Thiruvaachakam of Saint Maanickavaachagar

ENGLISH TRANSLATION AND EXPOSITION

(WITH TAMIL TEXT)

IN TWO VOLUMES

By

Dr. C. Srinivasan, M.Sc., Ph.D.

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ABSTRACT

Simultaneously with his Academic pursuit of Teaching Botany in Annamalai University in South India from 1947 to 1980, Dr. C. Srinivasan had a deep and abiding interest in Hindu philosophy. This was but natural as he had been brought up in the cradle of Caiva Siddhanta and the family was intensely religious. By sheer dint of diligent study and discussions with Scholars of repute, Dr. Srinivasan himself becamem, an Erudite Scholar in Caiva Siddhanta. His interests were not confined only to Hindu philosophy. He could talk with authority on the Bible and other Christian Religious Literature even amongst Christian scholars. The gentle, persuasive and knowledgeable way in which he could explain even the most subtle and abstruse philosophical concepts, resulted in his being much sought after for discourses and lectures, far and wide.

After retirement as professor and Head of the Department of Botany, Annamalai University in 1980 Dr. Srinivasan held the position of Emeritus Professor of Botany and Head, Department of Ancient Science, Tamil University, Thanjavur, from 1983 to 1987. In his own field of Botany, he was an International specialist in Bryology and guided several candidates for M.Phil and Ph.D. in Botany.

Publications:


3. An Introduction to the philosophy of Ramalingaswami - English (1952).

4. “Suddha Sanmarga Vilakkam” -- Tamil (1960)

Dr. C. Srinivasan was an ardent devotee of Saint Ramalinga Swami of Vadalur and had mastered the Thiruvachakam of Manikavaachagar and the Thiru-Arut-Pa of the Saint of Vadalur among other classics and scriptures in Tamil. The impact of the Caiva Siddhanta on his work is such that he lived a life of pure Caivism and Suddha Sanmargam putting into practice all the principles and Teachings of our great Saints and radiating universal love. Humility and Simplicity

July 1990.
The Thiruvaachakam - English Translation and Exposition
(With the Tamil Text)
Volume I
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Introduction

The Thiruvaachakam (Sacred utterances) of saint Maanickavaachagar (775-807 A.D.) begins with the sacred letters depicting the name of God “Namacivaaya VaaZhha” (Hallowed be NaMaCiVaaYa). (Poem 1:Line 1). This word occurs in the mid-most of Rig Veda as, “NaMaCiVaaYaCa Civatharaaya Ca,” which means He of the name Namacivaaya transforms those who reach Him as Civan. This is exactly true in the case of saint Maanickavaachagar. By the Grace of God I was initiated to this poem when quite young by my uncle Thiru. Akshayalingam and in due course it became a routine to recite this in my daily prayer. It is sheer coincidence that the very first commentator of Thiruvaachakam, Prof. K. Subramania Pillai happened to be my venerable Tamil Professor in the Annamalai University and taught us Thiru-Ch-Chitrambala-K-Kovaiyar. He was also my part-time instructor in Caiva Siddhantham and he used to instil in me, religious fervour along with my good class teacher Thiru. Pandithamani Kathiresan chettiar who has written a fine commentary for Thiru-Ch-Chathakam with literary flashes.

During the early forties I was introduced to Divine Song of Grace - Thiru-Arul-Pa of Ramalinga Swami (1823-1874) and I learnt his philosophy of Suddha Sanmargam (true path-way to God) under the ferule of great savants who were closely associated with the devoted disciples of the Swami. He has been an ardent follower of saint Maanickavaachagar in his spiritual development and attainments. He has entreated all to dive deep in Thiruvaachakam as he has been the first and foremost in learning it through and through. He has sung ten significant verses eulogising the greatness of Saint Maanickavaachagar and his sacred utterances. In one of them, he praises the unique attainments of his master thus:
“While the great sages who by meditating on God by fixing their mind in between the eye-brows and thereby burying it there and doing penance with devotional piety for such a pretty long time, that they have become virtually skeletal frames, have been disappointed:- Oh God of Vaadavur (Maanickavaachagar) you have by His Grace obtained A Body of Love and an ecstasy bubbling Body of Grace and ultimately A Body of Bliss to merge with God!”.

Realizing the manifestation of the truth of Nature and the real facts of the supreme and transcendent attainments of the saint Maanickavaachagar, I tried to trace the evidence of these achievements in his utterances with a sense of reverential devotion and with the help of a few outstanding commentaries.

Saint Maanaickavaachagar has passed on to posterity a great masterpiece in Thiruvaachakam. It deals with the great issues and diverse phases of evolution of life, right from the plant and animal kingdom to human life, and its ultimate goal besides quite a variety of philosophic maxims, metaphysical intricacies in the spiritual development and experiences which cannot fail to inspire, guide and raise all those who hanker after supreme Wisdom and eternal Bliss. In point of exhilarating strength, elegance of expression, melodious and mellifluous composition, intense mystic beauty, distinguishing excellence in the rich display of unusual imagery and profundity of thought, lofty and noble ideals, able and erudite exposition of the greatest truths and hidden mysteries such as the nature and attributes of God, the nature and attributes of the soul, the harmonious symphony of human life and Divine Life, the innumerable travails of intellectual and more puzzles which every soul has to pass through before finally merging in the Eternal Lover. These hymns have no parallel in the Tamil language. His poems and verses, breathing as they do, the
noblest ideals of divine life and the most pathetic appeals to God, are awe-inspiring, heart-melting and soul-stirring when they are set to music, they simply charge the air with the stateliness and fragrance of the Tamil tongue expressing the deepest feeling, and the saddest thoughts with grandest ideas that strike the inner most chords of human hearts and paving the way for the communion of "man-soul" with "God-Soul" and for eliciting His Grace arousing ecstatic delight and enrapturing exultation.

Already English translations of Thiruvachakam have been made available (apart from its rendering into a number of languages of the world) by e.g. G.U.Pope (1900); K.M.Balasubramanian (1965); and G. Vanmikanathan (1971). Though the rendering is good, the interpretations could not satisfy my quest.

Thus was born, the idea to translate the Thiruvachakam more for the benefit of those who do not understand the significance of the Tamil text and who sincerely desire to enjoy the extra-ordinary force of devotion that it inculcates. In rendering this book of devotional poems from an oriental language into English language I am fully aware of the fact that there is an obvious loss in it, of the strength rhythm and beauty of the Tamil language. Hundreds of memorable phrases could not stand the strain of being translated. Though I ventured with great trepidation and caution to take up the holy task of translating such a great prayer book of universal wisdom sung by this mystic theologian exposing his trials and transcendent experiences in lyrical Tamil poetry into English prose, with my limited knowledge it would have been almost impossible but for the fact that I have all along guided by His Grace.
The salient features of this work are:

1. The Thiruvaachakam of Saint Maanickavaachagar, a book of mystic theology is composed of 51 poems. All the 51 poems or Decads consisting in all of 659 stanzas have been translated into English prose.

2. The Tamil Text and its English version have been printed along side each other i.e., Tamil stanzas on the left hand pages and the English version on the right hand side pages.

3. All the 51 Decads (including 10 sub-decads of the 5th poem) summarised and critical abstracts have been written at the end of each decad. They are based on their respective sub-titles depicting the content of the Decads. The relevance of the titles of the Decads to their sub-titles has been brought out wherever necessary, with appropriate quotations from the Thiruvaachakam itself.

4. The book of Thiruvaachakam has been divided into 4 chapters as follows:

   Chapter 1 contains the first 4 poems (of 648 lines) or Decads which have been sung in “Aagaval” metre.

   Chapter 2 contains the fifth and the sixth poems of 150 stanzas. The fifth poem called the Sacred Cento contains 100 stanzas under 10 sub-decads and the sixth poem is made up of 50 stanzas

   Chapter 3 covers 14 Decads from the 7th (Thiruvempaaavai) to the 20th (Thiruppilliezuzhuchchi). All these Decads forming one unit, deal with the love theme of bridal mysticism in which the Saint Maanickavaachagar is the beloved bride who has fallen in love with God-Civan. The peculiarity of this chapter is the opening Decad (7) which deals with arousing the lady-love from her divine slumber and the
closing Decad (20) which deals with arousing God-Civan to rise up in him.

Chapter 4 contains 31 Decads, from the 21st to the final, 51st Decade. This chapter is the crowning glory of the entire work as the verses deal more particularly with the spiritual development and experiences of the saint.

A classification of the book into 4 chapters like this has been attempted for the first time.

Chapter 5: I have added a fifth chapter to my work, containing 10 essays under the title, “The Trial and Triumph of Saint Maanickavaachagar”. These essays are to explain the path-way to God as sung by the saint. They are the original and critical expositions and interpretations of the spiritual development, evolution and experiences in his attainment of God-hood as expounded by the saint in his utterances. For convenience, this Chapter has been placed at the beginning.

5. I have tried, as narrated already, to substantiate the unique achievements of the saint from his Thiruvaachakam as eulogised by saint Ramalinga Swami. I have also endeavoured to expound his exquisite theory of unperceivable attainments in the sphere of divinity on earth. I have attempted to explain the path of devotion which was disclosed to the saint by God; to bring out how God condescended with his love and devotion; to expatiate on his bridal mysticism as found in all the 14 Decads from the 7th to the 20th in which the saint has been the mystic bride in love of God Civan and how he joined Him in Advaita union.

Further, I have pointed out the secret communion of the saint with God under “The Divine Hint”, how He, by a word, called the saint to come to Him and I have explained how the saint pleads to Him to dispel his grief at not being able to
entertain the flow of the streams of Ambrosia that He in him, pumped through out his body, saying that he is not yet dead to enjoy His Grace and desires Him to call him (the saint) unto His Feet at once, throwing an ultimatum that he is not willing to live here in this world like this in an unbearable predicament, having dived deep in the ocean of His Grace also.

6. An attempt has been made in all humility with my limited knowledge to assess the state of supremacy of the saint, in the ladder of spiritual evolution, that he has ascended from the level of Homo Sapiens with His Grace, to the highest pinnacle not only as Homo Sapiens but also as Homo Celestii sp.novo. as he has specifically emphasized that God Civan made Him Civan Himself.

7. A synopsis of the content of Thiruvaachakam and a biographical pen-picture of the saint Maanickavaachagar have been included to facilitate the reader in realizing the ‘Trial and Triumph of the Saint’ in the proper perspective.

I acknowledge with respects the holy Blessings offered by the Mahasannithaanam, Head of the Caiva Mutt of Thiruvaavaduthurai who by tradition has been patronising the Thiruvaachakam of Saint Maanickavaachagar having the over-all supervision of the temple at Thiru-P-Perunthurai where God made Maanickavaachagar His own.

I am much beholden to Dr. Devasenapathy, Retired Professor of Philosophy for giving an excellent foreword to this work after perusing this voluminous treatise and affording useful critical advice. I am much thankful with kind regards to Dr. S.N. Kandaswamy, Professor of Tamil, Tamil University, Thanjavur for writing affectionately an appreciation for this work. I am to record my sincere thanks with kind regards to Dr. V. Satchidananthan, Professor of English Literature, a patriotic
advocate of Tamil Culture, for giving with reverence a scholarly preface for this work after patiently correcting the entire script with devotion. I am extremely grateful with kind regards to Thiru J. Padmanabha Iyer, M.Sc., Retd. Commercial Manager, N.M.D.C. Ltd., Govt. of India, one who adept in Sanskrit scriptures, for devoutly going through the English Proof of the manuscript. I have seen him to exult in eestasy while going through even the English translation of Thiruvaachakam.

I must express my sincere gratitude to Thiru. S. Kandaswamy, B.A., an erudite scholar in Thiruvaachakam and Sub-Manager, Madura Coats, Thiru S.A. Subramanian, M.A., and my daughter Mrs. Sivamani Subramanian for correcting the Tamil proof matter of this book with loving piety. I am greatly indebted to the authorities of the Tirumalai and Tirupati Devasthanam for their kind sanction of financial assistance for printing this book. I am to tender my gratitude to the Retd. Prof. N. Subbu Reddiar, Madras, to my friend Marshall Govindan, Montreal-Canada, to Retd. Prof. G. Leelakrishnan, Coimbatore, and to Prof. Miss. D. Ranganayaki, Tirupati, my sons Mr. S. Sivanandam, Mr. S. Natarajan and my sons-in-law, Mr. R. Velu, Mr. S. P. Ponniah and Mr. S. Sekaran for their sincere help in getting this book published. I should like to record my appreciation and thanks to the partners of Sarma’s Sanatorium Press, Pudukottai for undertaking the Printing of this book.

I invoke and pray with all solemnity for the sublime grace of God to all of us.

Madras
July 1990

Dr. C. Srinivasan
From The Editor’s Pen

My beloved father, the late Dr. C. Srinivasan has given expression lucidly and with an all-pervading sense of humility and devotion all that he had stored up in his mind about the great Saint Maarickavaadhagar and the Saint’s indomitable composition the Thiruvaachakam and there is nothing I have to add to it in my capacity as the Editor of this translation-cum-exposition. Without bringing in the subjective father-daughter relationship I can assert with all the confidence at my command that he was indeed a realised soul who practised what he felt and thought, with the deepest conviction and humility. It was the burning passion of the evening of his life, to leave behind for posterity a satisfying and meaningful translation of this great work, along with his own interpretation of some of the most captivating aspect of the Saint’s songs, trials, tribulations and triumphant; and he engrossed himself filltime, and whole-hearted in his task, after his retirement as Professor of Botany, Annamalai University. The deep interest of the Annamalai University in encouraging works in the Tamil language and their translation, was a distinct factor which spurred him into the peak of activity. Unfortunately, while the book was still in the press, my father attained the Lotus Feet of the Lord.

With all my limitations, I have attempted to edit this work and arrange it in accordance with my father’s last instructions and wishes and I can only hope that I have measured up to his expectations in a small way.

The Editor and the Publisher would like to place on record their deep sense of gratitude for the financial assistance granted by the Tirumalai and Tirupathi Devasthanam, but for which this work would not have been brought out. Our special thanks are due to them for the understanding and forbearance with which they readily put up with the delay in the completion of printing, occasioned by my father’s demise.

Messrs. Sarma’s Sanatorium Press, Pudukkottai have done a commendable job in handling the composing and printing of this work and my thanks to them for their co-operation and understanding.

I do hope and pray that the generous reading public will bear with us in regard to any mistakes omission or commission which might have crept in despite careful editing and proof-reading.

I offer this book to the enlightened reading public as an act of homage to my departed father.

October 1991.

S. Sivmani
Editor
Dr. S.N. KANDASWAMY
Prof. & Head
Dept. of Literature
Tamil University
Thanjavur

AN APPRECIATION

Among the Tamil Devotional Hymns, Thiruvachakam occupies a supreme place. Its author, St. Manickavachakar commenced his life as a Minister and culminated his life as divine Saint. His outpourings in praise of Lord Siva naturally formed them-selves the beautiful and benevolent bone-melting poems, reflecting his spiritual experiences and the ways and means to realise and reach the Almighty. Though there are some translations in English for this sacred devotional literature, the present one surpasses in several respects its predecessors. The author of the present translation Dr. C. Srinivasan, our esteemed Emeritus Professor, has been throughout his life a religious personality, immersed himself in the soul-stirring hymns of St. Ramalingar, who has passionately attached to Thiruvacakam. In addition, he is a great biologist. His erudition and deep insight coupled with religious and philosophical knowledge enabled him to take this bold venture with effortless ease. His command and fluency both in English and Tamil are clearly understood by his powerful and faithful renderings of the sacred poems into lucid English. Even an ordinary reader would easily go through the pages of this immortal work, understanding, appreciating and assimilating the contents of the text.

In various aspects the present translation is unique and useful. The Tamil stanzes are given in the left side and their equivalent English versions are presented on the right side. This
sort of arrangement will enable the reader to easily discern the original text with the help of the translation and vice versa. The summary and critical abstract for all the portions which are usually counted to be 51 Decads including 10 sub-decads are clearly given by the author. Here, it is essential to note that the author has attempted successfully to bring forth the significance of the title of each decad and also justify the appropriateness of the title, pointing out the relevant passages of the same decad. Further he is original in classifying all the decades into four groups in order to explain and evaluate the spiritual sojourn of St. Manickavachakar.

The biography of the Saint has been written on the basis of the anecdotes available in the text. Apart from the translation, the concluding portion of this book discusses in detail the trial and triumph of St. Manickavachakar showering a flood of light on the means and methods to attain eternal Bliss.

To support his arguments and to establish his conclusions he has profusely quoted the original text sufficiently.

On the whole, the book is studded with spiritual messages to guide the readers to lead a holy life with the purpose of the realisation of the Absolute.

I sincerely hope, that not only Tamil Scholars but also the non-Tamil Indologists will be greatly benefitted by this useful contribution of the author, who richly deserves the appreciation and admiration of the Tamil knowing world.

Dr. S. N. Kandaswamy
Preface

In a multilingual and multicultural Indian Society, translation of Indian classics in several languages has a crucial role to play towards integration of the unity of the democracy. The unity of the country - India as a cultural entity, is no longer an emotional issue. It is historical fact since 1947 particularly because the principle of peaceful co-existence against wanton terrorism or disrespect for human life which our peculiar brand of philosophy, holds as holistic in the supreme sense.

It is in this background crucial to the existence of a nation like India, I commend Dr. C. Srinivasan’s readable translation of Tiruvachakam by the great Saivite Saint Manickavachagar who in his highly lyrical utterance pours his infinite love for Lord Siva in this unique mystical treatise. It is the first example of Bridal Mysticism, the devotee turning himself into a bride and bringing down the Divine Lover to utterly human level. Bridal Mysticism is not only a national theme which emanated from Tamil Nadu and spread to the rest of India but also to parts of South East Asia, as the idea has been convincingly demonstrated by Prof. T.P. Meenakshisundaranar in his scholarly but much neglected paper read as a key-note address to the Paris session of the International Association of Tamil Resarch Scholars.
I am happy that Dr. Srinivasan’s English translation of Tiruvachagam serves as complementary to Prof. T.P.M.’s classic of a research paper. It is futile to compare it with other learned translations in English for a discussion of that topic may be lost in “wandering mazes”. This rendering has its eminent justification in that it is simple and straight-forward. I do not pretend that Dr. Srinivasan has made conscious use of theories of translation especially in a country where it is little understood, that translation is an art not a mechanical or impressionistic rendering but a painstaking transcription through the application of theories. For example, if the original is in verse, it should also be rendered into verse. Fortunately there is no unanimity among the authorities. Many of the Homeric translations in this century were rendered in prose especially by Mr. E.V. Rieu and Mr. T.E. Lawrence and their defence was that the prose versions were as eminently readable as novels.

Normally there are types of translation, according to Drydon: “Metaphrase” close rendering word by word and line by line; “Paragraphs” taking liberties with the language of the original without sacrificing sense; and “imitation” which is deliberate alteration of language and sense. In the English translation of Tiruvachakam, both the target language and the medium of translation are matured idiomatic languages. It is difficult to convey the linguistic nuances in renderings. By adopting contemporary English, the translator has brought the text nearer to his readers. The mellifluous quality of the Tamil verse cannot be packed in a modern language like English though it is the most expressive of languages.

I am happy to say that Dr. C. Srinivasan who has established his reputation as an interpreter in English of St. Ramalingar has pressed into service his maturity of Tamil
Scholarship, learnt under stalwarts like Mahavidwan R. Raghava Iyengar, Somasundara Bharathi and Venkatasami Nattar to fruition by collaboration with his ease in English. To wind up, translation of an Indian classic in any regional language will go a long way towards greater stabilization and ultimately nearer conceptualization of National Integration than any other mode. Thus, the work of Dr. Srinivasan in translating Tamil Classics is most welcome and appropriate for our religious renaissance.

Madurai-21
October 20, 1986

V. SACHITHANANDAN
FOREWORD

The Tiruvacagam of Manikkavacakar has evoked the love and reverence of Tamils for over a thousand years. In fact, it has captured the attention of some scholars in the West also. We may recall G.U. Pope's English translation of this work, published first in 1900 and subsequently reprinted twice. H.W. Schomerus translated it into German. He brought out a comparative study of Manikkavacakar and the German mystic, Eckhart. Quite recently Glenn Yocum of the U.S.A. published his study of the Thiruvacakagam under the title Hymns to the Dancing Siva. Recently two research scholars of the Dr. S. Radhakrishnan Institute for Advanced Study in Philosophy, University of Madras, were awarded the Degree of Doctor of Philosophy for their comparative studies of Manikkavacakar - one with Saint John of the Cross and the other with Saint Paul. Assuredly the Tiruvacakagam is a world classic, awaiting further comparative studies with mystics the world over.

It is appropriate that at a time when the Tiruvacakagam comes to be known to non-Tamils we have a fresh English translation. This translation is in the wake of the English translations by K.M. Balasubramanian and by G. Vanmikanathan. Dr. C. Srinivasan, like those two early translators, is steeped in Tamil religious classics. He has been
a life-long devotee of saint Ramalingam and has published a work on this nineteenth century saint. Those who have read Ramalingam’s Tiruarutpa will recall his moving appreciation of the Tiruvacagam. Ramalingam gives us all a clue regarding the way we should go through devotional poetry. We have to become one with the poet and sing the songs, entering into their very spirit. In such a state the words become vibrant with the Divine Presence.

Dr. Srinivasan endeavours to share his experience of singing the Tiruvacagam, immersing himself in its spirit with those interested in religious classics. He has given the Tamil text with an English rendering with abstracts of each of the poems and brief explanatory notes of the titles. He has arranged the fifty-one poems of the Tiruvacagam into four parts.

The constant study of the Tiruvacagam has been a part of Dr. Srinivasan’s saadhana (spiritual exercise). May it be such for those who read his present work!

Madras

29th July 1985

V.A. DEVASENAPATHI
SYNOPSIS OF THE CONTENT OF THIRUVAACHAKAM

Thiruvaachakam—the sacred utterances of the saint Maanickavaachagar—has been rightly called as a book of mystic theology. The saint was blessed to visualize God in the form of a human priest. "Behold Him Whom I saw with my eyes. Note that I was convinced that He was God Civan Himself." This has been a significant event in the spiritual life of the saint. So he prayed to Him with pious devotion for his grace. He wept and melted for His mercy to extricate Him from the miserable cycle of birth and death wiping out the inseparable bonds of illusion, Karma (good and bad deeds) and ego. Thus he poured forth 51 poems of rapturous songs and emotional melodies. They are auto-biographical songs not only extolling His greatness but also indulging in bridal mysticism in which the saint has been the bride in eternal love with God Civan. Complete surrender has been echoed in his fervent appeals and mellifluous compositions. His consciousness of his faults especially his mental waverings for the charm of maidens, his intensive shame for his unmelting mind and his painful and repeated yearnings for showering His Grace more and more, in woeful terms, his intermittent love and devotion to God, and his reverential appeals not to forsake him but to forgive him, have helped him in his final triumph.

The Transcendent experiences.

It was only when he prayed that he should be endowed with unintermitting love for him, he was granted.

It was only when he, with that love for Him, thawed and melted, He bestowed his grace on him.
As and when his body and soul melted and melted He entered his mind and condescended to enshrine in his body and rooted out his bonds of illusion. Karma and ego.

When he complained about the wandering of his mind for women and worries about death and birth, He was pleased to entertain his mind with his Light of Grace.

As his graceful effulgence grew up more and more when he wept and yearned and his body, bones and soul melted, He ordained to convert His light in him as sweet Ambrosia.

The saint has disclosed the secret of his achievement that God showed him His rosy flowery Feet by informing, "Behold These in your body as Ambrosia welling up and welling up in it!". Further, "He pumped streams of marvellous ambrosia right into all the pores and cavities of my bones". He fabricated for him an ecstasy-bubbling celestial body as if with a melting heart out of his corporal body. The saint has expressed in clear terms that he visualized God surely in three places.

Further God-The Supreme Mercy and Supreme Effulgence - condescended to dwell in him and graciously offered him Civan-hood. Thus the saint with the Body of Bliss merged with God in eternal Bliss in everlasting union.
BIOGRAPHICAL PEN-PICTURE OF SAINT MAANICKAVAACHAGAR.

(AS FOUND IN THIRUVAACHAKAM)

Saint Maanickavaachagar, the author of Thiruvaachakam, is said to be a native of Vaadavur a village on the banks of the river Vaigai, about seven miles away from the present city of Madurai in South India. He is said to have been born in a family which by tradition used to provide the monarchs of Paandia-Nadu with ministers. True to the family tradition he became very learned in Caiva religion (worshippers of God Civan) and in course of time became the minister of the Paandia King. He was known as Vaadavuraar (one who hails from Vaadavur)

Though we are not very sure of the exact date of Vaadavuraar the present day historians try to fix his date with that of the Paandia ruler-Arimarthana Paandian as 775 A.D. to 807 A.D. The history of the saint as in the case of many others, is shrouded in mystery. As per the legend, one day the king sent Vaadavuraar with heavy cash to buy horses for his cavalry The minister set out on his mission. On the way he heard that a very great sage of Caiva religion with a number of devoted disciples was stationed at Perunthurai the present Auvudaiyaarkoil in Thanjavur district. Impelled by his usual anxiety he went there to pay homage to the sage. The moment he saw the divine Being seated beneath a Kuruntham (Atalantia missionis) tree with all solemnity and serenity, the minister forgot all about himself and of the world, of course, including even the mission of the king. That was the day on which the benign and graceful glance of the heavenly sage turned Vaadavuraar for a mystical spiritual life. He fell down and surrendered himself fully to be sacred feet of the sage and
took him as his **Guru**, the Preceptor. The sage lovingly bestowed on him His benevolent Grace and made him His own and disappeared along with the devotees. **Vaadavuraar** realised that the sage was none but the supreme God-Civan Himself and began to pray and worship for the extra-ordinary Grace bestowed on him at the first sight. He poured forth melodious and mellifluous songs in thrilling strain recalling the extra-ordinary mercy of the Lord in condescending of His own accord, to appear in a human form and in bestowing His grace on him. He constructed the temple of the place and spent all the money he had brought, forgetting his mission and responsibility. He was fully engaged in singing His glory. He has narrated:

“Behold He (Civan) stepped on earth with His rosy Feet
Behold Him Whom even I saw with my own eyes
Behold the Ambrosia Which yields grace in abundance
Behold that I saw His greatness of mercy
Behold that I was convinced that He was Civan
Behold that He in His grace made me His own”

**-Thiruvaachakam: Poem 3: Lines 58-62**

**Vaadavuraar** has further sketched a little of his biography as spoken to the Lord in the second person:

Oh Lord eternal like a hill!
On that very day when You made me Your own
Did You not appropriate my soul, body and
belongings—everything—indeed?

Decad 33, stanza: 7

Henceforth **Vaadavuraar** was called **Maanickavaachagar**, the one whose words are ruby-like as his songs
sung in ecstasy are ethereal, spiritual and eternal. They are simple and melodious, religious and devotional, sung in melting strain.

In the meantime, it is said that the King of Madurai on hearing the vagaries of his minister was naturally irritated and he summoned him to his court. Maanickavaachagar felt for his unw(r)itting plight and appealed to his divine Guru. The omnipotent Lord bade him go and tell the king that the horses shall come in a few days, which he accordingly conveyed to the king. As there was undue delay in the matter, the King harassed the minister. The unostentatious Master could not allow His devoted disciple to suffer. One day He converted the jackals of the jungles into fine horses (2:36;38:1) and drove the Cavalry Himself to the king (50:7) in the guise of a Chieftain along with horse-traders. He majestically arrived in state before the King. The King was much pleased to see the virtually excellent horses and offered a vast quantity of gold. But the Chieftan refused to receive the price. The following references explain this episode:

"On Lord of Perunthurai Who transforming foxes into horses suitable for the cavalry"-50:7

"Was it not Your supreme grace which turned all the foxes into big chargers"- 38:1

"In the great beautiful vast city of Madurai He turned into a horse-groom" -2: 44-45

"Bringing the horses along with Him, He in the western country graciously arrived in state very cleverly with a band of horse-traders" Poem-2:44-45

"He Who cannot be assessed by Brahma and Ari, rendered help to me by converting foxes into horses; He sold the equine beasts to the Paandia King but did not agree to receive the vast quantity of gold" Poem-2:34:38
The legend narrated that the horses turned back into jackals that very night, attacked and maimed the horses of the king and ran away into the jungles. On hearing this news, the king was enraged and ordered to tie down the minister in the burning sand of the Vaigai river. The Lord could not bear the sufferings of this true devotee. He ordained a roaring flood in the river to soothe the minister. The flood threatened to play havoc and to engulf the capital by overflowing the banks. The king was amazed to hear about the sudden flood. He ordered all the citizens to repair the breaches at once by raising bunds. The share of an old saintly woman of the city a poor vender of rice-cakes-fell short for want of a labourer. The Lord took pity on her and offered Himself as a wager to do the job for her provided she gave Him rice-cakes as wages in advance.

“In that same city, on behalf of her, His devotee, He graciously carried dug-up earth” -2:46-47

“Oh great crazy one of Perunthurai who carried earth in exchange for rice-cakes” (Decad: 30: Stanza 2)

The heavenly Labourer after gulping the sweet rice-cakes, went to the site but did only a little work by leisurely carrying earth on His head in a lethargic mood without evincing any interest in raising bunds on the breaches. This resulted in widening the breaches of the river in spate. Having heard this the King rode to the site in wrath and found that the particular frisky truant was doing nothing but was whiling away the time. The minister without knowing the miracle of the Lord was also there, watching the event. The angry King caned the miscreant Labourer. And the blow fell on each and every creature of the universe. Suddenly the divine Labourer disappeared carrying the wounds!
“Let us sing that the God was hired for bearing earth on His head in buzzing Madurai; that He was smitten by the King there and that His golden body was bearing a wound” -8:8:4-6

“Singing of the Rider of the bull in battle of the fierce Lion of those in Civapuram graciously eating the rice-cakes on the soil in Madurai, of His being wounded when Paandian took work from Him, let us pluck flowers of lily” -13:16

The King realised his fault and begged his saintly minister to forgive him. Both of them were wonder-struck at the Mercy of the Lord though the saint could not bear the sight when the transcendently supreme God was beaten by the King.

Thereafter Maanickavaachagar became God-mad and perhaps wandered from place to place pouring forth melodious songs. worshipping the Lord in different temples and singing His glory and recollecting His extra-ordinary mercy and grace shown to him at Thirupperunthurai.

All those poems so sung by the saint Maanickavaachagar form the divine Thiruvaachakam. It is in fact a book of mystic theology. It relates an autobiographical love story of the saint with God at different stages of spiritual life and experiences which enabled him to attain eternal and supreme Bliss ineffable and transcendent. Most of the poems are in direct speech and God is addressed in the second person. It is made up of 659 stanzas arranged in 51 decades (poems of ten stanzas each in most cases). Each poem has a title, a sub-title perhaps added later by an unknown author and the name of the place where it was sung. Out of these 51 decades or poems 20 decades are said to have been sung at Thirupperunthurai where the saint was consecrated, 25 (the maximum) at Thillai (Chidambaram), 2 at Thiru Annamalai
and one decad each at Thiru Uththarakosamangai Thiruvarur, Thiruththonipuram (Sirkazhi) and Thirukkazhukundram.

Though the saint might have visited several other temples of worship we may be sure of his visit to those seven places wherefrom he has sung his lyrical songs. It may be noticed that wherever he sung his poems he has thoughtfully recollected the grace of the Lord of Thirupperunthurai. There is no wonder therefore that he mentions this place in all the stanzas of six decades out of twenty sung here at Thirupperunthurai.

We do not understand the significance of Uththarakosamangai which he declares as the town of the Lord (19:3:2:120) being referred to in all the nine verses (stanzas) of the Decad of the sacred golden swing (16) sung at Thillai. It is gratifying to find that the Lord graciosuly offered the saint sacred ash there:

“Oh maidens with breasts decked with jewels! Let us swing on the golden swing singing on the huge palaces with terrace in Uththarakosamangai when lightnings, play of the Gem Who has neither antecedent nor end nor beginning and Who, while a multitude of sages and several hundred crores of heavenly ones were waiting, graciously bestowed on me. His sacred Ash that I might be established for ever in His flood of grace” - (16:3)

We must remember that the saint has sung here a Decad of fifty very fine verses called the Decad of Forsake not plea wherein he pleads to the Lord not to forsake him. Perhaps it is only here at Uththarakosamangai the Lord commanded him to go over to Thillai and went away along with a band of His divine saints who were destined to receive
His grace and He coalesced with them as they merged and merged in Him:

“He bade me, this cur, to come to His Form-pervading hall at Thillai abounding in goodness, and in His grace left me here abandoned while His grace-receiving devotees who had gained His grace to go with Him that day, gradually merged and merged with Him, He too mingled with Them in perfect union”. (2:127-131).

Further he pleads at Uththarakosamangai not to forsake him deploring that he was not able to merge with His feet although he could behold Them delightfully:

“Oh King of Uththarakosamangai, Oh my Father Who made me all your own! Behold that You do not forsake me who though saw Your jewelled Feet with joyous mind have not come forward to merge in them. Oh easily accessible Lord Whose jewelled Feet are the source of light to all the true lights that gleam!” - (6:15)

We may point out with certainty that out of the seven places wherefrom the saint has produced the monumental Thiruvaachakam he has visualised the supreme transcendent Being --God Civan -- definitely in three places, namely Thirupperunthurai, Thirukkazhukundram and Thiruththillai as evidenced from his sacred utterances:

1. Decad of Bruising (33) dealing with self- dedication: (Sung at Thirupperunthurai).

“Oh Lord with an eye on the forehead! I to the delight of my eyes saw Your jewelled twin Feet. Hence-forth instead of contemplating on them only day and night to the exclusion of all the other things, shall I, Oh my Father, brood on shedding this body on earth and entering beneath Your Feet in Bliss? Fine indeed is my servdom to You!"
2. Decad of Thirukkazhukundram (30) dealing with the vision of the Guru (Sung at Thirukkazhukundram):

"Oh mighty Lord of peaceful Perunthurai! Matchless Bliss flows to those who speak Your names. You my Lord came forward when my bad and good deeds (Karma) balanced, that the never enviable seed of birth could not sprout out again and showed me Your countless glorious Form in the sacred Kazhukundram wiping away my on-coming griefs." - (30:1)

3. Decad of Vision (31) dealing with the vision of the mystic dance: (Sung at Thillai):

"I a cur of a serf saw with delight in beauty - encompassed Thillai the sweet Feet of Civan Who abides in Thirupperunthurai. He entered me when I had not taken shape in the womb. He entered my flesh, established Himself in my mind and made me His own out of His grace" (31:3)

The saint has also passed on an autobiographical note of his past life and sums it up how he has been finally admitted with the galaxy of His servitors and devotees which benefit has been his cherished ambition.

"Erewhile I was in His presence. The sparkling Effulgence of grace banished me from there and made me enter a human body. Graciously He looked at me and spoke subtle brief words of mystery. Ploughing furrows without an aid of a yoke (evidently meaning that He can redeem a person with miraculous ease) He lifted me up and after cleaning me that all the former falseness may be shed and making me His own Bliss, joined me to the band of His devotees. Such a wonder we have seen!" (26:8)

It has to be noted that this verse occurs in the Decad of Wonder dealing with the Characteristics of Deliverance.
This unique feature of deliverance seems to be in unison with his most characteristic lyrical songs of the Decad of Grasp (37) which deals with his union with God during deliverance:

"Oh my Treasure of Bliss! Oh great Lord Civan! Oh You Who much more solicitous than a mother who suckles her child with thoughtful care, melting this sinner’s flesh and increasing the inner light squirted the never-drying honey of Bliss in me and trailed after me from place to place! I have followed You now and caught hold of You firmly. Where will you at your pleasure appear henceforth to bestow grace? (37:9).

"Oh Mother! Oh Father! Oh matchless Gem! Oh delicious Ambrosia growing out of love! Oh Wealth! Oh great Civaperuman who bestowed perfect Civan-hood on me this worm-fested vagrant outcaste who is increasing falsity and decreasing his days upon this earth, I have caught You firmly. Where will You at Your pleasure appear henceforth to bestow grace? (37:3)

Moreover our sacred saint has disclosed his attainment in very clear terms:

I. In the Decad of vision (31):

"I who was infatuated by the sense organs which would surely cause death and was drifting to fail into cruel hell, saw in beautiful Thillai the infinite Bliss Who clarified my reasoning mind, transformed me into Civan Himself and made me His own". Decad 31:1

II. In the Decad of the Shoulder Gazing (15):

"Let us play the game of shoulder gazing by the grace of the Father Who makes my reasoning mind Civam-imbued and transforms whatever I do into divine contemplating act of
Consecration (Thavam) to Him while several foolish religionists like Buddhists and others flounder in their worthless religions and stand bewildering”.

(Civam is the quality of Civan (ie)Bliss) (15:6)

III. In the Decad of sacred Thellenam (11).

“Let us sing of how when the supernal Effulgence Who saving me from sinking in the vain abyss of worthless Devaas made me His own, bestowed on us new rosy light of grace, we perished and became Civan Himself and beat Thellenam!” (Decad - 11:4)

IV. In the Decad of Amazement (51)

“Who else could gain such a privilege which my Father has vouchsafed me by teaching the path of devotion-loving - piety -to me who was laboriously striving in the company of cussed men who did not know the path of salvation, ridding my reasoning mind of the bonds that my old Karma be wiped off, making me His own and ultimately transforming me into Civan Himself?” (51:1)
THIRUVAAACHAKAM

CHAPTER 5

ESSAYS
Thiruchchitrambalam
THIRUVAAACHAKAM

Thiruvaachakam (meaning sacred utterance) of Saint Maanickavaachagar is composed of fifty-one poems or decads mostly of ten verses or stanzas of four lines each, totalling 659 verses. We may divide the book into four chapters. The first four poems form the first chapter. The fifth poem—the sacred cento of 100 verses and the sixth with fifty verses may form the second chapter. Decads 7 to 20 may form the third part and the next thirty one (21 to 51) decads may form the fourth chapter. The last, fifth part—The Trial and Triumph of Saint Maanickavaachagar—is purely and original exposition of the real content of Thiruvaachakam in his path-way to God. This Chapter has been placed at the beginning of this volume.

Each decad has a title based upon the gross substance of the poem/decad and a sub-title which pinpoints the quintessence of the decad. It gives the subtle inner meaning, probably of the development of the soul. It is said that these subtitles have been given by some unknown ancient commentator. The name of the place where each decad was sung has been given for all the 51 decads. 25 poems or decads, the maximum number, have been sung at Thillai (Chidambaram) in South Arcot District, 20 at Thirupperunthurai (Avudaiyaarkoil) in Thanjavur district, 2 at Thiru-Annamalai in North Arcot district, one each at Thiru-uththarakosamangai in Ramnad district, Thirukazhukundram, Chengai district, Thiru-thonipuram (Sirkazhi) and Thiru Aarur both in Thanjavur district of Tamil Nadu.
Maanickavaachagar means he who takes after this name to his ruby-like utterances. His poems form an autobiographical book of mystic theology. This great manual of rapturous songs, especially the third part of it, deals with the love story of the human bride, the saint, with the divine bride-groom, God-Civan. Though it is his story of love sung in simple but forceful poetry it deals with the devotional and spiritual experiences of the saint. True divine faith and extra-ordinary devotion to God run through the entire torrential outpouring. The religious and spiritual feelings and emotions have been expressed in melodious and mellifluous songs. Hence Thiruvaachakam--sacred utterances.
1. OH! THOU! WHO ART?

The Ecclesiastes name Thee The Almighty; Macelaes names Thee The Creator, The epistle to the Ephesians names Thee Liberty Baruch names Thee Immensity; The Psalms name Thee Wisdom, and Truth; John names Thee Light; The book of Kings names Thee Lord; Exodus calls Thee Providence; Solomon names Thee Compassion; the Caivaites call Thee Civan; the Vaishnavaites name Thee Vishnu Ramalinga Swami names Thee Supreme Grace, Light Supreme, universal Compassion. Islam calls Thee Allah-the God;

The Vedaas call Thee Brahman;

Saint Maanickavaachagar after calling Thee Supreme Bliss, eulogizes “Who can perceive You as Thou Art!”

(Thiruvaachakam Decad 22 Stanza 7)
2. The Path of Devotion

One of the best verses of Thiruvaachakam dealing with the path of devotion is found in the Decad of Amazement (51). The saint Maanickavachagar exclaims in astonishment mingled with wonder: "Who else indeed could gain such a privilege which my father vouchsafed me in His grace?" He declares that the Lord taught him the path of devotion (51:1) This path of devotion seems to be the prerequisite and necessary prelude and preparation to pursue the more important and the ultimate path of liberation with His Grace.

What is this path of devotion?

Devotion is loving piety and true love for God. Real love for God will lead one to the path of devotion the aim of which is to become eligible to receive His Grace. Therefore this path is also called the true path way. Realising this fact one must develop love for God. To love God is not so easy. That is a faculty by itself. It is an inner urge buried in the finer senses of the humane individual and is kindled rarely by unknown supra-mental power. It may appear as too abstruse a thought for a commoner.

To the so-called rational and sophisticated human mind it is a paradox. So he may pose an array of questions:

What is this love of God? Why should one love God? How to love God? What is the use of loving God? What matters if one does not love God?

Love is a kind of natural feeling of the living organism. It is inherent as an instinct even in the unicellular organism, be it an Amoeba or Chlamydomonas. It may be observed in their sexual or even in asexual phase. That feeling develops
more and more and evolves into a character in the animal kingdom as wooing for the purpose of reproduction. This characteristic feeling of love is varied in the human beings.

The mother loves her child as it is her own production. The child loves the mother because she feeds her child. A boy loves another boy of his age just to play with. This develops into friendship, a kind of love. A handsome youth loves a lovely maiden. The maiden loves the youth. This love in most cases is an impulse for the sexual pleasure. A scholar or scientist loves his teacher because of his outstanding scholarship or meritorious discovery. The master loves his student when the latter is earnest in learning more and more. An ascetic preceptor loves his disciplined disciple because the latter has surrendered himself completely in the pursuit of real knowledge. This disciple loves his preceptor because the cherished characteristics of the ascetic demand a reverential devotion for him. In these cases one may observe that love is reciprocal. In the same manner God loves those who love him. They are His devotees. The devotees love God in the fond hope of enjoying eternal Bliss as they firmly believe and definitely know that God is not only all Love, all knowledge, all Truth but all the more supreme Bliss.

