண்டேன்
கண்டே னவர்திருப் பாதங்
கண்டறி யாதன கண்டேன். 11

திருச்சிற்றம்பலம்

இத்தலம் சோழநாட்டிலுள்ளது.
சுவாமிபெயர் - செம்பொற்சோதீசுவரர், தேவியார் - அறம்வளர்த்தநாயகி.
கயிலாயக் காட்சி தரிசனத்திற்கு சுவாமி கட்டளையிட்டபோது ஓதியருளிய திருப்பதிகம்.

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thiru nāvuk-karasar (appar) swāmigal's thĕvāram pathigam - song *4.003* ("thiru-vai-yāru")

māthar-pirai kanni-yā̲nai
malaiyān-magal lodum-pā̲di
pō-tho-du-neer suman-thë̲-thi
pukuvār-avar-pi̲n pugū-vën
yāthum-suva du-padā̲-mal
aiyār-adai kinra-pō̲thu̲m
kāthan-mada peedi-ō̲du̲m
kaliru-varu vana-ka̲ndën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 1

Praising Civa̲n who has a chaplet of beautiful crescent, together with the daughter of the mountain.
I, who was entering the temple following people who entered into it carrying flowers and water.
when I reached aiyā̲ru without the slightest indication of the body having become worn out.
I saw male elephants coming along with their loving young female elephants.
I saw his holy feet.
I saw what I did not see previously

pōli-lam kanni-yi-nā̲nai
pūn-thu-kilā lodum-pā̲di
vāli-yam-pōtrri-yen rë̲th-thi
vatta-mit-tādā varu̲-vën
āli-vala vanin-rë̲th-thu̲m
aiyār-adai kinra-pō̲thu̲m
kōli-pedai yodum-kū̲di
kulirn-thu-varu vana-ka̲ndën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 2

Singing songs on Civa̲n who wears as chaplet a young crescent along with the lady who wears a garment embroidered with floral borders;
praising, let him live long;
Let him protect me and running in a circular round I come to the temple.
when I am reaching aiya̲ru which is worshipped always by Māl who holds a discus in his right hand.
I saw the cock and hen coming together with pleasure.
I saw his holy feet.
I saw what I did not see previously

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருவையாறு
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vai-yāru
thiruchitrambalam

eri-pirai kanni-yi-nānai
ën-thilai yā-lodum pādi
muri-tha-ila-yan-gal littu
muha-malarn-thādā varu-vën
arith-tholu-kum-vel laru-vi
aiyār-adai-kinra pōthum
vari-kuyil-pëdai-yo dādi
vai-hee-varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 3

Singing songs on Civan who wears as chaplet or a crescent that was born in fire, together with the lady who wears superior ornaments.
I shall come dancing with a cheerful face measuring time to the closing section of a musical composition.
when I reach aiyāru which has white streams which wash away by waves on the banks I saw indian cuckoo of sweet voice coming dancing and staying with its male
I saw his holy feet.
I saw what I did not see previously.

pirai-yilam kanni-yi-nānai
pey-valai yā-lodum pādi
thurai-yilam-pan-malar thūvi
thōlai-kuli-ra-tholu-vën
arai-yilam pūn-guyil lā-lum
aiyār adai-kinra pōthum
sirai-yilam-pëdai-yo dādi
sëval-varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 4

Singing song about Civan who has a young crescent as chaplet, along with the lady wearing bangles.
I shall worship with joined hands, the eyes to derive pleasure, by scattering many just blossomed flowers in the ghat.
when I reach aiyāru where the young and beautiful indian cuckoo which can sing in a voice of high pitch, sings in a low voice.
I saw male birds coming dancing along with their young females prominent by their feathers.
I saw his holy feet.
I saw what I did not see previously.

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uh-du-mathi kanni yā-nai
ën-thilai-yā-lodum pādi
kā-do-du nā-du mala-eye-yum
kai-tholu-thādā varu-vën
ādal-amarn-thurai kinra
aiyār-adai kinra pōthum
pëdai-mayil-lodum kūdi
pi-nain-thu varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 5

Singing the praises of Civan who wears as a chaplet the crescent which is like a flower, together with the lady a superior jewels.
I was coming crossing the forests in the country side a mountains worshipping with folded hands, dancing all the while.
when I was reaching aiyāru where Civan dwells performing dance.
I saw male peacocks coming joining with its females.
I saw his holy feet.
I saw what I did not see previously.

than-mathi-kanni-yi nā-nai
thy(-eye)-yal-nal-lā lodum pādi
un-meli-sin-thaiya nā-hi
una-rā vu-ru-gā varu-vën
an-nal-amarn-thurai kinra
aiyār-adai kinra pōthum
van-na-pahan-rilo dā-di
vai-hee-varu vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 6

Singing the praises of Civan who wears as a chaplet the cool crescent, along with a young and good lady.
with a mind languishing with the thought of the holy feet.
I was coming with awareness, my heart melting all the time.
when I was reaching aiyāru where the chief dwells with desire.
I saw the female of beautiful pakanril playing and staying with its male, coming there.
I saw his holy feet.
I saw what I did not see previously.

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kadi-mathi-kanni-yi nā-nai
kā-ri-hai yā-lodum pādi
vadi-vodu vannam-iran-dum
vāy-vën-duva solli vāl-vën
adi-yinai yārk-kum kalā-lān
aiyār-adai kinra pōthum
idi-kural-an-rathō rĕ-nam
isainthu varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 7

Singing the praises of Civan who wears a chaplet of a bright crescent, together with a beautiful lady Umai I shall come giving vent to my desire by saying whatever comes from my mouth about both the form and nature of Civan.
when I was reaching aiyāru of Civan who wears anklets on both the legs making sound.
I saw a female pig and a male pig which has a thunderous voice joining together.
I saw his holy feet.
I saw what I did not see previously.

virum-pu-mathi kanni yā-nai
mel-liya lā-lodum pādi
perum-pular kālai-elun-thu
peru-malar koyyā varu-vën
arun-kalam pon-mani yun-thum
aiyār-adai kinra pōthum
karun-galai pë-daiyo dā-di
kalanthu varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 8

Singing the praises of Civan who wears a chaplet of a crescent desired by him, along with a lady of tender nature.
waking up from sleep in the last quarter of the night.
I shall come currying plucking all available flowers at that time.
when I reach aiyāru where the river Kāviri pushes many rare ornaments, gold, and precious stones.
I saw male black and its mate joining together in dance.
I saw his holy feet.
I saw what I did not see previously.

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நான்காம் திருமுறை
திருவையாறு
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-vai-yāru
thiruchitrambalam

mut-pirai-kanni-yi nā-nai
moy-kula lā-lodum pā-di
patrri-kayi ra-ruk-kil-lën
pādi-yum ādā varu-vën
at-ra-rul-petrru-nin rā-rō
dai-yār adai-kinra pō-thum
nat-trunai-pëdaiyo dā-di
nā-rai-varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 9

Singing the praises of Civaṉ who wears as chaplet the first phase of the moon, along with the lady who has luxuriant tresses of hair.
holding his feet, I am unable to cut all my attachments.
I shall come Singing and dancing.
when I reached aiyāṟu along with the devotees who have received the grace of god by leaving all attachments.
I saw the crane dancing along with his its good mate.
I saw his holy feet.
I saw what I did not see previously.

thingal-mathi-kanni yā-nai
thë-moli yā-lodum pā-di
en-karul-nal kungo-len-thai
enak-kini ennā varu-vën
an-gila-mangai-ya rā-dum
daiyār-adai-kinra pō-thum
pa(eye)-n-gili –pë-daiyo dā-di
paran-thu varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën. 10

Singing the praises of Civaṉ who wears a chaplet of a crescent by which the lunar month is calculated along with Umai of words as sweet as honey.
I came thinking whether my father will bestow his grace, now at which place.
in that place of the temple.
when I was reaching aiyāṟu where young girls are dancing.
I saw many green parrots dancing and spreading in the sky with their females.
I saw his holy feet.
I saw what I did not see previously.

[The incident about Irāvaṇaṉ is not mentioned in the 10th verse as Appar was so much absorbed in the darshan he had as to make him forget it.]

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valar-mathi-kanni-yi nā-nai
vār-kula lā-lodum pā-di
kala-vu-padā-tha-thōr kā-lam
kān-pān-kadai kanni kin-rën
ala-vu-padā-tha-thō ran-pō
dai-yār adai-kinra pōthum
ila-mana-nā-hu thalu-vi
uh-ru-varu-vana kandën
kandën-avar thiru-pā-tham
kandari-āthana kan-dën.

Singing the praises of Civan who wears a chaplet of a crescent increasing in size along with Umai who has along tresses of hair.
I stand at the entrance in order to avail myself of a time that was not stolen by my impiety, to have a view of Civan.
when I reach aiyāru with a love that is boundless.
I saw many bulls embracing their young and sweet-smelling females.
I saw his holy feet.
I saw what I did not see previously.

Thiruchitrambalam

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திருநாவுக்கரசர் சுவாமிகள் அருளிச்செய்த	*thiru nāvuk-karasar (appar) swāmigal's*
தேவாரப் பதிகங்கள்	*thĕvāram pathigam*
நான்காம் திருமுறை	*4th thirumurai*
திருவையாறு	*thiru-vai-yāru*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

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for information about the life of saint thiru nāvuk-karasar (appar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/20.asp*

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's

thëvāram pathigam – song 4.007 ("thiru-ëkambam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
(Late) Sri V.M. Subramanya Aiyar

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

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Guide to pronunciation

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  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
thiru-ĕkambam
thiruchitrambalam

திருநாவுக்கரசர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் *4.007*

("திருஏகம்பம்")

திருச்சிற்றம்பலம்

பண் - காந்தாரம்

கரவாடும் வன்னெஞ்சர்க் கரியானைக் கரவார்பால்
விரவாடும் பெருமானை விடையேறும் வித்தகனை
அரவாடச் சடைதாழ அங்கையினில் அனலேந்தி
இரவாடும் பெருமானை என்மனத்தே வைத்தேனே. 1

தேனோக்குங் கிளிமழலை உமைகேள்வன் செழும்பவளந்
தானோக்குந் திருமேனி தழலுருவாஞ் சங்கரனை
வானோக்கும் வளர்மதிசேர் சடையானை வானோர்க்கும்
ஏனோர்க்கும் பெருமானை என்மனத்தே வைத்தேனே. 2

கைப்போது மலர்தூவிக் காதலித்து வானோர்கள்
முப்போதும் முடிசாய்த்துத் தொழநின்ற முதல்வனை
அப்போது மலர்தூவி ஐம்புலனும் அகத்தடக்கி
எப்போதும் இனியானை என்மனத்தே வைத்தேனே. 3

அண்டமாய் ஆதியாய் அருமறையோ டைம்பூதப்
பிண்டமாய் உலகுக்கோர் பெய்பொருளாம் பிஞ்ஞகனைத்
தொண்டர்தாம் மலர்தூவிச் சொன்மாலை புனைகின்ற
இண்டைசேர் சடையானை என்மனத்தே வைத்தேனே. 4

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

ஆறேறு சடையானை ஆயிரம்பே ரம்மானைப்
பாறேறு படுதலையிற் பலிகொள்ளும் பரம்பரனை
நீறேறு திருமேனி நின்மலனை நெடுந்தூவி
ஏறேறும் பெருமானை என்மனத்தே வைத்தேனே. 5

தேசனைத் தேசங்கள் தொழநின்ற திருமாலாற்
பூசனைப் பூசனைகள் உகப்பானைப் பூவின்கண்
வாசனை மலைநிலநீர் தீவளிஆ காசமாம்
ஈசனை எம்மானை என்மனத்தே வைத்தேனே. 6

நல்லானை நல்லான நான்மறையோ டாறங்கம்
வல்லானை வல்லார்கள் மனத்துறையும் மைந்தனைச்
சொல்லானைச் சொல்லார்ந்த பொருளானைத் துகளேதும்
இல்லானை எம்மானை என்மனத்தே வைத்தேனே. 7

விரித்தானை நால்வர்க்கு வெவ்வேறு வேதங்கள்
புரித்தானைப் பதஞ்சந்திப் பொருளுருவாம் புண்ணியனைத்
தரித்தானைக் கங்கைநீர் தாழ்சடைமேல் மதில்மூன்றும்
எரித்தானை எம்மானை என்மனத்தே வைத்தேனே. 8

ஆகம்பத் தரவணையான் அயன்அறிதற் கரியானைப்
பாகம்பெண் ணாண்பாக மாய்நின்ற பசுபதியை
மாகம்ப மறையோதும் இறையானை மதிற்கச்சி
ஏகம்ப மேயானை என்மனத்தே வைத்தேனே. 9

அடுத்தானை உரித்தானை அருச்சுனற்குப் பாசுபதங்
கொடுத்தானைக் குலவரையே சிலையாகக் கூரம்பு
தொடுத்தானைப் புரமெரியச் சுனைமல்கு கயிலாயம்
எடுத்தானைத் தடுத்தானை என்மனத்தே வைத்தேனே. 10

திருச்சிற்றம்பலம்

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திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam - song *4.007*
("thiru-ëkambam")

kara-vādum – vannen-sarku – ari-yānai – kara-vār-pāl
vira-vādum – peru-mānai – vidai-yërum – vith-thaga-nai
ara-vāda – sadai-thāla – angë-yinil – ana-lën-thi
ira-vādum – peru-mānai – en-manath-thë – vaith-thë-në. 1

I will always think of this Lord (Siva) who:
-is difficult to be known to people who have deceit in their hard hearts;
-is the god who is always there for open-hearted truthful ones (who have no deceit);
-is the able god who rides on a bull;
-is the god who dances at night holding fire in the palm, the cobra to dance and the caṭai to hang low.

thë-nōk-kum – kili-mala-lai – umai-kël-van – selam-pava-lam
thā-nōk-kum – thiru-mëni(th) – alal-uru-vām – san-kara-nai
vā-nōk-kum – valar-madhi-sër – sadai-yānai – vā-nōrk-kum
ae-nōrk-kum – peru-mānai – en-manath-thë – vaith-thë-në. 2

I will always think of this Lord (Siva) who:
-is the husband of Umai, who speaks lisping words like the parrot, the honey thinking of a way how to get that sweetness of those words;
-is the god who dispenses happiness and has a holy form like the fire whose redness is looked at with wonder by flawless coral;
-has a caṭai on which there is waxing crescent, and which is like the red sky;
-is the god of the celestials and other creatures.

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருஏகம்பம்
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

kai-pōdhu – malar-thoovi – kādha-lithu – vā-nōr-gal
mup-pōdhum – mudi-sāy-thu – thola-ninra – mudhal-vanai
ap-pōdhu – malar-thoovi – yaim-pula-num – aga-thadak-ki
ep-pōdhum – ini-yānai – en-manath-thë – vaith-thë-në. 3

I will always think of this Lord (Siva) who:
-remains to be worshipped with joined hands and bowing their heads by the celestials with love, in the morning, the noon, and the evening scattering buds and flowers from their hand;
-is the first cause;
-having subdued internally the five senses by scattering flowers at the fixed times of worship.
-is sweet to me always.

an-da-māy – ādhi-yāy – aru-marai-yō – daim-boo-dha
pin-da-māy – ula-guk-kōr – pey-poru-lām – pin-nya-ga-nai
thondar-dhām – malar-thoovi – son-mālai – punai-gin-ra
indai-sër – sadai-yā-nai – en-manath-thë – vaith-thë-në. 4

I will always think of this Lord (Siva) who:
-is himself the universe and the root of all cause & action;
-is the rare vētams and embodies the five elements.
-adorns his head with a peacock`s feather, and who is the vessel into which everything is put;
-has a caṭai on which there is a circlet of flowers that is adorned with the garland of words by devotees.

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

ā-rë-ru – sadai-yā-nai – āy-iram-bë – ram-mā-nai
pā-rë-ru – padu-thalai-yil – pali-kol-loom – param-para-nai
nee-rë-ru – thiru-mëni – nin-mala-nai – nedun-thoo-vi
ae-rë-rum – peru-mā-nai – en-manath-thë – vaith-thë-në. 5

I will always think of this Lord (Siva):
-on whose catai the river, Gaṅgai rises;
-the deity who has a thousand names (nāvukkaracar, tiruvākkūr, VIII; puḷḷirukkuvēḷūr, II.8;ārūr I.8)
-the excellent being, the God who receives alms in a deed skull on which kites settle;
-the spotless God who has a holy body on which sacred ash is thickly smeared;
-who rides on a bull with a long crest-jewel.

thësa-nai – thë-san-gal – thola-ninra – thiru-mā-lāl
poo-sa-nai – poo-sanai-gal – ukap-pā-nai – poovin-kan
vā-sa-nai – malai-nila-neer – thee-vali-yā – kāsa-mām
ee-sanai – em-mānai – en-manath-thë – vaith-thë-në. 6

I will always think of this Lord (Siva) who:
-is luster and is worshipped by tirumāl - who is in turn worshipped by the people of the world under his way;
-desires different kinds of worship by his devotees;
-is the fragrance in the flowers;
-is the Lord of the universe and also the mountains, earth, the water, the fire, the air, and the sky.
-is our Lord.

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

nal-lā-nai – nal-lā-na – nān-marai-yō – dā-ran-gam
val-lā-nai – val-lār-gal – mana-thurai-yum – main-tha-nai
sol-lā-nai – sol-lārn-tha – poru-lā-nai – thugal-ëdhum
il-lā-nai – em-mānai – en-manath-thë – vaith-thë-në. 7

I will always think of this Lord (Siva) who:
- dispenses all good things;
-is well-versed in the six aṅkams and four vētams which are good;
-is the strong youth who dwells in the minds of those who are well-versed in those works;
-is in the form of words and the meanings of those words;
-does not have even a single fruit
-is our Lord.

virith-thā-nai – nāl-vark-ku – vev-vëru – vë-than-gal
purith-thā-nai – pathan-san-dhi – porul-uru-vām – pun-niya-nai
tharith-thā-nai – gangai-neer – thāl-sadai-mël – mathil-moon-rum
erith-thā-nai – em-mānai – en-manath-thë – vaith-thë-në. 8

I will always think of this Lord (Siva) who:
-expounded in detail in different ways, different vētams to the four sages;
-made the words lovable;
-is the form of virtuous acts and the form of the meanings of euphonic combination of the final letter of a word, (root or base with the initial letter of the succeeding word or suffix);
-bore the water of the Kaṅkai on the hanging caṭai;
-is our Lord who burnt all the three forts.

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-ëkambam
thiruchitrambalam

ā-gam-ba – thara-vanai-yān – aya-nari-dhal – kari-yā-nai
pā-gam-ben – nān-pāga – māy-nin-ra – pasu-pathi-yai
mā-gam-ba – marai-yō-thum – irai-yā-nai – madhit-kach-chi
ae-gam-ba – më-yā-nai – en-manath-thë vaith-thë-në. 9

I will always think of this Lord (Siva) who:
-was difficult to be known, by Māl (who had ten bodies in ten incarnations and has a bed of serpent) and Ayaṉ Piramaṉ;
-is the master of all living beings who has a male half and a female half;
-is the chief who chants the vētam and causes great quaking;
-dwells in ēkampam in Kacci which has fortified walls.

aduth-thā-nai – urith-thā-nai – aru-chunat-ku – pāsu-padham
koduth-thā-nai – kula-varai-yë – silai-yāga – koo-rambu
thoduth-thā-nai – pura-meri-ya – sunai-mal-gu – kayi-lā-yam
eduth-thā-nai – thadu-thānai – en-manath-thë – vaith-thë-në. 10

I will always think of this Lord (Siva) who:
-flayed an elephant which approached to kill him;
-granted the weapon of pācupatam to aruccuṉaṉ;
-fixed and discharged a sharp arrow using the lofty mountain of mēru as the bow, to burn the cities;
-who curbed the arakkaṉ who lifted Kayilāyam which has many mountain springs.

Thiruchitrambalam

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thiru nāvuk-karasar (appar) swāmigal's
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for information about the life of saint thiru nāvuk-karasar (appar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/20.asp*

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thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's

thëvāram pathigam – song 4.011 ("nama-sivāya-thiru-pathigam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
F. Kingsbury (prose form)
&
V. Subramania Aiyar (simple form)

English Transliteration, Proof-reading, & Preparation by
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thiru nāvuk-karasar (appar) swāmigal's
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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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thiru nāvuk-karasar (appar) swāmigal's
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தேவாரப் பதிகங்கள் - பாடல் *4.011*

("நமச்சிவாயப்பதிகம்")

திருச்சிற்றம்பலம்

பண் – காந்தாரபஞ்சமம்

சொற்றுணை வேதியன் சோதி வானவன்
பொற்றுணைத் திருந்தடி பொருந்தக் கைதொழக்
கற்றுணைப் பூட்டியோர் கடலிற் பாய்ச்சினும்
நற்றுணை யாவது நமச்சி வாயவே 1

பூவினுக் கருங்கலம் பொங்கு தாமரை
ஆவினனுக் கருங்கலம் அரனஞ் சாடுதல்
கோவினுக் கருங்கலங் கோட்ட மில்லது
நாவினுக் கருங்கலம் நமச்சி வாயவே 2

விண்ணுற அடுக்கிய விறகின் வெவ்வழல்
உண்ணிய புகிலவை யொன்று மில்லையாம்
பண்ணிய வுலகினிற் பயின்ற பாவத்தை
நண்ணிநின் றறுப்பது நமச்சி வாயவே 3

இடுக்கண்பட் டிருக்கினும் இரந்தி யாரையும்
விடுக்கிற் பிரானென்று வினவுவோ மல்லோம்
அடுக்கற்கீழ்க் கிடக்கினு மருளின் நாமுற்ற
நடுக்கத்தைக் கெடுப்பது நமச்சி வாயவே 4

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வெந்தநீ றருங்கலம் விரதி கட்கெலாம்
அந்தணர்க் கருங்கலம் அருமறை யாறங்கந்
திங்களுக் கருங்கலந் திகழு நீண்முடி
நங்களுக் கருங்கலம் நமச்சி வாயவே 5

சலமிலன் சங்கரன் சார்ந்த வர்க்கலால்
நலமிலன் நாடொறு நல்கு வான்நலன்
குலமில ராகிலுங் குலத்திற் கேற்பதோர்
நலமிகக் கொடுப்பது நமச்சி வாயவே 6

வீடினார் உலகினில் விழுமிய தொண்டர்கள்
கூடினார் அந்நெறி கூடிச் சென்றலும்
ஓடினே னோடிச்சென் றுருவங் காண்டலும்
நாடினேன் நாடிற்று நமச்சி வாயவே 7

இல்லக விளக்கது இருள் கெடுப்பது
சொல்லக விளக்கது சோதி யுள்ளது
பல்லக விளக்கது பலருங் காண்பது
நல்லக விளக்கது நமச்சி வாயவே 8

முன்னெறி யாகிய முதல்வன் முக்கணன்
தன்னெறி யேசர ணாதல் திண்ணமே
அந்நெறி யேசென்றங் கடைந்த வர்க்கெலாம்
நன்னெறி யாவது நமச்சி வாயவே 9

மாப்பிணை தழுவிய மாதோர் பாகத்தன்
பூப்பிணை திருந்தடி பொருந்தக் கைதொழ
நாப்பிணை தழுவிய நமச்சி வாயப்பத்
தேத்தவல் லார்தமக் கிடுக்க ணில்லையே 10

திருச்சிற்றம்பலம்

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திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
nama-sivāya-thiru-pathigam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's thëvāram pathigam - song *4.011* ("nama-sivāya-thiru-pathigam")

sotrunai-vëdhiyan – sōdhi – vānavan
potrunai-thirun-thadi – poruntha – kai-thola
katrunai-poot-tiyōr – kadalil – pāy-chinum
natrunai-āvadhu – namachi – vāyavë 1

O Lord of Scripture, whom the Word doth help,
Celestial light of heaven, so I but praise,
With hands meetly upraised, Thy golden feet,
Then though men tie on me two weighty stones,
And sink me in the ocean's depth, e'en then
The cry 'Hail, Siva,' would salvation be.

poovinuk-karun-galam – pongu – thāmarai
āvinuk-karun-galam – aranan – sā-du-thal
kōvinuk-karun-galam – kōtta – mil-lathu
nāvinuk-karun-galam – namachi – vāyāvë 2

The lotus is the glory of all flowers;
The glory of all kine is Hara's use
Of that which they put forth. Glory of kings
Is the unswerving straightness of their deeds.
But if we ask the glory of the tongue,
'Tis to cry out aloud, 'Hail, Siva, Hail.'

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vinnura-aduk-kiya – vira-gin – vuv-valal
unniya-pugil-avai – onru – mil-lai-yām
panniya-vula-ginil – payin-ra – pā-vathai
nan-ni-nin-raru-pathu – namachi – vāyāvë 3

Even if firewood is stacked sky high, it is reduced to nothing once the hot spark gets to it. Likewise, namaSivAya gets close to our mountains of accumulated sins and reduces them to nothing. Such is the power of chanting lord's name.

idukanbat-diru-kinum – irandhi – yā-raiyum
vidukil-pirān-enru – vina-vuvōm – allōm
adukal-keel-kida-kinum – arulin – nāmutra
nadu-kathai-kedu-padhu – namachi – vāyāvë 4

Even if we suffer great hardships, we will not beg/supplicate anyone saying that he is our savior. Even if we are being crushed under a mountain, namaSivAya will surely remove our fears by Siva's grace. For Siva always protects his devotees.

ven-thaneer-arun-galam – vira-dhikat – kelām
andhanar-karun-galam – arumarai – ā-rangam
thingalu-karun-galam – thigalu – neen-mudi
nangalu-karun-galam – namachi – vāyāvë 5

For men who all renounce, 'tis glory true
To wear the sacred ash. For Brahmans pure
The Vedas and Vedangas are their pride.
The white moon's glory is to shine serene
On the long locks of Siva, while for us
True glory is to cry, 'Hail, Siva, Hail.'

sala-milan-sankaran – sārndha-vark – kal-lāl
nala-milan-nādorum – nalgu – vā-nalan
kulamila-rākilum – kulathit – kët-padhōr
nalamiga-kodu-padhu – namachi – vāyāvë 6

He is impartial. He is the one who does good. Those who do not seek him cannot benefit
from his grace. Those who seek him receive his blessings every day. Even if one's family
lineage is not great, namaSivAya will bestow good things according to his merits.

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thiru nāvuk-karasar (appar) swāmigal's
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vee-dinār-ula-ginil – vilu-miya – thondar-gal
koo-dinār-an-neri – koodi – sen-ralum
odinën-ōdi-chenru – uruvam – kān-dalum
nādinën-nāditru – namachi – vāyāvë 7

The great Siva devotees without worldly attachments gathered. Their company I sought and saw the majestic form. On seeing this, I sought Siva. Immediately, namaSivAya sought me.

illaga-vilak-kadhu – irul – kedup-padhu
sollaga-vilak-kadhu – sōdhi – ul-ladhu
pallaga-vilak-kadhu – palarum – kān-badhu
nallaga-vilak-kadhu – namachi – vāyāvë 8

The lamp lit inside a house removes darkness. It is praised as the internal lamp. It is radiant. It is the lamp in the minds of many and is sought by devotees. It is the internal lamp that does good to us and guides us. Verily, that lamp is namaSivAya indeed.

munneri-yā-giya – mudhal-van – muk-kanan
thanneri-yësaran – ādhal – thin-namë
anneri-yësenram(ku) – adain-dha-vark – kelām
nanneri-yāvadhu – namachi – vāyāvë 9

The path of the 3-eyed One (Siva), is the eternal path. Tis where we will find refuge. For all those who travel on this path, namaSivAya guides them showing the right way.

māppinai-thaluviya – mādhor – pāgathan
poop-pinai-thirun-thadi – poruntha – kaithola
nāp-pinai-thalu-viya – namachi – vāya-path(thu)
ëthaval-lār-thamaku – idukkan – illaiyë 10

Siva has the great doe like pArvathi as his half. All those who worship his beautiful garlanded feet with hands folded and praise him with their tongues embracing these ten songs of namaccivAya padhigam will have no misery.

Thiruchitrambalam

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for information about the life of saint thiru nāvuk-karasar (appar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/20.asp*

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thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's

thëvāram pathigam – song 4.012 ("thiru-palanam")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
(Late) Sri V.M. Subramanya Aiyar

English Transliteration, Proof-reading, & Preparation by
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  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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thiru nāvuk-karasar (appar) swāmigal's
thĕvāram pathigam
4th thirumurai
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தேவாரப் பதிகங்கள் - பாடல் *4.012*

("திருப்பழனம்")

திருச்சிற்றம்பலம்

பண் - பழந்தக்கராகம்

சொன்மாலை பயில்கின்ற குயிலினங்காள் சொல்லீரே
பன்மாலை வரிவண்டு பண்மிழற்றும் பழனத்தான்
முன்மாலை நகுதிங்கள் முகிழ்விளங்கு முடிச்சென்னிப்
பொன்மாலை மார்பன்என் புதுநலமுண் டிகழ்வானோ. 1

கண்டகங்காள் முண்டகங்காள் கைதைகாள் நெய்தல்காள்
பண்டரங்க வேடத்தான் பாட்டோ வாப் பழனத்தான்
வண்டுலாந் தடமூழ்கி மற்றவனென் தளிர்வண்ணங்
கொண்டநாள் தானறிவான் குறிக்கொள்ளா தொழிவானோ. 2

*மனைக்காஞ்சி இளங்குருகே மறந்தாயோ மதமுகத்த
பனைக்கைமா வுரிபோர்த்தான் பலர்பாடும் பழனத்தான்
நினைக்கின்ற நினைப்பெல்லாம் உரையாயோ நிகழ்வண்டே
சுனைக்குவளை மலர்க்கண்ணாள் சொற்றூதாய்ச் சோர்வாளோ. 3

* மனைக்காஞ்சியென்பது வீட்டுக்குச் சமீபத்திலிருக்குங் காஞ்சிமரம்.

புதியையாய் இனியையாம் பூந்தென்றால் புறங்காடு
பதியாவ தியுவென்று பலர்பாடும் பழனத்தான்
மதியாதார் வேள்விதனை மதித்திட்ட மதிகங்கை
விதியாளன் என்னுயிர்மேல் விளையாடல் விடுத்தானோ. 4

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மண்பொருந்தி வாழ்பவர்க்கும் மாதீர்த்த வேதியர்க்கும்
விண்பொருந்து தேவர்க்கும் வீடுபேறாய் நின்றானைப்
பண்பொருந்த இசைபாடும் பழனஞ்சேர் அப்பனையென்
கண்பொருந்தும் போழ்தத்துங் கைவிடநான் கடவேனோ. 5

பொங்கோத மால்கடலிற் புறம்புறம்போய் இரைதேருஞ்
செங்கால்வெண் மடநாராய் செயற்படுவ தறியேன்நான்
அங்கோல வளைகவர்ந்தான் அணிபொழில்சூழ் பழனத்தான்
தங்கோல நறுங்கொன்றைத் தாரருளா தொழிவானோ. 6

துணையார முயங்கிப்போய்த் துறைசேரும் மடநாராய்
பணையார வாரத்தான் பாட்டோ வாப் பழனத்தான்
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இணையார மார்பன்என் எழில்நலமுண் டிகழ்வானோ. 7

*கூவைவாய் மணிவரன்றிக் கொழித்தோடுங் **காவிரிப்பூம்
பாவைவாய் முத்திலங்கப் பாய்ந்தாடும் பழனத்தான்
கோவைவாய் மலைமகள்கோன் கொல்லேற்றின் கொடியாடைப்
பூவைகாள் மழலைகாள் போகாத பொழுதுளதே. 8

*கூவைவாய்மணி என்பது பூமியினிடத்தில் பொருந்திய முத்துக்கள் - அவையாவன - யானைக்கொம்பு, பன்றிக்கொம்பு, நாகம், பசுவின்பல், மூங்கிற்கணு, கொக்கின்கழுத்து, கற்புள்ள மாதர்கண்டம் என்னுமிவ்விடங்களி லுண்டாயிருக்கு முத்துக்களாம்.

** காவிரிப்பூம்பாவைவாய் முத்து என்பது நீர்முத்து எனக்கொள்க. அவை - சங்கு, இப்பி, மீன், தாமரைமலர் என்னு மிவைகளி லுண்டாகு முத்துக்கள். இதனை "சிறைகொள் நீர்த்தரளத் திரல்கொணித்திலத்த" எனத் திருமாளிகைத்தேவர் அருளிச்செய்த திருவிசைப்பா, 2-வது பதிகம் 5-வது திருப்பாடலானுமுணர்க.

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புள்ளிமான் பொறியரவம் புள்ளுயர்த்தான் மணிநாகப்
பள்ளியான் தொழுதேத்த இருக்கின்ற பழனத்தான்
உள்ளுவார் வினைதீர்க்கும் என்றுரைப்பர் உலகெல்லாங்
கள்ளியேன் நான்இவற்கென் கனவளையுங் கடவேனோ. 9

வஞ்சித்தென் வளைகவர்ந்தான் வாரானே யாயிடினும்
பஞ்சிக்காற் சிறகன்னம் பரந்தார்க்கும் பழனத்தான்
அஞ்சிப்போய்க் கலிமெலிய அழலோம்பும் அப்பூதி
குஞ்சிப்பூ வாய்நின்ற சேவடியாய் கோடியையே. 10

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
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திருப்பழனம்
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam - song *4.012*
("thiru-palanam")

son-mālai – payil-kinra – kuyi-linan-gāl – sol-lee-rë
pan-mālai – vari-vandu – pan-mila-trrum – pala-nath-thān
mun-mālai – nagu-thingal – mukil-vilangu – mudi-chenni
pon-mālai – mār-pan en – puthu-nala-mun-du – igal-vānō. 1

O flocks of indian cuckoos which practise the order of words without ceasing;
will you please tell Civaṉ - the god who is in Paḷaṉam - where many rows of bees which have lines on them, hum softly like melodies;
Will Civaṉ, who wears a golden garland on his chest and has a head in which the caṭai coiled into a crown on which the crescent that rises in the early part of the evening is shining, neglect me after enjoying my fresh beauty, after my coming of age?(He will not)

kanda-kan-gāl – munda-kan-gāl – kai-thai-kāl – ney-thal-kāl
panda-ranga – vëdath-thān – pāttō-vā – pala-nath-thān
van-du-lān – thada-mūl-ki – matrra-va-nën – thalir-van-nam
konda-nāl – thān-ari-vān – kurik-kollā – tholi-vānō. 2

O white long flowered Nail-Dyes! Water thorns! fragrant screwpines! Blue nelumbo flowers!
Civaṉ who has the dress appropriate to the dance of Pāṇṭaraṅkam;
who is paḷaṉam where music is never-ceasing Bathing in the tank where bees are wandering from flower to flower;
Will Civaṉ who knows that day when he enjoyed my complexion as beautiful as tender leaves, abandon me without guarding me carefully?(He will not)

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நான்காம் திருமுறை
திருப்பழனம்
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

***manai-kānjsi – ilan-guru-kë – maran-thāyō – matha-mukath-tha**
panai-kai-mā – vuri-pōr-thān – palar-pātum – pala-nath-thān
ninai-kinra – ninai-pellām urai-ā-yō – nikal-vandë
sunai-kuvalai – malar-kan-nāl – sotrrū-thāy – sōr-vālō. 3

O young crane who is perched on the river portia which grows in the garden of the house!
Did you forget? Will you not tell all my thoughts to Civaṉ in Paḷaṉam where devotees sing his praise, and who covered himself with the skin of an elephant which has a trunk like the palmyra tree in colour and shape?
Bright bee! Will the lady-messenger who has eyes as beautiful as the blue nelumbo flowers in the mountain spring, will She forget me on account of the love she developed towards him or will she faulter in speech? (She will not)

puthi-yai-yāy – ini-yai-yām – pūn-then-rāl – puran-gātu
pathi-yāva – thithu-venru – palar-pātum – pala-nath-thān
mathi-yā-thār – vël-vitha-nai – mathi-thitta – mathi-kan-gai
vithi-yā-lan – en-nuyir-mël – vilai-yādal – viduth-thānō. 4

O southern balmy breeze which is fresh, fragrant and delightful!
Civaṉ in Paḷaṉam which is sung by many as ``this is his favourite city``
Did the ordainer of fate, who wears the crescent and Kaṅkai and destroyed by his fury the sacrifice performed by Takkaṉ and other tēvar, send you to play with my life? (He will not)

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

man-porun-thi – vāl-pavar-kum – mā-theer-tha – vëthi-yar-kum
vin-porun-thu – thë-var-kum – veedu-përāy – nin-rā-nai
pan-porun-tha – isai-pādum – pala-nan-jsër – ap-panai-yen
kan-porun-thum – pōl-tha-thum – kai-vida-nān – kada-vënō. 5

Civan, who is free from sufferings and is the attainment of eternal bliss.
to the people who live in this earth, to the very pure brahmins.
to the tēvar who live in heaven.
and my father in Palanam where music is sung to be appropriate to melodies.
Will I give up thinking of him even at the time of my death? (I will not)

pon-gōtha – māl-kada-lil – puram-puram-pōy – irai-thë-rum
sen-gāl-ven – mada-nā-rāy – seyat-padu-va – thari-yën-nān
an-gōla – valai-kavarn-thān – ani-polil-sūl – pala-nath-thān
than-gōla – narun-kon-rai – thār-arulā – tholi-vānō. 6

O white young crane which goes out from the big ocean which has surging waves, in search of prey!
I do not know what is to be done now.
Civan in Palanam, surrounded by gardens beautifying it, who robbed me of my beautiful collection of bangles.
Will he not grant me his beautiful and fragrant konrai garlands?

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

thunai-yāra – muyan-gi-pōy – thurai-sërum – madan-ā-rāy
panai-yāra – vā-ra-thān – pāttō-vā – pala-nath-thān
kanai-yāra – iru-visum-pil – kadi-yara-nam – podi-seytha
inai-yāra – mār-pan en – elil-nala-mum – dikal-vānō. 7

O young crane going to the ghat after embracing tightly your mate!
Civaṉ in Paḷaṉam where songs never cease and there is always the loud noise of drums.
Will Civaṉ, who wears two garlands on his chest and who reduced to dust the well-guarded forts that were wandering in spacious sky to fall a prey to the arrow, having enjoyed my beauty and other excellences, neglect me? (He will not)

***kūvë-vāy – mani-varan-ri – koli-thōtum – **kā-viri-pūm**
pāvë-vāy – muth-thilanga – pāyn-thā-tum – pala-nath-thān
kōvë-vāy – malai-magal-kōn – koll-ëtrrin – kodi-yādai
pūvë-kāl – mala-lai-kāl – pō-gātha – polu-thula-thë. 8

O Civaṉ in Paḷaṉam which is inundated by the damsel of the Kaviri of dancing waves in which pearls shine and which flows wafting on the banks the precious stones which are found in heaps;
The husband of the daughter of the mountain who has red lips like the common creeper of the hedge Bush-mynas which perch on the cloth of the banner of a killing bull!
O female bush-mynas which prattle sweet words!
I have days that hang on me long.

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

pulli-mān – pori-yara-vam – pull-uyar-thān – mani-nāka
palli-yān – tholu-thë-tha – iru-kinra – pala-nath-thān
ullu-vār – vinai-theer-kum – en-rurai-par – ula-gellām
kalli-yën – nān-ivat-ken – kana-valai-yum – kada-vënō. 9

O Civaṉ who stays in Paḷaṉam, where Piramaṉ who holds aloft the swan in his banner and Māl who is lying on a bed of a serpent having a jewel in its hood, worship and praise the spotted deer skin and cobra with a spot.
All the people of the world say that Civaṉ would remove the karmams of those who meditate on him.
Not only have I, who am a deceitful person, been not rid of my karnams but should I also lose my heavy bangles?(As the love-sick lady could not bear the pangs of separation, even bangles become a burden.)

vanjsith-thën – valai-kavarn-thān – vā-rā-në – āy-idi-num
panjsik-kāl – sira-kan-nam – paran-thār-kum – pala-nath-thān
anjsi-pōy – kali-meliya – alal-ōm-pum – ap-pūthi
kunjsi-pū – vāy-ninra – sëvadi-yāy – kōdi-yai-yë. 10

Though the Lord in Paḷaṉam, where the swans with feet and feathers as soft as cotton make a loud noise spreading themselves, robbed me of my bangles by deceiving me, does not come to me.
The deity that resides in the circles of Kūṭal, which placed its red feet as a flower that is worn on the head of Appūti who maintains the three sacrificial fires to make the evils of Kaliyukam to become weak.
Let the lines for Kūtal join together.

[Drawing Kūtal is one of the ways by which love-sick ladies get satisfaction. This is mentioned in Tēvāram by Appar. Kōḷampam, 4; tirumarukal 8; In this verse there is a reference to Appūti Nāyaṉār who worshipped Tirunāvukkaracar as god himself. There is no mention of Irāvaṇaṉ in this verse.]

Thiruchitrambalam

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-palanam
thiruchitrambalam

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for information about the life of saint thiru nāvuk-karasar (appar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/20.asp*

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-vōtriyūr – thiru-nërisai
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's

thëvāram pathigam – song 4.046 ("thiru-vōtriyūr – thiru-nërisai")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
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F. Kingsbury

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thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-vōtriyūr – thiru-nërisai
thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருநாவுக்கரசர் சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் *4.046*

("திருவொற்றியூர் - திருநேரிசை")

திருச்சிற்றம்பலம்

ஓம்பினேன் கூட்டை வாளா
உள்ளத்தோர் கொடுமை வைத்துக்
காம்பிலா மூழை போலக்
கருதிற்றே முகக்க மாட்டேன்
பாம்பின்வாய்த் தேரை போலப்
பலபல நினைக்கின் றேனை
ஓம்பிநீ உய்யக் கொள்ளாய்
ஒற்றியூ ருடைய கோவே. 1

மனமெனுந் தோணி பற்றி
மதியெனுங் கோலை யூன்றிச்
சினமெனுஞ் சரக்கை யேற்றிச்
செறிகட லோடும் போது
மதனெனும் பாறை தாக்கி
மறியும்போ தறிய வொண்ணா
துனையுனும் உணர்வை நல்காய்
ஒற்றியூ ருடைய கோவே. 2

இப்பதிகத்தில் ஏனைய செய்யுட்கள் சிதைவுற்றன. 3-10

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருவொற்றியூர் - திருநேரிசை
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-vōtriyūr – thiru-nërisai
thiruchitrambalam

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam - song *4.046*
("thiru-vōtriyūr – thiru-nërisai")

ōm-binën – koot-tai-vālā,
ullath-thōr-kodu-mai – vaith-thu
kām-bilā – moolai-pōla,
karu-dhi-trë-mugak-ka – māt-tën
pāmbin-vāy – thërai-pōla,
pala-bala ni-nai-kin – rënai
ōm-bi-nee – uyya – kol-lāy
otriyūr-udaiya – kōvë. 1

Oh the King of ThivotriyUr! I am helpless! Since I didn't have proper guidance and virtues, I was feeding and building my body instead of enlightening my mind and soul; Instead of good virtues, I filled my mind with evil; As a spoon without handle could not be used to take up curry, I am not able to take up right path without right guidance; As a toad in snake's captivity my mind wanders in fear and confusion, without a direction; Oh Lord!! Wouldn't You yourself come and protect this poor and misguided being and give me salvation?

manam-enum – thōni-patri,
madhi-yenum – kōlai-oonri
sinam-enum – sarak-kai-yëtri,
seri-kadal – ōdum-pōthu
mathan-enum – pārai-thākki,
mari-yumbō – thariya-von-nāthu
unai-unum – unar-vai-nalgāy,
otriyūr-udaiya – kōvë. 2

With my mind as a boat, knowledge as oar, carrying anger as goods, I am sailing on a rough sea. When I will hit the rock of ego and sink into the sea, I won't be able to remember You. Oh the King of ThiruvotriyUr!! Kindly grant me the boon of remembering you for ever so that I can be saved from any evil!

Thiruchitrambalam

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தேவாரப் பதிகங்கள்
நான்காம் திருமுறை
திருவொற்றியூர் - திருநேரிசை
திருச்சிற்றம்பலம்

thiru nāvuk-karasar (appar) swāmigal's
thëvāram pathigam
4th thirumurai
thiru-vōtriyūr – thiru-nërisai
thiruchitrambalam

thëvāram pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/tamil/thirumurai/thiru04_046.htm*
- *www.thevaaram.org*

Texts:

- *Aiyar, Subramanya V.M. "Digital Tevaram." French Institute of Pondicherry (IFP). CD-ROM. August 2006.*
- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*
- *Kingsbury, F. et al. Hymns of the Tamil Saivite Saints. London: Oxford University Press, 1921.*

for information about the life of saint thiru nāvuk-karasar (appar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/20.asp*

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ஏழாம் திருமுறை
திருப்புகலூர்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)

thëvāram pathigam – song 7.034 ("thiru-pugaloor")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Dr. S.N. Kandaswamy

English Transliteration, Proof-reading, & Preparation by
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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருப்புகலூர்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த	*sundarar-mūrthi swāmigal's*
தேவாரப் பதிகங்கள்	*thĕvāram pathigam*
ஏழாம் திருமுறை	*7th thirumurai*
திருப்புகலூர்	*thiru-pugaloor*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *7.034*

("திருப்புகலூர்")

திருச்சிற்றம்பலம்

பண் – கொல்லி

தம்மை யேபுகழ்ந் திச்சை பேசினுஞ்
சார்வி னுந்தொண்டர் தருகிலாப்
பொய்ம்மை யாளரைப் பாடாதேயெந்தை
புகலூர் பாடுமின் புலவீர்காள்
இம்மை யேதரும் சோறுங் கூறையும்
ஏத்த லாம்இடர் கெடலுமாம்
அம்மை யேசிவ லோகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 1

மிடுக்கி லாதானை வீம னேவிறல்
விசய னேவில்லுக் கிவனென்று
கொடுக்கி லாதானைப் பாரி யேயென்று
கூறி னுங்கொடுப் பார்இலை
பொடிக்கொள் மேனியெம் புண்ணி யன்புக
லூரைப் பாடுமின் புலவீர்காள்
அடுக்கு மேல்அமர் உலகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 2

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காணி யேற்பெரி துடைய னேகற்று
நல்லனே சுற்றம் நற்கிளை
பேணி யேவிருந் தோம்பு மேயென்று
பேசி னுங்கொடுப் பார்இலை
பூணி பூண்டுழப் புட்சி லம்புந்தண்
புகலூர் பாடுமின் புலவீர்காள்
ஆணி யாய்அமர் உலகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 3

நரைகள் போந்துமெய் தளர்ந்து மூத்துடல்
நடுங்கி நிற்கும்இக் கிழவனை
வரைகள் போல்திரள் தோளனேயென்று
வாழ்த்தி னுங்கொடுப் பார்இலை
புரைவெள் ளேறுடைப் புண்ணி யன்புக
லூரைப் பாடுமின் புலவீர்காள்
அரையனாய்அமர் உலகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 4

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வஞ்ச நெஞ்சனை மாச ழக்கனைப்
பாவி யைவழக் கில்லியைப்
பஞ்ச துட்டனைச் சாது வேயென்று
பாடி னுங்கொடுப் பார்இலை
பொன்செய் செஞ்சடைப் புண்ணி யன்புக
லூரைப் பாடுமின் புலவீர்காள்
நெஞ்சில் நோயறுத் துஞ்சு போவதற்
கியாதும் ஐயுற வில்லையே. 5

நலம்இ லாதானை நல்ல னேயென்று
நரைத்த மாந்தரை இளையனே
குலம்இ லாதானைக் குலவ னேயென்று
கூறி னுங்கொடுப் பார்இலை
புலமெ லாம்வெறி கமழும் பூம்புக
லூரைப் பாடுமின் புலவீர்காள்
அலம ராதமர் உலகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 6

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நோயனைத்தடந் தோள நேயென்று
நொய்ய மாந்தரை விழுமிய
தாயன் றோபுல வோர்க்கெ லாமென்று
சாற்றி னுங்கொடுப் பார்இலை
போயு ழன்றுகண் குழியாதேயெந்தை
புகலூர் பாடுமின் புலவீர்காள்
ஆயம் இன்றிப்போய் அண்டம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 7

எள்வி ழுந்திடம் பார்க்கும் ஆகிலும்
ஈக்கும் ஈகிலன் ஆகிலும்
வள்ள லேயெங்கள் மைந்த னேயென்று
வாழ்த்தி னுங்கொடுப் பார்இலை
புள்ளெ லாஞ்சென்று சேரும்பூம்புக
லூரைப்பாடுமின் புலவீர்காள்
அள்ளற் பட்டழுந் தாதுபோவதற்
கியாதும் ஐயுற வில்லையே. 8

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ஏழாம் திருமுறை
திருப்புகலூர்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

கற்றி லாதானைக் கற்று நல்லனே
காம தேவனை ஒக்குமே
முற்றி லாதானை முற்ற னேயென்று
மொழியி னுங்கொடுப் பார்இலை
பொத்தில் ஆந்தைகள் பாட்ட றாப்புக
லூரைப்பாடுமின் புலவீர்காள்
அத்தனாய்அமர் உலகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 9

தைய லாருக்கோர் காமனேயென்றும்
சால நல்வழக் குடையனே
கையு லாவிய வேல னேயென்று
கழறி னுங்கொடுப் பார்இலை
பொய்கை ஆவியின் மேதி பாய்புக
லூரைப்பாடுமின் புலவீர்காள்
ஐயனாய் அமர் உலகம் ஆள்வதற்
கியாதும் ஐயுற வில்லையே. 10

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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருப்புகலூர்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

செறுவி னிற்செழுங் கமலம் ஓங்குதென்
புகலூர் மேவிய செல்வனை
நறவம் பூம்பொழில் நாவலூரன்
வனப்பகை யப்பன் சடையன்றன்
சிறுவன் வன்றொண்டன் ஊரன் பாடிய
பாடல் பத்திவை வல்லவர்
அறவனார்அடி சென்று சேர்வதற்
கியாதும் ஐயுற வில்லையே. 11

திருச்சிற்றம்பலம்

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திருப்புகலூர்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)
thëvāram pathigam - song *7.034*
("thiru-pugaloor")

thammaiyë-pukalnthu – ichai-pësinum
sārki-num-thondar – tharu-gilā
poymmai-yāl-arai – pādāthë-enthai
pugalūr-pādu-min – pula-veer-gāl
immaiyë-tharum – sōrum-kūraiyum
ëththa-lām-idar – kedalu-mām
ammaiyë-siva – lōkam-āl-vatharku
yāthum-eye-yura – villaiyë. 1

Oh, my fellow-poets!
Don't panegyrize the deceitful rich,
who will not give,
even if you become their dependants
and flatter them;
Come forth and sing our Father's Pukalur,
who wil bestow in this life food and cloth
and make you rule SivalOka hereafter,
of this there is not even a little doubt.

midukkilā-thānai veema-nëviral
visaya-nëvilluk kivan-enru
kodukilā-thānai pāriyë-enru
kūrinum-kodu pā-rilai
podikkol-mëniyem punni-yan puga**
lūrai-pādu-min pula-veerkāl
adukku-mël-amar ulagam-āl-vathar(ku)
yāthum-eye-yura – villaiyë. 2

Oh, my fellow-poets!
Even if you praise a weakling
to be the prowess Bhima,
and in archery, he is the strong Vijaya,
even if you adore a miser
as one excels in gift like Paari,
there is none to give.
Com forth and sing Pugalur of the virtous Lord,
daubed His body with dusts,
who will make you rule the heaven
above the tiers of many a world.
Of this there is not even a little doubt.

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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருப்புகலூர்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

kāniyër-peri thudai-yanë-katrru
nallanë-sutrram nankilai
pëniyë-virum thōm-pumëy-enru
pësinum-kodu pā-rilai
pūni-pūndula-putchilam pum-than
pugalūr-pādumin pula-veerkāl
āni-yā-yamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyë. 3

Oh, my fellow-poets!
Even if you flatter the landless rich
as one possessing a vast farm,
and the illiterate, as the most learned
endowed with all excellent virtues,
and the desolate, as the patron of kith and kin
there is none to give;
Come forth and sing the cool Pugalur,
where the scampering birds resound,
while the oxen are yoked to plough,
for you will become the linch-pin
of the celestial world and rule.
Of this there is not even a little doubt.

naraigal-pōn-thumey thalarn-thumūth-thudal
nadun-kinit-kumi kila-vanai
varaikal-pōl-thiral thōlanë-enru
vālthi-nun-kodu pā-rilai
purai-vellë-rudai punniyan-puga**
lūrai-pādu-min pula-veerkāl
araiya-nā-yamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyë. 4

Oh, my fellow-poets!
Even if you praise the aged man,
in whose body appears the grey hair,
drooping and trembling on the ground
as one, whose shoulders are like boulders
there is none to give;
Come forth and sing Pugalur of virtuous Lord,
possessing the supreme white bull,
you will become the king to rule the heaven.
Of this there is not even a little doubt.

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vancha-nen-janai māsa-lakkanai
pāviyai-valak killiyai
panja-thuttanai sāthuvë-enru
pādu-min-kodu pā-rilai
ponsey-chen-sadai punniyan-puga**
lūrai-pādu-min pula-veerkāl
nenjsil-nōy-aruthu unjsu-pō-vatharku
yāthum-eye-yura-villaiyë. 5

Oh, my fellow-poets!
Even if you extol the cheat, the cunning,
the wicked, the sinner, the unconventional rogue
and one who is guilty of fivefold heinous sins
as the most virtuous man,
there is none to give;
Come forth and sing Pugalur of the virtuous Lord
whose mat-locks shine like gold
cut asunder the psychic pains
and escape [from the mundane existence].
Of this, there is not even a little doubt.

nalamilā-thānai nallanë-enru
naraitha-mān-tharai ilaiyanë
kulamilā-thānai kulavanë-enru
kūrinum-kodu pā-rilai
pulam-elām-veri kamalum-pūm-puga**
lūrai-pādu-min-pula-veerkāl
alam-arā-thamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyë. 6

Oh, my fellow-poets!
Even if you praise the wicked as good
and the grey man, as youth
and one, devoid of good pedigree
as the scion of noble birth
there is none to give;
Come forth and sing Pugalur
where in the lands the blooms emit fragrance,
and you shall rule the heaven without care.
Of this, there is not even a little doubt.

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noyanai-thadan thōlanë-enru
noyya-mān-tharai vilumiya
thāyan-rō-pula vōr-kelām-enru
sātrrinum-kodu pā-rilai
poyulan-rukan kuli-yāthë-enthai
pugalūr-pādu-min pula-veerkāl
āyam-inri-poy andam-āl-vatharku
yāthum-eye-yura-villaiyë. 7

Oh, my fellow-poets!
Even if you flatter the sick,
as one of mighty shoulders
and the mean, as excellent mother
to all the poets and scholars
there is none to give;
Without getting your eyes sunk hallow
after wandering in vain,
Come forth and sing our Father's Pugalur,
to rule the heaven, devoid of pain.
There is not even a little doubt.

elvilun-idam pārkkum-āgilum
eekkum-eekilan nāgilum
vallalë-engal mainthanë-enru
vāl-thinum-kodu pā-rilai
pullelān-jsenru sërum-pūm-puga**
lūrai-pādu-min pula-veerkāl
allar-pattalum thāthu-pō-vatharku
yāthum-eye-yura-villaiyë. 8

Oh, my fellow-poets!
Even if you praise the mniser,
who searches for the sesame seed fallen on earth
and who doesn't feed even a fly,
as "our liberal donor and strong support"
there is none to give;
Come forth and sing Pugalur,
where all the birds go to roost;
You shall not drown in the mire of mundane life
but find shelter in the Lord's world.
Of this, there is not even a little doubt.

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திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

katrrilā-thānai katrru-nallanë
kāmathë-vanai okkumë
mutrrilā-thānai mutrranë-enru
moli-yinum-kodu pā-rilai
poth-thilān-thaigal pātta-rā-puga**
lūrai-pādu-min pula-veerkāl
aththan-āyamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyë. 9

Oh, my fellow-poets!
Even if you flatter the illiterate,
as learned and benevolent
and the loathsome man as cupid
and the imperfect as the most perfect,
there is none to give;
Come for and sing Pugalur
where in the recess of trees
never cease the songs of owls;
And you shall rule the heave as its father.
Of this, there is not even a little doubt.

thaiyalā-rukkōr kāmanë-enrum
sālanal-valakku udaiyanë
kaiyulā-viya vëlanë-enru
kala-rinum-kodu pā-rilai
poykai-yā-viyin mëthi-pāy-puga**
lūrai-pādu-min pula-veerkāl
aiyanā-yamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyë. 10

Oh, my fellow-poets!
Even if you praise a loathsome man
as cupid to the damsels,
the chief with great beauty,
and as Lord of javeline in His hand
there is none to give;
Come forth and sing Pugalur,
where in the tanks and ponds
immerse the buffaloes,
and rule the heaven as its chief.
Of this, there is not even a little doubt.

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seru-vinir-selum kamalam-ōnguthen
pugalūr-mëviya sel-vanai
naravam-pūm-polil nāva-lūran
vana-pagai appan-sadai-anran
siru-vanvan-rondan ūran-pādiya
pādal-path-thivai vallavar
aravan-āradi senru-sër-vatharku
yāthum-eye-yura-villaiyë.

The Lord of south Pugalur,
with lush fields full of rich lotus,
is sung by the resident of Naavalur,
with honey driping flower groves,
The father of Vanappakai, the offspring of Cadaiyan
Vanthondan, Aruran;
those who master these ten verses
would undoubtedly attain the feet of the Lord,
who is the embodiment of all virtues.
And of this there is no doubt.

Thiruchitrambalam

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A note on the talam [thiru-pugaloor]

by
Dr. S.N. Kandaswamy

Thiru-pugaloor is one the Siva sthalas, situated on the southern banks of Cauvery. It is at a distance of 6km to the east of Nannilam Railway station on Mayilaaduthurai-Peralam line. It is the birth place of Muruka Naayanaar. Thiru-naavukk-arasar has attained beautitude at the shrine of Thiru-pugaloor. The Lord of the temple is Agnipuriswarar and His consort, Karuntaal kulali, named after the epithet, occurring in the hymn of Thiru-naavukk-arasar [IV 16.3]. In another hymn, the same saint calls the Lord, **kONap-piraan** [IV 105.4]. Punnaakanaatar and Saranyapuricar are His other epithets. Saranyapuri is a direct translation of the Tamil word Pugalur. Punnai is the sthala vriksha and the sacred Agni thirtham formed the moat around the temple.

The temple was celebrated by the hymns of early Saiva apostles, Thiru-Nyaana-Sambanthar [I 2; II 115] and Thiru-naavukk-arasar [IV 16, 54, 105; V 46; VI 99]. Though the latter belonged to Thiru-vaamur in Natunaatu, this sacred place in by his small hoe, weeding out the grass and other shrubs thus maintaining the temple campus perfectly clean and pure. The hymns of his last decad are very much touching, since they proclaim his entry into the sacred feet of the Lord;

"punniyaa un-n-adikke pOtu-kinrEn" [VI 99.1]
"saavaa muvaa-cinkamE,
un-n-adikke pOtu-kinrEn" [Ibid. 2] etc.

According to Periyapuraanam, Arurar visited this temple with a view to getting wealth for Paravaiyaar's expenditure on the occassino of Pankuni Uthiram festival. He slept, after offering worship, in front of it, having the burn bricks for his pillow. When he awoke in the dawn, he was wondered to witness the bricks, transformed into gold. In ecstasy, he composed this decad, admonishing the fellow-poets to eulogize the sanctity and solemnity of Pugalur and not to indulge in adorning the human mortals. He was of the firth faith that the ardent worshipper of this shrine would be blessed adequately both in this and the next oder of existence [XII 29.46-52].

There are many inscriptions of the Imperial Colas, right from the period of Raaja-raaja I and down to the days of KulOttunga III. **Thiru-**pugalur was under **Ksatriaya-sikaamani valanaadu** and **Mummdichola** valanaadu during the reign of Raaja-raaja I and under 'KulOttunga Chola valanaadu' during that king's times. It is pertinent to note that the Saint Thiru-naavukk-arasar was known as 'kulichu elunda naayanaar' and Raaja-raaja I made endowments for the daily worship of this great Saiva apostle. .Further, the epigraphs reveal that the choultry of Muruka Naayanaar was called 'Nambinaayanaar Thirumatham" and Thiru-neelakanta yaal-paanar got the appellatives 'Tharumapurattu naayanar', and 'Thiru-neelanakka naayanaar', as 'Nakkanaayanaar'.

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The prakaaras and mantapas were extended and also freshly constructed by some devoted officials of the Chola monarchs. Scholars are of the opinion that the temple was originally built with burnt bricks and only during th period of Raaja-raaja I was conveted into the granite structure. The southern entrance is named after this great emperor. The great poet Nerukunravaanar [115 A.D.] composed the prabandha, **Thiru-pugalur anthaathi** and was endowed with tax-free lands for his literary creation.

The north of this temple in the same premises another shrine, **varttamaanEcharam** exists. The idol of Muruka Naayanaar is also installed there. This shrine is consecrated by the hymns of Thiru-nyaana-sambanthar [II 92]. The Cadayam festival in the month of Chittirai to mark the attainment of Thiru-naavuk-arasar's eternal beautitude is annually celebrated by the Velaakurichi aadheenam.

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sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pugaloor
thiruchitrambalam

The specific features of the Decad:

by Dr. S.N. Kandaswamy

1. The burden of the hymns in the decad is **yaathum aiyuravillaiyE**, occurring at the end of the last line.

2. Another burden, **pugalur/pugalurai-paadumin pulaveergal** occurs at the third metrical line of all hymns except the first one where it comes in the second line.

3. Unlike the other decades, which are generally addressed to the presiding Lord of a specific sacred place, the hymns in this decad are unique for they direct the contemporary poets of Arur not to eulogize the misers and mortals, but to extol Thiru-pugalur, the sanctified abode of Lord Siva.

4. This decad stands on a vital comparison with Nammaalvaar's Thiruvaaymoli 3.9:1-10, for both communicate the same message of avoiding human glorification and encouraging divine adoration.

5. The deplorable condition of patronage of letters and the plight of poets are artistically portrayed in the first half of all the hymns in this decad.

6. In the preceding decad Arurar referred to the Muntirai mountain of the patron and chieftain Kumanan of Sangam period [VII 33.9]. In this decad he noted the munificence of the great philanthropist Paari [34.2] and also the legendary heroes Bhima and Arjuna of the epic Mahabaarata. It is essential to note that though Karna was famous for his liberality, he was not quoted. In his place, the Tamil patron became a comparison.

7. The words pEni and pUni (3) seem to be new creations of Arurar's times.

8. Singing the glory of a sthala was considered as sacred as adorning the Lord Himself.

9. The natural beauty of Thiru-pugalur has been depicted in many hymns (3, 6, 8, 9, 0, 11), while its association with the Lord is noted in hymns 1, 2, , 5, 7.

10. The ninth hymn is an instance for ardha sama viruththam of native origin.

11. In the last hymn, the various names and epithets of Arurar are mentioned in a beautiful sequence.

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த	*sundarar-mūrthi swāmigal's*
தேவாரப் பதிகங்கள்	*thëvāram pathigam*
ஏழாம் திருமுறை	*7th thirumurai*
திருப்புகலூர்	*thiru-pugaloor*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருத்தொண்டத்தொகை
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-thonda-thōgai
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)

thëvāram pathigam – song 7.039 ("thiru-thonda-thōgai")

(Assembly of the sacred slaves [of God Siva] at Thiru-vārūr)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Dr. S.N. Kandaswamy

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த

தேவாரப் பதிகங்கள் - பாடல் 7.039

("திருத்தொண்டத்தொகை")

திருச்சிற்றம்பலம்

பண் – கொல்லிக்கௌவாணம்

தில்லைவாழ் அந்தணர்தம் அடியார்க்கும் அடியேன்
திருநீல கண்டத்துக் குயவனார்க் கடியேன்
இல்லையே என்னாத இயற்பகைக்கும் அடியேன்
இளையான்றன் குடிமாறன் அடியார்க்கும் அடியேன்
வெல்லுமா மிகவல்ல மெய்ப்பொருளுக் கடியேன்
விரிபொழில்சூழ் குன்றையார் விறன்மிண்டர்க் கடியேன்
அல்லிமென் முல்லையந்தார் அமர்நீதிக் கடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 1

இலைமலிந்த வேல்நம்பி எறிபத்தர்க் கடியேன்
ஏனாதி நாதன்றன் அடியார்க்கும் அடியேன்
கலைமலிந்த சீர்நம்பி கண்ணப்பர்க் கடியேன்
கடவூரிற் கலயன்றன் அடியார்க்கும் அடியேன்
மலைமலிந்த தோள்வள்ளல் மானக்கஞ் சாறன்
எஞ்சாத வாட்டாயன் அடியார்க்கும் அடியேன்
அலைமலிந்த புனல்மங்கை ஆனாயர்க் கடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 2

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*மும்மையால் உலகாண்ட மூர்த்திக்கும் அடியேன்
முருகனுக்கும் உருத்திர பசுபதிக்கும் அடியேன்
செம்மையே திருநாளைப் போவார்க்கும் அடியேன்
திருக்குறிப்புத் தொண்டர்தம் அடியார்க்கும் அடியேன்
மெய்ம்மையே திருமேனி வழிபடா நிற்க
வெகுண்டெழுந்த தாதைதாள் மழுவினால் எறிந்த
அம்மையான் அடிச்சண்டிப் பெருமானுக் கடியேன்
ஆரூரான் ஆரூரில் அம்மானுக் காளே. 3

திருநின்ற செம்மையே செம்மையாக் கொண்ட
திருநாவுக் கரையன்றன் அடியார்க்கும் அடியேன்
பெருநம்பி குலச்சிறைதன் அடியார்க்கும் அடியேன்
பெருமிழலைக் குறும்பர்க்கும் பேயார்க்கும் அடியேன்
ஒருநம்பி அப்பூதி அடியார்க்கும் அடியேன்
ஒலிபுனல்சூழ் சாத்தமங்கை நீலநக்கர்க் கடியேன்
அருநம்பி நமிநந்தி அடியார்க்கும் அடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 4

*விபூதி, ருத்திராட்சம், சடைமுடி இவைகளுடன் அரசு
செய்தமையால் மும்மையால் உலகாண்ட மூர்த்தியென்றது.

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வம்பறா வரிவண்டு மணம்நாற மலரும்
மதுமலர்நற் கொன்றையான் அடியலாற் பேணா
எம்பிரான் சம்பந்தன் அடியார்க்கும் அடியேன்
ஏயர்கோன் கலிக்காமன் அடியார்க்கும் அடியேன்
நம்பிரான் திருமூலன் அடியார்க்கும் அடியேன்
*நாட்டமிகு தண்டிக்கும் மூர்க்கர்க்கும் அடியேன்
**அம்பரான் சோமாசி மாறனுக்கும் அடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 5

வார்கொண்ட வனமுலையாள் உமைபங்கன் கழலே
மறவாது கல்லெறிந்த சாக்கியர்க்கும் அடியேன்
சீர்கொண்ட புகழ்வள்ளல் சிறப்புலிக்கும் அடியேன்
செங்காட்டங் குடிமேய சிறுத்தொண்டர்க் கடியேன்
கார்கொண்ட கொடைக்*கழறிற் றறிவார்க்கும் அடியேன்
கடற்காழிக் கணநாதன் அடியார்க்கும் அடியேன்
ஆர்கொண்ட வேற்கூற்றன் களந்தைக்கோன் அடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 6

*பிறவி அந்தகராயிருந்து திருவாரூர்க் கமலாலயத்
தீர்த்தத்தில் மூழ்கியெழுந்திருக்கும்போது சுவாமி
யினுடைய திருவருளால் நாட்டம் விளங்கப்பெற்றவ
ரென்பது தோன்ற நாட்டமிகு தண்டிக்கும்
என்றருளிச்செய்தது.

**அம்பரான் சோமாசி - திருஅம்பர் என்னுந் தலத்தில் வாழ்பவர்.

*கழறிற்றறிவார் - சேரமானாயனார்.

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பொய்யடிமை யில்லாத புலவர்க்கும் அடியேன்
பொழிற்கருவூர்த் துஞ்சிய புகழ்ச்சோழர்க் கடியேன்
மெய்யடியான் நரசிங்க முனையரையர்க் கடியேன்
விரிதிரைசூழ் கடல்நாகை அதிபத்தர்க் கடியேன்
கைதடிந்த வரிசிலையான் கலிக்கம்பன் கலியன்
கழற்*சத்தி வரிஞ்சையர்கோன் அடியார்க்கும் அடியேன்
ஐயடிகள் காடவர்கோன் அடியார்க்கும் அடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 7

கறைக்கண்டன் கழலடியே காப்புக்கொண் டிருந்த
கணம்புல்ல நம்பிக்குங் காரிக்கும் அடியேன்
நிறைக்கொண்ட சிந்தையான் நெல்வேலி வென்ற
நின்றசீர் நெடுமாறன் அடியார்க்கும் அடியேன்
துறைக்கொண்ட செம்பவளம் இருளகற்றுஞ் சோதித்
தொன்மயிலை வாயிலான் அடியார்க்கும் அடியேன்
அறைக்கொண்ட வேல்நம்பி முனையடுவார்க் கடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 8

*சத்திவரிஞ்சையர்கோன் என்பதை வரிஞ்சையூர்ச்
சத்தியாரென மாற்றுக.

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கடல்சூழ்ந்த உலகெலாங் காக்கின்ற பெருமான்
காடவர்கோன் கழற்சிங்கன் அடியார்க்கும் அடியேன்
மடல்சூழ்ந்த தார்நம்பி இடங்கழிக்குந் தஞ்சை
மன்னவனாம் செருத்துணைதன் அடியார்க்கும் அடியேன்
புடைசூழ்ந்த புலியதள்மேல் அரவாட ஆடி
பொன்னடிக்கே மனம்வைத்த புகழ்த்துணைக்கும் அடியேன்
அடல்சூழ்ந்த வேல்நம்பி கோட்புலிக்கும் அடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 9

பத்தராய்ப் பணிவார்கள் எல்லார்க்கும் அடியேன்
பரமனையே பாடுவார் அடியார்க்கும் அடியேன்
சித்தத்தைச் சிவன்பாலே வைத்தார்க்கும் அடியேன்
திருவாரூர்ப் பிறந்தார்கள் எல்லார்க்கும் அடியேன்
*முப்போதுந் திருமேனி தீண்டுவார்க் கடியேன்
முழுநீறு பூசிய முனிவர்க்கும் அடியேன்
அப்பாலும் அடிச்சார்ந்த அடியார்க்கும் அடியேன்
ஆரூரன் ஆரூரில் அம்மானுக் காளே. 10

*இவர்கள் ஆதிசைவப்பிராமணர்கள்

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மன்னியசீர் மறைநாவன் நின்றவூர்ப் பூசல்
வரிவளையாள் மானிக்கும் நேசனுக்கும் அடியேன்
தென்னவனாய் உலகாண்ட செங்கணார்க் கடியேன்
திருநீல கண்டத்துப் பாணனார்க் கடியேன்
என்னவனாம் அரனடியே அடைந்திட்ட சடையன்
இசைஞானி காதலன் திருநாவ லூர்க்கோன்
அன்னவனாம் ஆரூரன் அடிமைகேட் டுவப்பார்
ஆரூரில் அம்மானுக் கன்ப ராவாரே. 11

திருச்சிற்றம்பலம்

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த
தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருத்தொண்டத்தொகை
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-thonda-thōgai
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)
thëvāram pathigam - song *7.039*
("thiru-thonda-thōgai")

(Assembly of the sacred slaves [of God Siva] at Thiru-vārūr)

thillai-vāl – an-thanar-tham – adiyār-kum – adiyën
thiru-neela – kanda-thu – uyava-nārk(u) – adiyën
illaiyë – en-nātha – iyar-pagai-kum – adiyën
ilaiyān-ran – kudi-māran – adiyār-kum adiyën
vellumā – miga-valla – meyp-poruluk(u) – adiyën
viri-polil-sūl – kunrai-yār – viran-mindar-k(u) – adiyën
alli-men – mul-lai-yan-thār – amar-neethi-k(u) – adiyën
āruran – āruril – ammānuk – kālë. 1

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor to Antanar of Tillai and their devotees;
I am a servitor to Tiruneelakantar, the potter [devotee];
I am a servitor to Iyarpakai, who never said 'no';
I am a servitor to Māran of Ilaiyānkuti and also his devotees;
I am a servitor to Meypporul, capable of conquering [enemies];
I am a servitor to Viralmintar of Kunrai, girt with growing groves,
I am a servitor to Amarniti with garland of sofá-petalled water-lily.

ilai-malintha – vël-nambi – eripath-thar – kadiyën
en-nāthi – nāthan-ran – adiyār-kum – adiyën
kalai-malintha – seer-nambi – kan-appar – kadiyën
kada-vūril – kala-yan-ran – adiyār-kum – adiyën
malai-malintha – thōl-vallal – mānak-kan – chāran
en-sātha – vālt-tāyan – adiyār-kum – adiyën
alai-malintha – punal-mangai – ānā-yar – kadiyën
āruran – āruril – ammānuk – kālë. 2

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor to Eripattar, wielding the sharp axe;
I am a servitor to Kannappan with hallowed fame;
I am a servitor to Kalayan of KadavUr and his devotees;
I am a servitor to the philanthropist, Mānakkanchāran with hill-like shoulders
And to never decreasing Vāltāyan and his devotees;
I am a servitor to Anāyan of Mankai,
On the banks of the river with increasing waves.

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mummai-yāl – ula-kānda – mūrthi-kum – adiyën
muruga-nuk-kum – uru-thira – pasu-pathi-kum – adiyën
semmaiyë – thiru-nālai – pōvārk-kum – adiyën
thiru-kurippu – thondar-tham – adiyār-kum – adiyën
mey-mai-yë – thiru-mëni – vali-padā – nit-ka
vekun-delun-tha – thā-they-thāl – malu-vināl – erintha
ammai-yān – adi-chandi – perumānuk – kadiyën
āruran – āruril – ammānuk – kālë. 3

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor to Murti who reigned the World with triad;
I am a servitor to Murukan and Uruttira pacupati;
I am a servitor to Tirunālaippōvār, the perfect devotee;
I am a servitor to Tirukkuripputondar and his devotees;
I am a servitor to Cantipperumān
who cut off his father's feet with an axe
when the alter was uncontrollably angry,
on seeing his son, offering worship to Linga [-sand];

thiru-ninra – semmai-yë – semmai-yā – konda
thiru-nāvuk – karai-yan-ran – adiyār-kum – adiyën
peru-nambi – kula-chirai-than – adiyār-kum – adiyën
peru-mila-lai – kurum-bark-kum – pëyār-kum – adiyën
oru-nambi – apūthi – adiyār-kum – adiyën
oli-punal-sūl –sātha-mangai – neela-nakkar – kadiyën
aru-nambi – nami-nanthi – adiyār-kum – adiyën
āruran – āruril – ammānuk – kālë. 4

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor toTirunāvukkaraiyan, who adoped the perfect path of salvation, and his devotees;
I am a servitor to Kulachirai, the great eliteand also to his devotees;
I am a servitor to Perumilalai-kurumpar and Peyār;
I am a servitor to the unique elite AppUti and his devotees;
I am a servitor to Neelanakkar of Cāttamankai, encircled by resounding waters;
I am a servitor to the rare elite Naminanti
and also to his devotees.

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vambarā-vari-vandu – manam-nāra – mala-rum
mathu-malar-nal – konrai-yān – adiya-lāl – pë-nā
empirān – sambanthan – adiyār-kum – adiyën
ëyar-gōn – kali-kāman – adiyār-kum – adiyën
nambi-rān – thiru-mūlan – adiyār-kum – adiyën
nāt-tamigu – thandik-kum – mūr-kar-kum – adiyën
amba-rān – sōmāsi – māra-nukum – adiyën
āruran – āruril – ammānuk – kālë. 5

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor tour chief Sambanthan
who worshipped nothing but the feet of the Lord,
adorned with gūd garland of konrai flowers,
blossomed with fragrante and Money, buzzed by bees,
and also to his devotees;
I am a servitor to Kalikkāman, the king of ëyar
and also to his devotees;
I am a servitor to our master, TirumUlar and his devotees
I am a servitor to Tanti with wisdom eye and MUrkkar.
I am a servitor to Sōmāsi Māran of Ampar.

vār-konda – vana-murai-yān – umai-pangan – ka-la-lë
mara-vāthu – kall-erintha – sākkiyar-kum – adiyën
seer-konda – pugal-vallal – sirap-puli-kum – adiyën
sen-gāt-tam – kudi-mëya – siruth-thondar – kadiyën
kār-gonda – kodai-kala-rir – rari-vārk-kum – adiyën
kadal-kāli – gana-nāthan – adiyār-kum – adiyën
ārkonda – vët-kūtran – kalan-thai-kōn – adiyën
āruran – āruril – ammānuk – kālë. 6

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor to Sākkiyar who, without forgetting
threw the stone at the anklet-feet of Siva
in whose part is Umā of beautiful breasts,
covered by corslet;
I am a servitor to Sirappuli, the lamed philanthropist;
I am a servitor to Siruthondar of Senkāttankudi;
I am a servitor to Kalirrarivār
whose liberality resembles that of rain of clouds;
I am a servitor to Kananātan of Kāli, girt by sea
and also to his devotees;
I am a servitor to Kuran, the chief of Kalantai
wielding the sharp-edged javelin.