Such of those devoted ones realise that eternal Bliss is possible to achieve only by His Grace. The way to gain His Grace is nothing but prayer.

Devotional prayer with loving piety and meditational supplication will certainly lead one to His path of Grace. In order to gain this aim one must be endowed with real love for God.
Realising this fact our saint Maanickavaachagar prays:

“Oh my Owner! I should get true love unto You”. (32:3)

“Oh gem-set Hill of splendid gold!
Do graciously grant me unintermitting love
unto You to take root in the Core of my
heart and melt it. Oh my Owner!” (5:11)

“Oh king! It is love I need unto Your jewelled Feet” (5:74)

“Oh beautiful eyed One! Let my love to Your
Jewelled Feet unite me with You in supreme Bliss”. (5:71)

The saint is aware of the fact that only such of those
who are His real devotees can gain His grace and that too out
of His mercy. He is desirous of being counted upon as one
such saint to become eligible to enjoy His Grace. So he sings
and prays:

“Oh my Master! Loving devotees who do not know
separation from You have reached Your gracious jewelled Feet and
gained a treasure of Bliss that never knows recession. I do not know
the method of worshipping You. I do not know You at all. I do not
know the knowledge to know You. I, the serf, seek refuge in You”-24:9

“Oh unchanging, unceasing, unparting, unforgetting,
undying and immeasurable Sea of Bliss! Your devotees with their
hearts thawing endlessly have gained You. I a base dog who have
stayed outside keep mourning. Oh my Master, I must get true love
unto You. (32:6)

Though the saint feels that he has no love for God he
prays:

“That I am devoid of love for Him He knows and I know
but everybody knows that He has made me His own” (10:13)
"Oh Sage! I a deceitful one, have no support other than You. I a false one, am not other than adulterated with falsehood. Oh my Lord and Lord of us all! Oh Partner of Her whose dark eyes gleam! May the love of the true devotees who have reached You and bodily merged and commingled with Your jewelled Feet, be mine too! I pray. Oh my Sage! (5:73)

"I wear away, Oh Civân, Bestow on me the love which the devotees who are close to You have for You (32:8/3).

The saint is conscious that the flowery fluorescent Effulgence is unknowable by no matter who, unless they are His devotees, (42:1), and that He bestowing pleasures of grace on those who love Him lavishes perennial Bliss on His true devotees (42:9). Further he sings:

"Oh free One! Oh primeval One! Oh triple-eyed One! Oh Sage! Oh Siddha of gnosis Who graciously bestows the transcendent goal on those who worship You with unopened flowers, contemplate You with loving piety and praise You with deep devotion! Oh Father Who appeared under the Kuruntham tree of lush blossoms in Thirupperunthurai dear to me! If this servant calls upon You with craving ardour won't You in Your grace say" Don't fear?" (29:8)

He feels strongly that his vicious cycle of death and birth should cease and that he should gain devotion and loving piety (44:1). He looks at his own self. He condemns himself.

"Oh succourless carcass of my heart! you do not have love to the jewelled Feet of the Dancer; you do not wail; you do not feel distressed; you do not sing with bones melting. You do not bow down; You do not deck the head with the flowery Feet or the Lord. You do not seek for Him in street after street, I do not know what is to be done with you!" (5:31) He becomes vexed and feels diffident
whether it would be possible for His graciously great love to accrue to him. the servitor, too (32:4) He worships and prays to Him for His grace.

2. (a). How to pray?

To pray and worship God one must be endowed with His Grace. The saint himself discloses this fact in his very first Poem "Since He- Civan the supreme Bliss - abides in my mind I, by His Grace worshipping His Feet, relate Civapuranam to the delight of my mind" (1:16-18). It is not that anybody can pray to Him at his whims and fancies. One must possess that faculty to pray to God, out of sheer love to Him and spontaneously pray and worship Him with all devotion and faith. He must tie down his wavering mind to Him and sing His praises.

The saint just like scores of sages in his line of hierarchy has paved the way how to pray and worship Him. One should have a staunch faith in God the primeval supreme Being Who is all love, all truth, all knowledge, all righteousness and all Bliss. He is in fact all in all as he sings: "Thou art not anything and without Thee nothing is" (22:7) Faith in Him alone will not suffice. One must realize that he has nothing of his own. He should understand the significance of the following song: "I myself am all false! My heart is false! My love too is false! But if I bound by karma would weep I could gain you, Oh Honey! Oh Ambrosia! Oh Essence of the sugar-cane! Oh great one Who is sweet to me! Bestow on me Your servant, Your grace that I may come unto You (5:90)

Even a thorough realization of the transcendent supremacy of God and the trivial insignificant nature of the individual will not be enough to tempt him to pray to Him. One should also realise by deep introspection the transient
nature of his life in the world, the ephemeral nature of the worldly pleasures in which he is entangled. He must also realize how he is tossed about in the ocean of birth and death. He should realize how he is chained by the mighty bonds such as (1) the inherent ego of ‘I’ and “Mine” (2) the powerful effects of his past and present deeds—the karma and (3) the delusion and illusion. These bonds are perpetual and the life of the individual is strongly bound by them. Our saint points out that the bonds fastened to his reasoning mind have been cut off by the universal Father out of His mercy (51:1). That is why the saint declares that he relates his first poem Civapuranam to the effacement of all his past karma. Therefore one may pray and worship God by extolling His greatness. Surrendering himself completely he may pray to Him to redeem him from all the bonds and the perpetual disease of birth and death. As the saint prays, one may pray to Him to save him from the vagaries of his mind and senses which are after sensual pleasures. He may pray to Him to bestow upon him His mercy and grace. He may pray to him to show him the right path to reach Him. He may pray to Him to bestow upon him eternal Bliss. The best prayer is to pray to Him out of sheer love without asking for even His Bliss. This prayer of loving piety to Him shall place him in everlastingsupreme and transcendent Bliss for ever and ever after.

2. (b) Gracious God Condescends

By this kind of devoted prayer, God can be brought nearer home or rather the devotee can tie his mind to God in concentration and imagine Him to be in the loving pedestal of his melting heart. God has been gracious not to part from there even for as little a time as it takes to wink as the saint says (1:3). He has preferred to abide in the temple of his mind
and has bestowed the devout love on him as he begged for. Besides God in His grace condescends to bestow His mercy. The saint sings:

"Our heads will rest and flourish at the large flowery and roseate Feet of our Father Who entering our minds and making us His own, destroyed our evil karma and bestowed on us devout love necessary for our redemption". (42:6)

"I saw Him at the hall in Thillai where the four Vedas are chanted. He drew unto me, a cur who did not know anything about the method to approach Him. He, graciously bestowing on me undying love that the light may grow high in my mind, revoked my karma, extirpated my bonds (Malam) and showed me great mercy" (31:9).

"Who else indeed could gain the grace showered on me by the eminent one Who bestowing inconceivable love on me who was fit only to be born on this earth and be wearied with life and to drop down dead, made me His own. He applied sacred ash even on me that I may reach the pure path only (51:4) the pathway to God".

"I keep on weeping without following those who melt like wax before the fire with love incarnate mind towards You on seeing Your lightning -like jewelled golden Feet worshipped them and followed You, I have been born in vain, by what means shall I serve You?" (5:88)

2 (c) The saint narrates the symptoms of pious devotion:

"Their very bones softened and melted, their minds yearned with sigh after sigh. their river called love overflowed its banks, their good senses coalesced, they clamoured 'Oh Lord!' While their speech stumbled, the hair on their bodies stood on end, their palms folded in worship into the shape of a lotus bud. Their hearts blossomed as flowers and their eyes gleamed with delight, droplets
of tears dewing on them, with unswerving love day by day they
Cherished. Obeisance to You! Oh Lord! You became their very
Mother and brought them up”. (4:81-87)

The saint explains how he was brought up.

“Let us beat the trumpet of Thellennam singing till it turns
sweet in our mouths of the transcendent Effulgence, who while on
other side the throng of ascetics who labouring for deliverance
stood sore wearied, graciously made even base me His own on this
side and immersed me in the sea of pious devotion” (11:12)

“Oh great Lord Civam who is unknowable even by the
heavenly ones and who dwelling here in southern
Thirupperunthurai Was it not out of love for me that You by
merely looking on me, severed my barren births and making my
heart soften, graciously entered and made me Your own (38:7)

As the saint in the ocean of devotion was able to thaw
and melt body and soul joyfully out of sheer love, He bestowed
on him His grace (22:2). He sings:

“Oh Mother! Oh Father! Oh matchless Gem! Oh
delicious Ambrosia growing out of love! Oh Wealth! Oh great
Civaperuman who bestowed perfect Civam-hood on this worm-
infested vagrant outcaste who is increasing falsity and
decreasing his days! upon this earth.I have caught hold of You
firmly. Where will You at Your pleasure appear henceforth to
bestow more grace?”(37:3)
By the grace of God the saint importuned and importuned Him repeatedly with devout love.

"Oh king! Oh our Lord! Bid me come unto You Oh prior one to Maal and the one with four heads: Oh our Lord! Bid me come unto You! Oh our Lord the last remaining One after the day when all things have entirely ceased to be! Bid me come unto You! Bid me come to praise You with my tongue out of love for Your twinkling jewelled Feet and sing Your glories! Oh Destroyer of sin! (5:99)

"Oh Father! Oh my Ambrosia! Oh blissful One! Oh You who resemble honey that flows abundant thrilling my heart with Bliss! Oh You who making me a more privileged one than devotees who belong to you become a drink for me to drink You in. Oh Lord with a glistening crown! Oh Helper! Oh reserve Treasure to Your servants in distress! Tell me, would you leave me here in the world to pine away? Oh our king!" (5:98)

God in His grace condescended to show Himself to the saint at the sacred Eagle’s Hill as and when his good and evil Karma balanced each other. (30:5) The saint therefore has successfully trodden on the path of Devotion and achieved his goal.
3. God condescended for love

Let us trace the development of love for God in the saint Maanickavaachagar and its consequences as it is tantamount to relate that the more he ascended with love towards Him the more has been the descent of God in him. He devotedly prays to God saying that he has been actually enacting the role of a devotee in a drama to enter into the land of deliverance all along. He requests the Lord to grant him graciously unintermitting love for Him to take root in the core of his heart and melt (5:11). With this love he desires to sing of Him in obeisance. Singing thus with his heart thawing and thawing, his mind melting and melting and his body limbering and limbering, he should join the blossom Feet which dances in the hall at Thillai (Chidambaram) (5:100). When he finds that his mind is wandering for women and his body not melting for His Grace he is vexed with his body which is full of filth and dirty things. It is susceptible to all sorts of temptations and is continuously formenting him. He accuses himself of his sins and lust for women. He condemns himself and wants to crack his hard heart. He longs to thaw and melt. He desires to reach His Feet and abide therein (25:4). He hopes that his prayers will be answered and He will not forsake him. So he prays to bestow His Grace on him and begs to take pity on him. His tongue is bubbling His name, his eyes are streaming with tears, his month is mumbling His praise, his mind is melting and his heart is contemplating on Him (21:10). As the grant of His Grace is not easily forthcoming he prays, "Oh! my Gem! When am I thawing and thawing, melting and melting to enter Your Presence? When am I to look at Your sunset—resembling holy Body performing various kinds of antics like standing, sitting, lying, rising, laughing, weeping,
adoring and praising Your Mercy? When am I to remain joined in mystic embrace with You! Oh! God!” (27:8).

He becomes impatient but thinks of His greatness, how He is rare to everybody right from the heavenly Beings down to the saints and seers. He accuses himself that he does not devotedly pray to Him, that he does not earnestly strew flowers on His dazzling Feet, that he neither cries in amazement nor melts in adoration. He does not know what will become of him. He feels that he is going to perish (5:18). So he weeps and prays for His mercy. “Oh! King! You are the entire Principal and guiding principle to my five senses and to my soul! I am to weep with worry whether You would take pity on me. I am to weep whether You bestow Your Grace on me and abide in me! What else can I do? Oh! Ambrosia!” (21:4). “Oh! Honey! Oh! Ambrosia! I myself am a lie. My heart is a lie. My love unto You is also a lie. But if I would weep. Oh! Essence of sugarcane! I could gain You! Oh! Sweet One! Bestow on me Your Grace that I may come unto you!” (5:90). Again and again he prays to the Ocean of Mercy. He weeps and melts for His Grace.

3.(a) The flow of tears:

As and when his body and soul soften in every pore and melt with yearning, He the Supreme Mercy condescends to enter his body and abide in him dispelling the darkness of unreality (22:2). The Sea of Mercy abiding in him melts his soul and causes the flow of tears or bliss (17:2). Taking advantage of this he weeps and prays for His Grace more and more. The Lord entered his body taking it verily for a lofty golden temple as he melted pore by pore. The Supreme Effulgence melted his bones, eradicated all his bonds of sorrow, birth, death and delusion and enslaved him (37:10).
Here is a verse that clearly shows how his extra-ordinary streaming of tears and melting of his body out of love for Him have brought about the descent of God in the saint. Much more solicitous than a mother who of her own accord mind-fully suckles her child, God Civan graciously melted his flesh, increased his inner light, squirted honey of bliss in him and trailed after him from place to place (37:9). God is pleased and he is blessed. He has made for him a body which yields ecstasy and has done away with the body which spells ruin and is not able to contain the exquisite bliss (3:118). He has fashioned a new body for him as if with a melting heart (3:176-177). The saint is overwhelmed with His gracious bliss and sings, “Oh! Blissful One! Oh! Ambrosia! You thawing my heart resemble honey and have become a drink for me to drink you in!” (5:98).

Oh You Whom even the heavenly Beings could not know!
Oh You Whom even the end of the ancient Vedas could not trace!
Oh You Whom even those of the other lands could not know!
Oh You Who sweetly made me Thine!
Oh You Who led me to dance with this body!
Oh You Who made me melt and drink You in!
Oh You Who enacted the Drama of Gnosis that my desire for this worldly things might melt away! (5:95).

3.(b) How God enslaved the saint and made him His own?

In the same manner we shall trace how the saint Maanickavaachagar was enslaved by Him by the melting of his bones. Out of sheer love for Him the saint prays and his body, senses, mind and soul melt for His grace. Here we will find that ultimately God pumped sweet Ambrosia into the pores of his bones and created a divine body replacing the marrow
of his bones by surpassingly sweet Ambrosia. The melting of his bones is of two kinds, subjective and objective.

In the subjective way of melting the saint accuses himself that he does not sing with his bones melting out of love for Him, that he does not love and dance to the sacred Dancer's Feet, that he does not bow down to the blossom Feet of the Lord, that he does deck His Feet with flowers, that he does not seek for Him street after street and that he does not wail for His Mercy. He is vexed with the carcass of a heart and worried what is to be done with it. He prays and prays as he is sure that He will condescend. God, of course, as Mother, shall bring up those whose very bones softened and melted out of love for Him and whose hearts yearned with sigh after sigh for His Grace (4:78-80). In His Grace He showed Himself to the saint in the guise of a priest. He with undying love and melting bones wailed with loud lamentations (3:148). He is reminded of His mystic and wonderful appearance again and again. He sings "Oh! Sage! Long ago You conferred Your Grace on me; while my bones melted. You showed me Your twin Feet and enslaved me!" (44:3). He is blessed to merge with the Feet of the Lord. At this stage he addresses athe king of the dragon flies to go and hum to the Dancer at Thillai instead of feeding on the little honey in each flower and convey to Him that everytime he thinks of Him, sees Him, speaks of Him -nay-always He squirts honey of Bliss in him melting all his bones (10:3).

Then there is the objective way of melting of his bones where God drawing him forcibly melted his bones and showed His sweet Feet (38:1). The Lord of Thirupperunthurai entering, his body melted every pore of his bones and enslaved him. He is there in his mind and eyes (34:4). The saint is conscious of his presence in his mind but is afraid that He
might desert him because of his Karma. So he pleads to Him who is like honey, milk, candy and ambrosia and is melting his bones, not to forsake him (6:21). The Lord melts the bones of His devotees who worship Him so that they may cross the sea of birth and wipe out their Karma (36:9). The saint experiences the presence of God in him. He feels with wonder that He melted his bones, destroyed the might of his past twin deeds, (Karma) plucked out his rooted grief and purified him. All these things happened because He entered in him out of His Mercy (40:3). The Lord ultimately transformed the corporal body of the saint and He ordained sweet ambrosia to collect in each hair root of his body. Further He pumped marvellous ambrosia right into the cavities of his bones (3:174-175).

At this juncture it seems appropriate to point out the prayers devoutly offered by saint Ramalinga Swami, (1823-1874) (see appendix) to saint Maanickavaachagar. In his "Songs of sacred Grace" the Swami who has not only devoured Thiruvaachakam with devout love but has faithfully followed saint Maanickavaachagar in his spiritual pursuits and attainment of supreme Bliss, has devoutly indicated in very clear terms his divine experiences.

"Oh God of Vaadavur! While all those who deeply concentrating their mind in between their eye-brows and meditating on God for a pretty long time and thereby becoming skeletal frames, have been disappointed, you alone have been blessed to obtain a unique body of love (Suddha Deham) and then to transform the same into a Body of Grace (Pramava Deham) and finally transmute it into a Body of Bliss ("Gnana Deham") (Thiruvarutpa IV:12/3 (See Appendix). It is no wonder therefore, that saint Maanickavaachagar exhorts that God fashioned a new form for him an ecstasy-bubbling
body with a melting mind (3:120; 173-175) which is tantamount to the Body of Love. Further He sings: “He mixed in me Mercy’s pure honey and made even me surpassingly sweet ambrosia with grace” (3:180-182); Moreover, “He bestowing on me a comprehensible feeling of experience, transformed me into Light” (41:8). This appears to be the Body of Grace which is also said to be the Body of Light because it will be glittering and gleaming. When he has achieved this Body of Grace or Light, He ultimately transformed him into Civan Himself or offered him the Body of Bliss (31:1; 51:1) and the supreme transcendent experience of Civan - the Bliss of Civan (37:3).
4. Bridal Mysticism

It is said that a mystic is one who surrenders to a power of love that is greater than human and advances towards God and he is no longer in command of his own life, of his own mind and of his own will. Our saint has been a mystic par excellence in this respect as he surrendered his body, soul and his belongings to God. Love is the only device which God cannot escape and He falls into the net of devout love. Our saint converted himself as His mystic bride and with devout love bestowed upon, he enacted a gnostic drama of divine love with Him, received His grace in full measure and mingled with Him in inseparable union in His land of Bliss.

Though the utterances of the saint have been rightly called as mystic theology, his love story has been dealt with in our hypothetical third part of Thiruvaachakam viz., in 14 Decads from the 7th Decad to the 20th Decad. The seventh Decad is a game of girls Thiruvempaavai - Oh our sacred Maiden - in which the bride in love is aroused from her deep slumber. In the same way the 20th Decad Thiruppalli Ezhuchchi is awaking the Lord - the Divine Lover. Most of these Decads have been sung as dialogue of young maidens (7) duet argument (12), conversation (19), group play (9,11,13-16) and group singing (8). Decad 18 deals with sending a messenger of love and the secret courtship is disclosed to mother in Decad 17.

Let us elucidate the love theme of our saint with verses from each one of the 14 Decads. The saint as lady-love is infatuated with love for Civan - Maadevan (Decad: 7). It appears it is a pre-mature passionless passion for Him. However she is deeply engrossed in meditation and is crying off and on, “Oh my Lord! Oh my Lord!” ceaselessly yearning
fo. His hands. She is rolling in the flower-strewn bed with streaming tears and sob after sob pierces her frame. She appears to be senseless when she is lying down causing anxiety to the young maidens who as usual in accordance with the custom of the month have come up to her door to wake her up. She does not speak to them who appear to be unaware of her divine love for God. But when they sing of Maadevan, her Lover’ the very mention of the name makes a thrill in her body and she rolls in an ecstatic swoon. When the maidens begin to snub her saying “Have you fallen in love with your bed?”, she flares up, “Is this the place for joke? Is this the behaviour of the hand-maids of the Lord? Who are we to say that we are in love with the Lord?”. Again she is in divine communion with the Lord. The maidens are puzzled and ask her, “What kind of sleep is this?”. She does not appear to pay heed to their words.

The next Decad (8) Thiru-Ammaanai seems to be a game of girls. We come across a verse depicting the experience of the love-sick damsel. She discloses her secret courtship with the Lord:

“I shall wear the blossom of Kondrai (Cassia fistula)
(the favourite flowers of Civam)
I shall embrace the mighty shoulders of Civam Embracing thus tightly,
I shall swoon in rapture! pausing thus
I shall sulk, sulking thus
I shall yearn for His rosy lips!
I shall seek for Him! searching and melting inwardly
I shall ponder over the jewelled Feet of Civam!
I shall faint and I shall bloom again!
Let us sing the rosy Feet of the fire-bearing Dancer: Behold:
Ammaanaaai! (8:17).
In the next Decad 9 Thirup-porchchunnam the lady love calls upon eight of her companions for pounding sacred golden powder for the bath of Civan. Their minds are swinging with the Lord who is dancing with His spouse: the supreme Mercy. Their body, mind, and deed are all fully engaged in singing the praises of Civan. This Decad therefore seems to be group-singing of the maidens.

In Decad 10 Thirukkoththumbi the bride of Civan sends the King Dragon fly as her messenger of love to her Lover.

"Oh King Dragon! Instead of feeding on the little honey which is as small as the size of a tiny millet found in the flower, go to the Dancer Who squirts honey of Bliss every time I think of Him, see Him, speak of Him ever and ever making all our bones soften, go and hum my message!" (10:3).

It is significant to note that the bride is always keeping Him delightfully in her memory and experiences ecstatic Bliss as if she is united with Him.

The next Decad 11 Thiruththellenam seems to be a play of maidens when they beat a kind of trumpet singing His glory.

"Let us sing of how when the supernal
Effulgence who saving me from sinking
in the vain abyss of worthless Devaas,
made me His, bestowed on us new
royal light of grace, “we” perished and
became Civan Himself and beat Thellenam! “(11:4)

The bride-in-love seems to have merged with Civan. As the ego of “I and mine” has been lost, His grace is bestowed in full measure wiping out all the bonds.
Decad 12 is a duet between two maidens and is in the form of an argument. The first two lines of each verse are a derisive question put by an apparently mischievous maiden to the bride of Civan and she in the next two lines offers a silencing reply. The theme of the Decad is on the various legendary decorations and deeds attributed to Civan. The questions appear to be repulsive and impertinent and the answers are thought - provoking of certain subtle matters though not of all. However the mercy of Civan is explained as the sub-title of the Decad contemplates.

The next Decad 13 is again an appropriate play of maidens as they pluck the flowers of lily singing His glory. The bride of Civan has realised the transcendent Lover as sweet milk, honey and ambrosia throwing dust into the mouth of potent Karma.

Decad 14 is a sportive game of maidens as they bounce and fly in joy singing songs of His prowess. They perhaps jump up with the toes and fly about in merry abandon. The saint as His mystic bride has made use of this game of maidens to grasp His unreachable hands.

The next Decad (15) of shoulder-gazing seems to be a game of maidens. They perhaps used to dance by placing the hands of each opposing pair on the shoulders of the other. We are not able to comprehend whether the mystic bride in this Decad recollects her imaginary apprehension of embracing the shoulders of her Lover which she has disclosed to her companions in Thiru-ammaanai (8:17).

Thirup-ponnoosal the next Decad (16) is a play of maidens in which the bride of Civan along with her companions swings in ecstasy on the golden swing singing the glory of her Lover. It is of great significance to note that the
Lord along with the Dame not only came graciously (16:9) but bestowed on him, His sacred ash while multitude of sages and several hundred crores of heavenly ones were waiting (16:3). He has mentioned this unique feature in the last Decad also that He applied His sacred white ash even on him (51:4). This seems to be one of the greatest achievements in the spiritual life of our mystic as he has immersed in His flood of grace.

In the Decad of the mother (17) the mystic bride openly discloses her secret love for Civan to her mother by a series of exclamations how her mind has gone after Him. She lets out another secret of divine experience that He abiding in her and melting her heart causes in her never-drying tears of bliss (17:2). This is perhaps the gift of God offered in His grace to the mystic for his spiritual development.

The bride in love sends the bird Kuyil (Eudynamys indicus) to call her Lover in Decad 18. She describes that His form is such that it cannot miss as He is in the form of supreme Effulgence of flame of the hue of the red lotus and gold of the highest quality (18:8,9,10). She is earnestly yearning for His visit.

Decad 19 is in the form of questions put to the parrot by the mystic bride to disclose the ten insignia of her Lover and the answers thereto. It is quite interesting and beyond our reason when it is said that the royal capital town of Civan above all other places is Uththarakosamangal! (19:3). This has been said even elsewhere (2:120) as a sort of confirmation. The mystic discloses that the Mountain of grace bestowed bliss of deliverance on him (19:5).

The last Decad (20) of our hypothetical third chapter where Lord Civan is aroused explicitly dealing with the bridal mysticism is Thiruppalliezhuchchi. The bride of the Lord i.e.,
the soul of the saint, is fully matured and the veil of the last remnant of his bonds, *Thirothaanam* is removed by His grace and God is aroused in him. The saint points out repeatedly in four verses of this Decad that God condescended to come to this earth to bless His devotees (20:7,8,9,10). He has made it clear that this earth is the only place where Civan redeems and saves one and the human body is the only frame through which His grace can be achieved easily and in full measure. He points out that even His devoted sages who had cast off their bonds have come as fair maidens and worship Him in the manner of human beings (20:6).

Thus Civan the Lover Who is already there in the heart of His bride - the soul of our mystic saint - is aroused in him to enjoy eternal Bliss.

We may also add the Decad of union (27) to this aspect of Bridal mysticism where the bride of Civan with all love for Him asks, "When am I to remain locked in embrace with my Gem Who has hailed me ‘Ah! Ah! Come unto Me!’" (27:5).
5. The Path of Liberation

The saint Maanickavaachagar points out. "Oh! Great flood of Grace! On my hailing You with love and praying that only Your unique sanctuary will be a sanctuary to me as it is devoid of death and the evil (birth) that follows it, You came and showed Yourself to me" (30:6). The great Gnosis graciously bestows the transcendent goal on those who worship Him with unopened flowers, contemplate on Him with devotion and praise Him, "Oh! Superb Father!" (29:8). One should therefore pray to Him with ardent love to become eligible to step into the Path of Liberation.

Praying to God is not so easy as we have already observed, One must have been endowed with His grace to pray unto Him and then alone he can pray to gain His Grace! Saint Ramalinga Swami out of supreme universal compassion, calls upon and entreats all human beings to pray to God. He has paved the way of praying to God. The first step is to think of God and to think and think incessantly. It amounts to deep introspection, of thinking who am I? What is my mind about? Am I the physical body of the senses? Am I the soul or the life in the body? Am I that which is responsible for the life in the body - (jeevaatma)? Or am I the spirit or soul behind the life? If it is so am I the light of Grace omnipotent as Paramaatma in me as the sages name it? What happens to the soul when life parts from the body? What is life then? Does it rest only in the DNA and RNA molecules in the human cells? Or is it the property to grow and reproduce its kind as Biological Science defines it? What is the soul or spirit then? What is the mind about? Is it a part of the soul or soul itself solely? Soul is the inner life and sum total responsible for the life to be present in the living organism. It is the light of Grace (Paramaatma) and because of its presence the life
(Jeevaatma) is there in the body. When Jeevaathma is able to perceive the presence of Paramaathma in himself Jeevaathma is hidden in Paramaathma and that is to some extent realisation of self. Mundaka upanishad points out the difference very well between these two: life and soul, (chapter 3 : section 1 & 2). Two birds beautiful of wings, close companions, cling to one common tree. Of the two one eats the fruits of the tree, the other eats not but watches his fellow. The soul is the bird that sits immersed in thought on the one common tree and the bird that is engaged in eating the fruits is, perhaps, the life. The soul-bird is unaffected by the taste of the fruits which the life-bird eats, whether it is sour or sweet, but has a command over it. That is the difference between “soul” and “life”.

5. (a) Cycle of birth and death:

When one is engaged in this sort of constant and continuous introspection, his mind which is wont to run astray and think of millions of matters, appears to be slightly controlled. It is here that one should be cautious to control the wandering mind further and divert its attention to higher knowledge. He may think of his own self. Who am I? Why I am born? What is the purpose of my life? Is it to eat, sleep and reproduce? What happens after the passage of his life time? As per the Caiva philosophy one is reborn after death. Is he sure of rebirth as a human being? Is he ordained to follow the cycle of death and rebirth? If so for how long? Is there no end to this cycle?

As and when the saint feels desperate whether he would be endowed with that true love of His devotees who with which could gain His grace, he becomes desolate. This pensive mood
of despondency sets him to ponder over. The saint Maanickavaachagar sings:

Who am I? What is this mind of mine about? Is there anybody to care for me? (10:2). Am I heard at all? Why have I been born? What is the purpose of my birth? By this kind of introspection and deep thinking perhaps he narrates how he passed through various kinds of births in the biological kingdom before he was born as human being and how the thought of God was dawn in him:

"Grass was I; herb was I; worm, tree as full many a kind of beasts, birds, snake, stone goblins and demons was I; as mighty giants, ascetics, devaas was I. Thus within these immobile and mobile forms of life I have been born in every kind of birth and I am wearied, Oh my Lord!" (Thiruvaachakam : 1:26-31).

He points out how he escaped as a human foetus in the mother's womb during all the ten moon-months from the different kinds of troubles and finally from the sea of misery along with the mother in the tenth month (4:11:25). He recollects further how he escaped from all sorts of troubles and sorrow all the years of nights and days like hunger, work, sleep, travel, education, wealth and poverty till he became a youth. He sings how he escaped from the piercing glances of maidens with black tresses, red lips, pearly teeth and charming youthful breasts (4:25-30). After escaping from all these miserable things, the thought of God was born in him.

The moment when the thought of God was born in him he had to face six-crores of delusive powers like the dogma, of Maavaavaadam, Epicurianism, Sectarianism and Atheism (4:36-58).

He describes how the devotees like him becoming firm in their faith in God like a nail driven into a soft tree, worshipped Him with melting heart like wax before fire, wept,
trembled, danced, shouted, sang and prayed with pure love. With tears increasingly trickling, their mind in a whirl like the sea, with heart-sore, their body shivering in unison eschewing shyness while the world mocked at them as they remained unswerving in mind (4:59-70).

Realising these facts of natural history of human beings, the saint resorts to pray to Him constantly. He adores Him; he praises Him; he sings about Him in melodious and mellifluous strain; he weeps for His grace; he entreats not to forsake him.

5. (b) The bonds of the soul:

He is very serious about the cycle of birth and death as to why. Caiva philosophy mainly dealt with in Civaanaana-bodham, (see appendix), speaks out the cause of this cycle. It is due to the results of one’s own deeds in life, good or bad. They go by the name Karma. It is one of the three (paasam) bonds or fetters also known as Malam of the soul. The other two bonds Aanavam - ego (of I and mine) and Maayai - Illusion and delusion, are not so powerful as Karma. According to one’s Karma he is born and reborn in any form of life of the biological world. Unless the Karma is wiped out from the soul of the individual the birth cycle will continue.

What is this Karma about?

Karma, the fruits of one’s deeds, good or bad, goes on accumulating birth and birth. When one is born, a part of the stored Karma clings to his soul and it is called prarabdha (Potent) Karma. So long as a man lives his life, he earns a fresh kind of Karma by his actions of thought, word and deed that is called Aagaamiya Karma. This accruing Karma is stored and that part of Karma which is taken up to be realised in this present birth is called Sanchitha Karma - residual
Karma. (There seems to be slight difference of opinion with regard to the naming of the Past Karma that is Sanchitha for Prarabdha and vice-versa). Prarabdha and Sanchitha Karma are pointed and strong Karma. All these Karma have to be experienced and realised by the individual in his journey of life. Most of the sufferings of the human beings are due to their old Karma. Aagameya Karma can be diverted into good Karma if only the individual is cautious in his thoughts, words and deeds and contemplates on God. But the other two past Karma, it is said, cannot be wiped out by one’s own efforts and they will have to be rooted out only by His Grace. Our sages and saints have struggled hard to wipe off these Karmas. Saint Maanickavaachagar exclaims that these old Karma which got hold of him, have been ridden out by His Grace.

5. (c) Divine Light

He feels that he is after all a cur and does not know anything about the method of approaching Him. Still he sincerely prays and prays to the Lord. God condescended to bestow on the Saint His Grace so that the light of Grace may grow high in his mind. Further he showed him not only great mercy, revoked his Karma and wiped out his lusts and shackles but also showed Himself at the resplendent hall at Thillai (31:9). The Saint wonders, “I cannot understand the miracle of the Lord Who is incomprehensible to those who comprehend Him by sound (Naathaantham) bestowed on me a unique feeling and converted me into effulgent light, ridding me of the twin Karma which swing my body and life, and cutting asunder the grip of bonds; He out of His surpassingly great and lofty mercy fulfilled my desire by presenting me to the feet of His devotees (41:8)” which act is tantamount to the dwelling of supreme God and His Mercy in him (21:1). Much more solicitous than a mother who of her own accord
mindfully suckles her child, God melted his flesh. increased 
his inner light, squirted honey of bliss in him and trailed after 
him from place to place (37:9).

The saint has been thinking and thinking of him till all 
volitional thinking ceased and He out of His Grace rose up 
and stood in his mind like a rising sun (22:7). On seeing His 
Light, he sings and prays.

“Oh! Effulgence which rises in my mind as I beg and beg 
for your Grace and melt and melt with yearning for Your Mercy!
(22:6)”. “Oh! Effulgence! Who transforms me into Bliss! Oh! 
Expanse of Light which pervades the entire universe! (22:8)”.
“Oh! Formless unique One! You appear to me in the Form of Effulgence!
Oh! Sea of Bliss which severs my bonds! Oh Ineffable Beginning, 
Middle and End! Oh! Civan of Thirupperunthurai! Bestow on me 
Your Feet! Graciously show me the path by which I may go unto 
You! (22:9)”.

“Oh King! Oh our Lord! Bid we come unto You. Oh Prior 
one to Maal and the one with four heads (Brahma)! Oh our Lord!
Bid me come unto You! Oh our Lord, the last remaining One after 
the day when all things have entirely ceased to be! Bid me come 
unto You! Bid me come to praise you with my tongue out of love 
for Your twinkling jewelled Feet and sing Your glories! Oh 
Destroyer of sin!” (5:99).

The saint is engulfed by great and soothing effulgence 
of Grace. At this supramental state of divine experience, the 
mighty bonds which have been clinging to his mind hitherto 
are extirpated by His Grace as his mischievous mind itself is 
being lost. The light of His Grace wipes out the fear of birth 
in him. When he is thus freed from his deadly bonds, the 
ever-do-well mind and the terrible cycle of death and birth, 
the saint prays incessantly to go unto Him and visualize His
Feet. God has been generous and gracious to show him His Feet. God in His grace has appeared as Effulgence.

The saint sings therefore:

“Let us sing of Him who condescended to take pity on me and who out of compassion appeared as Effulgence and who by His inconceivable sweet Grace made His light shine inside my innermost being (8:18). Oh! Lord of Civapuram! As and when my body and soul began to thaw and melt with love for you, You bestowed on me sweet Grace which is not in my reach!” (22:2). “Our Lord bestowed on me His great Grace so that I may swim across the sea called birth” (42:7).

Great seers and saints have prayed for this superfine inconceivable state of tranquility and achieved this state of divinity after a good deal of penance and meditation. Saint Maanickavachagar prays, “Let us sing and beat the trumpet of Thellenam, how for the sake of Him who never knows weariness even if the ether were to vanish, wind were to die, and fire, water and arth were to disappear (the order in which the five elements originated) I lost my body, soul, sense of perception, my mind and I-ness (ego) too” (11:18). The saint is amazed to see that when he and his belongings are lost, God has descended in him and chosen to abide in him. He cries out “Oh! Primeval One! What I have become! I know not the end of all this! My Lord! I hear as if you would say, “Come! I am Destroyer of Karma” and announced Yourself as “I am so and so”, You enslaved me who is steeped in Karma” (5:22).

When the mind is thus deprived of all the three kinds of bonds which have been clinging to the reasoning mind, the saint refers vividly that God, while teaching him the path of devotion, severed off the original taint fastened to his
reasoning mind (chitham) so that his ancient Karma may cease to be once and for all (51:1). He sings: "To sever these bonds, God Civan tied me with the strong rope of my reasoning mind to His Feet" (31:7). "In the hall at Thillai which every body worships, I a cur, saw Him Who coming as a great Master severed the bonds when all the world was looking on" (31:4).

"In the hall at Thillai where the four Vedaas are sung, I a cur, who do not know anything about the method of approach, saw Him. He graciously bestowed on me undying love so that the light of Gnosis may grow high in my mind. He revoked my Karma and extirpated my malam, and bestowed on me great Mercy" (31:9). Many saints, it is said, achieved this state of self-realization after many years of meditation as it leads to the relaxation of God. Here at this transcendent state, the inconceivable Feet of God will be visualized as very great and brilliant effulgence of Grace. The saint is filled with joy at seeing the Light of His graceful Feet: He discloses how he was blessed to visualise His Feet:

"I a cur of a serf, saw with delight in beauty - encompassed Thillai, the sweet Feet of Civan. He entered me at a time when I had not even taken shape in the womb. He entered my flesh, established Himself in my mind!" (31:3).

"How am I to describe the miracle of my Lord Who bestowing grace on me so that I may forsake all unreality, stood before me showing His twin golden Feet!" (41:1).

"I cannot understand this miracle of God! He the infinite One showed me His twin Feet! He bestowed Gnosis on me and made me His own" (41:10).
"While I melted with increasing love, He showed His Mercy and His jewelled Feet to me. When I thawed He extirpated my misery and graciously made me His own" (43:9).

"Oh! Effulgent Lamp! You betowed on this slave Yourself Who severs the root of my Paasam (bonds) and You being pleased with my worship entered my mind and showed me Your blossom Feet" (37:7).

"Oh! Sage! While my bones melted You conferred Your Grace on me! You showed me Your twin blossom Feet and made me Your own! (44:3).

The saint is now free from the painful and powerful bonds and his wandering mind. He has not only visualized his own self but has seen the Light of Grace and His Feet. Though these experiences are very high and incomprehensible, he is not pleased with these. So he prays and meditates for His Mercy night and day. He sings, "Oh! Primeval One! You are the beginning and the end of all things. You entered me and abide in me who is steeped in Karma You announced Yourself "I am so and so" and as if you would say, "Come! I am destroyer of Karma", enslaved me".

"This day out of Grace to me You rise in my mind like a sun dispelling the darkness therein" (22:7). He is thus free from the (Malam) bonds pretty well.

It appears, however, that these supramental states have to be experienced several times before he gains the next higher superior and divine stages. It is evident that the soul of the saint is completely devoid of all the three Malam such as Aanavam, Karma and impure Maya. (Suddha Maya (PureMaya) has yet to mediate for the grant of Supreme Grace in full measure). The sanction is not still so easy! The
soul though freed from the bonds for the moment is recoiled again and again by them. Since they have been inseparable for generations together and the force of separation is feeble in front of the power of adhesion. They have to be ridden off only by the mercy of God which of course flows in him gradually in the form of light of Grace as the saint melts and melts for His Grace more and more. The saint sings, "Oh! Lord! As I beg and beg Your Grace and melt with yearning You rise in my mind as Effulgence! Oh! Civa abiding in Thirupp- perunthurai! You are in the form of all-pervasive Ether, Water, Earth, Fire and Wind and none of these! But I have seen You with my own eyes to-day and I am delighted!" (22:6).

5. (d) God condescends

He in his path of liberation melts more and more for admission into the aura and the sacred presence of God! The sanction is not easy and he is still far away. He prays, melts and sings,

"Obeisance to You! Oh! Reality! I should sing of You only! Singing Your praise thus with my heart thawing and melting and my body limbering and limbering I should dance! Obeisance to You! I should merge with Your flowery Feet! (5:100). Oh God! Thawing and thawing when am I to enter your holy presence melting and melting? Performing ecstatically various kinds of antics like standing, sitting, lying, rising, laughing, weeping, adoring praising and seeing Your sunset-like holy body, when am I to remain joined in mystic embrace with You, my purest Gem!" (27:8).

"I cannot understand the miracle, my Lord. You have bestowed deliverance on me. You have shown Your soft blossom-like Feet that my bad Karma may die out. You entered my heart and made me dance!" (41:5).
“Oh! King of devotees! Oh! my Father! Oh! Flame of Reality! Making my body and soul soften in every pore and melt, You entered me and abiding in me, You have dispelled my darkness. Instruct me how I may describe You!” (22:3).

The Saint is over-whelmed with delight at visualizing the gracious Feet of God and prays to bestow Them on him and worships:

“Obeisance to You! Graciously bestow on us Your blossom Feet! Oh! the Primordial of all things! Obeisance! Graciously bestow on us Your rosy tender Feet, the end of all things! Obeisance to the golden Feet, the source of all beings! Obeisance to the flowery Feet, the bliss to all beings! Obeisance to the twin Feet, the salvation to all beings! Obeisance to the lotus Feet not visualized even by Vishnu or Brahma! Obeisance to the Feet of golden flowers which make us HIs so that we may be redeemed! Obeisance to You!” (7:20).

“Oh! King! Though I was blessed to see Your anklet-girt Feet with rejoicing mind I have not been blessed to merge with Them. Oh! Lord Kindly do not forsake me!” (6:15).