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poy-adimai – il-lātha – pula-var-kum – adiyën
polil-karu-vūr – thun-jiya – pugal-chōlar – kadiyën
mey-yadi-yān – nara-singa – munai-arai-yar – kadiyën
viri-thirai-sūl – kadal-nāgai – athi-pathar – kadiyën
ka-eye-thadin-tha – vari-silai-yān – kalik-kamban – kaliyan
kalal-sathi – varin-saiyar-gōn – adiyār-kum adiyën
eye-adigal – kā-davar-gōn – adiyār-kum – adiyën
āruran – āruril – ammānuk – kālë. 7

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor tothe Pulavars, with unfalsifying devotion
I am a servitor to Pukalchōlan,
who attained beatitude at KaruvUr with groves;
I am a servitor to Narasinga Munaiyaraiyan the trae devotee;
I am a servitor to Atipattar of Nākai,
encircled by the sea of ever expanding waves;
I am a servitor to Kalikkampan, the bearer of fastened bow,
who cut the hands [of his wife for hesitation in serving devotees];
and to Kaliyan and Sathi with heroic anklet,
the chief of Varinsaiyur and their devotees.
i am a servitor to Aiyadikal Kātavarkōn and his devotees.

karai-kandan – kalal-adiyë – kāp-pu-kon – dirun-tha
kanam-pulla – nambi-kum – kāri-kum – adiyën
nirai-konda – sinthai-yān – nel-vëli – venra
ninra-seer – nedu-māran – adiyār-kum – adiyën
thurai-konda – semba-valam – irula-gatrum – sōthi
thon-mayil-lai – vāy-ilān – adiyār-kum – adiyën
arai-konda – vël-nambi – munai-adu-vār – kadiyën
āruran – āruril – ammānuk – kālë. 8

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor to Kanampulla nampi and Cari
who held protection at the anklet-feet of Karaikkantan;
I am a servitor to Netumāran,
who with his fortitude conquered [his enemies]
at Nelveli and of established fame
and also to his devotees;
I am a servitor to Vāyilān of ancient Mayilai,
where the darkness is dispelled
by the radiant red corals of the sea-port;
I am a servitor to Munaiyatuvār, the great hero
who wielded his javelin against the foes.

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kadal-sūlntha – ula-gelām – kā-kinra – perumān
kāda-var-gōn – kalal-singan – adiyār-kum – adiyën
madal-sūlntha – thār-nambi – idan-gali-kum – thanch-sey
mana-va-nām – seru-thunai-than – adiyār-kum – adiyën
pudai-sūlntha – puli-ya-than-mël – ara-vā-da – ādi
pon-adikkë – manam-vaitha – pugal-thunai-kum – adiyën
adal-sūlntha – vël-nambi – kōt-pulik-kum – adiyën
āruran – āruril – ammānuk – kālë. 9

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor toKalarsingan, the king of Kādavas,
protecting the entire World, girt by sea
and also to his devotees;
I am a servitor to the hero Itankali,
adorned with petalled flower garland,
and Seruthunai, the king of Thanchai
and also to their devotees;
I am a servitor to Pukaltunai,
who focussed his mind only at the feet of Lord,
the great Dancer with serpent, gesticulating,
on the tiger's skin, covering His frame;
I am a servitor to Kōtpuli, the hero
who hwled [in his hand] the victorious lance.

paththa-rāy – pani-vārgal – ellār-kum – adiyën
para-manai-yë – pā-du-vār – adiyār-kum – adiyën
sith-thath-thai – sivan-pālë – va(eye)-thār-kum – adiyën
thiru-vārūr – piran-thārgal – ellār-kum – adiyën
mup-pōthum – thiru-mëni – theendu-vārku – adiyën
mulu-neeru – pūsiya – munivar-kum – adiyën
appā-lum – adi-chārn-tha – adiyār-kum – adiyën
āruran – āruril – ammānuk – kālë. 10

I, ārūran, the devotee of the Lord at ārūr,
Am a servitor toall the devotees,
paying obeisance [to the Lord];
I am a servitor to all, who sing only the Supreme,
and also to their devotees;
I am a servitor to all, who fixed their consciousness
ōnly on Siva;
I am a servitor to all, born at TiruvārUr;
I am a srvitor to all, who oficiate worship
to the sacred manfiestation, thrice [a day];
I am a servitor to all ascetics,
who besmeared their body fully with ashes, holy;
I am a servitor to all, who attained beatitude,
transcending the limits of space and time.

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maniya-seer – marai-nāvan – ninra-vūr – pusal
vari-valai-yāl – māni-kum – nësa-nukkum – adiyën
thena-va-nāy – ula-gān-da – senga-nārk(u) – adiyën
thiru-neela – kanda-thu – pāna-nārk(u) – adiyën
ena-va-nām – maran-adiyë – adain-thitta – sadaiyan
isai-nyāni – kātha-lan – thiru-nāva – lūrk-kōn
ana-va-nām – āruran – adi-mai-kët – (d)uvap-pār
āruran – ammānuku – anbarā – vārë.

I am a servitor to pūsal of Ninravūr,
a great vedic recitor of established fame,
and also to Mani of beautiful bangled hands, and Necan;
I am a servitor to Senkanān,
a southerner, who ruled the Herat;
I am a servitor to Tiruneelakantan, the musician;
tose, who cherish on listening to the servitude
of ārūran, known as TirunāvalUrkkōn,
and the beloved son of Cataiyan,
who reached teh feet of Siva and Icainăni,
World become the devotees of the Lord at ArUR.

Thiruchitrambalam

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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருத்தொண்டத்தொகை
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-thonda-thōgai
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar) thëvāram pathigam - song *7.039* ("thiru-thonda-thōgai") end notes

(Assembly of the sacred slaves [of God Siva] at Thiru-vārūr)

By Dr. S.N. Kandaswamy

A note on the thālam [Thiru-thonda-thōgai - Thiru-vārūr]:
Due to predestination and providence, ārūrar and paravaiyār happily married and indulged in conjugal life, which Cekkilār described as yogic practice [-payilyōkam]. One day ārūrar with excessive love to worship the Lord went to the temple [known as punkōyil], accompanied by Vedic ascetics. He witnessed in the Devāsiriyan hall the gathering of many famed devotees and aspired for the day to become their servitor. Then he moved to the shrine, bowed before the Lord with folded hands and heartily prayed. His prayer was answered and he was blessed by the Lord who revealed the greatness and rare achievements of the devotees and inspired him to sing thieir glory, by initiating the first sentence, "thillai-vālan thanar-tham adiyār-kum adiyën..." Thus, he composed this decad, declaring himself as a servitor to each individual and group devotees. *[Vide Periyapurānam 1.5.1.178-201*].

The main purpose of ārūrar's birth was two-fold:
1. for prospering the south which wrought great penance and
2. for delivering the immaculate Thiru-thondar-thōgai [*vide Ibid, 1.25*].

It is essential to note that this decad became the primary source for Nami-āndār-nambi and Sekkilār for elaborating the hagiology for the Saiva saints, respectively, in the Thiru-thondar Thiru-vanthāthi and the Thiru-thondar purānam, also known as Periyapurānam.

Thokai is a literary genre, employed by ārūrar to enlist the sacred places in two patikams viz., Itaiyāru-thōgai and Urt-thōgai, and also to enumerate the celebrated Saiva devotees in this compilation, i.e., Thiru-thondar-thōgai, which according to Sekkilār is the fruit of sweet Tamil [-senthamil-payan 2.1.9].

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த	*sundarar-mūrthi swāmigal's*
தேவாரப் பதிகங்கள்	*thëvāram pathigam*
ஏழாம் திருமுறை	*7th thirumurai*
திருத்தொண்டத்தொகை	*thiru-thonda-thōgai*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

The specific features of the Decad:

1. The significant refrain, ārūran ārūril ammānukk[u] ālë, occurs at the end of every hymn in this decad.
2. The most recurring refrain, adiyārkkum adiyën, is frequently noticed in each of the hymns. It indicates ārūrar's complete subservience even to the devotees of a particular devotee.
3. Unlike other decades which are meant to celebrate the greatness of Lord Siva, this decad is specially inted to extol the glory of the devotees, a unique feature deserving special mention.
4. The decad commences in the second half of the first line of the first hymn with the individual devotee Thiruneelakantar of Potters clan and ends with Thiruneelakantar of Pānar (-musician) tribe, leave alone the parents of ārūrar viz., Sadaiyān and isai-nyāni who are mentioned not in the fashion of enumerating other devotees, but stated only in relationship as father and mother to ārūrar.
5. The individual devotees are only 60. It is Nami-āndar-nambi who has included ārūrar and his parents in the list of servitors to Lord Siva and hence the number 63.
6. The group devotees, thillai-vālan thanar (1) and poyyadimai-illātapulavar (7) are mentioned before the enumeration of seven more group servitors who were launded in hymn 10.
7. For many a devotee, details like the place of birth, avocation, etc. are not given.
8. The usage of fourth case-sign to the devotees' name explains the fervent and ardent relationship between them and ārūrar.
9. In the limitless galaxy of servitors and devotees, appālum adisārnthār a special category is included. They represent the group who lived beyond the boundaries of Tamilakam and beyond the periods of those, celebrated in Thiru-thondar-thōgai, thus recognizing the devotees coming before and after the 63 Nāyanmārs.
10. These poems are the models for the peculiar type of native metre, labeled as Enseer viruththam in the later prosody.

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திருத்தொண்டத்தொகை
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-thonda-thōgai
thiruchitrambalam

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for information about the life of saint sundarar-mūrthi swāmigal (sundarar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/63.asp*

for information about the life of the 63 nayanar saints visit:

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sundarar-mūrthi swāmigal's
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7th thirumurai
thiru-kachūr-ālakkōyil
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)

thëvāram pathigam – song 7.041 ("thiru-kachūr-ālakkōyil")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Dr. S.N. Kandaswamy

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *7.041*

("திருக்கச்சூர் ஆலக்கோயில்")

திருச்சிற்றம்பலம்

பண் – கொல்லிக்கௌவாணம்

முதுவாய் ஓரி கதற முதுகாட்
டெரிகொண் டாடல் முயல்வானே
மதுவார் கொன்றைப் புதுவீ சூடும்
மலையான் மகள்தன் மணவாளா
கதுவாய்த் தலையிற் பலிநீ கொள்ளக்
கண்டால் அடியார் கவலாரே
அதுவே ஆமா றிதுவோ கச்சூர்
ஆலக் கோயில் அம்மானே. 1

கச்சேர் அரவொன் றரையில் அசைத்துக்
கழலு ஞ்சிலம்புங் கலிக்கப் பலிக்கென்
றுச்சம் போதா ஊரூர் திரியக்
கண்டால் அடியார் உருகாரே
இச்சை அறியோம் எங்கள் பெருமான்
ஏழேழ் பிறப்பும் எனையாள்வாய்
அச்சம் இல்லாக் கச்சூர் வடபால்
ஆலக் கோயில் அம்மானே. 2

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சாலக் கோயில் உளநின் கோயில்
அவைஎன் தலைமேற் கொண்டாடி
மாலைத் தீர்ந்தேன் வினையுந் துரந்தேன்
வானோர் அறியா நெறியானே
கோலக் கோயில் குறையாக் கோயில்
குளிர்பூங் கச்சூர் வடபாலை
ஆலக் கோயிற் கல்லால் நிழற்கீழ்
அறங்கட் டுரைத்த அம்மானே. 3

விடையுங் கொடியுஞ் சடையும் உடையாய்
மின்னேர் உருவத் தொளியானே
கடையும் புடைசூழ் மணிமண் டபமுங்
கன்னி மாடங் கலந்தெங்கும்
புடையும் பொழிலும் புனலுந் தழுவிப்
பூமேல் திருமா மகள்புல்கி
அடையுங் கழனிப் பழனக் கச்சூர்
ஆலக் கோயில் அம்மானே. 4

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மேலை விதியே வினையின் பயனே
விரவார் புரமூன் றெரிசெய்தாய்
காலை எழுந்து தொழுவார் தங்கள்
கவலை களைவாய் கறைக்கண்டா
மாலை மதியே மலைமேல் மருந்தே
மறவேன் அடியேன் வயல் சூழ்ந்த
ஆலைக் கழனிப் பழனக் கச்சூர்
ஆலக் கோயில் அம்மானே. 5

பிறவாய் இறவாய் பேணாய் மூவாய்
பெற்றம் ஏறிப் பேய்சூழ்தல்
துறவாய் மறவாய் சுடுகா டென்றும்
இடமாக் கொண்டு நடமாடி
ஒறுவாய்த் தலையிற் பலிநீ கொள்ளக்
கண்டால் அடியார் உருகாரே
அறவே ஒழியாய் கச்சூர் வடபால்
ஆலக் கோயில் அம்மானே. 6

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பொய்யே உன்னைப் புகழ்வார் புகழ்ந்தால்
அதுவும் பொருளாக் கொள்வானே
மெய்யே எங்கள் பெருமான் உன்னை
நினைவார் அவரை நினைகண்டாய்
மையார் தடங்கண் மங்கை பங்கா
கங்கார் மதியஞ் சடைவைத்த
ஐயா செய்யாய் வெளியாய் கச்சூர்
ஆலக் கோயில் அம்மானே. 7

ஊனைப் பெருக்கி உன்னை நினையா
தொழிந்தேன் செடியேன் உணர்வில்லேன்
கானக் கொன்றை கமழ மலருங்
கடிநா றுடையாய் கச்சூராய்
மானைப் புரையும் மடமென் னோக்கி
மடவாள் அஞ்ச மறைத்திட்ட
ஆனைத் தோலாய் ஞானக் கண்ணாய்
ஆலக் கோயில் அம்மானே. 8

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sundarar-mūrthi swāmigal's
thëvāram pathigam
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காதல் செய்து களித்துப் பிதற்றிக்
கடிமா மலரிட் டுனைஏத்தி
ஆதல் செய்யும் அடியார் இருக்க
ஐயங் கொள்வ தழகிதே
ஓதக் கண்டேன் உன்னை மறவேன்
உமையாள் கணவா எனையாள்வாய்
ஆதற் பழனக் கழனிக் கச்சூர்
ஆலக் கோயில் அம்மானே. 9

அன்னம் மன்னும் வயல்சூழ் கச்சூர்
ஆலக் கோயில் அம்மானை
உன்ன முன்னும் மனத்தா ரூரன்
ஆரூ ரன்பேர் முடிவைத்த
மன்னு புலவன் வயல்நா வலர்கோன்
செஞ்சொல் நாவன் வன்றொண்டன்
பன்னு தமிழ்நூல் மாலை வல்லார்
அவரெந் தலைமேற் பயில்வாரே. 10

திருச்சிற்றம்பலம்

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sundarar-mūrthi swāmigal's
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sundarar-mūrthi swāmigal's (sundarar)
thëvāram pathigam - song *7.041*
("thiru-kachūr-ālakkōyil")

muthu-vāy-ōri – kathara-muthu-kātu
erikon-dā-dal – muyal-vānë
mathuvār-konrai – puthu-vee-sūdum
malaiyān-makal-than – mana-vālā
kathuvāy-thalai-yil – pali-nee-kolla
kandāl-adiyār – kaval-ārë
athuvë-amār – ithuvō-kachūr
āla-kōyil – ammānë. 1

Oh Lord, engaging in dance
bearing fire [on the palm]
at the cremation ground,
where the old jackals howl;
Oh husband of Himavaan's daughter,
wearing fresh konrai blooms with trickling honey,
Oh Lord, enshrined in AlakkOyil at Kaccur,
won't the devotees get distressed
if they see you receiving alms
in the skull with cracked mouth?
Is that your way of immense grace!

kachër-aravon – araiyil-asai-thu
kalalum-silam-pum – kalik-ka-palik-ken
ucham-pōthā – ūrūr-thiri-ya
kandāl-adiyār – uru-gārë
ichai-ariyōm – engal-perumān
ae-lël pirappum – enai-yālvāy
acham-illā – kachūr-vada-pāl
āla-kōyil – ammānë. 2

Oh Lord, who ruled me [as a protégé]
Through all the sevenfold sevn births,
Oh Father, enshrined in AlakkOyil
North to Kaccur, devoid of fear
fastened a serpent in your waist, as a girdle,
won't the hearts of devotees get melted
if they happen to see you,
wandering from place to place for alms
with the anklets jingling
even at midday!
Your desire, we know not.

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ஏழாம் திருமுறை
திருக்கச்சூர் ஆலக்கோயில்
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-kachūr-ālakkōyil
thiruchitrambalam

sāla-kōyil – ula-nin-kōyil
avaiyen-thalai-mël – kon-dādi
mālai-theern-thën – vinaiyum-thuran-thën
vānōr-ariyā – neri-yānë
kōla-kōyil – kuraiyā-kōyil
kulir-pūm-kachūr – vada-pālai
āla-kōyil – kallāl-nilar-keel
arangal-uraitha – ammānë. 3

Oh Lord of the path,
unknown even to the celestials,
Oh Father, enshrined in AlakkOyil
which is charming and unblemished
to the north of cool and lovely Kaccur,
beneath the shadowy banyan tree
right paths You have revealed!
Shrines to You are many
having extolled them
I get rid of delusion
and had driven out the karmas.

vidai-yum-kodi-yum – sadai-yum-udai-yāy
minnër-uruvath(u) – oli-yānë
kadai-yum-pudai-sūl – mani-man-dapa-mum
kanni-mādam – kalan-then-gum
pudaiyum-poli-lum – punalum-thaluvi
pūmël-thiru-mā – magal-pulki
adai-yum-kalani – palana-kachūr
āla-kōyil – ammānë. 4

Oh Lord of bull-mount, flag and locks!
Effulgence is your frame,
radiant-like lightning!
Oh Father, enshrined at AlakkOyil
at Kaccur with bazaars, decorated halls
and terraces for virgins existing everywhere,
encircled by groves and pools
fertile fields and tracts
embraced by the goddess of wealth
who sheltered there!

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mëlai-vithiyë – vithi-yin-payanë
vira-vār-puramūn – eri-sey-thāy
kālai-elunthu – tholu-vār-thangal
kavalai-kalai-vāy – karai-kandā
mālai-mathiyë – malai-mël-marun-thë
maravën-adiyën – vayal-sūlntha
ālai-kalani – palana-kachūr
āla-kōyil – ammānë. 5

Oh the Exalted Order! The effect of such rhythm!
Enflamed Thee the enemies' triple castle!
Weed out the agony of devotees,
who worship Thee in the morn;
Oh, the blue-throated Lord!
Oh, the Evening Moon! Herb in the hill!
Never do I, Thy servant, forget Thee
Oh Father enshrined in AlakkOyil
at Kaccur with paddy fields and tracts
girt by the presses of sugar cane.

piravāy-iravāy – pënāy-mūvāy
petram-ëri – pëy-sūl-thal
thuravāy-maravāy – sudu-kāl-enrum
idamā-kondu – nadam-ādi
oruvāy-thalai-yil – palinee-kolla
kandāl-adiyār – uru-gārë
aravë-oliyāy – kachūr-vadapāl
āla-kōyil – ammānë. 6

Oh the Unborn! the Deathless!
Never care for anything,
never renounce riding the bull
surrounded by the demons;
never You forget!
Oh, the Dancer on the stage of burning ghat
won't the hearts of Your devotees melt,
if they happen to witness You
receiving alms in the bowl of broken skull?
Pray abandon it!
Oh Father, enshrined in AlakkOyil
to the north of Kaccur.

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poyyë-unnai – pugal-vār-pugalnth-thāl
athuvum-porulā – kol-vānë
meyyë-engal – perumān-unnai
ninai-vār-avarai – ninai-kandāy
maiyār-thadan-kan – madan-thai-pangā
kangār-mathi-yam – sadai-vaitha
aiyā-seyyāy – veli-yāy-kachūr
āla-kōyil – ammānë. 7

Oh Lord, sharing Your body with the Lady
whose wide eyes are filled with collyrium;
Oh the Maste,r who placed on the locks
the Ganges, Aatt flower and crescent moon,
Oh the red One! The space!
Oh Father, enshrined in AlakkOyil at Kaccur
You receive the flatterer's lies
as if they are true!
Oh the Truth! Our Lord!
Pray think of those who think always of You.

unai-perukki – unnai-ninai-yāth[u]
olinthën-sediyën – unar-villën
kāna-konrai – kamala-malarum
kadinār-udai-yāy – kachūr-āy
mānai-purai-yum – madamen-nōkki
madavāl-anjsa – marai-thitta
ānai-thōlāy – nyāna-kan-nāy
āla-kōyil – ammānë. 8

Oh Lord, enveloped by the fragrance
Of the blooming konrai of pastoral tract,
Oh the resident of Kaccur!
You concealed Yourself in elephant's skin
To the dismay of the soft Lady
with glance, resembling the deer!
Oh, the wisdom Eye!
Oh the Father, enshrined in AlakkOyil
I, the low and imbecile
only fed by body
without any thought of You!

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தேவாரப் பதிகங்கள்
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sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-kachūr-ālakkōyil
thiruchitrambalam

kāthal-seythu – kali-thu-pitha-tri
kadimā-malarit[u] – unai-yëthi
āthal-seyyum – adiyār-irukka
aiyan-kolal – ala-kithë
ōtha-kandën – unnai-maravën
umai-yāl-kanavā – enai-yālvāy
āthal-kalani – palana-kachūr
āla-kōyil – ammānë. 9

Oh the husband of Umaa!
I saw [the great] to sing Thy glory
Never shall I forget Thee!
My Ruler! Oh Father,
enshrined in AlakkOyil of Kaccur,
with prosperous fields and tracts,
devotees are there to love and
enjoy, babble and adore Thee,
offering fragrant flowers [at Thy feet]
They are ready to do the needful!
Even then, Thou goest for alms,
is it proper and befitting?

annam-mannum – vayalsūl-kachūr
āla-kōyil – ammānai
unna-munnum – manathā-rūran
ā-rūr-anpër – mudi-vaitha
mannu-pulavan – vayal-nā-valarkōn
senjsol-nāvan – van-thondan
pannu-thamil-nūl – mālai-vallār
avaren-thalaimël – payil-vārë. 10

Aruran, with the single mind
contemplating ever on Grace of Father
of AlakkOyil in Kaccur,
girt by the fields,
where the hamsa birds dwell,
assumed for himself
the name of the Lord of Arur;
the erudite poet, master of classical words,
Chief of Naaval[ur] with fertile fields,
the rude servitor created this Tamil garland;
Those, who specialize reciting the hymns,
will remain forever on my head!

Thiruchitrambalam

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A note on the talam [thiru-kachūr-ālakkōyil]

by
Dr. S.N. Kandaswamy

Thiru-kachUr is the name of the sacred place, while aala-kOyil is the name of the shrine. Lord Siva in His manifestation as Dakshinaamurti seated beneath the banyan tree [aal] to preach the philosophy to the celebrated four ascetics. Henceforth, He was associated with this sacred tree. Originally, the shrine should have been under the canopy of the banyan tree and hence the name, aala-kOyil. Arurar also recalls the old episode of transmitting spiritual knowledge to the sages, to have occurred at this aala-kOyil in the third hymn:

"aala-kOyil kallaal nilalkeel
arankal uraitha ammaanE"

Kaccur is situated 3 km northwest to the Singaperumalkoyil railway station, which is on the Chennai line north of Chengalput Junction. The Lord of the shrine is called **virunthita-naathar**, since He offered food to Arurar and his followers who visited the temple at high noon. Since in the disguise of a Anthanar, He went for alms from place to place to appease the hunger of the Saiva devotees, He is also known as **Iranthita-naathar**. The goddess is Umaadevi. According to Periyapuraanam, Arurar after visiting Thiru-kalu-kunram directly proceeded to worship the Lord of aala-kOyil in Kaccur, followed by his followers [XII 29.172-182]. The above miracle is also found in it.

The temple inscriptions belonged to the period of later Colas, Pandyas, and Vijaya-nagara rulers. They refer the Lord by the name, **Thiru-aala-kOyil** udaiyaar. Thiru-aala-kachUr came to be known as **NithavinOtha nallur**. The learned people of this place formed an academy called, **kachUr** katikai. The inscription reveals that the scholar Perunampi, a descended of the celebrated Caattanaar, having erudition in three fold Tamil [iyal, icai, and kutttu] was a member of the aforesaid academy and given tax-free village, Poyyaaoli mankalam. One of the epigraphs of Kulotthunga III provides the information that the idol of Thiru-naavukk-arasar was installed in one portion of the temple. most of the inscriptions indicate the establishment of many endowments and gift of lands for the regular worship and burning lamps. This temple is solemnized only by Arurar's hymns.

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sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-kachūr-ālakkōyil
thiruchitrambalam

The specific features of the Decad:

by
Dr. S.N. Kandaswamy

1. The refrain of the hymns in the decad is generally found as "aal-kOyil amaanE" [8], preceded by **kaccur** [1, 4, 5, 7, 9] or Kaccur vadapaalai [3] except in hymn 3, where the last line is "aala-kOyil kallaal nilarkil arankal uraitha ammaanE", perhaps to meet the prosodial requirements of the structure of metrical lines.

2. The natural descriptions of the holy place reveal the creative genious of Arurar.

3. The reference to the beautiful buildings, terraces, bazaars, etc. indicate that Kacchur was a rural city.

4. The Bhikshaatana form of Siva is portrayed in many of the hymns [1, 2, 6, 9].

5. The description of true devotees is found in many hymns [1, 2, 5, 6, 7, 9].

6. The existence of various temples of Siva, sung by Arurar is mentioned in one hymn (3).

7. The phrase, **maiyaar thadankan madanthai** (7) occurs also in the Thiruvaasakam [VIII 7.11].

8. The phrase **thalaimEl kondaathudal** (3) and **thalaimEl payiltal** (10) are idioms, cannoting the exalted adoration.

9. The Lord as Moral governor is noted in one hymn (5).

10. The attributes, paid by Arurar to himself in the last hymn indicate his secular as well as spiritual attainments, as a poet and devotee.

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த	*sundarar-mūrthi swāmigal's*
தேவாரப் பதிகங்கள்	*thëvāram pathigam*
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திருச்சிற்றம்பலம்	*thiruchitrambalam*

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for information about the life of saint sundarar-mūrthi swāmigal (sundarar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/63.asp*

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sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pāndi-kodu-mudi
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)

thëvāram pathigam – song 7.048 ("thiru-pāndi-kodu-mudi")

(Assembly of the sacred slaves [of God Siva] at Thiru-vārūr)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Dr. S.N. Kandaswamy

English Transliteration, Proof-reading, & Preparation by
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sundarar-mūrthi swāmigal's
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thiruchitrambalam

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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தேவாரப் பதிகங்கள் - பாடல் *7.048*

("திருப்பாண்டிக்கொடுமுடி")

திருச்சிற்றம்பலம்

பண் – பழம்பஞ்சுரம்

மற்றுப் பற்றெனக் கின்றி நின்திருப்
பாத மேமனம் பாவித்தேன்
பெற்ற லும்பிறந் தேன்இ னிப்பிற
வாத தன்மைவந் தெய்தினேன்
கற்ற வர்தொழு தேத்துஞ் சீர்க்கறை
யூரிற் பாண்டிக் கொடுமுடி
நற்ற வாஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 1

இட்ட னும்மடி ஏத்து வார்இகழ்ந்
திட்ட நாள்மறந் திட்டநாள்
கெட்ட நாள்இவை என்ற லாற்கரு
தேன்கி ளர்புனற் காவிரி
வட்ட வாசிகை கொண்ட டிதொழு
தேத்து பாண்டிக் கொடுமுடி
நட்ட வாவஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 2

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ஓவு நாள்உணர் வழியும் நாள்உயிர்
போகும் நாள்உயர் பாடைமேல்
காவும் நாள்இவை என்ற லாற்கரு
தேன்கி ளர்புனற் காவிரி
பாவு தண்புனல் வந்தி ழிபரஞ்
சோதி பாண்டிக் கொடுமுடி
நாவ லாஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 3

எல்லை யில்புகழ் எம்பி ரான்எந்தை
தம்பி ரான்என்பொன் மாமணி
கல்லை உந்தி வளம்பொ ழிந்திழி
காவி ரியதன் வாய்க்கரை
நல்ல வர்தொழு தேத்துஞ் சீர்க்கறை
யூரிற் பாண்டிக் கொடுமுடி
வல்ல வாவஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 4

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அஞ்சி னார்க்கரண் ஆதி என்றடி
யேனும் நான்மிக அஞ்சினேன்
அஞ்சல் என்றடித் தொண்ட னேற்கருள்
நல்கி னாய்க்கழி கின்றதென்
பஞ்சின் மெல்லடிப் பாவை மார்குடைந்
தாடு பாண்டிக் கொடுமுடி
நஞ்ச ணிகண்ட நான்ம றக்கினுஞும்
சொல்லும் நாநமச்சி வாயவே. 5

ஏடு வானிளந் திங்கள் சூடினை
என்பின் கொல்புலித் தோலின்மேல்
ஆடு பாம்பத ரைக்க சைத்த
அழக னேயந்தண் காவிரிப்
பாடு தண்புனல் வந்தி ழிபரஞ்
சோதி பாண்டிக் கொடுமுடிச்
சேட னேயஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 6

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விரும்பி நின்மலர்ப் பாத மேநினைந்
தேன்வி னைகளும் விண்டனன்
நெருங்கி வண்பொழில் சூழ்ந்தெ ழில்பெற
நின்ற காவிரிக் கோட்டிடைக்
குரும்பை மென்முலைக் கோதை மார்குடைந்
தாடு பாண்டிக் கொடுமுடி
விரும்ப னேயஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 7

செம்பொ னேர்சடை யாய்தி ரிபுரம்
தீயெ ழச்சிலை கோலினாய்
வம்பு லாங்குழ லாளைப் பாகம்
அமர்ந்து காவிரிக் கோட்டிடைக்
கொம்பின் மேற்குயில் கூவ மாமயில்
ஆடு பாண்டிக் கொடுமுடி
நம்ப னேஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 8

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சார ணன்தந்தை எம்பி ரான்எந்தை
தம்பி ரான்என்பொன் மாமணியென்று
பேரெ ணாயிர கோடி தேவர்
பிதற்றி நின்று பிரிகிலார்
நார ணன்பிர மன்தொ ழுங்கறை
யூரிற் பாண்டிக் கொடுமுடிக்
கார ணாஉனை நான்ம றக்கினும்
சொல்லும் நாநமச்சி வாயவே. 9

கோணி யபிறை சூடி யைக்கறை
யூரிற் பாண்டிக் கொடுமுடி
பேணி யபெரு மானைப் பிஞ்ஞகப்
பித்த னைப்பிறப் பில்லியைப்
பாணு லாவரி வண்ட றைகொன்றைத்
தார னைப்படப் பாம்பரை
நாண னைத்தொண்டன் ஊரன் சொல்இவை
சொல்லு வார்க்கில்லை துன்பமே. 10

திருச்சிற்றம்பலம்

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தேவாரப் பதிகங்கள்
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திருப்பாண்டிக்கொடுமுடி
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pāndi-kodu-mudi
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar)
thëvāram pathigam - song *7.048*
("thiru-pāndi-kodu-mudi")

matrru-patrrena – kinri-nin-thiru
pātha-më-manam – pāvith-thën
petrra-lum-piran – thëni-nee-pira
vātha-than-maivan – they-thi-nën
katrra-var-tholu – thë-thum-seer-karai
ūrir-pāndi – kodu-mudi
natrra-vā-vunai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 1

With no other shelter to me
in my mind your holy feet
I contemplated;
Attained this stage and felt I was really born,
also the point of 'no-more-birth'.
Oh good Ascetic of Paandi-kodu-mudi
in splendid and famed Karaiyur
prayed and adorned by the learned,
Even if I happen to forget you,
my tongue would only utter, Nama Sivaaya.

itta-num-adi – yëth-thu-vār-ikaln
thit-ta-nāl-maran – thit-ta-nāl
ketta-nāl-ivai – enra-lār-karu
then-ki-lar-punar – kā-viri
vatta-vā-sikai – konda-di-tholu
thë-thu-pāndi – kodu-mudi
natta-vā-vunai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 2

Oh Lovable one!
I can't think otherwise
except to treat the days
when I was disdained by
the worshippers of Your feet
and the days of forgetting You
are the days, spent in vain;
Oh Friend of Paandi-kodu-mudi
prayed and praised by the surging Kaaviri
placing the round laurels at Your feet!
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.

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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருப்பாண்டிக்கொடுமுடி
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pāndi-kodu-mudi
thiruchitrambalam

ōvu-nāl-unar – vali-yum-nāl-uyir
pōkum-nāl-uyar – pādai-mël
kāvu-nāl-ivai – enra-lār-karu
then-ki lar-punar – kā-viri
pāvu-than-punal – vanthi-li-param
sōthi-pāndi – kodu-mudi
nāva-lā-unai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 3

Oh Supreme Effulgence!
I can't think otherwise
except to treat eh days
on which I didn't think of You,
as the days of my consciousness declined,
the day of my life departing,
and the day of my corpse
carried on a lofty funeral bier;
Oh orator of Paandi-kodu-mudi,
where comes down the swelling Kaaviri
with its spreading cool waters;
Even if I happen to forget you,
my tongue would only utter, Nama Sivaaya.

ellai-yil-pukal – empi-rān-enthai
thambi-rān-en-pon – mā-mani
kal-lai-yun-thiva – lam-polin-thili
kāvi-ri-yathan – vāy-karai
nalla-var-tholu-thë – thum-seer-karai
ūrir-pāndi – kodu-mudi
valla-vā-vunai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 4

Oh our Master of limitless fame,
My father's Lord, my gold and great gem!
Oh Almighty of Paandi-kodu-mudi,
in the splendid and famed Karaiyur,
where comes down Kaaviri
pushing forth the stones and showering fertility,
on its bank
the good people pray [Thee];
Even fi I happen to forget Thee,
my tongue would only utter, Nama Sivaaya.

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திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pāndi-kodu-mudi
thiruchitrambalam

anjsi-nār-karan – āthi-yen-radi
yë-num-nān-mika – anjsi-nën
anjsa-len-radi – thonda-nër-karul
nalki-nāy-kali – kinra-then
panjsin-mel-ladi – pāvai-mārk-udain
thādu-pāndi – kodu-mudi
nanjsa-ni-kanda – nān-mara-kinum
sollum nā-nama – sivāya-vë. 5

To the frightened You become shelter;
I, your servant, too, was afraid much;
And on this menial servitor
You showered grace, uttering "Don't fear";
Is there any loss to You, the Giver?
Oh Lord with the throat-bedecked with poison
of Paandi-kodu-mudi,
where [in the Kaaviri] damsels with feet soft as cotton
immerse and bathe;
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.

ëdu-vān-ilan – thin-gal-sū-dinai
en-pin-kul-pulith – thō-lin-mël
ādu-pām-patha – raik-ka-saith-tha
alaka-në-anthan – kā-viri
pādu-than-punal – vanthi-li-param
sōthi-pāndi – kodu-mudi
seda-në-unai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 6

You wore [on your crown] crescent of heavens,
resembling the petal of a flower;
what else (is needed for Your greatness)?
Oh the Beautiful one!
Around Your waist on the skin of murderous tiger
You fastened the dancing serpent.
Oh the Supreme Effulgence,
Oh the companion of Paandi-kodu-mudi
where the beautiful cool waters of Kaaviri
come down singing [the glory];
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.

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virumpi-nin-malar – pātha-më-ni-nain
then-vi-nai-kalum – vinda-nan
nerungi-van-polil – sūln-thu-elil-pera
ninra-kāviri – kōt-ti-dai
kurum-pai-men-mulai – kōthai-mārk-udain
thādu-pāndi – kodu-mudi
virumpa-nëy-unai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 7

Piously I meditated only on Your flower-like feet,
and lo, the karmic bonds were cracked!
Oh the Desired one of Paandi-kodu-mudi,
girt by the dense and lush groves
adding luster to the banks of Kaaviri,
where the damsels of soft breast, as young coconut,
immerse, bathe and play;
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.

sempo-nër-sadai – yāy-thiri-puran
thee-yela-silai – kōli-nāy
vampu-lān-gula – lā-lai-pāgam
amarn-thu-kā-viri – kōt-tidai
kompin-mër-kuyil – kūva-mā-mayil
ādu-pāndi – kodu-mudi
nampa-nëy-unai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 8

Oh Lord of mat locks, radiant like superior gold,
You bent the bow to inflame the triple castles;
In Your half placed the damsel
whose tresses emit fragrance;
Our Lord of Paandi-kodu-mudi,
where on the banks of Kaaviri,
on the branches [of trees] sing the koels,
and dance the delightful peacocks!
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.

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sāra-nan-than-thai – empi-rān-enthai
tham-birān-en-pon – mā-mani – enru
përen-nāy-ira – kōdi-thëvar
pitha-tri-ninru – pi-ri-gi-lār
nāra-nan-pira – man-tholum-karai
ū-rir-pāndi – kodu-mudi
kāra-nā-vunai – nān-mara-kinum
sollum nā-nama – sivāya-vë. 9

Oh the Refuge, our Father, and Master,
the Lord of my father, my gold and great gem-
Thus, babble the eight thousand crore names of the immortals,
and they never leave you;
Oh the source of everything, enshrined at Paandi-kodu-mudi
where worship Naaraayana and Brahma;
Even if I happen to forget You,
my tongue would only utter Nama Sivaaya.

kōni-ya-pirai – sūdi-yai-karai
ū-rir-pāndi – kodu-mudi
pëni-ya-peru – mānai-pinj-ya-ga
pith-thanai-pira – pil-li-yai
pānu-lā-vari – vanda-rai-konrai
thāra-nai-pada – pām-parai
nā-na-nai-thondan – ū-ran-soll-ivai
sollu-vār-killai – thum-ba-më. 10

The wearer of curved crescent,
the Lord who lovingly enshrined at Paandi-kodu-mudi in Karaiyur,
the Destroyer, the Lunatic, the Unborn
with the laurel of konrai, hummed by the lined beetles
and fastened girdle of hooded serpent
is praised in these words
by ArUran, the servitor;
Those, who utter them, are free from misery.

Thiruchitrambalam

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திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pāndi-kodu-mudi
thiruchitrambalam

sundarar-mūrthi swāmigal's (sundarar) thëvāram pathigam - song *7.048* ("thiru-pāndi-kodu-mudi") end notes

By Dr. S.N. Kandaswamy

A note on the thālam [thiru-pāndi-kodu-mudi]:
This sacred place is one of the significant sthalas I nKongu mandala. it seems from the references of the hymns that **Karaiyur** was the name of the city [VII 48.1, 4, 9, 10] and the shrine was known **Kodumudi** [V 81.5; VII 48.1, 4, 9, 10; XII 29.86]. However, in present days, Kodumudi has become the name of the sacred place. One can reach this sthala through bus from Thiruchy, Karur or Erode. The river Kaaviri runs here in the north-south direction and the shrine is situated on its souther banks. The thEvaaram trio composed hymns on this unique sthala [II 69; V 81; VII 48].

The Lord of the temple and His consort are respectively called Kodumutinaathar and Panmolinaayaki. The temple inscriptions provide details with regard to the liberal gifts of tax-free lands and gold coins by the royal and ordinary devotees to felicitate daily worship and celebrated the periodical festivals. Also, they reveal the installation of som deities in the prahaara.

Arurar after visiting Painneeli, Inkoy malai, and other sacred sites approached Paandi-kodu-mudi and out of intense devotion, poured out the hymns of this decad. SEkkilaar named this decad as **Namaccivaaya thiru-pathigam**, perhaps from the refrain, **sollum naa namaccivaayavE**, occurring in the last line of every hymn. He extols this pathigam to assure salvation to the entire world: "ullegellaam uyyya uruthiyaam pathigam" [vide XII 29.83-88]. Then, he proceeded to PErur in the same region. In this context, it is proper to note that Thiru-Nyaana-Sambanthar has composed two pathigams on the significance and potency of the five-syllabled mantra [III 22:1-11; 49:1-11] and Thiru-naavukk-arasar, one pathigam [IV 11:1-10]. In the Thiruvaasakam, references to the greatness of this mantra are many [VIII 1.1; 5.62; 38.10, etc.]. Its mystic and esoteric meaning has been explicated int eh Meykanda saastras an their commentaries.

In the Cilapatikaaram [300 A.D.], the five syllabled mantra is mentioned [vide XI 128]. This mantra is also found in the Satarudriya, which according to A.P. Karmarkar - a non-Aryan document par excellence. For further details, vide The Religions of India, Vol. I, The Vratya or Dravidian systems, Bombay, 1950, pp. 51-2.

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தேவாரப் பதிகங்கள்
ஏழாம் திருமுறை
திருப்பாண்டிக்கொடுமுடி
திருச்சிற்றம்பலம்

sundarar-mūrthi swāmigal's
thëvāram pathigam
7th thirumurai
thiru-pāndi-kodu-mudi
thiruchitrambalam

The specific features of the Decad:

1. The efficacy of the five-syllabled mantra, peculiar to Saivism is stressed in this decad.

2. The burden of the pathigam, **unainaan marakkinum sollumnaa namaccivaayavE** occurs in the last line of the hymns, preceded by an address in the form of Narravaa[1], Nattavaa[2], Naavalaa [3], Vallavaa[4], Nancanikanta[5], CEtanE[6], VirumpanE[7], NampanE[8], and Kaaranaa[9].

3. The majestic gait and munificence of the river Kaaviri are depicted in many hymns.

4. The greatness and natral beauty of Karaiyur and Paandi-kodu-mudi are delineated in almost all the hymns.

5. The habitual immersing and bathing of the damsels int eh waters of Kaaviri is noted in two hymns [5, 7].

6. The yoga path of meditation is emphasized int his decad [1, 7].

7. The munificent days of worship alone are counted to be the useful period, while others are deemed to be spent in vain [1, 2, 3].

8. Taking refuge unto the Lord's feet finds a paramount place in the devotional life of Arurar [1, 2, 5, 7, etc.].

9. The phrase, **panchin mel-adi-paavai** [5] recalls **pancEr mellati** [VII 15.3] and the passage, "pancin mel-l-atiyaal, occurring in the Thiruvaasakam [VIII 28.6] and Kambaraamaayana [vide kitkintai kaantam, 7.150].

10. The automation of the tongue uttering the Panchaakshara is the result of the conscious repetition of the mantra for a number of times.

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சுந்தரமூர்த்தி சுவாமிகள் அருளிச்செய்த	*sundarar-mūrthi swāmigal's*
தேவாரப் பதிகங்கள்	*thëvāram pathigam*
ஏழாம் திருமுறை	*7th thirumurai*
திருப்பாண்டிக்கொடுமுடி	*thiru-pāndi-kodu-mudi*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

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for information about the life of saint sundarar-mūrthi swāmigal (sundarar) & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/63.asp*

for information about the life of the 63 nayanar saints visit:

- *www.skandagurunatha.org/deities/siva/nayanars/*

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ஸ்ரீ மாணிக்க வாசகர் சுவாமிகள் அருளிச்செய்த
திருவாசகம் பதிகங்கள் - பாடல் *8.001* (“சிவபுராணம்”)
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal’s
thiruvāsagam pathigam - song 8.001 (“siva-purānam”)
8th thirumurai
thiruchitrambalam

śrí mānikkavāsakar swāmigal’s

thiruvāsagam pathigam - song 8.001 (“siva purānam”)

(Sivan's way of old (or) Sivan's Course from Everlasting)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Rev. G.U. Pope

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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Guide to pronunciation

- *From “Sri Suktam with Samputita Sri Suktam.”*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced “aha”; **ih:** would be pronounced “ihi”; **uh:** would be pronounced “uhu”; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian “r”
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like “sya” sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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ஸ்ரீ மாணிக்க வாசகர் சுவாமிகள் அருளிச்செய்த

திருவாசகம் பதிகங்கள் - பாடல் 8.001
(“சிவபுராணம்”)

திருச்சிற்றம்பலம்

- *Tamil unicode lyrics & English meanings courtesy of www.shaivam.org & Rev. G.U. Pope*

நமச்சிவாய வாஅழ்க நாதன் தாள் வாழ்க
இமைப்பொழுதும் என் நெஞ்சில் நீங்காதான் தாள் வாழ்க
கோகழி ஆண்ட குருமணிதன் தாள் வாழ்க
ஆகமம் ஆகிநின்று அண்ணிப்பான் தாள் வாழ்க
ஏகன் அநேகன் இறைவன் அடிவாழ்க 5

வேகம் கெடுத்தாண்ட வேந்தன் அடிவெல்க
பிறப்பறுக்கும் பிஞ்ஞகன்தன் பெய்கழல்கள் வெல்க
புறந்தார்க்குச் சேயோன் தன் பூங்கழல்கள் வெல்க
கரங்குவிவார் உள்மகிழும் கோன்கழல்கள் வெல்க
சிரம்குவிவார் ஓங்குவிக்கும் சீரோன் கழல் வெல்க 10

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தேசன் அடிபோற்றி சிவன் சேவடி போற்றி
நேயத்தே நின்ற நிமலன் அடி போற்றி
மாயப் பிறப்பு அறுக்கும் மன்னன் அடி போற்றி
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அவன் அருளாலே அவன் தாள் வணங்கிச்
சிந்தை மகிழச் சிவ புராணம் தன்னை
முந்தை வினைமுழுதும் ஓய உரைப்பன் யான். 20

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கண் நுதலான் தன்கருணைக் கண்காட்ட வந்து எய்தி
எண்ணுதற்கு எட்டா எழில் ஆர்கழல் இறைஞ்சி
விண் நிறைந்தும் மண் நிறைந்தும் மிக்காய், விளங்கு ஒளியாய்,
எண் இறந்த எல்லை இலாதானே நின் பெரும்சீர்
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கல்லாய் மனிதராய்ப் பேயாய்க் கணங்களாய்
வல் அசுரர் ஆகி முனிவராய்த் தேவராய்ச்
செல்லாஅ நின்ற இத் தாவர சங்கமத்துள் 30

எல்லாப் பிறப்பும் பிறந்து இளைத்தேன், எம்பெருமான்
மெய்யே உன் பொன் அடிகள் கண்டு இன்று வீடு உற்றேன்
உய்ய என் உள்ளத்துள் ஓங்காரமாய் நின்ற
மெய்யா விமலா விடைப்பாகா வேதங்கள்
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வெய்யாய், தணியாய், இயமானனாம் விமலா
பொய் ஆயின எல்லாம் போய் அகல வந்தருளி
மெய் ஞானம் ஆகி மிளிர் கின்ற மெய்ச் சுடரே
எஞ்ஞானம் இல்லாதேன் இன்பப் பெருமானே
அஞ்ஞானம் தன்னை அகல்விக்கும் நல் அறிவே 40

ஆக்கம் அளவு இறுதி இல்லாய், அனைத்து உலகும்
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போக்குவாய் என்னைப் புகுவிப்பாய் நின் தொழும்பின்
நாற்றத்தின் நேரியாய், சேயாய், நணியானே
மாற்றம் மனம் கழிய நின்ற மறையோனே 45

கறந்த பால் கன்னலொடு நெய்கலந்தாற் போலச்
சிறந்தடியார் சிந்தனையுள் தேன்ஊறி நின்று
பிறந்த பிறப்பு அறுக்கும் எங்கள் பெருமான்
நிறங்கள் ஓர் ஐந்து உடையாய், விண்ணோர்கள் ஏத்த
மறைந்திருந்தாய், எம்பெருமான் வல்வினையேன் தன்னை 50

மறைந்திட மூடிய மாய இருளை
அறம்பாவம் என்னும் அரும் கயிற்றால் கட்டி
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விலங்கு மனத்தால், விமலா உனக்கு
கலந்த அன்பாகிக் கசிந்து உள் உருகும்
நலம் தான் இலாத சிறியேற்கு நல்கி
நிலம் தன்மேல் வந்து அருளி நீள்கழல்கள் காட்டி,
நாயிற் கடையாய்க் கிடந்த அடியேற்குத் 60

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தாயிற் சிறந்த தயா ஆன தத்துவனே
மாசற்ற சோதி மலர்ந்த மலர்ச்சுடரே
தேசனே தேன் ஆர்அமுதே சிவபுரானே
பாசமாம் பற்று அறுத்துப் பாரிக்கும் ஆரியனே
நேச அருள்புரிந்து நெஞ்சில் வஞ்சம் கெடப் 65

பேராது நின்ற பெருங்கருணைப் போராறே
ஆரா அமுதே அளவிலாப் பெம்மானே
ஓராதார் உள்ளத்து ஒளிக்கும் ஒளியானே
நீராய் உருக்கி என் ஆருயிராய் நின்றானே
இன்பமும் துன்பமும் இல்லானே உள்ளானே 70

அன்பருக்கு அன்பனே யாவையுமாய் இல்லையுமாய்
சோதியனே துன்னிருளே தோன்றாப் பெருமையனே
ஆதியனே அந்தம் நடுவாகி அல்லானே
ஈர்த்து என்னை ஆட்கொண்ட எந்தை பெருமானே
கூர்த்த மெய் ஞானத்தால் கொண்டு உணர்வார் தம்கருத்தில் 75

நோக்கரிய நோக்கே நுணுக்கரிய நுண் உணர்வே
போக்கும் வரவும் புணர்வும் இலாப் புண்ணியனே
காக்கும் என் காவலனே காண்பரிய பேர் ஒளியே
ஆற்றின்ப வெள்ளமே அத்தா மிக்காய் நின்ற
தோற்றச் சுடர் ஒளியாய்ச் சொல்லாத நுண் உணர்வாய் 80

மாற்றமாம் வையகத்தின் வெவ்வேறே வந்து அறிவாம்
தேற்றனே தேற்றத் தெளிவே என் சிந்தனை உள்
ஊற்றான உண்ணார் அமுதே உடையானே
வேற்று விகார விடக்கு உடம்பின் உள்கிடப்ப
ஆற்றேன் எம் ஐயா அரனே ஓ என்று என்று 85

போற்றிப் புகழ்ந்திருந்து பொய்கெட்டு மெய் ஆனார்
மீட்டு இங்கு வந்து வினைப்பிறவி சாராமே
கள்ளப் புலக்குரம்பைக் கட்டு அழிக்க வல்லானே
நள் இருளில் நட்டம் பயின்று ஆடும் நாதனே
தில்லை உள் கூத்தனே தென்பாண்டி நாட்டானே 90

அல்லல் பிறவி அறுப்பானே ஓ என்று
சொல்லற்கு அரியானைச் சொல்லித் திருவடிக்கீழ்
சொல்லிய பாட்டின் பொருள் உணர்ந்து சொல்லுவார்
செல்வர் சிவபுரத்தின் உள்ளார் சிவன் அடிக்கீழ்ப்
பல்லோரும் ஏத்தப் பணிந்து. 95

திருச்சிற்றம்பலம்

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śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.001
(“siva-purānam”)

(Hymn 1: Sivan's way of old (or) Sivan's Course from Everlasting)

|| SALUTATIONS ||

namach-chivāya-vālga nāthan thāl-vālga *
imaip-poluthum-en-nenjil neen-gā-thān thāl-vālga *
kōgali-ānda guru-manithan thāl-vālga
āgamam-āgi-ninru an-ippān thāl-vālga
ëgan-anëgan iraivan adi-vālga 5

Hail, the five letters! Hail, foot of the Lord!
Hail, foot of Him Who not for an instant quits my heart!
Hail, foot of the Guru-pearl that rules in Gōgali!
Hail, foot of Him Who becomes, abides, draws near as the āgamam!
Hail, foot of Him, the One, the Not-One, and the King!

vëgam-keduthu-ānda vënthan adi-velga
pirap-parukkum-pinya-aganthan pëy-galal gal-velga
puran-thārkku-sëyōn-than poon-galal gal-velga
karan-guvivār-ul-magilum kōn-galal gal-velga
siram-guvivār-ōngu-vikkum seerōn-kalal velga * 10

Victory to the foot of the King, who soothed my soul's unrest and made me His!
Victory to the jewelled foot of Pinnagan, who severs continuity of birth!
Victory to the flower-foot of Him Who is far from those without!
Victory to the anklets of the King, rejoicing 'mid those that fold adoring hands!
Victory to the anklets of the glorious One, who uplifts those that bow the head!

eesan-adipōtri enthai adi-pōtri
thësan-adipōtri sivan-sëvadi pōtri
nëyathë-ninra nimalan adi-pōtri
māya-pirappu-arukkum mannan adi-pōtri
seerār-perunthurai-nam thëvan adi-pōtri 15
ārātha-inbam arulum malai-pōtri

Praise to the foot of Sivan! Praise to my Father's foot!
Praise to the foot of the Teacher! Praise to Sivan's roseate foot!
Praise to the foot of the Stainless, who in love stood near!
Praise to the foot of the King, who cuts off delusive birth!
Praise to the foot of glorious Perun-turrai's God!
Praise to the Mount, in grace affording pleasures that cloy not!

|| INTRODUCTION ||

sivan-avan-en sinthaiyul ninra-athanāl
avan-arul-ālë avan-thāl vanangi *
sinthai-magila siva-purānam thannai *
munthai-vinai-muluthum ōya uraippan-yān. * 20

Because He, Sivan, within my thought abides,
By His grace alone, bowing before His feet,
With joyous thought, Sivan's 'Ways of Old' I'll tell,
That thus my former 'deeds' may wholly pass.

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kan-uthalān-than-karunai kan-gātta van-thëythi
ennu-thatku-ettā elār-kalal irain-ji
vin-irainthu-man-irainthu mikkāy vilan-koliyāy,
en-iranthu-ellai ilā-thānë nin-perumseer
pollā-vinaiyën-pugalu-māru onru-ariyën 25

I came, attained the grace the 'Brow-eyed' showed,
Adored the beauteous foot by thought unreached.
O Thou, Who fill'st the heaven, Who fill'st the earth, art manifested light,
Transcending thought, Thou boundless One! Thy glory great
I, man of evil 'deeds' know not the way to praise!

|| HIS VARIOUS EMBODIMENTS ||

pullāgi-poodāy pulu-vāy mara-māgi *
pal-viruga-māgi paravai-yāy pām-bāy *
kallāy-mani-tharāy pëyāy kanan-galāy *
val-asurar-āgi muni-varāy thë-varāy *
sellā-ninra ith-thāvara sanga-mathul * 30
ellā-pirappum piran-thilai-thën, em-perumān *

Grass was I, shrub was I, worm, tree,
Full many a kind of beast, bird, snake,
Stone, man, and demon. 'Midst Thy hosts I served.
The form of mighty Asuras, ascetics, gods I bore.
Within these immobile and mobile forms of life,
In every species born, weary I've grown, great Lord!

|| HE FOUND THE MASTER ||

meyyë-un-pon-adigal kan-dinru vee-dutrën *
uyya-en-ullathul ōngāra-māy ninra
meyyā-vimalā vidaip-pāgā vëthan-gal
aiyā-ena-vōngi ālnthu-aganra nun-niyanë 35

Truly, seeing Thy golden feet this day, I've gained release.
O Truth! as the ōngāram dwelling in my soul,
That I may 'scape. O spotless one! O Master of the bull!
Lord of the Vedas! Rising, sinking, spreading, subtile One!

veyyāy, thaniyāy, iyamāna-nām vimalā
poyā-yina-ellām pōy-agala van-tharuli *
mey-nyāna-māgi milir-kinra mey-chudarë
en-nyānam-illāthë ninpa peru-mānë
an-nyānam-thannai agal-vikkum nal-arivë * 40

Thou art the heat! and Thou the cold! the Master Thou, O spotless One!
Thou cam'st in grace, that all things false might flee,
True Wisdom, gleaming bright in splendour true,
To me, void of all wisdom, blissful Lord!
O Wisdom fair, causing unwisdom' self to flee far off!

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|| SIVAN'S FIVE OPERATIONS ||

**ākkam-alavu-iruthi ill-lāy, anai-thulagum *
ākku-vāy-kāp-pāy al-lippāy arul-tharu-vāy *
pōkku-vāy-ennai pugu-vippāy nin-tholumpin
nā-trathin-nëri-yāy, sëyāy, nani-yānë
mātram-manam-kaliya ninra marai-yōnë 45**

Thou know'st no increase, measure, end! All worlds
Thou dost create, protect, destroy, enrich with grace,
Release. Thou causest me to enter 'mid Thy servant band.
More subtile Thou than fragrance. Thou'art afar, art near.
Thou art the Mystic word, transcending word and thought.

**karantha-pāl-kannal-odu ney-kalan-thā pōla
siran-thadiyār-sin-thanaiyul thën-oori ninru
pirantha-pira-parukkum engal-perumān**

As when are mingled milk, sweet juice of cane and butter,
Thou dost distil, like honey, in the thought of glorious devotees,
And cuttest off the continuity of births - our mighty One!

|| HUMAN EMBODIMENT AND ENLIGHTENMENT BY GRACE ||

**niran-galōr-ain-thudai-yāy, vinōrgal ëtha
marain-thirun-thāy, em-perumān val-vinaiyën thannai 50**

Thou hast the colours five! While heavenly ones extolled
Thou didst lie hid, our mighty Lord! In the strong grasp of deeds,

**marain-thida-moodiya māya irulai
aram-pāvam-ennum arum-kayi-trāl katti
puram-thōl-pōrthu engum pulal-lukku moodi,
malam-sōrum-onpathu vāyil-kudilai
malanga-pula-nainthum van-janai-yai seyya, 55**

I lay, hidden amid illusion's shrouding gloom.
Thou binding with rare cords of virtue and of sin,
Didst clothe with outer skin, enveloping with worms and filth, -
Within my nine-gated dwelling foul bewildered,
By the five senses sore deceived, -

**vilangu-manathāl, vimalā unakku *
kalantha-anbāgi kasinthu ul-urugum
nalam-thān-ilātha siri-yëtku-nalgi
nilam-than-mël-van-tharuli neel-galal-gal kātti, *
nāyit-kadai-yāy kidantha-adiyëtku * 60
thāyit-sirantha thayā-āna thath-thuvanë ***

To me, mean as I was, with no good thing, Thou didst grant grace,
That I, with mind erewhile embruted, - pure one! - should
Become commingling love, in soul-subduing rapture melt!
Thou cam'st in grace on this same earth, didst show Thy mighty feet
To me who lay mere slave, - meaner than any dog,
ëssential grace more precious than a mother's love!

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|| EPITHETS OF PRAISE ||

māsatra-sōthi malarn-tha malar-chudarë
thësanë-thënār amuthë siva-purānë
pāsa-mām patru-ruthu pārik-kum āri-yanë
nësa-arul-purinthu nenjil vanjam-keda 65

Spotless splendour! Brightness of full-blown flower!
O Teacher! Honied ambrosia! Lord of Siva-town!
O venerated One, Guardian, Looser of Pācam's tie,
Working in grace of love, that in my mind delusion may die out!

përāthu-ninra perun-karunai pë-rārë
ārā-amuthë ala-vilā pem-mānë
ōrā-thār-ullathu olikkum-oliyānë
neerāy-urukki en ār-uyir-āy nin-rānë
inbamum-thunbamum illānë ullānë 70

Great river of exceeding tenderness, with ceaseless flow!
Ambrosia that satiates not! Infinite, almighty Lord!
Light unseen that lurks within the souls that sought Thee not!
Thou Who abidest in my soul, till melting waters flow!
Thou Who art without pleasure or pain, Who yet hast both!

anbarukku-anbanë yāvai-yumāy allai-yumām *
sōthiyanë-thun-nirulë thōn-rā peru-maiyanë *
āthiyanë-antham nadu-vāgi allānë
eer-thennai-ātkonda enthai-perumānë
koortha-mey-nyānath-thāl kondunar-vār tham-garuthil 75

Loving to loving ones! ëffulgent One, Who all things art,
And their negation too! Great Master, whom no darkness gathers round!
First One, Thou'rt ënd and Midst, and art devoid of these!
Father, Lord, Who drew'st, and mad'st me Thine!
ëye of the minds that see by keenest glance of wisdom true,

nōkkariya-nōkkë nunuku-ariya nun-nunarvë
pōkkum-varavum punarvum-ilā pun-niyanë
kākkum-en-kāvalanë kān-bariya për-oliyë
ātru-inba-vellamë athā-mikkāy ninra
thōtra-sudar-oliyāy sollātha nun-nunar-vāy 80 -

Hard to be eyed! Subtle understanding, none can scrutinize!
Holy! Who comest not, nor goest, nor mingling liv'st!
Guardian who guardest us! Great Light whom none can see!
Flood of delight! Father! Light of all passing splendours
That appear! Unutterably subtle Intellect!

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mātra-mā-vai-yagathin vev-vërë vanthu-arivām
thëtranë-thëtra thelivë-en sinthanai-ul
ootrāna-unnār amuthë udaiyānë

Of all that in this world diverse pronounced as truth
Is known, Thou art the knowledge sure! Full certitude!
Precious ambrosia, fountain welling up within! My Owner Thou!

|| PASSIONATE INVOCATION ||

vëtru-vigāra vidaku-udambin ul-gidappa
ātrën-em-aiyā aranë-ō-en-renru 85

I can't endure, our Guru, in this changing straitened frame to 'bide.
Aran! All Thy saints made true invoke Thee,

pōtri-pugal-irunthu poy-gettu mey-yānār *
meettu-ingu-vanthu vinaip-piravi sārāmë *
kalla-pulak-kurambai kattalikka val-lānë
nal-irulil-nattam payin-rādum nāthanë
thillai-ul-koothanë then-bāndi nāt-tānë 90

Worshipping abide, and praising Thee, from falsehood freed,
Hither return no more! That deeds and birth cling not,
To sever bonds of this deceitful sensuous frame the might is Thine!
Lord who dost dance, trampling dense darkness down!
Dancer in Thillai! Dweller in the Southern Pāndi land!

allal-piravi arup-pānë ō enru *
sollat-kariyānai solli thiru-vadikkeel
solliya-pāttin porul-unarnthu solluvār *
selvar-siva-purathin ullār sivan-adikkeel
pallōrum ëtha paninthu. 95

Thou Who dost cut off evil birth! - Adoring ever, Thee thy name,
Whom words declare not; then 'NEATH THY SACRED FEET
THEY LEARN THE MEANING OF THEIR SONG. The blessed ones
In Sivan's town who dwell, - full many a one, - beneath
The feet of Sivan, lowly bending utter praise.

Thiruchitrambalam

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திருவாசகம் பதிகங்கள் - பாடல் 8.001 (“சிவபுராணம்”)
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal’s
thiruvāsagam pathigam - song 8.001 (“siva-purānam”)
8th thirumurai
thiruchitrambalam

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for information about the life of saint mānikkavāsakar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/manikkavasagar.asp*

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திருவாசகம் பதிகங்கள் - பாடல் 8.012 ("திருச்சாழல்")
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.012 ("thiru-chālal")
8th thirumurai
thiruchitrambalam

śrí mānikkavāsakar swāmigal's

thiruvāsagam pathigam - song 8.012 ("thiru-chālal")

(The sacred chālal: the sport of Sivan's gracious energy)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Rev. G.U. Pope

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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ஸ்ரீ மாணிக்க வாசகர் சுவாமிகள் அருளிச்செய்த

திருவாசகம் பதிகங்கள் - பாடல் 12

(“திருச்சாழல்”)

திருச்சிற்றம்பலம்

- *Tamil unicode lyrics & English meanings*
  courtesy of www.shaivam.org & Rev. G.U. Pope

பூசுவதும் வெண்ணீறு பூண்பதுவும் பொங்கரவம்
பேசுவதும் திருவாயால் மறைபோலுங் காணேடீ
பூசுவதும் பேசுவதும் பூண்பதுவுங் கொண்டடென்னை
ஈசனவன் எவ்வுயிர்க்கும் இயல்பானான் சாழலோ. 255

என்னப்பன் எம்பிரான் எல்லார்க்குந் தானீசன்
துன்னம்பெய் கோவணமாக் கொள்ளுமது என்னேடீ?
மன்னுகலை துன்னுபொருள் மறைநான்கே வான்சரடாத்
தன்னையே கோவணமாச் சாத்தினன்காண் சாழலோ. 256

கோயில் சுடுகாடு கொல்புலித்தோல் நல்லாடை
தாயுமிலி தந்தையிலி தான் தனியன் காணேடீ
தாயுமிலி தந்தையிலி தான்தனியன் ஆயிடினும்
காயில் உலகனைத்துங் கற்பொடிகாண் சாழலோ. 257

அயனை அனங்கனை அந்தகளைச் சந்திரனை
வயனங்கள் மாயா வடுச்செய்தான் காணேடீ
நயனங்கள் மூன்றுடை நாயகனே தண்டித்தால்
சயமன்றோ வானவர்க்குத் தாழ்குழலாய் சாழலோ. 258

தக்கனையும் எச்சையும் தலையறுத்துத் தேவர்கணம்
தொக்கனவந் தவர்தம்மைத் தொலைத்ததுதான் என்னேடீ?
தொக்கனவந் தவர்தம்மைத் தொலைத்தருளி அருள்கொடுத்தங்கு
எச்சனுக்கு மிகைத்தலைமற் றருளினன் காண் சாழலோ. 259

அலரவனும் மாலவனும் அறியாமே அழலுருவாய்
நிலமுதற்கீழ் அண்டமுற நின்றதுதான் என்னேடீ?
நிலமுதற்கீழ் அண்டமுற நின்றிலனேல் இருவருந்தம்
சலமுகத்தால் ஆங்காரந் தவிரார்காண் சாழலோ. 260

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மலைமகளை யொருபாகம் வைத்தலுமே மற்றொருத்தி
சலமுகத்தால் அவன்சடையிற் பாயுமது என்னேடீ?
சலமுகத்தால் அவன்சடையிற் பாய்ந்திலனேல் தரணியெல்லாம்
பிலமுகத்தே புகப்பாய்ந்து பெருங்கேடாஞ் சாழலோ. 261

கோலால மாகிக் குரைகடல்வாய் அன்றெழுந்த
ஆலாலம் உண்டான் அவன்சதுர்தான் என்னேடீ?
ஆலாலம் உண்டிலனேல் அன்றயன்மால் உள்ளிட்ட
மேலாய தேவரெல்லாம் வீடுவர்காண் சாழலோ. 262

தென்பா லுகந்தாடுந் தில்லைச்சிற் றம்பலவன்
பெண்பா லுகந்தான் பெரும்பித்தன் காணேடீ
பெண்பா லுகந்திலனேற் பேதாய் இரு நிலத்தோர்
விண்பாலி யோகெய்தி வீடுவர்காண் சாழலோ 263

தானந்தம் இல்லான் தனையடைந்த நாயேனை
ஆனந்த வெள்ளத் தழுத்துவித்தான் காணேடீ
ஆனந்த வெள்ளத் தழுத்துவித்த திருவடிகள்
வானுந்து தேவர்கட்கோர் வான்பொருள்காண் சாழலோ. 264

நங்காய் இதென்னதவம் நரம்போ டெலும்பணிந்து
கங்காளந் தோள்மேலே காதலித்தான் காணேடீ
கங்காளம் ஆமாகேள் காலாந்த ரத்திருவர்
தங்காலஞ் செய்யத் தரித்தனன்காண் சாழலோ. 265

கானார் புலித்தோல் உடைதலைஊண் காடுபதி
ஆனா லவனுக்கிங் காட்படுவார் ஆரேடி?
ஆனாலும் கேளாய் அயனுந் திருமாலும்
வானாடர் கோவும் வழியடியார் சாழலோ. 266

மலையரையன் பொற்பாவை வாள்நுதலான் பெண்திருவை
உலகறியத் தீவேட்டான் என்னுமது என்னேடீ
உலகறியத் தீவேளே தொழிந்தனனேல் உலகனைத்துங்
கலைநவின்ற பொருள்களெல்லாங் கலங்கிடுங்காண் சாழலோ. 267

தேன்புக்க தண்பனைசூழ் தில்லைச்சிற் றம்பலவன்
தான்புக்கு நட்டம் பயிலுமது என்னேடீ?
தான்புக்கு நட்டம் பயின்றிலனேல் தரணியெல்லாம்
ஊன்புக்க வேற்காளிக் கூட்டாங்காண் சாழலோ. 268

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கடகரியும் பரிமாவும் தேரும்உகந் தேறாதே
இடபம்உகந் தேறியவா றெனக்கறிய இயம்பேடீ
தடமதில்கள் அவைமூன்றுந் தழலெரித்த அந்நாளில்
இடபமதாய்த் தாங்கினான் திருமால்காண் சாழலோ. 269

நன்றாக நால்வர்க்கும் நான்மறையின் உட்பொருளை
அன்றாலின் கீழிருந்தங் கறமுரைத்தான் காணேடீ
அன்றாலின் கீழிருந்தங் கறமுரைத்தான் ஆயிடினுங்
கொன்றான்காண் புரமூன்றுங் கூட்டோடே சாழலோ. 270

அம்பலத்தே கூத்தாடி அமுதுசெயப் பலிதரியும்
நம்பனையுந் தேவனென்று நண்ணுமது என்னேடீ?
நம்பனையும் ஆமாகேள் நான்மறைகள் தாமறியோ
எம்பெருமான் ஈசாவென் றேத்தினகாண் சாழலோ. 271

சலமுடைய சலந்தரன்தன் உடல்தடிந்த நல்லாழி
நலமுடைய நாரணற்கன் றருளியவா றென்னேடீ?
நலமுடைய நாரணன்தன் நயனம்இடந் தானடிக்கீழ்
அலராக இடஆழி அருளினன்காண் சாழலோ. 272

அம்பரமாம் புள்ளித்தோல் ஆலாலம் ஆரமுதம்
எம்பெருமான் உண்டசதுர் எனக்கறிய இயம்பேடீ
எம்பெருமான் ஏதுடுத்தங் கேதமுது செய்திடினும்
தம்பெருமை தானறியாத் தன்மையன்காண் சாழலோ. 273

அருந்தவருக் காலின்கீழ் அறமுதலா நான்கினையும்
இருந்தவருக் கருளுமது எனக்கறிய இயம்பேடீ?
அருந்தவருக் கறமுதல்நான் கன்றருளிச் செய்திலனேல்
திருந்தவருக் குலகியற்கை தெரியாகாண் சாழலோ. 274

திருச்சிற்றம்பலம்

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ஸ்ரீ மாணிக்க வாசகர் சுவாமிகள் அருளிச்செய்த
திருவாசகம் பதிகங்கள் - பாடல் 8.012 ("திருச்சாழல்")
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.012 ("thiru-chālal")
8th thirumurai
thiruchitrambalam

śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 12
("thiru-chālal")

(The sacred chālal: the sport of sivan's gracious energy)

I. OBJECTIONS TO 'ASHES,' THE SNAKE, AND THE MYSTERY OF HIS TEACHING

pūsu-vathum – ven-neeru – pūn-pathu-vum – pon-garavam
pësu-vathum – thiru-vāyāl – marai-pōlum – kānë-dee
pūsu-vathum – pësu-vathum – pūn-pathu-vum – konden-nai
eesan-avan – ev-vuyir-kum – iyal-pā-nān – sā-la-lō. 255

Obj. What He smears is 'white ash'; what He wears is an angry snake;
What He speaks with His lips divine is the mystic word, it seems; MY DEAR!
Ans. What He smears, what He says, what He wears are the means by which He,
As my Lord, rules me; and of all that hath life the Essence is He! CARALO! (4)

These are the words used by Dakshan to his daughter Umai in the Kaci Khandam,:-

His body he smears with ashes; a serpent he wears as adornment;
Poison from the sea he eats; a skull he carries
He rides a white bull that rages with anger. Such an one,
O damsel, is he fit to come to our sacrifice?'

The ashes, the serpent, the poison, the skull, and the bull are matters of praise in all Caiva poems.

II. OBJECTIONS TO HIS MENDICANT GRUISE

en-nappan – em-pirān – ellārk-kum – thān-eesan
thun-nampëy – kōvana-mā – kōllu-mathu – ennë-dee?
man-nukalai – thun-nū-porul – marai-nānkë – vān-saradā
than-naiyë – kōvana-mā – sāth-thinan-kān – sā-la-lō. 256

Obj. 'My Father, Embiran, to all indeed is Ruler Supreme;
Yet He wears a clouted kovanam;' and why should this be so, MY DEAR?
Ans. The Vedas four, the meaning with which all lore is fraught, as the great thread
Himself alone as kovanam He spreads; behold, CARALO! (8)

An ascetic mendicant wears a very scanty cloth, suspended by a string round the waist; but why should He, who often appears in such stately majesty, wear this unseemly pretence of decent clothing! The answer is ambiguous in the original, but seems to say: 'All mysteries are contained and hidden in Him, and the Vedic revelation is the link between Him and the souls of men.' Strange symbolism!

Kaman, the 'Bodiless.a - The story of the destruction of Kaman (or the god of Love) by Civan is very curious, and should be read by the Tamil scholar in the Kamba-Ramayanam. It seems that Civan resolved to enter on a course of very strict devotion (Yogam) with the intention of increasing his powers! The lesser divinities fearing this, instigated Kaman to endeavour to distract the mind of the devotee. Accordingly the archer sallied forth with his arrows composed of the nine most fragrant flowers, and having fitted one on to the string, took aim at Civan's sacred breast. But the god suddenly opened his third eye in the centre of his brow, from which he darted a wrathful flame that instantly reduced Kaman to ashes. At the intercession of all orders of creation Kaman was restored to life, but not to a visible substantial form, and he still pervades the world riding on the chariot of the soft south-wind, working his mischief unseen. Ancient European mythology made him blind: he is here 'bodiless.' The legend may remind us of the story of Echo. The allusions to this myth in these lyrics are endless - and wearisome.

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III. THE OBJECTION THAT CIVAN IS A HOMELESS ASCETIC

kōyil-sudu – kātu – kol-pulith-thōl – nal-lādai
thā-yum-ili – than-thai-yili – thān-thani-yan – kānë-dee
thā-yum-ili – than-thai-yili – thān-thani-ya – nāy-idi-num
kā-yil-ula – ka-nai-thum – kat-podi-kān – sā-la-lō. 257

Obj. His shrine's the burning ground; fierce tiger skin His goodly garb;
All motherless and fatherless is He; all lonely dwelleth; see, MY DEAR!
Ans.Motherless is He and fatherless; dwelleth all aone; but though'tis thus,
If He be wroth, the worlds to powder crumble all; behold, CARALO! (12)

IV. THE PUNITIVE INDICATIONS OF BHAIRAVAN

aya-nai-an – anga-nai – antha-kalai – chan-thira-nai
vaya-nan-gal – māyā-vadu – chey-thān – kānë-dee
naya-nan-gal – mūn-ru-dai – nā-yaga-në – than-dith-thāl
saya-man-rō – vān-avark-ku – thāl-kula-lāy – sā-la-lō. 258

Obj. Ayan, the 'Bodiless,' with Anthagan, and Canthiran,
In divers ways He wounded sore, yet slew not; see, MY DEAR!
Ans. He Whose eyes are three, the Ruler great, if He shall punish,
Is't not a triumph to the heav'nly ones, O thou with flowing locks? CARALO! (16)

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V. DAKSHAN'S SACRIFICE

thak-kanai-yum – ëch-chaiyum – thalai-yaru-thu – thëvar-kanam
thok-kanavan – thavar-tham-mai – tholai-thathu-thān – ennëdee?
thok-kanavan – thavar-tham-mai – tholai-tharuli – arul-koduth-than-gu
ëch-chanuk-ku – mikai-thalai-ma(t) – raru-li-nan-kān – sā-la-lō. 259

Obj. Of Dakshan He smote off the head, off Eccan too; the hosts of gods
That flocking came He sent to nothingness; why this, MY DEAR?
Ans. Them who thronging came to nothingness He sent; 'twas grace!
In grace to Eccan too He gave one head the more; see CARALO! (20)

VI. ARUNACHALAM

alara-vanum – māla-vanum – ari-yāmë – alal-uru-vāy
nila-muthat-keel – anda-mura – nin-rathu-thān – ennëdee?
nila-muthat-keel – anda-mura – nin-rila-nël – iru-varun-tham
sala-mukath-thāl – āng-kāran – thavi-rār-kān – sā-la-lō. 260

Obj. Him the flow'ry god and Mal knew not; in fiery form He came
From earth that stretch'd to lower worlds; wherefore was this, MY DEAR?
Ans. From earth to realms beneath had He not reach'd, they twain
The insolence of self-esteem had not cast off; behold, CARALO! (24)

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VII. PARVATHI LIVES IN HIS SIDE, GANGA ON HIS CREST

malai-makalai – ōru-pākam – vaith-thalu-më – mat-trōru-thi
sala-muka-thāl – avan-sadai-yil – pāyu-mathu – ennë-dee?
sala-muka-thāl – avan-sadai-yil – pāyn-thila-lël – thara-ni-yellām
pila-muka-thë – puka-pāyn-thu – perun-gëtān – sā-la-lō. 261

Obj.Soon as the mountain maid as part of Him He placed, another dame
In watery form upon His braided locks poured down! Why this, MY DEAR?
Ans. Upon His braided locks in watery form had she not leaped, the world
To cavernous destruction rushing ruined must have lain! CARALO! (28)

VIII. THE POISON

kō-lā-la – māki – kurai-kadal-vāy – an-rëlun-tha
ālā-lam – un-dān – avan-sathur-thān – en-në-dee?
ālā-lam – un-dila-nël – an-rayan-māl – ul-lit-ta
më-lā-ya – thëvar-ellām – veedu-varkān – sā-la-lō. 262

Obj. He ate halalam from the sounding sea, that day arisen
With mighty din; what means this wondrous act, MY DEAR?
Ans. Had He not eaten on that day the posion fierce, Ayan and Mal
And all the other gods of upper heaven had died; behold, CARALO! (32)

The Hala-hala Poison, the churning of the sea, the blackness of Civan's Throat, and the epithet 'Ambrosia.'- Among other things in these lyrics that require explanation to the English reader, the subjects referred to in the above title are of the most frequent recurrence, and are apt to weary and even disgust.

It is most necessary however to understand once for all how essential they are to the South-Indian concept of Civan, as the great and beneficient Being Who is to be approached in prayer and gratefully adored. It will hardly be possible for the reader to do anything like justice to the Poet and religious Teacher, unless he deem it worth while to make the attempt to view these things candidly and dispassionately in the light in which they are viewed by the more devout and intelligent of the Caiva community.