As the saint himself has said, it was only with His Grace he was enabled to pray to Him. It was only when he prayed that he should be endowed with unintermitting love for Him, it was granted. It was only when he, with that love for Him, thawed and melted, He bestowed on him His pleasant Grace. It was only when his body and soul melted and melted, He entered his mind. It was only when he prayed with undying love He condescended to
enshrine in his body and rooted out his (Malam) bonds. It was only when he complained about the wanderings of his mind for women and the unmelting carcass of his heart, He was pleased to entertain his mind with His Light. It was only when he was persistently and incessantly praying for His Grace, He showed His Grace as supreme Effulgence. It was only when his body, bones and soul melted, He graciously showed His Feet. It was only when he devotedly prayed and prayed, he was able to visualize his own self. It was only when he wept, melted and yearned, He showed His presence in his soul. Again it was only when he prayed and prayed He condescended to enter into his corporal body for transforming it into a celestial body. Here at this stage the saint sings his experience as:

“Let us sing beating the trumpet of Thellenam how Civan assumed a form to the delight of the people of the world! Let us sing how He casting a benignant look that the very embryo of my birth may burn out, entered my mind and turned me into the treasure of Bliss” (11:5).

“Is it not through communion with the Lord of resplendent Thillai that He entered me melted my bones, wiped out fully the might of my past Karma, extirpated my sorrow and purified me fully?” (40:3). “Severing the bonds which caused me turbulence like the waves of the sea, He entered and filled my body and soul” (34:5).

“Let us sing of Him Who merged in me as honey in body, as ambrosia in soul and as sugar candy in feeling and graciously bestowed on me the path to Him which even the heavenly beings do not know” (8:16)

“The great One who abides in Thirupperunthurai entered me and enslaved me. After melting my bones He is in my mind, in my eyes and in me fully”(34:4).
“Who am I to embrace His Feet? He offered a seat to me. a cur! He entered my corporal body! He mingled with my soul! He will never part from my mind !" (34:2).

“Oh! King ! When is the time to come when You will graciously bestow on me a mind which experiencing You Who have entered my flesh will melt with love and swell with bliss?" (32:10).

“Oh ! Primeval One! You showed meYour resplendent holy body and took me into Your service but without bestowing on me the noted great state” (33:10).

On being blessed to see the Feet of God, the heart of the saint melted like wax faced with fire. He worshipped, wept, trembled, danded, shouted, sang and prayed. His tears trickled increasingly. His heart throbbed with pure love. His body was shivering in unison. (4:60-62). The saint says, that “Not despising as a little thing the greatness of the grace of God of heaven, Who came down on earth in human form of the Supreme Master (Guru)”, he worshipped and prayed to the Sacred twin Feet. His very bones softened and melted; his heart yearned with sigh after sigh; the river of love overflowed the banks thither; his senses coalesced. his speech stumbled, the hairs on his body stood on end, the palms folded in worship, his heart blossomed out, his eyes flushed with delight, droplets dewing on them; he clamoured” Oh! Lord! Oh Sire! Obeisance to You!” (4:80-85).

He has sung further how God appeared to him in different forms. He made his appearance in the guise of a human priest - supreme Master-to show His holy Feet.

5. (e)As Anthanan

“Let us sing of the compassionate Anthanan (Priest) Who condescended to take pity on me and Who by HIs inconceivable
sweet grace appeared as an effulgence to make His light shine inside my innermost being” (8:18).

“Let us sing, beating the trumpet of Thellenam of Civan who came in the guise of Anthanan so that we could see His holy Feet which even the venerable Vishnu going in search of, as a boar did not perceive” (11:1).

“Oh! bird Kuyil! Listen to me! The Lord of the Devaas came in the guise of Anthanan and showed me His beautiful rosy Feet! Saying “This man here is Our man’, He enslaved even me graciously! Invite Him of lovely hue by your song!” (18:10).

5. (f)As Knight.

“Obeisance! Knight! You made even me a one! and placed Your Feet on my head !” (4:129-130). We are not able to comprehend the meaning of making him “a one”.

5. (g)In Three Forms. (Male, Female, Neuter )

“Oh! luminous One! Oh! rare to be known feminine One! Oh! ancient masculine One! Oh! You of neuter aspect! See that You do not forsake me!” (6:2).

“Oh! damsels! Let us sing of the Feet of Him Who is the female, the male, the neuter!”(7:18).

“Behold Civan Whom even the Devaas do not know! Behold Him with the aspects of the male, the female and the neuter !” (3:56-57).

“When the great Lord who owns me and Eesan, the Bestower of grace will graciously rise in me, the differences of female, neuter and male and even “we”, will occur no longer” (49:5)

“He hid Himself from those who boasted to see Him by some rare device, He appeared to them as a male, changed to a
neuter form and disappeared as female with a shining forehead, thus hid His true self from them” (3:134-135).

“Is there a marvellous deed similar to this which my Father, Lord and Civan who is male, female and neuter too, did in making me His own?” (5:29).

5. (h) With Her-His Grace.

“I cannot understand the miracle of my Lord Who came as a rare companion without parting from Her, His Grace to the accompaniment of tinkling anklet on the rosy Feet and made me His” (41:4).

“I cannot understand the miracle of the Sea of Grace Who coming along with Her, the delicate Dame and imparting grace to me who is wandering about in the Company of women, graciously united with me” (41:6).

“Let us sing and beat the trumpet of Thellenam with a wave of tears on our eyes, of the manner in which the Lord came down on earth with the Dame who capers on the hill, as His Partner and imparted Grace to me” (11:6).

“Behold Eesan whom everyone is entitled to apprehend! Behold Civan whom even the Devaas do not know! Behold Him Who is female, male and neuter! Behold Him Whom even I saw with my eyes! Behold the Ambrosia which pours grace in abundance! Behold! that I saw the greatness of His mercy! Behold He stepped on earth with His rosy Feet for my sake! Behold that I was convinced that He was Civan! Behold that He in His grace enslaved me! Behold Him! Who has Her with flower-like eyes as a part of Him! Behold simultaneously Her and Him!” (3: 58-65).

While He hid Himself to a host of searching multitude right from Thirumal (Vishnu) and even to a crowd of seers and saints who strived hard to see Him and who raised a hue
and cry with garlands to fetter His Feet if and when they found Him. Hiding Himself to them he showed Himself to Saint Maanickavaachagar in the guise of a priest and made him His own. There he sings, "I with undying love melting my bones waited with lamentation. I clamoured aloud and fell down with my head all topsy-turvy, rolled and wailed (3:149-153) when He showed Himself to me!"

"While He hid Himself from even Brahma and Vishnu who searched for Him, He shone for me with a golden light comprising the lightning-like flash of a heap of emeralds and a cluster of rubies! That Effulgent Being Who for my sake coming today without any effort on my part took abode in me and delights my mind as an eternal spring! I am not able to bear this body which spells ruin. It is not able to contain the sea of His exquisite bliss which over-runs it with waves! Obeisance to Him! He, made for me a divine body instead, which yields ecstasy. With sweet honey he fashioned my limbs anew" (3:115-126).

"He became very near to me as a fruit on the palm. I know not what to say! Blessed You! Is this proper? I, a mere cur cannot sustain this! I cannot comprehend what You have done to me! Ah! I am dead! I know not what You have in Your grace given to me Your slave! I am not content with mere sipping nor can I swallow! Like waves of the sea of milk and like water in mid sea on full moon day, He ordained sweet ambrosia to fill the core of my mind to over-flowing and to collect in each hair-root of my body. He injected sweet honey into the cur's frame. He pumped streams of marvellous ambrosia right into the holes of the bones. He fabricated a new form as if with my melting heart. He created an ecstasy-bubbling body for me. Ultimately He mixed even in me of lowest rank, Mercy's pure honey with His Grace and made me of surpassingly sweet ambrosia and thus made me be!" (3: 156-182)."(The expression "made me be" may be interpreted as meaning that as soon as the
Lord Civan gave the saint an ecstasy-bubbling celestial body and filled it with His Mercy. Grace and Ambrosia the Saint had been taken by the Lord to a state from which he would never return to the mortal world, i.e., the Lord let him "be or exist with or in, Him."

Thus the saint marched in state on the Path of Liberation and reached God.
6. The Transformation

Let us trace how God transformed the corporal body of the Saint Maanickavachagar into a body of Bliss. This is actually the formation and development of ambrosia in his body even displacing the marrow of his bones. The saint wonders whether there is any other marvellous deed akin to what God has done in him. Ridding him of all fears He made his heart to thaw and entered it making ambrosia well up in it (5:29), as He is Ambrosia in the minds of those who thaw and melt for Him (4:142). He has sung that His jewelled flowery Feet entered in him, softened his mind and made ambrosia well up in it (23:1), (22:1). God entering in him that he may no longer be tossed about by birth and death, bestowed His grace on him, by ordaining a mysterious flow of marvellous ambrosia in his body. So he sings “Oh! My owner! You have bestowed your Grace-filled ambrosia and I have gulped it. But I choke as I am not destined to swallow the ambrosia due to my Karma. Give me honey-like water to drink as I am suffering. This slave is Your Protege” (24:10). He has disclosed the great secret of his achievement here. “The Lord abiding in Thirupperunthural showed me His Feet saying, “Behold these in your body as ambrosia welling up and welling up in it!“Our heads will rest and flourish at such perfect rosy Feet! (42:5)”. “He ordained sweet ambrosia to collect in the hair roots of my body” (3:170). “He pumped streams of marvellous ambrosia right into the cavities of my bones” (3:174). He fabricated for me an ecstasy-bubbling body as if with a melting heart pumping pure honey of His Mercy mixed with sweet Ambrosia” (3: 175-178).

As He Himself pointed out to the saint to behold His Feet in him as ambrosia wells up in his body, the transformation of his body into a celestial body to rejoice and
experience God has started. His corporal body could not contain the sea of Bliss flooding in him. So he cries out, "I know not what to say. I am cur. cannot sustain this. I cannot comprehend what You have done to me! Sweet ambrosia has filled up my mind to overflowing! I am not content with mere sipping nor can I swallow it in! I know not what to say! Is this proper? Blessed be You!" (3:163-170). The Effulgent One without any effort on the part of the saint appeared that day and did away with his body which was to perish. He of His own accord took abode in him and made for him instead a divine body which yielded ecstasy (3:116-120) and delight.

6. (a) Who is (chathurar) skilful and cleverer?

Doing away with his body does not mean destroying the body. It is merely a transformation or metamorphosis into a divine body. This body of bliss is needed not only to contain the flooding ambrosia but also to bear the offer of Civan-hood and enjoy eternal Bliss. Actually the saint has been converted-body and soul-into God-hood. This fact has been explained by the saint himself. "Oh! Bliss! I have caught hold of You firmly! Oh! Flawless Gem! You have made my foul and fleshy body mellow pore to pore and entered it as if it is a lofty golden temple and melted all my bones" (37:10). "Oh! My Father! Oh! Lord! You gave Yourself to me and took me in exchange! Oh! Sankara! Who is cleverer of us? I have gained infinite Bliss! What did you gain from me? Oh! Lord of Thirupperunthurai! You have occupied my mind as Your shrine and my body as Your abode. I have nothing to offer in return! "(22:10) "Let us sing and beat the trumpet of Thellenam how, when the transcendent Effulgence bestowed on us the unprecedented, rosy spark, we became Civan Himself perishing the body and ego of I and mine (11:4). "Oh! Mother! Oh! Father! Oh! Matchless Gem! Sweet
Ambrosia, the precious yield of love! Oh! Lord Civa-Perumaan! You have bestowed on this worm-infested outcaste perfect Civan-hood!” (37:3). The saint in blissful exuberance sings, “If the owner of the bull, my Spouse Who has me as His own enters me, we too shall not pass onwards to go to Him along with all other devotees. We shall no longer gain elsewhere the transcendent Ambrosia which monopolises my love. (49:2) “The experience of Civan-hood by glorious devotees will no longer be obvious. There will no longer be our reaching the transcendent Flame which filling and pervading everywhere exudes ambrosia (49:8). Finally the saint asks with wonder and astonishment. “Who else could gain such a privilege which my Father in His Grace vouchsafed me by teaching the path of devotion to me who was laboriously striving in the company of cussed men who do not know the path of salvation, and ridding my mind of the lust that my old Karma might cease and flee and transforming me into Civan Himself!” (51:1).

This verse seems to be a summary of the formation and development and transformation of his body into a body of Bliss for God Civan to abide in. This means that the saint has merged with God to be in eternal Bliss. God is a body of Gnosis and Bliss if at all He has a body! For merging with God, that is, with Supreme Bliss, the human body must change or transform lest it perish. It should not be destroyed nor should it die. As the Saint has emphasised in scores of verses, God condescended and chose to abide in him and so He transformed his corporal body into a celestial body and offered him Civan-hood, i.e., he let him be. To enjoy God or Bliss means living in or with God or receiving or obtaining God and to remain locked in embrace with God for ever in eternal Supreme Bliss.
Towards the end of the first Poem the Saint has proclaimed that all those blessed ones who sing the song narrated (Civapurana) learning fully and realising its meaning will dwell in the sacred place of Civan and go beneath the divine Feet of Civan while many around them humbly praise them (1:92-95).

6. (b) The transcendent Experience:

Having been blessed to visualize God's Grace as Effulgence the saint is immersed in an un-precedented ecstatic delight. This and the subsequent states of experiences are governed by the Grace of the Lord. The possibility of enjoying these divine stages depends upon the decent of God in him. The love of God in him is overflowing to see Him without even winking. He desires to embrace Him: merge with Him: imbibe His Grace and even to swallow Him! These stages of spiritual experience are beyond normal human perception and we are attempting to conceive the inconceivable, to realize the unrealizable and apprehend the in-apprehensible. At this state of supramental tranquility the saint speaks not: He knows not what happens! He sings, "I know not myself even as I! Nor do I know the recurrence of day and night! He Who has transcended my mind and speech maddened me. I do not know the wiles He has played on me. I know only the Divine Flame! (34:3)". He is fully surrounded by a beam of light and transcendent Flame. This is but a preparation for the next higher and supreme state of Bliss perhaps known as Civa thuriyam. This is the state in which God-Civan bestows upon the devotees the transcendent Civan-hood. This is the state which the great Upanishads and Agamas and most of the philosophic doctrines including (the true) Caiva Siddhanta Philosophy conceive of. It is Bliss! As the saint has no self of his own,
he is in God-Civan and God-Civan transforms him and takes abode in him. Rather he has become Civan Himself or God Civan has merged in him and he is in eternal Bliss. He is said to enjoy the highest spiritual experience known as Civa thuriaatheetham beyond which God-Civan pervades as supreme Effulgence (4:195).

It is worth referring, at this supreme state of spiritual experience, to one of the verses of Thiru-Vundhiaar - one of the early metaphysical treatises of Caiva Siddhandha doctrine. (There is also a deced of 20 verses (No.14) under the same title in Thiruvaachakam). In these, poems each verse ends with a suffix “Vundhee parra” which means “push off and jump with your toes and fly about”. This term seems to be a game of dance by girls in the past. It has been translated as bounce for joy. So the verse under reference may be rendered as, “Bounce for joy saying the fact that He (of the divine) has become he (of the human) is due to His Grace! Else he cannot be (become) He; bounce for joy saying that he (without which) is he for ever! (Thiruvundhiaar -40). It is tantamount to saying that without His Grace, the devotee can never, become God or rather God out of His Grace has condescended to transform and become the devotee. There is relevance to compare, at this stage, the great utterance of the Sama Veda - “Aham Brahmasmi” which means, I am Brahman- God. This sacred utterance has been commented as, “I am not - He is all. There is no being but God’s. This is the extreme of humility and self- abasement”. The devotee therefore, has evolved into God or become God as He has chosen to abide in him. This is nothing but God living in God-made-God. This is what this devotee has achieved and become, the eternal Bliss.
b. (c) The Eternal Bliss.

Thaittriya Upanishad has enumerated step by step and has explained the greatest Bliss of the Eternal spirit in chapter 8 of Brahmananda Valli.

"Behold this exposition of the Bliss to which Ye shall hearken. Let there be a young man excellent and lovely in his youth, a great student: let him have fair manners and a most firm heart and great strength of body and let all this wide earth be full of wealth for his enjoying. That is the measure of bliss (1) of the one human being. Now a hundred and hundredfold of the human measure of bliss is the one bliss (2) of men that have become angels in heaven. And this is the bliss of the Veda-wise whose soul the blight of desire touches not. A hundred and hundredfold of this measure of divine angelic bliss is one bliss (3) of the angels in heaven. A hundred and hundredfold of this measure of divine angelic bliss is one bliss (4) of the fathers whose world of heaven is their world for ever. A hundred and hundredfold of this measure of bliss of Father is one bliss (5) of the Devaaas who are born as Gods in heaven. A hundred and hundredfold of this measure of bliss of the Devaaas is one bliss (6) of the Devaaas of work who are Karma Devaaas who for the strength of their deeds Depart and are in heaven. A hundred and hundredfold of this measure of bliss of the Karma Devaa as is one bliss (7) of Indra the king of the Devaa as in heaven. A hundred and hundredfold of this measure of this bliss of Indra is one bliss (8) of Brahaspathi - the priest of the Devaaas. A hundred and hundredfold of this measure of the bliss of Brahaspathi is the bliss of (9) Prajapathi - Brahma. (This bliss is called Brahanamandham. A hundred and hundredfold of this measure of Prajapathi’s bliss is one bliss (10) of the Eternal spirit. And this is the bliss of the Veda-wise whose soul the blight of desire touches not;
The bliss of the Eternal God from which words turn back without attaining and mind also returns baffled. Who knows the Bliss of the Eternal God?”.  

This is the Eternal Bliss enjoyed by the Devotee when God graciously offered Him Civan-hood at the ultimate state of Civathuriaatheetham. The saint Maanickavaachagar while enjoying God Civan, blissfully prays, “Oh! Flame ! Who have transcended even the Thuriyam state ! Obeisance to You!” (4:195). “I saw at Thillai the infinite Bliss Who transforming me into Civan Himself made me His own!” (31:1). Having reached the supreme Thuriyaatheetha state the saint sings, “Let us dance by the Grace of the Father who makes my mind Civan-imbued and transforms whatever I do into an act of consecration to Him” (15.6). “Let us beat the trumpet of Thellenam singing how when the supernal Effulgence bestowed on us new red light, we (I and mine) perished and became Civan Himself”. (11:4). Further the saint has mentioned that God transforming him into Civan Himself and made him his own (51:1). This is perhaps the supra-mental transcendent experience which our mystic has achieved!
Categories of Caivism.

Worshippers of God Civan are distinguished into three kinds depending upon their cult they follow in Caiva tradition known as Caivam. They are:

1. **Vaideega Caivam.** This is based on the Vedas. The ultimate goal is to reach Civan in Kevalaadhvaita state. The attainment of the soul is Jeevan Mukthi.

2. **Siddhantha Caivam.** This is based on the agamas. The ultimate goal is to reach Civan in Suddha advaitha state. the attainment of the soul is Jeevan Mukthi.

3. **Veera Caivam.** This is based on the upanishads. The ultimate goal is to merge with Civan in Civaadvaita state. (This is also called Civa-Samavaaya Caivam). The attainment of the soul is known as union. Veera Caiva philosophy alone speaks of transformation of the material human body into a body of Grace and then bodily merger with Civan ultimately transforming itself into a body of Bliss.

The attainment of Saint Maanickavaachagar is Civan-ood. It is transformation into Civan Himself. “Making me His own the Father transformed me into Civan” (51:1).

God converted him as Civa Himself and has been abiding in him. Rather the saint is in God Civan in Eternal Bliss!
7. Advaita union

Although the Bliss and attainment of Civan-hood by the soul is dealt with in the 11th verse of Civagnanabotham, the Caiva Text of 12 verses, its divine union starts in the 10th verse itself. It declares: “When He Himself becomes the soul in the method that He becoming united with it and it (soul) being alone inseparably in Him and when it stands established in the device of the Lord, there will no longer be the bonds, illusion and potent Karma”. While the soul has become verily the God in Advaita union in the flood of supreme Grace, it can only realise that there is no self of its own separately and He is in everything and in Him is everything. Thus the soul becoming Civan Himself, enjoys eternal Bliss. The great commentator Civagnana Yogi has very appropriately quoted the following verse of Saint Maanickavaachagar in elucidating the deep ideal and content of the 10th verse of Civagnanabotham. “Oh! God Civa dwelling in Thirupperunthurai! You-none-but You-ness goes forth and goes forth into all things atom by infinitesimal atom till You alone are! You are not a particular thing and without You there is nothing! Who can perceive You as Thou art” (Thiruvaachakam! 22:7).

If the feeling of self (I and mine) pervades in the soul distinguishing itself from God, He graciously identifies Himself with the feeling of the soul such that there occurs no longer any God for the soul to imagine separately. Therefore when the soul goes forth and goes forth, into all things diminishing and diminishing atom by infinitesimal atom, He alone is there! The nature of God, therefore, is that He containing in Himself the aspects of each and every being becomes the sole Being. In the case of the saint God is more so as He has converted or transformed him and offered him Civan-hood.
Saint Maanickavaachagar in the “Decad of Union” (27) while singing about the characteristics of (Advaita) non-duality asks “when am I to remain locked in mystic embrace with my unique Gem, the golden Hill, the unpierced Pearl, the abode of Mercy and delicious Ambrosia who gave Himself to me?” (27:1). Here the saint has clearly pointed out the significant Advaita union with Civan Who has given Himself to him (i.e) Civan-hood. This union can easily be perceived as the Saint-Civan Advatham, be it metaphysically Suddha-Advaitham or Giva Advaitham. The sub-title of this decad simply confirms the characteristic union of the saint with Civan, it being Aththuvitha Ilakkanam. In order to fructify this embrace and union, God had already ordained for him an ecstasy-bubbling body (3:120, 178) filled with marvellous ambrosia right even into the cavities of his bones. Such a body is needed to embrace the Lord Supreme. How can this celestial body made out by God, perish when it is meant for the ultimate and everlasting merger and Advaitha union with God?

Now let us think of the decad (26) in which the saint speaks about” the characteristics of salvation or deliverance”. He sings, “God lifted me up, cleaned me of the past lust, made me sparkling Grace of Effulgence and initiated me into the fold of His devotees” (26:8). It is generally said that the theme of Thiruvaachakam and the ambition of the saint appears to be a plea for admission into the galaxy of His devotees. Quite fitting to the sub-title in this “Decad of mystery” (26) the saint sings about his admission into the band of His devotees in all the 9 out of the ten stanzas and admires “This mystic event we witnessed!” This is perhaps a prelude to be included in the waiting list to remain locked in embrace with God as narrated in the next Decad, Decad of union (27) where he sings about the characteristics of Advaita union.
The Decad Thiruvenba (47) speaks further about the celestial state of those who have attained union with God. The saint points out clearly. “The light effused by the Lord of Perunthurai Who has stationed in my mind bestowed the path of no more return of birth on me” (47:7). He sings further “The Lord of Perunthurai filled me with frenzy; set me free from birth; thrilled my soul with speechless fervour; the Sire in exceeding Grace made me His own; the balm for all my pain, the deathless Bliss will make me God-mad (47:6).

In the Decad, “Garland of rapture” (50) which contemplates on the desire for experience of Civan, the saint questions, “Who is there to calm my fears if You do not bid me to come to Thee? Are all those who are doomed to die, of my standard? Won’t the devotees say that this (death) is undeserved in my case? Oh! Dancer of Thillai! I tremble! Will you please console me at least now?” (50:6).

Moreover, the saint has reiterated in the last poem, “Decad of amazement” (51) which speaks about the ineffable enjoyment or “Not knowing how the experience came”: “I was fit only to be born in this earth and to be wearied with life and to drop down dead. God bestowed upon me inconceivable love, enslaved me and applied sacred ash even on me so that I may reach the pure path of devotion, Who else could gain the Grace showered on me?” (51:4). In the same decad the saint narrates in the first verse which is the quintessence of Thiruvaachakam, “I laboriously toiled and moiled in the company of cussed men who do not know the path to liberation, salvation and final peace. My Father taught me the path of devotion. In order to wipe out my old Karma He purged the lust of my reasoning mind. Then He transformed me into Civan Himself-pure Bliss—and made me His own. Who else could gain such a privilege with which my Father in His Grace blessed me!” (51:1).
If one deeply ponders over these utterances of the saint with a sense of devotion, saint Maanickavaachagar attained Civan-hood in the same order in which he has summarised in the first verse of the last decad (51:1) of Thiruvaachakam. This alone appears to be relevant and appeals to reason. The traditional legend also corresponds to the attainment of the saint towards the end of his worldly life. A multitude of reverential devotees witnessing, the saint walked towards the golden Assembly of Thillai temple. Suddenly there appeared a huge effulgence in which the saint Maanickavaachagar disappeared. He attaining Civan-hood, is in everlasting Advaitha Union with the supreme God Civan.

7. (a) What is this Advaitha (non-dual) union of Civaṉanabotham?

In the same way the great Civaṉanabotham says that the soul after being enlightened that it is not alien will go towards the sacred Feet of God, in verse number 8 and that the soul will reach the Sacred Feet of God with unswerving love in verse number 11. The scholarly commentator, Civaṉana Yogi says that the soul realising the advaitha nature of God in him will reach with love the sacred Feet of Civan, which means the supreme blissful experience of God. He has very skilfully interpreted the term Advaitam which is famous in Civa-Sidhantha philosophy. The literal meaning of this sanskrit term Advaitam is, “not two but one”. He has not only rejected this normal meaning but other kinds of interpretation of Advaitam by a process of elimination.

1. He has argued that the Advaita state of the soul and God is not a union (Ikvam) just as mixing of the river water with sea-water. As this union of non-different substances appears as one substance after union, it may safely
be called one-ness and need not be called as Advaitam. Further when the soul and God are united the fundamental character of the soul that it can unite with odd matter and understand things, will be lost when it is in such a union at liberation.

2. He has argued that it is not copulation (caiyogam) just as mixing of milk and water as the diffusing property of the two different substances will no longer be there in their union.

3. He has argued further that it is not a kind of formed union made out by some relevance or other as it does not convey the meaning of Advaitam which term resulted to signify and stress the contention of the great saying of the Upanishad, “Thatvamasi”.

4. He has argued that it is not (Samavaayam) inseparable oneness just like sound and music as it is not different from a kind of (Thaathanmiyam) union inseparable for ever and in which there is no complete union of two objects as in the simile.

But he has very cleverly interpreted Advaitam in the light of the great saying ‘Thatvamasi’. According to him this term means in the first person, “That I am”, in the second person, “That you are”, and in the third person “That it becomes you” or “That you become”. In these meanings one will find that there are two clearly different objects, such as ‘That’ and ‘You’ and that these two, objects God and soul respectively have such intrinsic faculties of uniting one with the other that they maintain the three characteristic principles of Advaitam as (a) ‘be united’, (b) ‘be together’, and (c) ‘be separate in their union. Further, ‘That’ is one object and ‘You’ are another object. How is it that one object becomes
the other in the union? In order to remove the doubt of the possibility of the one becoming the other and the ‘one’ depending on the ‘Other’, conveying forcefully the significance which it exhibits on the specialised relationship of the two objects, is the content and meaning of Advaitam. Besides, he explains the Advaita monism of soul and God by posing three questions.

1. Will the soul be lost after union with God?
   No; as the soul is one of the three ever-existing entities.

2. Will the soul be lost before union with God?
   No; as there will be no object to unite with God.

3. Will the soul be existing as such in the union along with God?
   No; as there will be two objects and the union may better be called (Dwai thétham) dualism and not Advaitam.

   But then what happens in the union of the two and yet called ‘not two’? The malam of the soul will by then be dispelled when it unites with God just as common salt dissolving in water where the hardness and roughness of the salt are lost when it dissolves in water without losing its individuality. But Advaitam is not a mere union as this, it is still more. In the mystical union soul and God while remaining of course, metaphysically distinct, are practically one. The commentator has very skillfully explained the Caiva Siddhantha interpretation of Advaitam as a kind of (Thaathaanmiyam) union inseparable for ever maintaining thereby the three principles of the two uniting entities such as 1. “be united”, 2. ‘be together’, 3. ‘be separate’. All these three characteristics should be found in the Advaita union of the
soul and God. There are two kinds of (Thaathaanmiyam) union inseparable for ever:

1. One object or substance will by its own features or characteristics differentiate itself into two and appear as two substances or objects just like music and sound. Though music is one, it may be differentiated into music when it appeals to the finer sense and sound when it is heard as gross noise. In this union sound is inseparable from music and so this union is known as Thaathaanmiyam but not Advaitham.

2. Two objects or substances will by their properties, qualities and similarities, while being distinct unite and will appear as one object or substance just like salt in water. This union is called Advaitham union of soul and God according to Caiva Siddhantha doctrine. More appropriate example is light of the eye and its perception by the soul.

Besides, the soul is or has become gross wisdom and God is subtle wisdom. These two are in the Advaitha union. One cannot see them separately or individually as soul and God. So when one desires with an eye to see the soul there is no God; and with an eye to see God, there is no soul and with an eye to see the blissful union of both, the Bliss cannot be seen as his doubtful ego proceeds before his vision.
8. The Divine Hint

The saint discloses in the “Decad of Wonder” that God expressed a subtle and brief word. It is likely that that divine expression may be, “Ah Ah!” which occurs in about eight stanzas of Thiruvvaachakam. This significant term is the call of God meaning mostly “Come here”. There are two more stanzas in which God specifically hailed him “Come!”

The Saint prays “Obeisance to you! Oh king! Confer Your grace on me by saying “Ah Ah!”’ (4:99)

The saint in sub-decad-Steepled in Bliss, sings, “Removing my falsehood and enslaving me bid this dog “Aa Aa”- “Come unto me!” so that I may again and again pray and pray, die and die, and come and come to worship You” (5:74).

In the decad 44-sub-title- “Joy of unceasing bliss” the saint prays, “Oh my Owner! graciously say “Aa Aa” so that I may be consoled by meditating on You as my Ambrosia” (44:5)

In the decad 25-sub-title- “Characteristics of a soul”, the saint longs in pathetic strain, “Oh Gem of a priest whose role is to guard and enslave me! I long for You to look at my face and say, “Aa Aa”. Oh my king, call me to dismantle this pus-exuding, fly-infested dirt-overlaid walking frame of mine” (25:3).

In the decad 50 Sub-title- “Desire for experience of Bliss”, the saint pleads, “If You do not bestow grace and say, “Aa Aa” who is here to tell me, “Don’t fear?” Will it not end in this wicked one being ruined? Are those who die, of my standard? Won’t the devotees say that this (death) is undeserved in my case? Will You not console me at least now? Oh Dancer in Thillai! I am perplexed”. (50:6).
In decad 27-sub-title—“Characteristics of non-duality”—the saint questions, “When am I to remain joined in mystic embrace with my flawless Gem Who enslaving me and taking me into His service hailed me, “Aa Aa” with all this vast world as witness” (27:5).

In decad 33-sub-title—“Surrender of the soul” the saint asks, “Oh Our King! I was under the impression that to dispel all my troubles You enslaved me. Oh Lord of the Land of Bliss! Having exclaimed “Aa Aa” in Your grace, why have You not dismantled this sinful body? Having hailed, if You punish me without taking me into Your service, will any gain accrue? (33:2).

In decad 23-sub-title—“Immeasurability of Bliss” the saint sings, “Oh heavenly One! You in Your grace appeared, said to me graciously “Aa Aa” and rid me of my fear. Even after I dived, drank, and was satiated in the ocean of Your grace, I do not melt. I am distressed as all pleasures over-whelm me” (23:10).

In decad 10-sub-title—“uniting with Civan” the saint expresses, “Even after finding me lacking in love equalling with that of Kannappan, my Sire accepted me so graciously and commanded me with heavenly grace “Come hither”! (10:4).

In decad 11-sub-title—“Merging in Civan” the saint exclaims, “Ah Ah Civan rare to Ari, Ayan, Indra and the heavenly beings hailed even me “Come! Come!” and made me His own forcibly in this world. Let us beat the trumpet of Thellenam singing of my becoming a very God when He etched the imprint of His flowery Feet on my head” (11:7).
In decad 45-Sub-title- "Relating the experience of limitless rapture" the saint happily declares, “Oh You Who have been called “Aa Aa” and have lovingly become His slaves of our mighty King! Come and gather together. The time has come to go leaving the unreal and enter beneath His Feet. The flood of grace mingling unceasingly with our heart dissolves it into His experience” (45:1).

There seems to be a great significance in the subtle expression of “Ah! Ah!” or “Aa! Aa!” as it is a divine call of God. This term means “Come here!” in most places. If we carefully arrange the verses in which this expression occurs in the order of sequence of the experiences of the saint, and study them a bit deeply with their respective sub-titles of the Decads his spiritual evolution will become evident.

1. In the first place the saint prays to God to confer on him His grace by saying “Ah! Ah!” (4:94)

2. Secondly he pleads, “Bid me to come unto You!” in order to pray again and again and be steeped in Bliss even if he were to die and die. (5:74)

3. He entreats, “Graciously say “Ah Ah!” so that he may be consoled by meditating on Him for unceasing Bliss. (44:5).

4. He expresses the ambition of his ripe soul, “I long for You to look at my face and say “Ah Ah!”” (25:3)

5. Indicating his desire for experience of Bliss he argues, “If You do not say “Ah Ah!” Who is here to tell me “Don’t fear!” He is a bit annoyed but asks “will You not console me at least now!” (50:6)
6. God has hailed him, “Ah Ah!” The saint lovingly poses, “When am I to remain locked in embrace as the characteristic feature of non-duality.” (27:5)

7. Surrendeing his soul he questions, “Having exclaimed, “Ah Ah!” why You have not dismantled this sinful body, my Lord?” (33:2)

8. The saint has been blessed fully and he is unable to bear the immesurable Bliss. He labours to express his feeling, “You graciously said “Ah Ah!” and rid me of my fear. But I am distressed as all pleasures overwhelm me”. (23:10)

9. In order to unite with him God graciously calls the saint, “Even after finding me lacking in love equalling that of Kannappan, You commanded me, “Come hither!” (10:4)

10. The saint exclaims, “Ah Ah!” as Civan rare to the heavenly gods hailed him, “Come Come!” to merge with Him. (11:7)

11. Relating the experience of limitless rapture the saint addresses His sages, “Oh You Who have been called up “Ah Ah!” come and gather together. The time has come to enter beneath His feet!” (45:1)

Therefore one may observe that the expression of “Ah Ah” has played an important role in the spiritual development of the saint.

(It must be remembered that the progression of the saint’s spiritual development does not coincide with the progression of the Decads which have been sung at different places on different occasions).
9. Does the saint dread death?

Saint Maanickavaachagar complains to God that his body and life being bound by the remarkable ropes of Aram (good deeds) and Paavam (bad deeds and sins) and wrapped all over with an external skin in order to hide the worm-infested grime with nine outlets excreting foul drippings, has become a veritable den of all sorts of miseries and sorrow. He is bewildered due to the thwarting mind as the five senses are seducing him. With these equipments his frustrated mind is not thawing and melting with love for God and thereby he is deprived of the grace of God and the benefit of gaining the human body (1:52-55). Instead, he has been believing this foul nest with wall of flesh and leaking false roof ridden with rotten serum and worms, as real and has been living in it though tossed about in the whirlpools of the sea of troubles (26:7). He is pained for his precarious plight and feels that he has become a wild tree bearing in vain the burden of this flesh- ridden body while heaven-bent men of the world keep on performing Thavam--pious and penitent meditation (34:10). So he prays to God to call him unto Him as his body, mind and senses are bent upon ruining him.

“Oh Partner of the Dame (Umai) of fawn-like glance! Oh Honey who came here and made me Your own! Oh Ambrosia! Oh Essence of the sugar-cane! Oh Civian! Oh King of Thillai in the south! While those who have fallen in line with Your divine will, merge in Your jewelled Feet, I continue to remain here guarding this fleshy frame of worms. Oh my Owner!” (5:55).

‘Oh my King! I cannot remain in the garment of brawn and bones tied up by white sinews and covered by skin. Oh rare Ambrosia who is beyond men of every sort! Oh Father! Behold that
I long to see You. Do call me unto You Oh beauteous great One!" (25:2)

"Obeisance! Oh my Lord! I am grieved for this grace-less walking cell full of bones, filth and dirt clinging and tormenting me. Oh beauteous great one! Behold that I long to reach Your flowery Feet and abide seeing for ever Your light of grace with thawing and melting heart" (25:4)

Though he is disgusted with his miserable body and deceitful senses which are after sensual pleasures of the world, he is not willing to part with them. He is cognisant of the fact that his mortal physic is susceptible to decay and death if his seductive senses are left uncontrolled (31:1). He feels that all his sense organs, senses and heart are not for seeking the Grace of God: He therefore condemns the succourless carcass of his heart:

"Dance you do not for the jewelled Feet of the Dancer. You do not have love for Him; you do not sing with melting bones; you do not feel distressed; You do not bow down to the blossom Feet of the Lord; you do not deck your head with Them nor do you deck them with flowers; you do not seek for Him in street after street; You do not wait for Him. I do not know what is to be done with You!" (5:31)

He is therefore overwhelmed with grief on several grounds: (I) His inevitable (-Karma) bond which has fastened to his mind from its very inception causes all sorts of affliction and misery. (II) In order to extirpate his Karma, God’s grace must be sought: but his mind is after the charm of the maidens and adds more and more sin to the vast multitude of his past Karma instead of seeking the method to wipe it off. (III) His senses are heading towards anarchy and ultimate death and
the evil birth that follows it. (IV) His body is full of dirt and filth and is likely to perish at any moment. (V) His prayers with all these worries are not adequate to gain His mercy. (VI) He feels that he is still too far away for His Grace. (VII) He is conscious of His true devotees and sages guiping the ambrosia of His grace and reaching His flowery Feet while he is left behind as an ownerless bull. (VIII) The mercy of God has not yet been shown to Him and he has to pray to Him with true love and meditate for gaining His Grace in order to reach His Feet.

With all these endless and miserable worries, he believes firmly that the Lord of Perunthurai will make him God-mad, sever his birth, and the undying Bliss of Medicine will enter his mind and will make it ineffably intoxicated with Bliss (47:6). He strongly feels and asserts that the goal of gaining this body is to catch hold of that transcendent Being Who pervades like fragrance from blossoming flowers (26:9). He therefore, prays and prays to Him to arise and bestow His grace on him:

"Oh Bridegroom of the awe-inspiring Goddess! Your saints who casting off their bonds and dwelling in heaven, calmly perceive You in themselves, have come as fair maidens with beautiful dark eyes and worship you in the manner of human beings. Oh You our Lord-Civan Who abide in Thirupperunthurai surrounded by cool fields where red lotuses blossom! Oh our Lord Who severing this birth bestow Your grace on us and make us Your own! Graciously arise in us!" (20:6).

He also discloses that Maal (Vishnu) and the flower-seated one (Brahma) seeing that this earth is the only world where Civan redeems and saves one and saying, "We spend our days here (in heaven) in vain without going down to the earth and being born there as human beings", long and
yearn for Him (20:10). Speaking thus about the value of the human body, he mourns whether the omnipresent God would rise in his body at all before he dies. In a desolate mood he asks, “Oh God Who regarding me a thing of worth entered my heart and made me Your own! Oh Dancer of the golden Hall! If You discard me without bestowing Your grace on me, who is here to tell me, Your slave, “Don’t fear!” If You do not say, “Come to me!” I who have parted from You pine for You with bewildered mind and if You do not show me Your galaxy of enlightened devotees, would not people laugh if I happen to die?” (21:8). Further he argues painfully, “Oh King! Should You not bestow grace on me? Will it end in this wretched one being ruined? If You will not say, “Ah! Ah!” Who is there indeed to tell me, “Don’t fear!” Are all those who die and perish of my standard? Won’t Your devotees say that this (death) is undeserved in my case? Oh God! Oh Dancer in Thillai! I am perplexed. Will You not console me at least henceforth?”

The saint therefore sings in this strain: “Not the least whit shall I fear to be born as any organism, but What can I do about dying?” (5:12). While many great ascetics performing Thavam-pious and penitential meditation for endless time and torturing their bodies just have a vision of You, stood by sorely despondent, You took this sinner under Your service. Yet I would not leave this filthy body. Oh my Gem! I am devoid of aching love to see You. With what hold shall I be redeemed Oh my Lord?” (5:54).

“Am I not Your servant? Did You not make me Your own? All those who have become Your own have arrived at and merged in Your Feet. Oh our Lord of Čivalogam (world of Civan)! I will not discard this misery—yielding body. Would I, the hardened one, never find the way to see You to the delight of my eyes?” (5:83).
Although the Lord appeared before him by showing Himself to him, the saint had not reached a mental state where he could straight-away take advantage of this by reaching up to this Lord. Instead, he appeared to be weighted down by the Malam (Karma, ego etc) and goes through agonising paroxysms of self-abasement On the one hand a fervent appeal to God. On the other. He also wants to continue in this birth indefinitely so that he can enjoy the vision of his Lord in the shape of the Ambrosia--honey- sugarcandy Bliss with which he filled every part of his body. What we must make of the relevant stanzas is a plea for continuing to live (and not a plea for death) so that he can continue to enjoy the bliss.

In these two verses, the saint seems not to discard his body as it is needed to have a vision of the Lord and be redeemed. He prays to the transcendent supreme Effulgence - day in and day out for his grace.

9. (a) What happened?

The ardent prayers of the saint with undying love have been answered. God entered his carnal body, mingled with his soul and would never depart from his mind. He bestowed upon him a gracious boon not known by even the heavenly ones (34:2). What is this blissful boon? The answer seems to be imbedded in the “Decad of life-consuming consciousness” (34). He says that he does not know the trick played on him by the Lord of Thirupperunthurai as He has made him God-mad and has transcended his mind and speech. He sings, “I do not know myself as I! I do not know the recurrence of even day and night! (3)”. He expresses in very clear terms that the Lord has entered his body, melted his very bones and He has established himself there in his mind and in his eyes (34:4) filling up his body and soul without leaving any space (34:6)
and would not part from him any day whatever (34:1). He exclaims that God has eternally established Himself in his heart and stands transformed into him (34:9). He is extremely delighted at this supreme spiritual state of ecstasy and is overwhelmed with Bliss. He adores Him, “Oh our Aran! Shall I call You as sweet Honey or Ambrosia? I am unable to bear this!” (34:8). He sings, “Oh our Lord! Our heads will rest eternally and blossom at the flowery roscate Feet which abolishes the unreality of this worm filled body” (42:8), as a prelude for a subsequent experience. He has disclosed a great secret of his experience of how God showed His Feet:

“Our heads will rest eternally and flourish at the large flowery roscate feet of Him who bestowed on me His grace that I may not regard the delusive life as true and of Him who showed me those resplendent Feet saying “Behold these in your body as ambrosia wells up and wells up in your frame” (42:5).

Even though the saint has been blessed to visualise His Feet, he is not satisfied with this supernatural experience. Should he leave a body in which he could see His sacred Feet? No; he would like to savour indefinitely the Bliss of the Lord with his mortal frame! He sings, “Oh Lord with an eye on the fore-head! I to the delight of my eyes, saw Your jewelled twin Feet! Henceforth, instead of contemplating on them only day and night to the exclusion of other thoughts, shall I, Oh my Father, brood on shedding this body on earth and entering beneath Your Feet in Bliss? Fine indeed is my serfdom to You”! (33:9).

9. (b). The Metamorphosis

As the sacred Feet of the Lord arise in him, the transformation of the body of the saint has begun. God has
been gracious enough to ordain sweet ambrosia to collect in each hair root of his body. He pumped streams filled with marvellous ambrosia right into the cavities of his bones, with tasty honey He fashioned his limbs anew. Through every fibre of his carnal body He injected sweet honey of ambrosia filling the core of his mind to overflowing. He fashioned for him a new celestial body - an ecstasy--bubbling body with a melting heart (3:156-157;3:169:177).

During this transition the saint experiences all pleasures of Bliss and also at once painful distress. He dived, drank fully and was satiated in the ocean of His grace with all pleasures, He was distressed as all the pleasures and joy overwhelmed him (23:10). He does not know and realise what miracle has been taking shape in his body. He cries out, “Blessed be with You! Is this proper? Ah! Me, a cur, I cannot sustain this what You have done to me. I cannot comprehend. Ah! I am dead! To me Your slave what You in Your grace have blessed I know not! With mere sipping I am not content. Swallowing I cannot take it in” (3:162-167). “I do not wish to bear any longer this body which is not able to contain this exquisite Bliss which overruns it with waves” (3:122-123). The saint expresses his experience in the “Decad of “I am not yet dead” the contention of which is “Immeasurability of Bliss of Civan”, “Kallippelaammika kkalingidukinreen” meaning “I am distressed as all the pleasures overwhelm me with ecstatic delight” (23:10). Thus the supreme Effulgence came for the sake of the saint without any effort in his part, did away with his body which should spell ruin and made for him instead an ecstasy--yielding body (3:116--120).

It is perhaps in this manner the sages of lore might have been transformed and realised transcendent Bliss as our saint has pointed out in Civapuranaam (poem 1).
“Oh unsatiating spring of Ambrosia in my mind! Oh You Who are capable of dismantling the dwelling of the deceitful senses so that those saints who worshipping and praising You and crying, “Oh Sire! Oh Aran we can no longer bear to remain in this carnal body which is subjected to various vicissitudes”, have become Reality shedding unreality, may not come here once again and get entangled in birth” (1:83-88). The saint referring to his own body has also sung, “Oh beautiful Effulgence which abolishes the unreality of this worm-filled body!” (42:8:1).

Having been endowed with such a divine body of Grace, the saint recalls:

(1) how he could approach God; “Is it not due to the strong hold of the Enslaver of resplendent Thillai, lovely and golden, that I am able to approach Him and that my mind which trusts Him, may merge in Him lest this frame sprout as a bud in the womb, grow to floret, flower and raw fruit and ripen in vain and die off?” (40:6).

(2) how he could visualize Him:

“Turning down birth itself and wiping out the two-disease and ageing—with their kith and kin, I went to the town of Thillai surrounded by dense groves, reached the hall of gnosis and saw the supreme Principal One” (31:6).

(3) how he was admitted into the galaxy of his sages:

“Listen to the reason why people in the world call me a mad man! Without falling in line with His will and without knowing the way to gain His grace, I have been bent upon dying and falling into the dire Hell. We have seen such a wonder of my Father Who made such a person His own and joined me to His saints” (26:4).
(4) how he was ridded of death and birth:

“Oh King dragon! Go and hum to the Sea of Compassion Whose throat is black, Who stands beyond all powers of the thinking, reasoning, deciding and executing mind and who on my seeking refuge at his feet rid me of the delusion of death and birth” (10:9).

(5) how he could gain his supreme grace to reach His Feet!

“Who else indeed could gain the grace bestowed on me by the Primal One that I may reach the jewelled Feet of the Lord with a Dame as one part of Him as I who floundering in the vast whirlpool called death and birth and was about to sink through over-powering passion in the embraces of beautiful and jewelled damsels?” (51:8).

(6) how he could gain the vision of God:

“Oh great Flood of Perunthurai who bestowed unswerving love on me! What is it that You have done to me in front of atheists, allowing them to speak slanders about me? On my praying with love and saying that the unique refuge under Your Foot devoid of death and the evil (birth) that follows it, will be the only sanctuary to me, You came and showed Yourself to me at the sacred Eagle’s Hill” (30:6).

(7) how he was transformed into Civan Himself:

“I who was infatuated by the sense organs which would surely cause death and was drifting to fall into cruel hell, saw in beautiful Thillai the infinite Bliss Who clarified my reasoning mind, transformed me into Civan Himself and made me His own” (31:1).

9 (c). Does the saint plead for death?

Saint Maanickavaachagar who has woefully questioned the Dancer of the golden Hall at Thillai, “Oh Gold! Will not
people laugh if I were to die and perish?” (21:8) has also sung a Decad of “I am not yet dead”(23). One has to carefully study this title of this Decad as the saint has used the same word Ceththu to die, in both the places.

Though the title of this Decad is “I am not yet dead” as these words occur in the first stanza the sub-title of this Decad which generally denotes the inner content and quintessence of the Decad is, “Immeasurability of Bliss of Civan”. As the title and sub- -title of this Decad are seemingly diagonally opposite to one another, a deep reverential examination is needed not only to ascertain the nature of the statement but also to correlate the relevance of the title and sub-title of this Decad (23).

God in His abounding grace appeared before the saint, showed him His twinkling jewelled Feet, softened his soul and had made ambrosia well up in his body (23:1). The Lord mesmerised him with one word and caught him (2). God regarded him not as an outcaste but as something of worth and bestowed His grace on himn (3). He made him His own (4). Above all He in His grace said to him, “Ah Ah”= to come to him (10). All these benevolent things He did to the saint graciously while countless devotees and ascetics doing penance and meditation with their bones melting like wax before fire and even Brahma and Vishnu and others stood around waiting(4). The saint has been fortunate enough to dive deep in the ocean of His grace. He drank the ambrosia of His grace and was satiated and he even walked on his own head in joy(3). Having enjoyed His grace to the brim, he is worried for having parted from Him. He trembles, ‘Alas! I have lost the inner objective of mind even while awake. I a false and poor wretch am not yet dead(1). I do not pant for Your act of grace nor does my mind melt much and I do not
die” (2). All his senses like the eyes are senseless like wood; the ears are dull and are harder than iron (4); his mouth does not chant the sacred five letters, “Na, Ma, Ci, Va, Ya” (7) His body does not shudder and his mind does not melt much (2). Bearing such a faithless body is a crime for which it must die. When it does not die, he has neither killed his loveless body (2) and cut it into pieces nor has he entered fire (6). When both have failed He prays to God to command him to die (3).

Feeling that He would not rid away the delusions of his body (5) the saint appeals to Him. “Oh Civan! I do not see the way to escape. Separated from You what pleasure have I to survive? Do in Your grace tell me, “Do this!”(6). “I, a cur, do not even think of You. Even though I am a wretch who do not know how to bow down at Your Feet saying Your sacred name of five letters, show me the right way to You” (7). He pleads, “Oh Civan! showing Your twinkling jewelled Feet and making me clean of my faults, do say, “Take it as your goal” and add me to the band of Your devotees. Oh my Balm! I do not know what is to be done. Does this slave being in trouble please You? (8). He prays, “Oh Civan! Command this wood-eyed me too to come to the same flowery Feet for which Maal also prays aloud” (9). He entreats, “Oh Sea which abounds the lofty Mountain of Kailas! You in Your grace came, said to me a graciously “Ah Ah” and rid my fear. Even after I dived, drank and was satiated in the ocean of your grace I do not melt. Oh Civan! I am distressed as all the pleasures over-whelm me”(10). This perhaps means, “I am distressed as I am not able to enjoy the flood of your grace in this body”. Otherwise there seems to be no correlation between the two opposite feelings of joy and distress. This stanza (23:10) may be relevantly compared to the lamentation of the saint elsewhere. “I do not wish to bear any longer this body which
is not able to contain the exquisite Bliss which over-runs it with waves” (3:122-123). Moreover the sequence and content of the sub-title of this Decad- “Immeasurability of bliss of Civan”- which has been expressed vividly in this stanza (10) will be lost. This decad, “I am not yet Dead” is, therefore not a plea for death. It is but an assertion that a gracious Lord Who has picked him up has not allowed him to die as He wants to abide in him and make him enjoy the Supreme Bliss.

9 (d). Why does the saint refuse to live?

The disparagers of the transformation of the saint may point out another poem, “Decad of refusal to live” (28) of the saint in support of the “Plea for death”. Here again the sub-title of this decad - “Means to Deliverance”, has to be deeply considered with the title of the Decad.

It is true that all the verses (stanzas) of this Decad end with a refrain, “Behold that I have none but You to cling! Behold that I will not live; show me the grace of saying, “Come”. Why should be declare like this?

In this Decad - “I will not alive any longer”. the saint painfully appeals to God that he being deluded, does not know the path-way to thaw and melt for His mercy to reach Him by His grace and to live merged in Him. Secondly he deeply feels that he due to delusion forgot the grace bestowed on him and the mercy with which He enslaved him. He therefore abuses himself as a cur and a perfidious one, Thirdly he pleads “Oh Civan of Thirupperunthurai! If You who made me Your own, Yourself would not show me grace whom shall I blame? To whom shall I complain?” Finally the saint surrendering both his mind and all the senses to Him and feeling reckless and restless declares as an ultimatum, “I do not wish to live any longer in this world”. But behold, he prays to show him the
grace of saying "come"! in all the verses as he is so much detested and dejected with the miserable life of this world.

This Decad therefore seems to be more a plea to show him His grace of saying "Come" for deliverance. His repeated request to be called upon to Him and his repeated saying that he will not live any longer cannot be said to be a "plea for death". May be the latter plea is a strong bidding for the former request. It appears that it is but a means for deliverance as the sub-title of this Decad stands for. If the saint is called upon to go to Him, he need not die a mortal death to reach Him.

The saint has also sung the following lines in this connection for which we have tried to give an apology of an explanation with our very little knowledge:

"Obeisance to You! This cur should join your jewelled flowery Feet which dance in the hall in Thillai Rid me this nest of worms. Obeisance to You!" (5:100)

"Oh Civan! Behold that I long for You to look at my face a little and say "Aa Aa" = "come hither! Call me to You dismantling this pus-exuding, fly-infested dirt-overwhelmed walking frame, Oh God!" (25:3).

"Oh our King! I was under the belief that You made me Your own formerly dispelling the afflictions of this slave. Exclaiming in your grace "Ah Ah!"

9 (e). Why have You not dismantled this sinful body?" (33:2).

"Obeisance to You! Quickly bestow on me in Your grace the heavenly realms, resurrecting this body. Obeisance to you!" (5:64).
"Oh all of you who have become His servants! Leave this worldly game far behind; Come up to His fragrant feet; Keep watching His sacred sign. He will put off this body stained with sin and keep us in the land of Bliss". (45:4).

The saint has made all these utterances with a fond belief to reach His Feet. He pleads to call him unto Him. He is pained that his filthy body has become a burden. He feels that his delusive dark dwelling of deceitful senses should be got rid of before reaching Him. He hopes that the Lord will keep him in the land of Bliss after destroying his miserable tiny hut which is after all an outcome of his Karma (26:10).

We have at this juncture, necessarily to ponder over again another argument of our saint, namely:

"Oh Lord with an eye on the forehead! I saw Your jewelled twin Feet to the delight of my eyes. Instead of contemplating on them only, day and night henceforth, shall I, Oh my Father, brood on shedding this body on earth and entering beneath Your Feet in Bliss? Fine indeed is my servitude to You! (33:9).

Therefore, in my humble view and understanding of this divine work, these utterances of the saint appear to have been with an assumption that the delusive body may be a hindrance in his hastening march to reach Him without realising the will of the Almighty. Perhaps a better and more appropriate explanation may fructify by His grace in future by divine devotees.

What about the direct declarations?

"I will not fear even if all the diseases were to Come upon me. Birth along with death I will not fear. But if we see those who do not get steeped in Bliss along with devotees of Him Who wears the crescent moon and wears the sacred ash, Ah me! it is then that we are frightened" (35:5).
“I will not fear even undeserved calumny. I will not fear premature death. But if we see those who do not thaw in worshipping the Feet of the Principal Who wearing a wreath of just blossoming Kondrai flowers, dances in the beauteous hall in Thillai swinging in His hand the smoke--abounding fire, Ah me! it is only of them that we are frightened” (35:7).

We have to realise that these two verses occurring in the “Decad of Fear”; emphasize indeed the greatest conviction of the saint for worshipping God.

Further we should note the sub-title of this Decad namely - “Experience of Bliss” which is again paradoxical to its title - “Decad of Fear”(35).

- The contention of the sub-title runs through all the verses. The experience of Bliss here may be analysed into three kinds:

They are: I - Reaching His Feet (1,4) and adoring his praises (3,5,6,7) and worshipping Him with thawing (4,6,7), with bones melting (3) and with eyes streaming and gushing tears (10):

II. Drinking sweetly the ambrosia of His grace(3) and living happily in ecstatic Bliss (8):

III. Mingling with His devotees being steeped in Bliss (5) which seems to be one of the greatest achievements contemplated by the saint.

Therefore, if our saint declares that he will not fear even death, it shows how much he is bent upon being steeped in Bliss along with His devotees rather than pleading for death. God has been gracious enough not only to abide within his body but also transformed him into supreme Bliss. Therefore,
we may think to ourselves who are we to enter into this sort of ticklish and quixotic thoughts while our saint himself has sung:

“Oh Lord with an eye on the fore-head! You took a fancy for me, a dog the basest of dogs and of Your own account, made me Your own. Other than leaving this matter of delusive birth in Your hands, is it for me to search into it? Is the authority mine here? Thrust me into a body or set me under Your jewelled Feet as You please! Oh God!” (33:8).
10. Tears - Gift of God.

Saint Maanickavaachagar achieved Civan-hood by shedding his tears. That is why he is said to be a devotee who has reached the Feet of God by weeping—“Azhudhu Adi Adaintha Adiyavar”. His body, mind and soul melted and melted as a result of which tears poured out. He wept to God to extirpate his bonds (Malam) which have fastened to his soul ever since he was born. He could see how they have caused him misery all along. He realised that they could be wiped out only by His Grace. So he prayed to Him to show mercy on him and grant him His Grace. He was pained to find that the effects of his past deeds were so strong that they prevented his mind from concentrating on His Feet. He wept that his heart had no love for His Feet; his mouth did not sing His glory with thrill; his mind did not melt and throb; it did not feel distressed; it did not wish to seek Him through every street nor did it wait for Him. Instead it (mind) used to palpitate and melt to the flowery dart of Cupid and to women with pearly teeth, rosy lips and blue lotus-like eyes. So he cried out “Oh! Master! Look on me ! I shall never lapse from the observance of singing with my body prickling and quivering, with palms folded over my head, with tears brimming and my soul melting. Obeisance to You!” (5:1).

God has been generous and gracious and He appeared before him in the form of a human priest and enslaved Him at Thirupperunthurai. He prayed to Him, tried to tie up His Feet to his heart and soul. He was able to bind His Feet to his heart and did not allow Them to depart even for a moment, that is—as long as it takes to wink! The saint recollects this significant appearance of God and repeatedly prays to Him again and again. “Oh! King! Though I was blessed to see Thy Feet with joyous mind, I have not gained Thy Grace to merge
in Them! See that You do not forsake me” (6:15). “Oh! God Who owns me! Have pity on this soul which firmly believing that You will not cease to pour Your Grace, pines for You with mouth uttering Your praises and calling You again and again as the God of the golden court, with mind melting and contemplating on You and with eyes streaming with tears” (21:10). One can find in almost all the 51 decades how the saint shed his tears and melted for His Grace. He himself has sung that one can achieve God-hood by sincerely weeping out of love for His Grace. He goes to the extent of lamenting, “Oh! King of the sacred golden hall of Thillai! What else can I do other than weeping with worry whether You would take pity to bestow Your Grace on me and abide in me” (21:4). God is the ocean of compassion. He takes abode and never departs even for a moment from the heart of the devotees who ardently pray to Him. When the soul has reached a state of perfection by incessant meditation on God and when its undying love for the Lord has become full to overflowing, He Who dwells already within melts the soul and offers never-drying--tears of Bliss (17:2). It is no wonder therefore that Saint Theresa while speaking about religious experiences in the melting mood, calls, tears, as the gift of God. Saint Thirugnaanasambanthar (‘see appendix’) sings “loving Him devotedly, melting and shedding tears for His Grace and chanting His sacred name of “Na, Ma, Ci, Va, Ya” will lead all those to the perfect path of realisation of God. This divine word of five letters connoting obeisance to His name is far superior to and greater than the divine words of the four great Vedas”. One has to understand the method of uttering His name.

Saint Ramalinga Swami (see appendix) who has genuinely and faithfully followed Saint Maanickavaachagar in
his spiritual pursuits and attainments, has shed torrential rain of tears in the journey on his path to God —“Suddha-Sanmargam.” To shed tears out of love to God is no easy joke. It is said that the valves of the lacrimal glands in the eyes especially of women are so tender and loose that they can pour out tears even for trivial things. Even for them to shed tears out of love to God is not so easy. Tears have played a significant role in the life of Saint Ramalingaswami. In his spiritual pursuits; it is said that he used to pour out profuses tears. He has explained that spontaneous flow of tears out of love for God is but an external symptom of the melting mood of the soul. Shedding tears is the ultimate result of concatenation of events such as thinking and thinking, feeling and feeling in introspection, melting and melting with love to God in devotion. When this love swells up, tears will gush out and the rain of tears will flow through the body and wet the body and flow to the feet.

It is said that Saint Ramalinga Swami used to shed tears even while singing his “Songs of Grace” in the melting mood. It will befit to narrate an event. There was one Vedanayagam Pillai, a District Munsiff at Mayuram, present Mayiladuthurai in Thanjavur District. He was a poet too. He composed some folk songs of the cosmopolitan type though he was a christian by religion. He thought fit to obtain a fore-word for his publication from Saint Ramalinga Swami of Vadalur as he knew that the latter was preaching universal love and brotherhood and universal equality and oneness of the human soul. So he made a trip to Vadalur where he was popularising his philosophy. The Swami cordially received him. After perusing his songs the Swami obliged him with a foreword verse the next day. It is said that the District Munsiff was curious to know how the saint was spending his night time.
He peeped through the key-hole of the door and was watching the saint in reverence. He found that he was as usual composing a verse in deep intropection. After writing the first two lines of the stanza on a slate, he was profusely shedding tears. He kept on moving about in his tiny room repeating the two lines he had sung, interrupted by sighs and sobs of misery. The Munsiff could see with the light of an oil lamp that was burning there, that the entire room was wet with drops of tears. The moment he turned back it was day break! He wondered how the saint could write at this rate such a book of verses of 40,000 lines of devotional poems. At dawn everybody was alert in their morning prayers and the disciples of the saint were busy to receive his blessings in his melting mood and anxious to copy down the new arrival of sacred verses. The Munsiff desired to take leave from the chief disciple of the saint, Velayutha Mudaliar who was labouring painfully to make out the first two lines of the stanza from the slate as they were disfigured by tear drops. The Munsiff sang out the first two lines from his memory and desired to hear the other two lines. It is hereditary saying that the verse is “Poomaandum Vandena nin pon adiyai punniyargal”. “Oh! God of Orriyur! When all those cherished ones devouring your great Grace just like the insects which suck honey from flowers, abide safely at your holy Feet, I alas! closing my eyes have deceived myself by drinking the doomed today of lust and passion” (Thiru Arulpa ). All those who were there in the congregation were bewildered with awe and reverence to hear from the Munsiff what had happened that night. They felt that the tears shed for obtaining His Grace were as great and holy as the Grace of God for which they were shed.

An instance of shedding tears by Dr.Pope, the pioneer Reverend who has translated Thiruvaachakam into English
has been narrated by Kandaswamy pillai (1964) in the introduction to his commentary for Thiruvaachakam. Dr.Pope wrote a letter to the, then Chief Justice of Madras High Court, Sri.S.Subramania Iyer. The upper part of that letter was wet and the words were disfigured. Dr.Pope wrote thus: “I am conscious that the upper part of this letter has become wet and the words not legible. I thought of writing another letter. But the actual fact how the letter became wet, did not allow me to tear this letter. For sometime past I have the habit of inscribing a line of Thiruvaachakam at the top of every letter that I write and then alone the contents of my letter will follow. In the same way I wrote out a line of Thiruvaachakam at the top of this letter. My eyes without my knowledge have poured out profuse tears as to distort the upper part of the letter. I noticed after blotting the letter that the words were erased out by my own tears. Having noticed the miracle and impact of the words of Thiruvaachakams on my mind I did not wish to destroy this letter as I thought it fit that the tears aroused by Thiruvaachakam are to be cherished and so I have despatched it as such. Excuse me”. How pleasant it is to hear this marvel. Actually I myself was moved and wept for a while when I read this matter for the first time.
An excellent line of one of the verses of Thiruvaaimozhi, (see appendix) “Kanna neer Kaikalal Iraikkum” has been commented as follows: A lady-love of God out of sheer love for Him has been fretting and fuming for some time. One day her love for Him overwhelms her and her eyes begin to shed tears spontaneously as a fountain. Suddenly she receives the tears in her own hands lest they fall on the ground. She feels that the tears poured out due to her great love for Him are as divine as His Grace. They should not splash on the floor which everybody tramples. So she receives the tears with all reverence by her own tender palms and pours forth on the roots of the holy plant of the Lord-(Osimum sanctum,) Thulasi which was growing nearby. All these simply show that the tears of the melting mood are surely a gift of God.

Here Ends The Trials And
Triumph of Saint Maanickavaasagar
Thiru Chittrambalam
Thiruchchitrambalam
THIRUVAACHAKAM
Chapter 1 (Ahaval Padalam)
POEM : 1
CIVAPURAANAM
கிருட்கிப்புக்கங்க

(இராசுவவர்)

(பதிலாசிய)

(குருசு அதிரை பகுதியானவர் படம்)

(அருப்பூன்றம்)

(குரு பாடல்)

நாரிகைப் பாடல் போன்ற நான்கு காலங்கள் தனியான மன்னன்

இலம்பியருளில் தங்குற்றிற்கு நிக்காயக் கரண் மன்னன்

கார்கள் அல்லது கொள்கல்லின் கரண் மன்னன்

அமா குருவிற்கு அப்பட்டியின் கரண் மன்னன்

காலை அதிகடும் திறக்கல் அலுவலக்

தீர்வு பாடல் பிரித்தான் பிறப்புகள் பெரும்பகுதியான பெப்பராகத்து விளைந்துக் பட்டு பென்றுக்கு முன்னேற்றாக நேராக

காம குருவியர் வருவரும் உட்கரண்சதம் குரோணத்தாக நேர்ந்த

சிறப்பு குருவின் உரிமக் குருவின்

சதுரமா குருவினி தேவா குருவினி

பெப்பராகத்து திருத்தான அப்பட்டியின்

பாடல்பாட்டு அருகிய வரணா அப்பட்டியின்

சிறு பொன்றுக்கல் மற்றும் அப்பட்டி
Hallowed be “NaMaCiVaaYa.” Hallowed be the feet of the Lord! Hallowed be the feet of Him Who never departs from my heart even for as long as it takes to wink!

Hallowed be the feet of the precious gem of a Guru Who in Kokazhi made me His!

Hallowed be the feet of Him Who becomes close as Augamam and stands close to beings and pours grace on them! Hallowed be the feet of the One, the Many, the Immanent! (5)

Victory to the feet of the King Who stilled the tumult of my mind and made me His!

Victory to the jewelled feet of Pingnakan Who severs the Continuity of my birth!

Victory to the flower-like foot of Him Who is far from those who stay outside His pale!

Victory to the jewelled feet of the King Who delights to stay in the hearts of those who uplift their palms in worship!

Victory to the jewelled feet of the glorious One Who ennobles those who bow down their heads to Him! (10)

Obecisance to the feet of the Lord of the universe!

Obecisance to the feet of my Father!

Obecisance to the feet of the Effulgent One!

Obecisance to the rosy feet of Civan!

Obecisance to the feet of the Stainless Who stands near those in love to Him!

Obecisance to the feet of the King Who severs delusive birth!

Obecisance to the God of glorious Perunthurai! (15)
1. கையாண்டு

அழகு மிகும் அறிந்து மனமாற்றது
சிலம் அவள் காண கிண்ணகாசி மினடு அதிகாரம்
அவள் அருகிலே அவள் காண மண்டவைத்தறி
கிண்ணகாசி வாசிப்பு கையாண்டு குறித்த கருவப்பல்
முறுக்கிய விளையாட்டு கொட்டு குழுப்பையிட
(20)

கல்லடித்திறன் கொட்ட கையாண்டுக்காக காண காலாம்பிகை
சாந்தாலுள்ள தன் காலம் குறித்து குறித்து திண்மத்தறி
கிண்ணகாசி மகளிக்கமைத்து கிளையா கிளையா அழுப்பத்தறி
சல்ல நிலையா கொண்டு இந்தகாலம் கொண்டு பார்க்கிறான
பார்க்கும் விளையாட்டு குறும் அவள் கொண்டு கருவ;
(25)

பார்க்கும் புறக்கும் புறக்கும் மரம் குறியின்
பல்லடித்திகை பதிலவுமற்று பார்க்கும்;
கால்கள் மரத்தை நம் பச்சிலையுடன் கூட்டுகள் அம்மன்
வாக்கும் அது பச்சிலை பச்சிலை தென்பன்று
நான் தோற்று விளையாட்டு வாழ்க்கையாக
(30)

சக்கூரிய பிரபாண்பா விளையாட்டு திண்டாக்கின் கையாண்டு;
பார்க்கிற குறிப்பிட்டு காட்டு இந்த கூறு வந்து
வாக்கும் சாந்தாலுள்ள கிளையா அவள் கொண்டு
பார்க்கும் விளையாட்டு விளையாட்டு வாழ்க்கையாக
ஒரு சோயா மர குறியின் காலாம்பிகை (35)
1. Civapuraanam

Obeisance to the Mountain which in grace bestows
unsatiating Bliss!
Because He Givan the supreme Bliss abides in my mind,
by His grace worshipping His feet,
I shall relate Civapuraanam to the delight of my mind
and to the effacement of my past Karma (effects of deeds).(20)

Since the One with an eye on His forehead called me with
His gracious glance I drawing near, worshipped the
notable feet which are beyond the reach of thought.
Oh boundless One Who filling the sky, the earth and
beyond is enlightening Effulgence to me!
Oh You Who are transcending thought! I of evil Karma
do not know a single thing to praise Your great glory. (25)

Grass was I, shrub was I, worm, tree, as full many a
kind of beast, bird, snake, as
Stone, man, goblins and demons, as mighty giants,
ascetics, devas
Within these immobile and mobile forms of life

I have been born in every kind of birth and I am
weared, Oh my great Lord!
Oh Reality I saw this day Your golden feet and I have
this day gained deliverance from birth.
Oh Truth! Oh spotless One! Oh Master of the bull
Who stood established in my mind as Omkaara that
I may be redeemed!
While the Vedas wail, “Oh Sire” You the subtle One remain
rising above, sinking below and spreading wide! (35)
1. கிருட்பரசன்

இண்மூழ்கு சுருக்கப்படும் பின்னரிடம் அக்ல கிருட்ப
பயன்படுத்திய விளக்கு அளவு அடர்ச்சியுடன் நீண்டுணர்வு வழியில் முன்னணிப்பதை முடிவு வழியில் நீண்டுணர்வு முன்னணிப்பதை
நீண்டுணர்வு குறைவு அறிவிக்கப் தம் அதிர்வே (40)

ஆக்கது அளவு திறன் நீண்டுணர்வு அளவுக்குரியதை
அறிவிக்கப்பட்டு அறிவிக்கப்பட்டு அறிவிக்கப்பட்டு
பராமல்கள் சான்றால் பராமல்கள் தோளியுமிக்கனை
நீண்டுணர்வு விளக்கு வடிவதை நீண்டுணர்த்து வழியில்
செய்ய முடியும் பொது திறன் வடிவமைக்கப் (45)

காரணங்கள் கண்டுபிடிக்க ஆழ்வார்கள் படுத்தப்பட்டு
கிருட்ப எளியத் கிருட்பகலவம் விளக்கம் நிற்கு
பின்னரிடம் ஆழ்வார் தன்னை பார்வை
பின்னரிடம் அனைத்து தன்னை பார்வை
பின்னரிடம் அனைத்து தன்னை பார்வை
என்று குறிப்பு நீட்சிக்கர்கள் என்று
செய்ய முடிக்க நிலையாக முன்னேற்றுப் பயணம் (50)

மக்களிடம் மறு போற்று திருத்தம்
அடுத்தபட்டு நோக்கக் கோணமை
பின்னர் கோணத்தில் நோக்கக் கோணமை
பின்னர் கோணத்தில் நோக்கக் கோணமை
மக்களிடம் மறு போற்று திருத்தம் முன்னேற்று (55)
1. Civapuraanam

Oh fiery One, Oh cool One, Oh Master, Oh spotless One!
Oh Flame of the Real Who coming in your grace that all false
    things may be dispelled, gleaming bright in true splendour
    scintillates in me as true Wisdom!
Oh blissful noble Lord! Oh fair Wisdom Who dispels the
    ignorance of me who has no knowledge of any kind! (40)

Oh You Who are not created Who have no life-span and
    Who have no end,
Who create, sustain, destroy and bestow grace! Rid me of
    my birth and induct me into the fold of Your devotees.
Oh You Who are like the fragrance of flowers in me!
Oh far One! Oh near One! Oh Content of the Vedaas
Who is beyond word and thought! (45)

Oh our noble Lord Who are like sweetness along with ghee
    mixed with freshly drawn milk and Who eminently stand
    oozing honey in the thought of Your devotees and
    cut off the cycle of our births with the present birth now taken.
Oh our Lord Who have five colours! While the heavenly ones
    extolled You remained hidden from them. (50)

My real self is being hidden by delusive ignorance and is bound
    by the remarkable rope of Karma of good and evil deeds.
To the bewilderment of my worm - infested filthy dwelling having
    nine outlets and wrapped all over with an external skin, when
    my five senses have been seducing me who was devoid of
    the grace of thawing and melting with love for You
    within my heart, (55)
1. நோயால்

வெளியில் மேற்குத்தையான விளையாட்டு வலறை
செய்து அராமானிக் கற்பு வலம்
நூற்றாண்டு திதி கிரிப்பதடிய
செய்ய கலனை போற்றுவில் பிரித்துக்கண்டாக காணப்
கூட்டு கலனையான கிண்வா ஆழ்மறை
(60)

கலனை கிண்வா சுருந்து குட்டியான
சக்கரம் விளையாட்டு நடத்துகிறது
சுவை விளக்கும் அரச கிரிப்பதடிய
பார்த்த தென்ன அரச கிரிப்பதடிய
பாலா மற்றும் பார்த்தம் விளையாட்டு
(65)

பார்த்த தூயம் வளர்த் தொன்று பெய் உடிக
நூற்றாண்டு அல்லது இளவு செயல்கள
வரும் வலம் கற்பு குறிக்கும் கூட்டு
செய்ய கலனை போற்றுவில் பிரித்துக்கண்டாக
(70)

அளவுக்கு அரசான பாலா மற்றும் அமைதும் உயிரியான
சுவை விளக்கும் கூட்டு கலனை
அரசான என்பது உயிரியான
சுவை விளக்கும் கூட்டு கலனை
செய்ய கலனையான கிண்வா ஆழ்மறை
(75)
1. Civapuraanam

You graciously came down on earth and showed Your mighty feet to me Your slave who have fallen lowlier than a cur!
Oh Truth with the kindness surpassing that of a mother!
Oh spotless Effulgence Who blossomed as a flowery flame! (60)

Oh honied Ambrosia! God of Civapuram!
Oh venerated Aariyan Who loosens the tie of our bond!
Oh great River of exceeding compassion
Who stands unmovingly in my heart bestowing love in grace that the delusion therein may die out! (65)

Oh unsatiating Ambrosia! Measureless mighty Lord!
Oh Light Which is hidden in the heart of those who do not seek You in contemplation!
Oh You Who melting me into water stood established in me as my very clear life!
Oh You Who have no pleasure or pain and yet have both! (70)

Oh Lover of those who love You! Oh Effulgence Who are everything and yet their negation!
Oh dense Darkness! Oh the One Who has the unique feature of no birth!
Oh Beginning! Oh End! Oh Middle! Oh None of these!
Oh my Father, Lord Who has drawn me and made me Yours!
Oh Vision rare to be viewed in the conception of those who perceive You by true gnosis! (75)
1. கேவலவல்

எந்தைய எவ்வளவுத் தெரியாத எவ்வளவு வல்லையும் பார்த்தது புலவர் சிதையும் புனிதமானது காரணமாக வல்லையும் வல்லையும் எவ்வளவு முழுவதும் அதே வேத மிகுந்த மொழிய வருங்காயும் கால்வகையும் இருந்ததற்கு வேளாண்மை நடைமுறையாய (80)

மயக்கத்தின் முழுமையான வேட்டையான முறையான வட்டுமான நுழைந்த வழிமான அனைத்து கண்டது அப்போது வாரியில் முழுமையான கண்ட விளக்கம் கூறிய கூற்றில் அந்தத் தலைமுறை வருங்காயும் வேளாண்மை நடைமுறை நடைமுறை (85)

பொங்குவி புரூப் இருக்கிறது பொங்குவியர் பொங்குவியின் விளக்கம் கண்டு கல்லின் புரூப்புண்மைக் கல்லின் விளக்கம் புனிதமான கல்லின் விளக்கம் புனிதமான கல்லின் விளக்கம் நடைமுறை (90)

அவ்வில்லை அவ்வில்லை என்று காரணமாக அறிவியல் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் சித்தரில் (95)
1. Civapuraanam

Oh subtlest of subtle conception! Oh Holy One Who does not
  go, neither comes, nor mingles!
Oh Guardian Who guards us! Oh ungazable great Light!
Oh Flood of delight! Oh my Father! Oh much more than that!
Oh Clarity of wisdom! Oh quintessence of clarity!

Oh my Owner Who as the light of a flame and as ineffable subtle
experience coming in the form of diverse things in this changing
world becomes a fountain of unsatiating Ambrosia in my mind!

Oh You Who are capable of dismantling the dwelling of the
deceitful senses so that those saints who worshipping and
praising you and crying,

"Oh Sire! Oh Aran! we can no longer bear to remain in this
carnal body which is subjected to various vicissitudes", have
become Reality shedding unreality, may not come here once
again and get entangled in birth.
Oh Lord dancing in the dense darkness! Oh Dancer in Thillai!
Oh Lord of Paandi land in the south!

Those who adoring You as the ineffable One Who severs the
affliction of birth repeat the aforesaid song realizing its
meaning will surely go beneath the feet of Civan while all
those who dwell in Civapuram humbly adore them. (95)
Decad 1. Civapuraanam
Sub-title: Date-less ancintry of Civan

Abstract

Saint Maanickavaachagar clearly explains “By His grace worshipping His feet I shall relate this Civapuraanam to the delight of my mind in order that all my past Karma may pass away” (18-20).

Further he declares that those who repeat this song deeply realizing its meaning will go beneath the feet of Civan(93-94). His supplication can be found in one line “Rid me of the cycle of death and birth and induct me into the fold of Your devotees”(43) which is considered as the great ambition of the saint.

The idea behind the sub-title seems to lie in these lines: “Oh the One with the distinction of having no birth! Oh Beginning! Oh End! Oh Middle! Oh None of these!” (71-73). This poem is said to have been sung at Thirupperunthurai. This line, “You came down graciously on earth and showed me Your far-famed Feet”(59) reflects the fact that God in His grace appeared before the saint as a Human priest ‘Guru’ at Thirupperunthurai and enslaved him. This outstanding and venerable incident is considered as a significant and supreme act of His grace and the saint repeats and recalls this event in a number of places throughout this book.

In these lines 84-88 the method of practice for the devoted ones to redeem the cycle of birth is made clear. The carnal body is governed by the deceitful senses and the treacherous mind which are in turn bound by the evil Karma.
Hence the Body is subjected to various obscene vicissitudes and the soul is fettered in the nest of worms and is struggling hard without any help. Realising the pain of bearing the burden one should pray to God and praise His glory, appeal and cry for release. He, in His grace, shall certainly destroy the wily bonds of the senses and the mind. The devotees will shed all unreality and become Real. They will not be reborn and come again to this world. Such is the greatness of His grace.

Further, this poem contains in itself all the essential features of the entire book of Thiruvaachakam and so it is generally considered that when one recites this poem one gains the benefit of reciting the whole book itself.

The saint has narrated how he was subjected to the various births in the plant and animal kingdom before he was enabled to take the human form.

"Grass was I, shrub was I, worm, tree as Full many a kind of beast, bird, snake as Stone, man, goblins and demons as Mighty giants, ascetics, devaas, Within these immobile and mobile forms of life, I have been born in every kind of birth And I am wearied, Oh my Great Lord! "(Poem 1 : Lines. 26 to 31)"

These excellent lines trace the evolution of human beings from the Palaeozoic era (5000 to 600 million years) that is from the proto-flora and proto-fauna and fit in the modern concept for the evolution of human beings, the Homo sapiens.
Chapter - 1

Poem :2

KEERTHTHITHIRU-AHAVAL
(சிவனு சிம்மார் பகுதி (பாரம்பரிக்))

(10)
CHAPTER - 1

Poem :2

Keerththithiru-ahaval
(The sacred verse of glory)

Sub-title : The Order of Praise of the holy grace of Civan
(Sung at Thillai)

Keerthi means glory, thiru means sacred, ahaval means blank verse. This poem-sacred verse on the glory of God is made up of 146 lines of blank verse in Nilaimandila Aasiriyappa metre.