The legend is simply this: the lesser deities were in sore affliction and came to Civan for help. He accordingly came forth from Kailaca, and using Mount Mandara as His churning-stick, with Vasu-deva as the rope which caused it to revolve, proceeded to churn the sea of milk. The result was the appearance of the Ambrosia or food of immortal gladness. But before this a stream of fiery poison black and deadly, the Hala-hala poison, rushed forth. This the deity himself drank up, and hence his throat is for ever black, a glorious memorial of his voluntary sufferings. The cup of ambrosia He gave to the grateful gods. Another version of this story may be read in Wilson's Vishnu Puranam. It is also to be found in various form in Tamil verse, but is essentially a Sanskrit and northern myth. The question occurs, was this regarded as literal fact, or was it put forth as a parable? It may be said that three classes of Hindus are to be met with in the South: those to whom this and similar histories are wonderful stories and nothing more. They take no more interest in them than we should in the Arabian Nights' Entertainments.

A second class believe the legends devoutly, and regard them as capable of a mystic interpretation to which however they do not attach any surpassing importance, nor are they at all agreed as to its details. The third class think that under the veil of such legends ancient sages concealed mysterious teachings which they

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were unwilling to expose to the vulgar gaze. And they say that they alone possess the secret of the esoteric meaning of the myths, which they themselves regard as more or less antiquated and uncouth.

Whether the Upanishads and Sanskrit literature in general lend any countenance to this last idea is exceedingly doubtful. I incline to think that these mystic interpretations are only to be found in later, and chiefly in South-Indian, authors. It is very ceratin that the Caiva Siddhanta philosophers have made it their especial business to give to all such legends a more elevating, and at the same time distinctly Caivite, interpretation. The south of India has from the earliest time been more open than the rest of the east to western influences and teaching, and I feel convinced that this is one of the results. Whether in any way the chasm between western and eastern ideas can be bridged over by any such explanations is of course a most interesting question.

It is quite permitted us to say that, the truth supposed to be concealed (rather too carefully!) under these symbols is that, the Supreme Being has condescended to come to earth to taste the bitter cup of suffering, retaining ever the glorious signs of that agony, while to men He presents the draught of immortal blessedness. However this may be, the epithets of 'Black-throated' and 'Ambrosia' as applied to Civan need not be, must not be, simply grotesque, but associated with the pathos of sufferring and the tenderness of unselfish love.

The idea of this is expressed in the first poem of the Purra-Nannurru, which is by Perundevanar, the translator of the Bharatam:-

'He wears th'adornment of a throat with poison black; that stain
The chaunters of the mystic scrolls are wont to praise.'

Of course there are many things which are said and sung by the devout of all systems in all lands that require to be explained, and it will generally be found that a mystic meaning is at the root of the uncouth phrase. This has been more or less lost sight of: the symbol is apt to supersede the real thought.

IX.

then-pālu – kan-thādum – thillai-chit – ram-balavan
pen-pālu – kan-thān – perum-pith-than – kānë-dee
pen-pālu – kan-thila-në(l) – pë-thāy-iru – níla-thōr
vin-pāli – yō-gëythí – veedu-varkān – sā-la-lō 263

Obj. The Lord of Tillai's court, Who in the southern land delights, and dances there,
A mighty maniac, delighted in the female form, behold, MY DEAR!
Ans. had He not delighted in the female form, all in the wide world
Would have obtained heaven's bliss and earth had failed; behold, CARALO! (36)

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Source: www.skandagurunatha.org/deities/siva/thirumurai/

X.

thā-nan-tham – il-lān – thanai-adain-tha – nā-yënai
ā-nan-tha – vel-la – alu-thu-vith-thān – kānë-dee
ā-nan-tha – vel-la – alu-thu-vith-tha – thiru-vadigaL
vā-nun-thu – thë-var-kat-kōr – vān-porul-kān – sā-la-lō. 264

Obj. He is the endless One; and me, a dog, who came to Him,
He plunged in tide of rapturous bliss unending; behold, MY DEAR!
Ans. The sacred Feet that plunged me in rapture's flowing tide
are treasure rich to gods in upper heaven that dwell; behold, CARALO! (40)

XI.

nan-gāy-ith – enna-thavam – naram-pō-del – um-panin-thu
kan-gālan – thōl-mëlë – kā-thali-thān – kānë-dee
kan-gālam – āmā-kël – kā-lān-thar – ath-thiru-var
than-gālam – sey-yath –arith-thanan-kān – sā-la-lō. 265

Obj. Lady! what's this ascetic rite? Sinews and bone He wears,
A bony circlet on His arm He loves to bear; behold, MY DEAR!
Ans. The way of the bony circlet hear! In the end of the age
When the two had reached their fated hour, He put it on; hehold, CARALO! (44)

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XII.

kā-nār – pulith-thōl – udai-thalai-ūn – kādu-pathi
ānā-la – vanuk-king – kāt-padu-vār – ārë-di?
ānā-lum – kë-lāy – aya-nun – thiru-mālum
vānā-dar – kōvum – vali-yadi-yār – sā-la-lō. 266

Obj. His garb is the skin of the forest tiger; He eats from a skull;
The wild is His city; to Him here who will service pay? MY DEAR!
Ans. Yet, hear thou! Ayan and sacred Mal, and the King
Of them of the heavenly land, are His humble and faithful ones; CARALO! (48)

XIII. HIS MARRIAGE

malai-yarai-yan – pot-pāvai – vāl-nu-thalān – pen-thiru-vai
ula-kariya – thee-vët-dān – ennu-mathu – ennë-dee
ula-kariya – thee-vëlë – tholin-thana-nël – ula-kanai-thum
kalai-navin-ra – porul-gal-ellām – kalan-gidun-gān – sā-la-lō. 267

Obj. The mountain monarch's golden Daughter bright of brow, the Lady blest,
He wedded with the fire as all the world doth know; what's that? say, MY DEAR!
Ans. Had He not wedded Her for all the world to know, the world entire
Had in confusion lost the import true of every lore; behold, CARALO! (52)

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XIV. THE DANCE

then-pukka – than-panai-sūl – thillai-chit – ram-balavan
thān-pukku – nat-tam – payilu-mathu – ennë-dee?
thān-pukku – nat-tam – payin-rila-nël – tharani-yellām
ūn-pukka – vët-kāli – kūt-tān-gān – sā-la-lō. 268

Obj. The Lord of Tillai's court, by cool palms girt, whence honey drips,
There entering does a mystic dance perform; what's that, MY DEAR?
Ans. Had He not enter'd there, all the wide earth had quick become
Abode of demons armed with flesh-transfixing appears; CARALO! (56)

XV. THE BULL

kada-kariyum – pari-māvum – thëru-mukan – thë-rā-thë
idapa-mukan – thë-riya-vār – enak-kariya – iyam-pë-dee
thada-mathil-gal – avai-mūn-rum – thalal-erith-tha – an-nā-lil
ida-pama-thāy – thān-ginān – thiru-māl-kān – sā-la-lō. 269

Obj. On stately elephant, swift stead, or car it pleased Him not to ride;
A bull He pleased to mount! Explain me this that I may know, MY DEAR!
Ans. The day He burnt with fire the triple mighty walls,
Mal divine a bull became to bear Him up; behold, CARALO! (60)

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XVI. CIVAN A GURU AND AN AVENGER TOO

nan-rāka – nāl-var-kum – nān-marai-yin – ut-porulai
an-rālin – keel-irun-tham – kara-murai-thān – kā-në-dee
an-rālin – keel-irun-tham – kara-murai-thān – āy-idi-num
kon-rān-kān – pura-mūn-rum – kūt-tō-dë – sā-la-lō. 270

Obj. Well to the four, the fourfold mystic scrolls' deep sense,
That day, beneath the banyan tree, and virtue He reveal'd; behold, MY DEAR!
Ans.That day, beneath the banyan tree, though virtue He revealed,
He utterly destroyed the cities three; begold, CARALO! (64)

XVII. A MENDICANT

am-bala-thë – kūth-thādi – amu-thu-seya – pali-thari-yum
nam-banai-yum – thëvan-enu – nan-nu-mathu – ennë-dee?
nam-banai-yum – mā-këL – nān-marai-kal – thā-mari-yō
em-peru-mān – eesāven – rëth-thina-kān – sā-la-lō. 271

Obj. In the sacred hall He dances, and wanders abroad to beg for alms;
This homeless mendicant shall we approach as god? How so, MY DEAR?
Ans. Hear thou the nature of this sacred mendicant! Him Vedas four know not;
But they've invok'd Him Lord and Ican, praising loud; behold, CARALO! (68)

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XVIII. THE DISC

salam-udaiya – salan-tharan-than – udal-thadin-tha – nal-lāli
nalam-udaiya – nā-ranat-kan – taru-liya-vā – tren-në-dee?
nalam-udaiya – nā-ranan-than – nayan-ami-dan – thān-adi-keel
ala-rāka – ee-dāli – aru-linan-kān – sā-la-lō. 272

Obj. When He smote down Jalandharan, the monster of the sea, that disc
To Naranan, the good, in grace He gave; how's that, MY DEAR?
Ans. Since Naranan, the good, dug out an eye, and laid at Aran's foot,
As flower, to him in grace the disc He gave; behold, CARALO! (72)

XIX.

am-para-mām – pul-lith-thōl – ā-lā-lam – ā-ra-mudham
em-peru-mān – un-da-sathur – enak-kariya – iyam-pë-dee
em-peru-mān – ëthu-duth-tham – këtha-mudhu – sey-thidi-num
tham-peru-mai – thān-ariyā – than-maiyan-kān – sā-la-lō. 273

Obj. His garment is the spotted hide; His food the fiery poison dark.
Is this our Peruman's great skill? Expound that I may know, MY DEAR!
Ans. Our Peruman,- whatever He wore there,- whate'er He ate,-
The greatness of His Nature none can know; behold, CARALO! (76)

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XX. VIRTUE AND TRUE PHILOSOPHY MUST BE DIVINELY TAUGHT.

arun-thava-ru – kā-lin-keel – ara-mutha-lā – nān-kinai-yum
irun-thava-ru – karu-lu-mathu – enak-kariya – iyam-pë-dee?
arun-thava-ru – kara-mudhal-nān – kan-raru-li – sey-thila-nël
thirun-thava-ru – kula-kiyat-kai – their-yā-kān – sā-la-lō. 274

Obj. To saints of goodness rare, beneath the Al, virtue and all the Four He taught;
Explain to me the grace He showed, seated with them, MY DEAR!
Ans. Had He not taught that day in grace, the worthy saints virtue and all the Four,
To noble souls this world's nature had ne'er been known! Behold, CARALO! (80)

Thiruchitrambalam

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திருவாசகம் பதிகங்கள் - பாடல் 8.012 (“திருச்சாழல்”)
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.012 (“thiru-chālal”)
8th thirumurai
thiruchitrambalam

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for information about the life of saint mānikkavāsakar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/manikkavasagar.asp*

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திருவாசகம் பதிகங்கள் - பாடல் 8.051 ("அச்சோப் பதிகம்")
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.051 ("achōp pathigam")
8th thirumurai
thiruchitrambalam

śrí mānikkavāsakar swāmigal's

thiruvāsagam pathigam - song 8.051 ("achōp pathigam")

(The sacred chālal: the sport of Sivan's gracious energy)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Rev. G.U. Pope

English Transliteration, Proof-reading, & Preparation by
Sri Skanda's Warrior of Light

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Guide to pronunciation

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  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

ஸ்ரீ மாணிக்க வாசகர் சுவாமிகள் அருளிச்செய்த

திருவாசகம் பதிகங்கள் - பாடல் 8.051

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(“அச்சோப் பதிகம்”)

திருச்சிற்றம்பலம்

- *Tamil unicode lyrics & English meanings*
  courtesy of www.shaivam.org & Rev. G.U. Pope

முத்திநெறி அறியாத மூர்க்கரொடு முயல்வேனைப்
பத்திநெறி அறிவித்துப் பழவினைகள் பாறும்வண்ணம்
சித்தமலம் அறுவித்துச் சிவமாக்கி எனைஆண்ட
அத்தனெனக் கருளியவா றார்பெறுவார் அச்சோவே. 650

நெறியல்லா நெறிதன்னை நெறியாக நினைவேனைச்
சிறுநெறிகள் சேராமே திருவருளே சேரும்வண்ணம்
குறியொன்றும் இல்லாத கூத்தன்தன் கூத்தையெனக்கு
அறியும்வண்ணம் அருளியவா றார்பெறுவார் அச்சோவே. 651

பொய்யெல்லாம் மெய்யென்று புணர்முலையார் போகத்தே
மையலுறக் கடவேனை மாளாமே காத்தருளித்
தையலிடங் கொண்டபிரான் தன்கழலே சேரும்வண்ணம்
ஐயன்எனக் கருளியவா றார்பெறுவார் அச்சோவே. 652

மண்ணதனிற் பிறந்தெய்த்து மாண்டுவிழக் கடவேனை
எண்ணமிலா அன்பருளி எனையாண்டிட் டென்னையுந்தன்
கண்ணவெண்ணீ றணிவித்துத் தூய்நெறியே சேரும்வண்ணம்
அண்ணல்எனக் கருளியவா றார்வபெறுவார் அச்சோவே. 653

பஞ்சாய அடிமடவார் கடைக்கண்ணால் இடர்ப்பட்டு

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நெஞ்சாய துயர்கூர நிற்பேன்உன் அருள்பெற்றேன்
உய்ஞ்சேன்நான் உடையானே அடியேனை வருகஎன்று
அஞ்சேல்என் றருளியவா றார்பெறுவார் அச்சோவே. 654

வெந்துவிழும் உடற்பிறவி மெய்யென்று வினைபெருக்கிக்
கொந்துகுழல் கோல்வளையார் குவிமுலைமேல் வீழ்வேனைப்
பந்தமறுத் தெனையாண்டு பரிசறஎன் துரிசுமறுத்து
அந்தமெனக் கருளியவா றார்பெறுவார் அச்சோவே. 655

தையலார் மையலிலே தாழ்ந்துவிழக் கடவேனைப்
பையவே கொடுபோந்து பாசமெனுந் தாழுருவி
உய்யும்நெறி காட்டுவித்திட் டோ ங்காரத் துட்பொருளை
ஐயன்எனக் கருளியவா றார்பெறுவார் அச்சோவே. 656

சாதல்பிறப் பென்னுந் தடஞ்சுழியில் தடுமாறிக்
காதலின்மிக் கணியிழையார் கலவியிலே விழுவேனை
மாதொருகூ றுடையபிரான் தன்கழலே சேரும்வண்ணம்
ஆதியெனக் கருளியவா றார்பெறுவார் அச்சோவே. 657

செம்மைநலம் அறியாத சிதடரொடுந் திரிவேனை
மும்மைமலம் அறுவித்து முதலாய முதல்வன்தான்
நம்மையும்ஓர் பொருளாக்கி நாய்சிவிகை ஏற்றுவித்த
அம்மையெனக் கருளியவா றார்பெறுவார் அச்சோவே. 658

செத்திடமும் பிறந்திடமு மினிச்சாவா திருந்திடமும்
அத்தனையு மறியாதார் அறியுமறி வெவ்வறிவோ
ஒத்தநில மொத்தபொருள் ஒருபொருளாய் பெரும்பயனை
அத்தனெனக் கருளியவா றார்பெறுவா ரச்சோவே. 659

படியதினிற் கிடந்திந்தப் பசு பாசந் தவிர்ந்துவிடும்

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குடிமையிலே திறிந் தடியேன் கும்பியிலே விழாவண்ணம்
நெடியவனும் நான்முகனும் நீர்கான்றுங் காணவொண்ணா
அடிகளெனக் கருளியவா றார்பெறுவா ரச்சாவே. 660

பாதியெனு மிரவுதங்கிப் பகலெமக்கெ யிரைதேடி
வேதனையி லகப்பட்டு வெந்துவிழக் கடவேனை
சாதிகுலம் பிறப்பறுத்துச் சகமறிய வெனையாண்ட
ஆதியெனுக் கருளியவா றார்பெறுவா ரச்சாவே. 661

திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal’s

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ஸ்ரீ மாணிக்க வாசகர் சுவாமிகள் அருளிச்செய்த
திருவாசகம் பதிகங்கள் - பாடல் 8.051 ("அச்சோப் பதிகம்")
எட்டாம் திருமுறை
திருச்சிற்றம்பலம்

śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.051 ("achōp pathigam")
8th thirumurai
thiruchitrambalam

thiruvāsagam pathigam - song 8.051 ("achōp pathigam")

(The wonder of salvation)

I. THE FATHER'S CONVERTING GRACE

mukthi-neri ari-yātha mur-karodu muyal-vënai
bakthi-neri ari-vithu pala-vinaigal pārum-vannam
sith-thamalam aru-vithu sivam-ākki enai-ānda
ath-than-enakku aruliya-vār ārperu-vār achōvë. 650

To me, who toiled and moiled 'mid fools, that knew not WAY of final peace,
He taught the WAY of pious love;- and that 'old deeds' might cease and flee,
Purging the foulness of my will, made me pure bliss, took for His own;-
'Twas thus the FATHER gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

II. THE MYSTIC DANCER CONVERTS THE HERETIC

neri-yallā nerith-thannai neri-yāka ninai-vënai
siru-nerikal sërā-më thiru-varule sërum-vannam
kuriy-onrum illātha kuthan-than kuthai-yenakku
ariyum-vannam aruliya-vār ārperu-vār achōvë. 651

A WAY that was no rightful WAY I followed, deeming it the WAY,-
That I might seek no meaner WAY, but only seek HIS sacred grace
To gain, - He, Whom no signs describe, His mystic DANCE has given to know !
'Twas thus the DANCER gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

III. THE TEACHER LEADS AND GUARDS IN THE WAY OF TRUTH

poy-yellām mey-yenru punar-mulaiyār pō-gaththe
meyyal-urakku ada-vënai mā-lāmë kāth-tharuli
thaiy-alidum konda-pirān than-kalale sërum-vannam
eye-yan-enakku aruliya-vār ārperu-vār achōvë. 652

Me trusting every lie as truth, - plunged in desire of women's charms,-
He guarded that I perished not with soul perturb'd,- the Lord Superne,
On whose left side the Lady dwells ! He brought me nigh His jewell'd feet,-
'Twas thus my GURU gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

IV. THE LOFTY ONE PURIFIES BY DISCIPLESHIP

man-nathani piran-theythu māndu-vilakku ada-vënai
en-namilā anbaruli enai-yāndi dennai-yunthan
kan-navën-neer anivith-thu thuy-neriye sërum-vannam
an-nal-enakku aruliya-vār ārperu-vār achōvë. 653

To me, - born in this clay, and doom'd, o'erworn, to perish, and to fall, -
Love inconceivable He gave;- made me His own;- caused me to wear
His own perfumed ashes white;- that I the way of purity
Should reach, the LOFTY gave me grce: O RAPTURE ! WHO SO BLEST AS I ?

V. THE MASTER RELIEVED MY SOUL OF ITS FEAR

panj-sāya adi-madavār kadaikku-annāl idarp-pattu

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nenj-sāya thuyar-kura nit-pënum arul-paetrën
uynj-sën-nān udai-yāne adi-yënai varuga-ënru
anj-sëlen aruliya-vār ārperu-vār achōvë. 654

Afflicted sore by glancing eyes of silly damsels, soft of foot,-
I stood, my mind by sorrow pierced; and then Thy grace I gain'd,- was sav'd,-
Ev'n I, O MASTER mine ! Thou bad'st Thy servant come; 'Fear not, 'Thou said'st !
'Twas thus that grace to me was given: O RAPTURE ! WHO SO BLEST AS I ?

VI. THE LAST-ONE SAVED ME FROM SENSUAL SERVITUDE

venthu-vilum udal-piravi mey-yenru vinai-perukki-ku
konthu-kulal kōl-valaiyār kuvi-mulai-mël veel-vënai
pan-thamaru thenai-yāndu parisa-rën thuri-suma-ruth-thu
anthem-enakku aruliya-vār ārperu-vār achōvë. 655

Birth of this frame that burns and falls I took for true,- did many deeds;
In converse joy'd with maidens wreathed in flowers, with lustrous armlets deck'd.
My bonds He cut, made me His own, cleansed foulness so no trace was left !
'Twas thus the LAST-ONE gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

VII. THE GURU'S ESOTERIC TEACHING

thai-yalār mai-yal-ile thālnthu-vilakku ada-vënai
pai-yavë kodu-pōnthu pāsam-enum thāl-uruvi
uy-yuneri kāttu-vith-thit dōngārath thut-porulai
eye-yan-enakku aruliya-vār ārperu-vār achōvë. 656

Prostrate it was my fate to fall in 'wilderment of fair ones' charms.
In gentle love He led me forth, loosing the prison bars of 'bond';
Showed me the way to 'scape; and taught the meaning of the mystic OM
'Twas thus the GURU gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

VIII. THE FIRST SAVED ME BY GIFT OF PERSONAL DEVOTION

sāthal-pira pën-num thadanj-chuliyil thadu-mārik-ku
kāthalin-mikku kani-yilai-yār kala-viyile vilu-vënai
mā-thoru-kur udaiya-pirān than-kalale sërum-vannam
āthi-yenakku aruliya-vār ārperu-vār achōvë. 657

My troubled soul was whirled around in circling tide of death and birth;
I fell, enamoured with the charms of those with jewels rare adorned;
The Lord, whose Form the Lady shares, in mercy drew me to His feet.
'Twas thus the FIRST-ONE gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

IX. SAVES ME WITH A MOTHER'S LOVE

semmai-nalam ariyātha citha-darodum thiri-vënai
mummai-malam aruvith-thu muthal-āya muthal-vanthān
nammai-yumōr porul-ākki nay-civi-gai ëtrru-vith-tha

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ammai-yenakku aruliya-vār ārperu-vār achōvë. 658

With those that knew not right or good,- men ignorant,- I wandered too.
The First, the Primal Lord Himself threefold pollution caus'd to cease;
Even me He took as something worth,- like dog in sumptuous litter borne !
'Twas thus the MOTHER gave me grace: O RAPTURE ! WHO SO BLEST AS I ?

Thiruchitrambalam

A note on the tālam [Thillai]

by Rev. G.U. Pope

This hymn was composed after Mānikkavāsakar had settled down in Thillai, his active life finished, and was waiting for the great release. He surveys (as he was so fond of doing) the whole course along which his Master (God Siva) had guided him; acknowledges how often he had fallen through an undisciplined and unpurified mind; and records with thankfulness that grace him the victory at last. No rapture is like His (God Siva)! Each verse addresses his Master variously as:

(1) Father,
(2) the Mystic Dancer,
(3) the Guru,
(4) the High and Lofty One,
(5) the Master,
(6) the Blissful,
(7) again as the Guru,
(8) the Author of all things, and
(9) the Mother (being one with Umai).

thiruvāsakam pathigam references:

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- *www.shaivam.org/tamil/thirumurai/thivacha_051.htm*
- *www.skandagurunatha.org/deities/siva/thirumurai/8*

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śrí mānikkavāsakar swāmigal's
thiruvāsagam pathigam - song 8.051 ("achōp pathigam")
8th thirumurai
thiruchitrambalam

Texts:

- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*
- *Pope, Rev. G.U. The Tiruvācagam or 'Sacred Utterances' of the Tamil Poet, Saint and Sage Mānikka-vācagar. Oxford: Clarendon Press, 1900.*

for information about the life of saint mānikkavāsakar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/manikkavasagar.asp*

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திருவிசைப்பா

ஒன்பதாம் திருமுறை

திருச்சிற்றம்பலம்

thiru-mālika(eye)-thëvar's

thiruvissaippā

9th thirumurai

thiruchitrambalam

thiru-mālika(eye)-thëvar's

thiruvissaippā – song 9.001 ("olivalar-vilakkē …")

Dedicated with love to

The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda

&

All His Beloved Children of Light

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திருமாளிகைத்தேவர் அருளிச்செய்த
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ஒன்பதாம் திருமுறை
திருச்சிற்றம்பலம்

thiru-mālika(eye)-thĕvar's
thiruvissaippā
9th thirumurai
thiruchitrambalam

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திருமாளிகைத்தேவர் அருளிச்செய்த
திருவிசைப்பா
ஒன்பதாம் திருமுறை
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thiru-mālika(eye)-thĕvar's
thiruvissaippā
9th thirumurai
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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருமாளிகைத்தேவர் அருளிச்செய்த

திருவிசைப்பா - பாடல் *9.001*

("ஒளிவளர் விளக்கே ...")

திருச்சிற்றம்பலம்

1

ஒளிவளர் விளக்கே உவப்பிலா ஒன்றே !
உணர்வுசூழ் கடந்ததோர் உணர்வே !
தெளிவளர் பளிங்கின் திரள்மணிக் குன்றே !
சித்தத்துள் தித்திக்கும் தேனே !
அளிவளர் உள்ளத்(து) ஆனந்தக் கனியே !
அம்பலம் ஆடரங் காக
வெளிவளர் தெய்வக் கூத்துகந் தாயைத்
தொண்டனேன் விளம்புமா விளம்பே. 1

திருச்சிற்றம்பலம்

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thiru-mālika(eye)-thëvar's
thiruvissaippā – song *9.001*
("olivalar-vilakkē …")

1
olivalar-vilakkē, ulap-pilā onrē,
unar-vusūl, kadantha-thōr, unar-vē;
theli-valar palin-kin, thiral-manik-kunrē,
sith-thath-thul thith-thikkum, thē-nē;
ali-valar ul-lathu, ānan-thak-kaniyē,
ambalam ādarang, kāga
veli-valar they-vak, kūthu-kan dā-yai,
thonda-nēn vilambu-mā, vilam-bē. 1

Thiruchitrambalam

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திருமாளிகைத்தேவர் அருளிச்செய்த	*thiru-mālika(eye)-thĕvar's*
திருவிசைப்பா	*thiruvissaippā*
ஒன்பதாம் திருமுறை	*9th thirumurai*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

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திருவிசைப்பா

ஒன்பதாம் திருமுறை

திருச்சிற்றம்பலம்

sënthanār swāmigal's

thiruvissaippā

9th thirumurai

thiruchitrambalam

sënthanār swāmigal's

thiruvissaippā – song 9.047 ("katravar-vilunkum …")

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சேந்தனார் சுவாமிகள் அருளிச்செய்த
திருவிசைப்பா
ஒன்பதாம் திருமுறை
திருச்சிற்றம்பலம்

sënthanār swāmigal's
thiruvissaippā
9th thirumurai
thiruchitrambalam

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a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
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ai	like **ai** in **ai**sle
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Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
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dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருவிசைப்பா - பாடல் *9.047*

("கற்றவர் விழுங்கும் ...")

திருச்சிற்றம்பலம்

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கற்றவர் விழுங்கும் கற்பகக் கனியைக்
கரையிலாக் கருணைமா கடலை
மற்றவர் அறியா மாணிக்க மலையை
மதிப்பவர் மனமணி விளக்கைச்
செற்றவர் புரங்கள் செற்றஎஞ் சிவனைத்
திருவீழி மிழலைவீற் றிருந்த
கொற்றவன் தன்னைக் கண்டுகண்(டு) உள்ளம்
குளிரஎன் கண்குளிர்ந் தனவே. 2

திருச்சிற்றம்பலம்

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sënthanār swāmigal's
thiruvissaippā – song *9.047*
("katravar-vilunkum …")

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katravar-vilunkum, katpaka-kaniyai,
karai-yilā, karunai-mā, kada-lai;
matravar-ariyā, mānikka-malai-yai,
mathip-pavar, mana-mani, vilak-ka(eye);
setravar-purangal, setra-em-sivanai,
thiru-vīli-mi-la-lai, vīt-rirun-tha;
kotravan-thannai, kandu-kandu, ullam-kulira,
en-kan-kulir-n, thana-vē. 2

Thiruchitrambalam

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ஒன்பதாம் திருமுறை	*9th thirumurai*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

thiruvissaippā pathigam references:

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திருச்சிற்றம்பலம்

sënthanār swāmigal's

thiruppallāndu

9th thirumurai

thiruchitrambalam

sënthanār swāmigal's

thiruppallāndu – song 9.289
("man-nuka thillai …")

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Thiru Sundaram T.R.

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திருப்பல்லாண்டு - பாடல் *9.289*

("மன்னுக தில்லை ...")

திருச்சிற்றம்பலம்

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மன்னுக தில்லை வளர்கநம் பத்தர்கள்
வஞ்சகர் போயகலப்
பொன்னின்செய் மண்டபத் துள்ளே புகுந்து
புவனியெல் லாம்விளங்க
அன்ன நடைமட வாள்உமை கோன்அடி
யோமுக் கருள்புரிந்து
பின்னைப் பிறவி யறுக்க நெறிதந்த பித்தற்குப்
பல்லாண்டு கூறுதுமே. 1

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மிண்டு மனத்தவர் போமின்கள்
மெய்யடியார்கள் விரைந்து வம்மின்
கொண்டும் கொடுத்தும் குடிகுடி யீசற்காட்
செய்மின் குழாம்புகுந்
தண்டங்கடந்த பொருள்அள வில்லதோர்
ஆனந்த வெள்ளப்பொருள்
பண்டும் இன்றும் என்றும் உள்ளபொருள் என்றே
பல்லாண்டு கூறுதுமே. 2

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நிட்டையி லாஉடல் நீத்தென்னை ஆண்ட
நிகரிலா வண்ணங்களும்
சிட்டன் சிவனடி யாரைச்சீ ராட்டுந்
திறங்களு மேசிந்தித்
தட்டமூர்த் திக்கென் அகம்நெக ஊறும்
அமிர்தினுக் காலநிழற்
பட்டனுக் கென்னைத்தன் பாற்படுத் தானுக்கே
பல்லாண்டு கூறுதுமே. 3

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சொல்லாண்ட சுருதிப்பொருள் சோதித்த
தூய்மனத் தொண்டருள்ளீர்
சில்லாண் டிற்சிதை யும்சில தேவர்
சிறுநெறி சேராமே
வில்லாண்டகன கத்திரள் மேரு
விடங்கன் விடைப்பாகன்
பல்லாண் டென்னும் பதங்கடந் தானுக்கே
பல்லாண்டு கூறுதுமே. 4

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புரந்தரன் மால் அயன் பூசலிட் டோலமிட்
டின்னம் புகலரிதாய்
இரந்திரந் தழைப்பஎன் உயிர்ஆண்ட கோவினுக்
கென்செய வல்லம்என்றும்
கரந்துங் கரவாத கற்பக னாகிக்
கரையில் கருணைக்கடல்
பரந்தும் நிரந்தும் வரம்பிலாப் பாங்கற்கே
பல்லாண்டு கூறுதுமே. 5

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சேவிக்க வந்தயன் இந்திரன் செங்கண்மால்
எங்குந் திசைதிசையன
கூவிக் கவர்ந்து நெருங்கிக் குழாங்குழா
மாய்நின்று கூத்தாடும்
ஆவிக் கமுதைஎன் ஆர்வத் தனத்தினை
அப்பனை ஒப்பமரர்
பாவிக்கும் பாவகத் தப்புறத் தானுக்கே
பல்லாண்டு கூறுதுமே. 6

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சீரும் திருவும் பொலியச் சிவலோக
நாயகன் சேவடிக்கீழ்
ஆரும் பெறாத அறிவுபெற் றேன்பெற்ற
தார்பெறு வார்உலகில்
ஊரும் உலகும் கழற உழறி
உமைமண வாளனுக்காட்
பாரும் விசும்பும் அறியும் பரிசுநாம்
பல்லாண்டு கூறுதுமே. 7

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சேலும் கயலும் திளைக்குங்கண் ணார்இளங்
கொங்கையிற் செங்குங்குமம்
போலும் பொடியணி மார்பிலங் கும்மென்று
புண்ணியர் போற்றிசைப்ப
மாலும் அயனும் அறியா நெறிதந்து
வந்தென் மனத்தகத்தே
பாலும் அமுதமும் ஒத்துநின் றானுக்கே
பல்லாண்டு கூறுதுமே. 8

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பாலுக்குப் பாலகன் வேண்டி அழுதிடப்
பாற்கடல் ஈந்தபிரான்
மாலுக்குச் சக்கரம் அன்றருள் செய்தவன்
மன்னிய தில்லைதன்னுள்
ஆலிக்கும் அந்தணர் வாழ்கின்ற சிற்றம்
பலமே இடமாகப்
பாலித்து நட்டம் பயிலவல் லானுக்கே
பல்லாண்டு கூறுதுமே. 9

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தாதையைத் தாள்அற வீசிய சண்டிக்கவ்
வண்டத் தொடுமுடனே
பூதலத் தோரும் வணங்கப்பொற் கோயிலும்
போனக மும் அருளிச்
சோதி மணிமுடித் தாமமும் நாமமும்
தொண்டர்க்கு நாயகமும்
பாதகத் துக்குப் பரிசுவைத் தானுக்கே
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குழல் ஒலி யாழ்ஒலி கூத்தொலி ஏத்தொலி
எங்கும் குழாம்பெருகி
விழவொலி விண்ணள வுஞ்சென்று விம்மி
மிகுதிரு வாரூரின்
மழவிடை யாற்கு வழிவழி ஆளாய்
மணஞ்செய் குடிப்பிறந்த
பழவடி யாரொடுங் கூடிஎம் மானுக்கே
பல்லாண்டு கூறுதுமே. 11

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ஆரார் வந்தார் அமரர் குழாத்தில்
அணியுடை ஆதிரைநாள்
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தேரார் வீதியில் தேவர் குழாங்கள்
திசையனைத்தும் நிறைந்து
பாரார் தொல்புகழ் பாடியும் ஆடியும்
பல்லாண்டு கூறுதுமே. 12

301

எந்தைஎந் தாய்சுற்றம் முற்றும் எமக்கமு
தாம்மெம் பிரான்என் றென்று
சிந்தை செய்யும் சிவன் சீரடியார்
அடிநாய் செப்புரை
அந்தமில் ஆனந்தச் சேந்தன் எனைப்புகுந்
தாண்டுகொண் டாருயிர்மேற்
பந்தம் பிரியப் பரிந்தவ னேஎன்று
பல்லாண்டு கூறுதுமே. 13

திருச்சிற்றம்பலம்

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sënthanār swāmigal's
thiruppallāndu – song *9.297*
("man-nuka thillai …")

289
man-nuka thillai, valar-kanam bakthar-kal,
van-chakar, pōya-kala;
pon-nin-sey manda-path-thu, ullē pukun-thu,
puvani-ellām, vilanka;
anna-nadai mada-vāl, umai kōn-adi-yō,
muk-karul, purin-thu;
pinnai piravi, arukka-neri-thantha,
pith-thatku-pallāndu, kūru-thumē. 1

290
mindu manattavar pōminkal
meyyadiyārkal viraintu vammin
kondum koduttum kudikudi yīcarkād
ceymin kulāmpukun
tandankadanta porulala villatōr
ānanta vellapporul
pandum inrum enrum ullaporul enrē
pallāndu kūruthumē. 2

291
niṭṭaiyi lāudal nīttennai ānda
nikarilā vannankalum
ciṭṭan civanadi yāraiccī rāṭṭun
thirankalu mēcinthit
taṭṭamūrt thikken akamneka ūrum
amirthinuk kālanilar
paṭṭanuk kennaittan pārpadut tānukkē
pallāndu kūruthumē. 3

292
collānda curuthipporul cōthitta
tūymanat tondarullīr
cillān dircitai yumcila tēvar
ciruneri cērāmē
villāndakana kattiral mēru
vidankan vidaippākan
pallān dennum patankadan tānukkē
pallāndu kūruthumē. 4

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293
purantaran māl ayan pūcalid dōlamid
dinnam pukalaritāy
iranthiran talaippaen uyirānda kōvinuk
kenceya vallamenrum
karantun karavāta karpaka nākik
karaiyil karunaikkadal
parantum nirantum varampilāp pānkarkē
pallāndu kūruthumē. 5

294
cēvikka vantayan inthiran cenkanmāl
enkun thicaithicaiyana
kūvik kavarntu nerunkik kulānkulā
māyninru kūttādum
āvik kamutaien ārvat tanattinai
appanai oppamarar
pāvikkum pāvakat tappurat tānukkē
pallāndu kūruthumē. 6

295
sīrum-thiruvum poliya sivalōka,
nāyakan sēvadikkīl;
ārum perātha, arivu-petrēn,
petra-thār peruvār ulagil;
ūrum ulakum, kalara ulari,
umai-mana, vālanukkāt;
pārum, visumpum, ariyum, parisu,
nām-pallāndu kūru-thumē. 7

296
cēlum kayalum thilaikkunkan nārilan
konkaiyir cenkunkumam
pōlum podiyani mārpilan kummenru
punniyar pōrricaippa
mālum ayanum ariyā neritantu
vanten manattakattē
pālum amutamum ottunin rānukkē
pallāndu kūruthumē. 8

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297
pālukku-pālakan, vēndi alu-thida,
pāt-kadal īntha-pirān;
mālukku chakkaram, an-rarul sey-thavan,
manniya thillai, thannul;
ālikkum anthanar, vāl-kin-ra,
chitram-balamē, ida-māka;
pālithu naṭṭam, payila val-lān-nukkē,
pallāndu, kūru-thumē. 9

Long live the name of the Great Lord who:
-fed the child (Thiru-nyaana-sambanthar) with divine milk on hearing his cries;
-bestowed the Sudarshana Chakkram to Vishnu as an answer to his penance;
-performed the divine celestial dance at the hall of the great Thillai Temple, which is surrounded by learned Vedic Brahmins;
-Let us tell 'pallādu' to this Great Lord throughout our life.

298
tātaiyait tālara vīciya candikkav
vandat todumudanē
pūtalat tōrum vanankappor kōyilum
pōnaka mum arulic
cōthi manimudit tāmamum nāmamum
tondarkku nāyakamum
pātakat tukkup paricuvait tānukkē
pallāndu kūruthumē. 10

299
kulal oli yāloli kūttoli ēttoli
enkum kulāmperuki
vilavoli vinnala vuncenru vimmi
mikuthiru vārūrin
malavidai yārku valivali ālāy
manancey kudippiranta
palavadi yārodun kūdiem mānukkē
pallāndu kūruthumē. 11

300
ārār vantār amarar kulātthil
aniyudai āthiraināl
nārā yananodu nānmukan anki
iraviyum inthiranum
tērār vīthiyil tēvar kulānkal
thicaiyanaittum niraintu
pārār tolpukal pādiyum ādiyum
pallāndu kūruthumē. 12

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301
entaien tāycurram murrum emakkamu
tāmmem pirānen renru
cintai ceyyum civan cīradiyār
adināy ceppurai
antamil ānantac cēntan enaippukun
tāndukon dāruyirmēr
pantam piriyap parintava nēenru
pallāndu kūruthumē. 13

Thiruchitrambalam

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சேந்தனார் சுவாமிகள் அருளிச்செய்த	*sënthanār swāmigal's*
திருப்பல்லாண்டு	*thiruppallāndu*
ஒன்பதாம் திருமுறை	*9th thirumurai*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

thiruppallāndu pathigam references:

Online:

- *www.projectmadurai.org*
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- *www.thevaaram.org*

Texts:

- *Aiyar, Subramanya V.M. "Digital Tevaram." French Institute of Pondicherry (IFP). CD-ROM. August 2006.*
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சேந்தனார் சுவாமிகள் அருளிச்செய்த

திருப்பல்லாண்டு

ஒன்பதாம் திருமுறை

திருச்சிற்றம்பலம்

sënthanār swāmigal's

thiruppallāndu

9th thirumurai

thiruchitrambalam

sënthanār swāmigal's

thiruppallāndu – song 9.295 ("sīrum-thiruvum …")

Dedicated with love to

The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda

&

All His Beloved Children of Light

Tamil lyrics & meanings courtesy of

www.shaivam.org

&

Thiru Sundaram T.R.

English Transliteration, Proof-reading, & Preparation by

Sri Skanda's Warrior of Light

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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சேந்தனார் சுவாமிகள் அருளிச்செய்த

திருப்பல்லாண்டு - பாடல் 9.295

("சீரும் திருவும் ...")

திருச்சிற்றம்பலம்

289

மன்னுக தில்லை வளர்கநம் பத்தர்கள்
வஞ்சகர் போயகலப்
பொன்னின்செய் மண்டபத் துள்ளே புகுந்து
புவனியெல் லாம்விளங்க
அன்ன நடைமட வாள்உமை கோன்அடி
யோமுக் கருள்புரிந்து
பின்னைப் பிறவி யறுக்க நெறிதந்த பித்தற்குப்
பல்லாண்டு கூறுதுமே. 1

290

மிண்டு மனத்தவர் போமின்கள்
மெய்யடியார்கள் விரைந்து வம்மின்
கொண்டும் கொடுத்தும் குடிகுடி யீசற்காட்
செய்மின் குழாம்புகுந்
தண்டங்கடந்த பொருள்அள வில்லதோர்
ஆனந்த வெள்ளப்பொருள்
பண்டும் இன்றும் என்றும் உள்ளபொருள் என்றே
பல்லாண்டு கூறுதுமே. 2

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291

நிட்டையி லாஉடல் நீத்தென்னை ஆண்ட
நிகரிலா வண்ணங்களும்
சிட்டன் சிவனடி யாரைச்சீ ராட்டுந்
திறங்களு மேசிந்தித்
தட்டமூர்த் திக்கென் அகம்நெக ஊறும்
அமிர்தினுக் காலநிழற்
பட்டனுக் கென்னைத்தன் பாற்படுத் தானுக்கே
பல்லாண்டு கூறுதுமே. 3

292

சொல்லாண்ட சுருதிப்பொருள் சோதித்த
தூய்மனத் தொண்டருள்ளீர்
சில்லாண் டிற்சிதை யும்சில தேவர்
சிறுநெறி சேராமே
வில்லாண்டகன கத்திரள் மேரு
விடங்கன் விடைப்பாகன்
பல்லாண் டென்னும் பதங்கடந் தானுக்கே
பல்லாண்டு கூறுதுமே. 4

293

புரந்தரன் மால் அயன் பூசலிட் டோலமிட்
டின்னம் புகலரிதாய்
இரந்திரந் தழைப்பஎன் உயிர்ஆண்ட கோவினுக்
கென்செய வல்லம்என்றும்
கரந்துங் கரவாத கற்பக னாகிக்
கரையில் கருணைக்கடல்
பரந்தும் நிரந்தும் வரம்பிலாப் பாங்கற்கே
பல்லாண்டு கூறுதுமே. 5

294

சேவிக்க வந்தயன் இந்திரன் செங்கண்மால்
எங்குந் திசைதிசையன
கூவிக் கவர்ந்து நெருங்கிக் குழாங்குழா
மாய்நின்று கூத்தாடும்
ஆவிக் கமுதைஎன் ஆர்வத் தனத்தினை
அப்பனை ஒப்பமரர்
பாவிக்கும் பாவகத் தப்புறத் தானுக்கே
பல்லாண்டு கூறுதுமே. 6

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295

சீரும் திருவும் பொலியச் சிவலோக
நாயகன் சேவடிக்கீழ்
ஆரும் பெறாத அறிவுபெற் றேன்பெற்ற
தார்பெறு வார்உலகில்
ஊரும் உலகும் கழற உழறி
உமைமண வாளனுக்காட்
பாரும் விசும்பும் அறியும் பரிசுநாம்
பல்லாண்டு கூறுதுமே. 7

296

சேலும் கயலும் திளைக்குங்கண் ணார்இளங்
கொங்கையிற் செங்குங்குமம்
போலும் பொடியணி மார்பிலங் கும்மென்று
புண்ணியர் போற்றிசைப்ப
மாலும் அயனும் அறியா நெறிதந்து
வந்தென் மனத்தகத்தே
பாலும் அமுதமும் ஒத்துநின் றானுக்கே
பல்லாண்டு கூறுதுமே. 8

297

பாலுக்குப் பாலகன் வேண்டி அழுதிடப்
பாற்கடல் ஈந்தபிரான்
மாலுக்குச் சக்கரம் அன்றருள் செய்தவன்
மன்னிய தில்லைதன்னுள்
ஆலிக்கும் அந்தணர் வாழ்கின்ற சிற்றம்
பலமே இடமாகப்
பாலித்து நட்டம் பயிலவல் லானுக்கே
பல்லாண்டு கூறுதுமே. 9

298

தாதையைத் தாள்அற வீசிய சண்டிக்கவ்
வண்டத் தொடுமுடனே
பூதலத் தோரும் வணங்கப்பொற் கோயிலும்
போனக மும் அருளிச்
சோதி மணிமுடித் தாமமும் நாமமும்
தொண்டர்க்கு நாயகமும்
பாதகத் துக்குப் பரிசுவைத் தானுக்கே
பல்லாண்டு கூறுதுமே. 10

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299

குழல் ஒலி யாழ்ஒலி கூத்தொலி ஏத்தொலி
எங்கும் குழாம்பெருகி
விழவொலி விண்ணள வுஞ்சென்று விம்மி
மிகுதிரு வாரூரின்
மழவிடை யாற்கு வழிவழி ஆளாய்
மணஞ்செய் குடிப்பிறந்த
பழவடி யாரொடுங் கூடிஎம் மானுக்கே
பல்லாண்டு கூறுதுமே. 11

300

ஆரார் வந்தார் அமரர் குழாத்தில்
அணியுடை ஆதிரைநாள்
நாரா யணனொடு நான்முகன் அங்கி
இரவியும் இந்திரனும்
தேரார் வீதியில் தேவர் குழாங்கள்
திசையனைத்தும் நிறைந்து
பாரார் தொல்புகழ் பாடியும் ஆடியும்
பல்லாண்டு கூறுதுமே. 12

301

எந்தைஎந் தாய்சுற்றம் முற்றும் எமக்கமு
தாம்மெம் பிரான்என் றென்று
சிந்தை செய்யும் சிவன் சீரடியார்
அடிநாய் செப்புரை
அந்தமில் ஆனந்தச் சேந்தன் எனைப்புகுந்
தாண்டுகொண் டாருயிர்மேற்
பந்தம் பிரியப் பரிந்தவ னேஎன்று
பல்லாண்டு கூறுதுமே. 13

திருச்சிற்றம்பலம்

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sënthanār swāmigal's
thiruppallāndu – song *9.295*
("sīrum-thiruvum…")

289
man-nuka thillai, valar-kanam bakthar-kal,
van-chakar, pōya-kala;
pon-nin-sey manda-path-thu, ullē pukun-thu,
puvani-ellām, vilanka;
anna-nadai mada-vāl, umai kōn-adi-yō,
muk-karul, purin-thu;
pinnai piravi, arukka-neri-thantha,
pith-thatku-pallāndu, kūru-thumē. 1

290
mindu manattavar pōminkal
meyyadiyārkal viraintu vammin
kondum koduttum kudikudi yīcarkād
ceymin kulāmpukun
tandankadanta porulala villatōr
ānanta vellapporul
pandum inrum enrum ullaporul enrē
pallāndu kūruthumē. 2

291
niṭṭaiyi lāudal nīttennai ānda
nikarilā vannankalum
ciṭṭan civanadi yāraiccī rāṭṭun
thirankalu mēcinthit
taṭṭamūrt thikken akamneka ūrum
amirthinuk kālanilar
paṭṭanuk kennaittan pārpadut tānukkē
pallāndu kūruthumē. 3

292
collānda curuthipporul cōthitta
tūymanat tondarullīr
cillān dircitai yumcila tēvar
ciruneri cērāmē
villāndakana kattiral mēru
vidankan vidaippākan
pallān dennum patankadan tānukkē
pallāndu kūruthumē. 4

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293
purantaran māl ayan pūcalid dōlamid
dinnam pukalaritāy
iranthiran talaippaen uyirānda kōvinuk
kenceya vallamenrum
karantun karavāta karpaka nākik
karaiyil karunaikkadal
parantum nirantum varampilāp pānkarkē
pallāndu kūruthumē. 5

294
cēvikka vantayan inthiran cenkanmāl
enkun thicaithicaiyana
kūvik kavarntu nerunkik kulānkulā
māyninru kūttādum
āvik kamutaien ārvat tanattinai
appanai oppamarar
pāvikkum pāvakat tappurat tānukkē
pallāndu kūruthumē. 6

295
sīrum-thiruvum poliya sivalōka,
nāyakan sēvadikkīl;
ārum perātha, arivu-petrēn,
petra-thār peruvār ulagil;
ūrum ulakum, kalara ulari,
umai-mana, vālanukkāt;
pārum, visumpum, ariyum, parisu,
nām-pallāndu kūru-thumē. 7

296
cēlum kayalum thilaikkunkan nārilan
konkaiyir cenkunkumam
pōlum podiyani mārpilan kummenru
punniyar pōrricaippa
mālum ayanum ariyā neritantu
vanten manattakattē
pālum amutamum ottunin rānukkē
pallāndu kūruthumē. 8

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297
pālukku-pālakan, vēndi alu-thida,
pāt-kadal īntha-pirān;
mālukku chakkaram, an-rarul sey-thavan,
manniya thillai, thannul;
ālikkum anthanar, vāl-kin-ra,
chitram-balamē, ida-māka;
pālithu naṭṭam, payila val-lān-nukkē,
pallāndu, kūru-thumē. 9

Long live the name of the Great Lord who:
-fed the child (Thiru-nyaana-sambanthar) with divine milk on hearing his cries;
-bestowed the Sudarshana Chakkram to Vishnu as an answer to his penance;
-performed the divine celestial dance at the hall of the great Thillai Temple, which is surrounded by learned Vedic Brahmins;
-Let us tell 'pallādu' to this Great Lord throughout our life.

298
tātaiyait tālara vīciya candikkav
vandat todumudanē
pūtalat tōrum vanankappor kōyilum
pōnaka mum arulic
cōthi manimudit tāmamum nāmamum
tondarkku nāyakamum
pātakat tukkup paricuvait tānukkē
pallāndu kūruthumē. 10

299
kulal oli yāloli kūttoli ēttoli
enkum kulāmperuki
vilavoli vinnala vuncenru vimmi
mikuthiru vārūrin
malavidai yārku valivali ālāy
manancey kudippiranta
palavadi yārodun kūdiem mānukkē
pallāndu kūruthumē. 11

300
ārār vantār amarar kulātthil
aniyudai āthiraināl
nārā yananodu nānmukan anki
iraviyum inthiranum
tērār vīthiyil tēvar kulānkal
thicaiyanaittum niraintu
pārār tolpukal pādiyum ādiyum
pallāndu kūruthumē. 12

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301
entaien tāycurram murrum emakkamu
tāmmem pirānen renru
cintai ceyyum civan cīradiyār
adināy ceppurai
antamil ānantac cēntan enaippukun
tāndukon dāruyirmēr
pantam piriyap parintava nēenru
pallāndu kūruthumē. 13

Thiruchitrambalam

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சேந்தனார் சுவாமிகள் அருளிச்செய்த	*sënthanār swāmigal's*
திருப்பல்லாண்டு	*thiruppallāndu*
ஒன்பதாம் திருமுறை	*9th thirumurai*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

thiruppallāndu pathigam references:

Online:

- *www.projectmadurai.org*
- *www.shaivam.org/siddhanta/thiru9u.htm*
- *www.thevaaram.org*

Texts:

- *Aiyar, Subramanya V.M. "Digital Tevaram." French Institute of Pondicherry (IFP). CD-ROM. August 2006.*
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சேந்தனார் சுவாமிகள் அருளிச்செய்த

திருப்பல்லாண்டு

ஒன்பதாம் திருமுறை

திருச்சிற்றம்பலம்

sënthanār swāmigal's

thiruppallāndu

9th thirumurai

thiruchitrambalam

sënthanār swāmigal's

thiruppallāndu – song 9.295 ("sīrum-thiruvum …")

Dedicated with love to

The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda

&

All His Beloved Children of Light

Tamil lyrics & meanings courtesy of

www.shaivam.org

&

Thiru Sundaram T.R.

English Transliteration, Proof-reading, & Preparation by

Sri Skanda's Warrior of Light

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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சேந்தனார் சுவாமிகள் அருளிச்செய்த

திருப்பல்லாண்டு - பாடல் 9.295

("சீரும் திருவும் ...")

திருச்சிற்றம்பலம்

289

மன்னுக தில்லை வளர்கநம் பத்தர்கள்
வஞ்சகர் போயகலப்
பொன்னின்செய் மண்டபத் துள்ளே புகுந்து
புவனியெல் லாம்விளங்க
அன்ன நடைமட வாள்உமை கோன்அடி
யோமுக் கருள்புரிந்து
பின்னைப் பிறவி யறுக்க நெறிதந்த பித்தற்குப்
பல்லாண்டு கூறுதுமே. 1

290

மிண்டு மனத்தவர் போமின்கள்
மெய்யடியார்கள் விரைந்து வம்மின்
கொண்டும் கொடுத்தும் குடிகுடி யீசற்காட்
செய்மின் குழாம்புகுந்
தண்டங்கடந்த பொருள்அள வில்லதோர்
ஆனந்த வெள்ளப்பொருள்
பண்டும் இன்றும் என்றும் உள்ளபொருள் என்றே
பல்லாண்டு கூறுதுமே. 2

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291

நிட்டையி லாஉடல் நீத்தென்னை ஆண்ட
நிகரிலா வண்ணங்களும்
சிட்டன் சிவனடி யாரைச்சீ ராட்டுந்
திறங்களு மேசிந்தித்
தட்டமூர்த் திக்கென் அகம்நெக ஊறும்
அமிர்தினுக் காலநிழற்
பட்டனுக் கென்னைத்தன் பாற்படுத் தானுக்கே
பல்லாண்டு கூறுதுமே. 3

292

சொல்லாண்ட சுருதிப்பொருள் சோதித்த
தூய்மனத் தொண்டருள்ளீர்
சில்லாண் டிற்சிதை யும்சில தேவர்
சிறுநெறி சேராமே
வில்லாண்டகன கத்திரள் மேரு
விடங்கன் விடைப்பாகன்
பல்லாண் டென்னும் பதங்கடந் தானுக்கே
பல்லாண்டு கூறுதுமே. 4

293

புரந்தரன் மால் அயன் பூசலிட் டோலமிட்
டின்னம் புகலரிதாய்
இரந்திரந் தழைப்பஎன் உயிர்ஆண்ட கோவினுக்
கென்செய வல்லம்என்றும்
கரந்துங் கரவாத கற்பக னாகிக்
கரையில் கருணைக்கடல்
பரந்தும் நிரந்தும் வரம்பிலாப் பாங்கற்கே
பல்லாண்டு கூறுதுமே. 5

294

சேவிக்க வந்தயன் இந்திரன் செங்கண்மால்
எங்குந் திசைதிசையன
கூவிக் கவர்ந்து நெருங்கிக் குழாங்குழா
மாய்நின்று கூத்தாடும்
ஆவிக் கமுதைஎன் ஆர்வத் தனத்தினை
அப்பனை ஒப்பமரர்
பாவிக்கும் பாவகத் தப்புறத் தானுக்கே
பல்லாண்டு கூறுதுமே. 6

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295

சீரும் திருவும் பொலியச் சிவலோக
நாயகன் சேவடிக்கீழ்
ஆரும் பெறாத அறிவுபெற் றேன்பெற்ற
தார்பெறு வார்உலகில்
ஊரும் உலகும் கழற உழறி
உமைமண வாளனுக்காட்
பாரும் விசும்பும் அறியும் பரிசுநாம்
பல்லாண்டு கூறுதுமே. 7

296

சேலும் கயலும் திளைக்குங்கண் ணார்இளங்
கொங்கையிற் செங்குங்குமம்
போலும் பொடியணி மார்பிலங் கும்மென்று
புண்ணியர் போற்றிசைப்ப
மாலும் அயனும் அறியா நெறிதந்து
வந்தென் மனத்தகத்தே
பாலும் அமுதமும் ஒத்துநின் றானுக்கே
பல்லாண்டு கூறுதுமே. 8

297

பாலுக்குப் பாலகன் வேண்டி அழுதிடப்
பாற்கடல் ஈந்தபிரான்
மாலுக்குச் சக்கரம் அன்றருள் செய்தவன்
மன்னிய தில்லைதன்னுள்
ஆலிக்கும் அந்தணர் வாழ்கின்ற சிற்றம்
பலமே இடமாகப்
பாலித்து நட்டம் பயிலவல் லானுக்கே
பல்லாண்டு கூறுதுமே. 9

298

தாதையைத் தாள்அற வீசிய சண்டிக்கவ்
வண்டத் தொடுமுடனே
பூதலத் தோரும் வணங்கப்பொற் கோயிலும்
போனக மும் அருளிச்
சோதி மணிமுடித் தாமமும் நாமமும்
தொண்டர்க்கு நாயகமும்
பாதகத் துக்குப் பரிசுவைத் தானுக்கே
பல்லாண்டு கூறுதுமே. 10

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299

குழல் ஒலி யாழ்ஒலி கூத்தொலி ஏத்தொலி
எங்கும் குழாம்பெருகி
விழவொலி விண்ணள வுஞ்சென்று விம்மி
மிகுதிரு வாரூரின்
மழவிடை யாற்கு வழிவழி ஆளாய்
மணஞ்செய் குடிப்பிறந்த
பழவடி யாரொடுங் கூடிஎம் மானுக்கே
பல்லாண்டு கூறுதுமே. 11

300

ஆரார் வந்தார் அமரர் குழாத்தில்
அணியுடை ஆதிரைநாள்
நாரா யணனொடு நான்முகன் அங்கி
இரவியும் இந்திரனும்
தேரார் வீதியில் தேவர் குழாங்கள்
திசையனைத்தும் நிறைந்து
பாரார் தொல்புகழ் பாடியும் ஆடியும்
பல்லாண்டு கூறுதுமே. 12

301

எந்தைஎந் தாய்சுற்றம் முற்றும் எமக்கமு
தாம்மெம் பிரான்என் றென்று
சிந்தை செய்யும் சிவன் சீரடியார்
அடிநாய் செப்புரை
அந்தமில் ஆனந்தச் சேந்தன் எனைப்புகுந்
தாண்டுகொண் டாருயிர்மேற்
பந்தம் பிரியப் பரிந்தவ னேஎன்று
பல்லாண்டு கூறுதுமே. 13

திருச்சிற்றம்பலம்

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sënthanār swāmigal's
thiruppallāndu – song *9.295*
("sīrum-thiruvum…")

289
man-nuka thillai, valar-kanam bakthar-kal,
van-chakar, pōya-kala;
pon-nin-sey manda-path-thu, ullē pukun-thu,
puvani-ellām, vilanka;
anna-nadai mada-vāl, umai kōn-adi-yō,
muk-karul, purin-thu;
pinnai piravi, arukka-neri-thantha,
pith-thatku-pallāndu, kūru-thumē. 1

290
mindu manattavar pōminkal
meyyadiyārkal viraintu vammin
kondum koduttum kudikudi yīcarkād
ceymin kulāmpukun
tandankadanta porulala villatōr
ānanta vellapporul
pandum inrum enrum ullaporul enrē
pallāndu kūruthumē. 2

291
niṭṭaiyi lāudal nīttennai ānda
nikarilā vannankalum
ciṭṭan civanadi yāraiccī rāṭṭun
thirankalu mēcinthit
taṭṭamūrt thikken akamneka ūrum
amirthinuk kālanilar
paṭṭanuk kennaittan pārpadut tānukkē
pallāndu kūruthumē. 3

292
collānda curuthipporul cōthitta
tūymanat tondarullīr
cillān dircitai yumcila tēvar
ciruneri cērāmē
villāndakana kattiral mēru
vidankan vidaippākan
pallān dennum patankadan tānukkē
pallāndu kūruthumē. 4

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293
purantaran māl ayan pūcalid dōlamid
dinnam pukalaritāy
iranthiran talaippaen uyirānda kōvinuk
kenceya vallamenrum
karantun karavāta karpaka nākik
karaiyil karunaikkadal
parantum nirantum varampilāp pānkarkē
pallāndu kūruthumē. 5

294
cēvikka vantayan inthiran cenkanmāl
enkun thicaithicaiyana
kūvik kavarntu nerunkik kulānkulā
māyninru kūttādum
āvik kamutaien ārvat tanattinai
appanai oppamarar
pāvikkum pāvakat tappurat tānukkē
pallāndu kūruthumē. 6

295
sīrum-thiruvum poliya sivalōka,
nāyakan sēvadikkīl;
ārum perātha, arivu-petrēn,
petra-thār peruvār ulagil;
ūrum ulakum, kalara ulari,
umai-mana, vālanukkāt;
pārum, visumpum, ariyum, parisu,
nām-pallāndu kūru-thumē. 7

296
cēlum kayalum thilaikkunkan nārilan
konkaiyir cenkunkumam
pōlum podiyani mārpilan kummenru
punniyar pōrricaippa
mālum ayanum ariyā neritantu
vanten manattakattē
pālum amutamum ottunin rānukkē
pallāndu kūruthumē. 8

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297
pālukku-pālakan, vēndi alu-thida,
pāt-kadal īntha-pirān;
mālukku chakkaram, an-rarul sey-thavan,
manniya thillai, thannul;
ālikkum anthanar, vāl-kin-ra,
chitram-balamē, ida-māka;
pālithu naṭṭam, payila val-lān-nukkē,
pallāndu, kūru-thumē. 9

Long live the name of the Great Lord who:
-fed the child (Thiru-nyaana-sambanthar) with divine milk on hearing his cries;
-bestowed the Sudarshana Chakkram to Vishnu as an answer to his penance;
-performed the divine celestial dance at the hall of the great Thillai Temple, which is surrounded by learned Vedic Brahmins;
-Let us tell 'pallādu' to this Great Lord throughout our life.

298
tātaiyait tālara vīciya candikkav
vandat todumudanē
pūtalat tōrum vanankappor kōyilum
pōnaka mum arulic
cōthi manimudit tāmamum nāmamum
tondarkku nāyakamum
pātakat tukkup paricuvait tānukkē
pallāndu kūruthumē. 10

299
kulal oli yāloli kūttoli ēttoli
enkum kulāmperuki
vilavoli vinnala vuncenru vimmi
mikuthiru vārūrin
malavidai yārku valivali ālāy
manancey kudippiranta
palavadi yārodun kūdiem mānukkē
pallāndu kūruthumē. 11

300
ārār vantār amarar kulātthil
aniyudai āthiraināl
nārā yananodu nānmukan anki
iraviyum inthiranum
tērār vīthiyil tēvar kulānkal
thicaiyanaittum niraintu
pārār tolpukal pādiyum ādiyum
pallāndu kūruthumē. 12

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301
entaien tāycurram murrum emakkamu
tāmmem pirānen renru
cintai ceyyum civan cīradiyār
adināy ceppurai
antamil ānantac cēntan enaippukun
tāndukon dāruyirmēr
pantam piriyap parintava nēenru
pallāndu kūruthumē. 13

Thiruchitrambalam

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சேந்தனார் சுவாமிகள் அருளிச்செய்த	*sënthanār swāmigal's*
திருப்பல்லாண்டு	*thiruppallāndu*
ஒன்பதாம் திருமுறை	*9th thirumurai*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

thiruppallāndu pathigam references:

Online:

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- *www.shaivam.org/siddhanta/thiru9u.htm*
- *www.thevaaram.org*

Texts:

- *Aiyar, Subramanya V.M. "Digital Tevaram." French Institute of Pondicherry (IFP). CD-ROM. August 2006.*
- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*

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சேக்கிழார் சுவாமிகள் அருளிச்செய்த

திருத்தொண்டர் புராணம் என்ற பெரிய புராணம்

பன்னிரண்டாம் திருமுறை

6 வம்பறா வரிவண்டுச் சருக்கம் - திருஞான சம்பந்த சுவாமிகள் புராணம்

திருச்சிற்றம்பலம்

sëkkilār swāmigal's

periya-purānam

12th thirumurai

thiru nyāna-sambanthar swāmigal purānam

thiruchitrambalam

sëkkilār swāmigal's

periya-purānam – song 12.2164 ("manthi-rangal-āna-ellām…")

thiru nyāna-sambanthar swāmigal purānam

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics & meanings courtesy of
www.shaivam.org

English Transliteration, Proof-reading, & Preparation by
Pranavan Sinmayanandan

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திருத்தொண்டர் புராணம் என்ற பெரிய புராணம்
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திருச்சிற்றம்பலம்

sëkkilār swāmigal's
periya-purānam
12th thirumurai
thiru nyāna-sambanthar swāmigal purānam
thiruchitrambalam

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சேக்கிழார் சுவாமிகள் அருளிச்செய்த	*sëkkilār swāmigal's*
திருத்தொண்டர் புராணம் என்ற பெரிய புராணம்	*periya-purānam*
பன்னிரண்டாம் திருமுறை	*12th thirumurai*
6 வம்பறா வரிவண்டுச் சருக்கம் - திருஞான சம்பந்த சுவாமிகள் புராணம்	*thiru nyāna-sambanthar swāmigal purānam*
திருச்சிற்றம்பலம்	*thiruchitrambalam*

Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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சேக்கிழார் சுவாமிகள் அருளிச்செய்த

6 வம்பறா வரிவண்டுச் சருக்கம் - திருஞான சம்பந்த சுவாமிகள் புராணம் - பாடல் *12.2164*

("மந்திரங்கள் ஆன எல்லாம்...")

திருச்சிற்றம்பலம்

மந்திரங்கள் ஆன எல்லாம் அருளிச் செய்து மற்று அவற்றின் வைதிக நூல் சங்கின் வந்த 2164-1
சிந்தை மயக்குறும் ஐயம் தெளிய எல்லாம் செழு மறையோர்க்கு அருளி அவர் தெருளும் ஆற்றால் 2164-2
முந்தை முதல் மந்திரங்கள் எல்லாம் தோன்றும் முதல் ஆகும் முதல்வனார் எழுத்தஞ்சு என்பார் 2164-3
அந்தியினுள் மந்திரம் அஞ்சு எழுத்துமே என்று அஞ்சு எழுத்தின் திருப்பதிகம் அருளிச்செய்தார் 2164-4

திருச்சிற்றம்பலம்

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sëkkilār swāmigal's
periya-purānam – song *12.2164*
("manthi-rangal-āna-ellām…")
thiru nyāna-sambanthar swāmigal purānam

manthi-rangal-āna-ellām, – aruli-cheythu, – matrru-ava-trin, – vai-thika-nūl-chadan-kin-vantha,
sinthai-mayak-kurum, – aiyam-theliya-ellām, – selu-marai-yōr-ku – aruli, – avar-therulum-ātrrāl,
munthai-muthal-manthi-rangal-ellām, – thōn-rum – muthal-ākum-muthal-vanār, –eluth(u)-anjsu-enpār,
anthiyi-nul, – manthi-ram – anjsu-eluth-thumë-enru, – anjsu-eluth-thin, – thiru-pathikam, – aruli-cheythār.

Thiruchitrambalam

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திருத்தொண்டர் புராணம் என்ற பெரிய புராணம்

பன்னிரண்டாம் திருமுறை

6 வம்பறா வரிவண்டுச் சருக்கம் - திருஞான சம்பந்த சுவாமிகள் புராணம்

திருச்சிற்றம்பலம்

sëkkilār swāmigal's

periya-purānam

12th thirumurai

thiru nyāna-sambanthar swāmigal purānam

thiruchitrambalam

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- *www.shaivam.org/siddhanta/thiru12u_06a.htm*
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- *Aiyar, Subramanya V.M. "Digital Tevaram." French Institute of Pondicherry (IFP). CD-ROM. August 2006.*
- *Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)*

for information about the life of saint thiru nyāna-sambanthar & his complete works, visit:

- *www.skandagurunatha.org/deities/siva/nayanars/27.asp*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 6 (“முத்தைத்தரு”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 6 (“muthai-tharu”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s

thiruppugal pathigam - song 6 (“muthai-tharu”)

(The Glory of God - in the form of Bhagavan Sri Skanda)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English (Thiruppugal) meanings courtesy of
Sri Gopala Sundaram

Tamil unicode lyrics courtesy of
www.kaumaram.org

Transliteration & Preparation by
Sri Skanda's Warrior of Light

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śrí arunagirināthar swāmigal's thiruppugal pathigams (introduction)

By Sri N.V. Karthikeyan

As Arunagirinathar was ordained by Lord Murugan to sing His glories, the Saint's main work is the Thiruppugal songs. Thiru is "God" or "Divine" and Pugal is "glory." Hence, true to the title, Thiruppugal is primarily the glory of God that is sung in these verses which are 16,000 in number, though only about 1,300 are available now. Even from these one can get a glimpse of the extraordinary capacity of Saint Arunagirinathar. These Thiruppugal songs contain information on different subjects like religion, art, music, and literature; the different systems of Yoga, like Bakthi, Jnana, Raja, Kundalini, Hatha, etc.

Though Lord Murugan is the sole object of praise, each Thiruppugal being addressed to Him and ending with "perumāLE (my Lord)," etc., Arunagirinathar so dexterously brings in all other deities like Vinayaka, Vishnu, Siva, Lakshmi, Saraswathi, Parvathi, Kali, Rama, Krishna, etc. in the capacity of their relation to Skanda as this or that, and thus, glorifies everyone of them. In so doing, Arunagirinathar brings in innumerable anecdotes, incidents, and episodes from the Ramayana, Mahabharata, Srimad-Bhagavata, Periya Puranam, Skanda-Purana, etc. It is believed that, apart from the purpose of turning the minds of people from sensuality to religion and devotion, Arunagirinathar heralded a new era of religious unity, tolerance, and understanding between the Saivites and Vaishnavites, through his Thiruppugal songs which, in glorifying Lord Skanda, praise Him as the Son of Siva, Uma Devi, etc., as also the son-in-law of Vishnu, Lakshmi, etc., thus bringing about a compromise between the two sects. Indeed this is no small achievement. This praise of all Gods and Goddesses is one of the outstanding features of Arunagirinathar's Thiruppugal songs, and is rarely seen in the works of any single saint or poet of the Tamil country.

Another salient feature is the free employment of Sanskrit words, phrases, and even complete lines in Thiruppugal and also in Kandar Alangāram, which exhibits not only Arunagirinathar's mastery over that language but also his skill to blend it with Tamil, and thus, show that the two languages are not incompatible with each other.

The Thiruppugal songs are in Santham metre and Arunagirinathar is the pioneer of this type of poems in the Tamil language.

If the available 1,300 and odd Thiruppugals themselves disclose so much of the superhuman skill of Arunagirinathar and his vast range of knowledge in different fields, we can imagine the mine of information and wisdom that could be inherited by us if all the 16,000 songs were to become available to us. The cadence and rhythm, the elegance of his diction, the meaning and sweetness, the lilt and dance of his words have even today such a magical effect. Arunagirinathar is always living with us. His works — Thiruppugal, Kanthar Anubhuthi, Kanthar Alangāram, Kanthar Anthādi, Thiru Vaguppu, Vel Viruththam, Mayil Viruththam, Seval Viruththam, Thiru Velu Kootrirukkai, and other divine literary works have survived centuries and are still sung in temples today! Long live the fame and works of Arunagirinathar!

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Guide to pronunciation

- *From “Sri Suktam with Samputita Sri Suktam.”*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced “aha”; **ih:** would be pronounced “ihi”; **uh:** would be pronounced “uhu”; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian “r”
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like “sya” sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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திருப்புகழ் பதிகங்கள் - பாடல் 6

(“முத்தைத்தரு”)

திருச்சிற்றம்பலம்

தத்தத்தன தத்தத் தனதன
தத்தத்தன தத்தத் தனதன
தத்தத்தன தத்தத் தனதன ..... தனதான

முத்தைத்தரு பத்தித் திருநகை
அத்திக்கிறை சத்திச் சரவண
முத்திக்கொரு வித்துக் குருபர ..... எனவோதும்

முக்கட்பர மற்குச் சுருதியின்
முற்பட்டது கற்பித் திருவரும்
முப்பத்துமு வர்க்கத் தமரரும் ..... அடிபேணப்

பத்துத்தலை தத்தக் கணைதொடு
ஒற்றைக்கிரி மத்தைப் பொருதொரு
பட்டப்பகல் வட்டத் திகிரியில் ..... இரவாகப்

<u>பத்தற்கிர தத்தைக் கடவிய</u>
<u>பச்சைப்புயல் மெச்சத் தகுபொருள்</u>
<u>பட்சத்தொடு ரட்சித் தருள்வதும் ..... ஒருநாளே</u>

தித்தித்தெய ஒத்தப் பரிபுர
நிர்த்தப்பதம் வைத்துப் பயிரவி
திக்கொட்கந டிக்கக் கழுகொடு ..... கழுதாடத்

திக்குப்பரி அட்டப் பயிரவர்
தொக்குத்தொகு தொக்குத் தொகுதொகு
சித்ரப்பவு ரிக்குத் த்ரிகடக ..... எனவோதக்

கொத்துப்பறை கொட்டக் களமிசை
குக்குக்குகு குக்குக் குகுகுகு
குத்திப்புதை புக்குப் பிடியென ..... முதுகூகை

கொட்புற்றெழ நட்பற் றவுணரை
வெட்டிப்பலி யிட்டுக் குலகிரி
குத்துப்பட ஒத்துப் பொரவல ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 6
(“muthai-tharu”)

muthai-tharu-pathi-thiru-nagai
athi-kirai-sathich-saravana
muthi-koru-vithu-guru-bara ..... ena-vōthum

“You are the Consort of DEvayAnai with a beautiful smile and lovely teeth looking like pearls!*
You are SaravaNabhava holding the powerful spear called SakthivEl!
You are the foremost seed for the Heaven” - so praises Lord SivA, with three eyes (the Sun, the Moon and the Fire-Agni);

mukkat-para-matku-suruthiyin
mutpat-tathu-katpi-thiruvarum
muppa-thumu-varkka-thama-rarum ..... adi-pëna

To that SivA, You preached the fundamental ManthrA OM dating earlier than the VEdAs
While the other two of the Trinity (BrahmA and Vishnu), along with thirty three crores of DevAs, watched (Your preaching) and worshipped Your feet!

pathu-thalai-thatha-kanai-thodu
otrai-kiri-mathai-poru-thoru
patta-pagal-vatta-thigi-riyil ..... ira-vāga

He shot an arrow to scatter the ten heads of RAvaNA (RAmAvathAram);
He churned the milky ocean with the incomparable Mount Manthara (KUrmAvathAram);
He hid the Sun with His ChakrA (disc) in daytime making it night (KrishnAvathAram);

pathat-kira-thathai-kada-viya
pachai-puyal-mecha-thagu-porul
patcha-thodu-ratchi-tharul-vathum ..... oru-nālë

He drove the chariot for His friend and devotee, Arjunan (KrishnAvathAram);
And He is Lord Vishnu, the emerald-green and cloud-complexioned. You are His favourite!
Will You be kind enough to come and protect me one of these days?

[The second half of this song describes Lord Murugan's war against the demons.]
thithi-theya-otha-pari-bura
nirtha-patham-vaithu-payiravi
thikkot-kana-tikka-kalu-godu ..... kalu-thāda

In accordance with the meter 'thiththiththeya',
Anklets in Her feet jingled as Bhairavi (KALi) danced fiercely moving in all the eight directions;
The devils in the battlefield danced along with the eagles;

thikku-pari-atta-payiravar
thokku-thogu-thokku-thogu-thogu
sithrap-pavu-rikku-thriga-daga ..... ena-vōtha

*The eight bhairavAs** protecting all directions*
Choreographed for this unique dance in the meter of 'thokkuththoku thokkuth thokuthoku thrikadaka';

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திருப்புகழ் பதிகங்கள் - பாடல் 6 (“முத்தைத்தரு”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 6 (“muthai-tharu”)
thiruchitrambalam

kothu-parai-kotta-kala-misai
kuku-kugu-kukku-kugugugu
kuthi-puthai-pukku-pidiyena ..... muthu-googai

A series of drums were beaten to the same tune;
In the battlefield, old vultures screamed;
'kukkukkuku kukkuk kukukuku, stab and bury, attack and catch' and they kept revolving around the corpses, flying upwards in circles;

kōtput-rela-natpat-ravu-narai
vetti-pali-yittu-kulagiri
kuthu-pada-othu-pora-vala ..... perū-mālë

The hostile demons (asuras) were killed en masse;
And their mountain Krounchagiri was shattered into pieces;
When You fought the righteous war, Oh Great One!

Note: The first few words were given to AruNagirinAthar by Murugan Himself to compose his first song.

** As DEvayAnai symbolizes Kriyasakthi (Creative Power), She was invoked to establish Karma yOgA in life.*

*** The eight BhairavAs are: AsithAngan, KApAli, ChaNdan, Ururu, KurOthan, SankAran, PeedaNan, and Unmaththan.*

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திருப்புகழ் பதிகங்கள் - பாடல் 1328

(“ஏறுமயில் ஏறி” [மங்களம்])

திருச்சிற்றம்பலம்

ஏறுமயி லேறிவிளை யாடுமுக மொன்றே
ஈசருடன் ஞானமொழி பேசுமுக மொன்றே

கூறுமடி யார்கள்வினை தீர்க்குமுக மொன்றே
குன்றுருவ வேல்வாங்கி நின்றமுக மொன்றே

மாறுபடு சூரரை வதைத்தமுக மொன்றே
வள்ளியை மணம்புணர வந்தமுக மொன்றே

ஆறுமுக மானபொருள் நீயருளல் வேண்டும்
ஆதியரு ணாசல மமர்ந்த பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1328
(“ërumayil-ëri” [mangalam])

ëru-mayil – ëri-vilai – yādum-mugam – onrë
eesa-rudan – nyāna-moli – pësum-mugam – onrë
koorum-adi-yārgal-vinai – theerkkum-mugam – onrë
kunru-ruva-vël-vāngi – ninra-mugam – onrë
māru-padu-soo-rarai – vathai-tha-mugam – onrë
valliyai-manam-punara – vantha-mugam – onrë
āru-mugam-āna-porul – nee-arula – vëndum
āthi-aru-nāsalam – amarntha – perumālë

[Literal meaning:]
It is but one face of Yours that mounted the mount-worthy peacock and flew around sportively;
It is but one face of Yours that preached True Knowledge to Lord SivA;
It is but one face of Yours that removed the deeds of the devotees who sang Your praise;
It is but one face of Yours that stoically directed the spear to pierce through the mount Krouncha;
It is but one face of Yours that destroyed the rebellious demons;
It is but one face of Yours that came forward to marry VaLLi in wedlock;
How come You are known as the Lord with six hallowed faces?Oh Lord, You are seated in the old town of ThiruvaNNAmalai, Oh Great One!