If one could relate the manner in which the Lord of Mahendra hill in the range where the Vedaas were revealed, the King of grace of endless greatness, enslaved us/made us His own (lines 100 to 102)

I can tell you how He of the sacred Feet who danced in the ancient town of Thillai who shines resplendently in the lives of manifold beings with countless manifold qualities and who creates and destroys the earth, the sky the world of the heavenly beings and rich learnings, dispelled my darkness completely (1 to 6):

I can relate how the grand One who has taken abode in the hearts of devotees with welling love, seated on the eternal mighty Mahendra mountain graciously created the Aagamaas told by Him to His Dame (7to10):

I can relate how in Kallaadam merging graciously with pleasure in the image therein He perpetrated bliss in the company of the good Dame (11-12).
2. சிற்றிகை பிறந்தல்

புதுக்கருணையின் பாண்டிருந்து கன்னித்தம் நான்காலுக்கு முன்னிலமாக தின தோன்றிய சுருக்கமாக; சிற்றிகை பிறந்த கிளட்டுக்கு முன்னர் சிற்றிகைகள் மெந்தும் புரிந்து;
சிற்றிகை அம்மா நீ தனித்து பிறந்து;
சிற்றிகை அவள் அடுத்தும் மேற்கும்;
பாலுபடுகை இன்ன புரிந்து மேற்கும்;
மார்ப்பன்கள் அடுத்தும் புரிந்து இருந்து எனும் புரிந்து முயற்சிக்கான பாலு தோன்றிய;

(20)

புல்லை பாலுவின் புரிந்து புரிந்து அவளிடையே அவளிடையே அவளிடையே;
சிற்றிகை அவளிடையே சுருக்கமாக; சிற்றிகை அவளிடையே சுருக்கமாக;
சிற்றிகை அவளிடையே சுருக்கமாக;
சிற்றிகை அவளிடையே சுருக்கமாக;
சிற்றிகை அவளிடையே சுருக்கமாக;
சிற்றிகை அவளிடையே சுருக்கமாக;
சிற்றிகை அவளிடையே சுருக்கமாக;
சிற்றிகை அவளிடையே சுருக்கமாக;

(30)

தெய்வசால் அவளிடையே புரிந்து;
சிற்றிகை புரிந்து நீட்டினார்;

112
2. Keerthithiruahaval

I can tell how in Panchappalli in the company of Her whose words are mild He showered unfailing sweet grace that accumulates. I can tell how in the guise of a hunter He sported in the lovely expanse of the swelling breasts of her with Kinjuka (*Erythrina indica*) flower-like red lips: I can tell how He becoming a fisherman killed the Keliru (*Arius sp.*) fish and recovered the great Agamaas:

I can tell how He seated on Mahendra hill dictated graciously with His five faces the rest of them; I can tell how in Nanthampanadi He, as the incarnate of the four vedas and as the supreme One of limitless magnificence was graciously seated (13-22)

I can tell how assuming diverse forms and habitudes with hundreds and hundreds of thousand natures, the Lord of the universe who has the bull for steed and the Dame who is a part of Him came in grace that the world may be redeemed (23-27)

I can tell how He bringing the horses with Him in the western country graciously arrived in state very cleverly with band of horse-traders:

I can tell how in Velampuththoor He graciously bestowed the javelin (on Uggirakumaarar) and showed the splendour of His form (28-30)

I can tell how at Santhampuththoor in the mirror of mind of the hunter who wields the bow He bestowed an artefact-the sword of discrimination (31-32)
2. நாட்டுத் தீர்வு

இன்னுமே அன்னகம் அறியாடும் மகளில்
வானகத்து அதில் அழகு கருப்பு நீர்த்தண்டநூற்றாண்டு;
அதிலிங்கு பிறந்து ஏற்ற அதில் அனுக்கள் பறவைக் கடிதி அதிலிங்கு முகலாயம்;
அல்லது விளக்கும் நோக்கு மாணிக்கு திருநூற்றாண்டு பராமரிப்பு சுருக்கு பிந்தையது,
கோரின் கலந்து திருநூற்றாண்டு பொய்யாகது,
அல்லாமல் அள்ளுவி அண்மையை திருநூற்றாண்டு
நூற்றாண்டு உருளியில் நீர்த்தண்டநூற்றாண்டு;
அதிலிங்கு அதில், அதிலிங்கு நீர்த்தண்டநூற்றாண்டு,
இநிலையால் கருப்பு நீர்த்தண்டநூற்றாண்டு;
பூக்கல் பொய்யாகம் மாணிக்கு திருநூற்றாண்டு,
தீர்வு தெரிய பாத்திரக் கோட்டை;
நீரில் தெரிய கருப்பு நீர்த்தண்டநூற்றாண்டு;
பூமியை அறிய மண்டல்களுக்கு, இளித் தமிழின் (40)
தங்கள் முழு கருப்பு நீர்த்தண்டநூற்றாண்டு;
பார்வையின் முழுது, இளித் தமிழின்
பார்வை தீனொரு கருப்பு பராமரிப்பு;
இந்த முடிக்கப்பட்டு திருநூற்றாண்டு, 50
இந்து செய்து கருப்பு நீர்த்தண்டநூற்றாண்டு;
பார்வையின் முழுது, இளித் தமிழின்
பார்வை தீனொரு கருப்பு பராமரிப்பு;
இந்த முடிக்கப்பட்டு திருநூற்றாண்டு, 50
இந்து செய்து கருப்பு நீர்த்தண்டநூற்றாண்டு;
பார்வையின் முழுது, இளித் தமிழின்
பார்வை தீனொரு கருப்பு பராமரிப்பு;
இந்த முடிக்கப்பட்டு திருநூற்றாண்டு,
2. Keerthithiruahaval

I can tell how while the Lord in His grace tied the nose-bag He showed to the Paandiyan King as of old His exquisite beautiful Form of flame:

I can tell how He Who cannot be assessed by Ari and Brahma, rendered help to me by changing jackals into horses (33-36)

I can tell how He sold the chargers to the Paandiyan but did not agree to receive the heaped up gold that His beautiful sacred feet may in His grace enslave Him and how He who enslaved him displayed as of old His effulgence which impels me to stay for ever in the path of my King's grace:

I can tell how the way in which He becoming an Anthanam made me graciously His own and showed me His magic illusion:

I can tell of how the code by which in the fair great city of Madurai He turned Himself into a horse-groom and of the way in which in the same place on behalf of His female devotee He graciously condescended to carry the dug-up earth as if of traditional manner (37-47)

I can tell of His mode of dwelling in Uththarakosamangai and showing Himself His special form of enlightenment: I can tell how He in His grace abiding resplendently in Poovanam showed His ancient spotless Form:

I can tell of His gracious courtesy in sweetly arriving at Vaadavoor and revealing the tinkling sound of His anklets on His feet (48-53)

I can tell of His becoming a blessed One in blissful Perunthurai and of His guile in disappearing in the Effulgence which is the womb of all things (54-55)
2. இந்திகள் கொண்டிலை

பனையுறுகிழா, சிறிய அண்டவேப் பெரும் பனை அறிக்கையாக;
காலக்கட்டியின்படி பெரும் பனை மணிக்கு;
தோய் இரண்டள் அல்ல பனை மணிக்கு;
அறிக்கையான வரு, வெள்ளாக அல்லானே. (60)

காலியில், அல்லா, வெள்ளாக விளங்கேறியாலே;
பஞ்சமங்களை பெரும் பனை சின்றியினவே, அம்மை
அன்பு கச்சக அருளின் கற்பார்ந்தே;
சூரியன் அன்பு, வெள்ளாக  இணைந்த்தே, வந்து
நந்தார் கச்சக், காலியில் கன்னேனாே;
மாதுகை சாலுந்தே, வெள்ளாக  இணைந்த்தே, வந்து
சாலுந்தே காலியில் அன்பு கன்னேன;
சுருக்கில் வருங்காலே, வெள்ளாக, அறிக்கை
பார் சின்றிய பனை அறிக்கையாக. (70)

பாரசில் குழலில் கன்ன சின்றியே;
சுருக்கில் விளங்கவே கச்சகான் சின்னிலே
சுருக்கு விளங்கவே கச்சகான் கன்னேனே;
சுருக்கில் விளங்கவே கச்சகான்
கன்னேன் கச்சகான் அன்பு கன்னேனே.
2. Keerththithiruahaval

I can tell of the manner in which He appearing in sweet splendour in Poovanam destroyed my sins. I can tell how He graciously became a timely attendant who served water by setting up a water-booth for supplying drinking water to Paandiyan’s army that it might gain victory (56-59)

I can tell of His code of love when He on that day turned a stranger in Venkaadu and was seated under the Kuruntha Atalantia missionis) tree. (Perhaps this has happened at a different time) (60-61)

I can tell how in Pattamangai He resided in His own right and graciously bestowed the eight great mystical powers on His former hand-maids (62-63)

I can tell of His great guile when He becoming a hunter helped a Paandiyan in his war and later disappeared in the forest (64-65)

I can tell of the manner in which He became the most apt person suitable to the need and proved the truth of the commander-in-chief (66-67)

I can tell of the manner in which in Ori, a hamlet, He became a child of great glory on earth. I can tell how in Pandoor He came to dwell in stately manner and how in the island to the south of Thevoor He assumed a King state (68-72)

I can tell of His benevolence in bestowing wisdom in Thiruvaaroor famed for its honey-dripping groves (73-74)
2. கியூறியின் கைத்தியம்

இன்று பிறந்த கற்று விளக்கி,
பருவாம் பாரம் கூறுத் தெரிகியே;
மக்கள்பெருமாள் தீர்வு, பலர் வருவியாள்ளை தெரிவு பிற்பு;
இலக்கம் கியூறியின் தூண்டு விளக்கே,
சதுர உதவி இயற்கையில் கருதுகிய வல்லியனே;

செந்தை குறி, சித்தரசியார் நாகி,
பரந்த பெண் காணும் பிற்பு;
கல்லுற்ற நோயும் விளக்க விளக்கே;

சொற்கள் மூன்றின் கருளிய கைலாசம்;
வெளி அச்சில் கெள்ளி குதிரை;
தாமை கொண்டிரு அத்தியையை இடித்தே;
இலக்கம் பலர் நெருங்கிய ஆளிப்பு;
குமாரம் இட்டையில் காணி பொருள்கறை;
சரசையே இட்டையில் பாகர்கள் இளிந்து;
புனிதமான் அத்தியை அடைய்வு அதிகளே;

இவ்வாறு இந்திய விளக்கம் விளக்கே;
அது அதை விளக்கம் அடைய காணியே;
சென்றை மீது சீரான சூழ்ந்து செருகின்று;
என்று சூட்டுப் புண்டல் புரதம்;
தாமை கொண்டிரு அத்தியையை இடித்தே;
இலக்கம் பலர் நெருங்கிய ஆளிப்பு;

118
2. Keerththithiruahaval

I can tell of that occasion in which in Idaimaruthu He took his abode in state and planted there the imprint of His holy feet: I can tell of the manner in which He took his abode at ease at Ekambam and became Partner of the Dame. I can tell of the manner in which dwelling with splendour in Thiruvaanchiyam He delighted with her of fragrant locks (75-80)

I can tell of the ways in which He became a soldier bearing a mighty bow and displayed many manifestations of His form on the battle field and of His dwelling in Kadamboor; of His showing His beauty in Eengot hill; of His becoming a Caivan in Aiyararu; of His abiding with pleasure in Thuruththi; of His becoming a desirable one in Thiruppanaiyur; of His giving a vision of Himself in Kazhumalam; of His abiding unfailingly in Kazhukkundru (Eagle’s hill); of His bestowing graciously many ethical texts in Purampayam and of His dwelling in the form of a Symbol in Kuttraalam (81-91)

I can tell how the first primal One, the transcendental One, our King who containing in Himself the aspect of each and every being becomes the sole Being, concealing His fiery form of endless glory, arrived in His grace, as if by magic splendour bearing a beautiful form and becoming a Sage of Chandra-theebam descended from inter-stellar space and in His grace stayed in beautiful Paalai in great state in His own charming way. (92-99)
2. கைவிளை விளக்கம்

முதல் காலத்துக்கு இருந்து வந்து, அகத்துக்கு பாதுகாக்க அர்த்தங்கள் அர்த்தங்கள்;

செதுக்கான உலக பரிமான பரிமானான
அறிமுகத்துக்கு வந்து, அறிமுக அறிமுக,
இன்சு புகழ் போன்று, காண்பவன;
அனுசரிகளான குருவுடன் வந்து எதிர்க்கு
அனுசரும் வரும், அமை அமைவு;
பாதக்க கால மாந்தும் குறுக்கான
இலக்கியம் போன்று காண்பவன;
அவசரங்கள் அமைந்து அவசரங்கள் குறுக்கான
c காண்பவன் கருக்கில் குழுக்கில் குழுப்பு;

அவள் குறிப்பிட்டு அகத்துக்கு,
முனை குறிப்பிட்டு, குறிப்பிட்டு குறிப்பிட்டு
சாதல்கள் குத்து, பதிக்கும், பதிக்கும்;
அறிவியல் பிறக்கு அவள் அறிவியல்
பிறந்து பிறந்து பிறந்து மாற்றும்;
மகள் ஆரம்பம் ஆரம்பம்
பாதக்க போன்ற பாதக்க பாதக்கம்
பாதக்க போன்ற பாதக்கம் பாதக்கம்

c குறிப்பிட்டு மாந்தும் குழு;

அவள் குறிப்பிட்டு அர்த்தங்கள் குழும்
சாதல்கள் குறிப்பிட்டு குழு;
அவள் குறிப்பிட்டு அர்த்தங்கள் குழு;

c

120
2. Keerthnithiruahaval

Were I to relate the manner in which the Lord of Mahendra hill - the mountain of mystic lore where the Vedas were revealed - He of endless greatness the King of grace, made us His - He showed the lines of sacred ash on His divine form of power and grace (100-104)

He gave in grace the river of Bliss which entirely roots out all foibles; while the cosmic sound from the great drum of Naatham of the very great Lord of mercy - was resounding everywhere, the partner of the Dame who enslaves one that one may not be tainted by the three kinds of lust (malam) was holding in His hand the three-pronged spear (105-110); the spark emitting Effulgence of pure hue who severs the primal three bonds (malam) becoming my beloved was wearing the garland of Kazhuneer (Nymphaea stellata) flowers to great advantage as becoming of Him (111-114); what shall I say of the manner in which He whom Ari and Brahma cannot assess rode on the prancing charger (115-116);

He who bestows in His grace the path of no return to the cycle of births deemed Paandinaadu itself as His ancient domain: He who lifts to the loftiest of transcendant states those pious saints who devotedly pray to Him had Uththarakosamangai as His capital town (117-120):

Devadevan who bestows grace on the primal deities was His name; the vehicle of Bliss that dispels all darkness was His steed; the greatness of His condescendingly showing grace to all creatures, was His Mount of grace (121-124).
2. குறிப்பிட்டியல்

பிறப்பு குமாரமும், குமாரனும் சிறியும்,
அண்மிக் அங்கிலும் அல்லது நிலவுரையுடன்;
பரவலான வாயு மரி கிளைசல்களும்,
காரியம் அனுப்பும் முறுப்புகளில், 'மருத்' வடல்,
வன, பல்லவன நகரிக்குச் சுத்திக்களில்;
அன்று எங்குவாக அத்தனியும் அம்பாய்,

(130)

ஒரு முறை எங்கு வல்ல அனுப்பிகளில்
சமத உலகஸ்தயா நகிலிய பம்பியேதிகள்,
மேலும் புறையில் மாற்றிய நடத்திய அருகிலில்,
கால விலைக்கு சுருக்கக் கல்லாக முக்கடங்கி
'மருத! மருத!' சிக்க உன்பதில்,
பாரம் தமிழியா பருகும் பார்வாய்;
'பக்கருகிக்கு அருமை பயன்பாடுகள்' சிக்கு
இறாம் செய்யப் பார்வை நார்த்திகள் செய்யும்;
என்று பல்லவத்தில் விதை என்று அம்பாயாக

(140)

புகழ்வுக் புள்ளிகள் பானை கீழிலில்,
லாம் லாம் கரிக்கி மிகப் படிகப் பானையார், கண்காடியும்,
முதலில் விளக்கத்தில் அவை மழை தருதி,
திருமணில், கிளைசல் உடன் என்பிடாம்,
புகழ்வு புள்ளிகள் பானூர்கள் அடர்த்திகள் முகாம் என்று கையே வீழ்வால்.
2. Keerththiruahaval

Thus my Lord in His love enslaved people of whatsoever merit and of howsoever sort. (125-126): He bade me, this cur, to come to His form-pervading hall in Thillai abounding in goodness and in His grace left me here abandoned: While the grace-receiving devotees who gained grace to go with Him that day gradually merged and merged with Him. He too mingled with them in perfect union (127-131):

While some of those who could not attain Him leaped into fire, and others became bewildered and fainted off; while more of them fell to the ground, rolled and wailed; while still others with hurrying feet rushed to enter the sea-clamouring between sobs “Oh Lord, Oh Lord,” while those who reached and gained His Feet pressed nearer; while still others who with wearied heart longed for Him, cried, “Oh supreme Dancer Who showed grace to Pathanjali” and continued to yearn for Him (132-139):

While all these happened, our King, the supreme ancient One of reverberating Kailai who dances in the golden-roofed shimmering hall in Puliyur, which bears the same aspect of beauty endowed Himalaya with beauteous smile playing on His divine face, the sort of smile which He bestowed graciously on Kaali and Uma whose roseate mouth is filled with sweetness entered in His grace the resplendent Puliyur along with His band of devotees (140-146).
Poem:2  
Keerthi Thiru Ahavai  
Sacred Song of Glory  
Sub-title: Praise of the holy grace of Civan  
(Sung of Thillai)

Abstract:

This poem consists of 146 lines in blank verse. The saint sings “If I were to relate the manner in which the Lord of endless greatness enslaved us” in the lines 100 to 102. He points out that He of the sacred Feet of Him Who danced in the ancient town of Thillai and Who dances unceasingly for the various activities of the manifold beings in the universe, shines resplendently showing His grace not only to the saint but to all his predecessors in the devotional line of hierarchy. He has related about 45 acts of His grace to several sages and live creatures in different places where God Civan is enshrined. (1 to 99). These are legendary stories said to have happened illustrating the acts of grace of Civan in various places.

So South India especially Tamil Nadu state is famous in the proud possession of temples for Civan to which the Kings and others have lavishly donated property to meet the expenses for daily worship, festivals, renovation and so on. Topping the list of these Caiva temples is Thillai. Thillai is the ancient name for the modern town Chidambaram in South Arcot district. This town was once surrounded by dense groves of small trees of Thillai which is the Tamil name for Excoecaria agalocha. These trees are even now growing in abundance in the nearby mangrove. In the centre of the town there is a magnificent temple of Civan. The sanctum
sanctorum is called Chit-Ambalam (hall of truth) roofed by
golden tiles wherein there is the icon of Civan in the majestic
dancing pose known as Koothan (dancer) now-a-days called
Natarajan. The saint refers to Him as “Thillaik-Koothan”.
As per the legend it is said that Civan danced in this shrine to
the delight of His heavenly devotees. He was visualized by
two holy sages Pathanjali and Viyaagrapaatha. This shrine
has been called koil (temple) by the worshippers of Civan and
is held in high esteem as the first shrine of Civan. Decads 21
and 22 of Thiruvaachagam will bear testimony to this fact as
the titles are called Koil Mootha Thiruppattigam and Koil
Thirup-pathigam respectively. Out of fifty-one decades of
Thiru-vaachagam 25 decades have been sung at this
place-Thillai.

In this poem as mentioned earlier a number of places
where the temples for Civan have been raised, have been
mentioned relating His acts of grace there. These shrines
have been visited, worshipped and praised by saints and sages
for about one thousand years. They have become famous
more for their architectural beauties and soaring heights of
temple-towers than for their significance. Only a few know
that the temples have been constructed on the basis of
principles laid down in the holy Aagamas pronounced by
Civan. This abode of God is but a symbolic representation of
human body in which there is the latent spiritual force as the
soul. During the spiritual awakening of the devotee, God in
the soul or along with the soul manifests Himself as the saint
has sung, “Oh my Lord! You have Yourself taken abode in
my body”(22:5). “He entering me at a time when I had not
taken shape in the womb established Himself in my mind”
(31:3). So when the devoted one worships God in a temple
he worships actually Him who has enshrined in his own body.
It is said that when one greets another with the folded palms, he simply points out that the soul or God in him (left palm) is the same soul or God in the other person (right palm).

In this decade therefore the number of temples probably visited by the saint has been narrated with the legendary tales which depict His glory in those places.

In lines 118 to 126 the saint sings how God-Civan enslaved him with His ten features. These features or insignia are usually attributed to the King in those days. These ten features have been specifically narrated in the 19th decade Thiruthasaangam. One of the ten features for example is the capital. It is interesting to note that the capital of Civan is pointed out as Thiruuththarakaosamangai (120) though only one decad (Decad-6- Neethal Vinnappam) Plea for not to forsake him-alone has been sung there out of 51 decades of the book. But one can note that in this decad 6 the saint addresses Civan as the King of Uththarakaosamangai in 21 out of 50 stanzas. So it is befitting for the King of Uththarakaosamangai to possess these features.

In the lines 127 to 129 the saint says that Civan ordered him to go over to the beauty-encompassing hall in goldness—abounding Thillai. Then he narrates (130 to 136) how His grace-receiving devotees went along with Him that day. As they clinged and clinged to Him, He in His grace merged and merged with them. While some who could not attain Him, jumped into fire. Some became newildered and fainted off. Many fell on earth, rolled and wailed. Some with weariest heart, cried “Oh celestial Dancer who showed grace to Pathanchali” and continued to yearn for Him. Others with hurrying feet, weeping and clamouring “Oh Lord! Oh Lord!” reached His feet (132-139). The last five lines describe the
greatness of the golden-roofed hall at Puliyur (Thillai) into which the great Lord of Kailai (Mouni Kailas) graciously entered with His band of devotees.

Befitting the sub-title praise of the holy grace of Civan - of this Poem, the manner in which His grace is bestowed upon His devotees is described. Civan mingled and merged with His grace-receiving devotees who went along with Him on that day as they clung and clung to Him (130-136). In these lines the saint discloses the secret of His mingling with the devotees. One has to note that the devotees are described as grace-receiving ones. They must have been purified both physically and mentally. In fact they have been melting and yearning out of love for Him. Their body, mind, heart, life and soul are all bent upon receiving His grace more and more. They have already dismantled their nest of worms and have been transformed. With their celestial ecstasy-bubbling body and melting mind they are swallowing His grace of ambrosia. That is why they are able to cling and cling to Him. Everytime they cling they ascend towards Him. The more they ascend, the more is His descent and He condescends to mingle and merge with them. Thus His act of grace is praised here.

A few autobiographical incidents are expressed in this poem such as: Civan appeared in the human form of Anthanan -priest - and enslaved the saint (42). Civan gathered together a vast multitude of jackals from the forest around, converted them into magnificent chargers. He Himself rode at the head of the troops disguised as a merchant and thereby He rendered help to the saint. He sold the equine beasts to the Pandia King but did not agree to receive the vast quantity of gold (35-38) offered to him.
There is a reference to the native place of the saint. God Civan sweetly arrived at Vaadavur and caused t’ sound of His twinkling anklets to be heard (52-53). The appearance of Civan in the form of sparkling Effulgence is expressed in a number of places while explaining His acts of grace. This seems to be perhaps one of His real forms! Thus He appeared in the form of a huge pillar of fire -33-34, as Effulgence (41;51;112) and as the saint narrates He concealed His form of fire (93).

Our attention is drawn to the wonderful display of the saint in expatiating on the bliss of His grace as the river as one of the features of Civan. The river of the King, Civan is the renowned river of bliss which roots out entirely all foibles (105). The saint speaks elsewhere also in the same strain that His river is the renowned Bliss which plunges down on earth from heaven to wash away the impurity of our mind (19:4).

Finally the description of the beauteous smile on His pleasant countenance which He in His grace bestowed on Kaali and Uma of beautiful lips is exhilarating (142-143)
CHAPTER I
POEM - 3
THIRUVANDAPPAHUTHI
I. (ஆண்டு பலம்)

நூற்றாண்டு

நாவராஜ் பதி

(நாவார் உத்தரக்கணைச் சிறுத்து)

குண்டு

அர்த்து பதிகையில் நான்கு பூதாகம்,
அடும்பதை உண்டாம், வாண்டு உண்ணிக்கை
கூக்காயில் குவி நிதிய நாவைப்பாற்றி
சாத்தியம் வேறு குருவிகள் வேறு கிண்காய
இந்தவேறு குருவிகள் அந்த பாறை
குரு குக்காய் பாறையானது வருகின்று.
தென்று நாயிகள்லோன் அந்த பாறை
குரு குக்காய் பாறையானது வருகின்று.

(10)

பார்த்திய நாயிகள்

தெற்றிய வாக்கிக்கு என்றன;
பார்த்திய
பாதுகாய் பாறையான பாதிப்பாளா;
பாதுகாய்
அன்புறம் கார்கு காலை;
சாப்பால்
சுற்றிப்பால;
சாப்பால் கண்டது
சுற்றிப்பால;
பீட்டுறைமன்சுற்றியும்; கன்னியகூள்
Chapter – 1  
Poem: 3  
Thiruvandappahuthi  
(The sacred section of the Universe)  
Sub-title: Civanathu Thula Sukkumaththai Viyanathathu)  
(Adoring the palpable and subtle nature of Civan)  
(Sung at Thillai)  

Thiru = sacred; Anda = universe; pahuthi = section  

This poem is composed of 182 lines in Inaikkural-Aasiriyyappa metre.  

If one were to speak of the globular concourses of this section of the universe with their immeasurable nature and abundant phenomena and the way that they excel each other in beauty, they sprawl a hundred crores and more, making them look like the crowded atomic particles in a ray of sun-light that enters into a thatched house the Great One is God.  
(I-6): If one were to know Him the hordes of Vedhian (Brahma) and the multitudes of Maal (Vishnu), source, existence and the very great cataclysm associated with the end of all things, redemption therefrom and re-establishment- all these microcosms and macro-cosms like eddies of wind within the blast of a devastating tornado. He the beauteous one  

Who spins and makes them swirl about  
(7-12): He is the Ancient One Who creates the creators of the entire universe; He is the God Who preserves the Preserver. He is the God Who withdraws into Himself those that have been preserved. He is the Mindful One Who is unmindful of those whom He has withdrawn  

(13-16).
3. திருநூற்றாண்டு முடிக்கும் போது முடிக்கும்

ாதல்கள் தமது குடும்பத்தில்

குதிரையை ஏற்றிய, சிலை விளக்கினாய் போது

செய்வ பொண்டு கித்தியமாக; பார் விளக்கில்

நிகழ்வின் மேற்கு ஆன்மைகள் கிராமத்தில்

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

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முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

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முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்கியது

முனிவர் தெரிய குறிப்பிட்டார்; தமிழ்
3. Thiru andappahuthi

He is the Hoary One before Whom the group of the heavenly ones who represent deliverance to the six categories of people belonging to the six kinds of sacred sects of religion look like worms (17-19):

Day by day He bestows the sun with effulgence. He endows the sacred moon with coolness; He imparts heat in the mighty fire: He gives pervasiveness to the eternal ether; He imparts energy to the glorious wind: He imparts sweet savour to the streams that gleam in the shade: He endows the earth with conspicuous firmness: Thus and thus He endows many crores of things and more in such and such measure as befits them with the respective qualities: apart from that (20-28)

Behold the Primeval One! Behold the Whole! Behold Him Himself without a peer! Behold Him who wears the tusk of the ancient boar! Behold Him of the loin with the pelt of the forest tiger! Behold Him with ash besmeared! As and when I think and think Behold that I cannot endure! I perish overwhelmed! (29-34):

Behold He is the melody of the sweet music in the Veenai (lute): Behold Him who evoked that music therein!

Behold the Transcendent one! Behold the Ancient One!

Behold the great One Whom Brahma and Maal did not see!

Behold the Wonderful One! Behold the Many. (35-39).
3. கீற்றலர் பாடல்

ஒருநபரும் கூறுகின்றே எவ்விளையும் காணவே
பெரும்பொருளும் பண்டயங்கள் காலத்தில்
சுமையும் கந்தங்களும் கற்பார்த்துக் கானவே
அன்றாடா கேள்வியாரே கிழங்களில் காலத்தில்
கிறிஸ்த்தோரும் பாண்டசியா காலத்தில்
பத்மான்முடிய கூறும்போது காலத்தில்
பிள்ளையாரே கூறும் பிச்சு காலத்தில்
பூமியின் பொருட்களின் கண்டங்களில் காலத்தில்
(50)

நான் கூறும் காணத்தில் காலத்தில்
நான் கூறும் குறியை அகற்றியாள காலத்தில்
போதும் தமது பகாப்பார்த்து காலத்தில்
பிள்ளையாரே கூறும் பிச்சு காலத்தில்
பிள்ளையாரே கூறும் கூறும்போது காலத்தில்
பத்மான்முடிய கூறும்போது காலத்தில்
(60)

சுருக்கணையா புருஷா கலங்கத்தில் காலத்தில்
புருஷாத்தோரும் கூறுத்தவள் பகாப்பார்த்தில் காலத்தில்
போதும் பகாப்பார்த்து மகாநிலத்தில் காலத்தில்
(134)
3. Thiru andappahuthi

Behold the Ancient One who transcends words and phrases! Behold the One whom even the reasoning mind cannot reach!

Behold Him who falls into the net of devotion! Behold the one called the Unique One! Behold Him Who pervades throughout the universe! Behold the One Who is more minute than the minuteness of an atom!

Behold Easan of unparalleled greatness! Behold the rare One, Rarest of all rarities! Behold the One Who permeates all things and rears them! Behold the subtle One Whom sciences do not comprehend! Behold Him Who stretches from top to bottom of the universe! (40-50):

Behold Him Who transcends beginning and end! Behold Him Who ordains bondage and deliverance! Behold Him Who is That that is stationary and That that is motile! Behold Him Who has seen aeons and their end!

Behold Easan Whom everyone can gain! Behold Civan Whom even the devas do not know! Behold Him with the aspects of the male, the female, and the neuter!

Behold Him Whom even I saw with my eyes! Behold the Ambrosia which yields grace in abundance!

Note that I saw His greatness of mercy! Behold He stepped on earth with His roseate feet! Behold that I was convinced that He is Civan!

Behold that He in His grace made me His! Behold Him Who has Her with blue Kuvalai flower like (Nymphaea Nouchalea) blue eyes as part of Him! Behold Her with Him together (51-65)
3. கிளையால்பாம்

பாம் பாலன்கல்பம் கைத்தியம்
குனே பேர் பெசுலை செல்லிக்கு
கிளையால் வானிலை மணுமிருந்து நீக்கி
சிரெயுரது பாண்டால் விளையாட்டு மீனம்,

(70)

துருப்பு புறநல்த மண் அப்பு தினம்,
வீத குரல் நீண்டல் வரைகள் கரம்
மார்பாண்டுதல், வரைந்தவில்லை,
நம்து பெசுலை செல்லம் மின்போர்,
பார்க் கொரியை, மூழுநீதும் கரையாக்குளவின் பொய்கள்,
புறப்பு அய்த்து கரைக்கு கரம்
சேர்த்து விட்டது குள்ளத்தில் விளையாடு,
கைத்திய விளையாட்டு விளையாடிக்கு விளையாடி, மேற்கு விளை
தரம் கோளிக் குள்ளம் விளையாடு,

(80)

கைமுடு வைத்த பாண்டால் விளையாட்டு கரையாக்கியத்,
அப்பு பேர் கரம் விளையாடு கரையாக்கிய;
நுழுக்கு, மார்பாண்டு விளையாட்டு கரையாக்கிய
பாண்டால், பாண்டால் மண் விளையாட்டு செல்லின்று
சிரெயுரது வானிலை மணுமிருந்து நீக்கியது, அலக்கிய, திருஞான ஆண் தூதிய விளையாடி
தூதிய விளையாடி மணுமிருந்து, நீக்கியது.
3. Thiru andappahuthi

(Lines 66-95 contain a subtle and intricate allegory by means of which the grace of the manifested Civan Who is praised under the title of a ‘Cloud’ is set forth).

The Ancient Sea of supreme Bliss forming as a great dark cloud rose to the Perunthurai hill abounding in holiness while the sacred lightning of beauty spread in every direction; (66-69)

While the bright snake—the bondage of five senses-scuttled away and while the cruel torture of summer withdrew; while the long-stalked beautiful flowers of thondri (Gloriosa superba) shone in blazing colour and the cochineals, Kobam swarmed in greater profusion than my births; and while thunder rolled and resounded like drums out of great grace; and while the flower of Kaandal (Gloriosa superba) showed a symbol of palms joined in worship (70-75)

And while unfailing sweet grace formed into tiny drops and a rosy sparkling flood sprang up in every direction rendering the pond of misery ineffective; (76-78)

Where the long-eyed thirsty herd of deer drank large mouth-fulls of this mirage of the twice three religions and wearily tottered about hither and thither with unquenched thirst (79-82).

While the flood of the heavenly mighty river rose and rushed crowned with bubbles of delight and attacked the banks of our bonds of paasam demolishing them and uprooted the huge tree of our twin-deeds which had shot up to great heights life after life (83-87).
3. கிழக்கு விளக்காணல்

இருவண்ணாலும் காண்சும், முழுக்கு
குறித்து வாசித்து காட்டுவது போல், மென்பெரும்
முறுமை குறைந்த காட்சியாக இருக்கும், முதல் அகத்தை

மாப்பட்டது காணுமல்ல மண்டுகையாக கோரித்து
மின்னிக்கப் பாதுகாப்ப் பதிகளில் இருக்கும்,
அவுமையின் முறையின் ஆரமைத்து முற்புனை,
சாப்துகள் பந்தி அது குறுக்கு இருக்கு.
அண்ணாக அது பெரும் பக்தியும், மரும்,
சருப்பரசு காண்சும் கான்சும், முற்புனை!
அதுறுப்புக்கு அங்கு அது இருந்தால், மரும்!
அது குறைந்தது விளக்கால், முற்புனை!
இருந்தும் விளக்கும் அண்ட வளைரம், முற்புனை!
அல்லது தான் வான வரலாறு, முற்புனை!

சருகிறான் உண்ணு அருப்புராணம், முற்புனை!
சுருந்திக்கான காணுகிறான அருப்புராணம், முற்புனை!
மேகான் அவால்களுக்கு கண்டுபடகால், முற்புனை!
சுருந்து இருந்தும் பற்றியரும், முற்புனை!
சாப்துகள் பந்திய முற்பைகள், முற்புனை!
சுருந்தும் சாப்து குறைந்த இருக்கும், முற்புனை!
3. Thiru andappahuthi

The devotee ploughmen built a lofty dam at the junction of huge hills and imprisoned therein the beauteous waters of grace: They formed an outlet into a tank where grows honey-dripping fragrant lotus watching with delight the water rising higher in the tank with bunds where bumble beetles were buzzing over a huge smoke of agil (*Dysoxylum binectariferum*) wood: they sowed seeds of love in the fields of worship; hallowed by You Oh Cloud rare to be gained in this universe Who bestowed on those devotee ploughmen a surfeit of harvest. *(89-95)*.

Hallowed be the God with a waist-band of black hooded snake! Hallowed be the Beginning of all things Who bestows grace on the devout ascetics! Hallowed be the Knight who dispelled my fears! Hallowed be the One Who for certain draws us to Him and makes us His! Hallowed be He Who wipes away the enveloping great misery! Hallowed be He who gives rare Ambrosia to those that gained access to Him! Hallowed be He Who curvets about while dancing in the dense darkness! *(96-102)*: Hallowed be the Lover of Her with arms resembling swelling bamboo! Hallowed be our King Who has no attachment to those who have no attachment to Him! Hallowed be the Treasure to devotees in needy times! *(103-105)*:

Obeisance to our own One who charmed the poisonous snake!

Obeisance to the great One who made me God-mad! Obeisance to Him capable of embellishing with sacred ash on Him!

He is the One who moves the moving creatures and makes the dormant ones dormant *(106-109)*:
3. என்றாலும் பக்தி

இன்னைவு நின்றி,

நாகப்பந்தம் என்று நாகப்பந்தம்;
நாகப்பந்தம் என்று நாகப்பந்தம் பாறாயில்;
நாகப்பந்தம் என்று நாகப்பந்தம் வீடுவேங்கள்;
நாகப்பந்தம் என்று நாகப்பந்தம் பழுத்துவேங்கள்;
முதல் நாகம் வீட்டை என்று வீட்டை, நாகம்
முதல் நாகம் வீட்டை என்று வீட்டை, முதல்
முதல் வீட்டை என்று வீட்டை, முதல்
முதல் வீட்டை என்று வீட்டை, முதல்!
முதல் வீட்டை என்று வீட்டை என்று, பாறாயில்!

(110)

அம்பில்வர் என்று கருப்புவர் என்று, பாறாயில்!
அம்பில்வர் என்று கருப்புவர் என்று நாயம்;
பாறாயில் பாறாயில் பாறாயில் கருப்பு;
பாறாயில் பாறாயில் பாறாயில் நாயம்;
பாறாயில் பாறாயில் பாறாயில் நாயம்;
பாறாயில் பாறாயில் பாறாயில் நாயம்;
பாறாயில் பாறாயில் பாறாயில் நாயம்;

(120)

புதும்பக்கண் என்று செய்தோர் என்று செய்தோர்;
புதும்பக்கண் என்று செய்தோர் என்று செய்தோர்;
புதும்பக்கண் என்று செய்தோர் என்று செய்தோர்;
புதும்பக்கண் என்று செய்தோர் என்று செய்தோர்;
புதும்பக்கண் என்று செய்தோர் என்று செய்தோர்;
புதும்பக்கண் என்று செய்தோர் என்று செய்தோர்;

(130)
3. Thiruvandappahuthi

He is the One Who keeps the stationary objects stationary. He is the ancient One transcending speech, the One Who cannot be comprehended by the apprehension of the mind. He is the One Who cannot be perceived by the eye and the other sense organs. He is the One Who ordained the ether and all the elements to appear.

Like the fragrance of flowers rising high and filling everywhere the supreme One pervades everything; that Effulgent Being Who for my sake coming to-day without any effort on my part did away with the body that spells ruin: He came to-day without any effort on my part and took abode in me: Obeisance to Him:  

(110-119):

He made for me instead a body which yields ecstasy: Obeisance to Him! Like an eternal fountain He who is abiding in me delights my mind: obeisance to Him: I do not know how to bear any longer this body which is not able to contain the exquisite bliss which overruns it with waves  

(120-123):

While He shone for me with a golden gleam made of the lightning-like flash of a heap of emeralds and a cluster of rubies, He hid himself from Brahma and Vishnu who searched for Him:

From those who toiled to see Him with concentrated mind He hid Himself:

From those who sought Him with devotion, to the grief of their kith and kin, He hid himself:

From those who fixing their faith in the power of the Vedas sought Him with painful effort, He hid Himself:  

(124-130):
3. குடற்றுப் பாடல்

'ஆகுமையால் காலமான்' நாடு முதலிமைக்கு, ஆகுமையால் அவமல்லிது, ஒருறுப்பு, வாழ்த்துதல் சுல்தான் தன்னு, அரசு தரும் சிட்டார்மம், பாலங்கள் பெருவையலான குறிக்குடு; சைவமையில் ஊற்றுப் பல்லவர்கள் குறிக்குடு; அதப்பட்ட நித்தான் முதலாம் நித்தான் அருகில் காண்பித்து நீர் குழந்தை
நீர் குழந்தை காண்புண் நீர்த்தான் குறிக்குடு; கட்டுத் சுருக்கு, இல்லை, வாழ்க அதே குறிக்கு பல்லவர் பிறைளையூம், பிறைளையூம் பிறைளையூம் (140)

குறிக்கு நீராயிலுள்ள நீராய்;
நீர்பிள்ளை! நீர்பிள்ளை!

தந்து பல்லவர்களின் வரும் குழந்தை குறிக்கு;
நீர்பிள்ளை! நீர்பிள்ளை! நீர்பிள்ளை!

பிறைளையும்!” காண்புண் பிறைளையும் குறிக்கு;
காண்பித்து இல்லையான காண்புண் அல்லாமத்து
காண்பித்து அல்லாமத்து காண்பித்து அதமது;
அல்லாமது, அல்லாமது அல்லாமது;
சாரையும் என்றும் காண்பு அறிமுகமும்;
சாரையும் அருப்பு வரும் என்றும் தில்லை (150)

அல்லாமது குறிக்கு அறிமுகமும் குறிக்கு;
நல்லோர் வரும் முதலாம், புனிதம் அறிமுகம்;
பிற்குள்ளே பல்லவர் முதலாம் முதலாம் குறிக்கு;
பிற்குள்ளே பல்லவர் முதலாம் குறிக்கு.
3. Thiruandappahuthi

From those who boasted to see Him by some rare device He hid Himself by the same device there itself: He looked on all without any passion and received them with abundant grace:

He appeared to them now as male, anon! changed into a (neuter) form and then hid Himself from them as a female with a shining fore-head;

Bidding the five senses stay apart, seeking refuge in inaccessible hills with frames stripped of all but the life force ascetics dwell in contemplation on Him; from their vision He hid Himself securely: From those with a kind of knowledge which vacillates between "God is and God is not". He hid Himself: And from those too who said "whenever we in the past strove to find Him and to-day when we strive to find Him He hides Himself: But now we have found that Deceiver: (131-141);

"Raise a hue and cry: Raise a hue and cry! Fetter His feet with garlands of fresh flowers: Surround Him: Encircle Him: Follow Him, don't leave Him: Catch hold of Him!" From them who clamoured thus, He hid Himself eluding their grasp.

As soon as the incomparable One coming Himself and relating His "I alone am"-nature, that persons like me may hear and as He in His grace hailing me challengingly, showed Himself to me graciously in the guise of a priest, I with undying love melting my bones wailed with loud lamentations and clamouring louder like the billowing sea fell down with my head all topsy-turvy, rolled and wailed and wailed again.

Madder than mad men and as a maniac I raved to the puzzlement of the people of the world and to the wonderment of the hearers: (142-154):
3. ஆற்றக்கள் பார்க்கும் நுழைவு மாதிரிகள்

குறைவில்லை முறையிடும் வீழ்ச்சியில்
அருவியன் உள்ள, அவனும் வருவது
துண்டுமலர் விளையாட்டு நாயனாராக
வருகின்றார். நாயனார் நாயனாராக
விளையாட்டியது, அனாமா,
அதியுயன் விளை அதிர்ப்பை அம்சத்தில்
அறிக்கை கொண்டார் குறிப்பிட்டார்;
துண்டுமலர் விளையாட்டில் நாயன் அதிர்ப்பை;
சேர்வனத்து அதிர்ப்பை; மேலும் பிரம்மா!
துண்டுமலர் பிரம்மா; தானான்படியே அவன்
நாயனார்; அ! அ! துண்டுமலர்; அவனும்
அவனும் அவனும் பெற்று; பாத்திரம் அவனே;
துண்டுமலர் நாயனாராக;
நிகழ்ந்த நாயனார் பாத்திரங்கள்,
நாயனார் நாயனாராக நிகழ்ந்த நாயனார்;
நோய்க்கர் நோய்க்கர் நிகழ்ந்த நாயனார்;
நோய்க்கு நோய்க்கு நிகழ்ந்த நாயனார்.

(160)

துண்டுமலர் விளையாட்டில்; நாயனார் விளையாட்டில்
துண்டுமலர் விளையாட்டில் வெளியாலே அவர்கள்
நாயனார் என்றார், என்றார் பார்க்கிறார்; பிரம்மா
அளவித்துள்ள அவனை கண்டாரானார்;
நேரம் கேளத்திருந்தான், நம்பியர்; அதே தோற்றத்
நாயனார் நாயனாராக துண்டுமலர் விளையாட்டிலிடும்
நாயனார் என்றார், என்றார் விளையாட்டிலிடும்; நட்டில்
நாயனார் நாயனாராக கேளத்திருந்தான் காப்புக்கு
நாயனார் நாயனாராக நிகழ்ந்தது; நாயனார்
காப்புக்குவான் நோய்க்கவும் கேளத்திருந்தான்;
அவனத்திற்கு பார்கு அவனத்திற்கு
பிரம்மா பார்க்கவும் பிரம்மா பிரம்மாபடிப்பை.

(170)

(* விளையாட்டில் தேறாக நிகழ்ந்தது)

(182)
3. Thiruandappahuthi

Worse than a rutting elephant which would not be mounted I was beside myself. It was then He fashioned my limbs anew infusing tasty honey through them. \((155-157):\)

Just as He topped the three ancient cities of the foes with the fire lit by His beauteous smile, He consigned in the supreme Fire of His grace the humble dwellings of all of us His devotees with none being left out. To me He was even like the Nelli (Phyllanthus emblica) fruit on the stretched palm: \((158-162):\)

Blessed be You! I know not what to say. Is this proper? Ah me a mere cur I cannot endure this. I cannot comprehend what You in Your grace have given to me Your slave.

I am not content with mere sipping: swallowing I cannot take it in. Like the waves of the rich sea of milk and like the waters of the deep sea on full moon day filling the core of my mind to overflowing and surpassing all description. He ordained sweet Ambrosia to collect in each hair-root of my body.

Within the frame of this cur through every fibre of the carnal body of this wretch He injected sweet honey. He pumped streams filled with marvellous Ambrosia right into the minutest pores and cavities of the bones. And as if with my melting heart He devised a new form. He created for me an ecstasy-bubbling body. Ultimately He made me be! (as He Himself!). Even like an elephant which seeks choice sugar-cane and wood apples He at last sought and found even me to live. Thus when in me He mixed pure honey of His Mercy He made even me of the lowest rank surpassingly sweet Ambrosia He of a nature which neither Brahma nor Maal (Vishnu) knows! \((163-182):\)
Poem:3
Title: Thiru-Andappahuthi
(The sacred section of the universe)
Sub-title: Civanathu Thula Sukkumaththai Viyanthathu
(Adoring the palpable and subtle nature of Civan)

Analysis

The title of the poem occurs in the first line itself as "The part of the universe.” This poem deals with the nature and development of the universe with the immanent presence of the God-head mingled with autobiographical notes in spontaneous outpournings.