[Spiritual meaning:]
1. Mounting the peacock that is my mind, You fly around sportively;
2. coming as my Master, kindly preach True Knowledge to me;
3. kindly destroy all my past deeds;
4. wield Your spear to destroy my delusion and attachments;
5. kindly suppress my two slags, namely, egoism and possessiveness; and
6. take me over to keep me affixed to Your hallowed feet.
... In this manner, kindly shower compassion from all Your six hallowed faces, Oh Lord MurugA!

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திருப்புகழ் பதிகங்கள் - பாடல் 1

(“கைத்தலம் நிறைகனி”)

திருச்சிற்றம்பலம்

தந்தன தனதன தந்தன தனதன
தந்தன தனதன ..... தனதான

கைத்தல நிறைகனி யப்பமொ டவல்பொரி
கப்பிய கரிமுக ..... னடிபேணிக்
கற்றிடு மடியவர் புத்தியி லுறைபவ
கற்பக மெனவினை ..... கடிதேகும்

மத்தமு மதியமும் வைத்திடு மரன்மகன்
மற்பொரு திரள்புய ..... மதயானை
மத்தள வயிறனை உத்தமி புதல்வனை
மட்டவிழ் மலர்கொடு ..... பணிவேனே

முத்தமி ழடைவினை முற்படு கிரிதனில்
முற்பட எழுதிய ..... முதல்வோனே
முப்புர மெரிசெய்த அச்சிவ னுறைரதம்
அச்சது பொடிசெய்த ..... அதிதீரா

அத்துய ரதுகொடு சுப்பிர மணிபடும்
அப்புன மதனிடை ..... இபமாகி
அக்குற மகளுட னச்சிறு முருகனை
அக்கண மணமருள் ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1
(“kaithala-nirai-gani”)

kaith-thala-nirai-gani – appamo – taval-bori
kap-piya-kari-mugan ..... adi-pëni
kat-tridum-adi-yavar – puthiyil-urai-bavar
kat-pagam – ëna-vinai ..... kadi-thëgum

In the hand He has fruit; He ate appam, aval, and pori;
His feet worshipping,
'Ye who resides in the heart of devotees, Ye (katpakam) – if one should praise Him,'
His evil deeds will fly away.

math-thamum-athi-yamum – vai-thidum – aran-magan
mat-poru-thiral-buya ..... matha-yānai
math-thala-vayi-ranai – uthami – puthal-vanai
mat-tavil – malar-godu ..... pani-vënë

He has mountain like shoulders;
He has the head of an elephant; He is one having drum-like belly;
He is the Son of Hara, who adorns himself with 'umatha' flower and crescent moon;
He is the Son of Uma, the Perfect One; I worship Him with flowers fragrant!

muth-thamil-adai-vinai – mut-padu – kiri-thanil
mut-pada-elu-thiya ..... muthal-vōnë
mup-puram – eri-seytha – ach-chiva – nurai-ratham
ach-chathu-podi-seytha ..... athi-thee-rā

Oh primal One, who wrote the three aspects of Tamil on Mount Meru;
Oh great Hero, who destroyed the axle of the chariot of Lord Siva, who burnt the three fortresses!

ath-thuya-rathu-godu – sup-pira – mani-padum
ap-puna-mathan-idai ..... iba-māgi
ak-kura-maga-ludan – ach-chiru – muru-ganai
ak-kana-manam-arul ..... peru-mālë

Lord Muruga was suffering for the sake of Valli, the daughter of a hunter in the millet grove;
Oh Lord who went there in the form of an elephant and made them enter into wedlock!

———

** When SivA started off on His chariot to invade Thiripuram, He failed to take the clearance of GanEshA, who is the Remover of all obstacles. The chariot's axle broke into pieces. Later, SivA sought the permission of GanEshA formally, and so succeeded in burning away Thiripuram.*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 1315

(“சீர் சிறக்கும் மேனி”)

திருச்சிற்றம்பலம்

தானதத்த தான தனாதனா தன
தானதத்த தான தனாதனா தன
தானதத்த தான தனாதனா தன ..... தனதானா

சீர்சிறக்கு மேனி பசேல் பசே லென
நூபுரத்தி னோசை கலீர் கலீ ரென
சேரவிட்ட தாள்கள் சிவேல் சிவே லென ..... வருமானார்

சேகரத்தின் வாலை சிலோர் சிலோர் களு
நூறுலக்ஷ கோடி மயால் மயால் கொடு
தேடியொக்க வாடி யையோ வையோ வென ..... மடமாதர்

மார்படைத்த கோடு பளீர் பளீ ரென
ஏமலித்தெ னாவி பகீர் பகீ ரென
மாமசக்கி லாசை யுளோ முளோ மென ..... நினைவோடி

வாடைபற்று வேளை யடா வடா வென
நீமயக்க மேது சொலாய் சொலா யென
வாரம்வைத்த பாத மிதோ இதோ என ..... அருள்வாயே

பாரதத்தை மேரு வெளீ வெளீ திகழ்
கோடொடித்த நாளில் வரைஇ வரைஇ பவர்
பானிறக்க ணேசர் குவா குவா கனர் ..... இளையோனே

பாடல்முக்ய மாது தமீழ் தமீ ழிறை
மாமுநிக்கு காதி லுணார் வுணார் விடு
பாசமற்ற வேத குரூ குரூ பர ..... குமரேசா

போர்மிகுத்த சூரன் விடோம் விடோ மென
நேரெதிர்க்க வேலை படீர் படீ ரென
போயறுத்த போது குபீர் குபீ ரென ..... வெகுசோரி

பூமியுக்க வீசு குகா குகா திகழ்
சோலைவெற்பின் மேவு தெய்வா தெய்வா னைதொள்
பூணியிச்சை யாறு புயா புயா றுள ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1315
(“seer-sirak-ku-më-nee”)

seer-sirak-ku-më-nee – pasël – pasël – ena
noo-bu-rathi – nōsai – kaleer – kaleer –ena
sera-vitta-thālgal – sivël – sivël – ena ..... varu-mā-nār

Their beautiful bodies looked cool and fresh;
Their anklets made a ringing sound of "kalIr kalIr";
The pairs of their feet, while walking together, looked very reddish; so passed by a few whores;

sëga-rathin-vālai – silōr – silōr – kalu
nooru-latcha-kōdi – mayāl – mayāl – kodu
thëdi-yokka-vādi – yaiyō – vaiyō – vena ..... mada-mā-thar

Some young and robust-looking whores went along offering themselves to the mass;
Some young women made their suitors, consumed by extreme passion, fritter away things worth hundreds of millions on them, saying desparately "alas, alas";

mār-badai-tha-kōdu – paleer – paleer – ena
ëma-lithe-nāvi – pageer – pageer – ena
māma-sakki-lāsai – yulō – mulō – mena ..... ninai-vō-di

The chests of these whores are filled with mountain-like bosom which simply dazzle;
Looking at that, my mind is baffled and my life trembles miserably;
My thought runs amuck in a big delusory passion for those women;

vādai-patru-vëlai – yadā – vadā – vena
neema-yakka-mëthu – solāy – solāy – ena
vāram-vaitha-pātham – ithō – ithō – ena ..... arul-vā-yë

When that big chill of lustrous wind catches hold of me, kindly daunt me in a loud voice calling "Hey you, hey you";
Ask me firmly "Why are you in such a daze? Tell me. Tell me";
Kindly grant me Your hallowed feet, saying "These feet that you love are yours; take them; take them!"

pāra-thath-thai-mëru – velee – velee – thigal
kōdo-titha-nālil – varaii – varaii – pavar
pāni-rakka-nësar – kuvā – kuvā – kanar ..... ilai-yō-në

He wrote the MahAbhAratham openly on the outskirts of Mount MEru by breaking His own tusk for scribing; He is elephant-faced;
His complexion is that of the sun; He is GaNapathi, whose vehicle is the little mouse; You are the younger brother of that Lord VinAyaka!

pādal-mukya-māthu – thameel – thameel – irai
māmu-nikku-kāthi – lunār – vunār – vidu
pāsam-atra-vëtha – kuru – kuru – para ..... kuma-rë-sā

Appearing in the form of the Tamil Deity, You preached, after considerable research, the Tamil language, full of many rich and beautiful poems, into the ears of the great Sage AgasthyA;
You are naturally detached from all attachments, Oh Supreme Master of the VEdAs!

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pōrmi-kutha-sooran – vidōm – vidōm – ena
nëre-thirk-ka-vëlai – padeer – padeer – ena
pōya-rutha-pōthu – kubeer – kubeer – ena ..... vegu-sōri

When the mighty warrior Sooran declared "I shall not give in; I shall not give in"
and confronted You head-on, You wielded the spear with a banging sound to sever all the demons;
at that time, blood gushed profusely on the earth as You let Your weapon off, Oh Guha, Oh Guha!

poomi-yukka-veesu – guhā – guhā – thigal
sōlai-vet-pin-mëvu – theyvā – theyvā – nai-thol
pooni-yichai-yāru – puyā – puyā – rula ..... perū-mālë

You have Your abode in the elegant place, SOlai malai, Oh Lord!
You lovingly embrace the shoulder of DEvayAnai with Your (6+6) twelve shoulders, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 3

("உம்பர் தரு")

திருச்சிற்றம்பலம்

தந்ததனத் தானதனத் ..... தனதான
தந்ததனத் தானதனத் ..... தனதான

உம்பர்தருத் தேநுமணிக் ..... கசிவாகி
ஒண்கடலிற் றேனமுதத் ..... துணர்வூறி

இன்பரசத் தேபருகிப் ..... பலகாலும்
என்றனுயிர்க் காதரவுற் ..... றருள்வாயே

தம்பிதனக் காகவனத் ..... தணைவோனே
தந்தைவலத் தாலருள்கைக் ..... கனியோனே

அன்பர்தமக் கானநிலைப் ..... பொருளோனே
ஐந்துகரத் தானைமுகப் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 3
(“umbar tharu”)

umbar-tharu – thënu-mani ..... kasi-vāgi
on-ga-dali – thën-amutha ..... thunar-voori

Like the KaRpaga Tree in the Heavens, Divine Cow (kamadhenu) and ChintAmaNi (all of which are known to be the Great Givers) – compassionate, my mind should become.
Like the Amritha (divine nectar) from the Milky Ocean, my feelings should emanate.

inba-rasa – thë-paru-gi ..... pala-gā-lum
enthan-uyir – kā-tha-ravu ..... (th)arul-vāyë

At all times should I drink that blissful nectar.
You should protect my life and bless me.

thambi-thana – kāga-vana ..... thanai-vōnë
thanthai-vala – thāl-arul-gai ..... kani-yōnë

For the sake of your younger brother (Murugan), you came (as an elephant) to the cornfield.
By going around your father Siva, you got the prize of a graceful fruit in your hand.

anbar-thama – kāna-nilai ..... poru-lōnë
ainthu-karath – (th) ānaimuga ..... perū-mālë

For your devotees you are the Permanent Essence!
You are the Great One with five hands and an elephant face!

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திருப்புகழ் பதிகங்கள் - பாடல் 1281

(“இத்தரணி மீதில்”)

திருச்சிற்றம்பலம்

தத்ததன தானத் ..... தனதான

இத்தரணி மீதிற் ..... பிறவாதே
எத்தரொடு கூடிக் ..... கலவாதே

முத்தமிழை யோதித் ..... தளராதே
முத்தியடி யேனுக் ..... கருள்வாயே

தத்துவமெய்ஞ் ஞானக் ..... குருநாதா
சத்தசொரு பாபுத் ..... தமுதோனே

நித்தியக்ரு தாநற் ..... பெருவாழ்வே
நிர்த்தஜெக ஜோதிப் ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1281
(“itharani meedhil”)

itharani-meedhil ..... pira-vādhë
etha-rodu-koodi ..... kala-vādhë

I do not want to be born again in this world;
I do not like to mingle with cheats any more;

muth-thamilai-ōdhi ..... thala-rādhë
mukthi-adiyën-nukku ..... arul-vāyë

I am tired of studying the three branches of Tamil, namely literature, music and drama;
and I want to be liberated, and You alone can do that for me.

thath-thuva-mey-nyāna ..... gūrū-nāthā
satha-swa-roo-pā-pu ..... thamu-dhōnë

You are the Great Master who can teach me that true knowledge;
You have taken the form of Cosmic Sound! You are fresh as Divine Nectar!

nithiya-kruth-thā-nal ..... peru-vālvë
nirtha-jega-jōthi ..... perū-mālë.

You always do good to me every day. You are the great Treasure of my life.
You are the Cosmic Dancer and Light of the whole world, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 13

(“சந்ததம் பந்த”)

திருச்சிற்றம்பலம்

தந்தனந் தத்தத் ..... தனதான
தந்தனந் தத்தத் ..... தனதான

சந்ததம் பந்தத் ..... தொடராலே
சஞ்சலந் துஞ்சித் ..... திரியாதே

கந்தனென் றென்றுற் ..... றுனைநாளும்
கண்டுகொண் டன்புற் ..... றிடுவேனோ

தந்தியின் கொம்பைப் ..... புணர்வோனே
சங்கரன் பங்கிற் ..... சிவைபாலா

செந்திலங் கண்டிக் ..... கதிர்வேலா
தென்பரங் குன்றிற் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 13
(“san-tha-tham ban-tha”)

san-tha-tham ban-thath ..... thoda-rālë
san-chalam thunji ..... thiri-yāthë

Constantly being afflicted by attachment;
I wander sadly and debilitated.

kan-thanen endru(t) ..... runai-nālum
kan-dukon dan-bu ..... tridu-vënō

When will I say "Kandhā" often everyday;
and recognize You in my mind lovingly?

than-thiyin kombai ..... punar-vōnë
san-karan pangit ..... sivai-bālā

Ye who became united with Deivayanai, the beautiful damsel-like creeper, reared by Indra’s elephant, Airavadham;
Oh beloved Son of Parvathi, whose half is part of God Siva.

chen-thilam kandi ..... kathirvëlā
then-param kunri(t) ..... perū-mālë.

You hold the bright spear and reside at ThiruchchendhUr and the lovely place, Kandi.
You also chose as Your abode, the beautiful mount at ThirupparangkundRam, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 107

(“அபகார நிந்தை”)

திருச்சிற்றம்பலம்

தனதானதந்தனத் ..... தனதான
தனதானதந்தனத் ..... தனதான

அபகார நிந்தைபட் ..... டுழலாதே
அறியாத வஞ்சரைக் ..... குறியாதே

உபதேச மந்திரப் ..... பொருளாலே
உனைநானி னைந்தருட் ..... பெறுவேனோ

இபமாமு கன்தனக் ..... கிளையோனே
இமவான்ம டந்தையுத் ..... தமிபாலா

ஜெபமாலை தந்தசற் ..... குருநாதா
திருவாவி னன்குடிப் ..... பெருமாளே.

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் *107* (“அபகார நிந்தை”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 107 (“abagāra ninthai”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 107
(“abagāra ninthai”)

abagāra – nin-thai-pa ..... tula-lā-thë
ari-yātha – van-jarai ..... kuri-yā-thë

Not suffering from ridicules due to my misdeeds,
Not considering the friendship of immoral cheats,

upa-thësa – man-thira ..... poru-lālë
unai-nāni – nain-tharul ..... peru-vënō

Only through the means of the Mantra that You taught me,
I have to think of You only; will I ever get Your Grace?

iba-mā – mukan-thana ..... kilai-yōnë
ima-vān – madan-thaiyu ..... thami-bālā

You are the younger brother of the elephant-headed Vinayaka!
You are the son of the Pure Goddess Parvathi, Daughter of Himavān!

jepa-mālai – than-tha-sat ..... guru-nāthā
thiru-vāvi – nan-gudi ..... perū-mālë

You gave me the chanting beads, O Great SatGuru of mine!*
You have your abode at Thiruvāvinankudi (Palani), Oh Great One!

** This incident of Murugan presenting the chanting beads happened in the life of Arunagirināthar, the Composer.*

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திருப்புகழ் பதிகங்கள் - பாடல் 1294

(“நாளு மிகுத்த”)

திருச்சிற்றம்பலம்

தான தனத்த ..... தனதான
தான தனத்த ..... தனதான

நாளு மிகுத்த ..... கசிவாகி
ஞான நிருத்த ..... மதைநாடும்

ஏழை தனக்கு ..... மநுபூதி
ராசி தழைக்க ..... அருள்வாயே

பூளை யெருக்கு ..... மதிநாக
பூண ரளித்த ..... சிறியோனே

வேளை தனக்கு ..... சிதமாக
வேழ மழைத்த ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1294
(“nālu miguth-tha”)

nālu – miguth-tha ..... kasi-vāgi
nyāna – niruth-tham ..... athai-nādum

Everyday my mind, overwhelmed with love, should thaw and melt.
I am striving to have the vision of Your dancing posture, manifesting Wisdom.

ëlai – thanak-kum ..... anu-boo-dhi
rāsi – thalaik-ka ..... arul-vāyë

Even for the lowly me, blissful experience must occur;
and for that immense good fortune, I seek Your gracious blessing!

poolai – eruk-ku ..... madhi-nāga
poonar – alith-tha ..... siri-yōnë

He wears on His tresses the pooLai flower, the erukkam leaf, the crescent moon and the serpent;
that Siva has delivered You as His child!

vëlai – thanak-ku ..... chitha-māga
vëlam – alaith-tha ..... perū-mālë

At the opportune time, You were able to cleverly command the assistance of Your brother Vināyaka in the form of an elephant (who helped You woo VaLLi and win over her), Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 363

(“நாடித் தேடி”)

திருச்சிற்றம்பலம்

தானத் தானத் ..... தனதான
தானத் தானத் ..... தனதான

நாடித் தேடித் ..... தொழுவார்பால்
நானத் தாகத் ..... திரிவேனோ

மாடக் கூடற் ..... பதிஞான
வாழ்வைச் சேரத் ..... தருவாயே

பாடற் காதற் ..... புரிவோனே
பாலைத் தேனொத் ..... தருள்வோனே

ஆடற் றோகைக் ..... கினியோனே
ஆனைக் காவிற் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 363
(“nādith thëdi”)

nādith-thëdi ..... tholu-vār-pāl
nāna-thāga ..... thiri-vënō

Your devotees willingly seeking and seek and worship You;
will I develop a liking for them in order to roam with them?

māda-kooda(t) ..... pathi-nyāna
vālvai-sëra ..... tharu-vāyë

The special knowledge that is unique about Madurai (which is also known as Nānmādak koodal);*
and the way of life based on that knowledge can be granted only by You.

pāda(t)-kādha(t) ..... puri-vōnë
pālai-thëno ..... arul-vōnë

You love the songs sung in beautiful Tamil.
Your Grace is as sweet as milk and honey.

ādat-thōgai ..... kini-yōnë
ānai-kāvit ..... perū-mālë.

You bless Your dancing peacock with pleasure.
You reside at Thiruvānaikkā, Oh Great One!

**Madurai is not only the place for granting Liberation in Life (Jeevan Mukthi) but also unique in being the Dwadasāntha Sthalam, meaning that, if anyone meditates there, they will reach the climax of Yoga at a zone twelve inches above their heads).*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 1296

(“நீலங்கொள்”)

திருச்சிற்றம்பலம்

தானந்த தானத்தம் ..... தனதான
தானந்த தானத்தம் ..... தனதான

நீலங்கொள் மேகத்தின் ..... மயில்மீதே
நீவந்த வாழ்வைக்கண் ..... டதனாலே

மால்கொண்ட பேதைக்குன் ..... மணநாறும்
மார்தங்கு தாரைத்தந் ..... தருள்வாயே

வேல்கொண்டு வேலைப்பண் ..... டெறிவோனே
வீரங்கொள் சூரர்க்குங் ..... குலகாலா

நாலந்த வேதத்தின் ..... பொருளோனே
நானென்று மார்தட்டும் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1296
(“nee-lan-gol”)

nee-lan-gol – mega-thin ..... mayil-meethë
nee-vantha – vāl-vaik-kan ..... tatha-nālë

Mounting the peacock of the hue of blue cloud,
You set out on a majestic procession. Looking at that beautiful sight,

māl-konda – pë-thaik-kun ..... mana-nārum
mār-thangu – thā-rai-than ..... tharul-vāyë

this girl is passionately in love with You.
Would you not graciously give her the garland that sways on Your fragrant chest?

vël-kondu – vëlai-pan ..... teri-vōnë
vee-ran-gol – soorar-kum ..... kula-gālā

Once, You wielded the spear, and the sea was completely dried up.
You are the God of Death for the entire clan of the brave demons.

nā-lantha – vëtha-thin ..... poru-lōnë
nān-enru – mār-thattum ..... perū-mālë

You are the substance of all the four fine scriptures, namely Rig, Yajur, Sāma and AtharvaNa.
You proudly beat Your chest declaring that You are the one inherent in all lives, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 225

(“நிறைமதி முகமெனும்”)

திருச்சிற்றம்பலம்

தனதன தனதன ..... தனதான
தனதன தனதன ..... தனதான

நிறைமதி முகமெனு ..... மொளியாலே
நெறிவிழி கணையெனு ..... நிகராலே

உறவுகொள் மடவர்க ..... ளுறவாமோ
உனதிரு வடிவியினி ..... யருள்வாயே

மறைபயி லரிதிரு ..... மருகோனே
மருவல ரசுரர்கள் ..... குலகாலா

குறமகள் தனைமண ..... மருள்வோனே
குருமலை மருவிய ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 225
(“nirai-mathi-mugam-enu”)

nirai-mathi-mugam-enu ..... moli-yālë
neri-vili-kanai-yenu ..... niga-rālë

With faces bright like the full moon;
and eyes, which show the way, looking like battling arrows

ura-vugol-mada-vargal ..... ura-vā-mō
una-thiru-vadi-yini ..... arul-vāyë

The women flirt with me - can that be called a true relationship?
You have to grant me Your two Holy Feet (which are the only relationship for me).

[Charmed by the radiance of the countenance and attracted by the sharp arrow-like look of the harlots, will their contact be reckoned as virtue? (not at all!) Please bestow Your Feet (grace) now.]

marai-bayil-ari-thiru ..... maru-gōnë
maru-valar-asu-rargal ..... kula-gālā

Oh the nephew of Vishnu reciting Vedas!
Oh God of Death to the inimical clan of the giants (asuras)!

kura-magal-thanai-mana ..... marul-vōnë
guru-malai-maru-viya ..... perū-mālë

Oh Lord who married Valli, the daughter of a hunter!
Oh Lord residing at Swamimalai!

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திருப்புகழ் பதிகங்கள் - பாடல் 1291

(“துள்ளு மதவேள்”)

திருச்சிற்றம்பலம்

தய்யதன தானத் ..... தனதான

துள்ளுமத வேள்கைக் ..... கணையாலே
தொல்லைநெடு நீலக் ..... கடலாலே

மெள்ளவரு சோலைக் ..... குயிலாலே
மெய்யுருகு மானைத் ..... தழுவாயே

தெள்ளுதமிழ் பாடத் ..... தெளிவோனே
செய்யகும ரேசத் ..... திறலோனே

வள்ளல்தொழு ஞானக் ..... கழலோனே
வள்ளிமண வாளப் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1291
(“thullu-matha vël”)

thullu-matha-vël-kai ..... kanai-yālë
thollai-nedu-neela ..... kadal-ālë

The fiercely pouncing Love God (Manmathan) is sending a barrage of flower arrows;
The blue seas are constantly troubling;

mella-varu-sōlai ..... kuyi-lālë
mey-urugu-mānai ..... thalu-vāyë

The cuckoo from the groves comes slowly and sings a tune of melancholy;
All these melt my love-torn daughter, who is like a deer.
Will you not come and embrace Her?

thellu-thamil-pāda ..... theli-vōnë
seyya-kuma-rësa ..... thira-lōnë

You are the learned Sambanthar, capable of composing poems in chaste Tamil!
You are the fair one named Kumaresan, the Valourous!

vallal-tholu-nyāna ..... kala-lōnë
valli-mana-vāla ..... perū-mālë

You have the feet of knowledge to which the Great munificent Siva prostrates;
You are the Consort of Valli, O Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 567

(“பத்தியால் யானுனை”)

திருச்சிற்றம்பலம்

தத்தனா தானனத் ..... தனதான
தத்தனா தானனத் ..... தனதான

பத்தியால் யானுனைப் ..... பலகாலும்
பற்றியே மாதிருப் ..... புகழ்பாடி

முத்தனா மாறெனைப் ..... பெருவாழ்வின்
முத்தியே சேர்வதற் ..... கருள்வாயே

உத்தமா தானசற் ..... குணர்நேயா
ஒப்பிலா மாமணிக் ..... கிரிவாசா

வித்தகா ஞானசத் ..... திநிபாதா
வெற்றிவே லாயுதப் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 567
(“pathi-yālyā-nunai”)

bakthi-yāl-yā-nunai ..... pala-gā-lum
patri-yë-mā-thiru ..... pugal-pādi

With devotion, I held You fast for a long period;
I sang Your praise and prowess;

mutha-nā-mā-renai ..... peru-vāl-vin
mukthi-yë-sër-vathat ..... karul-vāyë

Hence, make me fit for beatitude.
Bestow me with the stupendous life of salvation.

utha-mā-thā-nasat ..... gunar-nëyā
op-pilā-mā-mani ..... giri-vāsā

Oh righteous One! Oh friend of the virtuous devotees of this world!
Oh incomparable gem! Oh resident at hillocks! Oh prudent One!

vitha-gā-nyāna-sath ..... thini-pāthā
vetri-vë-lā-yutha ..... perū-mālë

Oh Lord who bestows spiritual wisdom and settling of the Divine Grace!
Oh Lord holding the sacred Vel!

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திருப்புகழ் பதிகங்கள் - பாடல் 646

(“மாதர் வசமாய்”)

திருச்சிற்றம்பலம்

தானதன தானத் ..... தனதான

மாதர்வச மாயுற் ..... றுழல்வாரும்
மாதவமெ ணாமற் ..... றிரிவாரும்

தீதகல வோதிப் ..... பணியாரும்
தீநரக மீதிற் ..... றிகழ்வாரே

நாதவொளி யேநற் ..... குணசீலா
நாரியிரு வோரைப் ..... புணர்வேலா

சோதிசிவ ஞானக் ..... குமரேசா
தோமில் கதிர்காமப் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 646
(“mā-thar-vasa-māyu”)

mā-thar-vasa-māyu ..... trulal-vārum
mā-tha-vamë-nāmat ..... thiri-vārum

Those who philander and are in the grips of women,
Those who roam about without any thought of penance,

thee-tha-ga-la ōdhi ..... pani-yārum
thee-naraga-meedhil ..... thigal-vārë

And those who do not pray and prostrate to You for dispelling the evils,
Will all dwell deeply inside the burning hell.

nātha-voli yëna(t) ..... guna-seelā
nāri-iru-vōrai ..... punar-vëlā

You are the combination of Light and Sound; embodiment of all virtues!
You have two consorts, namely VaLLi and Devayanai!

jōthi-siva-nyāna ..... kuma-rësā
thōmil-kathir-gāma ..... perū-mālë

You are the bright Saivite knowledge itself, Oh Vëlā,
You have the spotless abode at Kathirkāmam, Oh Great One!

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 639

(“எதிரிலாத பத்தி”)

திருச்சிற்றம்பலம்

தனன தான தத்த ..... தனதான
தனன தான தத்த ..... தனதான

எதிரி லாத பத்தி ..... தனைமேவி
இனிய தாள்நி னைப்பை ..... யிருபோதும்

இதய வாரி திக்கு ..... ளுறவாகி
எனது ளேசி றக்க ..... அருள்வாயே

கதிர காம வெற்பி ..... லுறைவோனே
கனக மேரு வொத்த ..... புயவீரா

மதுர வாணி யுற்ற ..... கழலோனே
வழுதி கூனி மிர்த்த ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 639
(“ethiri-lātha-bakthi”)

ethiri-lātha-bakthi ..... thanai-mëvi
My devotion to You should be unequalled;

iniya-thāl-ninaip-pai ..... iru-pōthum
day and night, I must meditate only on Your two lotus feet;

ithaya-vāri-thikkul ..... ura-vāgi
that thought should dissolve in the ocean of my heart;

ena-thulë-sirakka ..... arul-vāyë
and it should prosper within myself by Your grace!

kathira-kāma-vetpil ..... urai-vōnë
You reside at the mount of Kathirkāmam!

kanaha-mëru-oththa ..... puya-veerā
Your valourous shoulders are like the golden peaks of Mount MEru!

mathura-vāni-utra ..... kala-lōnë
Saraswathi of sweet words, comes to You and hails Your feet!

valuthi-koon-nimirtha ..... perū-mālë.
You straightened the hunch-back of Pāndiyan Valuthi, (coming into this world as Thirugnāna Sampanthar), Oh Great One!

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 100

(“விந்ததி னூறி”)

திருச்சிற்றம்பலம்

தந்தன தான தந்தன தான
தந்தன தான ..... தனதான

விந்ததி னூறி வந்தது காயம்
வெந்தது கோடி ..... யினிமேலோ

விண்டுவி டாம லுன்பத மேவு
விஞ்சையர் போல ..... அடியேனும்

வந்துவி நாச முன்கலி தீர
வண்சிவ ஞான ..... வடிவாகி

வன்பத மேறி யென்களை யாற
வந்தருள் பாத ..... மலர்தாராய்

எந்தனு ளேக செஞ்சுட ராகி
யென்கணி லாடு ..... தழல்வேணி

எந்தையர் தேடு மன்பர்ச காய
ரெங்கள்சு வாமி ..... யருள்பாலா

சுந்தர ஞான மென்குற மாது
தன்றிரு மார்பி ..... லணைவோனே

சுந்தர மான செந்திலில் மேவு
கந்தசு ரேசர் ..... பெருமாளே.

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திருப்புகழ் பதிகங்கள் - பாடல் 100 (“விந்ததி னூறி”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 100 (“vindha-thi-nūri”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 100
(“vindha-thi-nūri”)

vindha-thi-nūri – vandha-thu-kāyam
vendha-dhu-kōdi ..... ini-mëlō

This body originated from a speck of a sperm.
How many millions of bodies have been burnt down in all?

vindu-vidā-mal – un-padha-mëvu
vin-jayar-pōla ..... adi-yënum

In future, I would not like to be separated from You; and
I shall follow the path of the wise people who worship Your feet.

vandhu-vināsa – mun-kali-theera
van-siva-nyāna ..... vadi-vāgi

For exhausting the huge burden of my karma in previous births,
For my acquiring firm and deep Knowledge of Sivā,

van-padham-ëri – en-kalai-yāra
van-dharul-pādha(m) ..... malar thārāy

For attaining eternal bliss & the removal of my weariness caused by cycle of birth & death,
You must kindly manifest before me and grant Your lotus feet!

endhanul-ëga – sen-chuda-rāgi
en-kanilādu ..... thalal-vëni

He lights up my heart and glows as a singular red flame;
He always dances in my eyes with His glowing tresses;

endhai-yar-thëdum – anbar-sahāyar
engal-su-wāmi ..... arul-bālā

He is my Father; He is a great friend of those who seek Him;
And He is our Lord Sivā. You are His beloved Son!

sundhara-nyāna – men-kura-mādhu
than-thiru-mārbil ..... anai-vōnë

She is very beautiful, intelligent and extremely soft; She is VaLLi, the damsel of KuRavas;
And You embrace her lovely chest!

sundhara-māna – sendhi-lil-mëvu
kandha-surësar ..... perū-mālë.

You have Your abode at this nice place, called Thiruchchendhūr,
Oh Kanthā, You are worshipped by the Leaders of DEvās, Oh Great One!

(This song is known to cure diseases. It is worth memorizing.)

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திருப்புகழ் பதிகங்கள் - பாடல் 91

(“முந்துதமிழ் மாலை”)

திருச்சிற்றம்பலம்

தந்ததன தான தானத் தான
தந்ததன தான தானத் தான
தந்ததன தான தானத் தான ..... தனதானா

முந்துதமிழ் மாலை கோடிக் கோடி
சந்தமொடு நீடு பாடிப் பாடி
முஞ்சர்மனை வாசல் தேடித் தேடி ..... யுழலாதே

முந்தைவினை யேவ ராமற் போக
மங்கையர்கள் காதல் தூரத் தேக
முந்தடிமை யேனை யாளத் தானு ..... முனைமீதே

திந்திதிமி தோதி தீதித் தீதி
தந்ததன தான தானத் தான
செஞ்செணகு சேகு தாளத் தோடு ..... நடமாடுஞ்

செஞ்சிறிய கால்வி சாலத் தோகை
துங்கஅநு கூல பார்வைத் தீர
செம்பொன்மயில் மீதி லேயெப் போது ..... வருவாயே

அந்தண்மறை வேள்வி காவற் கார
செந்தமிழ்சொல் பாவின் மாலைக் கார
அண்டருப கார சேவற் கார ..... முடிமேலே

அஞ்சலிசெய் வோர்கள் நேயக் கார
குன்றுருவ ஏவும் வேலைக் கார
அந்தம்வெகு வான ரூபக் கார ..... எழிலான

சிந்துரமின் மேவு போகக் கார
விந்தைகுற மாது வேளைக் கார
செஞ்சொலடி யார்கள் வாரக் கார ..... எதிரான

செஞ்சமரை மாயு மாயக் கார
துங்கரண சூர சூறைக் கார
செந்தினகர் வாழு மாண்மைக் கார ..... பெருமாளே.

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திருப்புகழ் பதிகங்கள் - பாடல் 91 (“முந்துதமிழ் மாலை”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 91 (“munthu-thamil-mālai”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 91
(“munthu-thamil-mālai”)

munthu-thamil-mālai – kōdi – kōdi
santha-modu-needu – pādi – pādi
munjar-manai-vāsal – thëdi – thëdi ..... ula-lā-thë

Composing poems in the foremost language, Tamil, millions of them in various meters,
long ones, I sang them repeatedly
going to the doors of many mortals, I roamed and roamed.

munthai-vinaiyë – varā-mat – pōga
mangai-yargal-kāthal – thoora – thëga
mun-thadi-mai-yënai – ālath-thānum ..... unai-mee-thë

In order that my past karmas do not follow me,
In order that lust for women goes far away from me, and
In order that this lowly ambitious soul is fully taken charge of by You, (You have to appear) before me.

thinthi-thimi-thōthi – theedhi – theedhi
thantha-thana-thāna – thāna – thāna
chenje-nagu-chëgu – thāla – thōdu ..... nada-mādum

[thinthithimi thōthi theedhi theedhi
thantha thana thāna thānath thāna
chenjeNagu chëgu]
In the above meter, dances (Your Peacock)

chen-chiri-yakāl – visāla – thōgai
thunga-anu-koola – pārvai – theera
sem-pon-mayil – mee-thilë – ep-pōthu ..... varu-vāyë

which has little reddish paws, wide colourful tail,
pure and benevolent vision, valour
and reddish golden colour; on that Peacock, when do You propose to come to me?

anthan-marai-velvi – kāvat – kāra
sen-thamil-sol-pāvin – mālai – kāra
andar-ubakāra – sëvat – kāra ..... mudi-mëlë

You are the Protector of grand vedic sacrifices,
You wear garlands of poems in sweet Tamil,
You are the Benefactor of all Devas in Heaven, You raise the flag of the Holy Rooster,

anjali-sey-vōrgal – nëya – kāra
kundru-ruva-ëvum – vëlai – kāra
anthem-vegu-vāna – roopa – kāra ..... eli-lāna

You are the Friend of those prostrating to You with folded hands over their heads,
You hold the Spear that pierced through the (Krouncha) Mount,
You are the most handsome one,

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sin-thu-ramin-mëvu – bōga – kāra
vin-thai-kura-māthu – vëlai – kāra
sen-chol-adi-yārgal – vāra – kāra ..... ethi-rāna

You are the consort of beautiful Devasena,
You wait for the audience of wonderful VaLLi,
You are the favourite of sweet-tongued devotees who sing Your praise,

sen-cha-marai-māyu – māya – kāra
thunga-rana-soora – soorai – kāra
sen-thi-nagar-vālum – ān-mai – kāra ..... perū-mālë.

You are the magician who annihilates enemies in big wars,
You are like a hurricane that blew away Sooran in the battlefield, and
You reside in and rule the great city of Thiruchenthoor, Oh, Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 179

(“போதகம் தரு”)

திருச்சிற்றம்பலம்

தான தந்தன தானா தனாதன
தான தந்தன தானா தனாதன
தான தந்தன தானா தனாதன ..... தனதான

போத கந்தரு கோவே நமோநம
நீதி தங்கிய தேவா நமோநம
பூத லந்தனை யாள்வாய் நமோநம ..... பணியாவும்

பூணு கின்றபி ரானே நமோநம
வேடர் தங்கொடி மாலா நமோநம
போத வன்புகழ் ஸாமீ நமோநம ..... அரிதான

வேத மந்திர ரூபா நமோநம
ஞான பண்டித நாதா நமோநம
வீர கண்டைகொள் தாளா நமோநம ..... அழகான

மேனி தங்கிய வேளே நமோநம
வான பைந்தொடி வாழ்வே நமோநம
வீறு கொண்டவி சாகா நமோநம ..... அருள்தாராய்

பாத கஞ்செறி சூரா திமாளவெ
கூர்மை கொண்டயி லாலே பொராடியெ
பார அண்டர்கள் வானா டுசேர்த்த ..... அருள்வோனே

பாதி சந்திர னேசூ டும்வேணியர்
சூல சங்கர னார்கீ தநாயகர்
பார திண்புய மேசே ருசோதியர் ..... கயிலாயர்

ஆதி சங்கர னார்பா கமாதுமை
கோல அம்பிகை மாதா மநோமணி
ஆயி சுந்தரி தாயா னநாரணி ..... அபிராமி

ஆவல் கொண்டுவி றாலே சிராடவெ
கோம ளம்பல சூழ்கோ யில்மீறிய
ஆவி னன்குடி வாழ்வா னதேவர்கள் ..... பெருமாளே.

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திருப்புகழ் பதிகங்கள் - பாடல் 179 ("போதகம் தரு")
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 179 ("pōthakan-tharu")
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 179
("pōthakan-tharu")

pōthakan-tharu – kōvë – namō nama
neethi-thangiya – dhëvā – namō nama
boothalam-thanai – ālvāy – namō nama ..... pani-yā-vum

O Leader, who preaches me Divine Knowledge, to Thee do I hail!
O Lord, who is the seat of justice (dharma), to Thee do I hail!
O Ruler of the Universe, to Thee do I hail!

poonu-ginrapi – rānë – namō nama
vëdar-thang-kodi – mālā – namō nama
pōdha-vanpugal – sāmee – namō nama ..... ari-dhā-na

O Lord, Who loves to wear all jewels, to Thee do I hail!
O Lover of Valli, the damsel of hunters, to Thee do I hail!
O Lord of Brahma, who seats upon the lotus, to Thee do I hail!

vëdha-mandhira – roopā – namō nama
nyāna-panditha – nāthā – namō nama
veera-kandai-kol – thālā – namō nama ..... ala-gā-na

O Lord, Whose form encompasses the manthras in the holy Vedas scriptures, to Thee do I hail!
O Wise Leader of True knowledge, to Thee do I hail!
O Valourous One whose feet are adorned by victorious anklets, to Thee do I hail!

mëni-thangiya – vëlë – namō nama
vāna-pain-thodi – vālvë – namō nama
veeru-kon-davi – sākā – namō nama ..... arul-thā-rāy

O Lord with an ever handsome body, to Thee do I hail!
O Consort of Devayānai of Devaloka, who wears beautiful bangles, to Thee do I hail!
O lord of the visāka star, full of vigour, to thee do i hail! please grant me your grace!

pādhagam-seri – soorādhi – mālavë
koor-mai-kon-dayil – ālë – porā-diyë
pāra-andar-kal – vānādu – sër-thara ..... arul-vō-në

So that the evil asuras (demons) perish;
Thou fought with the sharpest spear (Vel);
And redeemed the great Devaloka for the Devas.

pādhi-chan-thira – nësoodum – vëniyar
soola-sankara – nārgeetha – nā-yakar
pāra-thin-buya – mësëru – jō-thiyar ..... kayi-lā-yar

He has tresses wearing a half crescent moon;
He is Sankara holding the trident and is the Lord of music;
He has strong and firm shoulders; He is full of light; He belongs to Mount Kailas; and He is the foremost Lord Sankara.

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ādhi-sankara – nār-bāga – mā-dhumai
kōla-ambigai – māthā – manō-mani
āyi-sunthari – thāyāna – nārani ..... abi-rā-mí

She occupies the left part of that Siva's body; She is Uma;
She is the Divine Mother; She is the Gem of the heart;
She is the Mother Sivakama Sundari; She is the mother of all living beings; She is NārāyaNi; and She is the most exquisitely beautiful Pārvathi!

āval-konduvi – rālë – sirā-davë
kōmalam-pala – sool-kōyil – mee-riya
āvi-nan-kudi – vāl-vāna – dhë-vargal ..... perū-mālë

She cuddles You with extreme pleasure!
There are many lovely temples in this place known as;
Thiruvāvinankudi (Palani) which is Your abode! Oh Great One, Who art the Lord of all Devās.

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 923

(“இசைந்த ஏறும்”)

திருச்சிற்றம்பலம்

தனந்த தானந் தனதன தானன ..... தனதான

இசைந்த ஏறுங் கரியுரி போர்வையும் ..... எழில்நீறும்

இலங்கு நூலும் புலியத ளாடையு ..... மழுமானும்

அசைந்த தோடுஞ் சிரமணி மாலையு ..... முடிமீதே

அணிந்த ஈசன் பரிவுடன் மேவிய ..... குருநாதா

உசந்த சூரன் கிளையுடன் வேரற ..... முனிவோனே

உகந்த பாசங் கயிறொடு தூதுவர் ..... நலியாதே

அசந்த போதென் துயர்கெட மாமயில் ..... வரவேணும்

அமைந்த வேலும் புயமிசை மேவிய ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1074
(“isaindha-ërum”)

isaindha-ërum – kari-yuri-pōr-vaiyum ..... elil-nee-rum

The Great Bull, Nandi, on which He mounts with pleasure; – The shawl made of elephant hide (stripped from the demon Gajamukāsuran); – The elegant and bright holy ash on His body;

ilangu-noolum – puli-yadha-lā-daiyum ..... malu-mā-num

The prominent PooNool (sacred thread on the left shoulder); – The attire made of tiger's skin – The pickaxe and the deer on two hands

asaintha-thōdum – sira-mani-mālaiyum ..... mudi-mee-dhë

The swinging earstuds; – and The konRai garland around the head;

anindha-eesan – pari-vudan-mëviya ..... guru-nāthā

These are the decorations of our Lord, Siva – He prevails upon You with love as His Master!

usantha-sooran – kilai-yudan-vë-rara ..... muni-vōnë

The mighty and proud demon, Sooran, and his dynasty were annihilated by Your rage!

ukantha-pāsa – kayi-rodu-thoo-thuvar ..... nail-yādhë

When Yama's (Death God) messengers approach me with their favourite weapon, PāsakkayiRu (Rope of Bondage), I should not be disheartened;

asandha-pōthen – thuyar-keda-mā-mayil ..... vara-vë-num

And at that weak moment, You must come to me on Your great peacock to end my misery.

amaindha-vëlum – buya-misai-më-viya ..... perū-mālë

Oh Great One, who displays the beautiful spear on Your shoulder!

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திருப்புகழ் பதிகங்கள் - பாடல் *1053*

(“அதல சேடனாராட”)

திருச்சிற்றம்பலம்

தனன தான தானான தனன தான தானான
தனன தான தானான ..... தனதான

அதல சேட னாராட அகில மேரு மீதாட
அபின காளி தானாட ..... அவளோடன்
றதிர வீசி வாதாடும் விடையி லேறு வாராட
அருகு பூத வேதாள ..... மவையாட
மதுர வாணி தானாட மலரில் வேத னாராட
மருவு வானு ளோராட ..... மதியாட
வனச மாமி யாராட நெடிய மாம னாராட
மயிலு மாடி நீயாடி ..... வரவேணும்

கதைவி டாத தோள்வீம னெதிர்கொள் வாளி யால்நீடு
கருத லார்கள் மாசேனை ..... பொடியாகக்
கதறு காலி போய்மீள விஜய னேறு தேர்மீது
கனக வேத கோடுதி ..... அலைமோதும்
உததி மீதி லேசாயு முலக மூடு சீர்பாத
உவண மூர்தி மாமாயன் ..... மருகோனே
உதய தாம மார்பான ப்ரபுட தேவ மாராஜ
னுளமு மாட வாழ்தேவர் ..... பெருமாளே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1053 (“athala sëda-nār-rāda”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1053
(“athala sëda-nār-rāda”)

athala-sëda nār-rāda – akila-mëru mee-thāda
abina-kāli thā-nāda ..... avalō-dan (dru)

As AdhisEshan (the 1000-headed Serpent) danced in the netherworld - Mount Meru (Sri KailAsh) on the earth also danced,

In unison with SivA's Dance, Kali also danced, - along with Her, making Her shiver,

adhira-vee sivā-thādum – vidai-yil-ëru vā-rāda
arugu-būtha vë-thālam ..... avai-yāda

raising His leg up in competition, - SivA, who mounts on the Bull (Nandi), also danced,

and nearby, the BUthaganas and ghosts also danced,

madhura-vāni thā-nāda – mala-ril-vëdha nā-rāda
maruvu-vānu lō-rāda ..... madhi-yāda

Saraswathi of sweet voice also danced, - BrahmA on the Lotus also joined in the dance,

all the Celestials and Moon also danced,

vanaja-māmi yā-rāda – nediya-māman ā-rāda
mayilum-ādi nee-ādi ..... vara-vë-num

Lakshmi on Lotus, Your mother-in-law, danced, - Vishnu, the tall one (who assumed ViswarUpam) Your father-in-law,

*Your peacock should also dance and You too, dancing, - should appear before me dancing!**

gathai-vidātha thōl-vee-man – ethir-kol-vāli yāl-needu
garudha-lārgal mā-sënai ..... podi-yāga

Bhima, who never parted with his mace (gadha), from his shoulder, - shot a series of arrows (in MahAbhArathA War)

at the large army of his mighty opponents and - decimated them (with the help of Krishna);

katharu-kāli pōy-meela – vijayan-ëru thër-meedhu
kanaka-vëdha kō-dūthi ..... alai-mō-dhum

herds of sobbing cows came rushing to (Brindhavanam) (hearing the magical flute of Krishna); - as the charioteer on Vijayan (Arjuna)'s chariot,

the golden and vedic victory-conch shell was blown (by Krishna);

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திருப்புகழ் பதிகங்கள் - பாடல் 1053 (“அதல சேடனாராட”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1053 (“athala sëda-nār-rāda”)
thiruchitrambalam

utha-thi-mee-thilë sā-yum – ulaga-mūdu seer-pātha
uvana-mūrthi mā-māyan ..... maru-gōnë

on the milky ocean with waves tossing about, He (Krishna) reclined on a serpent-bed; - (in Vamana Avatharam) he measured the entire world with one foot (that foot-bearer, Krishna)

He, the Great Mystic, with Garuda for vehicle. - You are His favourite nephew!

uthaya-dhāma mār-bāna – prabu-da-dhëva mā-rājan
ulamum-āda vāl-dhëvar ..... peru-mālë

Fresh garland adorning His chest, - is the great King Praputa DEvA (of ThiruvaNNAmalai);

Your presence made the King's heart dance with joy - Oh the Greatest One of all Gods!

**This song by AruNagirinAthar has a unique significance. When challenged by SampanthAndAn in the Court of King Prapuda DhEvarAjan at ThiruvaNNAmalai, AruNagiri sang this song describing the dances of the entire universe and the Gods. At the utterance of this line, Lord Murugan appeared before him in the Court, in a dancing form, with dancing peacock and His Spear to the delight of the King and all those present.*

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1053 (“athala sëda-nār-rāda”)
thiruchitrambalam

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- *www.projectmadurai.org*
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Texts:

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திருப்புகழ் பதிகங்கள் - பாடல் 1307

(“அகரமுமாகி”)

திருச்சிற்றம்பலம்

தனதன தான தனதன தான
தனதன தான ..... தனதான

அகரமு மாகி யதிபனு மாகி யதிகமு மாகி ..... அகமாகி
அயனென வாகி அரியென வாகி அரனென வாகி ..... அவர்மேலாய்

இகரமு மாகி யெவைகளு மாகி யினிமையு மாகி ..... வருவோனே
இருநில மீதி லெளியனும் வாழ எனதுமு னோடி ..... வரவேணும்

மகபதி யாகி மருவும் வலாரி மகிழ்களி கூரும் ..... வடிவோனே
வனமுறை வேட னருளிய பூஜை மகிழ்கதிர் காம ..... முடையோனே

செகசண சேகு தகுதிமி தோதி திமியென ஆடு ..... மயிலோனே
திருமலி வான பழமுதிர் சோலை மலைமிசை மேவு ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1307
(“agaramum-aagi”)

agaramum-āgi – athi-panum-āgi – athi-gamum-āgi ..... aga-māgi
aya-nena-vāgi – hari-yena-vāgi – haran-ena vāgi ..... avar-mëlāy

You are the letter “A” in the alphabet; You are the Lord of all;
You are more than these; You are within!
You are Brahma, Vishnu, and Hara; You are over and above them;

iga-ramum-āgi – evai-galum-āgi – ini-mai-yum-āgi ..... varu-vōnë
iru-nila-meethil – eli-yanum-vāla – ena-thumun-ōdi ..... vara-vënum

You are the letter “I”; You are everything; You are delicious;
In this big world for me to live, please do come running!

maga-bathi-āgi – maru-vum-va-lāri – magil-gali-koo-rum ..... vadi-vōnë
vana-murai-vëdan – aruliya-poojai – magil-kathir-gāmam ..... udai-yōnë

Indra the slayer of Vala, a giant, feels joy at the sight of Your Form!
The hunter living in forest (Indra) worshipped you and you enjoyed it;
Oh Lord residing at Kathirgamam!

sega-gana-sëgu – thagu-thimi-thōthi – thimi-yena- ādum ..... mayil-lōnë
thiru-mali-vāna – pala-muthir-chōlai – malai-misai-mëvu ..... perū-mālë.

The peacock dances to the tune: “jega gaNa seagu thagu thimi thoothi thimi”;
Oh Lord abundant in wealth who resides at PaLamuthircholai!

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திருப்புகழ் பதிகங்கள் - பாடல் *1212*

(“ஆசைகூர்”)

திருச்சிற்றம்பலம்

தானனா தத்த தானனா தத்த
தானனா தத்த ..... தனதான

ஆசைகூர் பத்த னேன்மனோ பத்ம
மானபூ வைத்து ..... நடுவேயன்

பானநூ லிட்டு நாவிலே சித்ர
மாகவே கட்டி ..... யொருஞான

வாசம்வீ சிப்ர காசியா நிற்ப
மாசிலோர் புத்தி ..... யளிபாட

மாத்ருகா புஷ்ப மாலைகோ லப்ர
வாளபா தத்தி ..... லணிவேனோ

மூசுகா னத்து மீதுவாழ் முத்த
மூரல்வே டிச்சி ..... தனபார

மூழ்குநீ பப்ர தாபமார் பத்த
மூரிவே ழத்தின் ..... மயில்வாழ்வே

வீசுமீ னப்ப யோதிவாய் விட்டு
வேகவே தித்து ..... வருமாசூர்

வீழமோ திப்ப ராரைநா கத்து
வீரவேல் தொட்ட ..... பெருமாளே.

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 1212 (“ஆசைகூர்”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1212 (“āsai-kūr”)
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1212
(“āsai-kūr”)

āsai-kūr, bakthan, ën-manō | path-ma-
māna-pū, vaith-thu- ..... nadu-vë | an-

AsaikUr baththanEn: I have tremendous love and devotion for You.
manO padhma mAna pU vaiththu: I shall pick the lotus flower of my heart;

pāna-nūl, it-tu, nā-vilë | chithra-
māgavë, katti- ..... oru-nyāna ||

naduvE anpAna nUlittu: tying that flower with the thread of my love,
nAvilE chithramAgavE katti: I shall make a beautiful garland with my tongue,

vāsam-vee, sipra, kāsi-yā | nitpa-
māsi-lōr, buddhi- ..... ali-pā-da ||

orunyAna vAsam veesi: sprinkling it with the fragrance of unique Knowledge;
prakAsiyA niRpa: that garland is going to be sparkling,
mAsilOr budhdhi aLipAda: surrounded by the humming beetle called the spotless intellect;

māthru-kā, pushpa, mālai-kō | la-pra-
vāla-pā, thath-thil- ..... ani-vënō ||

mAthrukA pushpa mAlai: and that garland is called MAthruka Pushpa MAla!*
kOla pravALa pAdhaththil aNivEnO: When will I have the honour of offering that garland to Your lovely coral-like red feet?

mūsu-kā, nath-thu, meethu-vāl | muth-tha-
mūral-vë, dich-chi- ..... thana-bā-ra ||

mUsu kAnaththu meedhu vAzh: She lives in the forest where beetles abound;
muththa mUral vEdichchi: She belongs to the hunters' tribe, and her teeth are like beautiful pearls;

mūlgu-nee, pappra, thā-pa-mār | baktha-
mūri-vël, ath-thin- ..... mayil-vāl-vë ||

thanabAra mUzhgu neepap prathApa mArbaththa: You drown in that VaLLi's bosoms; and Your own chest is filled with famous kadappa flowers, Oh Lord!

mUri vEzhaththin mayilvAzhvE: You are also the consort of DEvayAnai, looking like a peahen, and who was reared by the strong elephant (AirAvatham)!

veesu-mee, nappa, yōdhi-vāy | vittu-
vëga-vë, thith-thu- ..... varu-mā-sūr ||

veesu meenap payOdhi vAy vittu vEga: The ocean, full of waves and fish, screamed loudly, boiled over and dried up;

vEdhiththu varumAsUr veezha: and SUran, who tortured the DEvAs, was knocked down dead

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1212 (“āsai-kūr”)
thiruchitrambalam

veela-mō, dhippa, rā-rai-nā | gath-thu-
veera-vël, thotta- ..... peru-mā-lë. ||

mOdhip parArai nAgaththu: when You began Your attack on the huge Mount Krouncha
veera vEl thotta perumALE.: by throwing Your mighty Spear, Oh Great One!

** In Sanskrit, there are 51 letters in the alphabet, beginning with 'a' and ending with 'ksha'. Each limb of Murugan's form is attributed to one letter. The garland of letters is known as MAthruka Pushpa MAla. It occurs in the work, Subramanya ParAkramam.*

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திருப்புகழ் பதிகங்கள் - பாடல் 216

(“சரணகம லால யத்தை”)

திருச்சிற்றம்பலம்

தனதனன தான தத்த தனதனன தான தத்த
தனதனன தான தத்த ..... தனதான

சரணகம லால யத்தை அரைநிமிஷ நேர மட்டில்
தவமுறைதி யானம் வைக்க ..... அறியாத

சடகசட மூட மட்டி பவவினையி லேச னித்த
தமியன்மிடி யால்ம யக்க ..... முறுவேனோ

கருணைபுரி யாதி ருப்ப தெனகுறையி வேளை செப்பு
கயிலைமலை நாதர் பெற்ற ..... குமரோனே

கடகபுய மீதி ரத்ந மணியணிபொன் மாலே செச்சை
கமழுமண மார்க டப்ப ..... மணிவோனே

தருணமிதை யாமி குத்த கனமதுறு நீள்ச வுக்ய
சகலசெல்வ யோக மிக்க ..... பெருவாழ்வு

தகைமைசிவ ஞான முத்தி பரகதியு நீகொ டுத்து
தவிபுரிய வேணு நெய்த்த ..... வடிவேலா

அருணதள பாத பத்ம மதுநிதமு மேது திக்க
அரியதமிழ் தான ளித்த ..... மயில்வீரா

அதிசயம நேக முற்ற பழநிமலை மீது தித்த
அழகதிரு வேர கத்தின் ..... முருகோனே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 216 (“sarana-gama-lā-layath-thai”)
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 216
(“sarana-gama-lā-layath-thai”)

sarana-gama-lā-layath-thai – arai-nimisha-nëra-mattil
thava-murai-thiyānam-vaikka ..... ari-yā-tha

Your lotus Feet is a temple! – I don't spend even half a minute;
In penance and I am incapable to concentrate on it.

sadaga-sada-mooda-matti – pava-vinai-yilë-sanitha
thamiyan-midi-yāl-mayakkam ..... uru-vë-nō

I am inanimate; an ignoramus; an idiot and a dullard; – I was born singly on account of evil deeds;
Because of (spiritual) poverty, may I remain confused?

karunai-buri-yāthi-ruppa – thena-guraiyi-vëlai-seppu
kayilai-malai-nāthar-petra ..... kuma-rō-në

What is the reason for your lack of compassion? – Kindly tell me right at this moment;
Oh Kumaresa, Son of Siva, born of the Lord of Mt. Kailas!

kadaga-buya-meethi-rathna – maniya-nipon-mālai-sechchai
kamalu-mana-mār-gatappam ..... ani-vō-në

Oh Lord, decked with valorous shoulders – gems of gold chains, and wearer of garland of vetchi flowers;
And fragrant kadamba flowers.

tharuna-mithai-yāmi-kutha – kana-mathuru-neel-savukya
sagala-selva-yōga-mikka ..... peru-vāl-vu

This is the opportune moment, Oh Lord, for you to – grant me long lasting happiness;
Abundant wealth, long-life filled with fortunes;

thagai-mai-siva-nyāna-mukthi – paraga-thiyu-nee-koduthu
thavi-puriya-vënu-neytha ..... vadi-vëlā

Respect, knowledge of Sivā and heavenly bliss – these are a few of my requests to You.
Oh bright and sharp speared One!

aruna-thala-pātha-path-mam – athuni-thamu-më-thuthik-ka
ariya-thamil-thān-alitha ..... mayil-veerā

In order that I praise Your reddish lotus feet everyday;
You gave me the rare knowledge of remarkable good Tamil – Oh Peacock-Warrior!

athi-saya-ma-nëga-mutra – palani-malai-mee-thuthi-tha
alaga-thiru-vëra-gathin ..... muru-gō-në

You rise over the wonderful mount of Palani Hill;
Oh handsome One, Muruga of Thiruvëragam (Swamimalai).

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திருப்புகழ் பதிகங்கள் - பாடல் 228

(“பாதி மதிநதி”)

திருச்சிற்றம்பலம்

தனன தான தத்த ..... தனதான
தனன தான தத்த ..... தனதான

பாதி மதிநதி போது மணிசடை
நாத ரருளிய ..... குமரேசா

பாகு கனிமொழி மாது குறமகள்
பாதம் வருடிய ..... மணவாளா

காது மொருவிழி காக முறஅருள்
மாய னரிதிரு ..... மருகோனே

கால னெனையணு காம லுனதிரு
காலில் வழிபட ..... அருள்வாயே

ஆதி யயனொடு தேவர் சுரருல
காளும் வகையுறு ..... சிறைமீளா

ஆடு மயிலினி லேறி யமரர்கள்
சூழ வரவரு ..... மிளையோனே

சூத மிகவளர் சோலை மருவுசு
வாமி மலைதனி ..... லுறைவோனே

சூர னுடலற வாரி சுவறிட
வேலை விடவல ..... பெருமாளே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 228 (“pādhi-madhi-nadhi”)
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 228
(“pādhi-madhi-nadhi”)

pādhi-madhi-nadhi-pōdhum-ani-sadai
nādhar-aruliya ..... kuma-rësā

With half a moon, river (Ganga) and flowers adorning His tress;
Lord Siva has gracefully delivered You to us, Kumaresa!

pāgu-kani-moli mādhu-kura-magal
pādham-varudiya ..... mana-vālā

That KuRavA damsel, ValLi, whose voice is sweeter than sugar and fruits;
You are her consort, gently caressing her feet.

kāthum-oru-vili-kāga-mura-arul
māya-nari-thiru ..... maru-gōnë

(In Ramayana) the devilish crow (KAkAsuran) was spared only one eye bead, being punished by separation of the other eye;*
Gracefully by that mystic Hari (as RAmA); You are the nephew of Hari and Lakshmi.

kālan-enai-anu-gāmal-una-dhiru
kālil-vali-pada ..... arul-vāyë

In order that Yaman (Death God) never approaches me;
I have to surrender unto Your two feet by Your grace.

ādhi-yaya-nodu-dhë-var-sura-rula
gālum-vagai-uru ..... sirai-meelā

Enabling old Brahma and all Devas to regain Heaven and rule again;
You liberated them from their bondage under Sooran.

ādu-mayi-linil-ëri-ama-rar-gal
soola-vara-varum ..... ilai-yō-në

Mounting on the dancing peacock;
And surrounded by Devas, You must come before me, Oh Divine Youth!

soodha-miga-valar-sōlai-maruvu
suvāmi-malai-thanil .....urai-vō-në

There are many groves full of mango trees in;
Swamimalai, which is Your abode.

sooran-uda-lara-vāri-suva-rida
vëlai-vida-vala ..... perū-mālë

Destroying Sooran's body and drying up the entire sea;
You threw Your powerful spear, Oh Great One!

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திருச்சிற்றம்பலம்

*ś*rí *arunagirināthar swāmigal’s*
thiruppugal pathigam - song 228 (“pādhi-madhi-nadhi”)
thiruchitrambalam

** When Sita's chest was maimed by the devilish crow (KAkAsuran) while Rama was sleeping on her lap in the jungle, Rama woke up and used a blade of grass as a weapon to destroy the crow. Finding nowhere to go for rescue, the crow surrendered to Rama seeking mercy. Rama gracefully spared its life but was punished by separating one eye bead and letting the crow use the remaining eye bead for both the eyes. KAkAsuran was none other than Indra's son Jayanthan who came as an evil crow due to a curse.*

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திருப்புகழ் பதிகங்கள் - பாடல் *1306*

(“கும்பகோணம்”)

திருச்சிற்றம்பலம்

தந்த தானன தானான தந்தன
தந்த தானன தானான தந்தன
தந்த தானன தானான தந்தன ..... தனதான

கும்ப கோணமொ டாரூர் சிதம்பரம்
உம்பர் வாழ்வுறு சீகாழி நின்றிடு
கொன்றை வேணியர் மாயூர மம்பெறு ..... சிவகாசி

கொந்து லாவிய ராமே சுரந்தனி
வந்து பூஜைசெய் நால்வேத தந்திரர்
கும்பு கூடிய வேளூர் பரங்கிரி ..... தனில்வாழ்வே

செம்பு கேசுர மாடானை யின்புறு
செந்தி லேடகம் வாழ்சோலை யங்கிரி
தென்றன் மாகிரி நாடாள வந்தவ ..... செகநாதஞ்

செஞ்சொ லேரக மாவா வினன்குடி
குன்று தோறுடன் மூதூர் விரிஞ்சைநல்
செம்பொன் மேனிய சோணாடு வஞ்சியில் ..... வருதேவே

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கம்பை மாவடி மீதேய சுந்தர
கம்பு லாவிய காவேரி சங்கமு
கஞ்சி ராமலை வாழ்தேவ தந்திர ..... வயலூரா

கந்த மேவிய போரூர் நடம்புரி
தென்சி வாயமு மேயா யகம்படு
கண்டி யூர்வரு சாமீக டம்பணி ..... மணிமார்பா

எம்பி ரானொடு வாதாடு மங்கையர்
உம்பர் வாணிபொ னீள்மால் சவுந்தரி
எந்த நாள்தொறு மேர்பாக நின்றுறு ..... துதியோதும்

இந்தி ராணிதன் மாதோடு நன்குற
மங்கை மானையு மாலாய்ம ணந்துல
கெங்கு மேவிய தேவால யந்தொறு ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1306
(“kumba-kō-nam” [kshëkthra-kōvai])

kumba-kō-namo dā-rūr chitham-baram
umbar vāl-vuru see-kāli nin-dridu
kon-drai vë-niyar mā-yūra mam-peru ..... siva-kā-si

kumba kONamod ArUr chidhambaram: (1) KumbakONam, along with (2) ThiruvArUr, (3) Chidhambaram,

umbar vAzhvuRu seegAzhi: (4) SeekAzki, preferred as a domicile by DEvAS,

nindridu kondRai vENiyar mAyUram: (5) MAyUram, belonging to SivA with everlasting kondRai (Indian laburnum) flower on His tresses,
ampeRu sivakAsi: beautiful (6) SivakAsi,

kon-thu-lāviya rā-më suram-thani
vandhu-pūjai sey-nāl vëdha than-thi-rar
kumbu-kū-diya vë-lūr paran-giri ..... thanil-vāl-vë

kondhu lAviya rAmEsuram: (7) RamEswaram, where pilgrims throng,

thani vandhu pUjai sey nAl vEdha thandhirar kumbu kUdiya vELUr: (8) PuLLirukkum vELUr (Vaitheeswaran KOyil) where experts in the four VEdAs gather in strength to perform special worship, and

parangiri thanilvAzhvE: (9) ThirupparankundRam - these are the few places You choose for Your abode!

sembu-kë-suram ā-dā-nai in-buru
senthil ë-dagam vāl-sō-lai yan-giri
then-dran mā-giri nā-dā-la van-dhava ..... jega-nā-tham

jembu kEsuram AdAnai: (10) JembukEswaram (ThiruvAnaikkA), (11) ThiruvAdAnai,

inbuRu sendhil Edagam: (12) ThiruchchendhUr, Your favourite place, (13) ThiruvEdagam,

vAzhsOlai yangiri: (14) PazhamuthirsOlai, Your dwelling place in SOlaimalai,

thendran mAgiri: and the great mount famous for southerly breeze, namely, (15) Pothiyamalai - nAdALa vandhava: these are also a few places ruled by You!

jeganAtham: (16) Puri, where You manifested as JagannAthan,

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 1306 (“கும்பகோணம்”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1306 (“kumba-kō-nam”)
thiruchitrambalam

sen-chol ë-ragam āvā-vinan-kudi
kundru thō-rudan mū-dhūr vi-rin-jai-nal
sem-pon më-niya sō-nādu van-jiyil ..... varu-thë-vë

senchol Eragam: (17) ThiruvEragam (SwAmimalai) where You preached the greatest message to Your Father,

AvAvinan kudi: (18) ThiruvAvinankudi - Pazhani

kundru thOrudan: (19) KunRuthOrAdal, as well as,

mUdhUr virinjai: (20)ThiruppunavAyil, the ancient town, and (21) Thiruvirinjai known asVrinjipuram -

nal sempon mEniya: these are the places where You are seated with Your reddish gold complexion!

sONAdu vanjiyil varudhEvE: You are the Lord at (22) Vanji (alias KaruvUr), the capital of ChozhA Kingdom.

kam-bai-mā vadi mee-dhë-ya sun-dhara
kambu lā-viya kā-vëri san-gamu
kan-chirā malai vāl-dhëva than-thira ..... vaya-lū-rā

kambai mA adi meedhEya sundhara: You are the beautiful Lord prevailing at the foot of the mango tree in (23) KAnchipuram, on the banks of River KampA.

kambu lAviya kAvEri sangamukan: You are at (24) KAvErippUmpattinam where KAvEri with conch shells merges with the sea.

chirA malai vAzhdhEva thandhira: You are at (25) ThiruchirA malai as the Commander-in-Chief of all DEvAs;

vayalUrA: and You also belong to (26) VayalUr.

kan-dha më-viya pō-rūr nadam-puri
then-si-vā-yamu më-yā agam-padu
kandi yūr-varu sāmi kadam-bani ..... mani-mār-bā

gandha mEviya pOrUr: You are at (27) ThiruppOrUr, famous for its fragrance.

natampuri then sivAyamu mEyA: You are in a dancing pose at (28) the beautiful SivAyam (ThiruvAtpOkki).

agampadu kaNdi yUrvaru sAmi: You are the Lord at (29) ThirukkaNdiyUr where all sins are washed away.

kadambaNi maNimArbA: Your lovely chest displays the beautiful garlands of kadappa flowers!

empirān-odu vā-thādu man-gaiyar
umbar-vāni po-neel-māl savun-dhari
endha nāl-thoru mër-bāga nin-druru ..... thudhi-yō-dhum

empirAnodu vAdhAdu mangaiyar: KALi and her dancing maids, who compete with our Lord SivA in dancing,

umbar vANi poneeLmAl savundhari: Saraswathi of DEvAs, and Lakshmi, the beautiful consort of Vishnu,

endha nALthoru mErbAga nindruRu thudhiyOdhum: assemble everyday with utmost devotion to sing the glory of

inthi-rāni-than mā-thōdu nan-kura
mangai mā-nai-yu mālāy manan-dhula
gen-gu më-viya dhëvā-layam-thoru ..... peru-mālë

indhirANi than mAdhOdu: DEvayAnai, Daughter of IndrANi; along with her, is VaLLi,

nan kuRamangai mAnaiyu mAlAy maNandhu: the deer-like damsel of KuRavAs; and You married them both with love.

ulagengu mEviya dhEvAlayam thoRu perumALE.: You have Your abode at every place of worship in this world, Oh Great One!*

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1306 (“kumba-kō-nam”)
thiruchitrambalam

** Note: This is a special song called KshEththirakkOvai meaning the compilation of favourite places of Murugan:*
(1) KumbakONam: It is the most sacred place in South India where MahA Makam is celebrated once in 12 years.

(2) ThiruvArUr: This is the foremost place among Saptha Vidanga SthalAs; it is near NAgappattinam.

(3) Chidhambaram: This is AakAya (Sky) sthala of Panch PUtha Sthalas; famous for Cosmic Dance by NadarAja.

(4) SeegAzhi: Birthplace of the foremost Saivaite ThirugnAna Sambandhar; IndrA hid himself as a bamboo tree to escape SUran.

(5) MAyUram: This is where PArvathi worshipped SivA taking the form of a Peahen.

(6) SivakAsi: This place is in PANdiya Kingdom in the South, famous as KAsi, on the banks of the Ganges.

(7) RAmEswaram: It is the sacred pilgrim centre in Southeastern Shore where RAmA worshipped SivA.

(8) Vaitheeswaran KOyil: The place where Mars is worshipped. Murugan is known here as Muthu KumAraswamy.

(9) ThirupparankundRam: Near Madhurai, this is the first of the six Padaiveedus (fortresses) of Murugan.

(10) ThiruvAnaikA: Appusthalam (Water) of the Pancha PUtha sthalAs; and situated 2 miles north of Thiruchchi.

(11) ThiruvAdAnai: It is near Sivagangai, 40 miles away from Manamadurai in Ramanathapuram District.

(12) ThiruchchendhUr: Second Padaiveedu on the sea shore, 35 miles east of ThirunelvEli.

(13) ThiruvEdagam: When Sambandhar placed a palm leaf against the current in River Vaigai, the leaf settled here.

(14) PazhamuthirsOlai: Located 12 miles north of Madhurai, this is the sixth Padaiveedu of Murugan.

(15) Pothiyamalai: This is at PApanAsam, 7 miles north of AmbAsamuththiram, famous for Agasthiyar Temple.

(16) PUri Jagannatham: On this shore town of Orissa State, Vishnu is seen as Murugan by Arunagiri SwAmigaL.

(17) ThiruvEragam: This is SwAmimalai, Fourth Padaiveedu, where Murugan preached the Vedic principle to SivA.

(18) ThiruvAvinankudi: This is the third Padaiveedu, under Mount Pazhani, 35 miles west of Dindigul.

(19) KunRuthOrAdal: This is the common name of several mountains, collectively known as the fifth Padaiveedu.

(20) ThiruppunavAyil: This place (the oldest town) was worshipped by VEdAs. It is 12 miles from ThiruvAdAnai.

(21) Virinjipuram: It is situated near KAtpAdi, 8 miles west of Vellore.

(22) Vanji: This is now known as KaruvUr (Karur) 45 miles west of Thiruchchi. Once, it was the capital of ChOzhAs.

(23) KAnchipuram: In the EkAmbarEswarar Temple, there is a mango tree at whose feet is Lord Murugan.

(24) KAvErippUmpattinam: (it is the shoretown where River KAvEri merges with the sea) now known as PUmbuhAr (includes 2 temples - PallavaneechcharamandSAyAvanam - these are referenced in song as 'kavEri sangkamugam'

(25) ThiruchirAppaLLi: A city in the South. Ruled by Thirisiran, a Demon destroyed by SivA (ThAyumAnavar).

(26) VayalUr: At 6 miles from Thiruchchi, here is where SwAmigaL was granted the boon to sing one Thiruppugazh daily.

(27) ThiruppOrUr: At 16 miles northeast of Chingalpet, this town is known as SamaramarApuri.

(28) SivAyam - ThiruvAtpOkki: This is 5 miles to the south of Kuzhiththalai. Also known as Rathnagiri.

(29) ThirukkaNdiyUr: This is 6 miles north of ThanjAvUr known as a Saptha SthAna KshEththiram.

** As all Gods in every place of worship in this world is seen as Murugan, SwAmigaL's secular outlook and broadened acceptance of all religions are evident.*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 943

(“இறவாமற் பிறவாமல்”)

திருச்சிற்றம்பலம்

தனதானத் தனதான தனதானத் ..... தனதான

இறவாமற் பிறவாமல் – எனையாள்சற் ..... குருவாகிப்

பிறவாகித் திரமான – பெருவாழ்வைத் ..... தருவாயே

குறமாதைப் புணர்வோனே – குகனேசொற் ..... குமரேசா

அறநாலைப் புகல்வோனே – அவிநாசிப் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 943
(“iravā-mal-pira-vāmal”)

iravā-mal-pira-vāmal – enai-yāl-sat ..... guru-vāgi

I pray that You give me a boon not to die and not to be born again.
You must become my proper Master

pira-vāgi-thira-māna – peru-vāl-vai ..... tharu-vāyë

And every other thing to me.
You must grant me the permanent, liberated and blissful life to me.

kura-mā-dhai-punar-vōnë – guhanë-sot ..... kuma-rësā

You married ValLi, the damsel of the KuRavās.
Oh Guhā, Oh Kumaresā who is praised by all!

aranā-lai-pugal-vōnë – avināsi ..... perū-mālë

You preach me the four Purushārthās (Dharma, Arththa, Kāmā and Mokshā).
Oh Great One, who resides at Avināsi.*

** Avināsi is 8 miles north of Thiruppoor Railway Station.*

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திருப்புகழ் பதிகங்கள் - பாடல் 923

(“மதியால் வித்தகன்”)

திருச்சிற்றம்பலம்

தனதானத் தனதான தனதானத் ..... தனதான

மதியால்வித் தகனாகி மனதாலுத் ..... தமனாகிப்

பதிவாகிச் சிவஞான பரயோகத் ..... தருள்வாயே

நிதியேநித் தியமேயென் நினைவேநற் ..... பொருளாயோய்

கதியேசொற் பரவேளே கருவூரிற் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 923
(“madhi-yālvi – thagan-āgi”)

madhi-yālvi – thagan-āgi – mana-thālu ..... thaman-āgi

I should become a wise person by dint of my intellect. –
I should become the most virtuous person through the application of my mind.

padhi-vāgi – siva-nyāna – para-yōga ..... tharul-vāyë

My mind should be firmly entrenched in the knowledge of Siva. –
You must kindly grant me the method of attaining the great Yoga!

nidhi-yëni – thiyamë-en – ninai-vëna ..... poru-lāy-ōy

You are my Treasure! You are immortal! You are the object of my meditation! –
You are the greatest bliss!

gathiyë-sot – para-vëlë – karu-voori ..... perū-mālë.

You are my final refuge! You are the Lord praised by one and all! –
You have Your abode at Karuvoor, Oh Great One!*

** Karuvoor - now known as Karur - is 45 miles west of Thiruchchi. It was once the capital city of ChOla Kingdom.*

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திருப்புகழ் பதிகங்கள் - பாடல் 303

(“அதிரும் கழல்”)

திருச்சிற்றம்பலம்

தனனந் தனன தந்த ..... தனதான
தனனந் தனன தந்த ..... தனதான

அதிருங் கழல்ப ணிந்து ..... னடியேனுன்
அபயம் புகுவ தென்று ..... நிலைகாண

இதயந் தனிலி ருந்து ..... க்ருபையாகி
இடர்சங் கைகள்க லங்க ..... அருள்வாயே

எதிரங் கொருவ ரின்றி ..... நடமாடும்
இறைவன் தனது பங்கி ..... லுமைபாலா

பதியெங் கிலுமி ருந்து ..... விளையாடிப்
பலகுன் றிலும மர்ந்த ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 303
(“athi-rum-kalal”)

athi-rum-kalal-pa-ninthu ..... adi-yë-num
abayam-pu-guva-thenru ..... nilai-kā-na

athirung kazhalpa Ninthu: I worship Your feet wearing the victorious and jingling anklets.
unadiyEnun abayam puguva thenRu: Your humble slave has come to You seeking refuge!

itha-yan-thanil-irun-thu ..... krupai-yā-gi
idar-sam-kaigal-ka-langa ..... arul-vā-yë

nilaikANa ithayan thanili runthu krupaiyAki: In order that I comprehend the real transcendental state, You must come and dwell in my heart with total compassion;

idarsang kaigaLka langa aruLvAyE: and grant me Your grace and rid me of my sufferings and misgivings.

ethi-ram-ko-ruva-rinri ..... nada-mā-dum
irai-van-thana-thu–pang-kil ..... umai-bā-lā

ethirang koruva rinRi nadamAdum: The One without a peer is dancing in the Cosmic Sky;
iRaivan thanathu pangkil umaibAlA: He, Lord SivA, gave the left half of His body to PArvathi; and You are Her Son!

pathi-yeng-kilum-irun-thu ..... vilai-yā-di
pala-kunril-uma-marntha ..... peru-mā-lë.

pathieng kilumi runthu viLaiyAdi: You choose a multitude of abodes for Your frolics!
palakun Riluma marntha perumALE.: You love to be seated at several mountains, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 243

(“இருமலு ரோக”)

திருச்சிற்றம்பலம்

தனதன தான தனதன தான
தனதன தான ..... தனதான

இருமலு ரோக முயலகன் வாத
மெரிகுண நாசி ..... விடமேநீ

ரிழிவுவி டாத தலைவலி சோகை
யெழுகள மாலை ..... யிவையோடே

பெருவயி றீளை யெரிகுலை சூலை
பெருவலி வேறு ..... முளநோய்கள்

பிறவிகள் தோறு மெனைநலி யாத
படியுன தாள்கள் ..... அருள்வாயே

வருமொரு கோடி யசுரர்ப தாதி
மடியஅ நேக ..... இசைபாடி

வருமொரு கால வயிரவ ராட
வடிசுடர் வேலை ..... விடுவோனே

தருநிழல் மீதி லுறைமுகி லூர்தி
தருதிரு மாதின் ..... மணவாளா

சலமிடை பூவி னடுவினில் வீறு
தணிமலை மேவு ..... பெருமாளே.