Lines 1-12 are very intricate and emphasize that the supreme in His greatness embraces all and pervades the minutest things in the universe and that He is the unique Being whose wonderful and admirable sublimity is not to be fully comprehended by any one, man or god. His greatness, source, glory and end conjoined with his eternity, His extent. His abiding essence, His subtle and palpable manifestations have been narrated (6-10) in sweet choice words adoring that He is the great One and He is the beauteous One,

In lines 13 to 15 he sings that Civan the ancient One creates the creators of the universe, preserves those who preserve the creatures and withdraws into Himself those that have been preserved. The globular concourses of this section of the universe and the immeasurable nature of such spheres have been narrated even in the seventh century by divine power. Lines 16 to 28 speak about His immanent supremacy over all the five elements.
3. Thiru-Andappahuthi

Lines 29 to 65 deal with God without attributes and with attributes using epithets like "Behold Him the Primeval one! Behold Him the whole!" (29). The significant part is the autobiographical narration: "Behold Him whom even I saw with my own eyes! Behold the Ambrosia which yields grace in abundance! Behold That I saw His greatness of mercy! Behold that I touched His rosy feet here on earth! Behold that I was convinced that He is Civan: Behold that He in His grace made me His own! Behold him who has Her with eyes like the flower of Kuvalai Nymphaea nouchali as a part of Him! Behold Her and Him together! (58-65).

Lines 66 to 95 contain a subtle and intricate allegory by which the grace of Civan as a cloud is set forth in a remarkable poetic presentation to shower resulting in a heavenly river. The river rushed and attacked the shores of the bonds of devotees, uprooted the huge tree of twin deeds. The ploughmen (devotees) built a lofty dam, sowed seeds of love in the field of worship with waters of grace, and raised a wonderful harvest of Bliss which He bestowed.

Lines 96 to 105 hail His nature especially that He will wipe out the fear and sorrow of those who draw near Him and gather around Him. He is the treasure to his devotees in distress.

Lines 116 to 123 deal with how God in His grace has transformed the physical mortal body of the saint into a celestial body. "That Effulgent Being Who for my sake and without any effort on my part coming to-day in His grace did away with this body which spells ruin and made for me instead a body which yields ecstasy. Obeisance to Him Who abiding
3. Thiru Andappahuthi

in me like an eternal spring delights my mind. I cannot bear any longer this body which is not able to contain the exquisite Bliss which overruns it with waves”.

Lines 124 to 145 deal with the inaccessibility of Civan to various categories of gods and sages who desired to see Him. Though the supreme God Civan has been shining with lightning-like flashes and golden light from a heap of emeralds and cluster of rubies, He hid Himself from the four-faced (Ayan) who searched for Him. He hid himself from those who toiled to see him with single-minded devotion and from those who laboriously sought Him with faith in the power of the Vedas. From those who boasted to see Him by some rare device He hid Himself by the same device there itself. He regarded all dispassionately and appeared as male, changed to neuter form but hid from them as a female with a shining fore-head. From the vision of ascetics who bidding their five senses to stay behind and seeking refuge in trackless hills, dwell in contemplation with their frames stripped of all but the bare breath, He hid Himself. He hid Himself from those who with vacillating knowledge say “There is God, but only One; there is no God”. From those who proclaimed “When even of old we strove to find Him, when even to-day when we strive to find Him, He hides Himself. Now we have found that Deceiver. Haste! Raise a hue and cry. With garlands of fresh flowers fetter His feet. Surround Him. Gherao Him. Follow Him. Catch hold of Him. Don’t leave Him.” He, eluding their grasp hid Himself completely.

In lines 146 to 182 the saint narrates his experience. “The peerless One declaring His nature, “I alone am” so that people like me may pay heed to it, calling me in His grace and
showing Himself to me in the form of a priest made me His own. I with undying love melting my bones wailing with loud lamentations and raising enraptured voice like the billowing sea fell down in utter bewilderment and rolled. I became so mad that I was beside myself. Those who saw me were bewildered and those who heard me wondered. In that He with sweet honey fashioned my limbs anew. Just as He burnt the ancient cities of His foes anew with fire of His becoming smile, He withdrew the base dwellings of all of us-devotees-with the mighty fire of His grace. To me He became even like the Nelli fruit (*Phyllanthes emblica*) on the palm. I know not what to say. Blessed be You! Is this proper?"

"Ah! I, a mere cur cannot endure this. What You have done to me, I cannot comprehend. Ah I am dead. To me Your slave what You in Your grace have given I know not. With mere sipping I am not content. Swallowing I cannot take it in. Like waves of the cool sea of milk and like the waters in the mid-sea on full moon day, He ordained sweet Ambrosia to collect in each hair-root of my body thus filling the core of my mind to over-flowing. Through every fibre of the carnal body of this cur, He injected sweet honey. He pumped streams of marvellous Ambrosia right into the cavities of the bone. He fashioned as if with a melting heart, a new frame. He created for me an ecstasy-bubbling body. Ultimately He made me be here even like an elephant which explores sugar-cane. Thus while He mixed in me Mercy’s pure honey in His grace made even me of the lowest rank surpassingly sweet Ambrosia even He of the nature which neither Brahmaa knows nor (Vishnu) Maal".
Poem : 3
Thiru-andappahuthi
Sub-title : Sivanathu Thula Sukkumaththai Viyanthathu
(Adoring the palpable and subtle nature of Civan)

Abstract:

This poem is an excellent outpouring of the experience of the saint intermingled in the praises of Civan as a melodious song. It has an introduction of 28 lines after which there is an intricate and ingenious allegory. By means of this sublime allegory the grace of Civan as a mystical cloud facilitates His devotees--the cultivators--to harvest His supreme Bliss.

There is an emphasis of two thoughts: (1) That the supreme in His greatness embraces all and pervades the minutest things in this universe and (2) That He is the unique beautiful Being Whose wondrous and admirable sublimity is not to be fully comprehended by any finite being god or man.

Lines 157 to 182 are the sweetest expression of the saint befitting the title of his composition-book-The Sacred Utterances. They explain the metamorphosis and transformation of his carnal body into an ecstasy-bubbling celestial body. The flow of Ambrosia by His grace in his body is a direct symptom of transformation. God has ordained sweet Ambrosia to collect right from the root-hair up to the cavities of his bones. The saint cries out without knowing what God has done to him. “Ah me a cur, I cannot sustain this. What you have done to me I cannot comprehend Ah! I am dead!” He is not content with mere sipping. He is not able to swallow either. He feels that his body is not able to sustain the bliss as Ambrosia is over-flowing. Here God has been
transforming his mortal body. Rather He has been creating an ecstasy-bubbling body anew. "That Effulgent Being Who for my sake coming to-day without any effort on my part did away with the body which spells ruin. Obeisance to Him. He made for me a body which yields ecstasy. Obeisance to Him," (116 to 120). "Ultimately He made even me be"(179). This statement seems to be highly significant. What exactly the saint means is not known. Does it mean that God made him merely in order to live or to be here in this world? Does it mean that God ordained him to be in that ecstatic body? Perhaps this statement can, in all humility, be interpreted as his Saint's expression of his highest exultation and gratitude that God Civan having revealed Himself to him chose him specially and made him be with Him by giving him a celestial ecstasy-bubbling body. Who knows? Saint Ramalinga swami (1823-1874) who has faithfully followed the saint Maanickavaachagar in his spiritual attainments and who has sung about this saint and his book asks with wonder "Will you please disclose the idea behind your saying," That He has made me be?".

Another salient feature of this poem is that the saint has been blessed to see Civan with his own eyes (58). He has been convinced that He is the God-head-Civan(62). Further he has also been blessed to touch His rosy feet on earth (61) and He has made him His own by abiding in him(119)

The lines (7-12) of this poem indicate the palpable and subtle nature of Civan as contemplated in the sub-title.
CHAPTER 1
POEM : 4
POTTRITHTHIRUAHAVAL
கிறிவார்கள்
(I. அவமைவுகள்)

கரந்தவகை
பாடல்கள் சின்னகல்
சங்கின் முனைகள்
(கிளாம்)

கல்கற்கள் வேதா பரிசையில் சிருப்பு தோன்று, கல்கள் வேதா அண்டு, குருங்கள் புனிதமய தொன்றை மொழி, பார்பஸ்ஸம் கரிமமல் கிளாமில்லாமல், அன்ன ஆனை, உலக, அழித்து வந்தயுள்ளதற், குருங்கள் வேதா சிர்கு, புனித கல்வி, பன்னாடு தீன்று, பார்பஸ்ஸய கூ கூ, கூ கூ, பார்பஸ்ஸய கரிமமல் மொழி, புனிதமல் கிளாமில்லாமல் (10)
Chapter 1

Poem :4
Pottri-th-thiru-ahaval
(Sacred Verse of Obeisance)

Sub-title: Cagaththin urppathi
(Creation of the World)
(Sung at Thillai)

Pottri = Obeisance; thiru = sacred; ahaval = blank verse.

This poem is called as the sacred verse of obeisance as the word- "obeisance" occurs at the end of 138 lines out of 225 lines of this blank verse of Nilaimandila Aasiriyappa metre.

While the four-faced (Brahma) and other heavenly ones gathered around and worshipped, and while the sages at all the four quarters of the earth stood with their five senses blossoming with joy and saluted Him, the sacred tall Maal with scintillating crown who having measured off the three-fold world (the earth, six worlds above and seven below) with two lengths of His foot, was impelled by a desire to know where the feet of Civam end. He turning into a boar of fierce might and rushing forward and digging through the seven underground worlds got wearied and began to extol Civam by worshipping “Oh Eternal Source in each aeon! Victory! Victory to You!” That those twin feet which even then he could not see may be easy of worship in this vast sea-girt world! (1-10)! Lord Civam came down on earth as guru (priest) supreme.
4. நூற்றாண்டு காலம்

பி. தான் ஸ்ரீராமன் தமிழ், குருசமேய்வால் வாரிசை பிறந்தரும் பாராவில் விளையாடும், மாம்பெரும், செய்த திட்டம், தான் டீன் கிராண்டின் விளையாடும்; குருசமேய் வாரிசையின் விளையாடும்; பிரமசை கிராண்டின் விளையாடும்; பிறந்த குருச இருக்கும் விளையாடும்; நாயக்க குருச இருக்கும் விளையாடும்; அடுத்த கிராண்டின் விளையாடும்; துவய கிராண்டின் விளையாடும்; என்ற கிராண்டின் விளையாடும்; (20)

நாயக்க கிராண்டின் விளையாடும்; வாரிசை கிராண்டின் விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்; என்ற குருசமேய் வாரிசை விளையாடும்; என்ற குருசமேய் வாரிசை விளையாடும்; என்ற குருசமேய் வாரிசை விளையாடும்; என்ற குருசமேய் வாரிசை விளையாடும்; (30)

துவய கிராண்டின் விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்; குருசமேய் வாரிசை விளையாடும்;
4. Potri-thiru-ahaval

Beginning with the elephant and ending with the ant escaping from their unfailing wombs by virtue of good Karma, escaping during conception in human form from the undiminishing germs in the mother's uterus, escaping in the first moon month from the danger of the thandri-(fruit of Terminalia bellerica) shaped foetus splitting into two, escaping in the second moon month from the amorphous state, escaping in the third moon month from the profusion of the amniotic fluid, escaping in the twice two moons from the great darkness, escaping in the fifth moon from abortion, escaping in the sixth moon from the scandalous pruritus, escaping in the seventh moon from premature birth, escaping in the eighth moon from tribulations, escaping in the ninth moon from the troubles which occur in that month, escaping in the tenth moon from the sorrow of the sea of misery which a babe suffers along with its mother (11-25): Escaping during each year from fears consequent on many things such as earning and hoarding; escaping from the bother of morning routine, the mid-day's acute hunger, the mid night, sleep and travels: escaping from the piercing glances of women, of their black tresses, red lips, pearly teeth, unique charm of their gait resembling that of the seasonal peacock; and close-set bra-bursting irradiant thrust forward, waist-wearying upturned spread-out young breasts with no room for even a tooth-pick to penetrate in between: (26-35):
4. பானை திருவாரசம்

பானை வருவ நூற்றாண்டு பார்வையான்
மதன் குறிய எழுதி அமரன்கள் பிள்ளைக்கும்;
கோலி வலி மான் பிள்ளைக்கும்;
நார்காம் வரலாறு அமரன்கள் பிள்ளைக்கும்;
பரம்பரை வரலாறு நூற்றாண்டு பிள்ளைக்கும்;

(40)

பானையும் அவர்கள் மாண்டன் பிள்ளைக்கும்;
நூற்றாண்டு வரலாறு கிறித்தவ போன்ற விளக்கம்
மலை தலைக்குரிய வங்களை அழுத்தவ
அமர்ந்தம் பானைத் தொடர்வழி விளங்கும்
சாய் சுற்று குடும்பக்காக நிலையிலே;
அதற்கு அவர்கள் அமர்ந்த விளக்கம்
குரத்திய வரு, குரத்திய வரிசை;
குரத்திய வரு கூடம் குரத்திய வரிசை
புரோஷ்பியா புரோஷ்பியா பார்வையான்
குரத்திய வரு குரத்திய வரிசை

(50)

சாய் சுற்று, குரத்தி புரோஷ்பியா
சாய் சுற்று குரத்தி புரோஷ்பியா
அமர்ந்தும் அவர்கள், அமர்ந்தும்
பானையும் அமர்ந்தும் வரலாறு

சாய் சுற்று குரத்தி அமர்ந்தும்

சாய் சுற்று குரத்தி புரோஷ்பியா
சாய் சுற்று குரத்தி புரோஷ்பியா

அவிசித்து மூட்டு வரலாறு பார்வையான்.
4. Potri-thiru-ahaval

Escaping the rutting elephant called desire in the wild arena of deluded men of the world: escaping from the many seas called learning, escaping from the sorrow called wealth, escaping from the ancient stings called poverty, escaping from such manifold forms and fortunes:

After escaping from all these when in the heart of contemplativeness, divine thought of God was born. Soon as I know that Being Who is free from hate, six crores of delusive powers severally began their illusive play.

Neighbours, close friends-all gathered round and talked atheism till their tongue became calloused.

Relatives, the ancestral herd of cattle seized me and I became agitated.

By and large vedic savants glibly said “the way of penance is supreme” as proved by vedic texts.

Sectarian disputants claiming their creeds only as perfect, clamoured.

The tornado called staunch maayaa-vaadam (the dogma that the world is but an empty dream) blew, whirled and roared:

Lokaayathan Epicurianism - a glistening mighty snake with its conflicting deadly poison, came and joined forces while many great delusions encircled me (36-58).
4. சாத்துக் கற்பாலம்

சுப்பர்கம், காம் பிேகத்து கைப்பளை,-
சுப்பர்க காண்ட நாம்பொருள் பொருட்கள்,
(60)

நாசேல்லி, சதுக, கன்றி, அழுதி, மல்லுகிகள்,
நாடு, செலவிலங்கு, பலகு, பல்வையங்கு,
'செளவுக்கு, பல்வையங்கு, நன்றுக்கோடிக்கு' செய்ய
பொண்டள அதிக கொழுத்தாய அழுதி,
பலம்பவ அழுதி அனுப்புக்கு விளக்கம்
சிக்கு போன்றி, நடந்து பிளவு,
நன்றா செலவுக் அனுமதியை அளித்தே, நீலம்பிணிக்கு அளித்தே
செலவு விளக்கம் கருதும் நேரம்,
பொண்டள அதை குறித்து, இரண்டு முறைகளுக்கு,
பொண்டள அதைக் குறித்து, இரண்டு முறைகளுக்கு
(70)

செலவு விளக்கம், அனுமதியை நேர்க்கூட்டுதல், உங்கள்
செலவு விளக்கம் அனுமதியை எதுவும்
செலவு விளக்கம் நேர்க்கூட்டுதல், பல்வையங்கு,
பலம்பவ அனுமதியை கைப்படுத்த விளக்கம்
அதையை அனுமதியை எதுவும்,
சுப்பர்க காண்ட நாம்பொருள் பொருட்கள்,
4. Pottri-thiru-ahaval

The contemplatives holding on to their faith unflaggingly like wax faced with fire with melting hear: worshipped: They wept, trembled, danced, cried aloud, sang and prayed.

Even as it is said that the teeth of the crocodile and the grip of the fool relax not what they catch hold of. with unintermittung pure love becoming firm in faith, like a nail driven into a green tree, with tears trickling increasingly and mind in a whirl like the sea, with heart subdued and body shivering eschewing shyness. while the world mocked at them as ghouls, and assuming the scornful words of the folk as ornament verily, losing all casuistry, their intelligence in a whirl, with the mind rapt with the goal aimed at to reach Infinity as the supreme Miracle, they remained unswerving in mind:

Lowing like a calved cow and moaning not thinking of another god even in a dream and not despising as a little think the greatness of the grace of Him of unique heaven in coming down on earth and becoming Guru supreme (59-76).
4. நம்பிக்கைகள்

தொலை சதுரம் திகழ்கிறது, கேட்கும் வினைகளும், பூச்சிள்ளை அருள்மிக தீழ்க்குறிப்பு, பெயர்பின் குழி, பாடல்பாடு, அந்தக் குழி, நான்கு நோக்கு ஒரு குழி, ஒரு குழின்முன் போனோ,

அதில் நம்பில் பத்து கண்களில் புளிய, தொட்டப்பு கண்கள் 'தூசு' சதுரயா அருமிக்
சிவகாசி, சிவன்மலர் சிறியப்பகுதி, கலலை மென்உரைத்து இருத்தவும் கொண்டது,
சரணகள் கலை, சுருங்கங்கள் அடைவு,
சிறு ஆண்டுவரங்கள், சிறுற்று வரும் செடிப்புகளுடன்
கொண்ட வலிமை, எவரங்களும் பார்த்தாய்!
பார்த்து தவிர்ப்போள் குழி, கீழே வலியே,
சகோதரரும் கலந்து, பெயர்த்
பொறும் மகால் எரிந்த, பொறும்!

அல்லது மின்னில் (துளைனி, பொறும்!
நேர்வழிகள் மேல்புறியால் அசை, பொறும்!
தொலை வருவாக என்ன ஆண்டு அல்லவில்லை, பொறும்!
பெரும் வருவாறு அருஞ்செய்த, பொறும்!
தொலை வருவாறு இருந்து பொறும்!
மேல் என்ன செய்ய விளிம்பு பொறும்!
4. Pottiri-thiru-ahavai

Clinging to His sacred twin Feet like shadow which now fore, now behind but never knows separation, they never grew tired!

Their very bones softened and melted, their hearts yearned with sigh after sigh, their river called love over-flowed its banks, their good senses coalesced, they clamoured “Oh Lord”!

While their speech stumbled the hair on their bodies stood on end, their hearts blossomed as flowers and their eyes gleamed with delight, droplets of tears dewing on them, with unswerving love, day by day, they cherished. “Obeisance to You! Oh Lord! You became their very Mother and brought them up.” (77-87).

Obeisance! Oh God who becoming a truth-bestowing Sage can help one to destroy one’s Karma. Obeisance! Oh King of golden Madurai!

Obeisance! Oh Gem of a guru Who shines in Koodal! Obeisance! Oh Dancer in the hall of Thillai in the south!

Obeisance to You Who have become precious Ambrosia this day to me!

Obeisance to You the Source of the never-ageing four vedaaas!

Obeisance! Oh Civvan Whose conquering banner is the bull!

Obeisance! Oh Sporter Whose varied form gleams as the lightning! (88-96).
4. பவர்கள் கிளக்குன்று

நெருங்கிசுருக்க கோதூரும், பர்மந்து!
சாமம் காசக் குண்டும், பர்மந்து!
ா! அ! சந்தாரங்கு அறிவாமும், பர்மந்து!
சுக்கி வந்த, காப்பாம், சுக்கி வந்த, பர்மந்து!

(100)

இல்லாது காத்து சுக்கி, பர்மந்து!
அவ பர்மந்து! இள் காய் பர்மந்து!
சுக்கி பான் கிளக்க கோசே, பர்மந்து!
அவது, பர்மந்து! அவது, பர்மந்து!
ஒன்று என்ற கோல் விளக்கும், பர்மந்து!
சுக்கி பர்மந்து! மீமை, பர்மந்து!
அது பர்மந்து! அதிலை, பர்மந்து!
சுக்கி, பர்மந்து! சுக்கி, பர்மந்து!
சுக்கி எங்கள் என்றது நாம் கிளக்க, பர்மந்து!
சுக்கி வந்த, பர்மந்து! சுக்கி வந்த, பர்மந்து!

(110)

சுக்கி வந்த அதையே சுக்கியும், பர்மந்து!
சுக்கி, பர்மந்து! அன்னாலை பர்மந்து!
சுக்கி, பர்மந்து! காப்பாம், பர்மந்து!
4. Pottri-ththiru ahaval

Obeisance to You the Fruit which stripped fibre even from a stone!

Obeisance to You! Oh Hill of gold, do guard me!
Obeisance to You! Ah! confer grace on me!
Obeisance to You! Creator! Protector and Destroyer!
Obeisance to You! my Father Who weeds my grief!
Obeisance to You! Oh Eesaa! Obeisance to You

Oh Lord in everything!

Obeisance to You - the Mount of shining crystals!
Obeisance Oh Monarch! Obeisance Oh Ambrosia!
Obeisance to You Sporter of refuge with fragrant feet!
Obeisance to You! Oh Vedic sage! Obeisance to You

Oh spotless One!

Obeisance to You Oh primal One! Obeisance to You

Oh Wisdom! (97-107)

Obeisance to You Oh Goal I seek! Obeisance to You Oh Fruition!
Obeisance to You Oh Hope on Whose bright locks the river rests!

Obeisance to You Oh Owner! Obeisance to You

Oh perceiving Experience! (108-110)
Obeisance to You Who beheld the servitude of even base me!
Obeisance to You Oh Sire! Obeisance to You Oh Minute as atom!

Obeisance to You Oh Caiva! Obeisance to You

Oh Chief! (111-113)
4. பாம்புக் கிளைநெல்

தோசே, பாம்பு! தோசே, பாம்பு!
தோசே, பாம்பு! தோசே, பாம்பு!
நந்தினர் அல்லது பெண்கள் பாம்பு!
நந்தினர் சமா விளம்பா பாம்பு!
சன்னினம் நீர் கனடூ மதில்
குண்டல் அயர் அரசே, பாம்பு!
தோசே, பாம்பு! கொவாலம்ப, பாம்பு!

(120)

பாம்பு! பாம்பு! சன்னினம்பெய் பாம்பு!
பாம்பு! பாம்பு! பாம்பு! பாம்பு!
பாம்பு! பாம்பு! பாம்பு! பாம்பு!
பாம்பு! பாம்பு! பாம்பு! பாம்பு!
பாம்பு! பாம்பு! பாம்பு! பாம்பு!
பாம்பு! பாம்பு! பாம்பு! பாம்பு!
பாம்பு! பாம்பு! பாம்பு! பாம்பு!

(130)
4. Pottri-ththiru-ahaval

Obeisance to You Oh Symbol! Obeisance to You Oh Virtue!
Obeisance to You Oh Way to Bliss! Obeisance to You my thought!
Obeisance to You Oh Medicine rare to the heavenly Ones!
Obeisance to You Oh Lord easy of access to the rest!
Obeisance to You Oh Monarch Who bestows grace that my three times off-seven generations may not sink into hated hell!
Obeisance to You Oh Companion! Obeisance to You Oh succour!

(114-120)

Obeisance to You, Oh my Life! Obeisance to You Oh my Treasure!
Obeisance to You, Oh Free One from bonds! Obeisance to You Oh First One!
Obeisance to You Oh Father! Obeisance to You Oh Aran!
Obeisance to You, unique One Who transcends word and sense of perception!

Obeisance to You the Yield of the world girt by the vast sea!
Obeisance to You Oh rare beauteous One! yet easy of access!
Obeisance to You, Oh my Eye Who became an azure cloud!
Obeisance to the Mountain of eternal sacred grace!
Obeisance to You Oh Warrior Who made a unique One of even me and placed Your divine feet on my head!
Obeisance to You Who wipes away the grief of the worshipping hand! (121-131).
4. பரம்பு தந்தை தம்மை!

உனியும், உம்மை, குறுக்கு, பரம்பு!

மேலோயும் மீது பின்வரும், பரம்பு!

பாலங்களும் ஸ்ரீகரே முனையாளிய, பரம்பு!

மார்க்கு அம்மா ராயின், பரம்பு!

பாலநாய் எகிப்பு பருந்தன், பரம்பு!

நிலை மார்க்கு நிகழ்கும், பரம்பு!

நிலை பெருஞ்சுச்சு கிளக்கும், பரம்பு!

பாலநாய் இராணன் குறுக்குகள், பரம்பு!

(140)

பாலநாய் குடியிருக்கும் விளக்கும், பரம்பு!

அம்மா ராயின் அம்மா, பரம்பு!

செல்லும்ந் செல்வுகள் ஆரம்பம், பரம்பு!

செல்லும்ந் சீயோற்று ஆரம்பித், பரம்பு!

நிலைடே செம்பு, சுத்தம் பரம்பு!

சூழ்நும் காண்க திருத்தம், பரம்பு!

நோன் அம்மா அரசி, பரம்பு!

சீது சீதமாயேற்றி, பரம்பு!

அன்னாவல்லே நம் அன்னா, பரம்பு!

செம்பியும் அம்மா ராயின், பரம்பு!

செம்பியும் எகிப்பு பருந்தன், பரம்பு!

(150)
4. Pottri-ththiru-ahaval

Obeisance to You, Oh imperishable sea of Bliss! (138)
Obeisance to You Who have transcended destruction and creation!
Obeisance to You Who have transcended all things!
Obeisance to You Oh Bridegroom of Her with fawn-like glances!
Obeisance to You Mother of the immortals of the heavenly land (132-136).
Obeisance to You Who pervade the earth as all the five elements!
Obeisance to You Who appear in water as Four!
Obeisance to You Who shine in fire as Three!
Obeisance to You Who delight in wind as Two!
Obeisance to You Who grow in ether as One!
Obeisance to You Ambrosia in the ripe minds of those Who melt!
Obeisance to You rare even in the dreams to the devaas!
Obeisance to You Who even in my wakeful hour bestowed grace to me, a cur! (137-144)
Obeisance to You our Father Who dwell in Idaimaruthu!
Obeisance to you Who bear the Gangai in Your locks!
Obeisance to You Oh King Who dwells in Aaroor!
Obeisance to You of glorious Thiruvaiyaaru!
Obeisance to our Brother in Annaamalai!
Obeisance to Your sea of Ambrosia filling the eyes!
Obeisance to You our Father Who dwells in Ekambam! (145-151)
4. பாண்டிய ஓரைத்தல்

பாழிப் பாட்டில் குக்கல், பரிம்மகி!
பாழி குயில் சீன் போர், பரிம்மகி!
செலிகோக்கர் சீன் கோயில், பரிம்மகி!
முடிய குறுக்கு விளக்கம் அவிலாய், பரிம்மகி!
தீர்த்தம் சாமுக குருதி, பரிம்மகி!
சிங்கத்து சீன் வரல், பரிம்மகி!
சுருக்கமலை நூற்றாண்டு பரிம்மகி!
பாடலை பாட்டுக்கு ஆப்பக, பரிம்மகி!
கல மேம் மாற்றம், பரிம்மகி

(160)

அவிலாயத்திருப்பது அழகு அம்பா, பரிம்மகி!
நூற்றாண்டுக்கு விளக்கம் அவிலாய, பரிம்மகி!
தீர்த்தம் சாமுக குருதி, பரிம்மகி!
சிங்கத்து சீன் வரல், பரிம்மகி!
சுருக்கமலை நூற்றாண்டு, பரிம்மகி!
பாடல்களை சொல்லும் மகாபாண், பரிம்மகி!
நடைகளை விளக்கம் அவிலாய், பரிம்மகி!
(170)
4. Pottri-ththiru-ahaval

Obeisance to You Who became a woman in part Form!
Obeisance to You transcendent One Who dwell in
Paraaiththurai! (152-153)
Obeisance to You Civan Who dwell in Cirappalli!
None other support I know here. Obeisance to You!
Obeisance to You our Dancer in Kuttraalam!
Obeisance to You Oh king Who appeared in Kokazhi!
Obeisance to You our Father in Eeingoil hill!
Obeisance to You, Oh beauteous One of seemly Pazhanam!
Obeisance to You, Oh Vidangaa Who dwells in Kadamboor!
Obeisance to You Father Who bestow grace on those
   Who take refuge in You!
Obeisance to You Oh King Who under the Iththi (*Ficus
   infectoria*) white fig tree bestowed grace on the twice three
   (saints) disciples and the white elephant (154-163).
Obeisance to You, Oh Civan of southern country!
Obeisance to You, Oh God to people of every country!
Obeisance to You Who bestowed grace on the litter of the sow!
Obeisance to You of glorious Kailai mountain
Obeisance to You Oh Ammaan! You should bestow
   grace on me!
Obeisance to You Oh Lord Who Bestow grace to dissipate the
darkness in me!
Obeisance to You! I, Your slave, am wearied all alone!
Obeisance to You! Bestow grace on me that I may contemplate
to abode You in me! (164-171).
4. யார்கள் முதல் நன்மை அதேநப்பி, பார்த்தி!
எனக்கு அழகா முன்னாளும், பார்த்தி!
அதே, பார்த்தி! நடப பார்த்தி!
தற்கால, பார்த்தி! நைகொண்ட பார்த்தி!
பாசன, பார்த்தி! பாசைத், பார்த்தி!
பாவ்வு, பார்த்தி! பிள்ளைனூ, பார்த்தி!
அமைனம், பார்த்தி! அமைனம், பார்த்தி!
வழியில் இந்த விளைவு, பார்த்தி!
(180) குரோக்கம்? அழகும்! முகவரம் பார்த்தி!

அமைனம் பார்த்தி! அதே, பார்த்தி!
சுண்டோ பார்த்தி! பெறும், பார்த்தி!
பாசகல், பார்த்தி! பார்த்தி, பார்த்தி!
பாசகல் அதிமாண பாசகல், பார்த்தி!
அமைனம், பார்த்தி, அமைனம், பார்த்தி!
முந்தியல் வந்துவர, பார்த்தி!
கல் குட்டினால் மேலிப் கல்லுடர், பார்த்தி!
கல்லாண்டி மணிக்க நீரால், பார்த்தி!
4. Pottri-ththiru-ahaval

"Obeisance to You! Say "Fear not" and bestow grace on me here! (172)

Obeisance to You Who relished poison as very Ambrosia!
Obeisance to You Oh Father! Obeisance to You, Oh Sire!
Obeisance to You, Oh eternal One! Obeisance to You Oh Nimala!
Obeisance to You, Oh my Husband! Obeisance to You, Oh Creator!
Obeisance to You, Oh great One! Obeisance to You, Oh Lord!
Obeisance to You Oh rare One! Obeisance to You Oh Amala!
Obeisance to You! Oh fine Path in the guise of sages!
Obeisance to You, Oh principal One! Is it just? I cannot endure! (173-180)

Obeisance to You, Oh Kinsman! Obeisance to You Oh Life!
Obeisance to You, Oh Glory! Obeisance to You, Oh Bliss!
Obeisance to You, Oh Cloud! Obeisance to You, Oh Bride-groom!
Obeisance to You! Oh Partner of Her Whose feet are soft!
Obeisance to You! I, a cur of a slave am anguished!
Obeisance to You! our Eesaa (Lord) of dazzling light!
Obeisance to You, my Eyes Who dwell in Kavaiththalai!
Obeisance to You Oh King easy of reach in Kuvaippathi!

(181-188).
4. காரியத்தில் கீழ் இருக்கி:

மரந்துவன செழாகைகள், பற்றி!
சங்கே ஆதைக்கட்டுப், பற்றி!

(190)

சுருக்குக்கண்டு மடுக்கும் பற்றி!
போரும் அந்த தமதாக்கி, ஆர்வம், பற்றி!
சதையுடன் வெளியுறு அறாம, பற்றி!
மதும் கைகளே மடுக்கும் பற்றி!

(200)

முயற்சியில் விளைவு கொண்ட, பற்றி!
தேவாரம் காற்றில் கூர்கா, பற்றி!
சிறுவனக்கு அஜிஷ மிதம் பற்றி!
மன்னார் மும்பம் முப்பர்கள், பற்றி!
சந்தே வந்தவன் தேவர்கள், பற்றி!

பனிரவண பனியேற்று அற்றாரேன், பற்றி!
4. Pottri-ththiru-ahaval

Obeisance to You Oh Monarch of the mountain land!
Obeisance to You of Arikesari known for its art! (189-190)
Obeisande to You Oh Lord of wealth in Thirukkazhukundru!
Obeisance to You Oh Aran abiding in hilly Poovanam!
Obeisance to You Who are a formless One and
One with form as well!
Obeisance to You Mountain of mercy!
Obeisance to You Oh Flame Who have transcended even the
Thuriyam state!
Obeisance to You Oh Clarity rare to be known!
Obeisance to You Oh Radiance of unpierced pearl!
Obeisance to You, loving One to those Who have become
Your own!
Obeisance to You, Oh unsatiating Ambrosia! Oh Grace!
Obeisance to You, great Lord with a thousand names! (191-200)
Obeisance to You, Whose garland is of Thalli (Ipomaea sepiaria)
a creeper and Arugu (Cynodon dactylon) a grass!
Obeisance to You the Dancer Who is the vast expanse of
Effulgence!
Obeisance to You the beauteous One with the perfume of
sandal-wood paste!
Obeisance to You Oh Bliss rare to be conceived by the mind!
Obeisance to You Who abides in the mighty Manthira Mountain!
Obeisance to You Who take Possession of us in order to save us!
Obeisance to You Who in Your grace gave the teat of the tiger to
an orphaned deer! (201-207).
4. கனவுகள் கோர் காட்சியுள்ளது, குருக்கினி!
தொலைத் தொடர்கலை அட்டயிலியல், குருக்கினி!
ரைல் பாலத் பண்டை தவற்கால், குருக்கினி! (210)

புங்கு பால் பெண்கு பாலு, குருக்கினி!
அபச்சந்த, பனி, பாரம்பரிய, குருக்கினி!
ஆட்டனை, கைசாக நேர்ப்பிடம், பாலம்
பக்தி பரப்பும்பின் அதன்பினமும், குருக்கினி!
சுருடன் அமையலாம் புது, குருக்கினி!
ஒன்று பன்றான் நிப்பாட்டில் ஏற்படு, குருக்கினி!
குறிப்பிட்டு பந்தை கோலி, குருக்கினி!
தாசுவன் தமன் தேசிப்பாம்பு, குருக்கினி!
பிடிப்பு, பார்ப்பு, வெளியும் அறிவு புதுமை
துவடுக்கு தேவாரத்தால் வேவுவாக குருக்கினி! (220)

புங்கும் பால் தற்கொள் பாலும்ய, குருக்கினி!
பாலங்கு குருக்கினி குடிசிய, குருக்கினி!
குருக்கினி! குருக்கினி! புங்கும் பாலனையார்!
குருக்கினி! குருக்கினி! புங்கும் பாலனையார்!
குருக்கினி! குருக்கினி! கூ கூ, குருக்கினி! (225)
4. Pottri-ththiru-ahaval

Obeisance to You Who walked on the billowy sea! (208)
Obeisance to You Who that day bestowed grace on the black bird!
Obeisance to You Who will to shrivel the mighty senses!
Obeisance to You Who condescend in many forms on earth
Obeisance to You Who are the Beginning, the Middle and the End! Obeisance to You Who not letting the Paandiyan enter hell or heaven or come back again into this vast world, graciously bestowed on him the transcendental state!
Obeisance to You Who permeate all without exception!
Obeisance to You King of Civapuram rich with luxuriant flowers!
Obeisance to the God with garland of the flowers of Kazhuneer (Nymphaea stellata)
Obeisance to You Who cut off the delusion of those Who worship You!
Obeisance to You! Graciously accept this wreath of words strung by this cur Who does not know to distinguish false from truth!
Obeisance to You ancient One Who burnt many cities!
Obeisance to You Oh infinitely infinite effulgent Infinity!
Obeisance! Obeisance to You Oh Lord adorned with snakes!
Obeisance! Obeisance to You Oh ancient Cause!
Obeisance! Obeisance to You! Victory! Victory!
Obeisance to You!

(209-225).
Poem: 4

Pottri th-thiru-ahaval
(The Sacred Ahaval of Praise)
(Sung at Thillai)

Sub-title: Creation of the World or Universe

Analysis

This poem is composed of 225 lines. As the word 'Pottri' (Obeisance) is used several times in this poem, it is called “Pottri Thiru Ahaval.” The first ten lines deal with how the sacred feet of Civan which could not be visualised even by Maal, he of the four faces and the rest of the heavenly ones, was made easy of worship in this world when He came down on earth in the form of a priest ‘Guru’ (75). What is begun in the first line ends only in the 75th line.

Lines 11 to 25 deal with how the saint escaped the various births in the animal kingdom from the elephant down to the ant and how later he escaped as a human foetus in the mother’s womb during all the ten moon-months from the different kinds of troubles and finally from the sea of misery along with the mother in the tenth month.

Lines 26 to 41 speak of how he escaped from all sorts of troubles and sorrow all the years of nights and days like hunger, work, sleep, travel, education, wealth and poverty till he became a youth.

He sings how he escaped the piercing glances of maidens with black tresses, red lips, pearly teeth and charming youthful breasts. The beauty and charm of the lovely damsels have been
narrated in the lines 30 to 35. After escaping from all these miserable things thought of God was born in him (42).

In the lines 43 to 58 he speaks of how he had to face six crores of delusive powers like the dogma that the world is but an empty dream ("maayaavaatham"), epicurianism, sectarianism and atheism when they began their illusive play.

In lines 59 to 87 he describes how the devotees like him becoming firm in their faith in God like a nail driven into a soft tree worshipped Him with melting heart like wax before fire; wept, trembled; danced; shouted; sang and prayed with pure love. With tears increasingly trickling, their mind in a whirl like the sea, with heartsore, their body shivering in unison, eschewing shyness while the world mocked at them as ghouls, they remained unswerving in mind. As the cow yearns for its calf they yearned with sigh after sigh. They did not despise the greatness of His grace in coming down on earth and becoming a supreme ‘Guru’; (Priest), instead their very bones softened and melted, their river of love over-flowed its banks; their good senses coalesced; they clamoured, “Oh Lord! Oh Lord!” their speech stumbled; the hair on their bodies stood on end; when they worshipped their palms folded like a lotus bud; their hearts blossomed; their eyes gleamed with joy with droplets dewing on them. While they thus cherished day by day with unswerving love He became their very mother and brought them up. “Obeisance to You! Obeisance to You!”

Lines 88 to 225 deal with salutations to the Lord praising Him with all attributes including some legendary glories of Civan. Lines 137 to 141 indicate how He is present in the great elements.
"Obeisance to You Who pervade the earth as five!
Obeisance to You Who appear in water as four!
Obeisance to You Who shine in fire as three!
Obeisance to You Who delight in wind as two!
Obeisance to You Who happen in space as One!"

In the last few lines (222 to 225) the saint concludes his salutations with glorified victory:

"Obeisance to You Oh infinitely infinite effulgent
                      Infinity!
Obeisance, Obeisance to You Oh Lord adorned with
                      snakes!
Obeisance Obeisance to You Oh Ancient One!
Obeisance, Obeisance to You! Victory, Victory Obeisance to You!"
Poem: 4
Portti-th-thiru-ahaval

Sub-title: Cagaththin urppaththi (Creation of the world)

Abstract:

It is worthy to note that the word ‘Pottri’ (Obeisance to You) is used 160 times in this poem of 225 lines. This sweet poem, therefore, is recited in the worship of Civan by several devotees even to-day. It is said that this poem was sung at Thillai. Out of all the four poems of the first part (which we have divided) of Thiruvaachakam the last three have been sung at Thillai.

The following lines of this poem are generally repeated in chorus in all the congregations of worship of Civan:

“Obeisance to You! Oh Civan of the southern country!
Obeisance to You! Oh God to all of every country!”

(164-165)

These salutations and invocation exhibit the largeheartedness of the saint and His universality in ownership of God.

As the sub-title of this poem points out the origin of the world, is perhaps indicated in the lines 137 to 141 where-in the saint narrates how God is present in all the great five elements, starting from the earth.

“He pervades the earth as five” evidently as five elements. “He appears in water as four” elements. “He shines in fire as three” elements. “He delights in wind as two” elements and “He happens in space as One” element. This
fact delightfully fits in the modern conception of science of cosmology for the origin of the universe.

According to modern science “The World before man” once upon a time, that is, billions and billions of years ago the universe was void. For the first time space made its appearance and it continued for several millions of years. Then air appeared in the space and the two elements continued for several millions of years. Thereafter fire broke out perhaps by the ignition of the wind. There was rain of fire for several millions of years. Then out of these three elements water appeared and it continued to rain for millions of years. Then out of these four elements earth was born surrounded by oceans. This is the modern conception for the origin of elements, though there is a difference of opinion now.

Though it may appear that the saint has stated the facts in the reverse order in this poem there seems to be the truth of the origin of the five elements as he simply narrates how God is present in the elements starting from the earth. However he speaks of this order when he questioned God, when is the hour of obliteration of the elements such as the blowing wind, fire, water and the earth with the sky, in the eighth verse of Sacred Cento (5:8).

In this context we are not able to set aside the temptation to quote a Tamil verse of the Third century found in the classical literature of Paripadai, one of the eight anthologies, as it has some relevance here. The author Keeranthyair narrates in wonderful terms the modern scientific concept for the origin of the elements of the Universe.