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 243 ("இருமலு ரோக")
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 243 ("iru-malu-rōka")
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 243
("iru-malu-rōka")

iru-malu-rōka – muya-lakan-vātham
eri-kuna-nāsi ..... vida-më-nee

Acute cough, a kind of fits called muyalakan, rheumatic pain,
burning nose, poisonous and toxic diseases, diabetes,

rili-vu-vi-dātha – thalai-vali-sōkai
elu-kala-mālai ..... ivai-yōdë

nagging head-ache, anemia,
blisters around the neck, and in addition,

peru-vayi-reelai – eri-kulai-choolai
peru-vali-vëru ..... mula-nōygal

edema in the stomach, congestion in the lungs, heartburn, acute stomach ache, and similar extremely painful diseases

pira-vigal-thōrum – enai-nali-yātha
padi-yuna-thāl-gal ..... arul-vāyë

should not afflict and debilitate me in every birth.
For that, You must kindly grant me Your hallowed feet!

varu-moru-kōdi – asu-rar-pathā-thi
madi-yā-nëga ..... isai-pādi

The millions of soldiers in the demons' armies advanced against You and died;

varu-moru-kāla – vayi-rava-rāda
vadi-sudar-vëlai ..... vidu-vōnë

and singing many songs praising the glory of the war, Kāla Bhairavar (Lord Siva) came to the battlefield and danced;
when You hurled the sharp and shining Spear!

tharu-nilal-meethil – urai-muki-lurthi
tharu-tharu-māthin ..... mana-vālā

Indra, who rides the clouds and resides in the shade of wish-yielding KaRpaga trees of the Celestial land, brought up this lovely damsel, Devayānai, and You are her consort.

salam-idai-pūvin – nadu-vinil-veeru
thani-malai-mëvu ..... perū-mālë.

In this world, encircled by waters of the oceans, this place is renowned
and is called Mount Thiruththanigai, which is Your abode, Oh Great One!

(This song is known to cure diseases. It is worth memorizing.)

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 425

(“செயசெய அருணா”)

திருச்சிற்றம்பலம்

தனதன தனனாத் தனதன தனனத்
தனதன தனனாத் தனதன தனனத்
தனதன தனனாத் தனதன தனனத் ..... தனதான

செயசெய அருணாத் திரிசிவ யநமச்
செயசெய அருணாத் திரிமசி வயநச்
செயசெய அருணாத் திரிநம சிவயத் ..... திருமூலா

செயசெய அருணாத் திரியந மசிவச்
செயசெய அருணாத் திரிவய நமசிச்
செயசெய அருணாத் திரிசிவ யநமஸ்த் ..... தெனமாறி

செயசெய அருணாத் திரிதனின் விழிவைத்
தரகர சரணாத் திரியென உருகிச்
செயசெய குருபாக் கியமென மருவிச் ..... சுடர்தாளைச்

சிவசிவ சரணாத் திரிசெய செயெனச்
சரண்மிசை தொழுதேத் தியசுவை பெருகத்
திருவடி சிவவாக் கியகட லழுதைக் ..... குடியேனோ

செயசெய சரணாத் திரியென முநிவர்க்
கணமிது வினைகாத் திடுமென மருவச்
செடமுடி மலைபோற் றவுணர்க ளவியச் ..... சுடும்வேலா

திருமுடி யடிபார்த் திடுமென இருவர்க்
கடிதலை தெரியாப் படிநிண அருணச்
சிவசுடர் சிகிநாட் டவனிரு செவியிற் ..... புகல்வோனே

செயசெய சரணாத் திரியெனு மடியெற்
கிருவினை பொடியாக் கியசுடர் வெளியிற்
றிருநட மிதுபார்த் திடுமென மகிழ்பொற் ..... குருநாதா

திகழ்கிளி மொழிபாற் சுவையித ழமுதக்
குறமகள் முலைமேற் புதுமண மருவிச்
சிவகிரி அருணாத் திரிதல மகிழ்பொற் ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 425
(“jaya jaya arunā”)

jaya jaya – arunā-thiri – siva-yana-ma
jaya jaya – arunā-thiri – ma-siva-yana
jaya jaya – arunā-thiri – nama-sivaya ..... thiru-mū-lā

Victory to You! Victory to You! Oh "sivayanama" of Mount AruNAchalam!*
*Victory to You! Victory to You! Oh "masivayana"** of Mount AruNAchalam!*
*Victory to You! Victory to You! Oh "namasivaya"*** of Mount AruNAchalam! You are the Primordial One!*

jaya jaya – arunā-thiri – yana-ma-siva
jaya jaya – arunā-thiri – vaya-namasi
jaya jaya – arunā-thiri – siva-yana-masthu ..... ena-mā-ri

*Victory to You! Victory to You! Oh "yanamasiva"**** of Mount AruNAchalam!*
*Victory to You! Victory to You! Oh "vayanamasi"***** of Mount AruNAchalam!*
*Victory to You! Victory to You! Oh "sivayanama"****** of Mount AruNAchalam!" - repeating the same manthra by rotating the letters,*

jaya jaya – arunā-thiri – thanin-vili-vaith-thu
arahara – charanā-thiri – ena-urugi
jaya jaya – guru bāggiya – mena-maruvi ..... sudar thā-lai

saying "Victory to You! Victory to You!" and fixing my eyes on the Mount AruNAchalam",
"Oh Hara Hara! Your feet are seen in the Mount"- meditating on You with these words,
this manthra of "Jaya Jaya (Victory to You)" has been bestowed upon us by our kind Master; considering that blessing, I wish to concentrate on Your holy feet glowing like an effulgence

siva siva – charanā-thiri – jaya jayena
charan-misai-thōlu-dhë – thiya – suvai peruga
thiru-vadi-siva – vākkiya – kadal-amuthai ..... kudi-yë-nō
(murugā)

and praise them, saying "Lord Siva's hallowed feet are in the shape of this great Mount, Victory to You! Victory to You!" and prostrating at those feet (the Mountain), with the ecstasy of my prayer growing boundlessly, shall I be able to imbibe the blissful nectar emerging from the milky ocean of the Siva Manthra?

jaya jaya – charanā-thiri – ena munivar(k)
ganam-idhu – vinai-kāthidum – ena maruva
seda-mudi-malai-pō – travu-nargal – aviya ..... sudum vëlā

Multitude of sages have chanted "Victory to You! Oh Mount AruNAchalam, being the hallowed feet of the Lord!
This holy Mountain will save us from our past deeds!"- with this prayer they have thronged around the Mountain;
The demons, who believed that their bodies and crowns were saved by the Mount Krouncha and the seven mountains of their lineage, were killed and burnt down by Your powerful Spear, Oh Lord!

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திருப்புகழ் பதிகங்கள் - பாடல் 425 (“செயசெய அருணா”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 425 (“jaya jaya arunā”)
thiruchitrambalam

thiru-mudi-adi – pār-thidum – ena-iru-varkku
adi-thalai-theriyā – padi – nina-aruna
siva-sudar-siki – nāt-davan – iru-seviyil ..... pugal-vōnë

Challenging Lord Vishnu and Brahma to attain His Head and reach His Feet,
Lord Siva stood as an abiding reddish Flame, with His Feet and Head beyond the ken (knowledge) of the two;
He has the unique central eye of Fire; You filled the two ears of that Siva with the preaching (of the PraNava Manthra)!

jaya jaya – charanā-thiri – enum-adi-yetku
iru-vinai – pōdiyā-kiya – sudar-veli-yil
thiru-nadam-idhu – pār-thidum – ena-magil-pō (t) ..... gūrū-nāthā

When I say, "Victory to You! Victory to You! Oh the holy Feet of the Lord in the form of Mount AruNachalam", both of my deeds (good and bad) are shattered in the blazing light, and You joyfully beckon me to see the vision of Your cosmic dance, Oh my Master!

thigal-kili-mōli – pāt-suvai – idhal-amutha
kura-magal – mulai-mël-pudhu – mana maru-vi
siva-giri – arunā-thiri – thala-magil-pō (t) ..... perū-mālë.

Her speech is like the sweet words of the parrot; Her wet lips taste like milk and nectar;
She is VaLLi, the damsel of the KuRavās; You enjoy coddling Her freshly aromatic bosom;
You are seated with relish in the Mount of Siva, ThiruvaNNAmalai, Oh Handsome and Great One!

** sivayanama is the manthra of Siva - PanchAksharA - as delineated in the Vedās*
*** masivayana is the manthra obtained from the above by shifting the last letter to the first position*
****namasivaya is the manthra obtained from the above by shifting the last letter to the first position*
*****yanamasiva is the manthra obtained from the above by shifting the last letter to the first position*
******vayanamasi is the manthra obtained from the above by shifting the last letter to the first position*
******* Again, sivayanama is the manthra obtained from the above by shifting the last letter to the first position; if this process is repeated, PanchAkshara Chakra rotates*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 156

(“சிவனார் மனங்குளிர”)

திருச்சிற்றம்பலம்

தனனா தனந்ததன தனனா தனந்ததன
தனனா தனந்ததன ..... தனதான

சிவனார் மனங்குளிர உபதேச மந்த்ரமிரு
செவிமீதி லும்பகர்செய் ..... குருநாதா

சிவகாம சுந்தரிதன் வரபால கந்தநின
செயலேவி ரும்பியுளம் ..... நினையாமல்

அவமாயை கொண்டுலகில் விருதாவ லைந்துழலு
மடியேனை அஞ்சலென ..... வரவேணும்

அறிவாக மும்பெருக இடரான துந்தொலைய
அருள்ஞான இன்பமது ..... புரிவாயே

நவநீத முந்திருடி உரலோடெ யொன்றுமரி
ரகுராமர் சிந்தைமகிழ் ..... மருகோனே

நவலோக முங்கைதொழு நிசதேவ லங்கிருத
நலமான விஞ்சைகரு ..... விளைகோவே

தெவயானை யங்குறமின் மணவாள சம்ப்ரமுறு
திறல்வீர மிஞ்சுகதிர் ..... வடிவேலா

திருவாவி னன்குடியில் வருவேள்ச வுந்தரிக
செகமேல்மெய் கண்டவிறல் ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 156
("sivanār-manam-kulira")

sivanār-manam-kulira – upathësa-manthram-iru
sevi-mee-thilum-pagarsey ..... guru-nāthā

Lord Siva was exhilarated – when you explained the Sacred Mantra (OM);
Into His two ears – Oh Great Master!

siva-kāma-sundhari-than – vara-bāla-kantha-nina
seyalë-virumbi-ulam ..... ninai-yāmal

You are the famous son of Sivakama Sundari (Parvathi) – Oh Kandaswamy!
Not willingly thinking of being in Your service only,

ava-māyai-kondu-lagil – virudhā-alain-thu-lalum
adi-yënai-anja-lena ..... vara-vënum

I am possessed by degrading illusions – and am roaming in this world aimlessly as a scum.
You must please must come to rescue me with the words "Fear not"!

ari-vāga-mum-peruga – idarāna-dhum-tholaiya
arul-nyāna-inbam-adhu ..... puri-vāyë

In order that my inner knowledge is kindled – and to put an end to all my miseries;
You have to grant me the graceful bliss of wisdom.

nava-nee-thamum-thirudi – uralōde-onrum-ari
ragu-rāmar-chin-thai-magil ..... maru-gōnë

(Your Uncle Krishna) stole butter – and also willingly bonded Himself to the grinding-stone;
That Hari, He was also known as Raghuramar, You are His favourite Nephew!

nava-lōkamum-kaitholu – nija-dhëva-alan-ki-rutha
nala-māna-vinjai-karu ..... vilai-kōvë

All people in the Nine Continents worship You as the Real God! – You are very well dressed up!
You make myriads of great births happen in this world, Oh Leader!

dheva-yānai-an-kuramin – mana-vāla-sambra-muru
thiral-veera-minju-kadhir ..... vadi-vëlā

You are the consort of both Devayani and ValLi, the damsel of KuRavas!
You are the Great warrior with complete bravery! – You hold the brightest and sharpest Spear!

thiru-vāvi-nan-kudiyil – varu-vël-savun-dharika
jega-mël-mey-kanda-viral ..... perū-mālë

You are the handsome one residing in Thiruvāvinankudi.
You are the only one who discovered the Truth in the ūniverse; – You are very capable, Oh Great One!

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 1323

(“கருவெனு மாயை”)

திருச்சிற்றம்பலம்

தனதன தான தனதன தான
தனதன தான ..... தனதான

கருவெனு மாயை உருவினில் மூழ்கி
வயதள வாக ..... நிலமீதில்

கலைதெரி வாணர் கலைபல நூல்கள்
வெகுவித மாக ..... கவிபாடித்

தெருவழி போகி பொருளெனு மாசை
திரவியம் நாடி ..... நெடிதோடிச்

சிலைநுதல் மாதர் மயலினில் மூழ்கி
சிறுவித மாக ..... திரிவேனோ

அருளது போக குருபர னேஉன்
அடியவர் வாழ ..... அருள்வோனே

அரனிரு காதில் அருள்பர ஞான
அடைவினை ஓதி ..... அருள்பாலா

வெருவிடு சூரர் குலஅடி வேரை
விழவிடு சாசு ..... வதிபாலா

மிடலுட லாளர் அடரசுர் மாள
விடுமயில் வேல ..... பெருமாளே.

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திருப்புகழ் பதிகங்கள் - பாடல் 1323 (“கருவெனு மாயை”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1323 (“karu-venu-māyai”)
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 1323
(“karu-venu-māyai”)

karu-venu-māyai – uru-vinil-mūlki
vaya-thala-vāka ..... nila-mee-thil

Taking a delusory shape and being immersed in the mother's womb;
I was eventually born - attaining adulthood, I learnt all the major artistic texts of several experts;

kalai-theri-vānar – kalai-pala-nūlgal
vegu-vitha-māga ..... kavi-pādi

I sang many varieties of poems as I roamed about in the streets;

theru-vali-pōki – porul-enum-āsai
thira-viyam-nādi ..... nedi-thōdi

I ran up to the farthest distance in search of wealth, impelled by a desire to make money;

silai-nuthal-māthar – maya-linil-mūlki
siru-vitha-māga ..... thiri-vënō

I drowned myself in the delusory passion for women with bow-like foreheads;
Is it fair that I should be wandering in such a silly manner?

arul-anu-pōga – guru-para-në-un
adi-yavar-vāla ..... arul-vōnë

To those who meditate upon You praising Your glory, You graciously grant self-realisation! You bless Your devotees with all prosperity!

ara-niru-kāthil – arul-para-nyāna
adai-vinai-ōthi ..... arul-bālā

Unto the ears of Your father, Lord SivA, You preached the Supreme and blessed PraNava ManthrA, Oh Son of SivA!

veru-vidu-sūrar – kula-adi-vërai
vila-vidu-sāsu ..... vathi-bālā

Oh Son of the immortal Goddess Sakthi, You annihilated the entire dynasty of the scared and fleeing demon, Sooran!

mida-luda-lā-lar – adar-asur-māla
vidu-mayil-vëla ..... perū-mālë.

You hold the great weapon, the spear, that was wielded to kill the multitude of demons with strongly built bodies, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 682

(“அணி செவ்வியார்”)

திருச்சிற்றம்பலம்

தனதய்ய தானன தானன
தனதய்ய தானன தானன
தனதய்ய தானன தானன ..... தனதான

அணிசெவ்வி யார்திரை சூழ்புவி
தனநிவ்வி யேகரை யேறிட
அறிவில்லி யாமடி யேனிட ..... ரதுதீர

அருள்வல்லை யோநெடு நாளின
மிருளில்லி லேயிடு மோவுன
தருளில்லை யோஇன மானவை ..... யறியேனே

குணவில்ல தாமக மேரினை
யணிசெல்வி யாயரு ணாசல
குருவல்ல மாதவ மேபெறு ..... குணசாத

குடிலில்ல மேதரு நாளெது
மொழிநல்ல யோகவ ரேபணி
குணவல்ல வாசிவ னேசிவ ..... குருநாதா

பணிகொள்ளி மாகண பூதமொ
டமர்கள்ளி கானக நாடக
பரமெல்லி யார்பர மேசுரி ..... தருகோவே

படரல்லி மாமலர் பாணம
துடைவில்லி மாமத னாரனை
பரிசெல்வி யார்மரு காசுர ..... முருகேசா

மணமொல்லை யாகி நகாகன
தனவல்லி மோகன மோடமர்
மகிழ்தில்லை மாநட மாடின ..... ரருள்பாலா

மருமல்லி மாவன நீடிய
பொழில் மெல்லி காவன மாடமை
வடமுல்லை வாயிலின் மேவிய ..... பெருமாளே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 682 ("ani-sevi-yār")
thiruchitrambalam

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 682
("ani-sevi-yār")

ani-sevi-yār – thirai-sool-buvi
dhana-niv-viyë – karai-yë-rida
ari-villi-yām – adiyën-idar ..... adhu-theera

Beautiful women, the world surrounded by the seas;
And wealth are the oceans of lust which I can hardly cross.
To assuage the sufferings of this stupid me,

arul-val-laiyō – nedu-nā-linam
irul-illi-lë – idumō-unathu
arul-illai-yō – ina-mā-navai ..... ari-yënë (murugā)

Will You ever deign to grant me Your grace?
Or are You determined to let me rot in these dark prisons of births for a long long time?
Am I going to be denied even a little of Your grace? I am unable to recognise the multitude of Your devotees.

guna-villa-dhā – maga-më-rinai
ani-selviyā – arunā-chala
guru-valla-mā – thavamë-peru ..... guna-jāthā

The Great Mount Meru was lifted by Her as a bow;*
By pretty Goddess Pārvathi whose consort is Arunachālar;
And You are His Master! In a virtuous birth, with deep meditation,

kudil-illamë – tharu-nā-ledhu
moli-nalla-yō – gava-rë-pani
guna-vallavā – sivanë-siva ..... guru-nāthā (murugā)

You have to give me this home of my body; and please tell me when You will do so.
You are praised by great saints, Oh Virtuous One!
You are Siva and also the Master of Siva!

pani-kolli-mā – gana-boo-thamodu
amar-kalli-kā –naka-nā-taka
para-melli-yār – paramë-swarí ..... tharu-kōvë

She wears snakes for jewels; She steals our hearts and revels in the company of great devils;
She rejoices in dancing with Siva in the jungles; She is soft as soft can be;
And She is the Supreme Goddess, Pārvathi. You are the Great King She has bestowed us with.

padar-alli-mā – malar-bā-nama
thudai-villi-mā – matha-nā-ranai
pari-selvi-yār – marugā-sura ..... murugë-sā

He is an archer with arrows of waterborne flowers such as lotus, lily, neelōthpalam (a blue flower) etc;
And he is Great Manmathan (Love God) - his mother, the renowned Goddess of Wealth (Lakshmi) - You are Her Nephew!
You are the God of all Devās, Oh Muruga!

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mana-mollai-yā – gina-kā-gana
thana-valli-mō – hana-mō-damar
magil-thillai-mā – nadam-ādinar ..... arul-bālā

Goddess Pārvathi, who married young, and who is the creeper-like damsel of Mount Himalayas;
Loves to sit captivatingly at Chidambaram, where Lord Nataraja performs the Great Cosmic dance;
And You are that Siva's dear son!

maru-malli-mā – vana-nee-diya
polil-melli-kā – vana-mā-damai
vada-mullai-vā – yilin-më-viya ..... perū-mālë.

A lush growth of fragrant jasmine plants;
And soft flowers abound in elegant gardens with ponds all around at;
*Vadamulaivāyil**, which is Your abode, Oh Great One!*

** Lord Siva held Mount Mëru as a bow in His left hand and the hand belongs to Pārvathi.*
*** Vadamullaivāyil is very near Chennai, 3 miles north-east of Aavadi.*

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திருப்புகழ் பதிகங்கள் - பாடல் 1297

(“பட்டுப் படாத”)

திருச்சிற்றம்பலம்

தத்தத் தனான ..... தனதான
தத்தத் தனான ..... தனதான

பட்டுப் படாத ..... மதனாலும்
பக்கத்து மாதர் ..... வசையாலும்

சுட்டுச் சுடாத ..... நிலவாலும்
துக்கத்தி லாழ்வ ..... தியல்போதான்

தட்டுப் படாத ..... திறல்வீரா
தர்க்கித்த சூரர் ..... குலகாலா

மட்டுப் படாத ..... மயிலோனே
மற்றொப்பி லாத ..... பெருமாளே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1297 (“pattu-padā-tha”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 1297
(“pattu-padā-tha”)

pattu-padā-tha ..... mathanālum
pakkathu māthar ..... vasaiyālum

Attacking me with His flowery arrows, and at the same time being invisible, Manmathan (Love God) haunts me;
The neighbouring women harrass me with their taunts;

suttuch sudātha ..... nilavālum
thukkathil ālva ..... thiyalbōthān

The rays from the moon scorch me while the moon itself remains bright and cold;
Is it fair that I should be subjected to these pangs of separation from You?

thattu padātha ..... thiralveerā
tharkkitha soorar ..... kulakālā

Your valour is matchless!
The hostile and argumentative Sooran and his clan were annihilated by You as their God of Death!

mattu padātha ..... mayilōnë
matro pilātha ..... perū-mālë.

Your vehicle Peacock's valour is absolutely uncontrollable!
None else can ever be Your equal, Oh Great One!

** This is a love song with Murugan as the Nayaka and the poet as the Nayaki. Love God, His flowery arrows, moon's rays and womenfolk's gossip-mongering are some of the aspects that enhance the agony of separation of the Nayaki from the Nayaka.*

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திருப்புகழ் பதிகங்கள் - பாடல் 128

(“கதியை விலக்கு”)

திருச்சிற்றம்பலம்

தனன தனத்த தாதத தனன தனத்த தானன
தனன தனத்த தானன ..... தனதான

கதியை விலக்கு மாதர்கள் புதிய இரத்ன பூஷண
கனத னவெற்பு மேல்மிகு ..... மயலான

கவலை மனத்த னாகிலும் உனது ப்ரசித்த மாகிய
கனதன மொத்த மேனியு ..... முகமாறும்

அதிப லவஜ்ர வாகுவும் அயில்நு னைவெற்றி வேலதும்
அரவு பிடித்த தோகையு ..... முலகேழும்

அதிர வரற்று கோழியும் அடியர் வழுத்தி வாழ்வுறும்
அபிந வபத்ம பாதமு ..... மறவேனே

இரவி குலத்தி ராசத மருவி யெதிர்த்து வீழ்கடு
ரணமு கசுத்த வீரிய ..... குணமான

இளைய வனுக்கு நீண்முடி அரச துபெற்று வாழ்வுற
இதமொ டளித்த ராகவன் ..... மருகோனே

பதினொ ருருத்தி ராதிகள் தபனம் விளக்கு மாளிகை
பரிவொ டுநிற்கு மீசுர ..... சுரலோக

பரிம ளகற்ப காடவி அரிய ளிசுற்று பூவுதிர்
பழநி மலைக்குள் மேவிய ..... பெருமாளே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 128 (“kathiyai-vilakku”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 128
(“kathiyai-vilakku”)

kathiyai-vilakku-mātharkal – puthiya-irathna-pooshana
kana-thana-vĕtpu-mël-miku ..... maya-lāna

The women of dubious character who hinder my path to salvation, – and their newly bejewelled bosoms;
Looking like huge mounts, made me get infatuated and provoked me – highly with passion;

kavalai-manath-tha-nākilum – unathu-prasith-tha-mākiya
kana-thana-moth-tha-mĕniyu ..... muka-mārum

And disturbed in mind, nevertheless, (I am now thinking about) – Your famous Supreme body (1)
Which is like a golden treasure; – Your six hallowed faces (2);

athipala-vajra-vāku-vum – ayil-nunai-vetri-vël-athum
aravu-pidith-tha-thōgai-yum ..... ula-kë-lum

Your extremely strong shoulders (3) – Your sharp and victorious Spear (4);
Your Peacock (5), holding a snake in its legs;

athirava-ratru-kōliyum – adiyar-valuth-thi-vāl-vurum
apinava-pathma-pā-thamum ..... mara-vënë

Your Rooster (6) which crows with a roar, reverberating in the seven worlds; –
Your fresh lotus feet (7) being praised by Your prostrating devotees who have attained salvation – How can I ever forget all these?

iravi-kulath-thi-rājatha – maruvi-ethir-thu-veel-kadu
rana-muga-suth-tha-vee-riya ..... guna-māna

Sugrivan, whose lineage is of the Sun, became violent – and took on Vāli in a fierce, in which he lost;
Appreciating his innocence and bravery;

ilaiyava-nukku-neen-mudi – ara-sathu-petru-vāl-vura
ithamo-dalith-tha-rāgavan ..... maru-gōnë

The younger brother (Sugrivan) was blesssed with the Crown and the Kingdom
Graciously by Rāghavan; and You are His nephew!

pathi-noru-ruth-thi-rāthigal – thapanam-vilakku-mālikai
parivōdu-nitkum-ee-sura ..... sura-lōka

Your Temple is illuminated so brightly as if the eleven Rudrās have come together!*
You are standing in that Temple very gracefully, Oh Lord!

parimala-katpa-kādavi – ari-yali-sutru-poo-vuthir
palani-malaik-kul-mĕviya ..... perū-mālë.

In the land of Devās, there is a forest of fragrant KaRpaga trees – besieged by humming beetles, shaking the flowers that are falling on;
Mount Palani, which is Your abode, Oh Great One!

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 128 (“kathiyai-vilakku”)
thiruchitrambalam

** 11 Rudrās are as follows: Mahadevan, Haran, Rudran, Sankaran, Neelalohithan, ëesānyan, Vijayan, Veemadevan, Bhavothbhavan, Kapāli and Sowmyan.*

[This is one of the unique songs of AruNagirināthar where he has described all aspects of Murugan's form as follows:]
(1) His Supreme body;
(2) His six faces;
(3) His shoulders;
(4) His Spear;
(5) His Peacock;
(6) His Rooster; and
(7) His Lotus Feet

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 946

(“பக்குவ ஆசார”)

திருச்சிற்றம்பலம்

தத்தன தானான தத்தன தானான
தத்தன தானான ..... தனதான

பக்குவ வாசார லட்சண சாகாதி
பட்சண மாமோன ..... சிவயோகர்

பத்தியி லாறாறு தத்துவ மேல்வீடு
பற்றுநி ராதார ..... நிலையாக

அக்கண மேமாய துர்க்குணம் வேறாக
அப்படை யேஞான ..... வுபதேசம்

அக்கற வாய்பேசு சற்குரு நாதாவு
அற்புத சீர்பாத ..... மறவேனே

உக்கிர வீராறு மெய்ப்புய னேநீல
உற்பல வீராசி ..... மணநாற

ஒத்தநி லாவீசு நித்தில நீராவி
யுற்பல ராசீவ ..... வயலூரா

பொக்கமி லாவீர விக்ரம மாமேனி
பொற்ப்ரபை யாகார ..... அவிநாசிப்

பொய்க்கலி போமாறு மெய்க்கருள் சீரான
புக்கொளி யூர்மேவு ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 946
("pakkuva-āchāra")

pakkuva-āchāra – lakshana-sā-kā-dhi
bakshana-mā-mōna ..... siva-yō-gar

They conform to a mature and disciplined way of life; – Their food consists of the choicest herbs and leaves;
They perform penance in silence, and – they practise Yoga in Siva's way.

bakthiyil-ā-rā-ru – thath-thuva-mël-veedu
patru-nirā-dhāra ..... nilai-yāga

The aim of their devotion is to attain blissful liberation that is beyond the comprehension of the thirty-six tenets.*
That is devoid of any attachments, and I would like to attain that very state.

akkanamë-māya – dhur-gunam-vërāga
appadaiyë-nyāna ..... upa-dhë-sam

As soon as I reach that goal, the baneful qualities possessed by me, caused by delusion, should leave me completely.
Your teaching me the True Knowledge will be my only weapon.

akkara-vāy-pësu – satguru-nāthā-un
atputha-seer-pādam ..... mara-vë-në

That weapon, capable of destroying all my attachments, will have to be in the form of preaching from Your holy mouth, Oh Revered Master!
I shall never forget Your wonderful and hallowed feet.

uggira-veer-āru – mey-buya-në-neela
utpala-vee-rāsi ..... mana-nāra

You possess twelve powerful shoulders that symbolise truth.
Fragrant bunches of blue lilies blossom in this place;

oth-tha-nilā-veesu – nith-thila-nee-rāvi
utpala-rājeeva ..... vaya-loo-rā

There is soothing moonlight, and water in the ponds here are crystal-clear like pearl;
This is Vayaloor, Your favourite abode, where kuvalai and lotus flowers abound.

pokka-milā-veera – vikrama-mā-më-ni
pot-prabai-yā-kāra ..... avi-nāsi

Your prowess is without any falsehood and is truly great!
Your superb body is of a dazzling gold complexion.

poy-kali-pō-māru – mey-karul-seerāna
puk-koli-yoor-mëvu ..... perū-mālë.

*In AvinAsi, the myth of the Kaliyuga (the present aeon) was destroyed and the truth of God was established**, adding fame to;*
*ThiruppukkoLiyoor***, where You are seated, Oh Great One!*

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திருப்புகழ் பதிகங்கள் - பாடல் 946 ("பக்குவ ஆசார")
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 946 ("pakkuva-āchāra")
thiruchitrambalam

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*[*The 96 Thathvas (tenets) are as follows:]*

36 Parathathvas (Superior Tenets) (Internal)	*5 ëlements (with five aspects each making 25) (ëxternal)*	*Other Thathvas (35) (ëxternal)*
These are the 36 tenets referred to herein		
.....	.....	.....
Athma (Soul) Thathvas 24	*ëarth*	*Vayus (gases) 10*
Vidhya (Knowledge)Thathvas 7	*Fire*	*Nadis (kundalinis) 10*
Siva Thathvas 5	*Water*	*Karmas 5*
	Air	*Ahankaram (ëgo) 3*
	Cosmos	*Gunas(Character) 3*
		Vākku (Speech) 4

[.. grand total of 96]

*** Once, a little boy went to take a dip in the nearby lake at ThiruppukkoLiyur and was eaten alive by a crocodile. After a year, Sundaramurthy Nayanar, one of the Four Great Saivites, came to the barren lake and heard about the death of the boy. He sang Avinasi Pathikam whereupon the lake was filled with water. The crocodile came to the bank of the lake and spat the boy alive, with a year's growth in his body!*

****ThiruppokkoLiyoor is very close to Avināsi in Coimbatore District.*

thiruppugal pathigam references:

Online:

- *www.kaumaram.com/thiru_uni/tpun0946.html*
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Texts:

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திருப்புகழ் பதிகங்கள் - பாடல் 170

(“நாத விந்து”)

திருச்சிற்றம்பலம்

தான தந்தன தானா தனாதன
தான தந்தன தானா தனாதன
தான தந்தன தானா தனாதன ..... தனதான

நாத விந்துக லாதீ நமோநம
வேத மந்த்ரசொ ரூபா நமோநம
ஞான பண்டித ஸாமீ நமோநம ..... வெகுகோடி

நாம சம்புகு மாரா நமோநம
போக அந்தரி பாலா நமோநம
நாக பந்தம யூரா நமோநம ..... பரசூரர்

சேத தண்டவி நோதா நமோநம
கீத கிண்கிணி பாதா நமோநம
தீர சம்ப்ரம வீரா நமோநம ..... கிரிராஜ

தீப மங்கள ஜோதீ நமோநம
தூய அம்பல லீலா நமோநம
தேவ குஞ்சரி பாகா நமோநம ..... அருள்தாராய்

ஈத லும்பல கோலா லபூஜையும்
ஓத லுங்குண ஆசா ரநீதியும்
ஈர முங்குரு சீர்பா தசேவையு ..... மறவாத

ஏழ்த லம்புகழ் காவே ரியால்விளை
சோழ மண்டல மீதே மநோகர
ராஜ கெம்பிர நாடா ளுநாயக ..... வயலூரா

ஆத ரம்பயி லாரூ ரர்தோழமை
சேர்தல் கொண்டவ ரோடே முனாளினில்
ஆடல் வெம்பரி மீதே றிமாகயி ..... லையிலேகி

ஆதி யந்தவு லாவா சுபாடிய
சேரர் கொங்குவை காவூர் நனாடதில்
ஆவி னன்குடி வாழ்வா னதேவர்கள் ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 170
(“nātha vinthu”)

nātha-vinthu – kalāthee – namō nama
vētha-manthra – swa-roopā – namō nama
nyāna-panditha – swāmee – namō nama ..... vegu-kōdí

O Lord, Thou art the basis of Siva and Sakthi (the Lingam and the Peetam), to Thee do I hail.*
O Lord, Whose form encompasses the immortal Vedas and Mantras, to Thee do I hail.
O Lord, Thou art the embodiment of knowledge and wisdom, to Thee do I hail.

nāma-sambu – kumārā – namō nama
bōga-anthari – bālā – namō nama
nāga-bantha – mayoorā – namō nama ..... para-soo-rar

O Divine Son of Sambhu (Siva), Who has millions of names, to Thee do I hail.
O Divine Son of Uma (Parvathi), Who bestows happiness to all, to Thee do I hail.
O Lord, Who rides the Peacock, to Thee do I hail.

sētha-than-davi – nōthā – namō nama
keetha-kin-kiní – pāthā – namō nama
theera-sam-prama – veerā – namō nama ..... giri-rāja

O Lord, Thou art the destroyer of all evil (asuras), to Thee do I hail.
O Lord, Thou art adorned with the lilting anklets, to Thee do I hail.
O Lord, Thou art the great and valourous warrior, Who is the King of all mountains, to Thee do I hail.

theepa-mangala – jōthí – namō nama
thooya-ambala – leelā – namō nama
thëva-kun-jari – pāgā – namō nama ..... arul-thārāy

O Lord, Thou art the sacred light that emanates from all lamps, to Thee do I hail.
O Lord, Who plays in the pure cosmic sky, to Thee do I hail.
O Lord, Thou art the Divine Consort of Devayānai, to Thee do I hail – Please Bestow Thy Grace.

ee-thalum-pala – kōlāla – poo-jaiyum
ōthalum-guna – āsāra – nee-thiyum
eera-mum gūrū – seer-pātha – së-vaiyum ..... mara-vātha

Charity, festive offerings, learning, virtues, discipline,
justice, compassion and devotional service, dedicated to the Guru's feet – will never be forgotten in:

ël-thalam-pugal – kāvëri-yāl – vilai
sōla-mandala – meethë – manō-hara
rāja-gem-beera – nādālu – nā-yaga ..... vaya-loorā

The ChoLa Mandalam, praised by the inhabitants in the seven worlds,
Whose land is made fertile by the great river Kāveri;
*Within that kingdom is Rājagembeeram***, and Thou art its Lord! O Lord of Vayalur!*

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திருப்புகழ் பதிகங்கள் - பாடல் *170* (“நாத விந்து”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 170 (“nātha vinthu”)
thiruchitrambalam

ātharam-payil – āroo-rar – thō-lamai
sërthal-kondava – rōdë – munā-linil
ādal-vembari – meethëri – mā-gayi ..... lai-yil-lëgi

*Once, the friendship of Aroorar (Sundarar) was sought (by Cheraman Peruman**);*
Who wanted to travel with his friend;
In a dancing horse all the way to the heavenly abode (Maha Kailas).

āthi-anthavu – lā-vāsu – pādiya
sërar-kon-guvai – kāvoor – nanā-dathil
āvinan-gudi – vāl-vāna – thë-vargal ..... perū-mālë

There sang the Chera King, the beautiful (antha) Athi Ulā as an extempore poem;
That Cheraman Peruman ruled Kongu Nādu, situated in Vaikavoor.
Within Vaikavoor is ThiruvAvinankudi (PaLani's foothill), and Thou art the Life of that place.
O Great One, the Commander-in-chief of the Devas!

** Nadha Bhindu is explained here. Nadha is the principle of sound. It is also known as Nama or Name. From this Nadha or Name came out Bhindu or Rupa which is the Form. These Name and Form are Nama and Rupa or Nadha and Bhindu, what is known as Omkara Pranava, and these are the seed and seat of all matter and force. Nadha is represented by a line or a pillar and the Bhindu by a disc or elliptic base. It is this Nadha or vibration that is known as Linga, and bhindu is what is known as its peetam. This lingam along with peetam is the principle of name and form, that is beyond any comprehension, and the form that could be comprehended little better came out of the Bhindu in the order of evolution. This is what is known as Siva-Sakthi aikkiyam which is rUpArUpam (rUpa - arUpam), that is with shape or without shape. (reference - Siva Agamam and Saiva Sidhdhantham).*

*** The story is about Cheramān Perumān, King of Kongu Nādu, who lived 1,150 years back and became a great friend of Sundarar, one of the four pillars of Saivism. When Sundarar was sent for by Lord Siva to Kailas, Sundarar desired that his friend Cheraman should also join him. Cheraman rushed in a horse to join Sundarar. He reached Kailas earlier than Sundarar but was stopped at the gate. While waiting for Sundarar to reach Kailas, Cheraman sang then and there "Athi Ulā" in praise of Kailas and was admitted into heaven along with Sundarar.*

****Rajagembiram is now known as ThirukkaRkudi or UyyakkondAn. It is near Tiruchi on the route to VayalUr.*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 28

(“அறிவழிய மயல்பெருக”)

திருச்சிற்றம்பலம்

தனதனன தனதனன தனதனன தனதனன
தனதனன தனதனன ..... தனதானா

அறிவழிய மயல்பெருக வுரையுமற விழிசுழல
அனலவிய மலமொழுக ..... அகலாதே

அனையுமனை யருகிலுற வெருவியழ வுறவுமழ
அழலினிகர் மறலியெனை ..... யழையாதே

செறியுமிரு வினைகரண மருவுபுல னொழியவுயர்
திருவடியி லணுகவர ..... மருள்வாயே

சிவனைநிகர் பொதியவரை முநிவனக மகிழஇரு
செவிகுளிர இனியதமிழ் ..... பகர்வோனே

நெறிதவறி யலரிமதி நடுவன்மக பதிமுளரி
நிருதிநிதி பதிகரிய ..... வனமாலி

நிலவுமறை யவனிவர்க ளலையஅர சுரிமைபுரி
நிருதனுர மறஅயிலை ..... விடுவோனே

மறிபரசு கரமிலகு பரமனுமை யிருவிழியு
மகிழமடி மிசைவளரு ..... மிளையோனே

மதலைதவ ழுததியிடை வருதரள மணிபுளின
மறையவுயர் கரையிலுறை ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 28
(“ari-valiya-mayal-peruga”)

ari-valiya-mayal-peruga – uraiyum-ara-vili-sulala
anala-viya-malam-oluga ..... aga-lā-dhë

Losing my consciousness, feeling more amd more dizzy, – being unable to utter a word, with a spinning vision;
With body heat declining rapidly and with an involuntary discharge of faeces, (I was laid up in my death-bed);

anaiyum-anai-aru-gilura – veruvee-yala-ura-vumala
ala-lini-gar-marali-yenai ..... alai-yā-dhë (murugā)

Without leaving my side, my mother and wife – crying uncontrollably, and all relatives too sobbing;
When God of death, as fierce as fire, – is coming to take my life away. (To stop him and)

seri-yum-iru-vinai-karana – maruvu-pulan-oliya-vuyar
thiru-vadiyil-anu-gavaram ..... arul-vāyë

(to destroy) my closely-knit karma (both good and bad deeds), and – to do away with my mind and sensory organs;
I have to reach Your exalted, venerable feet. – Kindly grant me that boon!

sivanai-nigar-podhiya-varai – munivan-aga-magila-iru
sevi-kulira-iniya-thamil ..... pagar-vōnë (murugā)

Equal in status to Sivan, was the sage from the Mount Pothikai (Agaththiyan); – he was elated when;
Both his ears were filled with pleasure with Your teaching of sweet Tamil!

neri-thavari-alari-madhi – naduvan-maga-pathi-mulari
niruthi-nidhi-pathi-kariya ..... vana-mā-li

The following strayed from their path: The Sun, the Moon, Yaman (Death God), Indra, Agni (Fire God);
Niruthi (God of all Directions), Kubëran (God of Wealth), – dark Vishnu (who wears Tulasi garland),

nilavu-marai-avan-ivargal – alaiya-ara-surimai-puri
niru-thanuram-ara-ayilai ..... vidu-vōnë (murugā)

Stable Brahma (in charge of Vedas) and others – wandering hither and thither due t;
Misrule by Asura (Sooran); his heart was split by – the Spear that was flung by You!

mari-parasu-karam-ilagu – paraman-umai-iru-viliyum
magila-madi-misai-valarum ..... ilai-yō-në

Sivan, who holds in His hands a deer and a pickaxe, and – ūma were both overjoyed with beaming eyes;
When You climbed on their laps playfully, Oh, Young One!

mathalai-thaval-udha-thiyidai – varu-tharala-mani-pulina
maraiya-vuyar-karaiyil-urai ..... perū-mālë. (murugā)

From the Great Sea in which ships sail – come to the shore a lot of pearls and gems;
Which are hidden by the shoreline rising to a mount at (Thiruchendhoor) – Your favourite abode, Oh Great One!

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் *114*

("ஆறுமுகம் ஆறுமுகம்")

திருச்சிற்றம்பலம்

தானதன தானதன தானதன தானதன
தானதன தானதன ..... தந்ததான

ஆறுமுகம் ஆறுமுகம் ஆறுமுகம் ஆறுமுகம்
ஆறுமுகம் ஆறுமுகம் ..... என்றுபூதி

ஆகமணி மாதவர்கள் பாதமலர் சூடுமடி
யார்கள்பத மேதுணைய ..... தென்றுநாளும்

ஏறுமயில் வாகனகு காசரவ ணாஎனது
ஈசஎன மானமுன ..... தென்றுமோதும்

ஏழைகள்வி யாகுலமி தேதெனவி னாவிலுனை
யேவர்புகழ் வார்மறையு ..... மென்சொலாதோ

நீறுபடு மாழைபொரு மேனியவ வேலஅணி
நீலமயில் வாகவுமை ..... தந்தவேளே

நீசர்கட மோடெனது தீவினையெ லாமடிய
நீடுதனி வேல்விடும ..... டங்கல்வேலா

சீறிவரு மாறவுண னாவியுணு மானைமுக
தேவர்துணை வாசிகரி ..... அண்டகூடஞ்

சேருமழ கார்பழநி வாழ்குமர னேபிரம
தேவர்வர தாமுருக ..... தம்பிரானே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 114
("āru-mugam-āru-mugam")

āru-mugam-āru-mugam – āru-mugam-āru-mugam
āru-mugam-āru-mugam ..... enru-būthi

After saying ARumugam six times;
They take the Holy Ash (Vibūthi)

āga-mani-mā-thavargal – pātha-malar-sūdum
adiyārgal-pathamë-thunaiya ..... thenru-nālum

And apply it on their bodies, the great sages; their devotees prostrate before the sages' lotus feet;
Such devotees' feet are the only solace to us.

ëru-mayil-vāgana-guhā – saravanā-enathu
eesa-ena-mānam-unathu ..... enru-mōthum

Every day, (we pray to You saying) "You, the great peacock rider! Guha! SaravaNA!
My God! My dignity is entirely Yours" and we ask

ëlaigal-viyā-gulam – ithë-thenavi-nāvil
unai-yëvar-pugal-vār-marai-yum ..... en-solāthō

"The mental anguish of ours, the poor souls – why is it like this?" - even then (if You are silent);
Who will praise You? What will the Vedas speak about You?

neeru-padu-mālai-poru – mëni-yava-vëla-ani
neela-mayil-vāga-umai ..... than-tha-vëlë

Adorned with the holy ash on Your golden body, Oh VelA!
The rider of the beautiful blue peacock! Oh MurugaveL, the son of ūmadevi!

neesar-gada-mō-denathu – thee-vinai-yelā – madiya-
needu-thani-vël-vidu ..... madangal-vëlā

Along with the Asuras, destroy my evil Karma too;
For that You fling Your long and unique Spear! Oh, Vela, whose Spear is fierce like Vatavāgni (the Cosmic Fire which destroyed the ūniverse once).

seeri-varu-māra-vunan – āvi-yunum-ānai-muga
thëvar-thunai-vā-si-gari ..... anda-gūdam

The giant asura (GajamukAsuran) came furiously (before) the elephant-headed Vinayaka;
Who took the Asura's life - You are the younger brother of that Vinayaka!

serum-alagār-palani – vāl-kumaranë-pirama
thëvar-varathā-muruga ..... thampi-rānë.

With mountain peaks reaching the roof of the sky, is beautiful Pazani, which is Your abode, Oh KumarA!
You gave a boon to Brahma! MurugA! Oh Lord of Lords!

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 876

(“மகர குண்டல மீதே”)

திருச்சிற்றம்பலம்

தனன தந்தன தானா தானன
தனன தந்தன தானா தானன
தனன தந்தன தானா தானன ..... தனதான

மகர குண்டல மீதே மோதுவ
வருண பங்கய மோபூ வோடையில்
மருவு செங்கழு நீரோ நீவிடு ..... வடிவேலோ

மதன்வி டுங்கணை யோவா ளோசில
கயல்கள் கெண்டைக ளோசே லோகொலை
மறலி யென்பவ னோமா னோமது ..... நுகர்கீத

முகர வண்டின மோவான் மேலெழு
நிலவ ருந்துபு ளோமா தேவருண்
முதிய வெங்கடு வோதே மாவடு ..... வகிரோபார்

முடிவெ னுங்கட லோயா தோவென
வுலவு கண்கொடு நேரே சூறைகொள்
முறைய றிந்தப சாசே போல்பவ ..... ருறவாமோ

நிகரில் வஞ்சக மாரீ சாதிகள்
தசமு கன்படை கோடா கோடிய
நிருத ரும்பட வோரே வேவியெ ..... யடுபோர்செய்

நெடிய னங்கனு மானோ டேயெழு
பதுவெ ளங்கவி சேனா சேவித
நிருப னம்பரர் கோமான் ராகவன் ..... மருகோனே

சிகர வும்பர்கள் பாகீ ராதிகள்
பிரபை யொன்றுபி ராசா தாதிகள்
சிவச டங்கமொ டீசா னாதிகள் ..... சிவமோனர்

தெளியு மந்த்ரக லாபா யோகிகள்
அயல்வி ளங்குசு வாமீ காமரு
திருவ லஞ்சுழி வாழ்வே தேவர்கள் ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 876
(“magara-kundala-meedhë”)

makara-kundala-meethë – mō-thuva
varuna-pan-gaya-mō-pū – vō-daiyil
maruvu-sen-galu-nee-rō – nee-vidu ..... vadi-vëlō

[The first 11 lines describe the eyes of whores]
Are they the red lotus flowers blooming in the pond, that attack the ear-studs, shaped like the makara fish? Or are they a pair of identical red lilies? Or are they the spear wielded by You, Oh Lord?

mathan-vidum-kanai-yō – vā-lō-sila
kayal-kal-kendaika – lō-së-lō-kolai
marali-en-pava – nō-mā-nō-mathu ..... nukar-keetha

Or are they the arrows wielded by Manmathan (God of Love)? Or are they the swords? Or do they belong to the species of fish such as kayal, keNdai or sEl? Or are they none other than the murderous Yaman (God of Death) Himself? Or deer? Or are they a bunch of swarming beetles that hum musically after imbibing honey?

mukara-van-dina – mō-vān-mël-elu
nilavar-un-thupu – lō-mā-thë-varum
muthiya-ven-gadu – vō-thë-mā-vadu ..... vaki-rō-pār

Or are they the moon-gobbling chandramuki birds that soar up to the sky? Or are they the old and evil poison AlakAlam imbibed by Lord SivA? Or are they the slit in the baby-mangoes that are sweet? Or are they the sea that gushes at the end of the aeon? They could be anything;

mudive-nun-gada-lō-yā – thō-vena
vu-lavu-kan-kodu-në-rë-sū – raikol
muraiya-rin-thapa-sā-së – pōl-pava ..... rura-vā-mō

With such rambling eyes, these whores roam about with the knack of openly grabbing the lives of their suitors; how could a liaison with such devilish women be deemed good?

nikaril-vanjaka-māree – sā-thikal
thasa-mu-kan-padai-kōdā – kō-diya
nirutha-rum-pada-vō-rë – vë-viyë ..... adu-pōr-sëy

Many demons like MAreechan, who have no equals in treachery, RAvaNan and his millions of armies were entirely annihilated when He wielded a unique arrow in the war; He is the tall and mystical Lord;

nediya-nan-ganu-mā-nō – dë-yelu
pathuve-lan-gavi-së-nā – së-vitha
nirupa-nam-parar-kō-mān – rā-gavan ..... maru-gō-në

He is the King worshipped by HanumAn and his army of seventy million monkeys; He is the Leader of the celestials; and You are the nephew of that Lord RAmA!

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 876 (“magara-kundala-meedhë”)
thiruchitrambalam

sikara-vum-parkal-pā-kee – rā-thikal
pira-pai-on-rupi-rā-sā – thā-thikal
sivasa-dan-gamo-dee-sā – nā-thikal ..... siva-mō-nar

Eminent celestials, along with devotees like Bageerathan, illustrious and realised souls, persons like EesAnan who are well-versed in all Saivite rituals, the silent sages in the path of Lord SivA and the YOgees who have a resolute mind that dives into the manthrAs of crystal-clear scriptures, have all assembled beside You, Oh Lord!*

theliyum-anthra-ka-lā-pā – yōgi-kal
ayal-vi-langu-su-vā-mee – kā-maru
thiruva-lam-chuli-vālvë – thëvar-kal ..... perū-mālë.

*You are seated in this beautiful town, Thiruvalamchuzhi**! You are the Lord of the celestials, Oh Great One!*

** Bageerathan is a king who hailed from the Sun Dynasty. He is the one who brought the River Gangai down to the earth. He worshipped Lord Murugan in VallakkOttai.*

*** Thiruvalamchuzhi is near KumbakON*

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திருப்புகழ் பதிகங்கள் - பாடல் 2

("பக்கரைவி சித்ரமணி")

திருச்சிற்றம்பலம்

தத்ததன தத்ததன தத்ததன தத்ததன
தத்ததன தத்ததன ..... தனதான

பக்கரைவி சித்ரமணி பொற்கலணை யிட்டநடை
பட்சியெனு முக்ரதுர ..... கமுநீபப்

பக்குவம லர்த்தொடையும் அக்குவடு பட்டொழிய
பட்டுருவ விட்டருள்கை ..... வடிவேலும்

திக்கதும திக்கவரு குக்குடமும் ரட்சைதரு
சிற்றடியு முற்றியப ..... னிருதோளும்

செய்ப்பதியும் வைத்துயர்தி ருப்புகழ்வி ருப்பமொடு
செப்பெனள னக்கருள்கை ..... மறவேனே

இக்கவரை நற்கனிகள் சர்க்கரைப ருப்புடனெய்
எட்பொரிய வற்றுவரை ..... இளநீர்வண்

டெச்சில்பய றப்பவகை பச்சரிசி பிட்டுவெள
ரிப்பழமி டிப்பல்வகை ..... தனிமூலம்

மிக்கஅடி சிற்கடலை பட்சணமெ னக்கொளொரு
விக்கிநச மர்த்தனெனும் ..... அருளாழி

வெற்பகுடி லச்சடில விற்பரம ரப்பரருள்
வித்தகம ருப்புடைய ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 2
(“pak-karai-vi-chithra-mani”)

pak-karai-vi-chithra-mani – pot-kala-nai-itta-nadai
pakshi-yenum – ugra-thura ..... gamu-neeba

"Wearing a jewel of the type of a horse-shoe (angavadi), a rare combination of gems, and a golden rein, and with a fast pace, this peacock is nothing but a fierce horse;

pak-kuva-malar-thodai-yum – akku-vadu-pat-toliya
pattu-ruva-vitta-rul-kai ..... vadi-vëlum

The kadamba garland made from just blossomed flowers;
The sharp spear in the hand, which was thrown to shatter the Krouncha Mountain into pieces;

thik-kadhu-madhika-varu –kukku-damum-rakshai-tharu
chitra-diyu-mutri-yapan ..... niru-thōlum

The rooster which comes flying as the staff amidst the praise of all from the eight directions;
The petite feet which protect all devotees and remain as the only solace; the robust shoulders numbering twelve; and

seyp-padhiyum-vaith-thuyar – thiruppugal-viruppa-modu
sep-pena-enak-karulgai ..... mara-vënë

The holy place Vayaloor - these should be the theme of Your song constituting the great Thiruppugal (Song of Glory) which you must sing with relish";*
These were the words with which You commanded me; how can I forget this Grace?

ikka-varai-nat-kani-gal – sark-karai-parup-puda-ney
et-poriya-valthu-varai ..... ila-neer-van

Sugar cane, flat beans, choice fruits, sugar, lentils, refined butter;
Sesame seed, fried and puffed rices, split beans, tender coconut,

dech-chil-paya rappa-vagai – pach-charisi-pittu-vela
rip-palam-idip-pal-vagai ..... thani-moolam

Cucumber fruit, snacks made of ground grains, rare edible roots (like sweet potatoes and yams),

mikka-adisit-kadalai –bha-kshanam-enak-koloru
vik-ki-nasa-marth-than-enum ..... aru-lāli

Pure honey, whole lentils, fried sweet rice (appam), raw rice pudding (pittu), plenty of cooked rice and nuts are the Sāthwik (harmless) food items preferred by the Unique One, who can create and remove obstacles;
You are that Great Ocean of Compassion, Oh Vināyakā!

vetpa-kudil-acha-dila – vit-para-mar-appar-arul
vith-thaga-maru-pu-daiya ..... perū-mālë.

One who dwells in Mount Kailās, One who has bent-down tresses, One who holds in His hand the Mahā MEru as His bow, One who is Supreme, and One who is the Father of the Universe, that Siva graciously delivered You to us, Oh Embodiment of Knowledge!
*You have a singular and unique tusk**, Oh Great One!*

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திருப்புகழ் பதிகங்கள் - பாடல் 2 (“பக்கரைவி சித்ரமணி”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 2 (“pak-karai-vi-chithra-mani”)
thiruchitrambalam

** Arunagirināthar was directed by Lord Muruga to come to Vayaloor after his first song in ThiruvaNNāmalai. Murugan wanted him to sing his next song with the following themes: His peacock, His kadamba garland, His spear, His rooster staff, His lotus feet, His twelve shoulders and the town of Vayaloor. This is that unique song.*

*** In Mount MEru, Veda Vyāsa dictated Mahabhārathā - the great ithihāsā - while Vināyakā decided to write it down in palm leaves. In the absence of any writing instrument, Vināyakā broke one of His tusks and began scribbling Mahābhārathā; so He is known as Ekadhanthan-one tusked.*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

திருப்புகழ் பதிகங்கள் - பாடல் 197

(“வாரணந் தனை”)

திருச்சிற்றம்பலம்

தான தந்தன தானான தாதன
தான தந்தன தானான தாதன
தான தந்தன தானான தாதன ..... தனதான

வார ணந்தனை நேரான மாமுலை
மீத ணிந்திடு பூணார மாரொளி
வால சந்திர னேராக மாமுக ..... மெழில்கூர

வார ணங்கிடு சேலான நீள்விழி
யோலை தங்கிய வார்காது வாவிட
வான இன்சுதை மேலான வாயித ..... ழமுதூறத்

தோர ணஞ்செறி தார்வாழை யேய்தொடை
மீதில் நின்றிடை நூல்போலு லாவியெ
தோகை யென்றிட வாகாக வூரன ..... நடைமானார்

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வாக நின்றதெ னாஆய வோர்வது
தோணி டும்படி நாயேனுள் நீயருள் ..... தருவாயே

கார ணந்தனை யோராநி சாசரர்
தாம டங்கலு மீறாக வானவர்
காவ லிந்திர னாடாள வேயயில் ..... விடும்வீரா

கார்வி டந்தனை யூணாக வானவர்
வாழ்த ரும்படி மேனாளி லேமிசை
காள கண்டம காதேவ னார்தரு ..... முருகோனே

ஆர ணன்றனை வாதாடி யோருரை
ஓது கின்றென வாராதெ னாவவ
னாண வங்கெட வேகாவ லாமதி ..... லிடும்வேலா

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கோபு ரங்கிளர் மாமாது மேவிய
ஆவி னன்குடி யோனேசு ராதிபர் ..... பெருமாளே.

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 197
(“vāra-nan-thanai”)

vāra-nan-thanai – nërāna-mā-mulai
meetha-nin-thidu – pūnāra-māroli
vāla-chan-thira – në-rāka-mā-muka ..... melil-kū-ra

The dazzling radiance from the string of pearls ornamentally worn on their elephant-like bosom, the great beauty of their face that is like the full moon,

vāra-nan-gidu – së-lāna-neel-vili
yōla-than-giya – vār-kāthu-vā-vida
vāna-in-suthai – më-lāna-vā-yitha ..... lamu-thū-ra

Their shell-fish-like long eyes, causing pangs of agony to the bystanders, that run right up to the golden ear-studs as if to attack the ears, the saliva oozing from their lips sweeter than the divine nectar,

thōra-nanjeri – thār-vālai-yëy-thodai
meethil-nin-ridai – nūl-pōlu-lā-viye
thōkai-yen-rida – vā-kāka-vū-rana ..... nadai-mā-nār

Their slender thread-like waist supported by the thighs looking like the trunk of the plantain tree, with bunches of unripe fruits, used for decorating with festoons;
And their gait of the swan are the characteristics of these whores who glide along beautifully like the peacock;

thōtha-kan-thanai – mā-māyai-yë-vadi
vāka-nin-rathe – nā-āya-vōr-vathu
thōni-dum-padi – nā-yë-nul-nee-yarul ..... tharu-vā-yë

Kindly enlighten me in my heart with the knowledge to research and realize that the treacherous act of these whores is nothing but a huge form of delusion, Oh Lord!

kāra-nan-thanai – yōrāni-sā-sarar
thāma-dan-galu – mee-rāka-vā-navar
kāva-lin-thira – nā-dā-la-vëy-ayil ..... vidum-vee-rā

Those demons who never realized the reason (as to why Lord Murugan had invaded them) were all annihilated, and IndrA, the King of the Celestials, was able to reign His kingdom when You wielded the spear, Oh valorous One!

kārvi-dan-thanai – ūn-āka-vā-navar
vāltha-rum-padi – më-nāli-lë-misai
kāla-kan-dama – kā-thëva-nār-tharu ..... muru-gō-në

Enabling the celestials to live, once, He imbibed the dark poison (AlakAlam) as food; He has a dark-blue stain on His throat; and that Lord SivA graciously delivered You as His son, Oh MurugA!

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āra-nan-ranai – vā-thādi-ō-rurai
ōthu-ken-rena – vā-rāthe-nā-vava
nāna-vam-keda – vë-kāva-lā-mathi ..... lidum-vë-lā

You once argued with Brahma, well-versed in the VEdAs, and asked Him to interpret the meaning of the PraNava ManthrA; when He could not do so and stood baffled, You decided to get rid of His arrogance by imprisoning Brahma, Oh Lord with the spear!

ātha-van-kathi – rō-vāthu-lā-viya
kōpu-ram-kilar – mā-mā-thu – më-viya
āvi-nan-kudi – yō-nësu-rā-thipar ..... perū-mālë.

On the temple towers of this place, the sun's rays are constantly shining without losing their brightness; in this town, ThiruvAvinankudi (Pazhani), Goddess Lakshmi resides with relish, and this is Your abode, Oh Lord! You are the Lord of the leaders of the celestials, Oh Great One!

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śrí arunagirināthar swāmigal's
thiruppugal pathigam - song 197 (“vāra-nan-thanai”)
thiruchitrambalam

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திருப்புகழ் பதிகங்கள் - பாடல் 384

(“அமுதம் ஊறு சோல்”)

திருச்சிற்றம்பலம்

தனன தானன தானன தானன
தனன தானன தானன தானன
தனன தானன தானன தானன ..... தனதான

அமுத மூறுசோ லாகிய தோகையர்
பொருளு ளாரையெ னாணையு னாணையெ
னருகு வீடிது தானதில் வாருமெ ..... னுரைகூறும்

அசடு மாதர்கு வாதுசொல் கேடிகள்
தெருவின் மீதுகு லாவியு லாவிகள்
அவர்கள் மாயைப டாமல்கெ டாமல்நி ..... னருள்தாராய்

குமரி காளிவ ராகிம கேசுரி
கவுரி மோடிசு ராரிநி ராபரி
கொடிய சூலிசு டாரணி யாமளி ..... மகமாயி

குறளு ரூபமு ராரிச கோதரி
யுலக தாரிஉதாரிப ராபரி
குருப ராரிவி காரிந மோகரி ..... அபிராமி

சமர நீலிபு ராரித னாயகி
மலைகு மாரிக பாலிந னாரணி
சலில மாரிசி வாயம னோகரி ..... பரையோகி

சவுரி வீரிமு நீர்விட போஜனி
திகிரி மேவுகை யாளிசெ யாளொரு
சகல வேதமு மாயின தாயுமை ..... யருள்பாலா

திமித மாடுசு ராரிநி சாசரர்
முடிக டோறுக டாவியி டேயொரு
சிலப சாசுகு ணாலிநி ணாமுண ..... விடும்வேலா

திருவு லாவுசொ ணேசர ணாமலை
முகிலு லாவுவி மானந வோநிலை
சிகர மீதுகு லாவியு லாவிய ..... பெருமாளே.

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திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 384 (“amutha-mūru-sōlāgiya”)
thiruchitrambalam

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 384
(“amutha-mūru-sōlāgiya”)

amutha-mūru – sōlāgiya-thōgaiyar
porulu-lāraiye – nānai-yunā-naiye
naruku-veedithu – thānathil-vārumën ..... urai-kūrum

The girls, beautiful like peacock, speak sweet words soaked in nectar; –
They address rich people saying "My duty is your command; my home is close by; why don't you come in?"

asadu-mātharku – vāthusol-kědigal
theruvin-meethuku – lāviyu-lāvigal
avargal-māyai – padāmal-kedāmal-nin ..... arul-thārāy

So speak the stupid call girls; also there are some belligerent troublemakers;
And some openly flirting whores loafing about in the streets.
Please protect me from their deceptive actions and preserve my purity by bestowing Your grace on me.

kumari-kāli – varāgi-mahëswari
gauri-mōdi – surā-rini-rāpari
kodiya-sūli – sudā-rani-yāmali ..... maga-mā-yi

She is in the form of a belle; She is KALi; She is VarAgi; She is the Great Goddess;
She is Gowri and Durga (Modi); She is like the eye of the Celestials; She is bereft of any falsehood;
She holds a powerful trident in Her hand; She the form of an effulgence; She has the complexion of emerald green; She is the Greatest Delusion;

kuralu-rūpamu – rāri-sagō-thari
ulaga-thāri – uthāri-parā-pari
guru-parārivi – kārina-mōgari ..... abi-rā-mi

She is the sister of the Lord Vishnu who took the dwarf (VAmana) form;
She is the mother who conceives the universe and protects it; She is compassionate; She is primordial;
She is the Great Master’s eye; assumes diverse forms; is worshipped by all; is exquisitely beautiful;

samara-neeli – purā-ritha-nāyagi
malai-kumāri – kapālina-nārani
salila-māri – sivā-yama-nōgari ..... parai-yō-gi

She is Goddess Durga, a capable warrior; She is the Consort of Lord SivA who burnt down Thiripuram;
She is the daughter of HimavAn; holds the skull in Her hand; the virtuous sister of Narayana → Narayani;
She is like the showering cloud; She is the most desirable one connected with Lord SivA; She is ParA Sakthi (Supreme Energy); She is a Yogi;

savuri-veeri – muneer-vida-bōjani
thigiri-mëvu – kai-yāli-se-yāl-oru
sagala-vë-thamum – āyina-thāyu-mai ..... arul-bā-lā
(murugā)

She is extremely strong; She is valorous; She imbibed the evil poison AlakAlam that emerged from the milky ocean;
She holds a Disc in Her hand; She is Lakshmi;
She is the unique combination of all the VEdAs; She is Mother UmAdEvi (PArvathi). You are the son delivered by Her!

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thimitha-mādu – surā-rini-chā-charar
mudika-dōru – kadā-viyi-dë-yoru
sila-pasāsu – kunālini-nā-muna ..... vidum-vë-lā

The demons made a loud noise and fought with the celestials;
On every head of the demons You struck with a weapon
And made the devils who gathered at the battlefield holler loudly and feed on the corpses; so powerful was Your spear!

thiruvu-lāvu – sonësar-anā-malai
mugil-ulā-vuvi – mā-nana-vō-nilai
sigara-meethu – kulā-viyu-lāviya ..... perū-mā-lë.
(murugā)

The streets of ThiruvannAmalai of SoNEsar are rich and prosperous;
Beyond the nine decks of the tall Temple tower where clouds hover,
You move around elegantly on the crest of that tower, Oh Great One!

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திருப்புகழ் பதிகங்கள் - பாடல் 470

(“அவகுண விரகனை”)

திருச்சிற்றம்பலம்

தனதன தனதன தானான தானன
தனதன தனதன தானான தானன
தனதன தனதன தானான தானன ..... தந்ததான

அவகுண விரகனை வேதாள ரூபனை
அசடனை மசடனை ஆசார ஈனனை
அகதியை மறவனை ஆதாளி வாயனை ..... அஞ்சூதம்

அடைசிய சவடனை மோடாதி மோடனை
அழிகரு வழிவரு வீணாதி வீணனை
அழுகலை யவிசலை ஆறான வூணனை ..... அன்பிலாத

கவடனை விகடனை நானாவி காரனை
வெகுளியை வெகுவித மூதேவி மூடிய
கலியனை அலியனை ஆதேச வாழ்வனை ..... வெம்பிவீழுங்

களியனை யறிவுரை பேணாத மாநுட
கசனியை யசனியை மாபாத னாகிய
கதியிலி தனையடி நாயேனை யாளுவ ..... தெந்தநாளோ

மவுலியி லழகிய பாதாள லோகனு
மரகத முழுகிய காகோத ராஜனு
மநுநெறி யுடன்வளர் சோணாடர் கோனுட ..... னும்பர்சேரும்

மகபதி புகழ்புலி யூர்வாழு நாயகர்
மடமயில் மகிழ்வுற வானாடர் கோவென
மலைமக ளுமைதரு வாழ்வேம னோகர ..... மன்றுளாடும்

சிவசிவ ஹரஹர தேவா நமோநம
தெரிசன பரகதி யானாய் நமோநம
திசையினு மிசையினும் வாழ்வே நமோநம .....செஞ்சொல்சேருந்

திருதரு கலவி மணாளா நமோநம
திரிபுர மெரிசெய்த கோவே நமோநம
ஜெயஜெய ஹரஹர தேவா சுராதிபர் ..... தம்பிரானே.

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Source: http://www.skandagurunatha.org/works/thiruppugal/

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 470
(“ava-guna-vira-ganai”)

ava-guna-vira-ganai – vë-thāla – roo-panai
asa-danai-masa-danai – āchāra – ee-na-nai
aga-thi-yai-mara-vanai – ādhāli – vāyanai ..... anju-boo-tham

I am a scheming scoundrel; I look and behave like a devil;
I am a stupid wicked fellow; I am bereft of discipline;
I have absolutely no place to go and seek refuge; I have a hunter's killing instinct; I am a loud mouth;

adai-siya-sava-danai – mō-dāthi – mō-danai
ali-karu-vali-varu – vee-nādhi – vee-na-nai
alu-kalai-avisalai – ārāna – oo-na-nai ..... an-bilā-dha

I have a useless body composed of the wasteful combination of the five elements; I am the most stupid of all stupid persons;
I have my origin from a doomed egg and am an idler of idlers;
I am a rotten stale foodstuff; I devour all kinds of food, a real glutton;

kava-danai-vika-tanai – nānā – vikā-ranai
vegu-liyai-vegu-vidha – moo-dhëvi – moo-diya
kali-yanai-ali-yanai – āthësa – vāl-vanai ..... vembi-veelum

I am a cunning fellow devoid of love; I am a sadist with a crooked mentality;
I have a foul temper; I am a wretched harbinger of disasters;
I lack the manliness and lead a fickle life;

kali-yanai-ari-vurai – pënā-dha – mā-nuda
kasa-niyai-asa-niyai – mā-pāthan – āgiya
gathi-yili-thanai-adi – nā-yënai – ālu-vadhu ..... endha-nālō

I collapse after indulging in a heavy bout of drinking; I am a human scum never heeding good advice;
I roar vainly like a thunder; and I am the worst sinner with no hope for salvation.
Despite all my shortcomings, will I be protected by You one of these days?

mavu-liyil-ala-giya – pā-thāla – lō-kanu
mara-katha-mulu-giya – kā-kō-dha – rā-janu
manu-neri-udan-valar – sō-nā-dar – kō-nudan ..... umbar-sërum

Aadhisëshan, the Cobra King of PāthaLa, with his lovely crowns,
Pathanjali, the King of Snakes, of emerald green body
Anabhāyan, the ChOla Emperor, renowned for his just rule,

maga-pathi-pugal-puli-yoor – vālu – nā-yakar
mada-mayil-magil-vura – vā-nā-dar – kō-ena
malai-magal-umai-tharu – vālvë – manō-hara ..... man-dru-lādum

the Devās and Indra praise the famous place: Puliyoor (Chidambaram) whose presiding deity is Natarājar;
He along with His consort, Pārvathi, who stands by His side like a young peahen, are elated as Devās cheer You as their King!
You are the treasure delivered to us by Umadevi, Daughter of Mount Himavān! You are the most soothing one to our hearts!

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
திருப்புகழ் பதிகங்கள் - பாடல் 470 (“அவகுண விரகனை”)
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 470 (“ava-guna-vira-ganai”)
thiruchitrambalam

siva-siva-hara-hara – dhëvā – namō nama
dheri-sana-para-gathi – ā-nāy – namō nama
thisai-yinum-isai-yinum – vālvë – namō nama ..... sen-chol-sërum

You are Siva, the Siva who dances at the golden shrine at Chidambaram, Hara Hara Devā, I bow to You, I bow to You!*
Your vision is the Ultimate Refuge for us, I bow to You, I bow to You!
You dwell in all directions and in all forms of music, I bow to You, I bow to You!

thiru-tharu-kalavi – manālā – namō nama
thiri-puram-eri-seydha – kōvë – namō nama
jeya-jeya-hara-hara – dhëvā – surā-dhipar ..... thambi-rānë.

You are the consort of VaLLi, with sweet words, I bow to You, I bow to You!
You are the Lord who burnt down Thiripuram, I bow to You, I bow to You!*
Oh Lord, Victory to You, hara hara Dhevā! You are the Leader of all Devās, Oh Great One!

**AruNagirināthar does not distinguish between Natarājar and Murugan singing about them both as being One.*

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திருப்புகழ் பதிகங்கள் - பாடல் 656

(“அடல் அரி மகவு”)

திருச்சிற்றம்பலம்

தனதன தனன தனதன தனன
தய்ய தனத்த தந்த ..... தனதானா

அடலரி மகவு விதிவழி யொழுகு
மைவ ருமொய்க்கு ரம்பை ..... யுடனாளும்

அலைகட லுலகி லலம்வரு கலக
வைவர் தமக்கு டைந்து ..... தடுமாறி

இடர்படு மடிமை யுளமுரை யுடலொ
டெல்லை விடப்ர பஞ்ச ..... மயல்தீர

எனதற நினது கழல்பெற மவுன
வெல்லை குறிப்ப தொன்று ..... புகல்வாயே

வடமணி முலையு மழகிய முகமும்
வள்ளை யெனத்த யங்கு ..... மிருகாதும்

மரகத வடிவு மடலிடை யெழுதி
வள்ளி புனத்தில் நின்ற ..... மயில்வீரா

விடதர திகுணர் சசிதரர் நிமலர்
வெள்ளி மலைச்ச யம்பு ..... குருநாதா

விகசித கமல பரிபுர முளரி
வெள்ளி கரத்த மர்ந்த ..... பெருமாளே.

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śrí arunagirināthar swāmigal’s
thiruppugal pathigam - song 656
(“ada-lari-maga-vu”)

ada-lari-maga-vu – vithi-vali-olukum
my-varu-moy-kurampai ..... uda-nālum

BrahmA, the son of powerful Vishnu, has already decreed the path of fate; according to that fate;
The five senses (taste, sight, feeling, sound and smell) work in collusion in the cottage of my body. Every day,

alai-gadal-ulagil – alam-varu-kalaka
vy-varthama-kudainthu ..... thadu-māri

The five sensory organs (mouth, eyes, body, ears and nose) create trouble in this world that is surrounded by wavy oceans, thereby causing heart-break and dizziness.

idar-padu-madi-mai – ula-murai-udalo
ellai-vida-prapanja ..... mayal-theera

In order for this miserable lowly person to be relieved of indulgence through mind, speech and action;
In worldly affairs, to put an end to this delusion,

ena-thara-ninathu – kalal-peram-avuna
ellai-kurippa-thonru ..... pugal-vāyë

To sever the attachment arising from my egoism and to attain Your hallowed feet;
Kindly teach me a lesson indicating the frontier of tranquility.

vada-mani-mulaiyum – alagiya-muga-mum
vallai-ena-thayan-gu ..... (th)iru-gāthum

VaLLi's bejewelled bosoms, her pretty face;
Her creeper-like delicate ears,

mara-katha-vadivu – madal-idai-eluthi
valli-puna-thil-ninra ..... mayil-veerā

And her emerald green complexion were all sketched by You on a lotus leaf;
And You stood there at the millet field, Oh valorous One mounting the peacock!

vida-thara-thikunar – sasi-tharar-nimalar
velli-malai-cha-yampu ..... guru-nāthā

He holds poison in His neck; is extremely virtuous; has the crescent moon on His tresses; is unblemished;
His abode is the silvery mount KailAsh where He materialised as a phallus; You are the Master of that Lord SivA!

vikasitha-kamala – pari-pura-mulari
velli-karath-amarntha ..... perū-mālë.

Your feet are like the freshly blossomed lotus wearing the anklets;
You have chosen Your abode at VeLLigaram, Oh Great One!*

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த
கந்தர் அலங்காரம்
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
kanthar alangāram
thiruchitrambalam

śrí arunagirināthar swāmigal's

kanthar alangāram - select verses

(Poetical adornment of Bhagavan Sri Skanda)

5th edition

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Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
Dr. C.R. Krishnamurti

Tamil unicoding, Transliteration, Proof-reading & Preparation by
Sri Skanda's Warrior of Light

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Acknowledgements:

A very special thank you to Dr. C.R.Krishnamurti who dedicated a lot of his time and health in translating into English the meanings of all 108-verses of Kanthar Alangāram. Thank you Sir for the dedication and for undertaking this wonderful divine service. May Bhagavan Sri Skanda's Divine Love, Light, and Blessings be with you always!

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śrí arunagirināthar swāmigal's
kanthar alangāram
(introduction)

By Sri N.V. Karthikeyan

Kanthar Alangaaram means "poetical adornment of Skanda." This work is a garland made of beautiful, sweet Tamil and offered as ornaments to the Lord. Flower garlands fade away by usage in a couple of hours (or at the most in a few days). But this word-garland wafts more and more fragrance as days pass by, because more and more people will come to know of it, sing or read it, and be benefited by it. Hence, such word-garlands are more pleasing to the Lord than flower-garlands.

This is a work of 107 verses. As the title suggests, it gives a grand description of the Divine personality of Lord Skanda from feet to head, and His adventurous deeds, as also descriptions of His consorts, Valli and Deivayanai; His Vahana (Vehicle), the Peacock and the Cock.

The language or style of the verses is also dramatic in character, kindling the spirit of emotion, or evoking enthusiasm, or admonishing with words jolting and piercing in their effect, such as:

“Is one to study the poems of Vel-Murugan, which free one from rebirth, at the last moment when the terrible Yama, fierce in nature, throws his noose on one's neck and drags?”

“By the touch of the wind created by the movement of the plumage of the Peacock of Lord Murugan, the mount Meru shook; by the footsteps of the Peacock, mountains crumbled to dust; and the seas, filled with this dust became raised grounds.”

“Due to the notion of the Cock's wings, the oceans tore away, the sky broke, the stars dropped, and the mountains crumbled.”

“O Lord Yama! I am the devotee of the Lord (Skanda) of Thiruchendur. I have the sword of wisdom called 'non-enmity', with which I shall attack you and put you down with your weapons of 'Sula' and 'Danda.' Come close to me and see (what happens to you), if you like!”

“O mind, knowing the transitory nature of wealth, when will you go beyond pleasure and pain? You do not repeat the Names of the Lord, as Vel-Murugan, Vel, etc. How do you hope to get Mukthi or liberation?”

“O Hero (Muruga) who destroyed Surapadma! Though I might be immersed in sex, I shall not forget Thy Vel!”

“By the touch of the Feet of Murugan, Brahma's written words on my head (fate) have been wiped out!”

“To Siva, the ornament is a garland of skulls; to Vishnu, the Tulasi garland; to the Feet of Murugan, the crown of the Devas' heads and the Kadamba garland; and to the Vel, the ocean, Surapadma, and the Krauncha Mountain.”

“O Yama! I am in the presence of Lord Murugan. If you oppose me, I shall cut you with the Sakthi sword in my hand and make you run away. Therefore, trace your way back.”

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“Learned ones will say: 'The body is perishable, wealth is transitory.' But if one approaches them for charity, they will quietly slip away. These are people who have no devotion to Vel-Murugan. Wonderful is their wisdom!”

“O Yogis! There is no use of torturing the body through Hatha Yoga. Knowing what Siva Yoga is through the Upadesa of Muruga, if you become 'silent,' you will attain mukthi.”

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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கந்தர் அலங்காரம்

(select verses)

திருச்சிற்றம்பலம்

|| காப்பு ||

அடலருணைத் திருக் கோபுரத் தேயந்த வாயிலுக்கு
வட வருகிற் சென்று கண்டுகொண்டேன்வருவார் தலையில்
தடபடெனப்படு குட்டுடன் சர்க்கரை மொக்கியகைக்
கடதட கும்பக களிற்றுக் கிளைய களிற்றினையே.

adal-arunai – thiru-gōpurathë, antha-vāyilukku,
vada-varugil-senru, kandu-kondën, varuvār-thalaiyil,
thada-pada-ena-padu, kut-tudan sarkkarai mokkiya-kai,
kada-thada kumpaka, kalitruk(u)-ilaiya, kali-trinaiyë.

Recently I went near the entrance of the northern tower of the strong and magnificent Thiruvannamalai temple and saw worshippers noisily tapping the sides of their foreheads before the elephant faced God (Ganapathi). With his long trunk and big forehead from the sides of which musky fluid was oozing, he was gulping sugar (offered by the devotees). Next to him I did see his younger brother (Murukan).

|| நூல் ||

பேற்றைத் தவஞ்சற்று மில்லாத என்னை ப்ரபஞ்சமென்னுஞ்
சேற்றைக் கழிய வழிவிட்டவா. செஞ் சடாடவிமேல்
ஆற்றைப் பணியை யிதழியைத் தும்பையை அம்புலியின்
கீற்றைப் புனைந்த பெருமான் குமாரன் கிருபாகரனே. 1

pëtrrai thavam, satrrum-illātha ennai, prapancham-ennum,
sëtrrai, kaliya valivitta-vā, senchadā-adavimël,
ātrrai, paniyai, ithaliyai, thumpaiyai, ambuliyin—
keetrrai-punaintha, perumān-kumāran, krupākaranë. 1

Oh gracious son of Siva, who has adorned the river Ganges, the serpent, the crescent moon and the flowers of konrai (laburnum) and thumbai (leucas) on his bushy, red matted hair ! Amazing is your grace that you have blessed me and showed me the way to cross the worldly muddle. Absolutely I do not have the good luck (for this blessing) nor have I done any meditation or penance (to deserve this).

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பெரும்பைம் புனத்தினுட் சிற்றேனல் காக்கின்ற பேதை கொங்கை
விரும்புங் குமரனை மெய்யின்பி னான்மெல்ல மெல்லவுள்ள
அரும்புந் தனிப்பர மாநந்தந் திரித்தித் தறிந்தவன்றே
கரும்புந் துவர்த்துச்செந் தேனும் புளித்தறக் கைத்ததுவே. 6

perumpaim punath-thinul, sitrënal kāk-kinra, pëthai kongai,
virumpum kumaranai, meyyin-bināl, mella mella vulla,
arumbum thani-param-ānantham, thith-thith-thu arin-tha-anrë,
karumbum thuvar-thu, chen thënum pulithu, arakkai-thathuvë. 6

If you meditate devotedly on Kumaran, the Lord, who fondly caresses the breasts of the hunter girl, Valli waiting in the lush green millet fields, gradually you will find that the divine experience would be so pleasant and sweet that sugar cane and honey would taste bitter and sour later on.

ஒளiயில் விளைந்த வுயர்ஞான பூதரத் துச்சியின்மேல்
அளியில் விளைந்ததொரா நந்தத் தேனை யநாதியிலே
வெளiயில் விளைந்த வெறும்பாழைப் பெற்ற வெறுந்தனியைத்
தெளiய விளம்பிய வா, முகமாறுடைத்தேசிகனே. 8

<u>ōliyil vilaintha, vuyar-nyāna-būtha-raththu, uch-chiyin-mël</u>,
<u>aliyil villain-tha-thōr, ānan-thath-thënai</u>, anāthiyilë,
veliyil vilaintha, verum-pālai, petrra-verum-thaniyai—
theliya, vilambiya-vā, mukam-ārudai, thësikanë. 8

Is it not amazing that the great six headed spiritual preceptor (Murukan), has graciously taught me the supreme bliss of Siva Knowledge that is as sweet as the mountain-grown honey and pointed out to me the uniqueness of the Primal Being remaining alone in the wilderness?

தேனென்று பாகனெ்றுவமிக் கொணாமொழித் தெய்வ வள்ளி
கோனன் றெனக்குப தேசித்த தொன்றுண்டு கூறவற்றோ
வானன்று காலன்று தீயன்று நீரன்று மண்ணுமன்று
தானன்று நானன் றசிரீரி யன்று சரீரியன்றே. 9

thën-enru, pāk-enru, uvamik-konā-mōli, theyva valli—
kōn, anr- enakku upathë-sith-thathu onr- undu, kūra-vatrrō?
vān-anru kāl-anru, thee-yanru neer-anru, mannu-manru,
thān-anru, nān-anru, asa-reeri-yanru, sa-reeri-yanrë. 9

Sugar and honey are no comparison to the sweetness of words spoken by the divine Valli. There is 'one thing' that her illustrious husband taught me first. It is not possible for me to describe what it is or what its qualities are. All that I can say is it is neither you nor me. It is not the sky, the wind, fire, water or earth. It is not a being with a body or without a body. It is neither formless nor does it have a form.

தாவடி யோட்டு மயிலிலுந் தேவர் தலையிலுமென்
பாவடி யேட்டிலும் பட்டதன் றோபடி மாவலிபால்
மூவடி கேட்டன்று மூதண்ட கூடி முகடுமுட்டச்
சேவடி நீட்டும் பெருமாள் சிற்றடியே. 15

thāvadi yōttu mayil-ilum, dhëvar thalai-yilum, en—
pāvadi yët-tilum, patta-than-rō, padi māvali-pāl,
mūvadi këttu, anru mūthanda kūda, mugadu-mutta,
sëvadi neettum, perumāl marugan, than sit-tradiyë. 15

When Tirumal, who came to Emperor Mavali in the form of a poor man seeking alms, asked him for just three feet of land. (Thinking that it is a small request) the emperor readily agreed. Then Tirumal assumed a colossal universal form and his third step stretched to the roof of the universe. Oh Muruka, you are the son-in-law of such a great person! It is surprisng that your holy little feet touched the galloping peacock, the heads of the celestial bodies and my own literary compositions. It is gracious of you to bless me in this manner.

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வேதா கமசித்ர வேலா யுதன்வெட்சி பூத்ததண்டைச்
பாதார விந்த மரணாக அல்லும் பகலுமில்லாச்
சூதான தற்ற வெளிக்கே யொளித்துச்சும் மாவிருக்கப்
போதா யினிமன மேதெரி யாதொரு பூதர்க்குமே. 17

<u>vëthā kama-chithra, vëlā-yuthan</u>, vetchi pūththa-thandai,
pā-thāra vintham, aranāga-alum, pagalum-millā,
sū-thā-nathu atrra velikkë olithu, summā irukka,
pōthā yini-manamë, theriyā-thu, oru pūtharku-më. 17

The handsome Lord, Velayuthan, who was adored by the Vedas and Agamas, wears anklets and flowers of vetchi (scarlet ixora) around his feet. Oh Mind, if you want to attain the permanent state of absolute truth, hold on to His feet resembling the lotus, firmly like an armour. In this state of void and perfect bliss there is absolute silence. There is no malice or day and night. In fact worldly people have not experienced this state. (Won't you like to experience it?)

கோழிக் கொடிய னடிபணி யாமற் குவலயத்தே
வாழக் கருது மதியிலி காளுங்கள் வல்வினைநோய்
ஊழிற் பெருவலி யுண்ணவொட் டாதுங்க ளத்தமெல்லாம்
ஆழப் புதைத்துவைத் தால் வருமோநும் மடிப்பிறகே. 20

kōli kodiyan, adipani-yāmal, kuvala-yath-thë,
vālak-karuthum mathiyili-gāl, ungal, valvinai-nōy,
oolil peruvali, unna-vottāthu, ungal-attam-ellām,
āla-puthai-thu vaith-thāl varumō? num adip-pirakë. 20

(Oh foolish men) It won't be prudent on your part if you think that you could live in this world (happily) without offering prayers to Kumara Vel, who carries the flag with the inscription of cock on it. Do remember that the effects of your past deeds are so powerful that they will not let you enjoy even the wealth you have amassed. Will all the wealth you have kept stored under the ground without giving to charity, come to your rescue after you die?

மொய்தர ரணிகுழல் வள்ளியை வேட்டவன் முத்தமிழால்
வைதா ரையுமங்கு வாழவைப் போன்வெய்ய வாரணம்போற்
கைதா னிருப துடையான் தலைபத்துங் கத்தரிக்க
எய்தான் மருகன் உமையாள் பயந்த இலஞ்சியமே. 22

moythār ani-kulal, valli-yai vët-tavan, muth-thamilāl,
vaithārai-yum-angu, vāla-vai-pōn, veyya-vāranam-pōr
kaithān, iruvathu-udaiyān, thalai-paththum kath-tharikka,
eythān marugan, umaiyāl payan-tha, ilan-jiyamë. 22

Oh Saravanabava, son of Uma; you were brought up in the Saravana pond; you loved and married Valli who had beautiful tresses decorated with flowers around which bees hover; you made even those who abused you prosper with the help of the Tamil triads; you are the son-in-law of Rama who severed the fierce twenty elephant-like hands of the ten headed Ravana with his bow.

தெய்வத் திருமலைச் செங்கோட்டில் வாழுஞ் செழுஞ்சுடரே
வைவைத்த வேற்படை வானவ னே மறவேனுனைநான்
ஐவர்க் கிடம்பெறக் காலிரண்டோ ட்டி யதிலிரண்டு
கைவைத்த வீடு குலையுமுன் னே வந்து காத்தருளே. 23

theyva-thirumalai chengōttil vālum, selum-sudarë,
vai-vaith-tha vët-padai vān-avanë, maravën, unai nān,
eye-varku idam-pera, kāl-irandōtti, athil-irandu,
kaiy-vaith-tha-veedu, kulaiyum-munë, vanthu, kāth-tharulë. 23

I will never forget you, Oh God, residing peacefully like a red flame in the holy mountain of Tiruchengodu holding your sharp spear. Before my body to which the two hands and two legs are attached and in which the five sense organs are housed, gets destroyed and disappears. Please do come and save me.

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நீலச் சிகண்டியி லேறும் பிரானெந்த நேரத்திலுங்
கோலக் குறத்தி யுடன்வரு வான் குருநாதன் சொன்ன
சீலத்தை மௌfளத் தெளiந்தறி வார் சிவயோகிகளே
காலத்தை வென்றிருப்பார், மரிப் பார்வெறுங்களே. 26

neela-chikandiyil-ërum pirān, entha-nërath-thilum,
kōla-kurathi-yudan varu-vān, guru-nāthan sonna,
seela-thai mellath-therinthu, arivār, siva-yōgi-galë
kālathai venr-iruppār, marippār, verum karmigalë. 26

Whenever devotees think of Him, Murukan who rides the blue peacock, will appear before them without delay along with the beautiful hunter girl (Valli). Siva Yogis who practice deep meditations and exercises as taught by the Master Teacher will gradually learn and appreciate the virtues of His teachings; they will also be able to transcend the effects of time (birth and death). On the other hand, those who perform only the religious rites routinely and physical exercises regularly die early.

பாலென் பதுமொழி பஞ்னெf பதுபதம் பாவையர்கண்
சேலென்ப தாகத் திரிகின்ற நீசெந்தி லோன்றிருக்கை
வேலென் கிலைகொற்ற மயூர மென்கிலை வெட்சித்தண்டைக்
காலென் கிலைமன மேயெங்ங னேமுத்தி காண்பதுவே. 30

pālen pathu-moli, pan-jan pathu-patham, pāvai-yar-kan,
sël-enpa-thāga thiri-kinra-nee, senthilōn-thirukkai—
vël engilai, kotrra-mayūram engilai, vetchith-thandai—
kāl engilai, manamë, en-yanë, mukthi kān-pathuvë. 30

Oh Mind, don't wander around praising the harlots with comments like these: if it is milk it is supposed to taste sweet like your speech; if it is cotton it is supposed to be as soft as your feet; if they are the eyes of kendai fish, they should resemble your eyes. On the other hand, you have never praised the spear in the hands of the Lord of Tiruchendur; you never talked about the triumphant peacock or about His holy feet wearing anklets and the vetchi flower. How would you ever hope to reach heaven?

[Arunagirinathar here refers to the minds of men who are drawn away from righteousness by beauty of other women, their bodies, their talk, their flesh, etc. Women here refers to those that cause trouble…i.e. those who cheat on their husbands, those who are prostitutes, lack morals, etc. – it does not refer to those women who are faithful and virtuous, such as Valli, who Arunagirinathar praises!]

முடியாப் பிறவிக் கடலிற் புகார்முழு துங்கெடுக்கு
மிடியாற் படியில் விதனப் படார்வெற்றி வேற்பெருமாள்
அடியார்க்கு நல்ல பெருமாள் அவுணர் குலமடங்கப்
பொடியாக் கியபெரு மாள் திரு நாமம் புகல்பவரே. 33

mudiyā-piravik kadalil-pukār, mulu-thum-gedukkum,
midiyāl-padiyil, vithanap-padār, vetri-vël-perumāl,
adiyārkku nalla perumāl, avunar-gulam adanga,
podiyā-kiya perumāl, thiru-nāmam, pugal-pavarë. 33

Oh Men, though the eminent Kanthan carrying the triumphant spear completely demolished Suran and his clan to dust, He is always good to his devotees. In fact those who keep on chanting His holy name need not worry about getting stuck in the cycle of births and deaths in this world. Even if they are born again, they need not have to go through poverty and other afflictions. Therefore chant His good name continuously to avoid the ocean of births.

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நாளென் செயும்வினை தானென் செயுமெனை நாடிவந்த
கோளென் செயுங்கொடுங் கூற்றன் செயுங்கும ரேசரிரு
தாளுஞ் சிலம்புஞ் சதங்கையுந் தண்டையுஞ் சண்முகமுந்
தோளுங் கடம்பு மெனக்கு முன்னே வந்து தோன்றிடினே. 38

nāl en-seiyum? vinaithān en-seiyum? enai-nādi vantha—
kōl en-seiyum? kodum-kūtru en-seiyum? kumarësar iru—
thālum! silambum! sathang-kaiyum! thandaiyum! shanmugamum,
thōlum, kadambum! enakku munnë vanthu, thōndridinë! 38

Of Kumara, if both your holy feet, anklets, ornament of small bells, club, six faces, broad shoulders and kadambu flowers appear before me, what effect could inauspicious days, past deeds, harmful planets and even Yama on his way to take my life, have on me! [None of them could harm me because you will be there to protect me. - My personal experience has been that this is a very powerful verse worth chanting everyday to do away with the ills and evils of daily life. It has the complete description of the beautiful form of Lord Murugan to protect us!]

சேல்பட் டழிந்தது செந்தூர் வயற்பொழில் தேங்கடம்பின்
மால்பட் டழிந்தது பூங்கொடி யார்மனம் மாமயிலோன்
வேல்பட் டழிந்தது வேலையுஞ் சூரனும் வெற்புமவன்
கால்பட் டழிந்ததிங் கென்றலை மேலயன் கையெழுத்தே. 40

sëlpat-talin-dhathu, sendhūr-vayal-polil, thëng-kadambin—
mālpat-talin-dhathu, pūng-kodiyār manam, mā-mayilōn—
vëlpat-talin-dhathu, vëlayum sūranum vetpum, avan—
kālpat-talin-dhathu, ingu en, thalai-mël, ayan, kai-yeluthë. 40

The fertile fields and gardens in Tiruchendur were destroyed by the selfishes that jump high in the water; the minds of slender, creeper like girls got adulterated by their pining for the love of Lord Murukan and His kadambu flowers; the ocean, Suran, his seven hills and the Kravunja Mountain were all destroyed by the spear in the hands of Murukan; my own destiny ordained by Piraman was also altered just by the mere touch of Murukan's holy feet.

பத்தித் திருமுக மாறுடன் பன்னிரு தோள்களுமாய்த்
தித்தித் திருக்கு மமுதுகண் டேன்செயன் மாண்டடங்கப்
புத்திக் கமலத் துருகிப் பெருகிப் புவனமெற்றித்
தத்திக் கரைபுர ளும்பர மாநந்த சாகரத்தே. 47

path-thith thiru-mukam-ārudan, panniru thōl-kalu-māy,
thith-thith thiru-kum, amuthu-kandën, seyan-māndu-adanga,
puth-thi-kamalathu-ūrūgi, perūgi, buvanam-etrri,
thath-thi karai-puralum, param-ānantha, sākarathë. 47

After I had the good fortune to see you with your six divine heads and twelve shoulders, I got the feeling of tasting sweet nectar. All my activities were crushed, my intelligence blossomed like a lotus flower and all my worldly desires were washed ashore into the sea of eternal happiness.

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ஆலுக் கணிகலம் வெண்டலை மாலை யகிலமுண்ட
மாலுக் கணிகலம் தண்ணந் துழாய்மயி லேறுமையன்
காலுக் கணிகலம் வானோர் முடியுங் கடம்புங்கையில்
வேலுக் கணிகலம் வேலையுஞ் சூரனு மேருவுமே. 62

ālukku-anikalam, vendalai mālai, akilam-unda,
mālukku anikalam, thannan-thulāy, mayil-ërum, aiyan,
kālukku-anikalam, vānōr mudiyum, kadampum, kaiyil—
vëlukku anikalam, vëlaiyum sūranum, mëruvumë. 62

The ornament of Lord Sivan (who rendered His teachings to Saint Manicka Vasakar as Dakshinamurthi) is the white flower garland on His head;

The ornament of Tirumal who gulped the entire Universe (and showed it in His mother, Yasoda) is the cool sacred basil leaf;

The oranaments of Lord Murukan, the peacock rider, are the kadambu flowers adoring His feet and the heads of the celestial bodies (who were prostrating before His feet to express their thanks for saving them);

The ornaments of Lord Murukan's spear are Suran, sea and Meru Mountain (who were all severely dealt with by the spear).

விழிக்கு துணைதிரு மென்மலர்ப் பாதங்கள் மெய்ம்மை குன்றா
மொழிக்குத் துணைமுரு காவெனு நாமங்கள் முன்பு செய்த
பழிக்குத் துணையவன் பன்னிரு தோளும் பயந்ததனி
வழிக்குத் துணைவடி வேலுஞ் செங்கோடன் மயூரமுமே. 70

vilikkuth thunai, thiru men-malar pāthangkal, mey-mai kundrā—
molikku-thunai, murugā-enum nāmangkal, munbuseytha—
palikkuth thunai, avan panniru thōlum, bayandha-thani—
valikkuth thunai, vadi-vëlum, sengkōdan mayūramumë. 70

The flowery soft feet of Lord Murukan are there to protect my eyes; the sacred names such as Muruka, Guha, Kantha and Kumara, are there to help me speak only about absolute truth; to save me from the effects of mistakes I may have committed earlier, the twelve hands of Murukan are there; for the long, solitary and dreadful journey I have to undertake finally, the sharp-pointed spear carried by the Lord of Tiruchencodu and the peacock He rides on, will accompany me and be my guide and companion. (You may be certain you won't be alone either now or in the future if you surrender yourself at the feet of Lord Murukan).

[Of all the 100 verses, that one could remember, this one verse is the verse to recite to relieve oneself from the troubles of karma and life.]

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சேந்தனைக் கந்தனைச் செங்கோட்டு வெற்பனைச் செஞ்சுடர்வேல்
வேந்தனைச் செந்தமிழ் நூல்விரித் தோனை விளங்குவள்ளி
காந்தனைக் கந்தக் கடம்பனைக் கார்மயில் வாகனனைச்
சாந்துணைப் போது மறவா தவர்க்கொரு தாழ்வில்லையே. 72

sëndhanai, kanthanai, seng-kōttu vetpanai, sen-chudar-vël—
vënthanai, sen-thamil-nūl virith-thōnai, vilangku valli—
kānthanai, kantha kadambanai, kārmayil vāha-na-nai,
sānthunai pōdhum maravādha-varkku, oru thāl-villaiyë. 72

Oh red colored Kantar! You reside in the Tiruchengodu Mountain! You are the King carrying the bright luminous spear in your hands. You are the great Tamil poet, who interpreted the meaning of Tamil literary classics (to the poets of the Madurai Tamil Academy). You are the proud husband of the hunter girl, Valli. You wear garlands of kadambu flowers. You ride the deep blue peacock. If people devotedly think of you constantly without forgetting till they die, they will not go through the vicissitudes of life.

படிக்கின் றிலைபழு நித்திரு நாமம் படிப்பவர்தாள்
முடிக்கின் றிலைமுருகா வென் கிலைமுசி யாமலிட்டு
மிடிக்கின் றிலைபர மாநந்த மேற்கொள விம்மிவிம்மி
நடிக்கின் றிலைநெஞ்ச மேதஞ்ச மேது நமக்கினியே. 75

padik-kin-rilai, palanith thiru-nāmam, padip-pavar-thāl—
mudik-kin-rilai, mūrūgā en-kilai, musi-yāmal-ittu—
midik-kin-rilai, para-mānan-tham mëtkola, vimmi vimmi,
nadik-kin-rilai, nenjsamë, thanjsamë-thu, namak-kiniyë. 75

Oh Mind, you have neither studied the history of the sacred place, Palani nor held in veneration those who have studied the same; you have neither chanted the holy name Muruka nor you have become poor after giving away all your wealth incessantly to the needy; you have not even sobbed giving the impression that you have been overcome with joy thinking about God. Is there any refuge for someone like you, Oh mind, now or in the future?

பந்தாடு மங்கையர் செங்கயற் பார்வையிற் பட்டுழலுஞ்
சிந்தா குலந்தனைத் தீர்த்தருள் வாய்செய்ய வேல்முருகா
கொந்தார் கடம்பு புடைசூழ் திருத்தணிக் குன்றினிற்குங்
கந்தா இளங்குமரா அமராவதி காவலனே. 79

panthādu mangaiyar, sengayal pārvaiyil, pattulalum,
sinthā-kulan-thanai, theerth-tharul-vāy, seyya-vël-murugā,
konthār kadampu, pudaisūl, thiru-thani, kunri-nitkum,
kanthā, ilan-kumarā, amarā-vathi kāvalanë. 79

Red colored Vel Muruka! You reside in the beautiful Tiruttani Hills surrounded by fragrant-rich kadambu flowers. I have been trapped by the fish-like eyes of the prostitutes playing balls. I am therefore loafing around in pursuit of their love. Won't you please relieve me of my mental anguish and bless me with your grace?

மாலோன் மருகனை மன்றாடி மைந்தனை வானவர்க்கு
மேலான தேவனை மெய்ஞ்ஞான தெய்வத்தை மேதினியில்
சேலார் வயற்பொழிற் செஙfகோடனைச் சென்று கண்டுதொழ
நாலா யிரங்கண் படைத்தில னேயந்த நான்முகனே. 90

mālōn maruganai, mand-rādi main-dhanai, vānavark-ku,
mëlāna dhëvanai, mëy-nyāna dheivath-thai, më-dhini-yil—
sëlār-vayalpōlil, seng-kōdanai, sendru kandu thola,
nāla-yiram, kan-padaith-thilanë, andha nān-muganë. 90

Lord Murukan is the son-in-law of Thirumal; He is the son of Lord Sivan who danced in public halls; He is superior to all the celestial bodies; He is the Supreme Being (the Saguna Brahmam); in this universe He resides peacefully in Tiruchengodu, a town rich in fertile fields abundant in sel fish. To see and worship Him one needs at least four thousand eyes. Unfortunately Piraman, the God of creation, has provided me with just two eyes.

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கருமான் மருகனைச் செம்மான் மகளைக் களவுகொண்டு
வருமா குலவனைச் சேவற்கைக் கோளனை வானமுய்யப்
பொருமா வினைச் செற்ற போர்வேல னைக்கன்னிப் பூகமுடன்
தருமா மருவுசெங் கோடனை வாழ்த்துகை சாலநன்றே. 91

karumān maruganai, semmān magalai, kalavu-kondu,
varumā kulavanai, sëvatkai kōlanai, vānam-muyya,
porumā vinai setrra, pōrvëla-nai, kanni-pū-kamudan,
tharumā maruvu, seng-kōdanai, vālth-thukai sāla-nanrë. 91

It is extremely good to worship and sing in praise of Lord Murukan who has the following mythological attributes:

He is the son-in-law of the dark colored Tirumal.

Though He was born in a noble family, He secretly married the hunter- girl, Valli, the daughter of the fair skinned Lakshmi who came down to earth in the form a deer and gave birth to a female child named Vall. Thus He became Lakshmi's son-in-law.

He carries in his hand the flag with the picture of a cock inscribed on it.

The celestial bodies hail him as a hero who fought on their behalf. By throwing his sharp spear at him He killed Suran who came in the guise of a mango tree and salvaged the celestial bodies from certain death.

He resides peacefully in Tiruchengodu, a town where mango and areca palm trees grow abundantly.

It is therefore prudent to worship Him, the savior of the low and helpless.

மண்கம ழுந்தித் திருமால் வலம்புரி யோசையந்த
விண்கமழ் சோலையும் வாவியுங் கேட்டது வேலெடுத்துத்
திண்கிரி சிந்த விளையாடும் பிள்ளைத் திருவரையிற்
கிண்கிணி யோசை பதினா லுலகமுங் கேட்டதுவே. 93

mankamal-unthith-thirumāl, valampuri yōsai, antha—
vinkamal sōlaiyum, vāviyum kët-tathu, vël eduththu,
thinkiri sintha, vilaiyādum, pillai thiruvaraiyil,
kinkini yōsai, pathināl ulagamum, këttathuvë. 93

When Tirumal from whose stomach the smell of earth emanates, blew his unique conch having a right turning whirl (Valampuri), that sound reverberated only through the flower gardens and ponds of the celestial world. But when the divine child, Murukan, played around with his spear knocking down strong mountains, the sound from the tinkling ornament around his waist was so loud that pierced through all the fourteen worlds! (What a mighty child!)

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இடுதலைச் சற்றுங் கருதேனைப் போதமி லேனையன்பாற்
கெடுதலி லாத்தொண் டரிற் கூட் டியவா கிரௌஞ்ச வெற்பை
அடுதலைச் சாதித்த வேலோன் பிறவி யறவிச்சிறை
விடுதலைப் பட்டது விட்டது பாச வினைவிலங்கே. 100

iduthalai satrrum karu-thënai, pō-thamilë-nai, anpāl—
kedu-thalil-lā, thondaril kūttiya-vā, krauncha-vetpai,
adu-thalai sāthi-tha-vëlōn, piravi-yara, ichirai—
vidu-thalai, pat-ta-thu, vit-ta-thu, pāsa-vinai-vilangë. 100

I have never even considered giving alms to the poor & had always been an idiotic person indulging in senseless activities. Muruka, you guided me to join the company of virtuous devotees with a strong sense of conviction. You used your sharp sharp spear to destroy the Kravunja Mountain. Thanks to your grace, I was able to get released from the prison of frequent births. The bondage due to the effects of my past deeds was also nullified. (How lucky I am!)

சலங்காணும் வேந்தர் தமக்கு மஞ்சார் யமன் சண்டைக்கஞ்சார்
துலங்கா நரகக் குழியணு கார்துட்ட நோயணுகார்
கலங்கார் புலிக்குங் கரடிக்கும் யானைக்குங் கந்தனன்னூல்
அலங்கார நூற்று ளொருகவி தான் கற்றறிந்தவரே. 101

salangā-num vënthar thama-kum anjsār, yaman-sandai-ku anjsār,
thulangā naragak-kuli-anukār, thutta-nōy anukār,
kalangār, pulikkum, karadi-kum, yānaik-kum, kanthan-nan-nūl,
alangāram-nūtrrul, oru-kavi thān, katru, arin-thavarë. 101

Those who have learnt and understood at least one verse of this "kanthar alangāram" text, will:
-never fear the anger of the kings [Government!]
-never fear the Lord of Death [Yama],
-never fear the pits of hell,
-never get any diseases, and
-never fear any tigers, bears and elephants [even if they appear in human form!!]

Thiruchitrambalam

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கந்தர் அலங்காரம்
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
kanthar alangāram
thiruchitrambalam

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śrí arunagirināthar swāmigal's
kanthar alangāram
thiruchitrambalam

śrí arunagirināthar swāmigal's

kanthar alangāram

(Poetical adornment of Bhagavan Sri Skanda)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

Tamil lyrics courtesy of
www.projectmadurai.org

English meanings by
Dr. C.R. Krishnamurti

Transliteration, Proof-reading & Preparation by
Sri Skanda's Warrior of Light

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Acknowledgements:

A very special thank you to Dr. C.R.Krishnamurti who dedicated a lot of his time and health in translating into English the meanings of all 108-verses of Kanthar Alangāram. Thank you Sir for the dedication and for undertaking this wonderful divine service. May Bhagavan Sri Skanda's Divine Love, Light, and Blessings be with you always!

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śrí arunagirināthar swāmigal's
kanthar alangāram
(introduction)

By Sri N.V. Karthikeyan

Kanthar Alangaaram means "poetical adornment of Skanda." This work is a garland made of beautiful, sweet Tamil and offered as ornaments to the Lord. Flower garlands fade away by usage in a couple of hours (or at the most in a few days). But this word-garland wafts more and more fragrance as days pass by, because more and more people will come to know of it, sing or read it, and be benefited by it. Hence, such word-garlands are more pleasing to the Lord than flower-garlands.

This is a work of 107 verses. As the title suggests, it gives a grand description of the Divine personality of Lord Skanda from feet to head, and His adventurous deeds, as also descriptions of His consorts, Valli and Deivayanai; His Vahana (Vehicle), the Peacock and the Cock.

The language or style of the verses is also dramatic in character, kindling the spirit of emotion, or evoking enthusiasm, or admonishing with words jolting and piercing in their effect, such as:

"Is one to study the poems of Vel-Murugan, which free one from rebirth, at the last moment when the terrible Yama, fierce in nature, throws his noose on one's neck and drags?"

"By the touch of the wind created by the movement of the plumage of the Peacock of Lord Murugan, the mount Meru shook; by the footsteps of the Peacock, mountains crumbled to dust; and the seas, filled with this dust became raised grounds."

"Due to the notion of the Cock's wings, the oceans tore away, the sky broke, the stars dropped, and the mountains crumbled."

"O Lord Yama! I am the devotee of the Lord (Skanda) of Thiruchendur. I have the sword of wisdom called 'non-enmity', with which I shall attack you and put you down with your weapons of 'Sula' and 'Danda.' Come close to me and see (what happens to you), if you like!"

"O mind, knowing the transitory nature of wealth, when will you go beyond pleasure and pain? You do not repeat the Names of the Lord, as Vel-Murugan, Vel, etc. How do you hope to get Mukthi or liberation?"

"O Hero (Muruga) who destroyed Surapadma! Though I might be immersed in sex, I shall not forget Thy Vel!"

"By the touch of the Feet of Murugan, Brahma's written words on my head (fate) have been wiped out!"

"To Siva, the ornament is a garland of skulls; to Vishnu, the Tulasi garland; to the Feet of Murugan, the crown of the Devas' heads and the Kadamba garland; and to the Vel, the ocean, Surapadma, and the Krauncha Mountain."

"O Yama! I am in the presence of Lord Murugan. If you oppose me, I shall cut you with the Sakthi sword in my hand and make you run away. Therefore, trace your way back."

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"Learned ones will say: 'The body is perishable, wealth is transitory.' But if one approaches them for charity, they will quietly slip away. These are people who have no devotion to Vel-Murugan. Wonderful is their wisdom!"

"O Yogis! There is no use of torturing the body through Hatha Yoga. Knowing what Siva Yoga is through the Upadesa of Muruga, if you become 'silent,' you will attain mukthi."

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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கந்தர் அலங்காரம்

திருச்சிற்றம்பலம்

|| காப்பு ||

அடலருணைத் திருக் கோபுரத் தேயந்த வாயிலுக்கு
வட வருகிற் சென்று கண்டுகொண்டேன்வருவார் தலையில்
தடபடெனப்படு குட்டுடன் சர்க்கரை மொக்கியகைக்
கடதட கும்பக களிற்றுக் கிளைய களிற்றினையே.

|| நூல் ||

பேற்றைத் தவஞ் சற்றுமில்லாத வென்னைப்ர பஞ்ச மென்னுஞ்
சேற்றைக் கழிய வழிவிட்ட வா. செஞ்சடாடவிமேல்
ஆற்றைப் பணியை யிதழியைத் தும்பையை யம்புலியின்
கீற்றைப் புனைந்த பெருமான் குமாரன் க்ருபாகரனே. 1

அழித்துப் பிறக் கவொட்டாவயில் வேலன் கவியையன்பால்
எழுத்துப் பிழையறக் கற்கின்றி வீரெரி மூண்டதென்ன
விழித்துப் புகையெழப் பொங்குவெங் கூற்றன் விடுங்கயிற்றாற்
கழுத்திற் சுருக்கிட் டிழுக்குமன் றோகவி கற்கின்றதே. 2

தேரணி யிட்டுபட புரமெரித் தான்மகன் செங்கையில்வேற்
கூரணி யிட்டணு வாகிக் கிரௌஞ்சங் குலைந்தரக்கர்
நேரணி யிட்டு வளைந்த கடக நெளிந்ததுசூர்ப்
பேரணி கெட்டது தேவேந்தர லோகம் பிழைத்ததுவே. 3

ஓரவொட்டாரொன்றை யுன்னவொட்டார்மலரிட்டுனதான்
சேரவொட்டாரைவர் செய்வதென்யான் சென்று தேவருய்யச்
சோரநிட் டூரனைச் சூரனைக் காருடல் சோரிக்கக்
கூரகட்டாரியிட் டோ ரிமைப் போதினிற் கொன்றவனே. 4

திருந்தப் புவனங்களீன்ற பொற்பாவை திருமுலைப்பால்
அருந்திச் சரவணப் பூந்தொட்டி லேறி யறுவர்கொங்கை
விரும்பிக் கடலழக் குன்றழச் சூரழ விம்மியழுங்
குருந்தைக் குறிஞ்சிக் கிழவனென் றோதுங் குவலயமே. 5

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பெரும்பைம் புனத்தினுட் சிற்றேனல் காக்கின்ற பேதை கொங்கை
விரும்புங் குமரனை மெய்யின்பி னான்மெல்ல மெல்லவுள்ள
அரும்புந் தனிப்பர மாநந்தந் தி1த்தித் தறிந்தவன்றே
கரும்புந் துவர்த்துச்செந் தேனும் புளித்தறக் கைத்ததுவே. 6

சளத்திற் பிணிபட்டசட்டு க்ரியைக்குட் டவிக்கு மென்றன்
உளத்திற் ப்ரமத்தைத் தவிர்ப்பா யவுண ருரத்துதிரக்
குளத்திற் குதித்துக் குளித்துக் களித்துக் குடித்துவெற்றிக்
களத்திற் செருக்கிக் கழுதாட வேல்தொட்ட காவலனே. 7

ஒளi1யில் விளைந்த வுயர்ஞான பூதரத் துச்சியின்மேல்
அளியில் விளைந்ததொரா நந்தத் தேனை யநாதியிலே
வெளi1யில் விளைந்த வெறும்பாழைப் பெற்ற வெறுந்தனியைத்
தெளi1ய விளம்பிய வா.. முகமாறுடைத்தேசிகனே. 8

தேனென்று பாகனெ1றுவமிக் கொணாமொழித் தெய்வ வள்ளி
கோனன் றெனக்குப தேசித்த தொன்றுண்டு கூறவற்றோ
வானன்று காலன்று தீயன்று நீரன்று மண்ணுமன்று
தானன்று நானன் றசிரீரி யன்று சரீரியன்றே. 9

சொல்லுகைக் கில்லையென் றெல்லா மிழந்துசும்மாவிருக்கு
மெல்லையுட் செல்ல எனைவிட்டவா இகல் வேலனல்ல
கொல்லியைச் சேர்க்கின்ற சொல்லியைக் கல்வரைக் கொவ்வைச்
செவ்வாய்வல்லியைப் புல்கின்ற மால்வரைத் தோளண்ணல்
வல்லபமே. 10

குசைநெகி ழாவெற்றி வேலோ னவுணர் குடர்குழம்பக்
கசையிடு வாசி விசைகொண்ட வாகனப் பீலியின்கொத்
தசைபடு கால்பட் டசைந்து மேரு அடியிடவெண்
டிசைவரை தூள்பட்ட அத்தூளின் வாரி திடர்பட்டே 11

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படைபட்ட வேலவன் பால்வந்த வாகைப் பதாகையென்னுந்
தடைபட்ட சேவல் சிறகடிக் கொள்ளச் சலதிகழிந்
துடைபட்ட தண்டகடாக முதிர்ந்த துடுபடலம்
இடைப்பட்ட குன்றமு மாமேரு வெற்பு மிடிபட்டவே. 12

ஒருவரைப் பங்கி லுடையாள் குமார னுடைமணிசேர்
திருவரைக் கிண்கிணி யோசை படத்திடுக் கிட்டரக்கர்
வெருவரத் திக்குச் செவிபட் டெட்டு வெற்புங்கனகப்
பருவரைக் குன்று மதிர்ந்தன தேவர் பயங் கெட்டதே. 13

குப்பாச வாழ்க்கையுட் கூத்தாடு மைவரிற் கொட்படைந்த
இப்பாச நெஞ்சனை ஈடேற்று வாயிரு நான்கு வெற்பும்
அப்பாதி யாய் விழ மேருங் குலங்கவிண்ணாரு முய்யச்
சப்பாணி கொட்டிய கையா றிரண்டுடைச் சண்முகனே. 14

தாவடி யோட்டு மயிலிலுந் தேவர் தலையிலுமென்
பாவடி யேட்டிலும் பட்டதன் றோபடி மாவலிபால்
மூவடி கேட்டன்று மூதண்ட கூடி முகடுமுட்டச்
சேவடி நீட்டும் பெருமாள் சிற்றடியே. 15

தடுங்கோள் மனத்தை விடுங்கோள் வெகுளியைத் தானமென்றும்
இடுங்கோ ளிருந்த படியிருங் கோளெரு பாருமுய்யக்
கொடுங்கோபச் சூருடன் குன்றத் திறக்கத் தொளக்கலை வேல்
விடுங்கொ னருள் வந்து தானே யுமக்கு வெளிப்படுமே. 16

வேதா கமசித்ர வேலா யுதன்வெட்சி பூத்ததண்டைச்
பாதார விந்த மரணாக அல்லும் பகலுமில்லாச்
சூதான தற்ற வெளிக்கே யொளித்துச்சும் மாவிருக்கப்
போதா யினிமன மேதெரி யாதொரு பூதர்க்குமே. 17

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வையிற் கதிர்வடி வேலோனை வாழ்த்தி வறிஞர்க்கென்றும்
நொய்யிற் பிளவன வேனும் பகிர்மின்க ணுங்கட்கிங்ஙன்
வெய்யிற் கொதுங்க வுதவா வுடம்பின் வெறுநிழல்போற்
கையிற் பொருளு முதவாது காணுங் கடைவழிக்கே. 18

சொன்ன கிரௌஞ்ச கிரியூ டுருவத் தொளுத்தவைவேல்
மன்ன கடம்பின் மலர்மாலை மார்பமௌ னத்தையுற்று
நின்னை யுணர்ந்துணரந் தெல்லா மொருங்கிய நிர்க்குணம் பூண்
டென்னை மறந்திருந் தேனிறந் தேவிட்ட திவ்வுடம்பே. 19

கோழிக் கொடிய னடிபணி யாமற் குவலயத்தே
வாழக் கருது மதியிலி காளுங்கள் வல்வினைநோய்
ஊழிற் பெருவலி யுண்ணவொட் டாதுங்க ளத்தமெல்லாம்
ஆழப் புதைத்துவைத் தால் வருமோநும் மடிப்பிறகே. 20

மரணப்ர மாத நமக்கில்லை யாமென்றும் வாய்த்ததுணை
கிரணப் கலாபியும் வேலுமுண் டேகிண் கிணிமுகுள
சரணப்ர தாப சசிதேவி மங்கல்ய தந்துரக்ஷா
பரணக்ரு பாகர ஞானா கரசுர பாஸ்கரனே. 21

மொய்தர ரணிகுழல் வள்ளியை வேட்டவன் முத்தமிழால்
வைதா ரையுமங்கு வாழவைப் போன்வெய்ய வாரணம்போற்
கைதா னிருப துடையான் தலைபத்துங் கத்தரிக்க
எய்தான் மருகன் உமையாள் பயந்த இலஞ்சியமே. 22

தெய்வத் திருமலைச் செங்கோட்டில் வாழுஞ் செழுஞ்சுடரே
வைவைத்த வேற்படை வானவ னே மறவேனுனைநான்
ஐவர்க் கிடம்பெறக் காலிரண்டோ ட்டி யதிலிரண்டு
கைவைத்த வீடு குலையுமுன் னே வந்து காத்தருளே. 23

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கின்னங் குறித்தடி னேஃசெவி நீயன்று கேட்கச்சொன்ன
குன்னங் குறிச்சி வெளஃயாக்கி விட்டது கோடுகுழல்
சின்னங் குறிக்கக் குறிஞ்சிக் கிழவர் சிறுமிதனை
முன்னங் குறிச்சியிற் சென்றுகல் யாண முயன்றவனே. 24

தண்டாயுதமுந் திரிசூல மும்விழத் தாக்கியுன்னைத்
திண்டாட வெட்டி விழவிடு வேன்செந்தில் வேலவனுக்குத்
தொண்டா கியவென் னவிரோத ஞானச் சுடர்வடிவாள்
கண்டாய டாவந்த காவந்து பார்சற்றென் கைக் கெட்டவே. 25

நீலச் சிகண்டியி லேறும் பிரானெந்த நேரத்திலுங்
கோலக் குறத்தி யுடன்வரு வான் குருநாதன் சொன்ன
சீலத்தை மெளஃளத் தெளஃந்தறி வார் சிவயோகிகளே
காலத்தை வென்றிருப்பார், மரிப் பார்வெறுங்களே. 26

ஓலையுந் தூதருங் கண்டுதிண்டாட லொழித் தெனக்குத்
காலையு மாலையு முன்னிற்கு மேகந்த வேள் மருங்கிற்
சேலையுங் கட்டிய சீராவுங் கையிற் சிவந்தசெச்சை
மாலையுஞ் சேவற் பதாகையுந் தோகையும் வாகையுமே. 27

வேலே விளங்குகை யான் செய்ய தாளினில் வீழ்ந்திறைஞ்சி
மாலே கொளவிங்ஙன் காண்பதல் லான் மனவாக்குச்செய
லாலே யடைதற் கரிதா யருவுரு வாகியொன்று
போலே யிருக்கும் பொருளையெவ்வாறு புகல்வதுவே. 28

கடத்திற் குறத்தி பிரானரு ளாற்கலங் காதசித்தத்
திடத்திற் புணையென யான் கடந் தேன் சித்ர மாதரல்குற்
படத்திற் கழுத்திற் பழுத்தசெவ்வாயிற் பனையிலுந்தித்
தடத்திற் றனத்திற் கிடக்கும் வெங்காம சமுத்திரமே. 29

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பாலென் பதுமொழி பஞ்னெf பதுபதம் பாவையர்கண்
சேலென்ப தாகத் திரிகின்ற நீசெந்தி லோன்றிருக்கை
வேலென் கிலைகொற்ற மயூர மென்கிலை வெட்சித்தண்டைக்
காலென் கிலைமன மேயெங்ங னேமுத்தி காண்பதுவே. 30

பொக்கக் குடிலிற் புகுதா வகைபுண்ட ரீகத்தினுஞ்
செக்கச் சிவந்த கழல்வீடு தந்தருள் சிந்துவெந்து
கொக்குத் தறிபட் டெறிபட் டுதிரங் குமுகுமெனக்
கக்கக் கிரியுரு வக்கதிர் வேல் தொட்ட காவலனே. 31

கிளைத்துப் புறப்பட்ட சூர்மார் புடன்கிரி யூடுருவத்
தொளைத்துப் புறப்பட்ட வேற்கந்த னே துறந் தோருளத்தை
வளைத்துப் பிடித்துப் பதைக்கப் பதைத்த வதைக்குங் கண்ணார்க்
கிளைத்துத் தவிக்கின்ற என்னை யெந்தாள் வந்திரட்சிப்பையே. 32

முடியாப் பிறவிக் கடலிற் புகார்முழு துங்கெடுக்கு
மிடியாற் படியில் விதனப் படார்வெற்றி வேற்பெருமாள்
அடியார்க்கு நல்ல பெருமாள் அவுணர் குலமடங்கப்
பொடியாக் கியபெரு மாள் திரு நாமம் புகல்பவரே. 33

பொட்டாக வெற்பைப் பொருதகந்தா தப்பிப் போனதொன்றற்
கெட்டாத ஞான கலைதரு வாயிருங் காமவிடாய்ப்
பட்டா ருயிரைத் திருகிப் பருகிப் பசிதணிக்குங்
கட்டாரி வேல்வழி யார்வலைக்கேமனங் கட்டுண்டதே. 34

பத்திற் துறையிழிந் தாநந்த வாரி படிவதானால்
புத்தித் தரங்கந் தெளிவதென் றோபொங்கு வெங்குருதி
மெத்திக் குதிகொள்ள வெஞ்சூ ரனைவிட்ட கட்டியிலே
குத்தித் தரங்கொண் டமரா வதிகொண்ட கொற்றவனே. 35

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கழித்தோடு மாற்றிற் பெருக்கானது செல்வந் துன்பமின்பங்
கழித்தோடு கின்றதெக்கால நெஞ் சேகரிக் கோட்டுமுத்தைக்
கொழித்தோடு காவிரிச் செங்கோட னென்கிலை குன்றமெட்டுங்
கிழித்தோடு வேலென் கிலையெங்ங னே முத்தி கிட்டுவதே. 36

கண்டுண்ட சொல்லியர் மெல்லியர் காமக் கலவிக்கள்ளை
மொண்டுண் டயர்கினும் வேன் மறவேன் முதுகூளித்திரள்
குண்டுண் டுடுடுடு டூடூ டுடுடுடு டுண்டுடுண்டு
டிண்டிண் டெனக்கொட்டி யாடவெஞ் சூர்க்கொன்ற ராவுத்தனே. 37

நாளென் செயும்வினை தானென் செயுமெனை நாடிவந்த
கோளென் செயுங்கொடுங் கூற்றன் செயுங்கும ரேசரிரு
தாளுஞ் சிலம்புஞ் சதங்கையுந் தண்டையுஞ் சண்முகமுந்
தோளுங் கடம்பு மெனக்கு முன்னே வந்து தோன்றிடினே. 38

உதித்தாங் குழல்வதுஞ் சாவதுந் தீர்த்தெனை யுன்னிலொன்றா
விதித்தாண் டருள்தருங் காலமுண் டோ வெற்பு நட்டுரக
பதித்தாம்பு வாங்கிநின் றம்பரம் பம்பரம் பட்டுழல
மதித்தான் திருமரு காமயி லேறிய மாணிக்கமே. 39

சேல்பட் டழிந்தது செந்துar வயற்பொழில் தேங்கடம்பின்
மால்பட் டழிந்தது பூங்கொடி யார்மனம் மாமயிலோன்
வேல்பட் டழிந்தது வேலையுஞ் சூரனும் வெற்புமவன்
கால்பட் டழிந்ததிங் கென்றலை மேலயன் கையெழுத்தே. 40

பாலே யனைய மொழியார்த மின்பத்தைப் பற்றியென்றும்
மாலே கொண்டுய்யும் வகையறி யேன் மலர்த்தாள் தருவாய்
காலே மிகவுண்டு காலே யிலாத கணபணத்தின்
மேலே துயில்கொள்ளு மாலோன் மருகசெவ்வேலவனே. 41

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நிணங்காட்டுங் கொட்டிலை விட்டொரு வீடெய்தி நிற்கநிங்குங்
குணங்காட்டி யாண்ட குருதே சிகனங் குறச்சிறுமான்
பணங்காட்டி மல்குற் குரகுங் குமரன் பதாம்புயத்தை
வணங்லாத் தவைaங்கி தெங்கே யெனக்கிங் ஙன் வாய்த்ததுவே. 42

கவியாற் கடலடைத் தோன் மரு கொனைக் கணபணக்கட்
செவியாற் பணியணி கோமான் மகனைத் திறலரக்கர்
புவியார்ப் பெழத்தொட்ட போர்வேன் முருகனைப் போற்றி யன்பாற்
குவியாக் கரங்கள் வந்தெங்கே யெனக்கிங்ஙன் கூடியவே. 43

தோலாற் கவர்வைத்து நாலாறு காலிற் சுமத்தியிரு
காலா லெழுப்பி வளைமுது கோட்டிக்கைந் நாற்றிநரம்
பாலார்க்கை யிட்டுத் தசைகொண்டு மேய்ந்த அகம்பிரிந்தால்
வேலாற் கிரிதொளைத் தோனிடி தாளன்றி வேறில்லையே. 44

ஒருபூ தருமறி யாத்தனி வீட்டி லுரையுணர்வற்
றிருபூத வீட்டி லிராமலென் றானிரு கோட்டொருகைப்
பொருபூ தரமுரித் தேகாச மிட்ட புராந்தகற்குக்
குருபூத வேலவ னிட்டுர சூர குலாந்தகனே. 45

நீயான ஞான விநோதந் தனையென்று நீயருள்வாய்
சேயான வேற்கந்த னேசெந்தி லாய் சித்ர மாதரல்குற்
றோயா வுருகிப் பருகிப் பெருகித் துவளுமிந்த
மாயா விநோத மநோதுக்க மானது மாய்வயதற்கே. 46

பத்தித் திருமுக மாறுடன் பன்னிரு தோள்களுமாய்த்
தித்தித் திருக்கு மமுதுகண் டேன்செயன் மாண்டடங்கப்
புத்திக் கமலத் துருகிப் பெருகிப் புவனமெற்றித்
தத்திக் கரைபுர ளும்பர மாநந்த சாகரத்தே. 47

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பத்தியை வாங்கிநின் பாதாம் புயத்திற் புகட்டியன்பாய்
முத்திரை வாங்க அறிகின்றி லேன் முது சூர்நடுங்கச்
சத்தியை வாங்கத் தரமோ குவடு தவிடுபடக்
குத்திர காங்கேய னேவினை யேற்கென் குறித்தனையே. 48

சூரிற் கிரியிற் கதிர்வே லெறிந்தவன் தொண்டர்சூழாஞ்
சாரிற் கதியின்றி வேறிலை காண்தண்டு தாவடிபோய்த்
தேரிற் கரியிற் பரியிற் றிரிபவர் செல்வமெல்லாம்
நீரிற் பொறியென் றறியாத பாவி நெடுநெஞ்சமே. 49

படிக்கும் திருப்புகழ் போற்றுவன் கூற்றவன் பாசத்தினாற்
பிடிக்கும் பொழுதுவந் தஞ்சலென் பாய்பெரும் பாம்பினின்று
நடிக்கும் பிரான்மரு காகொடுஞ் சூர னடுங்கவெற்பை
இடிக்குங் கலாபத் தனிமயி லேறு மிராவுத்தனே. 50

மலையாறு கூறெழ வேல்வாங்கி னானை வணங்கியபின்
நிலையான மாதவஞ் செய்குமி னோநும்மை நேடிவருந்
தொலையா வழிக்குப் பொதிசோறு முற்ற துணையுங்கண்டீர்
இலையா யினும் வெந்த தேதா யினும்பகிர்ந் தேற்றவர்க்கே. 51

சிகாராத்ரி கூறிட்ட வேலுஞ்செஞ் சேவலுஞ் செந்தமிழாற்
பகரார்வமீ, பணி பாசசங் க்ராம பணாமகுட
நிகராட் சமபட்ச பட்சி துரங்க நருபகுமார
குமராட் சசபட்ச விட்சோப தீர குணதுங்கனே. 52

வேடிச்சி கொங்கை விரும்புங் குமரனை மெய்யன்பினாற்
பாடிக் கசிந்துள்ள போதே கொடாதவர் பாதகத்தாற்
றேடிப் புதைத்துத் திருட்டிற் கொடுத்துத் திகைத்திளைத்து
வாடிக் கிலேசித்து வாழ்நாளை வீணுக்கு மாய்ப்பவரே. 53

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சாகைக்கு மீண்டு பிறக்கைக்கு மன்றித் தளர்ந்தவர்கொன்
றீகைக் கெனை விதித் தாயிலை யே யிலங் காபுரிக்குப்
போகைக்கு நீவழி காட்டென்று போய்க்கடல் தீக்கொளுந்த
வாகைச் சிலைவளைத் தோன்மரு காமயில் வாகனனே. 54

ஆங்கா ரமுமடங் காரொடுங் கார்பர மாநந்தத்தே
தேங்கார் நினைப்பு மறப்பு மறார் தினைப் போதளவும்
ஓங்காரத் துள்ளொளிக் குள்ளே முருக னுருவங்கண்டு
தூங்கார் தொழும்புசெய்யா ரென்செய்வார் யம தூதருக்கே. 55

கிழியும் படியடற் குன்றெறிந் தோன்கவி கேட்டுருகி
இழியுங் கவிகற் றிடாதிருப் பீரெரி வாய் நரகக்
குழியுந் துயரும் விடாப்படக் கூற்றுவனூர்க் குச்செல்லும்
வழியுந் துயரும் பகீர் பகீர் மறந்தவர்க்கே. 56

பொருபிடி யுங்களி றும் விளையாடும் புனச்சிறுமான்
தருபிடி காவல சண்முக வாவென் சாற்றிநித்தம்
இருபிடி சோகொண் டிட்டுண்டிருவினை யோமிறந்தால்
ஒருபிடி சாம்பருங் காணாது மாயவுடம்பிதுவே. 57

நெற்றாப் பசுங்கதிர்ச் செவ்வேனல் காக்கின்ற நீலவள்ளி
முற்றாத் தனத்திற் கினிய பிரானிக்கு முல்லையுடன்
பற்றாக்கை யும்வெந்து சங்க்ராம வேளும் படவிழியாற்
செற்றார்க் கினியவன் தேவேந்த்ர லோக சிகாமணியே. 58

பொங்கார வேலையில் வேலைவிட் டோ னருள் போலுதவ
எங்கா யினும்வரு மேற்பவர்க் கிட்ட திடாமல்வைத்த
வங்கா ரமுமுங்கள் சிங்கார வீடு மடந்தையருஞ்
சங்காத மோகெடு வீருயிர் போமத் தனிவழிக்கே. 59

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சிந்திக் கிலேனின்று சேவிக்கு லேன்றண்டைச் சிற்றடியை
வந்திக் கிலேனொன்றும் வாழ்த்துகி லேன் மயில் வாகனனைச்
சந்திக் கிலேன் பொய்யை நிந்திக் கிலேனுண்மை சாதிக்கிலேன்
புந்திக் கிலேசமுங் காயக் கிலேசமும் போக்குதற்கே. 60

வரையற் றவுணர் சிரமற்று வாரிதி வற்றச்செற்ற
புரையற்ற வேலவன் போதித் தவா, பஞ்ச பூதமுமற்
றுரையற் றுவர்வற் றுடலற் றுயிரற் றுபாயமற்றுக்
கரையற் றிருளற் றெனதற் றிருக்குமக் காட்சியதே. 61

ஆலுக் கணிகலம் வெண்டலை மாலை யகிலமுண்ட
மாலுக் கணிகலம் தண்ணந் துழாய்மயி லேறுமையன்
காலுக் கணிகலம் வானோர் முடியுங் கடம்புங்கையில்
வேலுக் கணிகலம் வேலையுஞ் சூரனு மேருவுமே. 62

பாதித் திருவுருப் பச்சென் றவர்க்குத்தன் பாவனையைப்
போதித்த நாதனைப் போர் வேலனைச்சென்று போற்றியுய்யச்
சோதித்த மெய்யன்பு பொய்யோ அழுது தொழுதுருகிச்
சாதிதf்த புத்திவந் தெங்கே யெனக் கிங்ஙன் சந்தித்ததே. 63

பட்டிக் கடாவில் வருமந்த காவுனைப் பாரறிய
வெட்டிப் புறங்கண் டலாதுவிடேன் வெய்ய சூரனைப் போய்
முட்டிப் பொருதசெவ் வேற்பொரு மாள் திரு முன்புநின்றேன்
கட்டிப் புறப்பட டாசத்தி வாளென்றன் கையதுவே. 64

வெட்டுங் கடாமிசைத் தோன்றும் வெங்கூற்றன் விடுங் கயிற்றாற்
கட்டும் பொழுது விடுவிக்க வேண்டும் கராசலங்கள்
எட்டுங் குலகிரி யெட்டும் விட் டோ ட வெட் டாதவெளி
மட்டும் புதைய விரிக்குங் கலாப மயூரத்தனே. 65

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நீர்க்குமிழக்கு நிகரென்பர் யாக்கைநில்லாது செல்வம்
பார்க்கு மிடத் தந்த மின் போலுமென்பர் பசித்துவந்தே
ஏற்கு மவர்க்கிட வென்னினெங் கேனு மெழுந்திருப்பார்
வேற்குமரற் கன்பிலாதவர் ஞான மிகவுநன்றெ. 66

பெறுதற் கறிய பிறவியைப் பெற்றுநின் சிற்றடியைக்
குறிகிப் பணிந்து பெறக்கற் றிலேன் மத கும்பகம்பத்
தறுகட் சிறுகட் சங்க்ராம சயில சரசவல்லி
இறுகத் தழுவுங் கடகா சலபன் னிருபுயனே. 67

சாடுஞ் சமரத் தனிவேல் முருகன் சரணத்திலே
ஓடுங் கருத்தை யிருத்தவல் லார்க்குகம் போய்ச்சகம்போய்ப்
பாடுங் கவுரி பவுரிகொண்டா டப்பசுபதின்
றாடும் பொழுது பரமா யிருக்கு மதீதத்திலே. 68

தந்தைக்கு முன்னந் தனிஞான வாளொன்று சாதித்தருள்
கந்தச் சுவாமி யெனைத் தேற் றிய பின்னர்க் காலன்வெம்பி
வந்திப் பொழுதென்னை யென் செய்ய லாஞ்சத்தி
வாளொன்றினாற்
சிந்தத் துணிப்பன் தணிப்பருங் கோபத்ரி சூலத்தையே. 69

விழிக்கு துணைதிரு மென்மலர்ப் பாதங்கள் மெய்ம்மை குன்றா
மொழிக்குத் துணைமுரு காவெனு நாமங்கள் முன்பு செய்த
பழிக்குத் துணையவன் பன்னிரு தோளும் பயந்ததனி
வழிக்குத் துணைவடி வேலுஞ் செங்கோடன் மயூரமுமே. 70

துருத்தி யெனும்படி கும்பித்து வாயுவைச் சுற்றிமுறித்
தருத்தி யுடம்பை யொறுக்கிலென் னாஞ்சிவ யோக மென்னுங்
குருத்தை யறிந்து முகமா றுடைக்குரு நாதன்சொன்ன
கருத்தை மனத்தி லிருந்துங்கண் டீர்முத்தி கைகண்டதே. 71

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சேந்தனைக் கந்தனைச் செங்கோட்டு வெற்பனைச் செஞ்சுடர்வேல்
வேந்தனைச் செந்தமிழ் நூல்விரித் தோனை விளங்குவள்ளி
காந்தனைக் கந்தக் கடம்பனைக் கார்மயில் வாகனனைச்
சாந்துணைப் போது மறவா தவர்க்கொரு தாழ்வில்லையே. 72

போக்கும் வரவு மிரவும் பகலும் புறம்புமுள்ளும்
வாக்கும் வடிவு முடிவுமில்லாத தொன்று வந்துவந்து
தாக்கு மநோலயந் தானே தருமெனைத் தன்வசத்தே
ஆக்கு மறுமுக வாசொல் லொணாதிந்த ஆநந்தமே. 73

அராப்புனை வேணியன் சேயருள் வேண்டு மவிழ்ந்த அன்பாற்
குராப்புனை தண்டையந்தாள் தொழல் வேண்டுங் கொடிய ஐவர்
பராக்கறல் வேண்டும் மனமும் பதைப்பறல் வேண்டுமென்றால்
இராப்பக லற்ற இடத்தே யிருக்கை யெளிதல்லவே. 74

படிக்கின் றிலைபழு நித்திரு நாமம் படிப்பவர்தாள்
முடிக்கின் றிலைமுருகா வென் கிலைமுசி யாமலிட்டு
மிடிக்கின் றிலைபர மாநந்த மேற்கொள விம்மிவிம்மி
நடிக்கின் றிலைநெஞ்ச மேதஞ்ச மேது நமக்கினியே. 75

கோடாத வேதனுக் கியான்செய்த குற்றமென் குன்றெறிந்த
தாடாள னெதென் தணிகைக் குமரநின் றண்டைந்தாள்
சூடாத சென்னியு நாடாத கண்ணுந் தொழாதகையும்
பாடாத நாவு மெனக்கே தெரிந்து படைத்தனனே. 76

சேல்வாங்கு கண்ணியர் வண்ண பயோதரஞ் சேரஎண்ணி
மால்வாங்கி யேங்கி மயங்காமல் வெளிளி மலையெனவே
கால்வாங்கி நிற்குங் களிற்றான் கிழத்தி கழுத்திற்கட்டு
நூல் வாங்கி டாதன்று வேல்வாங்கி பூங்கழல் நோக்கு நெஞ்சே. 77

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கூர்கொண்ட வேலனைப் போற்றாம லேற்றங்கொண்டாடுவிர்காள்
போர்கொண்ட கால னுமைக்கொண்டு போமன்று பூண்பனவுந்
தார்கொண்ட மாதரு மாளிகை யும்பணச் சாளிகையும்
ஆர்கொண்டு போவரையே கெடுவீர்நும் மறிவின்மையே. 78

பந்தாடு மங்கையர் செங்கயற் பார்வையிற் பட்டுழலுஞ்
சிந்தா குலந்தனைத் தீர்த்தருள் வாய்செய்ய வேல்முருகா
கொந்தார் கடம்பு புடைசூழ் திருத்தணிக் குன்றினிற்குங்
கந்தா இளங்குமரா அமராவதி காவலனே. 79

மாகத்தை முட்டி வருநெடுங் கூற்றன்வந்தா லென்முன்னே
தோகைப் புரவியிற் றோன்நிற் பாய்சுத்த நித்தமுத்தித்
த்யாகப் பொருப்பைத் த்ரிபுராந் தகனைத் த்ரியம்பகனைப்
பாகத்தில் வைக்கும் பரமகல் யாணிதன் பாலகனே. 80

தாரா கணமெனுந் தாய்மார் அறுவர் தருமுலைப்பால்
ஆரா துமைமுலைப் பாலுண்ட பால னரையிற் கட்டுஞ்
சீராவுங் கையிற் சிறுவாளும் வேலுமென் சிந்தையவே
வாரா தகலந்த காவந்த போதுயிர் வாங்குவனே. 81

தகட்டிற் சிவந்த கடம்பையு நெஞ்சையுந் தாளிணைக்கே
புகட்டிப் பணியப் பணித்தரு ளாய்புண்ட ரீகனண்ட
முகட்டைப் பிளந்து வளர்ந்திந்த்ர லோகத்தை முட்டவெட்டிப்
பகட்டிற் பொருதிட்ட நிட்டுர சூர பயங்கரனே. 82

தேங்கிய அண்டத் திமையோர் சிறைவிடச் சிற்றடிக்கே
பூங்கழல் கட்டும் பெருமாள் கலாபப் புரவிமிசை
தாங்கி நடப்ப முறிந்தது சூரன் தளந்தனிவேல்
வாங்கி யினுப்பிடக் குன்றங்க ளெட்டும் வழிவிட்டவே. 83

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மைவருங் கண்டத்தர் மைந்தகந்தாவென்று வாழ்த்துமிந்தக்
கைவருந் தொண்டன்றி மற்றறியேன் கற்ற கல்வியும்போய்
பைவரும் கேளும் பதியுங் கதறப் பழகிநிற்கும்
ஐவருங் கைவிட்டு மெய்விடும் போதுன்னடைக்கலமே. 84

காட்டிற் குறத்தி பிரான்பதத் தேகருத்தைப்புகட்டின்
வீட்டிற் புகுதன் மிகவெளி தேவிழி நாசிவைத்து
மூட்டிக் கபாலமூ லாதார நேரண்ட மூச்சையுள்ளே
ஓட்டிப் பிடித்தெங்கு மோடாமற் சாதிக்கும் யோகிகளே. 85

வேலாயுதன் சங்கு சக்ராயுதன் விரிஞ் சன்னறியாச்
சூலா யுதன் தந்த கந்தச் சுவாமி சுடர்க்குடுமிக்
காலா யுதக்கொடி யோனரு ளாய கவசமுண்டென்
பாலா யுதம் வருமோய னோடு பகைக்கினுமே. 86

குமரா சரணஞ் சரணமனெி றண்டர் குழாந்துதிக்கும்
அமரா வதியிற் பெருமாள் திருமுக மாறுங்கண்ட
தமராகி வைகுந் தனியான ஞான தபோதனர்க்கிங்
கெமராசன் விட்ட கடையோடு வந்தினி யென்செயுமே. 87

வணங்கித் துதிக்க அறியா மனித ருடனிணங்கிக்குணங்
கெட்ட துட்டனை யீடேற்றுவாய் கொடி யுங்கழுகும்
பிணங்கத் துணங்கை யலகை கொண்டாடப் பிசிதர்தம்வாய்
நிணங்கக்க விக்ரம வேலா யுதந் தொட்ட நிர்மலனே. 88

பங்கே ருகனெனைப் பட்டோ லையிலிடப் பண்டுதளை
தங்காலி லிட்ட தறிந்தில னோதனி வேலெடுத்துப்
போங்கோதம் வாய்விடப் பொன்னஞ் சிலம்பு புலம்பவரும்
எங்கோ னறியி னினிநான் முகனுக் கிருவிலங்கே. 89

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மாலோன் மருகனை மன்றாடி மைந்தனை வானவர்க்கு
மேலான தேவனை மெய்ஞ்ஞான தெய்வத்தை மேதினியில்
சேலார் வயற்பொழிற் செஙfகோடனைச் சென்று கண்டுதொழ
நாலா யிரங்கண் படைத்தில னேயந்த நான்முகனே. 90

கருமான் மருகனைச் செம்மான் மகளைக் களவுகொண்டு
வருமா குலவனைச் சேவற்கைக் கோளனை வானமுய்யப்
பொருமா வினைச் செற்ற போர்வேல னைக்கன்னிப் பூகமுடன்
தருமா மருவுசெங் கோடனை வாழ்த்துகை சாலநன்றே. 91

தொண்டர்கண் டண்டிமொண் டுண்டுருக் குஞ்சுத்த ஞானமெனுந்
தண்டயம் புண்டரி கந்தருவாய் சண்ட தண்ட வெஞ்சூர்
மண்டலங் கொண்டுபண் டண்லரண் டங்கொண்டு மண்டிமிண்டக்
கண்டுருண் டண்டர்விண் டோ டாமல் வேல்தொட்ட காவலனே. 92

மண்கம ழுந்தித் திருமால் வலம்புரி யோசையந்த
விண்கமழ் சோலையும் வாவியுங் கேட்டது வேலெடுத்துத்
திண்கிரி சிந்த விளையாடும் பிள்ளைத் திருவரையிற்
கிண்கிணி யோசை பதினா லுலகமுங் கேட்டதுவே. 93

தெளfளிய ஏனவிற் கிள்ளையைக் கள்ளச் சிறுமியெனும்
வள்ளியை வேட்டவன் தாள் வேட்டிலை சிறு வள்ளைதள்ளித்
துள்ளிய கெண்டையைத் தொண்டையைத் தோதக்
சொல்லைநல்ல
வெளfளிய நித்தில வித்தார Yமூரலை வேட்டநெஞ்சே. 94

யான்றானெனுஞ்சொல் லிரண்டுங் கெட்டாலன்றி யாவருக்குந்
தோன்றாது சத்தியந் தொல்லைப் பெருநிலஞ் சூகரமாய்க்
கீன்றான் மருகன் முருகன்க்ரு பாகரன் கேள்வியினாற்
சான்றாரு மற்ற தனிவெளiக் கேவந்து சந்திப்பதே. 95

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தடக்கொற்ற வேள்மயி லேயிடர் தீரத் தனிவிடில்ந
ணவடக்கிற் கிரிக்கப் புறத்துநின் றோகையின் வட்டமிட்டுக்
கடற்கப் புறத்துங் கதிர்க்கப் புறத்துங் கனகசக்ரத்
திடர்க்கப் புறத்துத் திசைக்கப் புறத்துந் திரிகுவையே. 96

சேலிற் றிகழ்வயற் செங்கோடை வெற்பன் செழுங்கலபி
ஆலித் தநந்தன் பணாமுடி தாக்க அதிர்ந்ததிர்ந்து
காலிற் கிடப்பன மாணிக்க ராசியுங் காசினியைப்
பாலிக்கு மாயனுஞ் சக்ரா யுதமும் பணிலமுமே. 97

கதிதனை யொன்றையுங் காண்கின்றி லேன் கந்த வேல்முருகா
நதிதினை யன்னபொய் வாழ்விலன் பாய்நரம் பாற்பொதிந்த
பொதிதனை யுங்கொண்டு திண்டாடு மாறெனைப் போதவிட்ட
விதிதனை நொந்துநொந் திங்கேயென் றன்மனம் வேகின்றதே. 98

காவிக் கமலக் கழலுடன் சேர்த்தெனைக் காத்தருளாய்
தாவிக் குலமயில் வாகன னேதுணை யேதுமின்றித்
தாவிப் படரக் கொழுகொம் பிலாத தனிக்கொடிபோல்
பாவித் தனிமனந் தள்ளாடி வாடிப் பதைக்கின்றதே. 99

இடுதலைச் சற்றுங் கருதேனைப் போதமி லேனையன்பாற்
கெடுதலி லாத்தொண் டரிற் கூட் டியவா கிரௌஞ்ச வெற்பை
அடுதலைச் சாதித்த வேலோன் பிறவி யறவிச்சிறை
விடுதலைப் பட்டது விட்டது பாச வினைவிலங்கே. 100

சலங்காணும் வேந்தர் தமக்கு மஞ்சார் யமன் சண்டைக்கஞ்சார்
துலங்கா நரகக் குழியணு கார்துட்ட நோயணுகார்
கலங்கார் புலிக்குங் கரடிக்கும் யானைக்குங் கந்தனன்னூல்
அலங்கார நூற்று ளொருகவி தான் கற்றறிந்தவரே. 101

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திருவடி யுந்தண்டை யுஞ்சிலம் புஞ்சிலம் பூடுருவப்
பொருவடி வேலுங் கடம்புந் தடம்புயம் ஆறிரண்டும்
மருவடி வாண வதனங்க ளாறும் மலர்க்கண்களுங்
குருவடி வாய்வந்தென் னுள்ளங் குளிரக் குதிகொண்டவே. 102

இராப்பக லற்ற இடங்காட்டி யானிருந் தேதுதிக்கக்
குராப்புனை தண்டையந் தாளரு ளாய் கரி கூப்பிட்டநாள்
கராப்புடக் கொன்றக் கரிபோற்ற நின்ற கடவுள் மெச்சும்
பராக்ரம வேல நிருதசங் கார பயங்கரனே. 103

செங்கே ழடுத்த சிவனடி வேலுந் திருமுகமும்
பங்கே நிரைத்தநற் பன்னிரு தோளும் பதுமமலர்க்
கொங்கே தரளஞ் சொரியுஞ்செங் கோடைக் குமரனென
எங்கே நினைப்பினும் அங்கேயென் முன்வந்தெதிர் நிற்பனே. 104

ஆவிக்கு மோசம் வருமா றறிந்துன் னருட்பதங்கள்
சேவிக்க என்று நினைக்கின்றி லேன் வினை தீர்த்தருளாய்
வாவித் தடவயல் சூழுந் திருத்தணி மாமலைவாழ்
சேவற் கொடியுடை யானே யமர சிகாமணியே. 105

கொள்ளித் தலையில் எறும்பது போலக் குலையுமென்றன்
உள்ளத் துயரை யொழித்தரு ளாயொரு கோடிமுத்தந்
தெளிளிக் கொழிக்குங் கடற்செந்தின் மேவி
வள்ளிக்கு வாய்த்தவ னே மயிலேறிய மாணிக்கமே. 106

சூலம் பிடித்தெம பாசஞ் சுழற்றித் தொடர்ந்துவருங்
காலன் தனக்கொரு காலுமஞ் சேன்கடல் மீதெழுந்த
ஆலங் குடித்த பெருமான் குமாரன் அறுமுகவன்
வேலுந் திருக்கையு முண்ட நமக்கொரு மெய்த்துணையே. 107

கந்தர் அலங்காரம் முற்றிற்று

திருச்சிற்றம்பலம்

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śrí arunagirināthar swāmigal's
kanthar alangāram

(Poetical adornment of Bhagavan Sri Skanda)

|| kāppu ||

adal-arunai – thiru-gōpurathë, antha-vāyilukku,
vada-varugil-senru, kandu-kondën, varuvār-thalai-yil,
thada-pada-ena, padu–kut-tudan, sarkkarai-mokkiya-kai,
kada-thada-kumpa, kalitruk(u)-ilaiya, kali-trinaiyë.*

Recently I went near the entrance of the northern tower of the strong and magnificent Thiruvannamalai temple and saw worshippers noisily tapping the sides of their foreheads before the elephant faced God (Ganapathi). With his long trunk and big forehead from the sides of which musky fluid was oozing, he was gulping sugar (offered by the devotees). Next to him I did see his younger brother (Murukan).

|| nool ||

pëtrrai thavam, satrrum-illātha ennai, prapancham-ennum,
sëtrrai, kaliya-vali-vitta-vā, senchadā-ada-vi-mël,
ātrrai, paniyai, itha-liyai, thumpai-yai, ambuli-yin—
keetrrai-punain-tha-perumān, kumāran, krupā-karanë. 1*

Oh gracious son of Siva, who has adorned the river Ganges, the serpent, the crescent moon and the flowers of konrai (laburnum) and thumbai (leucas) on his bushy, red matted hair ! Amazing is your grace that you have blessed me and showed me the way to cross the worldly muddle. Absolutely I do not have the good luck (for this blessing) nor have I done any meditation or penance (to deserve this).

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alith-thu–pirakka-vottā, ayil-vëlan-kaviyai, anbāl,
eluth-thu-pilai-yara-kar-kinri-leer, eri-mūn-da-thenna,
vilith-thu-pugai-yela, pong-gu-veng-kūtran, vidum-kayitrāl,
kaluth-thil, suru-kittu-iluk-kum-anrō, kavi-kar-kin-radhë. 2

Oh Men, Expunging all your internal and external desires, why can't you devotedly recite the hymns daily without grammatical errors in praise of Velan who carries the sharp spear capable of helping you avoid future births. If you are not going to do it now, when are you thinking of doing it? Are you going to wait till the last day when Yama, with fire in his eyes, comes around to drag you away by throwing his rope around your neck?

[Yama = God of death]

thërani yittup puramerithththān magan sengkaiyil vër
kuurani yittanuvāgik kiraunjsang kulai-ndhu arakkar
nërani yittu valai-ndha kadaka neli-ndhadhu suurp
përani kettadhu dhëvë-ndhira lōkam pilaiththadhuvë. 3

Kumaran, the son of Lord Siva, the destroyer of the three wicked cities, arranged the celestial warriors in the form of a chariot, crushed the illusive Kravunja mountain to pieces with the sharp spear held in his reddish hand, routed the on coming Asura battalions one by one and ultimately destroyed Suran's arrogance. Because of his bravery, the celestial world survived.

[Kravunja is the mountain where Suran and asuras (the demon king and his followers) reside; celestial world is where Indiran and his cohorts (king and residents of the celestial world respectively) reside.]

ōravottār onrai yunna vottār malarittu unathāl
sëravottār aivar seyvadhen yān senru dhëvar uyyas
sōra nittuuranais suuranaik kārudal sōrikakkak
kuura kattāri ittu ōr imaip pōdhinil konravanë. 4

(Oh Lord) In order that the celestials may survive, you thrust your spear into the cunning Suran's black body and made him bleed to death in a few seconds. By wandering in all directions, my five senses stand in the way of my experiencing the bliss of your holy feet, meditate on you or even worship you with flowers. What am I to do? Please advise me.

thiru-ndhap puvananggal iinra porpāvai thirumulaippāl
aru-ndhis saravanap puu-nthottil ëri aruvar konggai
virumbik kadalalak kunralas suurala vimmiyalung
kuru-ndhaik kurinjsik kilavan enrōdhum kuvalayamë. 5

Not satisfied with the milk you drank from your mother, the beautiful Parvathi, the creator of all universe, you also drank milk with great joy from the bosoms of the six Karthikai maidens ; you grew up in the flower beds of the Saravana pond and sobbed like any other child. The oceans, the illusive Kravunja mountain and the Suran also wept being scared of you, a tender child. Is it strange, then, that the whole world is hailing you with the title "Lord of the Kurinji land" ?