After the passage of millions of millenniums there arose in the subtle cosmos the music of the universe. There arose
after several million years the sky in which no form could be discernible. Then there arose in the sky the age of swiftly moving air and several millions of years passed. Thereafter there arose the age of reddish fire which rain of fire continued for several millions of years. Thereafter there began the age of dew and cool water which turned into torrential down-pour for several millions of years. Then in the midst of the flood of water there arose the age of the earth with the upheaval of oceans and continental drifts into which the earth boat tossed up and down and the steady earth was born. During all these ages, eras, epochs and periods, Oh Lord! Maal! You have been there all along. (Paripaadal : 2; See-appendix). This verse has been sung in praise of Thirumaal. We are at our wit’s end to explain the extra-ordinary power of intuition of the prophetic Tamil poet—Keeranthaiyaar in narrating so exquisitely the origin of the universe.

Thus the earth was born 5 billions (5,000,000,000) of years ago as per modern science. (Oparin-The Origin of universe.) From fossil evidences on sedimentary rocks plant life was present about 2-3 billions of years ago. It is also said that there must have been many primitive life forms which might have disappeared without leaving any evidence. It is believed that life might have evolved on earth in pre-cambrian period 600 to 5000 million years ago. They were Proto-fauna and proto-zoa from which the present protozoa might have been evolved. Then, fishes, insects, reptiles, birds and mammals of the animal Kingdom gradually evolved. It is believed that from Paleontological evidences ape-like erect walking animal forms made their appearance in the world. They are called Homonid fossils belonging to about 3.5 million years ago. One such erect walking form is called Homo erectus. It is presumed that the human beings, Homo sapiens might have evolved during this time.
Saint Maanickavaachagar has very exquisitely traced the evolution of human beings with particular reference to his own human form, right from the earliest life forms of Protozoa and Protofauna of the Biological Science from the Palaeozoic era of 5000 to 600 million years:

'Grass was I, shrub was I, worm, tree,
Full many a kind of beast, bird, snake,
stone, man, goblins and demons.
The form of mighty giants, ascetics, devas,
I bore within these immobile and mobile forms of life,

In every species born, weary I
have grown Great Lord!''
(Thiruvaachakam 1-26 to 31).

In these life forms one can easily see the course of evolution of the Animal Kingdom as propounded by Charles Darwin. The saint has also traced the development of the human embryo. He sings, "Erstwhile He banished me that I may no longer abide with Him and then He made me enter a human body ..." (26:8).

"From the elephant down to the ant I escaped from the extinctionless wombs. Finally I escaped during conception in human form from the throng of germs in the mother's womb:

Escaped in the first moon month from the danger of the Thaandri shaped (Fruit of Terminalia bellerica.) foetus splitting into two,

Escaped in the second month from the amorphous state,
Escaped in the third month from the profuse flow of the umbilical fluid,
Escaped in the fourth month from the great darkness,
Escaped in the fifth month from abortion,
Escaped in the sixth month from the scandalous pruritus?
Escaped in the seventh month from the premature delivery,
Escaped in the eighth month from the tribulations,
Escaped in the ninth month from the troubles of the month
and finally
Escaped in the tenth month from the sorrow of the sea of misery which I suffered along with the mother.” (4:15-25)

In the same way he explains how he escaped from the sorrow of the oncoming years consequent on many things such as earning, hunger and so on. “Escaping from the piercing glances of women, from their desire, from the sea of learning, from the affliction of wealth, from the poison of poverty and from what not, the thought of God was born” (4: 25-43). Who is this God?

End of Thiruvaachakam Chapter 1
Thiruvaachakam
Chapter 2
POEM - 5
Thiruchchathakam
(The Sacred Cento)
Thiruvaachakam
Chapter 2
POEM - 5
Thiruchchathakam
(The Sacred Cento)

Sub-title: Bhakthi Vairaakya Vichithram
(The marvel of tenacity of devotion)

Thiru = sacred; Chathakam = cento (hundred); Bhakti = devotion; Vairaakya(m) = tenacity; vichithram = marvel.

The second part of Thiruvaachakam (according to our classification) is made up of two Poems such as Thiruchchathakam (Decad 5) and Neethal Vinnappam (Decad 6). The fifth decad is known as Thiruchchathakam (The Sacred Cento), as it is made up of ten sub-decads with ten stanzas or verses each, with separate sub-titles. These 100 verses are connected by the law which requires that the last word of each verse shall begin the following verse. This is called Anthaathi and Pope has translated this as “Anaphoretic verse”.

This Cento is made up of hundred harmonious verses of varying metres dealing with the different phases of religious enthusiasm and devotion of the saint. The titles of the sub-decads indicate in some measure the course of his thoughts and the character of his mental conflicts. There is a most pathetic alternation of rapturous and realizing devotion with coldness and apathy for the instability of his wavering mind for worldly pleasures in a most touching language. On the whole it exhibits the progress of the soul through the successive stages of religious experience till it merges itself in the nature of complete union with the Supreme. These harmonious lyrical
5. Thiruchchathakam

songs are said to indicate the ten different stages of spiritual experiences with which God in His grace enslaved the saint and made him His own in response to his tenacity of devotion.

This poem, the Sacred Cento with ten sub-decads, deals with the spiritual development of the saint starting from the purification of the soul for the attainment of supreme bliss, ecstatic bliss and transcendent bliss.

In the course of purification of the soul the saint expresses desolation, despondency, despair mingled with self-accusation, self-disparagement and self-denunciation. He is pained that his mind, forgetting the extra-ordinary grace of God Who of His own accord appeared before him and enslaved him, was mad with the youthful passion after the charm of women.

He feels miserable that his potent and residual Karma drags him into the ocean of birth. He is bewildered with his treacherous mind and betraying senses.

His despondency knows no bounds when he witnesses his real devotees moving and reaching His feet leaving him behind. He is frustrated with his body--the nest of worms and desires-to fall into fire or roll down the rocks. As and when his head and heart gradually become pure by prayer, penance and pious meditation, the grace of God is bestowed on him.

In the sub-decad--The purification of experience(51-60) the saint sings that he has prepared himself well so that he is in a state of absolute purity fit for reaching His feet. He pines for divine compassion by chanting His name of the sacred five letters(61-70). He recollects how His real devotees are steeped in Bliss (71-80). He explains his experience of ecstatic bliss in tasting Him as Honey, Ambrosia and Juice of sugar-cane(81-90). He is made to enjoy fully His bliss (95) and he enjoys surpassing Bliss (91-100).
கிருட்டர்கள்
(II கிருட்டர்கள் படம்)

குறிப்பிட்டு
சிறுகுகள்
(பதிக தமிழகம் விளக்கம்)
(செய்திப்பகுதியுடன்)

1. சமஸ்பர்ந்த கல்
(குருவக் கல்விக் காலம்)

சமஸ்பர்ந்த அபிவிரோதம் விளக்கம்
குருவக் கல்விய் காலம்
சுற்றுவுடன் குருவக் கல்விய் காலம்
சுற்றுவுடன் குருவக் கல்விய் காலம்

சுற்றுவுடன் குருவக் கல்விய் காலம்
சுற்றுவுடன் குருவக் கல்விய் காலம்

சுற்றுவுடன் குருவக் கல்விய் காலம்

(1)

(2)
Decad: 5
Thiruchchathakam
(The Sacred Cento)

Sub-title: Bakthi Vairaakkiya Vichithram
(The Marvel of Tenacity of Devotion)
(Sung at Thirupperunthurai)
Sub-Decad: 1: Meiyunnarthal
(The Cognition of the Real)
Thiru = Sacred, Chathakam = hundred (cento)

This sub-decad is made up of ten verses of four lines each in Kattalai Kaliththurai metre.

"With my body perspiring in emotion like tiny buds and quivering with pious devotion, with my palms folded over my head in prayer to Your fragrant jewelled feet, with eyes brimming and with my heart bereft of all falsehood melting, never shall I suffer in adoring and singing "Obeisance to You! Victory! Victory!.

Obeisance to You! Oh my Master! Do look on me!

(Decad: 5: Sub-decad: 1: Verse: 1)

"I shall not accept the blissful life of Indraa or Maal (Vishnu) or Ayan (Brahma); I shall not associate unless it be with Your devotees even if my generation were to be ruined; even if I were to enter hell I shall not despise it provided I am left with Your sacred grace; Oh Lord! I shall not think of any other God but You, Oh our Noble One! (5:2)

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5 : 1. வழிப்பட்டுள்ளன

(3)

(4)

(5)
5:1 Meiynarthal

Thinking for ever only of the feet of the noblest One, My Father, and melting in ecstasy with my mind so enraptured that people say "this man is mad" and speak whatever that comes to their mind and wandering from urb to urb while every one speaks whatever that comes to his mind, when am I, indeed, to die? Oh my Master! (5:3)

Our kith and kin who once fearing to die as a penalty for eating the flesh of Thakkan’s sacrificial ram and on another occasion fearing the poison, worshipped You crying "Ah, Ah, Our Father!" thinking for themselves as forming a Trinity along with our Lord, rule the heavens and haughtily strut about on earth as Gods. What a sin is this! (5:4)

I did not perform (Thavam) pious and penitent meditation; I did not strew fresh flowers on Your feet and unstintingly worship You; I of vain birth and of evil deeds, (Karma) have not gained the good fortune of receiving that Bliss which is realised in the minds of Your loving ones; Graciously bestow on me, Your slave, such birth as will lead me to Your sacred feet. Oh our supremely transcendent One! (5:5)
5:1. குழுவாக்கங்கள்

புதுக்கோடு அமைதியானது
பள்ளியாளர் இனி முன்னேரி
நிகழ்வுகளால் சுருக்கிய படிப்பிடிப்பு
சந்ததியாக குழுவாக்கங்களும்
சுருக்குது திருத்தக்காற்றலான மிக்களிடம்
மாநிலத்தில் ஆண்டக்காற்றலும்
சுருக்கமாக அதிர்வாய் நாடகின
சுருக்க மறைக்கோள்

அசையோற்ற கலாச்சாரம் பாடல்கள்
வாழ்பாடுகள் விளக்கங்கள்
நிகழ்வுகள் ஊராட்சியான சத்து விளக்க
அமர்வாக நயாக்கற்றிகள்
சுருக்கத்திற்கான விளக்கம்
ஆய்க் குறிப்பிட்டை

உரைப்பின் இருவைத் திட்டமான சிறப்பு
பல்வேறு சிலைகளை சுருக்கின

அசையோற்ற கலாச்சாரம்
பாடல்கள் வாழ்பாடுகளில்
சுருக்கம் சுருக்கம்
மாநிலத்தில் புனித பிரிவுகள்

சுருக்கமாக இரண்டு ஜான்மோயில்
தொடரும் முன்னேற்றம்

அசையோற்ற கலாச்சாரம் அமைந்து காண்க
சமயம் குறிப்பிட்டை

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5:1 Meiyunarthal

Oh Thief Who however does not hide Yourself from the minds of those devotees Who believe and hope that they can obtain all that they beg for by going to shrines far and near and strewing choice flowers on Your feet, worshipping You without any interruption! Do bestow on me too love everlastingly in Your grace, that I may praise and adore You fully. (5:6)

When once he (Vishnu) Who created him (Brahma) Who created the whole universe, searched everywhere with lowed head bearing blooming flowers, Our Lord Who was then a farther One to him, now a here about One, dances with ghouls in the cremation ground wearing the tiger-skin and wanders about as a homeless and friendless vagrant with mad joy. (5:7)

When is the time for the blowing wind, the fire, the flood, the earth and the heaven to obliterate? Oh Father with feet Which keep dancing after that hour had come! Oh Lord Who becomes Time for the riddance of the potent and strong Karma (deeds) done by me Your slave, and Who guards me thwarting them! (5:8)
5 : 1. நோய்ப்புல்வாசடன்

பால் சாம்பிரியல் பரிமாந்திக்

காதல் முறை விளையாட்டுக்கு அமாவாசயன

திமுகம் சம்பிரியல் சரணாகல் அந்திறக

நிற்காணல் சூழ்வில் கூற்று முறையேகளைத்

அவ்விடம் சம்பிரியல் சரணாகலுக்கு

அமைப்புடன் சாத்தன் திருப்பிக்க

பலவன் சம்பிரியல் நிகழ்பும்

பக்தி புரிய திரும்பகையில்

புகழ் குழின் எனக்கு அண்புப்பாக

மற்ற சாத்தன் விளையாட்டு மருத்துவ

துணை சரணாகல் எனக்கு குட்டிகள்

குரலம் சப்பு புரங்கமங்கா

முக்கோண ராப்பிக்க விளையாட்டுக்கு

பரிமாந்திக் வகித்து அடையாள

துணை குழின் சம்பிரியல் சரணாகல

புளியர் பாலாய்
5:1 Meiyunarthal

Bhavan, my Lord, Whose chaplet is the cool moon, Lord of the heavenly Ones. Civan my Lord made me His own even after seeing my meanness. To claim Him as my supreme Lord and I to claim as His servant—spell out this very relationship as the sacred manner of recognising my Lord-Bhuvan! (Bhavan = Cause for the appearance of the world; Bhuvan = He Who is the World). (5:9)

I am not worthy to enter in the midst of Your devotees, Oh my flawless Gem! The manner by which You made me Your own is really worthy of You; You raising the meanest Ones howsoever lowly, very high, abase the heavenly Ones: Oh my Father, Oh Ambrosia! The farce You have enacted with me is indeed laughable, Oh my Lord! (5:10)
5. The Sacred Cento

Sub-decad: (1) The Cognition of The Real

Abstract

With his frame quivering, with palms joined over his head, with tears brimming his eyes and with melting heart, the saint prays to God to acknowledge him (verse number 1) and begs to grant him in His grace everlasting love to adore His glorious jewelled feet(6).

He feels his smallness by saying “I have not done any penance, I have not worshipped You by strewing flowers at Your feet(5). I am not worthy to enter the assembly of Your devotees”.(10,5) He asks with a sense of insinuation and anguish in case he is left in lurch,

“When am I, melting in ecstasy with my mind so enraptured and thinking of Your feet only that people say that, “this man is mad” and speak whatever that comes to their mind, to die Oh my Father?”(3). But this is not a plea for death.

He sings, “You, Civam, My Lord! Even after seeing my meanness made me Your own”(9)

His tenacity of purpose of the cognition of the real which is the title of this sub-decad can be seen in his determination “Never shall I lapse from the observance of singing “Obeisance to You! Obeisance to You!” even if my generation is to be ruined”(1). He has realized fully that One can apprehend the God-head only with undying and unstinting love to Him. So he prays to grant him in His grace everlasting love to adore His glorious feet ceaselessly (6).
5:1 Meiyunarthal

He sings in the first verse how he desires to worship Him.

"With my body perspiring in emotion like tiny buds and quiver, with my palms folded over my head in prayer to Your fragrant jewelled feet, with eyes (tears) brimming and with my heart bereft of all falsehood melting, never shall I suffer in adoring and singing, "Obeisance to You, victory victory, obeisance to You! "Oh my Master! Do look on me!” (Decad 5:Sub-decad 1: verse 1). This type of pious devotion to God and dispassionate will-power are sure to lead One to the "Cognition of the Real" as contemplated in the title of this sub-decad.

Further this may perhaps strengthen the sacred relationship of recognising the Lord--"To claim Him as our supreme Lord and we to claim as His servants" (9).
5: 2. அதிகள்வன்
(கோர மார்க்கச்சு குவிமர்து)

பலக்கட்டியல் உடல் ஆலம உலியா நூற்று நூற்று நூற்று
நிமிடாக்கிய புதுக்கிழங்கள் விளக்குமிகு விளக்கியிருத்தல்
அங்கு முடிக்காதிரிய விளக்குமிகு அல்லது காய்தல் அல்லது
காய்தல் விளக்கியிருத்தல் உயர்ந்த ஒத்த காய்தல் மற்றும் (11)

பலக் காய்தல் பின்னால் அதிகள்வன் விளக்கியிருத்தல் உடல் ஆலமவள் பரிபாரதைம் நூற்று நூற்று நூற்று நூற்று

நிமிடாக்கி

சிௌல் மரம் இறங்கு விளங்குவதற்கு விளங்குவதாக வழிபாட்டு
செய்யாதே அங்கு பரிபாரதைம் உடல் ஆலமவில் (12)

பரிபாரதை

பரிபாரதையா விளங்கியிருத்தல் உடல் ஆலமவள் நூற்று

அதிகள்வன்

இருந்து பெருமானியிற்கு விளங்கியிருத்தல் உடல்
வழிபாட்டு உடல் ஆலமவில் உடல் ஆலமவில்

பரிபாரதை

பரிபாரதையா விளங்கியிருத்தல் உடல் ஆலமவில் (13)
Decad : 5
Sub-decad: 2
Arivuruththal

(Acquainting God of one's heart)

This sub-decad of acquainting God of his aspiration is made up of ten verses in Tharavu Kochchakakalippa metre.

Oh glorious golden Hill of Gems! Imitating Your devotees in pretence as if in a drama, I rush in haste to enter the land of deliverance. Oh my Owner! Do graciously grant me unintermitting love unto You to take root in my heart and melt. (5:11)

Not the least shall I dread any birth. What can I do about dying? If I were to get even the heaven, I would not want it, I had never sought esteem of kingship over the world, Oh Civan decked with honey-filled flowers of Kondrai (Cassia fistula)! Oh Lord! Our Father! I shall yearn for the day of receiving Your grace crying, "When? When?" (5:12)

I,a cur, and Your slave, pining to see Your blossom feet, do not string patiently goodly flowers; I do not adore You till my tongue gets calloused. "Oh You Who bent the golden bow well! If You do not bestow on me the Ambrosia of Your grace I, a forlorn wretch pine; what is to become of me? (5:13)
5:2. உயிரில் குருநாதன் அற்பார்ச்சிப்பின் அமர்ந்ததில் புகழை புனிதவார் யாழ்ப்பாண போக்காலில் சரணார்ச்சியால் குறுக்குக்கு நூற்றாண்டாக விளங்கியது

(14) காண்கையூர் விமானிகளின் குருக்கிய கரையகல்

மரத்துக்கு மரத்துக்கு மரியாதத்தின் வழிந்தை
சங்கத்தின் வுரையில் வருகையால் சங்கமாகும். வுரையின் வண்ணம் வரத்துக்கு வருகையால் ஆயுர்ச்சி குறுக்கிய விளக்கமாக வரத்துக்கு நூற்றாண்டை வாழ்க்கையில் (15)

மரத்துக்கு வல்லார்களிடம் குருக்கியக்கு வல்லார்களிடம் குறுக்கியக்கு தன்மையின் விளக்கம் குறுக்கியக்கு தன்மையின் விளக்கம் பாதுகாப்பு முறையில் அறுக்கியக்கு பாதுகாப்பு எழுதல் பாதுகாப்பில் (16)

பாதுகாப்பில் இந்தியாவாக பாதுகாப்பு எழுதல்

(17)
5:2 Arivuruththal

To become fit for approaching Your sacred feet, my heart does not soften to pulp; I do not melt with love. I do not praise You adorning You with garlands of flowers. I do not speak worthy words of praise. Oh King of the gods! I do not sweep or wash Your sacred temple nor do I dance. I am hurrying to die, Oh You Who draw nigh by wisdom of wits.

(5:14)

Becoming the heavens, becoming the earth,
becoming the wind, becoming the light,
becoming the flesh, becoming the life,
becoming the existence, becoming the
non-existence, becoming the king, and becoming
the Manipulator of those puppets Who speak of I and mine,
You Who are all these! with what words shall I extol?

(5:15)

The heavenly ones adore You that they may prosper;
they stoop their minds unto You that they may rise high and
that all should worship them. Oh You, decked with a garland
surrounded by humming bees! Even I, the cur of a slave, adore
You with the aim of cutting off the worthless births.

(5:16)

The heavenly ones Who adore You, the four Vedaas
which sing Your glory, the lovely Dame with Kuravu (Webera
corymbosa) flower-decked locks, Who has one side of You as
Her share and devotees Who in their real love for You have
lost themselves in delight for You, Would all of them behold
more and more Your jewelled feet, Oh rare One!

(5:17)
5:2. அறிவடம்

அனியல் பாரவர்கள் அமைப்பாளர்கள் அமைப்பின் கீழ் பிரிவற்றல் ஏறக்காங்கள் பம்பாட்டில் விளையாடும் விளையாட்டு வழி விளையாடிய பிரிவற் கோட்டைப் போன்று விளையாடியதோடு

குறிப்பிட்டுக் கொண்டு அறிவட வழி இவ்வற்றம் காற்றும் காற்றில் (18)

உலகின் வழியும் வாக்குப்பெயர்கள் வழிபட்டு விளையாடியதோடு

படித்து ஒவ்வொரு வாக்கில் தேவை படிகத்தில் படிகத்தில் தரழாம் பாசுதூரின் பதிவு அதன் காற்றும் பாசுதூரின் பதிவு அருகில் (19)

மாணிக்கணம் மாணிக்கணம் மாணிக்கணம் மாணிக்கணம் மாணிக்கணம் மாணிக்கணம்

அளிக்கும் அளிக்கும் அளிக்கும் அளிக்கும்

அருகில் உள்ள அருகில் உள்ள அருகில் உள்ள அருகில் உள்ள அருகில் உள்ள (20)
5:2 Arivuruththal

Oh rare One to everybody! Oh Pervader of the sky! Oh great One of the Hall of gnosis! I do not strew fragrant flowers on the shining jewelled feet which enslaved me, neither do I cry in amazement nor melt in adoration. I cannot tarry. What is to become of me? I will die! I will die! 
(5:18)

Oh my useless heart which palpitates and melts to the flowery darts of springtime Cupid, to fair maidens with pearl-like teeth, rosy lips and blue eyes! He Who entered You while all Your flesh melted and Who made You His. behold, He has left You to-day and has gone and dwells in heaven; still You live without dying! 
(5:19)

Yet You live, Oh my heart bereft of life! You being caught in potent Karma sink without worshipping Him Who shall save You from sinking; you are devising your own ruin, I have been telling you repeatedly, You are falling even now into the flood of the sea of misery. 
(5:20)
Decad :5
Sub-decad:2
(Acquainting God of One's heart)

Abstract

The saint while acquainting God of his aspirations is instructing his own heart in this sub-decad.

The saint feels that he does not melt with love to become fit for approaching His sacred Feet (14). While heavenly ones and the devotees in their true love for Him have lost themselves in delight, his mind caught in potent Karma is seeking its ruin (20). He depletes that his worthless heart palpitates and melts to the flowery dart of cupid and the charm of women (14) and he is pained that he will certainly perish (18). He does not fear any birth and feels there is nothing he can do about death (12). He warns his heart that it is falling in the sea of sorrow as it does not pay heed to his words (20). He sings, “Oh You Who are the Heaven! You are the Earth! You are the Wind! You are the Light! You are the Body! You are the Soul! You are the Existence! You are the Non-existence! You are the King! You are the Manipulator of the puppets Who speak of I and mine and You are all those! with what words shall I praise You?” (15). He prays, “Oh glorious golden Hill of gems! Imitating Your devotees in pretence as if in a drama, I rush in haste to enter the land of deliverance. Oh my Master! Do graciously grant me unintermitting love unto You to take root in my heart and melt” (11).

We can find in this stanza (11) the fundamental and most essential requisite to step into the very path of devotion, namely, unintermitting love for God which is requested to be bestowed on him. This is the only and unique way not only to rid oneself of the troubles but also to pave the path to God.
3. கருப்பெடு (ஆசையின் உடுக்கம்)

வெளிப்படக்கு விளக்கம் விளக்கம் விளக்கம்

பொறுப்பு தசாங்கம் மேல் விளக்கம்

பரந்து அழுத்தாத விளக்க எழுந்தெடுக்கும்

எள்ளாட்டின் நிலைத்தக்க அடுத்து விளக்கம்

வெளிப்படக் வேலிய நிலையில் வருமாறு மாற்றம்

வெளிப்படக்கு பெரும் காட்டும் காட்டும் வருமாறு

வெளிப்படக்கு பெரும் காட்டும் வருமாறு

கருப்பெடுவைப் பார்க்க விளக்குவிளக்கம்

(21)

விளக்குவிளக்கம் பருத்திய நிலை

விளக்குவிளக்கம் விளக்குவிளக்கம் நிலையில் வேலிய

விளக்குவிளக்கம் எள்ளாட்டின் நிலைத்தக்க அடுத்து விளக்கம்

எள்ளாட்டின் விளக்கம் எள்ளாட்டின் விளக்கம்

வெளிப்படக்கு பருத்திய நிலையில் வெளிப்படக்கு

உணர்த்த போல் கேயில்லான அருளையான கருப்பெடு

உணர்த்த போல் கேயில்லான அருளையான கருப்பெடு

வெளிப்படக்கு பருத்திய நிலையில் வெளிப்படக்கு

(22)
Decad: 5
Sub-Decad: 3
Suttaruththal

(Abandoning the sense of discrimination)

This sub-decad is made up of ten verses of four long lines each in Viruththam metre.

Leaving those, Who on hearing the words of praise, “Oh You with expanding matted locks pouring the flood of Ganga! Oh You on the bull! Oh Lord of the heavenly ones!” stood by panting and melting with thirsting heart agitated like water rushing up and down into a gorge, You made me Your own. For You I, becoming all heart from sole to scalp, do not melt and with my whole body turned into eyes, a very flood of tears does not rush forth. Oh my Father, my heart is a stone and both the eyes of me of sinful deeds are wood-knots. (5:21)

For the sake of You Who entering and dwelling in me bound by Karma and as if You would say, “Come, I am the Destroyer of Karma” announced Yourself as “I am so and so” and enslaved me and became my Lord. I am like a statue of iron. I do not sing nor dance and alas, I do not weep nor wail; I do not wither nor does my soul faint. Behold Oh Primal One! What have I become? Is it just? I do not know the end of all this. Oh You Who are the Beginning and the End of all things! (5:22)
5:3. காலத்தில்

அப்படி காலம் மறுக்கப்பட்டு விளை அகன்
அருள்மிகம் பொருளின் கட்டளை தூண்
பொறுத்தன அதிகம் உருவக்குறிகள் குறிப்பிட்டு
புரட்டு நூற்றணக்குறிகள் அணி கணிகையில்
அருள்மிகம் அணி கணிகோ செய்ததில்
அப்படி நிறுவப்பட்டு அல்லது பல்முறை
பொறுத்தன ஆஸ்திராயில் உருவக்குறிகள் அணி
சிற்று கட்டளையான நூற்றணக்குறிகள் புகழ்விலிருந்து
பரப்பிற்று அணி கணிகோ செய்ததில்
(23)

பெரும் நான்கு காலத்தில் நூற்றணக்குறிகளின்
பொறுத்தன நூற்றணக்குறிகள் பொறுத்தேன்
பனித் தூண் குறிக்குறிகள்
பருவத்தை பொறுத்தோடு செய்த புரட்டு
சுருக்குத் பொறுத்தோடு கட்டளைய் துணை
அணி நூற்றணக்குறிகள் காலம் துணை
பெரும் நான்கு காலத்தில் நூற்றணக்குறிகள்
நூற்றணக்குறிகள் புகழ்விலிருந்து
(24)

பொறுத்தோடு செய்த அணிகளின் அணி
அணி காலம் நன்து அணி அணி காலம் நூற்றணக்குறிகள் கட்டளை துணை
பொறுத்தோடு செய்த அணி காலம் நூற்றணக்குறிகள்
பொறுத்தோடு செய்த அணிகளின் காலம்
பொறுத்தோடு செய்த அணி காலம் நூற்றணக்குறிகள்
சுருக்குத் பொறுத்தோடு கட்டளைய்
(25)
5:3 Suttaruththal

I do realise that You are the Lord indeed of the four Vedas and I see this too that I, the lowliest of all, am a very cur; Yet I say, "Oh Naathan!" and since I have become a devotee to You, You made me Your own. Are there no devotees other than this vile wretch? Is this not verily Your greatness? Oh mighty Lord, in what words shall I speak of Your greatness? (5:23)

Oh You assumed Lordship over those Who if they speak at all, spoke "Easan! Oh my Father! Oh great Lord of my forefathers!" Who if they smear anything at all on their bodies, smeared only the sacred ash in abundance, and Who praying "Obeisance to You our Lord!" had passed beyond birth and death through unwavering love! Alas for the manner in which You enslaved this vile thief Who plunged in the flood of lust, Oh spotless Hill of Gems! Oh my Father! (5:24)

Oh my Father Whom the assembly of heavenly ones saying, "His colour is not red nor pale; He is Many-nay He is One; He is Atom, nay, He is far subtler than the atom" and thus bewildering in their thoughts could not find the way to reach! Showing me Your colour as it is, showing me Your form as it is, showing me Your flowery jewelled feet as they are and positively safe-guarding the lost soul from being born again, You made me Your own! Oh my Lord! What shall I say and think of You? (5:25)
5:3. கல்விகள்

கிரிகோன திருநாதகத்திலுள்ள அற்கி தாரிசால்வாலாக
சாத்திரிகோன நலன் கிருபாப்பட் தாரிசாலிலுள்ள அற்கி
பிறந்துகொண்டார். அதுவுடன் அற்கி கல்வி கல்வி,
மேளிய மாடக்குத்திலுள்ள அற்கி பிறந்துகொண்டார். அந்நிலை
பிறந்து புரண்டுகோண்டு மேளிய கல்விகளின் கோவிலுக்கு
கதைகளுக்கு மேளுக்கு பதிநிலைக்கு
அது கட்டும் நலனாகி பாத்திரக் காலமான
தமக்கு கோழிக்குறிக்கு பாத்திரங்களின் வாழ்வா
மேளிய நலனால் பாத்திரங்களின் வாழ்வா
சாத்திரிகோன தாரிசால்வா நலனால் காலமான
அது கட்டும் நலனாகி பாத்திரங்களின் வாழ்வா
(26)

(27)

(28)

212
5:3 Suttaruththal

Oh unique Flame coloured like a very forest of red lotuses! You making my thought Your thought, making my eyes rest upon Your flowery feet, making me bow before the same blossom and making my speech for precious words about You, coming to the delight of my five senses and making me Your own, offered Yourself to me! Oh great sea of Ambrosia! You offered Yourself to me a forlorn creature bereft of both! (knowledge and experience). (5:26)

While I, Who was tossed about by the huge cruel waves of the sea of birth without any hold, dashed about by the wind called maiden with red lips resembling the fruits of Kovai (Cephalandra indica) and caught in the jaws of the great shark of lust, was thinking and thinking of how to escape from all these but grasping the raft called the sacred Five Letters, You. Oh Primal One showed this accursed wretch the beginningless and endless luxuriant shore and made me Your own. (5:27)

He is One Who is not known by anybody by hear-say knowledge; He has no decay; no kin has He; He hears everything without asking. Even while the people of the country were wide awake, He providing this cur of all persons in the world with a royal seat, showing me everything never before shown and causing me to hear what has never before been heard, guarded me from being born again and made me His own; such is the wondrous deed that our Lord has wrought for me. (5:28)
5:3. சுந்தரின்

நிக்கற்றன் சிக்கு தவ்வாச்சன கூழில்
சிக்கு கால் அவமானம் அவமான இந்தியன்
அவதை திறக்க அனுநிலான அறனிதம் கோதி
அவம் படுகையில் அழகம் அழகாந் அந்தக் கா
அவன் அவம் படுகை அந்தக் கா
அவன் அவம் படுகை அந்தக் கா

(29)

திகற்றன ஆவியறை தைத் தீமண்
அவமான ஆணைந்த வலிப்பு பாது கழுத்து அறிகுறிய வாய்வு
அவமான பெண் பெண் பெண் பெண்
பெண் பெண் பெண் பெண் பெண்
பெண் பெண் பெண் பெண்
பெண் பெண் பெண் பெண்

(30)
5:3 Suttaruththal

If one is to inquire into it, is there a wonderful deed similar to this done by my Father, Who is male, female and neuter too. Who is the Ether and is the vast Fire. Who stands on the farside as the End of all. Lord Civan of the colour of the large bunch of red Vetchi (Ixora coccinia) flowers, our Lord, King of the devaas, in making me a servant unto His most beloved devotees and ridding me of all fear? He made my heart thaw and entered it making Ambrosia well up in it and in love made me His own. (5:29)

Deva-devan Whom the King of the Devaas does not know, He Who creates, protects and destroys the verdant worlds, the Primal one Who stands as the King of the Trinity, the divine Essence, Father of my forefathers, my Father with one part shared by the Dame, the Monarch of all, He came and made me too His own. Henceforth we are no one’s subject! Nothing we fear! We have joined the servants of His saints! Let us dive deeper and deeper in the sea of His Bliss and sport about! (5:30)
Decad: 5
Sub-decad: 3
Abandoning the sense of discrimination

Abstract:

This sub-decad as the title indicates is to abandon the sense of discrimination of God Who bestows His grace and the soul that is blessed to receive His grace.

The saint recollects the gracious nature of God in these verses: "For the sake of You Who entering and abiding in me who am steeped in Karma and as if You would say, “Come I am the Destroyer of Karma” and announced Yourself as “I am so and so” and enslaved me, I do not sing or dance and I do not wail." (22) “Oh! unique Flame coloured like a very forest of red-lotuses! You making my thought Your thought making my eyes rest upon Your flowery feet, making me bow before the same blossom and making my speech for precious words about You, coming to the delight of my five senses and making me Your own, offered Yourself to me! Oh great sea of Ambrosia! You offered Yourself to me, a forlorn creature! bereft of both knowledge and experience”!(26)

Further he sings that while he was thinking and thinking of how to escape from the sea of birth and from the grip of lust for women but at once catching hold of the raft of His sacred five letters, He in His grace showed him the beginningless and endless shore of the land of deliverance and enslaved him(27). He exclaims the marvellous deed of God Who making him a slave of His most beloved devotees, ridding him of all his fears, entered his heart making Ambrosia well up in it and making love wax in him (29). It may be noted that
5:3 Suttaruththal
Civan showed His feet to the saint and advised him, “Do behold these in Your body while Ambrosia is welling up and welling up in it” as he exclaimed in the verse(42:5). Moreover God has been gracious enough to show to the saint things never before shown and enabled him to hear what has never before been heard(28).

So he feels exuberant and sings, “We are no one’s subject, nothing we fear. We have joined the devotees of His saints. Let us dive deeper and deeper in the sea of His Bliss and sport about”.(30). It is perhaps only here that we find that he is one with God, enjoying His Bliss without any sense of discrimination of God and the soul, befitting the title of the sub-decad.
4. அகிலம் கல்லி

(ஒலிப்பு விளக்கம்)

அதிகிளையில் கல்லி வரலாறு குறிப்பிட்டது
அதிகிலை கல்லிய கல்லி
பார்வையில் கல்லியாக விளக்கம்
புதியவால் பார்வை
நிகழ்விட்டு கல்லியாக நிகழ்விட்டு
செட்டிக் கல்லி விளக்கம் அகிலம்

(31)

அபிப்பித்தா என்றா பொருளை அண்ணா விளக்கம்
அபிப்பித்தா அண்ணா விளக்கம்

(32)

பத்மவால் பல்லவா கல்லிய நிகழ்விட்டு
புதியவால் பார்வை
பிரிச்சல் மற்றும் மேலும்
செட்டிக் கல்லி விளக்கம்
செட்டிக் கல்லி விளக்கம் அகிலம்

(32)
Decad: 5
Sub-Decad: 4 Aaththuma Suddhi

(Purification of the soul)

Aaththuma = Soul; suddhi = purification.

This sub-decad is made up of ten verses of four lines each in Viruththam metre.

Oh my carcass of a heart! You do not sing His praise with melting thrill. You do not dance. You have no love for the feet of the Dancer! You do not throb. You do not bow down. You do not crown Your head with the flowery feet of the Lord; You do not deck His feet with flowers; You do not seek for Him through street after street, You do not wail; I do not know what is to be done with You. You are helpless! (5:31)

Oh my carcass of a heart! Though You have received sweetest grace to prevent You parting from Him, my Father Who severs the bonds, Who, entering and enslaving me who have no wisdom, bestowed wisdom in His grace and Who caused me to know the higher path to Bliss, You are perverse! You have so debased me that all Wile in me has increased! You have so ruined me that I am spoiled! (5:32)
5:4. நாட்டுக்கு

சான்றுள்ளே இடுக்கு சுற்றுக்காக

மறியவை மாற்றுவை

சூழலியில் விளைந்து கிளைகளே

சீனமல்லு கிளைகள் கொண்டு

இந்த நீண்ட கட்டளை ஆண்டு

நூற்றாண்டு நடந்தப்

சீனக்குரியில் பல்பக்திகள்

சிலகள் கிளைகள்

(33)

சிலங்கு மாடன நிலையே காலப்பனை

அனு துறவல்

சில்ல செய்த நீங்கவும் அசூரத்துக்கு விழந்து

சீனவனும் சிற்றச்சாக

நூழ விளை விளைகள் பிரிக்கின்று

நகரல் தொல்லியல் விளை

அமு அயுத் நிலை அரியம் நிலை பார்த்தும்

அலந்து அப்பதிலிருந்து

(34)

அலவ அமர்ப்பும் அரியம் நிலையெடுக்கும்

அமர்ப்புக் குறிப்பிட்டு

சான்று அமுக்கு பிளரும் அவ்வல்லம் குண்டுகள்

கட்டு நோக்கு கிளைகளை

சர் குடும்பத் தேவாரம் நோக்கு

புனித குடும்பம் புனிதினை

பாது பத்துல

(35)
5:4 Aaththumasuddhi

Oh witless foolish heart who, turning a traitor is bent upon ruining me! Never more shall I trust you! Though you have seen the sacred ash smeared on the mighty shoulders of Civan, you did not thaw. You did not tear this body to pieces. To be ruined is your lot. I cannot bear even to hear about you. (5:33)

Oh my restless mind, you will be certainly ruined! Oh you who survive after having parted from the fragrant flowery foot the unmatured Young and tender shoot-of my Owner Who has the full right of sway over me even to sell this dog of a slave! You have lost all bliss you had enjoyed of Him so far; I am unable to assess either your wisdom or your greatness of pride in it. (5:34)

Even though you had realised in a deep melting mood our Lord Who is inscrutable to the heavenly ones but easy of access to His devotees and Who severs our wiles, dwells in us and enslaves us, yet Oh my heart you did not make of yourself a great shrine for Him. You are not hating all delusive things but are thinking of your own interest. You did not cut out your foibles and bow down at the feet of our Owner in order to gain the transcendent goal! (5:35)
5:4. குழியை காட்சி
பக்கத்தி என்றது பாதியா திறக்கும்
பாதகையும் பெருமாகும்
சிக்கல் குழியையா பாதிக்கும் சாக்கிய
அர்னவ குழி கறி
புராணத் துறையில் நிகழ்த்து அறிவிய நூற்றாண்டை பார்க்கும்
மிகுதியை அறிய விளைவில் மறுநிலக்கா நான்கியிகள் விளைவிலே
(36)

மிகுதி காண்பதற்கு கைப்பற பிளைஞர்
மற்றும் காணாமல் பாணி பிளைஞர்
சின்னமில் பாணி பிளைஞர் சின்னமில்
உண்டு கட்டி உண்டு
பக் பெருமான் பிளைஞர் அழகத்து பெருமான்
பக்கைக்கோ நைக்கோ கோற்று
தூக்கியின் பாணி பிளைஞர் பாணி பிளைஞர்
(37)

குழிய பாணியும் குழியை காட்சி பொறியா
தூக்கி தேவா உயிர்கள்
தூக்கி அவையிலும் காணி தின்காணிக்க
சின்னமில் வேள் சின்னமில்
குழியை பாணியும் பிளைஞரும் காணாதை
நூற்றாண்டை பிளைஞர் விளைஞரும்
(38)
5:4 Aaththumasuddhi

If there is to be no falling off of my bonds that I may enter the golden city which can be entered into but not got out of and if I am not to melt with love for the jewelled feet of my Father, my Lord and He Who enslaved me, and if Ambrosia with honey, milk and sugar-candy is not to increase in me day by day, what can I, sinful one, do for this?  (5:36)

Who else is there Who has karma like me? The divine will of my Owner is not to part from this base cur by even the least part of (the size of the seed of a millet) --Thinai (Setaria italica). Therefore, if I were to live separated from the goodly flower and foot of the Primal one and if I do not smash or split my head, iron is the soul and stone is the mind of such a one as me. I do not know what the ear is!  (5:37)

While all others reached Him--of what nature it is I know not, the Honey, Ghee of cow, Juice of sugar-cane, King of Civapuram, the Partner of Her Whose eyes are like those of a fawn, I have not drawn near Him since a long time; I still abide in the flesh and cherish it; I will be ruined; will not my life cease?  (5:38)
5:4. வெள்ளோசு வன்றிய வெள்ளோசு
வெள்ளோசு வன்றிய வெள்ளோசு

(39)

(40)
5:4 Aaththumasuddhi

Those mighty blossom feet beyond compare have no rest at all: He bestowed them on me and showed the perfect way to me who is more base than dogs. Since I do not see that Chief Who gave me such grace sweeter than that of mother I do not fall in the fire; I do not roll down from the hill! Will I plunge into the sea? (5:39)

Without paying heed to the springtime cupid's dart piercing me and the moon scorching the wound, I becoming stirred like curd agitated by a churn by the wiles of damsels with glances like those of a fawn, would not go on to enter the city of my Civan Who bestowed on me sacred grace as honey, but I still live dining and dressing in order to preserve life in the flesh. (5:40)
Decad: 5
Sub-decad: 4

Purification of the soul

Abstract:

The first five stanzas of this sub-decad describe the steps to be taken to gain purity of the soul. Here the saint adopts the negative but forceful manner of telling his heart the disciplines to be followed. "Oh my carcass of a heart! You do not sing His praise with melting thrill. You do not dance. You have no love for the feet of the Dancer. You do not throb. You do not bow down. You do not crown your head with the flowery feet of the Lord. You do not deck His feet with flowers. You do not seek for Him through street after street. You do not wail. I do not know what is to be done with you. You are helpless!" (31). He is distressed as his mind is like stone without melting for Him Who has bestowed on him His sweet grace. He is pained to live without falling into the fire, without rolling down from rock and without plunging into the sea (39). He feels miserable that he is still capable of living to dine and dress well just to cherish the body (40) though the divine will of the Lord is not the least to part from him (37). He deplores what can he do if he were not to melt with love for His feet, if Ambrosia with honey, milk and sugar-candy were not to increase in him day by day and if he were not to enter His golden city (36). He mildly entreats his mind that it is necessary to make of himself a great clean shrine for Him to abide, an ample ground for Him to dwell by extirpating all foibles in the heart and thereby purifying the soul as He is easy of access to His devotees (35). This verse (35), therefore, seems to indicate the meaning of the title of this sub-decad.
5. காலமாட்டு விளக்கத்தில்
(கல் விளக்கம்)

(41) நிதிக் பாதுகாப்பு துறையிலுள்ள சலன்கள்
குறுக்கு பாதுகாப்பு குறுக்கு விளக்கத்தில்
வைக்கும் சலன்கள் பல நிதித்துறைத் தொடர்பான குறுக்கு விளக்கத்தில்
குறுக்கு விளக்கத்தில் குறுக்கு விளக்கத்தில்

(42) நிதிக் பாதுகாப்பு துறையிலுள்ள சலன்களின் வல்லம்
மன்றத்தில் அருகில் சலன்கள் அருகில் நிதித்துறை
பத்மா சலன்கள் வல்லம் விளக்கத்தில்
சலன்களின் வல்லம் விளக்கத்தில்

(43) நிதிக் பாதுகாப்பு துறையிலுள்ள
சலன்களின் வல்லம் விளக்கத்தில்
சலன்களின் வல்லம் விளக்கத்தில்

228
Decad: 5
Sub-decad: 5
Kaimmaaru koduththal
(Rendering a fit return)

Kaimmaaru = return; koduththal = giving.