[kurinji refers to the mountainous landscape according to ancient land classification]

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perumpaim punath-thinul, sitrënal kāk-kinra, pëthai kongai,
virumpum kumaranai, meyyin-bināl, mella mella vulla,
arumbum thani-param-ānantham, thith-thith-thu arin-tha-anrë,
karumbum thuvar-thu, chen thënum pulithu, arakkai-thathuvë. 6

If you meditate devotedly on Kumaran, the Lord, who fondly caresses the breasts of the hunter girl, Valli waiting in the lush green millet fields, gradually you will find that the divine experience would be so pleasant and sweet that sugar cane and honey would taste bitter and sour later on.

salaththil pinipattu asattu kriyaingkuttu avikkumenrë
ulaththil piramaththai thavirppāy unavar uraththu uthirak
kulaththil kudhiththuk kuliththuk kudiththu vetrik
kalaththil serukkik kaludhāda vëlthotta kāvalanë. 7

Would you please expunge my ignorance whereby I am always bound by cunningness and falsehood and indulge in foolish activities? You are the King who killed the Asuras bravely with your spear in the battle field where the goblins and ghosts are triumphantly dancing, drinking the blood oozing from the chests of fallen soldiers. Therefore remove my ignorance of doing foolish activities.

ōliyil vilaintha, vuyar-nyāna-būtha-rath-thu, uch-chiyin-mël,
aliyil villain-tha-thōr, ānan-thath-thënai, anā-thi-yilë,
veli-yil-vilain-tha, verum-pālai, petrra-verum-thani-yai—
theliya, vilam-biya-vā, mukam-ārudai, thësi-kanë. 8*

Is it not amazing that the great six headed spiritual preceptor (Murukan), has graciously taught me the supreme bliss of Siva Knowledge that is as sweet as the mountain-grown honey and pointed out to me the uniqueness of the Primal Being remaining alone in the wilderness?

thën-enru, pāk-enru, uva-mik-konā-mōli, theyva-valli—
kōn, anr-enakku-upa-thë-sith-thathu, on-rundu, kūra-vatrrō?
vān-anru-kāl-anru, thee-yanru-neer-anru, mannu-manru,
thān-anru, nān-anru, asa-reeri-yanru, sa-reeri-yanrë. 9*

Sugar and honey are no comparison to the sweetness of words spoken by the divine Valli. There is 'one thing' that her illustrious husband taught me first. It is not possible for me to describe what it is or what its qualities are. All that I can say is it is neither you nor me. It is not the sky, the wind, fire, water or earth. It is not a being with a body or without a body. It is neither formless nor does it have a form.

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sollukaikku illaiyenru ellām ila-ndhu summā irukkum
ellaiyut sella enai vittavā igal vëlan alla
sërkkinra solliyaik kalvaraik kovvais sevvāy
valliyaip pulginra mālvaraith thōl annal vallabamë. 10

Valli, who lived in the Kolli hills spoke words as sweet as the pann kolli (= Inthalam); her mouth and lips were as red as the kovai fruit; her figure is was slim as a creeper. (Enamored of Valli's beauty) God Murukan, with his broad mountain-like shoulders embraced her fondly. How can any one describe his smartness (in being so kind to a lowly hunter girl)? He has also guided me to enter the 'silent state', transcending mind and words. This is indeed wonderful.

[kolli = name of a Tamil pan (equivalent to raga nathanamakriya). 'silent state' refers to the speechless condition when mind and body are in total peace]

kusai-negilā vetrivëlōn avunar kudarkulambak
kasaiyidu vāsi visai konda vāganap piilin koth
thasaipadu kāl pattu asai-ndhadhu mëru adiyida ven
disai varai thuulpatta aththuulin vāri thidar pattadhë. 11

The victorious Velan rides on the peacock. He holds its bridle firmly and whips it to run as fast as a horse terrifying the Asura soldiers. The blast caused by the beating of the cluster of peacock feathers was so strong that made the Meru and other mountains protecting the eight directions tremble and shatter to pieces. The dust emanating from this mass destruction caused the oceans to dry up and the ocean bed to rise like a mound.

padaipatta vëlavan pālva-ndha vāgaip padhākaiyennu-n
thadaipatta sëval sirakadik kollas saladhi kili-n
dhudaipatta thanda kadākam udhir-ndhadhu udupadalam
idaipatta kunramum māmëru verpum idipadavë. 12

Unaware of the fact that Murukan's spear was more powerful than any other army, the cock came to the battle field with the object of fighting with Him. When God Murukan blessed it with the Supreme Knowledge, the cock realized its folly. It then exuberantly began beating its feathers so violently that the oceans split and the planets shattered. Clusters of stars fell from their positions. Meru and other mountains were also destroyed.

oruvaraip panggil udaiyāl kumāranudai manisër
thiruvaraik kinkini ōsaipadath thidukkitta arakkar
veruvarath thikkus sevidupattu ettu verpum kanakap
paruvaraik kunrum adhir-ndhana dhëvar bayam kettadhë. 13

Kumaran is the son of Parvathi who occupies one half of Lord Sivan's body. Hearing the tinkling sounds of the ornaments he wore around his waist, Asuras were terrified, the mountains in the eight directions (that protect the world) and the golden Meru were all shocked. The fears of the residents of the celestial world were alleviated.

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kuppāsa vālkkayut kuuththādu mëvaril kotpadai-ndha
ippāsa nenjsinai iidëtruvāy iru nānku verpum
appādhiyāy vila mërung kulungga vinnārum uyyas
sappāni kottiya kai ārirandudais sanmuganë. 14

Overcome by the wandering five senses, I was confused and was indulging in despicable sensual desires. Won't you salvage me from this evil? Oh Shanmuga, You broke the mountains protecting the eight directions in two halves and applauded with your twelve hands. Meru mountain was also shaken up and the celestial bodies were salvaged. Please save me from my low activities.

thadungōl manaththai vidungōl vekuliyai dhānam enrum
idungōl iruntha padi irungōl elu pārum uyyak
kodum gōpas sūrudan kunram thirak-kath tholaika va-eye-vël
vidum kon arul vanthu thānë umakku velippadumë. 16

Oh Men, control your mind, give alms and be peaceful at all times. If you do so, the sharp spear holding Lord, Murukan will appear before you and bless you. Remember that this spear destroyed the ferocious Suran and his seven hills thus salvageing the world from evil. (Why, then do you doubt his kindness?)

thāvadi-yōttu-mayil-ilum, dhëvar-thalai-yilum, en—
pāvadi-yët-tilum, patta-than-rō, padi-māvali-pāl,
mūvadi-këttu, anru-mū-thanda-kūda, mugadu-mutta,
sëvadi-neettum, perumāl-marugan, than-sit-tradiyë. 15*

When Tirumal, who came to Emperor Mavali in the form of a poor man seeking alms, asked him for just three feet of land. (Thinking that it is a small request) the emperor readily agreed. Then Tirumal assumed a colossal universal form and his third step stretched to the roof of the universe. Oh Muruka, you are the son-in-law of such a great person! It is surprisng that your holy little feet touched the galloping peacock, the heads of the celestial bodies and my own literary compositions. It is gracious of you to bless me in this manner.

<u>vëthā-kama-chithra, vëlā-yuthan</u>, vetchi-pūth-tha-thandai,
pā-thāra-vintham, aranāga-alum, pagalum-millā,
sū-thā-nathu atrra velikkë olithu, summā-irukka,
pōthā-yini-manamë, theriyā-thu, oru, pūtharku-më. 17*

The handsome Lord, Velayuthan, who was adored by the Vedas and Agamas, wears anklets and flowers of vetchi (scarlet ixora) around his feet. Oh Mind, if you want to attain the permanent state of absolute truth, hold on to His feet resembling the lotus, firmly like an armour. In this state of void and perfect bliss there is absolute silence. There is no malice or day and night. In fact worldly people have not experienced this state. (Won't you like to experience it?)

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vaiyil kadhir vadivëlōnai vālththi varinjarkku enrum
noyyil pilavalavënum pagirminkal unggatku ingngan
veyyilku odhungga udhavā udambin veru-nilal pōl
kaiyil porulum udhavādhu kān um kadai valikkë. 18

At the time of your final journey all your wealth will not come to your rescue. Remember that your own shadow will not help you in the hot sun. On the other hand, if you hail Lord Velan who holds the sharp luminous spear in his hands and give charity to the poor you won't be alone at that time. Even sharing a grit of grain with others will go a long way to protect you.

sonna kiraunjsa giriyuuduruvath tholaiththa vël
manna kadambin malarmālai mārba! maunaththaiyutru
-ninnai unar-ndhu unar-ndhu ellām orunggiya nirgunam pūndu
ennai mara-ndhiru-ndhën ira-ndhë vittadhu ivvudambë. 19

Oh King who wears the kadambu flowers on your chest and pierced through the golden Meru Mountain with your sharp spear. By observing absolute silence and suppressing the desires arising from the activity of my five senses and by controlling my three inherent moods, I was able to dispel my sense of Iness and arrogance. In that state of silence and moodlessness I was able to forget even the existence of my body completely and perceive you in Holy Communion.

kōli kodiyan, adipani-yāmal, kuvala-yath-thë,
vālak-karuthum mathiyili-gāl, ungal, valvinai-nōy,
oolil peruvali, unna-vottāthu, ungal-attam-ellām,
āla-puthai-thu vaith-thāl varumō? num adip-pirakë. 20

(Oh foolish men) It won't be prudent on your part if you think that you could live in this world (happily) without offering prayers to Kumara Vel, who carries the flag with the inscription of cock on it. Do remember that the effects of your past deeds are so powerful that they will not let you enjoy even the wealth you have amassed. Will all the wealth you have kept stored under the ground without giving to charity, come to your rescue after you die?

maranap pramādham namakkillai yām enrum vāyththa thunai
kiranak kalābiyum vëlum undë kinkini mugula
sarana prathāpa sasidhëvi manggalya tha-ndhu rakshā
barana krupākara njānākara sura bāskaranë. 21

(Oh Muruka) You are the sun and the repository of true knowledge. We do not have the fear of death because we do have the never failing support of the peacock with its colourful feathers, the luminous spear and your holy feet with tinklets around it. We realize that you (once) saved Indirani from losing her husband, Indiran, in the battle. You are the saviour and the store house of graciousness.

[Indirani is the wife of Indiran, the King of the celestial world. By killing Suran, the enemy of the celestil people, Murukan saved Indiran and other members of his family in the celesial world.]

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moythār ani-kulal, valli-yai vët-tavan, muth-thamilāl,
vaithārai-yum-angu, vāla-vai-pōn, veyya-vāranam-pōr
kaithān, iruvathu-udaiyān, thalai-paththum kath-tharikka,
eythān marugan, umaiyāl payan-tha, ilan-jiyamë. 22

Oh Saravanabava, son of Uma; you were brought up in the Saravana pond; you loved and married Valli who had beautiful tresses decorated with flowers around which bees hover; you made even those who abused you prosper with the help of the Tamil triads; you are the son-in-law of Rama who severed the fierce twenty elephant-like hands of the ten headed Ravana with his bow.

theyva-thirumalai chengōttil vālum, selum-sudarë,
vai-vaith-tha vët-padai vān-avanë, maravën, unai nān,
eye-varku idam-pera, kāl-irandōtti, athil-irandu,
kaiy-vaith-tha-veedu, kulaiyum-munë, vanthu, kāth-tharulë. 23

I will never forget you, Oh God, residing peacefully like a red flame in the holy mountain of Tiruchengodu holding your sharp spear. Before my body to which the two hands and two legs are attached and in which the five sense organs are housed, gets destroyed and disappears. Please do come and save me.

kinnam kuriththu adiyën sevi nii anru këtkas sonna
kunnam kurissi veliyākki vittadhu kōdu kulal
sinnam kurikka kurinjsik kilavar sirumithanai
munnam kurissiyil senru kalyānam uyanravanë. 24

Oh Muruka, once you went to the small village in Valli Hills, wooed and married the petite, Valli, who was the daughter of the hunters of the Kurinji landscape. Here one can hear the loud sounds of blow horns, flutes and conches made by the villagers. Noticing my desperate situation you came near me and whispered in my ears your sacred teaching to relieve my misery. Your teaching is therefore no longer a secret since the whole of Valli hills knows about it. (How gracious of you!)

[The lesson to be learnt from the mystic episode of the hunter girl, Valli, is that no matter how lowly placed you are in life, God will come down to you readily and bless you, if you ger rid of your arrogance (I-ness) and surrender to Him completely without any reservation]

thandāyudhamum thirisuulamum vilath thākki unnaith
thindāda vetti vila viduvën se-ndhil vël unakku
thondāgiya en avirōdha njānas sudar vadi vāl
kandāyadā a-ndhakā va-ndhu pār satru en kaikkku ettavë. 25

Hey Yama, I am a devotee of Velan, the Lord of Tiruchendur. Remember Yama, that I carry the luminous sword of Absolute Knowledge. If you dare to come any where near me, I will knock off your cub and trident and attack you. You will go down staggering.

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neela-chikandiyil-ërum pirān, entha-nërath-thilum,
kōla-kurathi-yudan varu-vān, guru-nāthan sonna,
seela-thai mellath-therinthu, arivār, siva-yōgi-galë
kālathai venr-iruppār, marippār, verum karmigalë. 26

Whenever devotees think of Him, Murukan who rides the blue peacock, will appear before them without delay along with the beautiful hunter girl (Valli). Siva Yogis who practice deep meditations and exercises as taught by the Master Teacher will gradually learn and appreciate the virtues of His teachings; they will also be able to transcend the effects of time (birth and death). On the other hand, those who perform only the religious rites routinely and physical exercises regularly die early.

ōlaiyum thūtharum kandu thindādal olith-thu enakku
kālaiyum mālaiyum munnil-kumë kantha-vël marungil
sëlaiyum kattiya seerāvum kaiyil sivantha sechai
mālaiyum sëval pathākaiyum thōgaiyum vāgaiyumë. 27

The cloth, Lord Kanthan is wearing around the hip, the sword fastened to His waist, the vetchi flower garland on His reddish hand, the flag He is carrying with the inscription of cock on it, the peacock and the Sirissa flowers (worn by the victors in the battle), will always appear before me and relieve my panic when I get scared and terrified at the messengers of Yama carrying his instructions to drag me away.

[vetchi = (scarlet ixora); its flowers are worn by victorious warriors who capture the cows in the land of the defeated king]

vëlë vilanggu kaiyān seyya thālinil vil-ndhu irainjsi
mālë kola ingngan kānbadhallān mana vākkus seya-
lālë adaidharku aridhāy aruvuruvāgi onru
pōlë irukkum porulai evvāru pugalvadhuvë. 28

There is only one way to have the divine experience of seeing Lord Murukan, who holds the renowned spear in His hand, except by prostrating before His reddish feet and worshiping Him with deep love and devotion. Mind, words or rites cannot experience Him; He is capable of appearing either with a body or without one. Though He is really only one, He is also capable of giving the illusion of appearing as many. How else could anybody explain something that presents such contradictory qualities?

kadaththil kuraththi pirān arulāl kalanggādha siththath
thidaththil punaiyena yān kada-ndhën chithra mādhar alkur
padaththil kaluththil paruththa sevvāyil panaiyil u-ndhith
thadaththil thanaththil kidakkum venggāma samudhdhiramë. 29

The picturesque beauty of the vulva, the neck and shoulders, the reddish lips, the big breasts and the broad navel of pretty prostitutes have always infatuated me. I was able to cross this terrible ocean of lust by the boat of grace of Lord Murukan, husband of Valli, the hunter girl residing in the millet fields of Valli Hills.

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pālen pathu-moli, pan-jan pathu-patham, pāvai-yar-kan,
sël-enpa-thāga thiri-kinra-nee, senthilōn-thirukkai—
vël engilai, kotrra-mayūram engilai, vetchith-thandai—
kāl engilai, manamë, en-yanë, mukthi kān-pathuvë. 30

Oh Mind, don't wander around praising the harlots with comments like these: if it is milk it is supposed to taste sweet like your speech; if it is cotton it is supposed to be as soft as your feet; if they are the eyes of kendai fish, they should resemble your eyes. On the other hand, you have never praised the spear in the hands of the Lord of Tiruchendur; you never talked about the triumphant peacock or about His holy feet wearing anklets and the vetchi flower. How would you ever hope to reach heaven?

kilaiththup purappatta sūr mārbudan giri ūduruvath
tholaiththup purappatta vël ka-ndhanë! thura-ndhōr ulaththai
valaiththup pidiththup padhaikkap padhaikka vadhaikkum
kannārk
kilaiththuth thavikkinra ennai e-n-nāl va-ndhu ratsippaiyë. 32

Oh Kantha, You are holding the spear, which pierced through the chests of Suran and his war-mongering relatives as well as through the seven mountains that were protecting them. Here I am pining for love of prostitutes whose eyes are capable of mesmerizing even the stern ascetics who have forsaken all worldly pleasures, making them suffer with pangs of love. Would you ever come and save me from the clutches of these immoral women?

pokkak kudilil pugudhā vagai pundarigaththum
sekkas siva-ndha kalal viidu tha-ndhu arul! si-ndhu ve-ndhu
sokkuth tharipattu eripattu udhiram kumu kumenak
kakkak giri uruvak kadhirvël thotta kāvalanë. 31

Oh King, You thrust your luminous spear so forcibly that it pierced through the Kiravunja as well as (Suran's) seven mountains and shattered them to pieces. Even the ocean dried up and the body of Suran who was hiding there in the shape of a mango tree was split into two halves that were thrown away with blood gushing out noisily. My request to you is not to make me enter again into another impermanent body that will crumble like a hut. Therefore please bless me with eternal happiness that I can find only around your holy feet redder than the lotus flower.

mudiyā-piravik kadalil-pukār, mulu-thum-gedukkum,
midiyāl-padiyil, vithanap-padār, vetri-vël-perumāl,
adiyārkku nalla perumāl, avunar-gulam adanga,
podiyā-kiya perumāl, thiru-nāmam, pugal-pavarë. 33

Oh Men, though the eminent Kanthan carrying the triumphant spear completely demolished Suran and his clan to dust, He is always good to his devotees. In fact those who keep on chanting His holy name need not worry about getting stuck in the cycle of births and deaths in this world. Even if they are born again, they need not have to go through poverty and other afflictions. Therefore chant His good name continuously to avoid the ocean of births.

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pottāga verpaip porudha ka-ndhā thappip pōnadhu onrarku
ettādha njāna kalai tharuvāy irungkāma vidāyp
pattār uyiraith thirugip parugip pasi thanikkum
kattāri vël viliyār valaikkë manam kattundadhë. 34

Oh Kantha, you fought against the illusive Kravunja Mountain bravely and shattered it to pieces. My mind was stuck with insatiable lust for the sharp bright-eyed prostitutes earning their livelihood by draining the lives of those who fall into their trap. I realize that I have strayed too far from the straight behavior and was leading an immoral life so far. Will you please give this unfortunate person the rare spiritual knowledge to guide me along the virtuous path?

paththiththuurai ili-ndhu āna-ndhavāri padivadhināl
budhdhith tharanggam thelivadhu enrō ponggu vengkurudhi
meththik kudhi kolla venjsuuranai vitta suttiyilë
kuththiththu arangkondu amarāvathi konda kotravanë. 35

Oh victorious King! You saved the capital city of Amaravathi in the celestial kingdom by piercing your spear through the forehead of the terrible Suran from whose body bubbles of blood poured out. When do you think I will venture into the bakthi tradition and come under the influence of the sea of absolute knowledge? This will help me think clearly and intelligently and avoid indulging in sinful activities to redeem myself.

sulithōdum ātril perukkānadhu selvam thunbam inbam
kalithōduginradhu ekkālam nenjsë karikkōttu muththaik
kolithōdu kāviris senggōdan enkilai kunram ettum
kilithōdum vël enkilai engganë muththi kittuvadhë. 36

Oh mind, wealth is like the whirls seen in a river in floods; when the flood subsides the whirls also disappear. Similarly pleasure and sorrow appear and disappear like the whirls. (Forgetting this fact) I am always immersed in my problems. I have never praised you as the Lord of Tiruchengodu, a town surrounded by the river Kaveri. The banks of this river are sprinkled with pearls fallen from the tusks of elephants that were washed away in the flood. I have not praised your spear that pierced through the seven mountains. How could a mean person like me ever hope to reach heaven?

kattunda solliyar melliyar kāmak kalavik kallai
mondu undu ayarkinum vël maravën maravën mudhu kūlith thiral
dundun dudududu dudu dudududu duna dudundu
din dindenak kotti āda venjsūrk konra rāvuththanë. 37

I have been enjoying the sugar-candy like sweet words of the slim prostitutes. I have also been gulping the liquor of enjoyment derived from sexual relationship with them to the point of exhaustion. In spite of this I never forgot your spear. Oh chief of cavalry! You destroyed the terrible Suran in the battlefield where a large number of old goblins were hailing your victory, singing and dancing to the sound of loud music. (Won't you please salvage me from my immoral activities?)

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nāl-en-seiyum? vinai-thān-en-seiyum? enai-nādi-vantha—
kōl-en-seiyum? kodum-kūtru-en-seiyum? kumarësar iru—
thālum, silambum, sathang-kaiyum, thandai-yum, shanmuga-mum—
thōlum, kadam-bum — enakku-munnë-vanthu, thōndri-di-në! 38*

Of Kumara, if both your holy feet, anklets, ornament of small bells, club, six faces, broad shoulders and kadambu flowers appear before me, what effect could inauspicious days, past deeds, harmful planets and even Yama on his way to take my life, have on me! [None of them could harm me because you will be there to protect me.]

[My personal experience has been that this is a very powerful verse worth chanting everyday to do away with the ills and evils of daily life. It has the complete description of the beautiful form of Lord Murugan to protect us!]

uthiththu ānggu ulalvadhum sāvadhum thiirththu enai unnil onrā
vidhiththu āndu arul tharum kālam undō? verpu nattu uraga
padhiththu āmbu vānggi ninru ambaram pambaram pattu ulala
madhiththān thirumarugā! mayil ëriya mānikkamë. 39

Oh, rider of the peacock and son-in-law of Tirumal who planted the Mantra Mountain firmly in the Ocean of milk as a churning stick, wound the king of snakes, Adiseshan around it like a strong rope and churned the ocean like a top to generate nectar. Would you ever be gracious enough to relieve me of my worldly sufferings? Please save me from the never-ending cycle of births and deaths and ordain me to be one with you inseparably?

<u>sël-pat-talin-dhathu, sendhūr-vayal-polil, thëng-kadambin</u>—
<u>mālpat-talin-dhathu, pūng-kodiyār-manam, mā-mayilōn</u>—
<u>vëlpat-talin-dhathu, vëlayum, sūranum, vetpum, avan</u>—
<u>kālpat-talin-dhathu, ingu-en, thalai-mël, ayan, kai-yeluthë</u>. 40*

The fertile fields and gardens in Tiruchendur were destroyed by the selfishes that jump high in the water; the minds of slender, creeper like girls got adulterated by their pining for the love of Lord Murukan and His kadambu flowers; the ocean, Suran, his seven hills and the Kravunja Mountain were all destroyed by the spear in the hands of Murukan; my own destiny ordained by Piraman was also altered just by the mere touch of Murukan's holy feet.

pālë anaiya moliyār tham inbaththaip patri enrum
mālë kondu uyyum vagai ariyën malarththāl tharuvāy
kālë miga undu kālë ilādha kanabanaththin
mëlë thuyil kollum mālōn maruga sevvëlavanë. 41

Oh fair Vela, the holder of the famous spear! You are the son-in-law of Tirumal who has the distinction of sleeping lightly on the snake, Adiseshan, which has several heads, no legs and lives on air. I have been overcome by lust for the prostitutes whose words. I thought, are as sweet as milk. I had wasted all my time deriving pleasure from relationship with them. I do not know how to redeem myself from this evil. Please bless me with your holy feet laden with flowers.

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-ninam kāttum kottilai veetu oru viidu eydhi nirka nirkum
gunam kātti ānda gurudhësikan ang kuras siru mān
panam kāttum alkul kurugum kumaran padhāmpuyaththai
vanangā thalai va-ndhu idhu enggë enakku ingngan vāyththadhuvë. 42

Oh respected teacher, you taught me how I could get rid of this impermanent body that is made up of fat and meat and likely to crumble like a mud shed. As a great teacher you showered your blessings on me and taught me how I could reach the abode of permanent happiness. On the other hand, I never bowed before the lotus feet of Lord Murukan who surrendered His heart to the petite hunter girl, Valli, fascinated by her deer-like eyes and snake-like sexual organs. It is inconceivable that I am born with such a dull head. I wish I could explain it.

kaviyāl kadal aduththōn marugōnaik kanapanakkat
seviyāl pani ani kōmān maganaith thiral arakkar
puviyārp pelath thotta pōrvël muruganaip pōtri anbāl
kuviyāk karanggal va-ndhu enggë enakku ingngan kuudiyavë. 43

Oh Muruka, you are the son-in-law of Lord Rama who built the bridge across the sea (to Sri Lanka) with the help of monkeys; you are the son of Lord Sivan who wears, as an ornament, clusters of snakes with big heads; you have destroyed the powerful asuras in the battlefield using your spear as the weapon with the world applauding your victory. On the contrary I did not even join my hands in prayer, bow down my head, and worship you devotedly hailing your achievements. How could I have been born with such (ungrateful) hands?

thōlāl suvar vaiththu nālāru kālil sumaththi iru
kālāl eluppi valaimudhuku ōttik kai nātri naram-
-bālāl kaiyittu thasai kondu mëy-ndha akam piri-ndhāl
vëlāl giri tholaiththōn iru thāl anri vëru illaiyë. 44

The body resembles a building constructed by keeping the skin as the outside wall, filling it with ten different types of gases, erecting the four pillars of legs, fitting back bones to create the bend, hanging the two hands on either side, placing the muscles in the appropriate locations and tying them all with the ropes of nerves. When the person dies, the soul leaves this body structure permanently. At that time one does not have any other choice to save the soul except the holy feet of Murukan who pierced the Kravunja Mountain with his spear.

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oru buudharum ariyāth thaniviittil urai unarvatru
iru buutha viittil irāmal enrān iru kōttu oru kaip-
poru buudharam uriththu ëkāsamitta purā-ndhakarkuk
guru buudha vëlavan nittuura suura kulā-ndhakanë. 45

Of spear holding God! You hold the exalted position of Master teacher who clarified the meaning of sacred word, 'Om', to Lord Siva.

When the two- tusked elephant came charging after him with intent to kill, Lord Siva did not hesitate to kill the animal and use its skin as blanket. Lord Siva also destroyed the three wicked, flying cities that were harming the seers.

Your own heroic deeds include the role of Yama you played in killing the terrible Suran and his entire clan. You were the One who taught me the way to release myself from this body made up of the five elements and reach the solitary location never before known to any other human being. In that supreme, heavenly location there is no speech or feeling of arrogance (Iness).

niiyāna njāna vi-nōdham thanai enru nii arulvāy
sëyāna vël ka-ndhanë se-ndhilāy chithra mādhar alkul
thōyā urugip parugip perugith thuvalum i-ndha
māyā vi-nōdha manōdhukkamānadhu māyvadharkë. 46

Oh red-colored, spear holding Lord Kantha residing peacefully in Tiruchendur! Fascinated by the pretty face of the prostitutes and the beauty of their genital area, I have always been immersed in the transient pleasure of having sexual relationship with them to the point of exhaustion. I am very much distressed mentally by this silly game. Won't you please be sympathetic to my desperate situation and destroy my strange mental despair and bless me with the intellectual wisdom to reach close to you without distinction between you or me?

path-thith thiru-mukam-ārudan, panniru thōl-kalu-māy,
thith-thith thiru-kum, amuthu-kandën, seyan-māndu-adanga,
puth-thi-kamalathu-ūrūgi, perūgi, buvanam-etrri,
thath-thi karai-puralum, param-ānantha, sākarathë. 47

After I had the good fortune to see you with your six divine heads and twelve shoulders, I got the feeling of tasting sweet nectar. All my activities were crushed, my intelligence blossomed like a lotus flower and all my worldly desires were washed ashore into the sea of eternal happiness.

budhdhiyai vānggi nin pādhām puyaththil pugatti anbāy
muththiyai vānggath tharikirilën mudhusuur nadunggas
saththiyai vānggath tharamō kuvadu thavidu padak
kuththiya kānggëyanë vinai yërken kuriththanaiyë. 48

Oh Kongeyan, Son of Ganges River, You are so strong and smart that you killed the powerful Suran and the Kravunja Mountain by throwing your spear and pulverize them. I do not know how you are proposing to channel my mind from getting distracted by my senses to concentrating on your lotus like feet. Please do anything to eradicate my arrogance and guide me to the place of eternal happiness?

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suuri akkiriyil kadhirvël eri-ndhavan thondar kulām
sāril gathiyanri vërilai kān thandu thāvadi pōyth
thëril kariyil pariyil tharibavar selvam ellām
-niiril pori enru ariyādha pāvi nedu nenjsamë. 49

Oh Muruka, you threw your spear at the terrible Suran and the Kravunja Mountains. Even the wealth of kings who wander about fighting with an army of chariots, horses and elephants in order to amass more wealth and power disappears eventually without a trace like letters written on water. Oh awful mind, without realizing this basic fact about the impermanency of wealth, I was always preoccupied with bad thoughts leading to sinful activities. Is there any other salvation for people like me except to join groups of devotees and indulge in worshiping you to get salvation? I don't think there is.

malaiyāru kūrela vëlvāngi nānai vanangiyapin
nilaiyāna māthavanj seykumi nōnummai nëtivarun
tholaiyā valikkup pothisōru mutrra thunaiyungandeer
laiyā yinum ventha thëthā yinumpakirn thëtrravarkkë. 51

Oh Men, Remember that sooner or later you have to take the long final journey all by yourself. Nothing in the world will help you at that time except the following: worshipping Muruka Vel with profound love and deep devotion. He is so powerful as to throw His mighty spear at the Kravunja Mountain splitting it into six pieces; feeding hungry people who seek alms. Give them at least raw or boiled spinach or any other food available to satisfy their hunger; meditating on Muruka Vel with religious austerities. I assure you that the above actions would serve you as your lunch pack and act as your guide during your inevitable journey. Certainly He won't let you be alone at that time.

padikkum thiruppugal pōtruvan kūtruvan pāsaththināl
pidikkum poludhu va-ndhu anjsël enbāy perum pāmbininru
-nadikkum pirān marugā! kodum sūr -nadungga verpai
idikkum kalābath thani mayil ërum irāvuththanë. 50

Oh King of Cavalrymen, You ride the unique peacock that terrified the bad-tempered Suran who trembled with fear. You destroyed his mountains with your spear. You are also the (proud) son-in-law of (Lord) Tirumal who dances on the big snake, Kalingan. When Yama comes around with his rope to take away the lives of those who hail Tiruuppukal and recite the hymns, you are the only One who could comfort them by saying 'Do not be afraid, I am here to protect you.'

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sikārāthri kūritta vëlunjsenj sëvalunj senthamilār
pakarārvamee, pani pāsasang krāma panāmakuta
nikarāt samapatsa patsi thuranga nrupakumāra
kumarāt sasapatsa vitsōpa theera kunathunganë. 52

Oh King, Kumara, Guka, You ride the peacock that runs as fast the horse and pecks on snakes with big heads to protect itself and holds them in the mouth. You are brave and highly amiable; but ruthless against the Asuras. May I request you to bless me with the desire to learn chaste Tamil so that I could compose music and sing your praise. I could also sing the praise of your renowned cock and luminous spear that pierced through the Kravunja Mountain with several peaks.

[This verse is replete with Sanskrit words – thus, a word-by-word meaning is given to appreciate the full meaning.]
paasa: the PaasakkayiRu [Rope of Lord Yama]
sangraama: to be useful in a warfare
paNi paNaa makuta: Hoods of the snake
nigaraatsama: to be powdered
patasa patsi thurangga: One who has the Peacock as the vehicle
nrupa: Lord
kumaraa: Murugaa
guha: One who resides in the hearts of devotees
raatsasa patsa vitsOba: One who spites the demons
Dhiira: One who is strong
guNa thungganE: One who is full of sacred qualities
sika athri: Kirauncha mountain which has many peaks
kuuRu itta: severed
mElum: Spear
sem sEvalum: sacred flag of the cockrel
senthamilaal: In the sweet language of thamil
pagar aarvam ii: Grant me the boon of reciting and chanting.

veedissi konggai virumbum kumaranai meyyanbināl
pādik kasiwdhu ullapōdhë kodādhavar pādhakaththāl
thëdip pudhaiththuth thiruttil koduththu thigaiththu ilaiththu
vādik kilësiththu vāzwālai viinākki māyppavarë! 53

Those who do not sing in praise of Lord Kumaran who was infatuated with the breasts of the hunter girl, Valli and those who do not give alms when they still have money but keep them stored and hidden will ultimately loose them to robbers and suffer lack of mental peace and loss of weight. They will eventually lead a useless life and die prematurely.

sākaikkum iindu pirakkaikkum anrith thalarwdhavarkku onru
iikaikku enai vidhiththāyilaiyë ilanggāpurikkup
pōgaikku nii vali kāttu enru pōyk kadal thiikkoluththa
vāgais silai valaiththōn marugā! mayilvāgananë! 54

Oh Muruka, The Rider of the Peacock, The son-in-law of Lord Rama who bent the victorious bow and arrow and who put the sea on fire because he was angered by the refusal of Varunan to show him the way to Sri Lanka. You have destined me to be born in this world only to die and be born again. Is it not a shame that I am not destined to be charitable to the deserving poor? (What a shame!)

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ānggāramum adanggār odunggār paramānawdhaththë
thënggār ninaippu marappum arār thinaip pōdhalavum
ōngkāraththu ullolikkullë murugan uruvam kandu
thuunggār tholumbu seyyār en seyvār emadhuutharukkë. 55

Those who do not get rid of their sense of arrogance (Iness), who do not control their five senses, who do not experience the intense happiness that comes from meditation, who cannot remain absolutely quiet even for a second without getting distracted by wandering thoughts, who cannot remain in transcendental meditation, who do not perform any service to God or man – I guess that these people would be completely helpless when the staff of Yama come to take them away. (I do sympathize with them)

kiliyumpadi adalkunreri-ndhōn kavi këttu urugi
iliyum kavi katridādhiruppiir eri vāy -naragak
kuliyum thuyarum vidāyppadak kūtruvan ūrkkus sellum
valiyum thuyarum pagariir pagariir mara-ndhavarkkë. 56

Oh Men, instead of listening to poems sung in praise of Lord Murukan hailing Him for tearing open the illusive Kravunja Mountain with his powerful spear, why do you listen to other music of less significance and waste you time? If you want to save the life of others, please do not forget to remind them over and over again describing exactly how they have to go through many sufferings and cross the hell of fire (Kumbi) feeling extremely thirsty on their way to the Yama city. (Therefore please do sing His praise and be saved).

porupidiyum kalirum vilaiyādum punas sirumān
tharupidi kāvala! shanmugavā! enas sātri withtham
irupidi sōru kondu ittu undu iruvinaiyōm irandhāl
orupidi sāmbarum kānādhu māya udambu idhuvë. 57

Oh Shanmuga, We welcome you to our homes. You are the husband of the hunter girl, Valli, who wad born to a deer. She resided in the fields of Valli Hills where the he-elephants and their mates play around.

If we give as charity at least two handfuls of rice to a starving person daily before eating, we can be sure that, subject as we are to the effects of our past deeds, we won't have to go through the process of birth again even if our impermanent body is burnt to ashes. (Lord Murukan will save us).

netrrāp pasungathirs sevvënal kākkinra neelavalli
mutrrāth thanaththil kiniya pirānikku mullaiyutan
patrrākkai yumventhu sangrāma vëlum pataviliyār
setrrārk kiniyavan thëvënthra lōka sikāmaniyë. 58

Lord Kantha Vel! You were infatuated by the tender breasts of blue-colored Valli who was guarding the young, green 'Italian millet' fields of the Valli Hills; You were the gem adoring the celestial world of Indiran; You were the favorite son of Lord Sivan who, with His fiery eyes located in the centre of the forehead, burnt Manmathan and his entire paraphernalia including a bouquet of romance-inducing flowers such as jasmine and Asokan as well as sugarcane, when the latter disturbed Lord Sivan's meditation. (Our homage to you)

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pongāra vëlaiyil vëlaivit tōnarul pōluthava
engā yinumvaru mërpavark kitta thitāmalvaiththa
vangā ramumungal singāra veetu matanthaiyarunj
sangātha mōketu veeruyir pōmath thanivalikkë. 59

Oh Mind, Ask yourself whether all the gold you have miserly kept stored, the fancy house and the beautiful ladies living there would come to your rescue and help you out when you die and undertake your final solitary journey to the unknown. If you have fed, at any time the poor who came from nowhere that would definitely help you on that day. In fact that small act is as good as the divine grace of Lord Murukan who threw his powerful spear into the rising ocean whose bed is studded with pearls. (Therefore keep on giving to the poor).

sinthik kilëninru sëvikku lënrandais sitrratiyai
vanthik kilënonrum vāltththuki lën mayil vākananais
santhik kilën poyyai ninthik kilënunmai sāthikkilën
punthik kilësamung kāyak kilësamum pōkkutharkë. 60

Oh Muruka, I am such a miserable person that I have not so far meditated upon You; have not prostrated before You and prayed; have not worshipped your holy feet wearing tinkles; have not sung in praise of You; did not even have the opportunity to see You, the rider of the peacock; have not condemned falsehood; have not stood firmly to uphold righteousness. How could such a person like myself hope to get rid of his physical problems and mental worries?

varaiyar ravunar siramatrru vārithi vatrrachetrra
puraiyatrra vëlavan pōthith thavā, panjsa pūthamumar
ruraiyar ruvarvar rutalar ruyirar rupāyamatrruk
karaiyar rirular renathar rirukkumak kātsiyathë. 61

The great Velavan has transcended the effects of the five natural elements, speech, feelings, thought, body and mind. He has no physical limits; He is faultless and is completely devoid of ignorance and arrogance (Iess). It was He who threw the powerful spear, beheading the asuras, splitting the Kravunja Mountain and drying up the ocean. How could I, in my humble capacity as a slave, describe a personality of His caliber in simple human terms or explain why He chose me to explain His profound teachings to me! This is indeed strange?

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ālukku-anikalam, vendalai mālai, akilam-unda,
mālukku anikalam, thannan-thulāy, mayil-ërum, aiyan,
kālukku-anikalam, vānōr mudiyum, kadampum, kaiyil—
vëlukku anikalam, vëlaiyum sūranum, mëruvumë. 62

The ornament of Lord Sivan (who rendered His teachings to Saint Manicka Vasakar as Dakshinamurthi) is the white flower garland on His head;

The ornament of Tirumal who gulped the entire Universe (and showed it in His mother, Yasoda) is the cool sacred basil leaf;

The oranaments of Lord Murukan, the peacock rider, are the kadambu flowers adoring His feet and the heads of the celestial bodies (who were prostrating before His feet to express their thanks for saving them);

The ornaments of Lord Murukan's spear are Suran, sea and Meru Mountain (who were all severely dealt with by the spear).

pāthith thiruvurup pachen ravarkkuththan pāvanaiyaip
pōthiththa nāthanaip pōr vëlanaichenru pōtrriyuyyas
sōthiththa meyyanpu poyyō aluthu tholuthurugis
sāthithaftha puththivan thengë yenak kingngan santhiththathë. 63

Oh Muruka, the great warrior carrying the spear! Though your father is highly acclaimed for having your mother, the green colored Uma Devi as part of his own body, You did not hesitate to assume the role of a regular teacher and, considering Lord Sivan as a regular student, taught him the fundamentals of the Pranava Manthiram. Similarly you came down to my level and guided me to worship you whole-heartedly. I don't even know whether all the rituals I had been doing such as prostrating before you, pining and crying for your grace were genuine or false acts. I can only guess that I got that kind of good sense either by your grace or it might be the result of any good deed I may have done in my past life.

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pattik katāvil varumantha kāvunaip pārariya
vettip purangan talāthuvitën veyya sūranaip pōy
muttip poruthasev vërporu māl thiru munpuninrën
kattip purappata tāsaththi vālenran kaiyathuvë. 64

You Yama! I know you have come here riding on your buffalo bull to take me away. Remember I am standing in the holy presence of the red colored Lord Murukan who stood up against the terrible Suran, attacked him with his spear and killed him. (He will protect me). Besides I have in my own hands the all-powerful sword of knowledge. Therefore you better pack up all your weapons and leave immediately. Otherwise I will cut you up into pieces before the whole world and force you to retreat.

vettung katāmisaith thōnrum vengūtrran vitung kayitrrār
kattum poluthu vituvikka vëndum karāsalangal
ettung kulakiri yettum vit tōta vet tāthaveli
mattum puthaiya virikkung kalāpa mayūraththanë. 65

Oh Muruka, the rider of the peacock with multicolored feathers! Your peacock spreads its feathers forcibly so far and wide that all the eight mountains (protecting the world) and the eight mountains (belonging to the Suran clan) run out place and hide in the outer space. When the terrible Yama appears before me on his charging buffalo bull and ties me up with his rope of bondage, please come on your peacock and rescue me.

[8 ashta dhig jaganggaL = IrAvatham, PuNdariikam, Vaamanam, Kumudham, Anjanam, Pushpadhantham, Saarvabaumam and SupradhIpam.
8 kulagiris:- Kailash, Nishadham, Himalayas, HemakUtam, Mandharam, Niilagiri, Vindhyaa, Kandhamaadhanam.]

neerkkumilakku nikarenpar yākkainillāthu selvam
pārkku mitath thantha min pōlumenpar pasiththuvanthë
ërku mavarkkita vennineng kënu melunthiruppār
vërkumarar kanpilāthavar njāna mikavunanre. 66

"The body is impermanent and resembles the bubbles on water. Even wealth is like the lightning that appears and disappears in a moment." We do find many people make such statements to make them look good in the eyes of others. When some hungry person asks for food to eat they immediately get up and leave as if they have some other appointment elsewhere. The wisdom of such people who probably do not adhere to the teachings of Vel Kumaran is very strange indeed!

peruthar kariya piraviyaip petrrunin sitrratiyaik
kurikip paninthu perakkar rilën matha kumpakampath
tharukat sirukat sangrāma sayila sarasavalli
rukath thaluvung katakā salapan nirupuyanë. 67

Oh, Muruka, Your twelve hands are adorned with bracelets! You tightly embrace the sweet tempered, willowy Deva Senai who was reared by the ferocious mountain-like, elephant (Iravatham) tied to a pole but is ready to go to war momentarily. This animal possesses a small pair of eyes and a big forehead from which frenzy fluid oozes. It is unfortunate that though I am blessed with this rare human body and intelligence, I never learnt to bow down before you and worship your holy feet nor strived hard to reach the permanent abode of happiness. (It is a shame I have wasted this precious life doing useless activities)

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sātunj samarath thanivël murugan saranaththilë
ōtung karuththai yiruththaval lārkkukam pōychakampōyp
pātung kavuri pavurikondā tappasupathin
rātum poluthu paramā yirukku matheethaththilë. 68

Those who control their mind from distracted and concentrate on the holy feet of Lord Murukan, carrying the unique spear capable of killing the enemies ruthlessly, will be able to reach the spot that is beyond the concept of time and is free from the worldly turmoil. It is in this location beyond human comprehension that Lord Siva, the head of all souls, dances in a perfect state of bliss to the accompaniment and enjoyment of His consort, Uma Devi.

thanthaikku munnan thaninjāna vālonru sāthiththarul
kanthas suvāmi yenaith thër riya pinnark kālanvempi
vanthip poluthennai yen seyya lānjsaththi vālonrinār
sinthath thunippan thanipparung kōpathri sūlaththaiyë. 69

What could Yama do to me even if he comes angrily to take away my life? He should not forget that I do have the weapon of silence (the sword of knowedge) that Lord Kanthan was gracious enough to give me. Indeed this is the same weapon Lord Kanthan taught His father, Lord Sivan. If Yama still dares to approach me, I shall break his insatiable trident with my weapon.

<u>vilikkuth thunai, thiru men-malar pāthangkal</u>, mey-mai kundrā—
molikku-thunai, murugā-enum nāmangkal, <u>munbuseytha—</u>
<u>palikkuth thunai</u>, avan panniru thōlum, bayandha-thani—
valikkuth thunai, vadi-vëlum, sengkōdan mayūramumë. 70

The flowery soft feet of Lord Murukan are there to protect my eyes; the sacred names such as Muruka, Guha, Kantha and Kumara, are there to help me speak only about absolute truth; to save me from the effects of mistakes I may have committed earlier, the twelve hands of Murukan are there; for the long, solitary and dreadful journey I have to undertake finally, the sharp-pointed spear carried by the Lord of Tiruchencodu and the peacock He rides on, will accompany me and be my guide and companion. (You may be certain you won't be alone either now or in the future if you surrender yourself at the feet of Lord Murukan).

[Of all the 100 verses, if one could remember, recite this ONE verse, he/she will have no troubles what-so-ever!]

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thuruththi yenumpati kumpiththu vāyuvais sutrrimurith
tharuththi yutampai yorukkilen nānjsiva yōka mennung
kuruththai yarinthu mukamā rutaikkuru nāthansonna
karuththai manaththi lirunthungan teermuththi kaikandathë. 71

Oh Men, Many people take in fresh air into the lungs like the bellows, hold and distribute it to various parts of the body. What is the use of subjecting your body to severe dieting schedules, aerobic exercises and yoga? (These procedures will help only to nurture your physical body.) On the other hand, if you learn about Siva Gnana Yoga, your physical body and mind will both get rejuvenated. In addition, if you keep your mind firmly on Lord Arumukan, the Master Teacher and practice the art of being silent as taught by Him, you can certainly reach the abode of permanent happiness.

[Here Arunagirinathar is stressing the superiority of Sivayogam over Hathayogam]

pōkkum varavu miravum pakalum purampumullum
vākkum vativu mutivumillātha thonru vanthuvanthu
thākku manōlayan thānë tharumenaith thanvasaththë
ākku marumuka vāsol lonāthintha ānanthamë. 73

Oh Arumuka, Frequently I am encountering something that has no origin or limit, day or night, in or out, words, form or end. It does have the ability, however, to makes me loose my identity so that I become one with it. I could not describe it in words. All that I could say is that, as long as I am with it, I get an extraordinary sense of being in a state of perfect bliss and peace that I have never experienced before.

sëndhanai, kanthanai, seng-kōttu vetpanai, sen-chudar-vël—
vënthanai, sen-thamil-nūl virith-thōnai, vilangku valli—
kānthanai, kantha kadambanai, kārmayil vāha-na-nai,
sānthunai pōdhum maravādha-varkku, oru thāl-villaiyë. 72

Oh red colored Kantar! You reside in the Tiruchengodu Mountain! You are the King carrying the bright luminous spear in your hands. You are the great Tamil poet, who interpreted the meaning of Tamil literary classics (to the poets of the Madurai Tamil Academy). You are the proud husband of the hunter girl, Valli. You wear garlands of kadambu flowers. You ride the deep blue peacock. If people devotedly think of you constantly without forgetting till they die, they will not go through the vicissitudes of life.

arāppunai vëniyan sëyarul vëndu mavilntha anpār
kurāppunai thandaiyanthāl tholal vëndung kotiya aivar
parākkaral vëndum manamum pathaipparal vëndumenrāl
rāppaka latrra taththë yirukkai yauithallavë. 74

I pray that I should be blessed with the grace of Lord Murukan, the son of Lord Siva who wears snakes on his braids; I pray that I should shed my arrogance and devotedly worship Lord Murukan's holy feet adorned with hollow anklets and laden with kura flowers; I should not fall a victim to the attractions created by the five senses; my mind should be in perfect peace al the time; if these desires are to be fulfilled I should remain in a place that transcends day or night and that is not easy.

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padik-kin-rilai, palanith thiru-nāmam, padip-pavar-thāl—
mudik-kin-rilai, mūrūgā en-kilai, musi-yāmal-ittu—
midik-kin-rilai, para-mānan-tham mëtkola, vimmi vimmi,
nadik-kin-rilai, nenjsamë, thanjsamë-thu, namak-kiniyë. 75

Oh Mind, you have neither studied the history of the sacred place, Palani nor held in veneration those who have studied the same; you have neither chanted the holy name Muruka nor you have become poor after giving away all your wealth incessantly to the needy; you have not even sobbed giving the impression that you have been overcome with joy thinking about God. Is there any refuge for someone like you, Oh mind, now or in the future?

kōtātha vëthanuk kiyānseytha kutrramen kunrerintha
thātāla nethen thanikaik kumaranin randainthāl
sūtātha senniyu nātātha kannun tholāthakaiyum
pātātha nāvu menakkë therinthu pataiththananë. 76

Oh Kumara residing in the beautiful town, Tiruatthani! You are the great one having the boldness and strength to split open the Kravunja Mountain! I have never worshipped your holy feet wearing the hollow anklets; my eyes have never longed to see you; my hands had not been held together piously; I have never sung hymns in your praise. It looks that Vedan (Piraman), noted for his justice, has created just me alone with such loathsome qualities! What harm have I done him to deserve this treatment! It is indeed strange.

sëlvāngu kanniyar vann payōtharanj sërënni
mālvāngi yëngi mayangāmal vaufli malaiyenavë
kālvāngi nirkung kalitrrān kilaththi kaluththirkattu
nūl vāngi tāthanru vëlvāngi pūngalal nōkku nenjsë. 77

(O Mind!) The prostitutes who have eyes better than those of the selfish and beautiful breasts had infatuated you. You had always been enamored of having sexual relationship with them. Instead of pining for their love and getting depressed with this thought, why don't you concentrate on meditating upon the Lord Murukan's feet laden with flowers? He is so considerate that he fought on behalf of the celestial bodies with His spear and saved the life of Indiran, the owner of the white elephant with stout legs (Iravatham), and thereby made sure that Indirani did not become a widow.

[Please redirect your mind towards Lord Murukan and He will help you get rid of your weakness.]

kūrkonda vëlanaip pōtrrāma lëtrrangondātuvirkāl
pōrkonda kāla numaikkondu pōmanru pūnpanavun
thārkonda mātharu mālikai yumpanas sālikaiyum
ārkondu pōvaraiyë ketuveernum marivinmaiyë. 78

Oh Men, Instead of hailing Lord Velan who carries the sharp-pointed spear in his hands, you are wasting your time praising your life and indulging in sensual pleasures. When Yaman comes charging towards you to take your life, you have to leave behind all your ornaments, your ladies wearing flower garlands, the palatial houses you lived in and bags of gold you have amassed? Don't you realize that you are ruining yourself? I do sympathize with your ignorance.

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panthādu mangaiyar, sengayal pārvaiyil, pattulalum,
sinthā-kulan-thanai, theerth-tharul-vāy, seyya-vël-murugā,
konthār kadampu, pudaisūl, thiru-thani, kunri-nitkum,
kanthā, ilan-kumarā, amarā-vathi kāvalanë. 79

Red colored Vel Muruka! You reside in the beautiful Tiruttani Hills surrounded by fragrant-rich kadambu flowers. I have been trapped by the fish-like eyes of the prostitutes playing balls. I am therefore loafing around in pursuit of their love. Won't you please relieve me of my mental anguish and bless me with your grace?

mākaththai mutti varunetung kūtrranvanthā lenmunnë
thōkaip puraviyil rōnnil pāysuththa niththamuththith
thyākap poruppaith thripurān thakanaith thriyampakanaip
pākaththil vaikkum paramakal yānithan pālakanë. 80

Lord Siva, mountain of grace, is capable of blessing you with the pure and permanent abode of lasting happiness; playing role of Yama, He destroyed the three wicked, floating cities in the sky; He has also the distinction of keeping Parvathi, his consort and a woman of sweet disposition, as part of his own body. (Being the son of such outstanding parents), Oh Muruka, won't you be kind enough to appear before me on your peacock with colorful feathers and protect me when the tall and gigantic Yama follows me to take my life?

thārā kanamenun thāymār aruvar tharumulaippāl
ārā thumaimulaip pālunda pāla naraiyil kattunj
seerāvung kaiyil siruvālum vëlumen sinthaiyavë
vārā thakalantha kāvantha pōthuyir vānguvanë. 81

You Yama! I have retained firmly in my mind Lord Murukan who has the small sword in His waistband and carries in his hands the small sword and the sharp spear. Not satisfied with drinking the breast milk of the six Karthikai girls (known as the clusters of six stars,Taras), the child God grew up drinking the breast milk of his Mother, Uma Devi as well. (He will come and rescue me at any time I need him). Therefore, don't come anywhere near me. Run away. If you do approach me, Yama, I will kill you.

thakattil sivantha katampaiyu nenjsaiyun thālinaikkë
pukattip paniyap paniththaru lāypunda reekananda
mukattaip pilanthu valarnthinthra lōkaththai muttavettip
pakattil poruthitta nittūra sūra payangaranë. 82

Oh Muruka, You are so great as to allay the fears of Indiran and the celestial bodies by fighting against the terrible Suran who tore through the top of the world created by Piraman living in the lotus flower, reached the celestial world and aggressively attacked the residents like a raging elephant. The dreadful Suran was terrified with your might. Oh Mighty One, please command me graciously to concentrate my mind on your holy feet and worship you by showering on them the red petals of kadambu flowers.

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thëngiya andath thimaiyōr siraivitas sitrratikkë
pūngalal kattum perumāl kalāpap puravimisai
thāngi natappa murinthathu sūran thalanthanivël
vāngi yinuppitak kunranga lettum valivittavë. 83

When the morale of all the celestial bodies was very low, Lord Murukan tied the anklets around his feet symbolic of his bravery and resoluteness to release them from the clutches of Suran. He then marched his peacock with multicolored feathers to the battlefield like a horse and, throwing His unique sharp spear, shattered Suran's armies to pieces. The velocity of the spear was so forceful that even the eight Mountains that were protecting the earth removed themselves from its path to escape from its fury. Lord Murukan's bravery is indeed incredible!

maivarung kandaththar mainthakanthāvenru vālththuminthak
kaivarun thondanri matrrariyën katrra kalviyumpōy
paivarum këlum pathiyung katharap palakinirkum
aivarung kaivittu meyvitum pōthunnataikkalamë. 84

Oh Muruka, You are the illustrious son of Lord Sivan who has a bluish black throat (caused by the highly venomous Alakala poison that got stuck there when He swallowed it to save the world).

When all I have learnt is forgotten, when my grieving relatives and friends and the entire town are screaming loudly mourning my loss, when the five senses that have been serving me for long failed to carry out their functions gradually and have forsaken me, when my soul leaves my body finally, "Kantha! I hail you and surrender myself at your feet" is the only formula I know to offer me refuge. Indeed I do not know of anything else that could salvage me at that time.

kāttil kuraththi pirānpathath thëkaruththaippukattin
veettil pukuthan mikavaui thëvili nāsivaiththu
mūttik kapālamū lāthāra nëranda mūchaiyullë
ōttip pitiththengu mōtāmar sāthikkum yōkikalë. 85

Oh Yogins! Why would you take all the trouble of focusing your eyesight on the tip of your nose, arousing the inspired oxygen from the Mulatharam center, keeping your vertebral column straight, channeling the oxygen to pass through the Suzhimunai, and maintaining it there without getting distributed elsewhere? Instead of subjecting your body to this difficult physical maneuver to reach heaven, it would be much simpler if you could focus your attention devotedly on the holy feet of Lord Murukan, husband of the hunter girl, Valli, who grew up in the forests of Valli Hills. (Therefore concentrate on Murukan's feet and meditate deeply and quietly to attain salvation.)

[Mulatharam center is the node and Szimunnai is the channel through which inspired air passes through before it reaches the higher nervous centers, according to Tamil mystics]

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vēlāyuthan sangu sakrāyuthan virinj sannariyās
sūlā yuthan thantha kanthas suvāmi sutarkkutumik
kālā yuthakkoti yōnaru lāya kavasamunden
pālā yutham varumōya nōtu pakaikkinumë. 86

Oh Velayudha! You carry the sharp spear as your powerful weapon;
You are aptly called Kandaswami, the illustrious teacher and son of Lord Sivan, who carries the trident and could not be seen or understood either by Piraman or by Vishnu, who carries the conch and the discus as His weapons;
You carry the flag on which is inscribed the picture of the cock that has a luminous crest and uses the feet as its weapon to fight against enemies;
*I am protected by Lord Murukan's **grace** as my armor that is so powerful that even Yama cannot approach me to fight. None of his weapons would be a match against His **grace**.*

[Therefore I will drive Yama away if he does come near me]

kumarā sarananj saranamanef randar kulānthuthikkum
amarā vathiyil perumāl thirumuka mārunganda
thamarāki vaikun thaniyāna njāna thapōthanarkking
kemarāsan vitta kataiyōtu vanthini yenseyumë. 87

Oh God Kumara with six beautiful faces! You are residing peacefully in the golden capital city of Amaravathi, surrounded by shouts of "we seek refuge in you, we seek refuge in you" by a large number of celestial bodies. What effect would the 'death notice' issued by Yama on their time of death to the virtuous ascetics have on them who have already been blessed with the grace of God Murukan? Without realizing this Suran had proposed to destroy the celestial bodies and their cities. But the ascetics living there know his plans won't succeed because of their divine grace. Hence Yama's 'death notice' would become null and void.

vanangith thuthikka ariyā manitha rutaninangikkunang
ketta thuttanai yeetëtrruvāy koti yungalukum
pinangath thunangai yalakai kondātap pisitharthamvāy
ninangakka vikrama vēlā yuthan thotta nirmalanë. 88

Flawless Velayudha! You have the unique distinction of throwing your sharp spear at the bad-natured asuras and decimating Suran and his clan. In the battlefield one could see large numbers of crows and vultures fighting among themselves for the cadavers; goblins were dancing[1] in frenzy with their mouths smelling with the flesh and fat of dead asuras.

Instead of hailing your greatness and worshipping you, I had been wasting my life in the company of mean and evil-natured women who had never worshiped you. Would you be gracious enough to salvage such a wicked person like myself and guide me to lead a virtuous life?
[[1] Thunankai is the name given to the dance of goblins in the battlefield]

pangë ruganenaip pattō laiyilitap panduthalai
thangāli litta tharinthila nōthani vëletuththup
pōngōtham vāyvitap ponnanj silampu pulampavarum
engō nariyi nininān mukanuk kiruvilangë. 89

How audacious it is for Piraman having four faces to include in his diary that my life is to be terminated. Probably Piraman has already forgotten that Murukan had once put on the fetters on his legs for not knowing the meaning of Ohm, the Pranava Manthiram. Murukan threw his unique spear at the sea making it dry; He also made the Kravunja Mountain cry unable to bear the heat and force of His spear. If Murukan ever comes to know that Piraman had issued notice that the life of one his devotees be terminated, He will now put on the fetters on Piraman's hands as well.

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**mālōn maruganai, mand-rādi main-dhanai, vānavark-ku,
mëlāna dhëvanai, mëy-nyāna dheivath-thai, më-dhini-yil—
sëlār-vayalpōlil, seng-kōdanai, sendru kandu thola,
nāla-yiram, kan-padaith-thilanë, andha nān-muganë. 90**

Lord Murukan is the son-in-law of Thirumal; He is the son of Lord Sivan who danced in public halls; He is superior to all the celestial bodies; He is the Supreme Being (the Saguna Brahmam); in this universe He resides peacefully in Tiruchengodu, a town rich in fertile fields abundant in sel fish. To see and worship Him one needs at least four thousand eyes. Unfortunately Piraman, the God of creation, has provided me with just two eyes.

**karumān maruganai, semmān magalai, kalavu-kondu,
varumā kulavanai, sëvatkai kōlanai, vānam-muyya,
porumā vinai setrra, pōrvëla-nai, kanni-pū-kamudan,
tharumā maruvu, seng-kōdanai, vālth-thukai sāla-nanrë. 91**

It is extremely good to worship and sing in praise of Lord Murukan who has the following mythological attributes:

He is the son-in-law of the dark colored Tirumal.

Though He was born in a noble family, He secretly married the hunter- girl, Valli, the daughter of the fair skinned Lakshmi who came down to earth in the form a deer and gave birth to a female child named Vall. Thus He became Lakshmi's son-in-law.

He carries in his hand the flag with the picture of a cock inscribed on it.

The celestial bodies hail him as a hero who fought on their behalf. By throwing his sharp spear at him He killed Suran who came in the guise of a mango tree and salvaged the celestial bodies from certain death.
He resides peacefully in Tiruchengodu, a town where mango and areca palm trees grow abundantly.
It is therefore prudent to worship Him, the savior of the low and helpless.

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thondarkan tandimon tunduruk kunjsuththa njānamenun
thandayam pundari kantharuvāy sanda thanda venjsūr
mandalang kondupan tanlaran tangondu mandimindak
kandurun tandarvin tōtāmal vëlthotta kāvalanë. 92

Oh King, when the ferocious Suran gathered his big army and conquered the entire world and was marching menacingly towards the celestial world, Indiran and his colleagues were terrified. They were trembling with fear and began running in all directions to escape from Suran's fury. At that time, you came to their rescue by throwing your sharp spear and killing Suran. Similarly when your devotees approach you with devotion, please offer them your lotus-like feet adorned with hollow anklets so that they may have the pleasure of drinking the nectar of absolute knowledge to their hearts' content.

mankamal-unthith-thirumāl, valampuri yōsai, antha—
vinkamal sōlaiyum, vāviyum kët-tathu, vël eduththu,
thinkiri sintha, vilaiyādum, pillai thiruvaraiyil,
kinkini yōsai, pathināl ulagamum, këttathuvë. 93

When Tirumal from whose stomach the smell of earth emanates, blew his unique conch having a right turning whirl (Valampuri), that sound reverberated only through the flower gardens and ponds of the celestial world. But when the divine child, Murukan, played around with his spear knocking down strong mountains, the sound from the tinkling ornament around his waist was so loud that pierced through all the fourteen worlds! (What a mighty child!)

thaufliya ënavil killaiyaik kallas sirumiyenum
valliyai vëttavan thāl vëttilai siru vallaithallith
thulliya kendaiyaith thondaiyaith thōthak sollainalla
vaufliya niththila viththāra ymūralai vëttanenjsë. 94

Oh mind, you had been courting the friendship and love of beautiful women with the following characteristics: they had eyes that resembled those of the kendai fish and were so long that pushed the white creeper-like ears to the sides; their lips were as red as the kovvai fruit; their words were sweet and melodious but deceitful; when they smiled their teeth stood out like glossy white pearls. You never sought the holy feet of Murukan who fell in love with parrot-like Valli keeping guard over the beautiful 'little millet' fields. (In spite of the disparity in their social status) He surreptitiously married her too.

(Murukan is so easily accessible to any one who sought him desperately regardless of how low or high one is placed in life.)

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yānrānenunjsol lirandung kettālanri yāvarukkun
thōnrāthu saththiyan thollaip perunilanj sūkaramāyk
keenrān marugan murugankru pākaran kĕlviyināŕ
sānrāru matrra thanivauik kĕvanthu santhippathë. 95

Unless you eradicate the basic traits referred to by the two words, ***I (Ego, I-ness) and My (Self conceit)*** *from your mind, you will never experience the enjoyment of absolute truth and ever lasting happiness. The only sure way to experience absolute truth is to listen to the teaching of God Murukan, the son-in-law of Tirumal who took the form of a pig and dug deeply into the big earth, to find the meaning of absolute truth in vain. If you follow Murugan's gracious advice, you will appreciate that ego (I) and self-conceit (My) stand as insurmountable obstacles for experiencing eternal bliss. If one eradicates the two qualities, one could have the experience of absolute truth in a lonely place in the open sky without any witness being present.*

(Experts have given other interpretations for the two words, 'yan and than'. The explanation given above appears more relevant in the present context.)

thatakkotrra vĕlmayi lĕyitar theerath thanivitilna
vatakkil kirikkap puraththunin rōkaiyin vattamittuk
katarkap puraththung kathirkkap puraththung kanakasakrath
thitarkkap puraththuth thisaikkap puraththun thirikuvaiyë. 96

Oh peacock! You are the renowned and victorious vehicle of fair skinned God Murukan. If you are allowed to go by yourself to solve the difficulties of people, you will not hesitate to go north beyond the Meru Mountain; you will spread your multicolored feathers wide and fly beyond the oceans; you will fly also beyond the sun, moon and the golden Chakrawala Mountain; you will even wander beyond the limits of the directions in order to accomplish the job of saving the lives of people or solving their problems.

sĕlil rikalvayar sengōtai verpan selungalapi
ālith thananthan panāmuti thākka athirnthathirnthu
kālil kitappana mānikka rāsiyung kāsiniyaip
pālikku māyanunja sakrā yuthamum panilamumë. 97

Lord Murukan who rides the colorful peacock, is the chief of Tiruchendur hills in which the fields and ponds are abundant in sel fish. Screeching loudly the beautiful peacock knocks and pecks repeatedly on the big heads of the snake, Adiseshan that shakes violently causing large number of pearl and gem varieties fall from the head of the big snake and accumulate at the feet of the peacock. Tirumal, the protector of the world, who sleeps lightly on the snake also gets shaken and falls at the feet of the peacock along with his conch and circular discus.

[Peacock attacks the snake's hoods. Since the hood contains rubies, they spill. Since MahavishNu also sleeps in on the Snake Bed, even He with His Conch and Disc roll under! Such is the imagination of Saint AruNagirinathar!]

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kathithanai yonraiyung kānkinri lën kantha vëlmurugā
nathithinai yannapoy vālvilan pāynaram pārpothintha
pothithanai yungondu thindātu mārenaip pōthavitta
vithithanai nonthunon thingëyen ranmanam vëkinrathë. 98

Oh Kantha, the spear carrying Muruka, I do not see any solution for my problems. It appears that I am destined to get enchanted at the false and impermanent life. I realize that I am using all my flesh and nerves to get temporary pleasures that rise and fall like a dry river in occasional spates. I am fed up with this kind of false life and momentary pleasures. I blame my fate for putting me in this awful situation. I am mentally tortured and my blood boils at the thought of why I have been destined to go through this ordeal.

(My Lord, please be gracious and help me out)

kāvik kamalak kalalutan sërththenaik kāththarulāy
thāvik kulamayil vākana nëthunai yëthuminrith
thāvip patarak kolukom pilātha thanikkotipōl
pāvith thanimanan thallāti vātip pathaikkinrathë. 99

Muruka, you ride the magnificent peacock with colorful feathers! Here I am suffering helplessly like a tender creeper without any stronghold to survive. I am a miserable person and my mind is staggering in agony and my body is gradually getting weaker and weaker. Oh Muruka, please bless me with your lotus-like red feet and salvage me from my awful condition.

iduthalai satrrum karu-thënai, pō-thamilë-nai, anpāl—
kedu-thalil-lā, thondaril kūttiya-vā, krauncha-vetpai,
adu-thalai sāthi-tha vëlōn, piravi-yara, ichirai—
vidu-thalai, pattathu, vittathu, pāsa-vinai vilangë. 100

I have never even considered giving alms to the poor and had always been an idiotic person indulging in senseless activities. Muruka, you are the one who guided me to join the company of virtuous devotees with a strong sense of conviction. You used your sharp sharp spear to destroy the Kravunja Mountain. Thanks to your grace, I was able to get released from the prison of frequent births. The bondage due to the effects of my past deeds was also nullified. (How lucky I am!)

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**salangā-num vënthar thamak-kum anjsār, yaman sandaikku anjsār,
thulangā naragak-kuli-anukār, thutta-nōy anukār,
kalangār, pulikkum, karadikkum, yānaik-kum, kanthan-nan-nūl,
alangāram-nūtrrul, oru-kavi thān, katru, arin-thavarë. 101**

Those who have studied and learnt even a single verse of the hundred Kanthar Alankaram poems won't fear the wrath of kings. They won't be afraid to stand against the confrontation with Yama. They won't be afraid to approach the enigmatic ditch of hell. Dreadful diseases won't afflict them. The sight of wild animals, such as tiger, bear or elephant won't scare them.

(The study of Kanthar Alankaram gives the courage to face any obstacle in life)

**thiruvati yunthandai yunjsilam punjsilam pūturuvap
poruvati vëlung katampun thatampuyam ārirandum
maruvati vāna vathananga lārum malarkkankalung
kuruvati vāyvanthen nullang kulirak kuthikondavë. 102**

The holy feet, the hollow and solid anklets around them, the beautiful spear that pierced through the Kravunja Mountain and split it, the kadambu flowers, the six pair of broad shoulders, the six fragrant faces, the lotus-like eyes all came before me in the form of a master teacher and stayed there permanently to my heart's content.

(I am blessed to have the divine experience of God Kanthan appearing with all his adorable paraphernalia.)

**irāppaka latrra tangātti yānirun thëthuthikkak
kurāppunai thandaiyan thālaru lāy kari kūppittanāl
karāpputak konrak karipōtrra ninra katavul mechum
parākrama vëla niruthasang kāra payangaranë. 103**

Muruka, you are the proud son-in-law of Tirumal who was hailed by the elephant king, Gajendiran. Responding to the elephant's desperate call for help, Tirumal went immediately and killed the crocodile that was clutching the elephant's leg thus rescuing its life. You carry the powerful spear with which you ruthlessly destroyed the asuras. Would you please bless me with your beautiful holy feet adorned with kura flowers so that I could find out the lonely place where there is no night or day. From there I could worship you peacefully.

**sengkël-aduththa, sinavadi-vëlum, thiru-mugamum,
pangkë-niraith-tha, nat-panniru thōlum, pathuma-malar—
kongë, tharal-anjōri-yum, sengkōdai kumaran ena,
engkë ninaip-pinum, angkë en mun vandhu, ethir-nitpanë. 104**

Oh Kumara, you reside peacefully in the pleasant Tiruchengodu hill with your ruthless red colored spear, beautiful face, well laid out broad twelve shoulders on the side. Pearls emanate the fragrance of lotus flowers all around. No matter from where I think of you, you will appear before me spontaneously and help me.

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āvikku mōsam varumā rarinthun narutpathangal
sëvikka enru ninaikkinri lën vinai theerththarulāy
vāvith thatavayal sūlun thiruththani māmalaivāl
sëvar kotiyutai yānë yamara sikāmaniyë. 105

Muruka, carrying your flag with inscription of the cock, you reside peacefully in the magnificent Tiruttani Mountain surrounded by big ponds and fertile fields You are the priceless gem of the celestial world. Please do not get the impression that I am worshiping your holy feet only because I am afraid that there is an imminent danger to my life. I beg you to eradicate the effects of my past deeds that are following me.

kollith thalaiyil erumpathu pōlak kulaiyumenran
ullath thuyarai yoliththaru lāyoru kōtimuththan
thauflik kolikkung katarsenthin mëviya sëvakanë
vallikku vāyththava në mayilëriya mānifkkamë. 106

Muruka, you are the warrior residing peacefully in the sea side town, Tiruchendur, where millions of pearls are washed ashore. You are the apt husband of the hunter girl, Vali. You are like a priceless stone riding the peacock. I am struggling like an ant caught in the middle of a stick burning on both sides. Could you please bless me with your grace and remove my misery?

sūlam pitiththema pāsanj sulatrrith thotarnthuvarung
kālan thanakkoru kālumanj sënkatal meetheluntha
ālang kutiththa perumān kumāran arumukavan
vëlun thirukkaiyu munda namakkoru meyththunaiyë. 107

I will never be afraid of Yama when he comes carrying his trident and brandishing the rope of bondage to take me away. When God Aruumukan is there as my guard there is nothing for me to worry. Arumukan is the illustrious son of God Sivan, who did not hesitate to drink the most deadly poison called Alakalam (in order to save the world.) My savior, Murukan will be there with His spear and holy hands to drive Yama away.

Thiruchitrambalam

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கந்தர் அனுபூதி
திருச்சிற்றம்பலம்

śrí arunagirināthar swāmigal's
kanthar anubhūthi
thiruchitrambalam

śrí arunagirināthar swāmigal's

kanthar anubhūthi

(God-Experience of Bhagavan Sri Skanda)

3rd edition

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Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
Sri N.V. Karthikeyan

Adopted from
Kanthar Anubhuti (God-experience) of Saint Arunagirinathar. 2nd ed.
(By N.V. Karthikeyan)

Tamil unicoding, Transliteration, Proof-reading & Preparation by
Sri Skanda's Warrior of Light

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śrí arunagirināthar swāmigal's
kanthar anubhūthi
(introduction)

By Sri N.V. Karthikeyan

Kanthar Anubhuthi is a deeply philosophical and spiritual treatise, with profound mystical import of Saint Arunagirināthar, who stands unique among the devotee-saints of the Tamil Nadu.

Kanthar Anubhuthi is a work of 51 verses. It is held in high esteem as a Mantra-Sastra and as the crowning glory of Sri Arunagirināthar's works, because of its high spiritual value and depth. The verses are short, rather the smallest in all the works of Arunagirināthar, but they are the most sublime. As the title suggests, it is a work on (the attainment of) God-Experience. There are certain editions of the Kandar Anubhuthi with 100 verses, but the last 49 verses are generally rejected as later additions by someone and not Arunagiri's words.

"Kantha," in Tamil, is "Skanda" in Sanskrit; it is one of the Names of the spiritual Son of Lord Siva. Some of His other names being: Shanmukha, Karttikeya, Guhan, Velayudhan, Murugan, etc. He is the younger brother of Lord Sri Ganesha.

"Anubhuthi," is rather a Sanskrit term used in the Tamil language as well in the same sense, i.e., direct or immediate Experience of God, and it denotes the spiritual union of the soul with God. It usually implies the highest non-dual or Advaitic realization. It is Sakshatkara or direct experience. Hence, Kanthar Anubhuthi would mean the Immediate or Direct Divine Experience of Lord Skanda. And, to Arunagirināthar, Lord Skanda is not merely a personal deity or Ishta Devata but the Supreme Absolute Itself, as he himself reveals in many verses, particularly in verses 2, 13, 28, and 49.

Hence, we may say that "Kanthar Anubhuthi" means, in simple terms, "God Experience."

Saint Arunagirināthar is the author of many poetic works of which the Kanthar Anubhuthi is his masterpiece. Though it is a small work of 51 verses or stanzas, it is very rich in spiritual wisdom and is full of deep significance. It is a treasure of rare knowledge to seekers of Truth and a mine of devotion to lovers of God. It is an unusual work of a mysterious synthesis of Bakthi and Jnana, of devotion and knowledge - the one overlapping the other; at once touching the heart and igniting pure emotions as well as provoking deep thought and transcending the intellect. Suffice it to say that it is regarded as a Mantra-Sastra or a treatise of mystic imports and has been placed on par with the well-known Mantra-Sastra of Thirumanthiram - a treatise of 3,000 verses of Saint Thirumular, who used to remain absorbed in Samadhi for one full year, only to rise from it to give one verse and remain absorbed again. The Thirumanthiram is the 10th book of the Panniru Thirumurai (the 12 sacred Saiva works) of the Saivaites. Correspondingly, the Kanthar Anubhuthi is regarded as the 10th book of the Panniru Thirumurai of the followers of Lord Murugan. Thus, the glory and greatness of the work can be understood in a measure, though to realize it in full measure it has to enter into one's being and become part of one's own experience.

It is rightly believed that the work Kanthar Anubhuthi contains itself, explicitly and implicitly, many Mantras. The Names of the Lord, such as Murugan, Kanda, Shanmukha, Guhan, Velava, are Mantras by themselves; and the work is replete with these Names of the Lord. Further, in many verses there are Mantras in the form of mystic formulae. For instance, "Velum Mayilum Thunai" in verse 1, "Naatha Kumaraa Namah" in verse 36, "(Naan) Iraiyoon Parivaaram" in verse 37, "Guruvaai Varuvaai Arulvaii Guhanae" in verse 51 - the details about which can be found in the explanations of the verses. There is also another reason why the Kanthar Anubhuthi is

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regarded as a Mantra-Sastra. "Mananaat Trayate Iti Mantra" - that by the Manana or reflection of which one is saved or released (from Samsara) is a Mantra. Truly, a deep reflection and meditation on this mystic work and its imports liberates one from bondage.

The Vel of Lord Skanda, which is identical with Him, is a mystic Divine weapon with which He destroyed the Asuras. The Vel which is Wisdom-Absolute also annihilates the inner Asuras or enemies of Avidya, Kama, and Karma, and liberates the Jiva from transmigration. The Vel is a mysterious divine power and is referred to by Saint Arunagirinaathar as the Mantra-Vel in one of his Thiruppugal songs. And, out of the 51 verses of the Kanthar Anubhuthi, there is a direct invocation to the Vel in 25 verses. For this reason as well, the work is regarded as a Mantra-Sastra.

Thus, being replete with the Names of the Lord, which are Mantras; containing may mystic formulae (Mantras) in its bosom, a reflection or repetition of which liberates one from Samsara; being filled with invocations to the Vel which is mystic in nature, which destroys Avidya; a daily recitation of this marvellous Mantra-Sastra, the Kanthar Anubhuthi, is capable of bestowing on one whatever one honestly seeks and exactly in the manner one seeks. Hence, to the devotees of Lord Skanda, the Kanthar Anubhuthi is a holy book for daily Parayana or devout recitation and there are devotees even today who can narrate their personal experiences and the miraculous protection received by them from the Lord by resorting to the repetition of a single verse or even a part of a verse from the Kanthar Anubhuthi. We may, in passing, refer to one or two such instances.

(1) A devotee, who used to do daily Parayana of the Kanthar Anubhuthi, was proceeding from one village to another through a jungle-path. He was suddenly accosted by a thief. The devotee plucked the stem of a betel leaf which he was carrying and uttering the phrase "Tholaipatturuvath Thodu Velavanae", meaning: "O Lord Velayudha, who dispatched the Vel as to pierce (through the heart of the Asura Surapadma)" (last line of verse 4), shot it on the thief. Lo! The betel stem acted as the Vel and killed the thief on the spot.

(2) The Saiva Siddhanta Maha Samajam, Madras, has published a book entitled "Kanthar Anubhuthi", in Tamil, with the original verses, their respective Yantras or Chakras and Mula-Mantras. Its author is Sri M.P. Thyagaraja Mudaliar, B.A., who was the Assistant Secretary of the Samajam. He was initiated into the verses and the Yantras by a Sannyasin who had attained great Siddhis in them and to whom the Yantras and Mula-Mantras were revealed in meditation. The author has narrated an interesting incident in his book, as follows:

It was in the year 1956. An America, Mr. Edward James, was doing Devi Upasana and had some obstacles in his practices. He wrote from America to the revered Mudaliar to suggest some means to overcome the obstacles. In his reply, Sri Mudaliar hinted at the need for invoking Lord Ganesha's grace to overcome the obstacles and advised him to repeat the first verse of the Kanthar Anubhuthi (Aadumpari Vel…) together with its Mula-Mantra and Yantra. Mr. James acted accordingly and in about three months' time, he had a mysterious experience. He wrote: "While I was thus, meditating, an elderly person, clad in pure white clothes and with a Kamandalu in his hand, surrounded by elephants, appeared in my room, and poured from his Kamandalu a little holy water into my mouth and that of my wife who was also in meditation. Then everything disappeared into a mass of light. Since then I am totally transformed and I continue my Devi Upasana without any impediment."
From the above incidents, we can imagine the immense benefits that could be derived from a systematic Parayana of the Kanthar Anubhuthi, daily. If a line in a verse or a single verse can do so much, what cannot be achieved from a recitation of the whole work? While the repetition of a particular verse with its Mula-Mantra and Yantra bestows such results, an unselfish, daily recitation of all the 51 verses without any expectation from the Lord does not only remove one's physical and psychological ills, and protect one from all dangers, but also bestow on one the higher blessings of pure love of God and Divine Wisdom as well, is my own conviction and experience.

To my knowledge, there is no commentary on the Kanthar Anubhuthi available in English, though I understand that more than 25 years ago someone published a bare translation of it, but of this no information or copy can now be had.

There are, of course, many commentaries available, in Tamil, on this great work and each one has a specific purpose or is characterized by certain predilections. Thus, there are commentaries purely for students, direct and simple, so as to enable them to understand the meaning even as they recite the verses; for the masses, delivered as a series of talks and subsequently edited and published; for scholars, with profuse

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quotations from the different Tamil works; for devotees, extolling the glory and greatness of the Lord by recounting His Divine Deeds with anecdotes and stories so as to instill faith in their hearts; and so on and so forth. There are again commentaries based on the Saiva Siddhanta philosophy as well as on the Vedanta philosophy. My effort is to interpret and explain the verses mainly from the viewpoint of a Sadhaka or a seeker of Truth, so as to be helpful to them in their practices, rather than to be literary or academic. Hence, much searching analysis in an attempt at finding the rationale behind the pithy phrases, words and declarations used in the verses has been made in order to create the needed conviction in the minds of seekers, which unshakable conviction is a great asset to Sadhakas to be steady in their practices and plod on till the Goal is reached. Here I may mention that, to me, the Kanthar Anubhuthi is a treatise purely spiritual in nature and so it does not admit of any kind of low and whimsical interpretations, just to please the people. It is a holy book and has, therefore, to be treated in a holy manner, with due fervour and devotion. Even if it might seem out of the way and far-fetched, it would be befitting and advisable to direct our efforts to try to understand the Saint's mind and his purpose in giving such a work to the world and explaining the verses in a divine manner, raised above the sensuous and worldly views. Hence, my effort has been to interpret and explain the verses purely from a spiritual seeker's point of view, to be commensurate with the title of the work and the purpose for which Saint Arunagirinaathar gave it to the world - to help others, too, to attain that bliss which he himself enjoyed. More importance and attention has been given to see that the explanations are of practical utility to seekers, in so doing, providing the needed understanding and strength to encounter the day-to-day struggle with their lower nature, overcoming them gradually, and finally to attain the Goal of God-Experience. My efforts would be amply rewarded even if one seeker is helped a bit in his onward march to the Goal. Of course, it goes without saying that I have derived the greatest benefit in writing this commentary, as many great truths and secrets have been revealed to me in the course of my effort at this task.

May the Grace of Lord Skanda illumine our path and crown our endeavours with success, is my honest prayer.

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a like **a** in n**a**p
ā like **a** in f**a**ther
ë like **ay** in m**ay**
i like **i** in p**i**n
í like **ee** in sw**ee**t
ō like **o** in r**o**se
u like **u** in p**u**t
ū like **oo** in f**oo**d
ha pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai like **ai** in **ai**sle
au like **ow** in c**ow**

Sanskrit Consonants

b like **b** in **b**ird
bh like **b h** in jo**b h**unt
ch like pin**ch**
d like **d** in **d**ove
dh like **d h** in goo**d h**eart
g like **g**ood
gh like **g h** in lo**g h**ut
h like **h** in **h**ot
j like **j** in **j**ob
jh like **dgeh** in he**dgeh**og
jñ like **ng y** in si**ng y**our
k like **k** in **k**ite
kh like **ck h** in bla**ck h**at
l like **l** in **l**ove
m like **m** in **m**other
ñ like **n** in pi**n**ch
p like **p** in soa**p**
ph like **ph** in u**p h**ill
r rolled like a Spanish or Italian "r"
s like **s** in **s**un
ś sometimes like **s** in **s**un, sometimes like "sya" sound
t like **rt** in hea**rt**
th like **t h** in fa**t h**at
v like **v** in lo**v**e, sometimes like **w** in **w**orld
y like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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ஸ்ரீ அருணகிரிநாதர் சுவாமிகள் அருளிச்செய்த

கந்தர் அனுபூதி

திருச்சிற்றம்பலம்

|| காப்பு ||

நெஞ்சக்கனகல்லு நெகிழ்ந்(து) உருகத்
தஞ்சத்தருள் சண்முகனுக்(கு) இயல்சேர்
செஞ்சொற் புனைமாலை சிறந்திடவே
பஞ்சக்கரஆனை பதம் பணிவாம்.

|| நூல் ||

ஆடும் பரிவேல் அணிசேவல் எனப்
பாடும் பணியே பணியாய் அருள்வாய்
தேடும் கயமா முகனைச் செருவில்
சாடும் தனியானை சகோதரனே. 1

உல்லாச நிராகுல யோக விதச்
சல்லாப விநோதனும் நீ அலையோ
எல்லாமற என்னை இழந்த நலம்
சொல்லாய் முருகா சுரபூ பதியே. 2

வானோ புனல்பார் கனல் மாருதமோ
ஞானோ தயமோ நவில்நான் மறையோ
யானோ மனமோ எனையாண்ட இடம்
தானோ பொருளாவது சண்முகனே. 3

வளைபட்டகைம் மாதொடு மக்களெனும்
தளைபட்டழியத் தகுமோ தகுமோ
கிளைபட்டெழு சூருரமும் கிரியும்
தொளைபட்டுருவத் தொடு வேலவனே. 4

மகமாயை களைந்திட வல்லபிரான்
முகமாறு மொழிந்தும் ஒழி ந்திலனே
அகமாடை மடந்தையர் என் றயரும்
சகமாயையுள் நின்று தயங்குவதே. 5

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திணியான மனோசிலை மீ(து) உனதாள்
அணியார் அரவிந்தம் அரும்புமதோ
பணியாஎன வள்ளிபதம் பணியும்
தணியா அதிமோக தயாபரனே. 6

கெடுவாய் மனனை கதிகேள் கரவா(து)
இடுவாய் வடிவேல் இறைதாள் நினைவாய்
சுடுவாய் நெடுவேதனை தூள்படவே
விடுவாய் விடுவாய் வினையாவையுமே. 7

அமரும்பதி கேள் அகமா எனுமிப்
பிமரங்கெட மெய்ப்பொருள் பேசியவா
குமரன் கிரிராச குமாரி மகன்
சமரம்பொரு தானவ நாசகனே. 8

மட்டூர்குழல் மங்கையர் மையல்வலைப்
பட்டூசல்படும் பரிசென்(று) ஒழிவேன்
தட்டூடறவேல் சயிலத்(து) எறியும்
நிட்டூர நிராகுல நிர்ப்பயனே. 9

கார்மாமிசை காலன்வரில் கலபத்(து)
ஏர்மாமிசை வந்தெதிரப் படுவாய்
தார்மார்ப வலாரிதலாரி எனும்
சூர்மாமடியத் தொடு வேலவனே. 10

கூகாஎன என்கிளை கூடி அழப்
போகாவகை மெய்ப்பொருள் பேசியவா
நாகாசல வேலவ நாலுகவித்
தியாகா சுரலோக சிகாமணியே. 11

செம்மான் மகளைத் திருடும் திருடன்
பெம்மான் முருகன் பிறவான் இறவான்
சும்மாஇரு சொல்லற என்றலுமே
அம்மா பொருளொன்றும் அறிந்திலனே. 12

முருகன் தனிவேல்முனி நம்குருவென்(று)
அருள்கொண்(டு) அறியார் அறியுந் தரமோ
உருவன்(று) அருவன்(று) உளதன்(று) இலதன்(று)
இருளன்(று) ஒளியன்(று) என நின்றதுவே. 13

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கைவாய் கதிர்வேல் முருகன் கழல்பெற்
உய்வாய் மனனே ஒழிவாய் ஒழிவாய்
மெய்வாய்விழி நாசியொடும் செவியாம்
ஐவாய்வழி செல்லும் அவாவினையே. 14

முருகன் குமரன் குகனென்று மொழிந்(து)
உருகும் செயல்தந்(து) உணர்வென்(று) அருள்வாய்
பொருபுங்கவரும் புவியும் பரவும்
குருபுங்கவ எண்குண பஞ்சரனே. 15

பேராசைஎனும் பிணியில் பிணிபட்(டு)
ஓராவினையே உழலத் தகுமோ
வீரா முதுசூர்பட வேல் எறியும்
சூரா சுரலோக துரந்தரனே. 16

யாமோதிய கல்வியும் எம்மறிவும்
தாமேபெற வேலவர் தந்ததனால்
பூமேல் மயல்போய் அறமெய்ப் புணர்வீர்
நாமேல் நடவீர் நடவீர் இனியே. 17

உதியா மரியா உணரா மறவா
விதிமால் அறியா விமலன் புதல்வா
அதிகா அநகா அபயா அமரா
வதிகாவல சூர பயங்கரனே. 18

வடிவும் தனமும் மனமும் குணமும்
குடியும் குலமும் குடிபோகியவா
அடியந்தமிலா அயில்வேல் அரசே
மிடியென்(று) ஒருபாவி வெளிப்படினே. 19

அரிதாகிய மெய்ப்பொருளுக்(கு) அடியேண்
உரிதா உபதேசம் உணர்த்தியவா
விரிதாரண விக்ரம வேளிமையோர்
புரிதாரக நாக புரந்தரனே. 20

கருதா மறவா நெறிகாண எனக்(கு)
இருதாள் வனசந்தர என்றிசைவாய்
வரதா முருகா மயில் வாகனனே
விரதா சுரசூர விபாடணனே. 21

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காளைக் குமரேசன் என கருதித்
தாளைப் பணியத் தவம் எய்தியவா
பாளைக்குழல் வள்ளிபதம் பணியும்
வேளைச் சுரபூபதி மேருவையே. 22

அடியைக் குறியா(து) அறியாமையினால்
முடியக் கெடவோ முறையோ முறையோ
வடிவிக்ரம வேல் மகிபா குறமின்
கொடியைப் புணரும் குணபூதரனே. 23

கூர்வேல்விழி மங்கையர் கொங்கையிலே
சேர்வேன் அருள்சேரவும் எண்ணுமதோ
சூர்வேரொடு குன்றுதொளைத்த நெடும்
போர்வேல புரந்தர பூபதியே. 24

மெய்யேஎன வெவ்வினை வாழ்வை உகந்(து)
ஐயோ அடியேன் அலையத் தகுமோ
கையோ அயிலோ கழலோ முழுதும்
செய்யோய் மயிலேறிய சேவகனே. 25

ஆதாரம் இலேன் அருளைப் பெறவே
நீதான் ஒருசற்றும் நினைந்திலையே
வேதாகம ஞான விநோத மனோ
தீதா சுரலோக சிகாமணியே. 26

மின்னேநிகர் வாழ்வை விரும்பியயான்
என்னே விதியின்பயன் இங்கிதுவோ
பொன்னே மணியே பொருளே அருளே
மன்னே மயிலேறிய வானவனே. 27

ஆனா அமுதே அயில்வேல் அரசே
ஞானாகரனே நவிலத் தகுமோ
யானாகிய என்னை விழுங்கி வெறும்
தானாய் நிலைநின்றது தற்பரமே. 28

இல்லேஎனும் மாயையில் இட்டனை நீ
பொல்லேன் அறியாமை பொறுத்திலையே
மல்லேபுரி பன்னிரு வாகுவில் என்
சொல்லே புனையும் சுடர் வேலவனே. 29

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செல்வான் உருவில் திகழ்வேலவன் அன்(று)
ஒவ்வாத(து) என உணர்வித் (அ)துதான்
அவ்வா(று) அறிவார் அறிகின்ற(து) அலால்
எவ்வா(று) ஒருவர்க்(கு) இசைவிப்பதுவே. 30

பாழ்வாழ்(வு) எனுமிப் படுமாயையிலே
வீழ்வாய்என என்னை விதித்தனையே
தாழ்வானவை செய்தனதாம் உளவோ
வாழ்வாய் இனிநீ மயில்வாகனனே. 31

கலையே பதறிக் கதறித் தலையூ(டு)
அலையே படுமா(று) அதுவாய் விடவோ
கொலையேபுரி வேடர்குலப் பிடிதோய்
மலையே மலைகூறிடு வாகையானே. 32

சிந்தாகுல இல்லொடு செல்வமெனும்
விந்தாடவி என்று விடப்பெறுவேன்
மந்தாகினி தந்த வரோதயனே
கந்தா முருகா கருணாகரனே. 33

சிங்கார மடந்தையர் தீநெறிபோய்
மங்காமல் எனக்கு வரம்தருவாய்
சங்க்ராம சிகாவல சண்முகனே
கங்காநதி பால க்ருபாகரனே. 34

விதிகாணும் உடம்பை விடா வினையேன்
கதிகாண மலர்க்கழல் என்(று) அருள்வாய்
மதிவாணுதல் வள்ளியை அல்லது பின்
துதியா விரதா சுரபூபதியே. 35

நாதா குமரா நமவென்(று) அரனார்
ஓதாய் என ஒதிய(து) எப்பொருள் தான்
வேதாமுதல் விண்ணவர் சூடுமலர்ப்
பாதா குறமின் பதசேகரனே. 36

கிரிவாய்விடு விக்ரம வேல் இறையோன்
பரிவாரம் எனும் பதம் மேவலையே
புரிவாய் மனனே பொறையாம் அறிவால்
அரிவாய் அடியொடும் அகந்தையையே. 37

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ஆதாளியை ஒன்றறியேனை அறத்
தீதாளியை ஆண்டது செப்புமதோ
கூதாள கிராத குலிக்கிறைவா
வேதாள கணம்புகழ் வேலவனே. 38

மாவேழ் சனனம்கெட மாயைவிடா
மூவேடணை என்று முடிந்திடுமோ
கோவே குறமின்கொடி தோள்புணரும்
தேவே சிவசங்கர தேசிகனே. 39

வினை ஓடவிடும் கதிர்வேல் மறவேன்
மனையோடு தியங்கி மயங்கிடவோ
சுனையோ(டு) அருவித் துறையோடு பசும்
தினையோ(டு) இதணோடு திரிந்தவனே. 40

சாகா(து) எனையே சரணங்களிலே
காகா நமனார் கலகம் செயுநாள்
வாகா முருகா மயில் வாகனனே
யோகா சிவஞான உபதேசிகனே. 41

குறியைக் குறியாது குறித்தறியும்
நெறியைத் தனிவேலை நிகழ்த்திடலும்
செறிவற்(று) உலகோ(டு) உரை சிந்தையுமற்(று)
அறிவற்(று) அறியாமையும் அற்றதுவே. 42

தூசா மணியும் துகிலும் புனைவாள்
நேசா முருகா நினதன்(பு) அருளால்
ஆசா நிகளம் துகளாயின பின்
பேசா அநுபூதி பிறந்ததுவே. 43

சாடும் தனிவேல் முருகன் சரணம்
சூடும்படி தந்தது சொல்லுமதோ
வீடும் சுரர்மாமுடி வேதமும் வெம்
காடும் புனமும் கமழும் கழலே. 44

கரவாகிய கல்வியுளார் கடைசென்(று)
இரவாவகை மெய்ப்பொருள் ஈகுவையோ
குரவா குமரா குலிசாயுத குஞ்
சரவா சிவயோக தயாபரனே. 45

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எந்தாயும் எனக்கருள் தந்தையும் நீ
சிந்தாகுலம் ஆனவை தீர்த்(து) எனையாள்
கந்தா கதிர்வேலவனே உமையாள்
மைந்தா குமரா மறைநாயகனே. 46

ஆறாறையும் நீத்(து) அதன் மேல் நிலையைப்
பேறா அடியேன் பெறுமா(று) உளதோ
சீறாவருசூர் சிதைவித்(து) இமையோர்
கூறா உலகம் குளிர்வித்தவனே. 47

அறிவொன்(று) அறநின்(று) அறிவார் அறிவில்
பிறிவொன்(று) அறநின்ற பிரான் அலையோ
செறிவொன்(று) அறவந்(து) இருளே சிதைய
வெறிவென்றவரோ(டு) உறும் வேலவனே. 48

தன்னந்தனி நின்றது தான் அறிய
இன்னம் ஒருவர்க்(கு) இசைவிப்பதுவோ
மின்னும் கதிர்வேல் விகிர்தா நினைவார்
கின்னம் களையும் க்ருபைசூழ் சுடரே. 49

மதிகெட்(டு) அறவாடி மயங்கி அறக்
கதிகெட்(டு) அவமே கெடவோ கடவேன்
நதிபுத்திர ஞானசுகாதிப அத்
திதிபுத்திரர் வீ றடு சேவகனே. 50

<u>உருவாய் அருவாய் உளதாய் இலதாய்
மருவாய் மலராய் மணிய் ஒளியாய்
கருவாய் உயிராய் கதியாய் விதியாய்
குருவாய் வருவாய் அருள்வாய் குகனே</u>. 51

திருச்சிற்றம்பலம்

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śrí arunagirināthar swāmigal's
kanthar anubhūthi

(God-Experience)

|| kāppu ||

nenja-kana-kal – lu-ne-kiln – thū-rūka,
thanja-tharul-shan – mūkha-nuk – kiyal-sër
senjōt-punai-mā – lai-chiran – thidavë,
panjak-kara-ā – nai-patham – pani-vam.

Even the hardened stony heart melts and liquefies
By the grace, to one that takes refuge, Shanmukha bestows;
That this sweet word-garland to Him be glorious
To the five-armed Lord's Feet bow let us.

"Let us bow to the Lotus-Feet of the Five-armed Lord (Sri Vighneshvara) for the renown of this garland (Kanthar Anubhuthi), knit of beautiful Tamil language, to Lord Shanmukha, Who, on the one that takes refuge in Him, showers His Grace that liquefies and melts even a hardened stony heart."

|| nool ||

ādum – pari-vël – ani-së – va-lena(p),
pādum – paniyë – paniyā – arul-vāy
thëdum – kaya-mā – muka-nai – cheru-vil,
sādum – thani-yā – nai-sahō – tharanë. 1

The dancing Peacock, Vel, and the beautiful Cock
Thus, to sing, grant me this service as my holy task;
O Brother of Vinayaka peerless! Who in battle kills,
The searching Asura, Gajamukha, with face elephant's.

"O Lord Subramanya, the (younger) brother of the peerless Lord Sri Ganesha – who kills in the battle the Asura, Gajamukha, who always searches for the Devas who will face him in battle! Grant me as my holy task the divine Seva of singing Thy praise as, 'the dancing Peacock, the Vel, and the beautiful Cock.'"

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ullā – sa-nirā – kula-yō – gavi-tha,
chalā – bha-vi-nō – thanum-nee – alai-yō
ellā – mara-en – nai-ilan – tha-na-lam,
sollay – mūrūgā – sūra-bhoo – pathiyë. 2

Are Thou not, O Lord! Bliss, pain-free and Yoga,
The Well-wishing, Good-speaking, as also the doer of Lila?
That all-ceasing and mine-losing Good – Moksha,
Pray, instruct me, O Muruga! O Lord of Devaloka!

"O Lord, are You not (the Lord of) Bliss, freedom from pain, and Yoga, Who intends the Good and speaks the Good (to all), and does things as Divine Sport (Lila)? That 'Good' of ceasing from all (external attachments) and losing myself within, in Thee – instruct me, O Lord Muruga! O Lord of Devaloka!"

vānō – punal-pār – kanal-mā – rūtha-mō,
nyā-nō – thaya-mō – navil-nān – marai-yō
yā-nō – mana-mō – enai-ān – da-idam,
thā-nō – poru-lā – vathu-shan – mukha-në. 3

Is it earth, water, fire, ether, or air?
Is it sense-knowledge, or the uttered Vedas four?
Is it the 'I' principle, the mind, or the county
Where I was accepted, O Shanmukha! What is Reality?

"O Lord Shanmukha! What is it that can be called the Eternal Verity? Is it the earth, water, fire, air, or ether; or that state in which (sensory) knowledge arises; or the four Vedas that are uttered (by mouth); or the 'I' principle; or the mind; or the place where You (appeared as my Guru and) accepted me?"

valai-pat – takai-mā – thodu-ma(k) – kal-enum,
thalai-pat – tali-ya – thaku-mō – thaku-mō
kilai-pat – tëlu-soo – rūra-mum – giri-yum,
thōlai-pat – dūrū-vath – thōdu-vël – avanë. 4

Caught up in this fetter called wife and family,
Am I to perish? O Lord, is it fair, is it seemly?
The Krauncha Mountain and Soora's heart, who rose with retinue,
Thy Vel, Velayudha, You let go, that pierced through.

"O Lord Velayudha! You dispatched Your (Sakthi) Vel as to pierce through the heart of the Asura, Soorapadma, who, with his relatives, rose in battle against You, as also the Krauncha Mountain. (It being so) should I totally perish caught up in the entanglement of woman with bangle-arm (wife) and children (i.e., the bondage of household)? Is it fair, O Lord, is it fair?"

maka-mā – yai-kalai-nth – thida-val – la-pi-rān,
mukha-mā – rū-mōlin – thū-mōlin – thi-lanë
aka-mā – dai-madan – thai-ya-ren – raya-rum,
saga-mā – yai-yul-nin – rū-thayan – gūva-thë. 5

The Mahamaya, the Lord is capable of destroying,
His Name 'Shanmukha' though have I been uttering,
Home, wealth, and women am I still eagerly thinking,
Freed am I not from this irksome Maya's suffering!

"The Lord is capable of destroying the Mahamaya. Though I have been repeating His Names many times as 'Shanmukha,' 'Shanmukha,' alas! I am still thinking of home, wealth, and women, and am not freed from the suffering of this world-delusion which is so irksome."

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thini-yā – na-ma-nō – silai-mee – thuna-thāl,
ani-yār – ara-vin – thama-rūm – būma-thō
pani-yā – ena-val – li-patham – pani-yum,
thani-yā – athi-mō – gathayā – paranë. 6

On the hardened stony tablet of my heart
Will Thy beautiful Feet-Lotus manifest?
Asking for service, You bow to Valli's Feet,
O Lord of unquenching Love! O Grace Embodiment!

"O Lord of unquenching love for Valli, at Whose Feet You bow, enquiring of her orders! O Abode of infinite Compassion! In this hardened stone-heart of mine, will the beautiful Lotus of Your Feet blossom forth?"

kedū-vāy – ma-na-në – gathi-kël – karavā(th),
idū-vāy – vadi-vël – irai-thāl – ninai-vāy
sūdū-vāy – nedū-vë – thanai-thool – padavë,
vidū-vāy – vidū-vāy – vinai-yā – vai-yūmë. 7

Means to salvation, O wretched mind! Listen:
Give unreservedly, think of the Feet of Vel-Murugan;
Thus, shatter to pieces this misery long-drawn,
And get freed forever from all Karmas, soon.

"O mind, (by taking the unreal, fleeting things of the world as real) you stand to suffer! Now, listen to this means for attaining salvation: Without holding, give in charity; (and) meditate on the Lotus-Feet of the Lord having the sharp Vel! (By so doing, you will) burn to ashes the long-persisting misery of birth and death; and soon get freed from all Karmas."

amarum – pathi-kël – aka-mā – menu-mi(p),
pimaram – keda-mey – porul-pë – si-ya-vā
kumaran – giri-rā – saku-mā-ri – makan,
samaram – poru-thā – nava-nā – sakanë. 8

The dwelling body and relatives, to regard as I (and mine)
This delusion to dispel, You spoke on Reality Supreme.
O Kumara, Himavan's daughter Parvathi's Son!
O Destroyer of Asuras who rose to fight and win!

"O Lord Kumara! O Son of Himavan's (King of Himalayas) daughter! O Destroyer of Asuras who fought against Thee! It is indeed a wonder, O Lord, that You gave me Upadesa on the Supreme Reality such that the ignorance, which makes one feel that the body in which the Atman dwells and the relatives as 'I' (and 'mine,' respectively), has been destroyed."

mat-toor – kulal-man – gai-yar-mai – yal-va-lai-,
pat-too – sal-padum – pari-sen – rōli-vën
that-too – dara-vël – sayi-lath – theri-yum,
nit-too - ra-ni-rā – kula-nir – bhayanë. 9

Caught up in the fragrant dressed women's infatuation-net
And tossing thereby – When shall I cease from this plight?
O Lord, Who lets go the Vel to pierce the mount;
Who is Fierce and Painless, Undaunted and Great!

"O Lord, Who is Fierce, Painless, and Fearless! Who so dispatched the Vel as to pierce through the center of the Krauncha Mountain (without any obstacles)! When shall I cease from the miserable plight of tossing (of mind), being caught up in the net of infatuation for fragrant-dressed women?"

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kār-mā – misai-kā – lan-varil – kala-path,
thër-mā – misai-van – the-thi-ra – padū-vāy
thār-mār – pava-lā – ri-tha-lā – ri-enum,
soor-mā – madi-yath – thōdu-vël – avanë. 10

If, mounted on black buffalo, Yama approaches me,
Appear on Thy beautiful-plumed peacock and bless me;
O Garland-Chested! O Thrower of Vel that cleaved finely
The Sura-tree – the Valan-Killer Indra's enemy!

"O Lord, Whose chest is ever adorned with victory garlands! O despatcher of the Vel so as to cleave the mango-tree-Surapadma who was the enemy of the kingdom of Indra who killed the Asura called Vala! In case (by mistake) Yama comes on his black buffalo (to take away my life), give me Thy vision appearing before me on Thy beautiful-plumed Divine Vehicle, Peacock."

koo-kā – ena-en – kilai-koo – di-ala,
pō-kā – vakai-mëy – pōrul-pë – si-ya-vā
nā-kā – sala-vë – la-va-nā – lū-kavi,
thyā-gā – sūra-lō – ka-si-kā – mani-yë. 11

My relatives to gather round and lament as 'koo-kā',
Not so to die, Lo! On Truth Supreme You gave Upadesa;
O Poet-maker, of the type four! O Velayudtha!
O Lord at Nagasala! O Crest-Jewel of Devaloka!

"O Lord enshrined (on the hillock) at Nagasala! O Velayudtha! O Granter of the power to compose the four kinds of poetry! O Crest-Jewel of Devaloka! What a wonder; You gave me Upadesa on the Supreme Reality such that it averted my so passing away as to occasion my relatives to gather around and lament as 'koo-kā' over my dead body!"

semmān – makalai – thiru-dum – thiru-dan,
pemmān – mūrūgan – pira-vān – nira-vān
summā – iru-sōl – lara-en – ralu-më,
ammā – pōrul-on – rū-ma-rin – thi-lanë. 12

The Stealer who kidnapped Valli, the red-deer-born;
That Glorious Murugan, deathless and unborn –
When He, speechless, instructed me 'Be Silent,'
What wonder! Even a single object I knew not.

"What a wonder! When Lord Murugan – the Stealer who kidnapped Valli born of (Lakshmi in the form of) a red deer, the Glorious One, the birthless and deathless One – instructed me through silence (speechless Upadesa) to 'be silent,' Lo! I knew no object of the world."

mūrūgan – thani-vël – muni-nam – gūrū-ven,
arul-kōn – dari-yār – ari-yum – thara-mō
ūrū-van – rarū-van – rūla-than – rila-than,
irū-lan – rōli-yan – rena-nin – rathū-vë. 13

(That is) Murugan, the Peerless Vel Lord and our Preceptor –
Is this possible of being known, unless known through Grace?
Not with form, not without; not existence, not otherwise,
Not darkness, not light; – Thus, the Absolute is.

"That (Supreme Being or the Absolute) which can be said to be neither with form nor without form, neither existence nor non-existence, neither darkness nor light, is (Itself) Murugan, is (Itself) the Lord with the peerless Vel, is (Itself) our Parama Guru, – Is this capable of being known except by those who know it through (Divine) Grace? (i.e. Except those who realize this by Divine Grace, no one can know this secret).

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kai-vāy – kathir-vël – mūrūgan – kalal-pët,
uy-vāy – ma-na-në – ōli-vāy – ōli-vāy
mëy-vāy – vili-nā – si-yō-dum – sëvi-yām,
eye–vāy – vali-sël – lū-ma-vā – vinai-yë. 14

Murugan with Vel radiant in hand – His Feet obtain
And be saved, O mind! Give up, give up soon
The desires that course through the senses four and one:
The body, mouth, eyes, nose, and ear, in addition.

"O Mind! Give up, give up the desires that project themselves through the five sense-organs of body (skin), mouth, eyes, nose, and ears (for the enjoyment of objects of the world); Obtain the Lotus-Feet of Lord Murugan with the radiant Vel in His hand, and be saved (attain salvation)."

mūrūgan – kumaran – guhan-en – rū-mōlin(th),
ūrūkum – seyal-than – thunar-ven – rarul-vāy
pōru-pung – kava-rum – pūvi-yum – para-vum,
gūrū-pung – kavā-en – guna-pan – cha-ranë. 15

'Murugan, Kumaran, Guhan' – Thus, to utter and melt
And have Divine Experience, when shalt Thou grant?
O Guru Supreme! Who is worshipped by the Devas devout
And the mortals alike! O Abode of Virtues Eight!

"O Guru Supreme, who is worshipped by the battling Devas and by (men of) the world, who is an Abode of eightfold attributes! Granting me the state of melting (of heart) with the utterance of 'Murugan, Kumaran, Guhan,' when shalt Thou bless me with Inner Awareness (Divine Experience)?"

pë-rā – sëy-enum – pini-yil – pini-pet,
tō-rā – vinai-yë – nū-la-la – thaku-mō
vee-rā – mūdhū-soor – pada-vë – leri-yum,
soorā – sūra-lō – ka-thū-ran – thara-në. 16

Afflicted by the deadly disease of insatiable desire,
Is it fair that I, of evil deeds and non-discrimination, suffer?
O Valorous One! O Undaunted Vel-Thrower
As to destroy the age-old Sura! O Devaloka-Protector!

"O Lord, Who is an embodiment of courage! O Undaunted One, Who threw the Vel as to destroy the age-old Surapadma! O You, Who took the responsibility of protecting Devaloka! Should I, of such evil Karmas as cannot discriminate, be tossed about, and afflicted by the disease of inordinate desire! Is it fair, O Lord?"

yā-mō – thiya-kalvi-yum – yem – arivum,
thā-më – pera-vël – avar-than – tha-tha-nāl
poo-mël – mayil-pōy – aram-mey – punar-veer,
nā-mël – nada-veer – nada-veer – ini-yë. 17

The education we had and our inner understanding too,
As Lord Velayudha, of His accord, bestowed on us,
Let go your world's delusion and hold fast to Truth,
Sing, with your tongues, sing His glories henceforth.

"The learning we had and our understanding were given to us directly by Lord Velayudha, of His own accord; therefore, casting aside (or overcoming) your delusion on the world, be rooted in the Reality, and with your tongues ever sing His glories henceforth."

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uthi-yā – mari-yā – una-rā – mara-vā,
vithi-mā – lari-yā – vimalan – puthal-vā
adhi-kā – ana-kā – aba-yā – ama-rā,
vathi-kā – vala-soo – ra-bha-yan – karanë. 18

Unborn and deathless, unthinking and unforgetting,
Unknowable by Brahma and Vishnu,– such Ever-Pure offspring!
O Great One! O Sinless! O Refuge! O Protector
Of Amaravathi! O Surapadma's terrifier and terror!

"O Lord Shanmukha! (Spiritual) Son of the Ever-Pure Lord (Siva), Who is birthless and deathless, Who thinks not nor forgets, Who cannot be known (even) by Brahma and Vishnu! O Great Lord, the Sinless One, the Giver of Refuge, the Protector of Amaravathi (the capital of Svarga, or the abode of Devas), the terrifier of Surapadma!"

vadi-vum – thana-mum – mana-mum – guna-mum,
kudi-yum – kula-mum – kūdi-pō – kiya-vā
adi-yan – tha-milā – ayil-vël – arasë,
midi-yen – rōrū-pā – vi-veli – padinë. 19

Beauty, wealth, (good) mind, noble qualities,
Good lineage and family prestige – all depart, Alas!
O King of sharp-Vel, the beginningless and endless One!
If poverty, the sinner, manifests itself in anyone.

"O King (Lord) with the sharp Vel! O beginningless and endless One! If poverty, the sinner, afflicts a person O what a wonder! His (bodily) beauty, his wealth, his (good) mental condition, his (noble) qualities, his (good) lineage and his family prestige – all leave him!"

ari-thā – kiya-mëy – pōrū-lūk – kadi-yën,
ūri-thā – ūpa-thës – sa-mū-nar – thiya-vā
viri-thā – rana-vik – krama-vël – imai-yōr,
puri-thā – raka-nā – ga-pūran – tharanë. 20

That Supreme Reality, most difficult to attain,
O, Thy experience-Upadesa made this slave gain!
O Great Vessel! O Beloved! O Lord of might and main!
O Pranava, longed by the Devas! O Protector of Heaven!

"O Lord, Who is like a big boat (to cross this ocean of Samsara), Who is possessed of great valour, Who is liked by all, Who is the Supreme Pranava and the object of longing and meditation by the Devas, Who is the protector of Devaloka! You gave Upadesa from within (Initiation by way of inner experience) such that it made this slave of Thine entitled for that Supreme Reality that is (otherwise) most difficult to attain. O What a wonder!"

karu-thā – maravā – neri-kā – na-enak,
iruthāl – vana-sam – thara-en – risai-vāy
vara-thā – mūrūgā – mayil-vā – ga-na-në,
vira-thā – sūra-soo – ravi-pā – da-na-në. 21

Non-thinking and non-forgetting state, I to attain,
Your two Foot-Lotuses to confer, When will you deign?
O Granter of boons! O Muruga! O Peacock-Rider!
O Protector! O terrible Surapadma-Cleaver!

"O Peacock-vehicled Lord Muruga, Who art the Granter of boons, Who art avowed (to protect devotees), Who rent the Asura, Surapadma, into two halves (with Thy Vel)! When wilt Thou condescend to grant me Thine two Lotus-Feet, that I may attain that non-thinking and non-forgetting state (of Mukthi)?"

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kālai – kumarë – san-ena – karuthi,
thālai – paniya – thavam-ëy – thiya-vā
pālai – kulal-val – li-patham – pani-yum,
vëlai – sūra-bhoo – pathi-më – ru-vai-yë. 22

To meditate on You, O Lord, as 'Kumaresan,' of Youth Permanent,
And bow to Your Feet; how did I reach this Tapas great!
O Lord, Who bows to the charming Valli's Feet!
O Muruga! O Deva-Chief! O Great like the Meru Mount!

"O Lord Muruga, the Commander-in-chief of the Devas, the Great One like the Mount Meru, Who bowed to the feet of Valli Devi of beautiful hairs! What a wonder, I have been blessed to attain to that state of austerity (Tapas) as to bow to Thy Lotus-Feet meditating on Thee as Lord Kumaresan of Eternal Youth!"

adiyai – kuri-yā – thari-yā – më-yi-nāl,
mudiya – keda-vō – murai-yō – murai-yō
vadi-vik – krama-vël – maki-pā – kura-min,
kodi-yai – puna-rum – guna-bhoo – tharanë. 23

Contemplating not on Your Feet, of nescience
Am I to perish totally; is it fair, is it justice?
O Lord with Vel, sharp and valorous! O Embracer of Huntress,
The Lightning-Creeper! O Mountain of Divine Virtues!

"O Lord with the sharp and valorous Vel; O Mountain (embodiment) of Virtues, Who embraced (married) the lightning-creeper-like Valli Devi of the hunter caste! Not meditating on Thy Feet, should I totally perish of ignorance! Is it fair, O Lord , is it justice?"

koor-vël – vili-mang – gai-yar-kong – gai-yilë,
sërvën – arul-sër – avum-en – nū-mathō
soor-vë – rōdu-kun – rū-tholai – than-nedum,
pōr-vë – la-pūran – thara-bhoo – pathiyë. 24

Unto the breasts of women with looks piercing
I join; to me Your Grace won't You think of joining?
O Lord Velava with the Spear, long and fighting,
That rent the Sura and (Krauncha) mountain! O Devaloka-King!

"O Lord with the long, fighting Vel that pierced (destroyed) Surapadma with his entire clan and the (Krauncha) mountain! O Lord of Indraloka! Wilt Thou condescend to think of joining Thy grace with (or bestowing Thy grace on) me who (am so means as to) joins the breasts of women with Vel-like sharp eyes (piercing looks)?"

mey-yë – ena-vev – vinai-vāl – vai-ukan,
thaiy-yō – adiyën – alaya – thakū-mō
kaiy-yō – ayilō – kala-lō – mūlū-thum,
sey-yōy – mayil-lë – riya-së – va-kanë. 25

Taking life, of Karmas relentless, as real and rejoicing,
Am I to toss about and whirl? Is it becoming?
Not only Thy hands, Vel and Feet, but Thy whole being
Is red in colour; O Valorous Lord, Peacock-riding!

"O Peacock-riding Lord, Whose not only Hands, Vel, and Feet are, but Whose whole being is, red in colour! Taking this (phenomenal) life, of Karmas inexorable, as real, should I, Thy slave, rejoice in it and be tossed about? Is it fair, O Lord?"

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āthā – ra-mi-lë – naru-lai – pera-vë,
nee-thān – ōrū-sat – trum-ni-nain – thil-lai-yë
vëthā – gama-nyā – navi-nō – tha-manō,
thee-thā – sūra -lō – ka-sikhā – maniyë. 26

I, Who am supportless, Your grace to get
You too have bestowed not a moment's thought!
Vedas, Agamas, Knowledge, Actions and the Mind even, –
Transcending these art Thou, O Crest-Jewel of Heaven!

"O Lord, the Crest-Jewel of Devaloka! Who art beyond (the reach of) the Vedas, Agamas, (intellectual) knowledge, (physical) activity and mind! I am supportless, O Lord! (Yet) Thou hast not thought, even for a moment, of my receiving Thy grace (to have God-Experience)!"

min-në – nikar-vāl – vai-virum – biya-yān,
ennë – vithi-yin – paya-nin – githu-vō
pon-në – maniyë – pōrūlë – arulë,
man-në – mayilë – riya-vā – navanë. 27

Lo, lightning-like life I eagerly covet!
Why so? Is it so here due to my bad fate?
O Gold! O Gem! O Verity! O Grace-Embodiment!
O King! O Peacock-riding Providence Great!

"O Lord, Who art rare like Gold, Who shinest like a Gem, who art the Supreme Reality, Who art an embodiment of Grace and Compassion, the (Eternal) King, the Great One that ridest on the peacock! How is it that I eagerly hug this lightning-flash-like transitory life (taking it as real)? Is it due to my fate that it is so here?"

ānā – amūthë – ayil-vël – arasë,
nyānā – karanë – navila – thagu-mō
yānā – kiya-en – nai-vilung – gi-verum,
thānāy – nilai-nin – rathu-that – paramë. 28

O Nectar Divine unspoiling! O King with sharp Vel!
O Embodiment of Wisdom! What (is there) further to tell?
That which was, duly swallowing 'me' the individual,
As Mere Existence, was the Reality Transcendent.

"O unspoiling Divine Nectar! O King with the sharp Vel! O Wisdom-Mass! Can anything be said (further)? (No! Because) Swallowing up (my) individuality constituting I-ness, 'That' which was as 'Mere Existence' was the Transcendent Reality Itself."

illë – enum-mā – yai-yil-it – tanai-nee,
pollë – nari-yā – mai-poru – thil-lai-yë
mallë – puri-pan – niru-vā – kuvil-en,
sollë – punai-yum – sudar-vël – avanë. 29

Into this Maya non-existent You have me involved;
Alas, this wicked one's ignorance You have not pardoned!
On Your mighty shoulders, twelve, valiant to wrestle,
My song-garland You wear, O Lord of Luminous Vel!

"O Lord, with the luminous Vel, Who, on Thine twelve mighty and valiant shoulders that are fit to wrestle, wearest my garland of songs! Thou hast entangled me in this Maya which is said to be non-existent. Alas, You have not absolved me, who is of evil-deeds, of my ignorance!"

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sevvān – ūrūvil – thikal-vël – avan-an,
rouvvā – tha-the-na – unar-vith – tha-thu-thān
avvā – rari-vā – rari-kin – ra-tha-lāl,
evvār – ōrū-var – kisai-vi – pathuvë. 30

Crimson-sky-like Velayudhan gave me that day
That Divine Experience unique; which experience gay,
Unless it is had and experienced as such,–the only way,–
How can that be told to another? Is it something to say!

"That Divine Experience which Lord Vel-Murugan, Whose Form shines like the crimson sky (at sunset), revealed (to me) from within, on that day, as having no comparison to it,–Unless that Experience is had by one as such and experienced as such, how can that be related to another? (It is impossible to relate that Experience.)"

kalaiyë – pathari – kathari – thalaiyō,
alaiyë – padumā – rathuvāy – vidavō
kōlaiyë – pūri-vë – dar-kula – pidithōy,
malaiyë – malai-koo – riduvā – kaiyanë. 32

Excitedly screaming the scriptures, and in the intellect
Waves of confusion to dash, am I to become that?
O Embracer of the hunter-caste she-elephant!
O Mountain-rending valorous Lord! O Skanda, the Great!

"O Lord Skanda, Who art Great like a mountain, Who embraced the female-elephant (Valli Devi) of the cruel hunter-caste, Who cleft the Krauncha-mountain (with Thy Vel) and Who wearest the victory-garlands! Screaming the scriptures with (feverish) excitement, and waves (of confusion) to dash in my head (i.e, brain or intellect), should I become that? (O Lord, let it not happen.)"

pāl-vāl – venumi – padu-mā – yai-yilë,
veel-vāy – ena-en – nai-vi-thith – thanaiyë
thāl-vā – navai-së – thana-thā – mūlavō,
vāl-vāy – ini-nee – mayil-vā – ga-na-në. 31

Into this evanescent life of Maya perishable,
Alas, You ordained me to fall and roll!
Are there deeds done of me, low and sinful?
O Peacock-riding Lord! May Thou live well!

"O Peacock-rider! Thou hast ordained me to fall and suffer in this evanescent, phenomenal life of perishable Maya! O Lord, are there sinful and unbecoming deeds done by me in the past (as the cause for this)? May Thou live long!"

sinthā – kula-il – lōdu-sel – vam-enum,
vinthā – davi-en – rū-vida – perūvën
mathā – kini-than – thavarō – thayanë,
kanthā – mūrūgā – karunā – karanë. 33

The mind-distressing family, riches, and gold,
From this dense forest, when shall I be freed?
O Manthakini-given Incarnation, auspicious and sacred!
O Lord Skanda, O Muruga, O Compassion-embodied!

"O Lord Skanda! O Muruga! O Embodiment of Compassion! O Boon-incarnation, born of Manthakini! When shall I get freed from this Vindhya-forest like (Samsara of) family and wealth, which cause affliction to the mind?"

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singā – ra-ma-dan – thaiyar-thee – neri pōy,
mangā – mal-enak – kūvaram – tharūvāy
sankrā – ma-sikhā – vala-shan – mukhanë,
gangā – nathi-bā – la-krupā – karanë. 34

Not to get lost in romantic women's evil ways,
And be ruined; – Grant me this boon of grace.
O Lord Shanmukha, with Peacock battle-waging and fierce!
O Divine Son of river Ganga! O Embodiment of Grace!

"O Lord Shanmukha with the battle-waging Peacock! O Son of river Ganga! O Embodiment of Grace! Grant me this boon that I may not be dimmed (in spirit) by going into the evil ways of enchanting, romantic (public) women."

vithi-kā – nū-mū-dam – bai-vidā – vinai-yën,
gathi-kā – na-malar – kalal-en – ra-rūl-vāy
mathi-vā – nūthal-val – li-yai-al – la-thu-pin,
thuthi-yā – vira-thā – sūra-bhoo – pathiyë. 35

Of such actions am I as not to leave the Karma-experiencing body,
To attain Mukthi, when shall You, Your Lotus-Feet, grant me?
Except Valli, with radiant like the moon,
To praise none else is Your vow, O Lord of Heaven!

"O Lord of Devaloka! O Skanda, Whose vow (divine policy) is to praise no-one except Valli Devi of shining forehead like the (crescent) moon! I am of such Karmas as not to leave (the attachment for) this Karma-experiencing body. When shalt Thou grant me Thine Lotus-Feet that I may attain Liberation?"

nāthā – kumarā – nama-ven – ra-ra-nār,
ōthā – yena-ō – thiya-thëp – porul-thān
vëthā – muthal-vin – navar-soo – du-malar,
pāthā – kura-min – patha-së – khara-në. 36

"Prostrations, O Lord Kumara!" –so saying when Siva, the Great,
Implored You for Upadesa, what secret did You instruct?
Brahma and the Gods, on their heads, wear Your Lotus-Feet!
O Lord, Your head You adorn with the huntress' Feet!

"O Lord, Whose Lotus-like Feet, Brahma and other gods adorn their heads with, Who places on his head the Divine Feet of the Lightning-like huntress (Valli Devi)! When Siva bowed to Thee, saying 'Nātha! Kumara! Namah!' (Prostrations unto Thee, O Lord! O Kumara!) and asked for Upadesa, what is the Upadesa (secret teaching) which Thou gavest to Him?"

girivāy – vidu-vik – krama-vël – irai-yōn,
parivā – ram-enum – patha-më – valai-yë
purivāy – mananë – porai-yām – arivāl,
arivāy – adiyō – dum-akan – thāi-yai-yë. 37

The Lord, Who threw His mighty Vel on the mountain,
His Parivāram (associate) I am – this status to attain,
Do long, O mind! With Knowledge called Serenity
Kill the ego, with its root, in its entirety.

"O mind! Sincerely long to attain the status of being a Parivāram (associate) of the Lord (Velayudhan), Who let go the powerful Vel on the (Krauncha) mountain (as to rend it); and, with the Knowledge called Serenity cut off this ego, together with its root, completely."

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āthā – li-yai-ōn – rari-yën – në̈y-arath-,
theethā – liyai-ān – dathu-chep – pu-mathō
koo-thā – la-ki-rā – tha-kuli – ki-rë̈y-vā,
vëthā – la-ganam – pukal-vë – la-va-në̈. 38

Ignorant, knowing nothing, and still worse,
Evil-natured,– me, You accepted; what to say of this!
O Kudhala-garlanded! O Lord of the huntress!
O Lord Velayudha, hymned by ghosts countless!

"O Lord Velayudha, Who wears garlands of Kudhala flowers! Who is the Husband of the maiden (Valli) of the hunter caste! Who is praised by groups and groups of ghosts! O Lord, I am ruled by ignorance; (I am) a fool who knows nothing and (I am) full of evil nature. Yet (considering me as something of worth) Thou 'accepted' me (and made me Thine). What to say (of this gracious act of Thine)!"

mā-vël – sa-na-nam – keda-mā – yai-vidā,
moo-vë – danai-en – ru-mudin – thidu-mō
kōvë – kura-min – kōdi-thōl – puna-rum,
thëvë – siva-san – kara-thë – sikanë. 39

For the seven great births to come to a close,
When shall the three Eshanas, inseparable from Maya, cease?
O King! O Embracer of Valli, the tender huntress!
O Great Guru of Sankara, of form auspicious!

"O King (of the universe)! O Lord, Who embraces the shoulders of the lightning-like huntress, Valli Devi! Guru of Sivasankara! In order that the seven (kinds of) great births be destroyed, when shall the three Eshanas (desires), which are inseparable from Maya, come to an end?"

vinai-ō – davi-dum – kathir-vël – maravën,
manai-yō – du-thi-yan – gi-mayan – gi-davō
sunai-yō – daru-vith – thurai-yō – du-pasum,
thinai-yō – di-tha-nō – du-thi-rin – thavanë. 40

Karma-dispelling Luminous-Vel, I shall not forget;
Perplexed and deluded will I be, by this life transient?
The spring, the waterfall and the fields of millet, –
O Lord, Who wandered amongst these, as also the watch-shed?

"O Lord, Who (in search of Valli) wandered about the (mountain) spring, the banks of the waterfall, the millet field, and the watch-shed! I shall not forget the Luminous-Vel that dispels (the darkness of) Karmas. Will I be perplexed and deluded by this Samsaric life? (No, it cannot be!)"

sā-gā – thenai-yë – saranam – ka-li-lë,
kā-kā – nama-nār – kala-kam – chëyu-nāl
vā-gā – mūrūgā – mayil-vā – ga-na-në,
yō-gā – siva-nyān(a) – upa-thë – sikanë. 41

Save me from transmigration and, under your Lotus Feet,
Protect, protect, when the soul Yama separates,
O Victory-garlanded! O Muruga! O Peacock-rider!
O Lord of Yoga! O Guru Supreme, the Siva-Jnana Bestower!

"O Lord, wearing beautiful victory-garlands! O Lord Muruga! O Peacock-rider! O Lord of Yoga! O Lord (the Supreme Guru) who grants Siva-Jnana (Atma-Jnana or Brahma-Jnana)! At the time (of death) when Yama would play his mischief (of separating the soul from the body by throwing his noose), allowing me not to die (at his hands), protect me, O Lord, protect me under Thine Divine Feet."

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kuri-yai – kuri-yā – thu-ku-ri – thari-yum,
neri-yai – thani-vë – lai-nikal – thi-dalum
cheri-vat – tru-lakō – durai-sin – thai-yum-at,
ari-vat – tra-ri-yā – mai-yu-mat – tra-thu-vë. 42

To know the Object Supreme by thinking without thinking,
That State, – the Vel incomparable, – no sooner is it granted,
Than, lo, world's relations ceased, speech and mind too ceased,
Ceased the intellect and, lo, ignorance also ceased!

"No sooner is the Vel Incomparable, (or) that Supreme State (Mukthi) of knowing (realizing) the Object (of meditation) by thinking without thinking, granted (to me), that all (my) relations with the world ceased, speech and mind also ceased, intellect ceased and ignorance, too, ceased!"

thoosā – mani-yum – thuki-lum – punai-vāl,
nësā – mūrūgā – nina-than(p) – aru-lāl
āsā – nika-lam – thuka-lā – yina-pin,
pësā – anu-bhoo – thi-pi-ran – tha-thu-vë. 43

She who wears clean gems and clothes,
Her Beloved, O Muruga, by Thine Love-Grace,
The desire-chain having been reduced to dust,
Was born Speechless-Experience, grand indeed most.

"O Lord Muruga, the Beloved of her (Valli) who wears clean (garlands or ornaments made of) gems and clothes! By Thine Love-Grace, the desire-chain was shattered to dust (i.e., destroyed) and then Speechless-Experience (i.e., Direct Experience or Sakshatkara) was born."

sādum – thani-vël – mūrūgan – saranam,
soodum – padi-than – thathu-chōl – lu-ma-thō
veedum – surar-mā – mudi-vë – tha-mum-vem,
kādum – puna-mum – kamalum – kalalë. 44

Murugan, the Great, with the destroying, Peerless Vel,
Granted His Feet to be crowned, – O, what to tell!
Moksha, God's glorious heads, and the Vedas eternal,
Shine with the Feet, the hot forest and the field as well.

"Lord Muruga, with the Incomparable and destroying Vel, granted His Feet to be crowned (on my head), – the Feet which shine as (or whose divine fragrance is emitting or felt in) Moksha, on the heads of the Devas, in the Vedas, in the hot forest and the millet fields. O What shall I say (of His graciousness)!"

karavā – kiya-kal – vi-yū-lār – kadai-sen(ru),
iravā – vakai-mëy – pōru-lee – kū-vai-yō
kūravā – kūmarā – kūlisā – yutha-kunj,
charavā – siva-yō – ga-thë-yā – paranë. 45

Not to approach me, who their learning conceal,
And beg of them, will You grant me Wisdom Eternal?
O Lord with Vajrayudha! O Kumara! O Teacher Spiritual!
O Deivayanai's Lord! O Granter of Yoga, the Grace all full!

"O Master Divine! O Lord Kumara! O Lord having the weapon, Vajra! O Consort of Deivayanai! O Embodiment of Grace, Who grants Siva-Yoga! Wilt Thou (graciously) grant me the Wisdom Supreme, so as to obviate the need for me to beg at the doors of those who conceal their learning? (Kindly grant me.)"

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enthā – yum-ena – karul-than – thai-yum-nee,
sinthā – kūla-mā – navai-theer – thenai-yāl
kanthā – kathir-vël – lavanë – ūmai-yāl,
main-thā – kūmarā – marai-nā – yaganë. 46

Thou art my Mother as also my Father that bestows grace,
Please pray, accept me, removing all my mental afflictions;
O Skanda! O Lord with Vel luminous! O Darling Uma's!
O Kumara! O Glorious Lord of the immortal Vedas!

"O Lord Skanda! O Lord with the self-luminous Vel! O Son of Uma Devi! O Kumara! O Lord of the Vedas! My Mother, as also the Father, that blesses me art Thou. Destroy all (my) mental afflictions and 'accept' me."

ārā – rai-yum-nee – tha-than-mël – ni-lai-yai,
përā – adi-yën – peru-mā – ru-la-thō
seerā – varu-soor – sithai-vith – thi-mai-yōr,
koorā – ulagam – kulir-vith – thava-në. 47

Transcending six-six, that state which is beyond,
Am I blessed to attain that as my fortune grand?
Destroying Surapadma, who rose angrily to fight,
O Lord, You made heaven the Devas', duly cooling it!

"O Lord Skanda! You killed the Asura, Surapadma, who rose against You hissing in anger (to attack), and restored the Devas (who were tortured by the Asura) to (their original abode of) heaven, cooling it and making it again as theirs. Transcending the thirty-six Tattvas, am I blessed to attain as my fortune divine that Supreme State which is beyond (the Tattvas)? (Pray, grant me.)"

arivon – ra-ra-nin – rari-vā – ra-ri-vil,
pirivon – ra-ra-nin – ra-pirā – nalai-yō
serivon – ra-ra-van – thiru-lë – sithai-ya,
veri-ven – rava-rō – dūrum-vël – lavanë. 48

Ceasing from every knowledge, those who know, O Lord,
Dost Thou not, in their intelligence, inseparably stand?
Their relations coming to nought and darkness destroyed,
O Velava! Thou abideth in them who their delusion have conquered.

"In the consciousness (intelligence) of those who know, duly ceasing from all (sensory) knowing, dost Thou not, O Lord, stand (in union) without the least separation? (And when this practice is repeated and intensified) Every (worldly, external) relation (due to Vikshepa) coming to nought, and the darkness (of the veil or Avarana) being destroyed, they overcome their delusion (Avidya); and, with them, O Lord Velayudha, Thou abideth (forever)."

thannam – thani-nin – rathu-thā – nariya,
innam – ōrūvark – kisai-vi – pathū-vō
minnum – kathi-vël – vikir-thā – ninai-vār,
kinnam – kalai-yum – krupai-sool – sūdarë. 49

That which Is by Itself, by oneself is It to be realized;
To yet another can that (Experience) be disclosed?
O Lord with the twinkling Light-Vel and of forms varied!
Misery-Remover of those that think, O Resplendence, grace-surrounded!

"O Lord of twinkling self-luminous Vel, with forms varied! O Grace-surrounded Resplendence, that removes the misery (of Samsara) of those that think (of Thee)! That (Supreme Reality) which is Alone by Itself (i.e., One without a second) is to be realized by oneself (by being It); can It (or that Experience) be related to yet another!"

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mathiket – tara-vā – di-mayang – gi-yara,
gathiket – tava-më – keda-vō – kada-vën
nathi-pū – thira-nyā – na-sukhā – thipa-ath,
thi-thi-pū – thirar-veer – radu-së – vakanë. 50

Reasoning lost, enervated and deluded most,
Losing the Goal of virtuous life, shall I in vain be lost?
O Son of Ganga, Lord of Wisdom-Bliss, and the Great!
Diti's sons' prowess destroyer, O Lord of Might!

"O Son of river (Ganga)! O Lord of Wisdom-Bliss! O Hero, Who vanquished the prowess of the sons of Diti! Intellect confounded, much distressed (in mind) and deluded, losing that great Blessedness (of Anubhuthi) which accrues from a virtuous or righteous life, am I to be lost in vain? (No; it cannot happen.)"

ūrūvāy – arūvāy – ūlathāy – ilathāy,
marūvāy – malarāy – maniyāy – ōliyāy
karūvāy – ūyirāy – gathiyāy – vithiyāy,
gūrūvāy – varūvāy – arūlvāy – gūhanë. 51

With form and formless, what is not and what is,
Flower and fragrance, gem and radiance,
Body and soul, Salvation and rules of righteousness,
O Lord, Who comes (as all and) as Guru! O Guha! Bestow Thy Grace.

"O Almighty Lord Guha! O Supreme Being, Who comes (as all these which are) with form and without form, as what is and what is not, as flower and (its) fragrance, as gem and (its) radiance, as body (universe) and soul (universal spirit) (that pervades and animates it), as the rules of righteousness and Moksha (that is attained through them) (i.e., as the means and as the ënd), and as the Guru! Bestow Thy Grace (on all)."

Thiruchitrambalam

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பகவன் ஸ்ரீ ஸ்கந்தா / ஸ்ரீ அகத்தியர் முனிவர் சுவாமிகள் அருளிச்செய்த
ஸ்ரீ லலிதா நவரத்னமாலை திருபதிகம்
திருச்சிற்றம்பலம்

bhagavan śrí skanda / śrí agathiyar munivar swāmigal's
śrí lalithā navarathna mālai thiru pathigam
thiruchitrambalam

bhagavan śrí skanda's / śrí agathiyar munivar swāmigal's

śrí lalithā navarathna mālai thiru pathigam

(The poetical 9-jeweled adornment of goddess śrí lalithā)

Dedicated with love to
The Fragrant Divine Lotus Feet of my beloved SatGuru - Bhagavan Sri Skanda
&
All His Beloved Children of Light

English meanings by
Sri P.R. Ramachander

Tamil unicoding, English Transliteration, Preparation, and Proof-reading by
Sri Skanda's Warrior of Light

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bhagavan śrí skanda / śrí agasthya munivar swāmigal's
śrí lalithā navarathna mālai pathigam
(introduction)

(The poetical 9-jeweled adornment of goddess śrí lalithā)

By Sri Skanda's Warrior of Light

śrí lalithā navarathna mālai pathigam is beautiful and very moving song composed by bhagavan śrí skanda on Goddess Lalithaa Ambikai at Thiru-meeya-chur – it was then given as part of upadesam to śrí agasthya munivar swāmigal. 'Nava-' means 'nine' and 'Ratna' denotes 'jewels' and 'Maalai' means 'necklace.' This composition describes the blessings of Devi via the characteristics of the navaratnas (vairam, neelam, muthu, pavalam, mānikkam, maragadham, kōmëdhagam, padhumarāgam, vaidooriyam). Sri Skanda composed this song into a 9-jewelled necklace & garland to adorn his beautiful and compassionate and ever-loving Mother - Goddess Lalitha.

Note by Sri P.R. Ramachander

This is a very moving prayer to Goddess Lalitha. It is divided in to nine sections and each sections gets its name from one of the nine precious gems. Though in some of the stanzas, the name of the gem occurs, in others, the name of the gem is not used as its name but is split in to two and while singing, you will hear the name of the gem.

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Guide to pronunciation

- *From "Sri Suktam with Samputita Sri Suktam."*
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam. Banglaore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

This guide is based on American pronunciation of words, and is therefore not a perfect representation of Sanskrit sounds.

Sanskrit Vowels

a	like **a** in n**a**p
ā	like **a** in f**a**ther
ë	like **ay** in m**ay**
i	like **i** in p**i**n
í	like **ee** in sw**ee**t
ō	like **o** in r**o**se
u	like **u** in p**u**t
ū	like **oo** in f**oo**d
ha	pronounce as a faint echoing of the previous vowel; e.g. **ah:** would be pronounced "aha"; **ih:** would be pronounced "ihi"; **uh:** would be pronounced "uhu"; etc.
ai	like **ai** in **ai**sle
au	like **ow** in c**ow**

Sanskrit Consonants

b	like **b** in **b**ird
bh	like **b h** in jo**b h**unt
ch	like pin**ch**
d	like **d** in **d**ove
dh	like **d h** in goo**d h**eart
g	like **g**ood
gh	like **g h** in lo**g h**ut
h	like **h** in **h**ot
j	like **j** in **j**ob
jh	like **dgeh** in he**dgeh**og
jñ	like **ng y** in si**ng y**our
k	like **k** in **k**ite
kh	like **ck h** in bla**ck h**at
l	like **l** in **l**ove
m	like **m** in **m**other
ñ	like **n** in pi**n**ch
p	like **p** in soa**p**
ph	like **ph** in u**p h**ill
r	rolled like a Spanish or Italian "r"
s	like **s** in **s**un
ś	sometimes like **s** in **s**un, sometimes like "sya" sound
t	like **rt** in hea**rt**
th	like **t h** in fa**t h**at
v	like **v** in lo**v**e, sometimes like **w** in **w**orld
y	like **y** in **y**es

***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.

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பகவன் ஸ்ரீ ஸ்கந்தா / ஸ்ரீ அகத்தியர் முனிவர் சுவாமிகள் அருளிச்செய்த

ஸ்ரீ லலிதா நவரத்னமாலை திருபதிகம்

திருச்சிற்றம்பலம்

ஞான கணேசா சரணம் சரணம்
ஞான ஸ்கந்தா சரணம் சரணம்
ஞான சத்குரு சரணம் சரணம்
ஞானானந்தா சரணம் சரணம்

|| காப்பு ||

ஆக்கும் தொழில்ஐந் தரனாற் றநலம்
பூக்கும் நகையாள் புவனேச் வரிபால்
சேர்க்கும் நவரத் தினமா லையினைக்
காக்கும் கணநா யகவா ரணமே

மாதா ஜெய ஓம் லலிதாம்பிகையே
மாதா ஜெய ஓம் லலிதாம்பிகையே
மாதா ஜெய ஓம் லலிதாம்பிகையே
மாதா ஜெய ஓம் லலிதாம்பிகையே

|| வைரம் ||

கற்றும் தெளியார் காடே கதியாய்
கண்மூடி நெடுங்கன வானதவம்
பெற்றும் தெரியார் நினையென்னில் அவம்
பெருகும் பிழையேன் பேசத் தகுமோ
பற்றும் பயிரப் படைவாள் வயிரப்
பகைவர்க் கெம னாக எடுத்தவளே
வற்றாத அருட் சுனையே வருவாய்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 1

|| நீலம் ||

மூலக் கனலே சரணம் சரணம்
முடியா முதலே சரணம் சரணம்
கோலக் கிளியே சரணம் சரணம்
குன்றாத ஒளிக் குவையே சரணம்
நீலத் திருமே னியிலே நினைவாய்
நினைவற் றேளியேன் நின்றேன் அருள்வாய்
வாலைக் குமரி வருவாய் வருவாய்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 2

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|| முத்து ||
முத்தே வரும்முத் தொழிலாற் றிடவே
முன்னின் றருளுமம் முதல்வி சரணம்
வித்தே விளைவே சரணம் சரணம்
வேதாந்த நிவர் சினியே சரணம்
தத்தே றியநான் தனயன் தாய் நீ
சாகாத (பிறவாத) வரம் தரவே வருவாய்
மத்தேறு ததிக் கிணைவாழ் வடையேன்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 3

|| பவளம் ||
அந்தி மயங்கிய வான விதானம்
அன்னை நடம்செய்யும் ஆனந்த மேடை
சிந்தை நிறம்பவ ளம்பொழி பாரோ
தேம்பொழி லாமிது செய்தவ யாரோ
எந்தை யிடத்தும் மனத்தும் இருப்பாள்
எண்ணு பவர்க்கருள் எண்ண மிகுத்தாள்
மந்தி வேத மயப்பொரு ளானாள்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 4

|| மாணிக்கம் ||
காணக் கிடையாக் கதியா னவளே
கருதக் கிடையாப் கலையா னவளே
பூணக் கிடையாப் பொலியா னவளே
புனையக் கிடையாப் புதுமைத் தவளே
நாணித் திருநா மமும்நின் துதியும்
நவிலா தவரை நாடா தவளே
மாணிக்கா ஒளிக் கதிரே வருவாய்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 5

|| மரகதம் ||
மரகத வடிவே சரணம் சரணம்
மதுரித பதமே சரணம் சரணம்
சுரபதி பணியத் திகழ்வாய் சரணம்
ச்ருதி ஜதிலயமே இசையே சரணம்
அரஹர சிவஎன் றடியவர் குழும
அவரருள் பெறஅரு ளமுதே சரணம்
வரநவ நிதியே சரணம் சரணம்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 6

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|| கோமேதகம் ||
பூமே வியநான் புரியும் செயல்கள்
பொன்றாது பயன் குன்றா வரமும்
தீமேல் இடினும் ஜெயசக்தி எனத்
திடமாய் அடியேன் மொழியும் திறமும்
கோமே தகமே குளிர்வான் நிலவே
குழல்வாய் மொழியே தருவாய் தருவாய்
மாமே ருவிலே வளர்கோ கிலமே
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 7

|| பதுமராகம் ||
ரஞ்சனி நந்தினி அங்கணி பதும
ராக விலாஸ வியாபினி அம்பா
சஞ்சல ரோக நிவாரணி வாணி
சாம்பவீ சந்த்ரக லாதரி ராணி
அஞ்சன மேனி அலங்க்ருத பூரணி
அம்ருத ஸ்வரூபிணி நித்ய கல்யாணி
மஞ்சுள மேரு சிரங்க நிவாஸினி
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 8

|| வைடூரியம் ||
வலையொத் தவினை கலைபொத் தமனம்
மருளப் பறையா றொலியொத் தவிதால்
நிலையற் றெளியேன் முடியத் தகுமோ
நிகளம் துகளாக வரம் தருவாய்
அலைவற் றசைவற் றநுபூதி பெறும்
அடியார் முடிவாழ் வைடூ ரியமே
மலையத் துவசன் மகளே வருவாய்
மாதா ஜெயஓம் லலிதாம் பிகையே (மாதா ஜெய ஓம்...) 9

|| பயன் ||
எவர்எத் தினமும் இசைவாய் லலிதா
நவரத்தின மாலை நவின் றிடுவார்
அவர்அற் புதசக்தி எல்லாம் அடைவார்
சிவரத் தினமாய் திகழ்வா ரவரே (மாதா ஜெய ஓம்...)

ஜெய சிவரமணீ குருகுஹ ஜனனீ - ஜெய மனவனஹரிணீ
ஜெய ஓம் ஸ்ரீ மாதா - மாதா - ஜெய ஜெய ஜெகன்மாதா
மாதா ஜெய ஓம் ஸ்ரீ மாதா - மாதா ஜெய ஜெய ஜெகன்மாதா

ஓம் லலிதா தேவியச்ச வித்மஹே - பரப் பிரம்ம மஹிஷி தீமஹி -
தன்ன ப்ரதம சக்திஹி ப்ரஷேதயாத்

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bhagavan śrí skanda / śrí agathiyar munivar swāmigal's
śrí lalithā navarathna mālai thiru pathigam

|| guru invocation ||

nyāna - ganëshā - sharanam - sharanam
nyāna - skandā - sharanam - sharanam
nyāna - sadgūrū - sharanam - sharanam
nyāna-nandā - sharanam - sharanam

I surrender, surrender to you - Ganesa with divine wisdom,
I surrender, surrender to you - Subrahmanya with divine wisdom,
I surrender, surrender to you - holy guru with divine wisdom,
I surrender, surrender to - Nyāna-nandā.

|| kāppu ||

[Protection]

ākkum-thōlí-ain - dharanā - tranalam
pookum - nagaiyāl - buvanëswarí-pāl
sërkum-navarath - thina-māl - lai-yí-nai
kākum - gananā - yaga-vā - ranamë

When the five handed one does the job of creation, Oh Elephant who is the chief of the Ganas,
You would see that this garland with nine gems,
Reaches the Mother of the universe,
Who has a smile like a pretty flower.

māthā jaya ōm lalithāmbigaiyë
māthā jaya ōm lalithāmbigaiyë
māthā jaya ōm lalithāmbigaiyë
māthā jaya ōm lalithāmbigaiyë

Victory to Divine Mother Lalithāmbikā.

|| vairam ||

[Diamond]

katrum theliyār - kādë gadhiyāy
kan-moodi-nedun-ganavā - nathavam
petrum thëriyār - ninai yen - nilavam
perugum - pilaiyën - pësa - thagumō
patrum - vayira - padaivāl - vayira
pagai-var - kemanā-ga-eduth - thavalë
vatrā-dha-arut - chunaiyë varūvāy
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 1

When the very learned ones do not understand Her,
When those who close their eyes and do long penance,
Also do not understand Her - how can I - whose wrong doings are ebbing out,
Be suitable to speak of Her? The One who holds a diamond sword,
Becomes a God of Death to Her enemies,
Please come oh never drying spring of mercy.
Victory to Mother Lalithāmbikā. (Victory to Mother Lalithāmbikā...)

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|| neelam ||

[Blue Sapphire]

moolak-kanalë - sharanam - sharanam
mudiyā mudhalë - sharanam - sharanam
kōlak-kilíyë - sharanam - sharanam
kundrā-dha-ōlí - kuvaiyë - sharanam
neela-thiru-më - niyilë - ninai-vāy
ninai-vat-treli-yën nindrën - arulvāy
vālai-kumarí - varūvāy - varūvāy
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 2

I surrender, surrender to the original fire,
I surrender, surrender to the ever lasting first one,
I surrender, surrender to the pretty decorated parrot,
I surrender, surrender to the non dimming light,
With the thought based on your blue body,
This poor being stands before you, please shower your grace.
Come, come oh pretty lass. (Victory to Mother Lalithāmbikā…)

|| muthu ||

[Pearl]

mūth-thë-varum-muth - thōlilā - tridavë
mūn-nin-dra-rū-lum - mūdhalví - charanam
vithë - vilëvë - charanam - charanam
vëdān-tanivā - síníyë - charanam
thathë-riya-nān - dhanāiyan - thāy nee
sā-gā - dhavaram - tharavë - varūvāy
math-thë-rūtha-dhi - kínai-vāl - vadaiyën
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 3

I surrender to the primeval one, who stands,
In front and blesses the holy trinity who does their three tasks,
I surrender to her who is the seed as well as the harvested produce,
I surrender to her who lives in and is the essence of the Vedas,
I, who have lost my senses, am the son and you the Mother,
Please come and grant me deathlessness (freedom from birth),
To me who is like the rope that churns the curd,
And which can never ever change. (Victory to Mother Lalithāmbikā…)

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|| pavalam ||

[Coral]

andhí-mayan-giya - vāna - vidhānam
annai-nadam-sëyyum - ānanda-mëdhai
sin-dhai-niram - pavalam-pōlí - pārō
thëm-bōlí-lām - ithu - sëi-thava - yārō
yen-thai-idath-thum - mana-dhum - iruppāl
yen-nu-bavar-karul - ennam - igunth-thāl
mandhíra-vëdha-mayap-porul-lānāl
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 4

The sky after the onset of dusk,
Is the joyful stage where the Mother dances,
Will she bless me with wisdom to fill my thoughts,
And who is it that caused this rain of honey?
She is in our mind wherever we are,
And she showers her grace on those who think about her,
And she is the one who pervades all the mantras and Vedas. (Victory to Mother Lalithāmbikā…)

|| mānikkam ||

[Star Ruby]

kāna-kidaiyā - gathiyā - navalë
garūda-kidaiyā - kalaiyā - navalë
poona-kidaiyā - pōlívā - navalë
punaiya-kidaiyā - pūdhūmai - thavalë
nānith-thiru-nā - mā-mum-nin - stuthi-yum
navílā-thavarai - nādā - dhavalë
mānik-ka-ōlí - kathirë - varūvāy
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 5

She who is the goal that cannot be seen,
She who is the arts that cannot be imagined,
She who is the beauty that no one has,
She who is the newness that cannot be essayed,
She who does not go near those who due to shyness
Do not recite, her name and prayers
Oh sparkle of star ruby, please come. (Victory to Mother Lalithāmbikā…)

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|| maragadham ||

[Emerald]

mara-gadha-vadivë - charanam - charanam
madhūrí-tha - padhamë - charanam - charanam
sura-padhi-pani-yath - thigal-vāy - charanam
sruthi-jathi-layamë - isaiyë - charanam
ara-hara-siva-yen - adi-yavar-kuluma
avar-arul-përa-arul - amudhë - charanam
vara-nava-nidhiyë - charanam - charanam
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 6

I surrender to her who is the form of the emerald,
I surrender to her who is the sweet destination,
I surrender to her who is saluted by the king of devas,
I surrender to her who is music and mingling of dance and sound,
I surrender to her who When the devotees gather saying
"Hara, Hara Shiva", blesses them to get his grace
I surrender to her who is the new divine treasure. (Victory to Mother Lalithāmbikā…)

|| kōmëdhagam ||

[Zircon aka Hessonite]

poomëviya-nān - puriyum - sëyal-gal
pondrā-dhu-payan - kundrā - varamum
thí-më-lidinum - jaya sakthí-yëna
thida-māy - adiyën - mōlíyum - thiramum
kōmë-dhaga-më - kulir-vān - nilavë
kulal-vāy - mōliyë - tharūvāy - tharūvāy
mā-mërū-vilë - valarkō - kilamë
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 7

The acts of devotion done by me are ,
Not sufficient, still O generous One, give and give me endless boons,
And also the power of shouting "Victory to you goddess",
Even if I am put up on a glowing fire,
Oh gem like the Zircon, Oh cool moon of the sky,
Oh music of the flute, Oh Cuckoo of the mount Meru. (Victory to Mother Lalithāmbikā…)

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|| padhumarāgam ||

[Yellow Sapphire]

ranjaní-nandiní - anganí - padhuma
rā-gaví - lā-sa - vyāpiní - ambā
sanchala-rōga-nivāraní - vāní
sāmbaví-chandra-kalā-dharí - rāní
anjana-mëní - alan-krutha-pooraní
amrūtha-svarūpiní - nithya - kalyāní
manjūla-mërū - srūn-ganí - vāsiní
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 8

Goddess who makes peace, who has divine bliss,
Who has pretty limbs, who transcends all things,
Who is the shine of sapphire, who is the Mother,
Who cures the disease of indecision, Who is Saraswathi
Who is the consort of Siva, who is the Queen who wears the crescent,
Who has a completely decorated black body,
Who is the form of nectar, who is forever good,
And who lives on the peak of pretty Meru mountain. (Victory to Mother Lalithāmbikā…)

|| vaidooriyam ||

[Cat's eye]

valai-yōt-thavínai - kalaiyōt - thama-nam
marulap-parai-yāt - rōli-yō - thaví-thāl
nilai-yet-trëli-yën - mudiya - thagumō
nigalam-thugalā - gavaram tharuvāy
alaivat-trasai-vatru - anuboothi përum
adiyār-mudivāl - vāy-door-iyamë
malai-yath-thuvasan - magalë - varūvāy
māthā jaya ōm lalithāmbigaiyë (māthā jaya ōm ...) 9

Due to the net-like fate and a crescent-like changing mind,
And also due to fear of all that one hears from any sound,
Should the poor me be completely destroyed,
Please give me a boon that destroys all my desires,
Oh gem of cat's eye – Who is always present
On the head of devotees who pray without movement and desires,
Oh daughter of Malayadwaja pandya, please come. (Victory to Mother Lalithāmbikā…)

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|| payan ||

[Benefits of chanting śrí lalithā navarathna mālai]

yeva-reth-thina-mum - isaivāy - lalithā
navarath-thina-mā - lai-navin - dri-duvār
ava-rar-butha-sakthi-yellām - adaivār
siva-rath-thina-māy - thigal-vār - avarë (māthā jaya ōm ...)

All those who read "the nine gem garland to Lalitha"
With willingness and desire - daily without fail
Without doubt will have fulfilled all needs in life (material & spiritual) & attain occult powers
And will shine like the Siva Gem. (Victory to Mother Lalithāmbikā…)

jaya shiva ramaní - gūrū guha jananí - jaya mana-vana-hariní
jaya ōm sri māthā - māthā - jaya jaya - jagan māthā
māthā jaya ōm sri māthā - māthā - jaya jaya - jagan māthā

Victory to her who pleases Siva - Victory to Mother of Subrahmanya - Victory to her who steals the forest of the mind (captivates those minds of devotees)

Victory to Mother - Om victory to Mother - Victory, victory to the Mother (of all).

ōm lalithā deviyaischa vidmahë
parabrahma mahishí dhímahí
thannah prathamaśaktih: prachōdhayāt

Let me meditate on the Divine Mother Lalitha, - Oh, source of all creation, give me higher intellect, - And let the Goddess Lalitha illuminate my mind.

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பகவன் ஸ்ரீ ஸ்கந்தா / ஸ்ரீ அகத்தியர் முனிவர் சுவாமிகள் அருளிச்செய்த
ஸ்ரீ லலிதா நவரத்னமாலை திருபதிகம்
திருச்சிற்றம்பலம்

bhagavan śrí skanda / śrí agathiyar munivar swāmigal's
śrí lalithā navarathna mālai thiru pathigam
thiruchitrambalam

śrí lalithā navarathna mālai thiru pathigam references:

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