This sub-decad of Rendering a fit return (for the grace received) is made up of ten verses in Kaliviruththam metre.

Being like an elephant with two trunks I have not seen the germ of my mind. I have seen only misery. You commanded me, "Come" Oh Unique One of the heavenly Ones! I am incapable (of rendering a fit return) but capable of eating only: (5:41)

Even to all who comprehend that there is an Effulgent Being, You are not possible of being known whether You are female or male or neuter; To me Your servant You came and appeared as You are; Even after seeing this I was blind! What visual jugglery is this? (5:42)

Oh unique Form which even the high heavenly Ones do not know! Oh Dancer Who enslaved me! Oh Earth! Oh sky. Oh Time in which all these come and go! When am I to see You? (5:43)
5:5. குறிப்பிட்டு கூறும்

பராயனம் போக்குவரத்

மாணவுக்கும் பாலஞ்சல் செய்து விளக்கிய மூன்று பாறைகளும் மாணவைகளும் பார்க்கவும் அதிகாரத்தை விளக்கி வந்து வருவிகளை அறிந்து போன்ற வருகின்றோம்

(44)

பதில் வரும்போது பாசனையும் பதிக்கும் பின்னர் அருங்கின்றோம் என்று விளக்கிய மிகவும் அதிகாரீகளை விளக்கி வந்து வருவிகளை விளக்கி வந்து வருவிகளை

(45)

என்று நாம் கூறுமும் நீங்கள் யாராவது குறிப்பிட்டு வரும்போது ஆட்சி மறைத்து மீண்டும் விளக்கத்திற்குப் பாதுகாக்கி

(46)

என்று நாம் யாராவது பாதுகாக்கி

(47)
5:5 *Kaimmaaru koduththal*

Oh transcendent One Who can be seen! Oh bright One beyond eye's ken! Here like a fledgling I, a useless fellow do not know to leave this deluding body and embrace You but I keep pampering the senses. \(5:44\)

I do not call upon You with great and devoted love crying, "Obeisance to You", rolling on the ground and rendering praise of You. My principle and conduct seem to be those of the god of death Who advancing against You had to bow before Your lotus feet. \(5:45\)

Would He with *Kondrai* (Cassia fistula) flowers from which honey and bees are never absent, hail me too as He does His devotees and take me to His service? He, my Father, is in the middle, bottom, top and every atom of everything like gingili seed and its oil. \(5:46\)

He is my Father and Mother, my Lord and to everyone besides, Father, Mother and Lord but He Who has none of these for Himself, entered into me long ago - He the Treasure rare to be known even by the mind by any One. \(5:47\)
5 : 5. குருமாள் உண்டாக்கை நூற்றாண்டு ராமநாதர் விருது வாய்ப்பு. ஒன்றிய பார்வைக்கு அதிலேயும் காலநிலை குறித்து வெள்ளை நீளமாக குருமாள் முழுங்கு வைத்து போன் வேளாண்டு.
5:5 Kaimmaru koduththal

Even after seeing the boundless jewelled feet of the Being to be seen by any One, without any individual distinction of rich or poor, heavenly Ones or the worm. I parted from Him! Oh, this is the grief that I, the stony-hearted, have had to endure! (5:48)

Severing the bonds and making me Your own, You exalted me. You elevated me Who did not know what eight and two make - to the delight of Your saints Who beheld this with their own eyes. The numerical Tamil symbol ஸ்த் (A) represents eight and ஊ் (U) represents two. The total of ஸ்த் + ஊ் (A + U) becomes யா் (Ya) representing ten. This means not only the number ten but யா் (Ya) also means the soul. The saint here superficially states that he does not know even the total of 8 + 2 as 10; but he apparently seeks to convey that he does not know his soul. (5:49)

Oh Wise One! Oh Ambrosia! Did You take this servile cur for a wise person and enslave me? You found that very day when You enslaved me, only lack of wisdom. Wise person or not, do bestow grace on me, Oh Eesan! (5:50)
Decad : 5
Sub-decad: 5

Rendering a fit return

Abstract:

Even to all those Who realise that there is an effulgent Being He is not possible of knowing whether He is a female, male or neuter (42). He Who is in the middle, bottom, top and every particle of everything is like the oil in the gingili seed (Seسام女士 indicum) (46). Such a unique Lord of the heaven-dwellers commanded the saint to come to Him (41) and actually He Himself came and appeared to the saint (42). So the saint deplores that even after seeing Him he was blind (42) and feels how to leave his deluding body and embrace Him (44) as he does not call up on Him with love and cry “Obeisance to You!” (45). He questions “Oh wise One”! Oh Ambrosia! Did You take this servile cur for a wise person and make me Your own? On the very day when You enslaved me You found out only ignorance in me. Oh Lord! Whether I am a wise person or not, do bestow grace on me!” (50)

This sub-decad relates not only his inability to render a fit return but states that he is not even grateful for the grace received. We do not comprehend a better meaning for the title of this sub-decad than “Rendering a fit return” which it simply means as the saint himself has sung elsewhere, For this I have nothing to offer in return”. (22:2)
6. அவித்தல் கற்காட்டு (அவித்தல் வித்த்தல்)

சதுக்க நட்சத்திரத்தின்
நிலைக் காப்பற்றிய நூற்றாண்டு
நாட்டில் முக்கியமான பாதுகாப்பு
அறிவுடைய நிறுவன நூற்றாண்டு
நிறுவனங்கள் ஆலக்கர்கள்
நிறுவகர்களின் நிறுத்தமற்று

(51)

செய்வது அவித்தல் கிருணைப்போன
செய்வத்தின் பாது மாந்தலைத்
செய்வது பாதுகாப்பு அதிகாரமும்
பலவகை கருவிகள் போர்கைத்
செய்வது இருந்து பெரும் பேராக
செய்வது கருவிகள் எளிதேனே
செய்வது நூற்றாண்டு நூற்றாண்டு
செய்வது எளியது எளிதேனே

(52)
Decad: 5
Sub-Decad: 6 Anuboga suddhi

(Purification of experience)

Anuboga(m) = experience; suddhi = purification

This sub-decad of Purification of experience is made up of ten verses in Viruththam metre.

O Eesan, my own Lord and Lord of us all! Oh my Lord of a Father, Destroyer of my birth! You have seen that I do not think of You Who enslaved me, an evil, Wholly worthless dog of no significance whatsoever. Oh Effulgence, Oh Lord of the porch! I do not know what is to be done. (5:51)

I, a base dog, do not know what is to be done. I deserve to get all of what the false ones Who have not seen Your flowery feet of ruddy gold, deserve to gain. Though I have seen and heard of the true Ones free from lies, gaining Your fragrant flowery feet, I the false one, remain here dining and dressing, Oh Lion of war! (5:52)
5:6. அதுவரை கட்டி

மாணார் நாய் நீட்டு பார்த்துக் கொண்டு

முதலாம் அம்மன் தவளை கூறிக்

மலர்வை அரவணன் வைக்கப்பட்டது

முகலின் அம்மனுக்கு விளக்கம்

சங்கங்கள் கலந்து கொண்டு

வாட்டு ஆயிரம் புரட்சியிலிருந்து

ோகலாட்சியே புரட்சியே என்றுக்கு (53)

லோகார் கருத்து குன்று பக்கத்தில்

லோகமை பின்னிலால் தின்று என்றுக்கு

முகலின் பார்த்தை வைக்கின்

மலர்வை அரவணன் வைக்கின் காலமால்

அரவணம் மிகுதியான அதன் தினைன்

சங்கங்கள் ராஜினே ராமான்

(54)

மானந்து குன்று கூலைகளே

பாருக்க விளக்காசா ஆட்சிகள்

நுழை அம்மனுக்கு குலீன

அரவணத்தில் நீட்டு விளக்கம்

சங்கங்கள் தேசிகளே விளக்கம்

சங்கங்கள் நிலைக்கும் கூட

நோக்க புரட்சியே முகலின்

தினைன் ஆயிரம் என்றுக்கு (55)

238
5:6 Anuboga suddhi

Oh Lion of war! Even after seeing Your esteemed glorious saints who have received Your grace reach Your Feet. on Your gaciously coming out of the gates of Your golden city along with Her of tightly laced tender breasts, and ridding the saints of their darkness, would I wallow here like a sightless village dog? Would that the life of wicked me, wither away? (5:53)

While a great many ascetics under-going pious penance in meditation for endless time and torturing their bodies to see You stood by with frustrated hope, You enslaved this sinner. I would not destroy this filthy frame. Oh my Gem! I am devoid of love to see You! With what hope shall I be redeemed, Oh my Lord? (5:54)

Oh Partner of Uma, with glances resembling those of a fawn! Oh Honey Who came here and made me Your own! Oh Ambrosia, Oh Essence of sugar-cane! Oh Civan! Oh King of Thillai in the south! While those Who have got the divine hint of Your sacred will merge in Your jewelled feet, I continue to remain here guarding this loathsome nest of worms, Oh my Owner! (5:55)
5:6. அலங்காரக் குறிக்கு

இளமாவது உதட்டத்தான நாளை
இளநாள் விழும் புனித நாளை
இளநாள் இளநாள் நிலவும்
சர்க்க மகளை இருத்து சாங்கப்படும்
சால் இளைவின் முருக்கு சுழல்கைகள்
சால் வனிலை மருந்து சுழல்கைகள்
சால் அதன் பெருநூற்றுக் காட்டியியின்
இளநாள் அத் முன் முற்றிலும்
(56)

சுருக்க அதை நாங்கள் கேளும்
சுருக்க அதை அரங்காயி
சுருக்க அதை நாங்கள்
சுருக்க அதை அரங்காயி
சுருக்க அதை நாங்கள்
சுருக்க அதை அரங்காயி
சுருக்க அதை நாங்கள்
(57)

நூற்றோன் பார்க்கும் காலனிலே
நூற்றோன் பார்க்கும் காலனிலே
என்று இருக்கும் இளம்பட்டு
என்று இருக்கும் இளம்பட்டு
முட்டாக்க கூரையம்
நூற்றோன் பார்க்கும் காலனிலே
நூற்றோன் பார்க்கும் காலனிலே
(58)
5:6 Anuboga suddhi

Having seen devotees Who possessing heart-melting
great love for You, their Owner, reach Your feet by
contemplating on You. I, worse than a village cur, do not melt
in my heart but I am stony minded and dry-eyed. Oh my
Master! Have You decided that I should remain here guarding
this filthy nest of worms?  

(5:56)

The way You have ordained in my case befits me well:
Your catching hold of devotees lest they should grow weary is
equally fitting. Knowing all this I, a furtive One, being aware
only of the quiverings of the lips of a damsel here and of the
slipping down of her garments a little and of the sweat beading
on her face, have conspired my own ruin.  

(5:57)

If I, a wastrel were to say looking at You, the Honey,
the Milk, the Essence of the sugar-cane, the Effulgence, the
Owner Who melts the flesh of those Who trust You and the
celestial One, that I am Your slave and that You made me
Your own, my state will be such that You took laughing at me.
would show grace even to this slave!  

(5:58)
5.6. அல்லாஹ் அன்புகள்

சிறந்த பிரிவு அவியல்

தொண்டு மார்ப்பிடான் நாம் அவன்

புனிதமான நான் குன்றிய தேவா

புரேரம் உடன் மிகுந்தி

சூரியன் சுரங்கமான் பார்த்து

நாம் நான் சிறந்தான் சமயமாக்கியான்

பாறலத்தை சிறிது குறிப்பிட்டான்

சுருக்கம் காணுங்க புனிதமான்

(59)

புனிதமான எச்செய் கருப்பணில்

பாறனாய் மாடான் நாட்டுதலை

தற்காலமே பாண்டை குறிப்பிட்டலை

நாம் கையேறுவி முனிவர்களை

நிஜமான என்பன நிறங்கக்கான

கையேறுவி அவென அறியவும்

கட்டுநிராகரம் தன்னாலே

நாம் அதே குறிப்பிட்டே

(60)
5:6 Anuboga suddhi

Oh Principal Lord Whose nature is not known by others! Having enslaved this evil cur, will You, Oh Sire, cast me out? Who will look after me? What will I do, my Lord? Oh my Father Whose sacred form is gleam of gold! Where shall I enter to find refuge? (5:59)

I shall enter beneath Your Foot which is mine alone! Standing in the midst of saints who adore You I shall laugh gazing at Your familiar shoulders though I am a shameless dog. I do not have melting love to see You. Am I, base one, fit to be made Your own? Alas! I cannot endure my nature, My Father! (5:60)
Decad: 5
Sub-Decad: 6
Purification of Experience

Abstract:

The saint deplores "Oh my Lord! I do not have melting love to see You. Am I fit to be made Your own? While a great many ascetics performing penance for endless time and torturing their bodies to see You stood by with frustrated hope, You enslaved this sinner. I would not destroy this filthy frame, Oh my Gem! I am devoid of love to see You! With what hope shall I be redeemed Oh my Lord? (54) Oh Eesan, Oh Lord, Oh my Father! You have seen that I do not think of You Who have made me Your own Oh Effulgence! I am a vile and worthless dog. I do not know what is to be done"(52).

“Oh Sire! Having enslaved this wicked dog will You let me go outside? Who will look after me? What will I do, my Lord? Where shall I find refuge, Oh my Father?”(59)

The saint having heard and seen His sincere and esteemed devotees receiving His grace and reaching His fragrant flowery Feet, feels miserable that he is remaining here and wallowing like a blind bull (52,53) and that he is simply guarding his fleshy nest of worms (55), dining and dressing well (52). He is pained that he is conspiring his own ruin by melting for and reading the symptoms of love in a passionate woman like the quiverings of her lips, slipping down of her (garments) mantle and beading of sweat on her face(57).

It may be seen that the saint is disgusted with remaining here simply eating and dressing and thereby nurturing his filthy frame and stealthily pining for the charm of women,
forgetting the grace of God Who has enslaved him. So he speaks that he would not even destroy his treacherous body which, with all its senses does not melt for Him. In this sub-decad one can observe that the saint indirectly points out that he should melt for Him out of true love, torture the body by performing penance, pray to Him faithfully without forgetting even for a moment His grace in enslaving him and thereby purify his soul so that he should be worthy to reach His Feet and enjoy eternal Bliss.
7. காமராங்கை மின்னணு (நாள்தோறு கிருட்சம்)

கி.வி.சும் தன் முன்னர்கள்
 தம்பகச் சுப்பிரமணியர்
 சிங்ககோபுரர் சோசு
 நாயகோபுரர் சுப்பிரமணியர்
 தோராயம் சுப்பிரமணியர்

தன்மை சுப்பிரமணியர்
 நாயகோபுரர் சோசு

(61)

சுப்பிரமணியர் சுப்பிரமணியர்

புரமகோவில் சுப்பிரமணியர்

சுப்பிரமணியர் சுப்பிரமணியர்

புரமகோவில் சுப்பிரமணியர்

சுப்பிரமணியர் சுப்பிரமணியர்

(62)
Decad: 5
Sub-Decad: 7

Kaarunniyaththu Iranga!
(Pining for divine compassion)

Kaarunniya(m) = Compassion; Irangal = pleading or pining (here).

This sub-decad of Pining for divine compassion is made up of ten verses of four lines each in Viruththam metre.

Obeisance to You, Oh Sankara! I cannot endure this bodily life. Oh the ancient One, Obeisance to You! Oh our mighty One, Obeisance to You! Oh matchless unique One, Obeisance to You! Oh Lord of heavenly Ones, Obeisance to You! Oh Dancer of Thillai, Obeisance to You! Oh our spotless One, Obeisance to You! Obeisance to You!

(5:61)

Obeisance to You Oh Na Ma Ci Vaa Ya!

Oh Bhujanga! (God Adorned with snakes) I am confused! Obeisance to You Oh Na Ma Ci Vaa Ya!

Other refuge I have none!

Obeisance to You Oh Na Ma Ci Vaa Ya!

Behold that You do not send me out from You!

Obeisance to You Oh Na ma Ci Vaa Ya!

Tirumph, triumph to You! Obeisance, obeisance to You!

(5:62)
5:7. கால்பாண்டா இறிக்கல்

பாத்திரம் யாரைப்பாறை பயணப்படும்
தமிழ் முடிக்கிறது மண்டலம்
பாத்திரம் முடிக்கிறது பாத்திரம்
நூற்றண்டு பாத்திரம் சர்ப்பின்
பாத்திரம் முடிக்கிறது தமிழ்
பாத்திரம் இறிக்கல் கொண்டாக
னாகும் பாத்திரம் வரலாறு

(63)

கல்பவண்டா பாத்திரம் வரலாறு
கல்லாலிக்காண்டு அது பாத்திரம்
என்றும் குறுக்கிய வரலாறு
நான்கு தோன்றிய பாத்திரம்
லிங்கை கால்பாண்டில் கும்பால்
வாழ்க்கை அது பாத்திரம்
செய்யுடன் கொண்டாக செய்யுடன்
பாத்திரம் இறிக்கல் வரலாறு

(64)

கால்பாண்டா பாத்திரம் மாற்றும்
கால்பாண்டா பாத்திரம் வரலாறு
பாத்திரம் இறிக்க அது பாத்திரம்
வாழ்க்கை அது பாத்திரம்
என்றும் குறுக்கிய பாத்திரம்
பாத்திரம் இறிக்கல் வரலாறு

(65)
Obeisance to the benevolent One Who makes even false ones like me His Own! Obeisance to Your Feet. Obeisance! Oh my Lord, Obeisance, Obeisance to You! Obeisance to You! Obeisance to Your flood of fresh honey-like grace! Oh God Who is the earth, ether, water, fire, wind, the Master and the two lights of the sphere! (5:63)

Oh God, Obeisance to You! Do graciously behold me! Obeisance to You! To make me renounce You should melt my soul within me and enslave me; Obeisance to You! Quickly bestow on me in Your grace the heavenly realms resurrecting this body: Obeisance to You! Oh Sankara Who keeps the Ganga in Your braided locks! Obeisance, Obeisance to You! (5:64)

Sankara, Obeisance to You! I have no other refuge, obeisance to You! Oh You Who have as One part of You the Dame of under-belly resembling the hood of an angry snail, of red lips, of pearly teeth and of black gleaming eyes. Obeisance to You! Oh Rider on Maal turned into a bull, Obeisance to You! I cannot bear my life here any longer, Oh my Lord, I despise this. (5:65)
5:7. காலவரண்பதிவுக்கு

என்றால் வசான்ஸ் போன்ற
செயல்கள் போன்று போர்க்கி
போர்க்கின் வல்லாலூர் தன்னூர்
சுத்தத்தை பாதுகாக்க வேண்டும்
பின்னர் தன்னூர் கல்லாலூர்
போர்க்கின் காலை போர்க்கி
தீர்த்தால் தீர்த்தாலூர் போர்க்கி
மறை தன்னூர் தன்னூர்த்தின்

செயல்கள் போர்க்கி முன்னும்
அப்போடு தன்னூர்
போர்க்கின் முதலில் முன்னூர்
கம் தன்னூர் போர்க்கி
செயல்கள் போர்க்கி தீர்த்தாலூர்
தீர்த்தாலூர் போர்க்கி முன்னூர்
போர்க்கி சான்றுன
அரசு தீர்த்தாலூர்

(66)

(67)

(68)
I have degraded myself oh my Lord! Obeisance to You, Obeisance to You!
I have not done You wrong. Oh Foot which has mastery over me: Obeisance to You!
The duty of the great is to forgive all the faults; Obeisance to You!
Oh cause this earthly life to cease; Obeisance to You!
Oh Lord of the land of the heavenly Ones! \(5:66\)

Oh Lord, Obeisance to You! Oh Lion to each and every one of the heavenly Ones;
Obeisance to You; Oh Partner of the Dame with tender shoot-like waist! Oh Wearer of sacred ash; Obeisance to You!
Oh my fair Lord, Obeisance to You!
Oh Lord of the sacred Hall of gnosis in Thillai, obeisance to You!

Oh King of heaven, obeisance to You!
Oh only One Who owns me, obeisance to You! \(5:67\)

Oh only One, Obeisance to You! Oh peerless Father, obeisance to You!
Oh Guru of the heavenly Ones, obeisance to You! Oh our sweet tender shoot obeisance to You!
Bidding me, "Come", graciously draw me unto You, obeisance to You!
Bestow on me Your Feet, ending my lonely forlorn woe! \(5:68\)
5:7. காலமண்டலி விளையாடு

கிேந்த அழகைய ஆன்மகதா
அமுக்கு அண்ம பெண்கள்
பெண்கள் தன்னுடையகைய அறிவற்றே
அலைதீ பார்க்கும் பெண்கள்
பெண்களை பார்க்கும் ஆழ்வாரய மாரேற்கே
அமுக்கு அண்ம பெண்கள்
அண்ம நிலவென நேய்கும்
அவரில் சென்றுக் கொண்டிருந்து

பெண்கள் உய்யுப்பள்ளிய குழுக்கு
காற்றைய வருவது பூண்டத்து
பெண்கள் தன் முழுக்கத்தில் சுத்தம்
அவரில் எத்தக்கும் மொழியின்
பெண்கள் ஸ்ததன வரி குறிகத்து
சுருக்கம் முதலும் ஆரம்பம்
பெண்கள் சுயவன செய்யுந்து
போதாகும் முதலும் ஆரம்பம்
பெண்கள் சுயவன செய்யுந்து
போதாகும் முதலும் ஆரம்பம்

(69)

(70)
5:7 Kaarunniyaththu Irangal

Oh You Who love Your utterly loving devotees more than they love You with perfect love. Obeisance to You!
Oh Greatness which removing my falsity and enslaving me bestows grace, Obeisance to You!
Oh munificent One Who, swallowing the gushing poison, gave Ambrosia to the heavenly Ones, Obeisance to You!
You, in Your grace, should bestow on this cur, Your all-pervading Feet, Obeisance to You! (5:69)

Obeisance to You Who became the Earth, Water, Fire, Wind and Ether!
Obeisance to You Who becoming beginning to all beings have no beginning for Yourself!
Obeisance to You Who, becoming the end to all beings have no end for Yourself!
Obeisance to You Who unite in the five senses without their intermingling in You! (5:70)
Decad: 5
Sub-decad: 7

Pining for divine compassion

Abstract:

In this sub-decad the saint begs, pines and prays for His divine compassion as life in this world is too much for him. He prays:

“Obeisance to You Oh Na Ma Ci Vaa Ya!
Oh Bhujanga! I am confused!
Obeisance to You Oh Na Ma Ci Vaa Ya!
Other refuge I have none!
Obeisance to You Oh Na Ma Ci Vaa Ya!
Behold that You do not send me out from You!
Obeisance to You Oh Na Ma Ci Vaa Ya!
Triumph, triumph to You! Obeisance. Obeisance to You (62)

The saint pleads that it is the duty of the great to forgive him his faults (66) and sings in moving terms that he has renounced himself as he can no longer bear the life in this world, and prays to cause the life to cease (64,65,66).

The saint calls God as One Who loves His perfect devotees more than they love Him and prays to Him to bestow His grace, His all-pervading Feet on him (69). He begs Him to bid him, “Come unto me” and bestow His Feet on him and thereby remove his woe of loneliness (68). He is very much anxious to reach His Feet renouncing the worldly life as it has become too much for him. He prays praising His all-pervading feature:
5.7 Kaaruniyaththu Irangal

“Obeisance to You Who are the Master, earth, water, fire, two lights, wind and ether”! (63)

“Obeisance to You Who, being the end to all beings have no end for Yourself! Obeisance to You Who unite in the five senses without their intermingling in You”! (70).

It has to be noticed that in this sub-decad of 40 lines the word ‘pottri’ meaning “obeisance to You”, has been used 56 times enabling us to recite this sub-decad in prayer. Further it is also to be deeply considered that His name of Sacred five letters “Na Ma Ci Vaa Ya” is chanted four times in the second stanza (62) enhancing the glory of this sub-decad as a thrilling song of prayer.

The trend of thought of the saint in this sub-decad is to hail Him, “Obeisance to You” chanting His sacred letters and to beg Him to bestow on him heavenly realms(64) and His feet (68), befitting its title.
8. அருக்குற்றி இந்திகம்
   (குருகியம் விளைக்குறை)

புகழ்பூச்சி தோறுக் குறுக்கை சரணாளர்
அருக்குற்றிய புலன் சுற்றிகீழிலாம்
புகழ்பூச்சி அறிவுற்பது சாந்த போன்று
சிக்குத்தகம் காண்கிறாள் காண்கின்று குண
புகழ்பூச்சி அது அருகை சேது அது
ஆசிரியரை அருகிலே அன்னை செழுத்தில்

(71)

பாடல் போன்று பாடலுறுத்து
பாடல் ஓடுக் கிளம்பாய்
சக்தி சுற்றிகீழிலான அன்னை
நூள் காண் நூள் காண்பிட்டு
நூள் கிளம்பாய் கூடும் பூங்கா
சக்தி அருங்கிக்கொண்டு
ஆறுநந்த காண்கள் கூந்து
நூள் கடும் குதிரை (72)
Decad:5
Sub-decad:8
Aaananthaththu -Azhunthal
(Being steeped in Bliss)

Aaananthaththu = in bliss; azhunthal = to be steeped.

This sub-decad of, “steeped in Bliss” is made up of ten Verses in Viruththam metre.

Oh my Father, deeming me mature for union with You. You made me Your own and looked at me inviting me to unite with You but now when it is clear that there is to be no union between You and me, what did Your look mean? Whether I am to have union with You or not, Oh beautiful-eyed One, let my love for Your jewelled Feet unite me with You in supreme Bliss! (5:71)

Seeking blessedness, I did not seek the pleasures of Indraa and others; Oh my Lord and Lord of us all! I cannot live without Your twin Feet. May my body tremble and split open, may my hands go up in adoration over my head, and may the tears of my eyes swell into a river, oh my Sage! (5:72)
5.8 உயிர்கையும் அருகில்

அமைதியாக அமையும் திட்டம்
பாதை வழியாக முழுக்கிக்
படம் குருக்கு அளவுக்கு தினமலை
பார்வகத்தில் நான் கட்டுரிச்ச
போதும் முன்கு குறுகிறது
பண்காலத்தில் அரசு அளவு
சாய்ச்சு ஏரு முன்னாடி

விளையாட்டில் குன்றைக் கார்
பார்வகத் புகல்கள் பார்வகத்தில்
அதோடந்த நாகன் வளர்ச்சிகள்
அவ்வாறு அண்டு

பெறுமானமாக அமைக்கும்
பாற்றும் புகல்களின் காரணமும்
பார்வகத் புகல்கள் குறுகியும்

பார்வகத் புகல்கள் முழுக்கியின்
சாய்ச்சு ஏரும் நான் புகல்களின்
பார்வகத் புகல்கள் காரணமும்

பார்வகத் புகல்கள் முழுக்கியின்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத்தில் முழுக்கியின் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத்தில் முழுக்கியின் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் முழுந்தமையின்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் முழுந்தமையின்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்

பார்வகத் புகல்கள் காரணமும்
சாய்ச்சு ஏரும் புகல்களின்
5:8 Aananthathhu azhunthal

Oh Sage! I, deceitful one, have no support other than You, I, false one, am not other than adulterated with falsehood, Oh my Lord and Lord of us all; Oh Partner of Her Whose dark eyes gleam! May the love of the true devotees Who have reached You and bodily commingled with Your jewelled feet, be mine too! I pray, Oh my Sage! (5:73)

Oh Truth! ‘I pray for love unto Your jewelled Feet; Removing the falsehood in me and enslaving me graciously bid this dog, “Aa Aa” “(Come unto me)”! May I too, paying obeisance, obeisance to You for ever and ever, die and die again and come and come again to worship You, Oh King! (5:74)

The earth and the heaven worship You. The four Vedaas yearning to reach You keep pining as there is no other Truth but You. Since we too worshipping You cry, “We won’t leave You,” why do You, Partner of Her with close-set breasts, ponder to come forward and dwell in us and bestow grace on us? (5:75)
(76)

(77)

(78)
When pondering to comprehend You the mind goes forth against its limitations, by speech not the least whit is possible. What is spoken about You is only hearsay. The five senses cannot perceive You Who are the entire universe! What kind of a thing, what kind of a thing is my Father's Foot and where is it? Tell me that I may gain it.  

(5:76)

When am I to gain You? Oh my Lord! Since there is no other way of redemption for this wily one except through You and as it is seen that I would suffer otherwise, take pity on this sinner and save me. Other than this, there is no way of merging in You, Oh Eesan!  

(5:77)

Oh Eesan, I, an ignorant fool, talked about Your undivided state of God-hood and said, "There is none but You either here or there". Oh my Lord and Lord of us all! Oh Ninmalaa Who has made this lowliest one Your own! My mind will not think of the existence of a God other than You alone, Oh Effulgence!  

(5:78)
உள்ளூர் அருகில்

கிழக்கு எச்சரண் கோட்டை பாது

கின்னில் துவாரப் பலகை

மாவாக்கள் காட்டு நிலமல்

சபியில்கிறேற்றல்

வந்துறையின் மீது கீழ்முனை

லாந்தான் இல்லை விளையாடினால்

சுமார் குறுங்க நிலமல் இருந்தது

சபியேர் என்று நிலமல

(79)

இறக்க நிலையில் பாதுகாப்பு

அவதாரத் விளையாடும் நிலையான காலம்

சத்ரம் பெற்ற பாது நிற்க

சபியில் கூறப்பட்டு செய்து

நூற்றாண்டு பத்தாண்டு பத்தாண்டு

இறக்கத் முன்னேற்றி

(80)

சிறுமையில் பத்தாண்டு விளையாடினால்

சபியேர் சான்றாக விளையாடினால்
5:8 Aananthaththu azhunthal

I, a cussed fool Who had not reached You in days of old through thought, deed, hearing, speech and the rest of the wretched five senses, have not burnt myself to death. Oh Sire. I have not broken down, being ashamed in my mind. I live hoping to reach You. Oh my Father! (5:79)

Though Your Feet which made this iron-hearted deceitful one Your own, had left me after pouring into my mouth the juice of sugar-cane and mingling in me, there was the fire and here I was feasting! What a farce is it for me to say that there is yet desire in me towards You! (5:80)
Decad: 5
Sub-Decad: 8
Being steeped in Bliss

Abstract

In this sub-decad the saint recollects the anticipated Bliss by singing that He looked at him and invited him to unite with Him. As there has been no union so far, he prays whether he has to have union with Him or not (71). He does not seek the pleasure of Indra (72) but desires, “Oh Lord of us all! Oh partner of Her Whose dark eyes gleam! May the love of the devotees Who have come unto You and bodily merged in Your jewelled Feet be mine too! Oh my Sage”! (73)

He sings further that it is love for His feet he needed most though he were to die and die again and again and go to Him again and again to adore Him (74). He prays to take pity on him, the sinner, as there is no alternative of merging in Him (77). He is so much ashamed that he has not reached His feet at least through thought, hearing or speech. He feels that he has not burnt himself nor broken down (79). He pants, “Though Your Feet which enslaved this iron-hearted deceitful one, had left me after pouring into my mouth, sugar-cane juice and mingling in me and thereby filling me with joy, I did not immolate myself into the fire that was there. I am feasting here instead! What a farce is it for me to say that there is yet desire in me for You! ” (80).
We do not comprehend the relevance of this sub-decad to its title. "Being steeped in Bliss" except to say that there is a hint in the last stanza (80). The saint says that His Feet poured sugar-cane juice into his mouth and mingled with him. Thereby the saint is steeped in Bliss although they left him behind. It may be observed further that he desires to gain and have that true love of His devotees Who went unto Him and bodily merged with His Feet steeped in Bliss.
9. சுவர் படம்
(கை விளைப்பகுதியை)

பிள்ளைகள் பல பல பூமிக்கான பூமியில் பார்வை குருவிகள்
தனங்கள் தொடர்பு மாற்றமும்பின் பிள்ளைகளை குருவிகளால் பார்வை குருவிகளால் பார்வை
அங்கிலோ என்று போக்கு பிள்ளைகள்

81

82
Decad: 5
Sub-decad: 9

Aanantha paravasam
(Ecstatic Bliss)

Aanantha (m) = bliss; Paravasam = ecstasy

This sub-decad of Ecstatic Bliss is made up of ten verses of four lines each in Kalinilaith thurai metre.

Saying that the seed of lies is not destroyed You have detained me here; all those Who are to Your liking have come unto You and have merged in Your Feet. I am sinking in depths of fear. Oh our mendicant Lord of Auroor! What shall I do? Speak out to me! (5:81)

I have been talked of as one of Your devotees. I have been smeared with sacred ash; I have been abused as Your slave by the men of the world. As it is not possible for me to suffer any longer, I yearn for You. I have been made Your own. I am Your slave indeed. (5:82)
5.9 குறுக்கு பராமரிப்பு

பிரார்த்தனை அவள்கேலுக்கிட்டன்றின் முதல் காலம்

ஏற்றவாயில் காலமானது பிள்ளை

வரையல் செய்து கொண்டு குறுக்கு

குறுக்கு என்றும் குறுக்கு

காலமுள்ள காலினம் (83)

காலமுள்ள காலினம் குறுக்கு

பயன்படுத்தும் காழத்தால்

பயன்படுத்தும் காழத்தால் பறித்து

செஞ்சவு பார்க்கார்கள்

செஞ்சவு பார்க்கார்கள் முதலாக என்னும்

பறித்து பார்க்கார்கள்

பறித்து பார்க்கார்கள் காண்டித்தார்கள்

செஞ்சவு பார்க்கார்கள் (84)

செஞ்சவு பார்க்கார்கள் மற்றும்

செஞ்சவு அல்லது பார்க்கார்கள்

செஞ்சவு அல்லது பார்க்கார்கள் அரியமான

செஞ்சவு பல்லு பார்க்கார்கள்

செஞ்சவு பல்லு பார்க்கார்கள் பார்க்கார்கள்

செஞ்சவு பார்க்கார்கள் (85)
5:9 Aanantha paravasam

Am I not Your slave? Did You not make me Your own? All those Who have become Your slaves have arrived at and merged in Your Feet. I will not discard this body yielding misery. Oh our Lord of Civa-World! I, the hardened one, do not find the way to see You to the delight of my eyes. (5:83)

I do not see the way to see You. Though I saw You that day what harm have I done to myself by speaking futile words! Oh transcendental Effulgence! Oh Father! I am dead-beat fully! With what hold will I, powerless and shameless dog, rise again, Oh my Lord? (5:84)

Oh Partner of the fawn-eyed Mistress! Oh Mystic One unknowable by the Upanishads! Oh Honey! Oh Ambrosia! Oh rare One to thought! Oh king Who puts up with the faults of mean me! I have spoken a little harshly. The saints have gone to enter the great city of Bliss. I and my falseness wander outside. (5:85)
5.9 அல்காத் பாஸ்தம்

புதிய பாஸ்தம் பாஸ்பர்ட்
பாஸ்பர்ட் கையடைத்தால்
பூண்டுவால் மற்றும் உயிர்
மலர்கள் போர்ட்டன் படியால்
அதே இன்றியானது வங்குக் கூட்டால்
மக்கள் கொண்டு அவியலாக
அவ்வோ ஏழு பாஸ்பர்ட் என்று பொருள் பெற்றது கிளைகள்
கிிக்கவும் இருக்கும் நோய்கள் (86)

நார்கும் போர்ட்டன் அப்பாண்டியல்
கருத்திலிருந்து நோய்கள்
பூண்டுவால் மற்றும் உயிர்
பல பாஸ்பர்டினையே
செய்யவும் இன்றியானது கீழ்
லாப்பூர்களின் ஊழியின் அவியல்
நோய் அனுப்பிய பொருள்
மலர்கள் இரண்டு அப்பாண்டியல் (87)

அப்பாண்டியல் மற்றும் அச்சுதல்
மலர்கள் அப்பாண்டியல்
செய்யலிக்க அதிகார மறியாக
பல பாஸ்பர்டினே கேட்பது
செய்யவும் இன்றியானது
பெரும் போர்ட்டன் என்று கூட்டால்
செய்யவும் கிளைகள் (88)
5:9 Aanantha Paravasam

Falseness and I wander outside; I have gained but this -- the inability to gain true love unto You! The saints Who have utterly cast their lot with You and Who know nothing else but You, doing glorious things and arriving at the right path, Oh Civan, have reached Your feet.  (5:86)

Oh my Master! Give to me this slave love to Your twin Feet. Your devotees have entered the world of no return. I have stayed out. Like a blind cow lowing when the village cows, low, I, Your slave estranged in love for Your twin Feet but filled with longing for You, stand outside, bewildered, and weeping.  (5:87)

I keep on weeping without following those Who melt like wax before the fire with love-incarnate mind towards You on seeing Your lightning-like jewelled golden Feet, worshipped Them and followed You. I have been born in vain; by what means shall I serve You?  (5:88)
5.9 மரபார் சம்பந்தம்

பலரினருக்கு இலக்கிய திகழ்கோளில்
பசவுப் அமிதாபக்காலங்கள்
அரசியல் பாரசு இயல்புகள்
கண்டுபிடித்த தற்போதைய
யிருந்து ஆரம்பமான
கிருஷ்ணருக்கு நேர்வாய்வு
அவதாரம் பாராயிவாக
சான்றாக பாரசு வம்சத்
குருக்கு விளங்கிய விளங்கல்

(89)

பாரசு விளங்கும் தன் விளங்கும்

c

(90)
5:9 Aanantha Paravasam

Oh Lord, You graciously rid the disease of birth of those Who bow and serve You and bestow Your adorned Feet on long-standing ancient saints. If even this is too great for me, do grind to dust the Karma of me who am like a tough bamboo, and come swiftly and bestow on me Your cool holy Feet. Oh Reality Who dispels unreality! (5:89)

I myself am a lie! My heart is a lie! My love too is a lie! But if I, bound by Karma, would weep, I could gain You. Oh Honey! Oh Ambrosia! Oh Essence of the sugar-cane! Oh great One Who is sweet to me! Bestow on me, Your slave Your grace that I may come unto You. (5:90)
Abstract

In this sub-decad the saint is exuberant in expressing repeatedly that all those Who have been to His liking have gone to Him and have merged in His Feet (81) and all those Who have become His servants have reached His Feet (83). The devotees have gone to enter the city of Bliss (85) and those devotees Who have done notable service and Who know nothing else than Him arriving at the right path have reached His Feet (86). Many of his devotees have entered the world of no return (87).

The saint deplores, “I keep on weeping without following those Who with loving mind towards You melting like wax before fire on seeing Your lightning-like golden Feet worshipped them and followed You. I have been born in vain. By what means shall I serve You? Oh Lord! You in Your grace put far the disease of birth of Your devotees who served You and bestowed on them Your jewelled Feet” (89).

Thus the saint mentions this feature in 7 out of the 10 stanzas comparing his lot of his birth in vain. He is pained that he has been abused as His slave by men of the world and pleads that he cannot bear this insult and suffering any longer (82) nor can he discard his misery-yielding body (83). However, he expects a ray of hope in the last stanza: “I am myself a lie! My heart is another lie! But if I would weep I could gain You! Oh Honey! Oh Ambrosia! Oh Essence of sugar-cane! Oh great One Who is sweet to me! Bestow on
5:9 Aanantha Paravasam

me Your slave, Your grace that I may come unto You!” (90). In expressing that he is tasting sweet things in the present continuous tense, the saint perhaps indicates his ecstatic delight as everything is sweet. Moreover it may be noticed that the saint while repeatedly pointing out that His devotees have reached His Feet, visualizes perhaps their ecstatic Bliss at His Feet.
10. ஆதரவாட்டம்

(வைத்திரு வாசத்தினம்)

மாது பின்னர் பாக்கத்தில் வந்தாமல்

மூன்று பாதியுள்ளன்று பாக்காகவாக விளக்கம்

என்னும் புகழ் பக்த பரிசும் பிள்ளை

பெருமான் அுண்மை சந்தையை தீர்வு

என்னும் விளக்கானதை மறுக் பாதிப்பு

குறித் தவறு விழாக்க வந்து எண்ணிலியன்

கூலை தவறு பாக்க பாக்கம் எண்ணிலியன்

(91)

என்னும் பாக்கான கட்டுரை பாக்கான

பாதுகாப்பு பதிவுச்சாகாலையில் முக்கு

என்னும் பாக்கான கீழ்ப்பட்டியல் தலை அரைந்து

ஆண்டம் சங்க சான்றிகள் குறிவிளிம்பில்லை

என்னும் பாக்கான வந்தவன் வந்தவன்

பார்வொண் அறிவு கொண்ட பாக்கம் எண்ணிலியன்

என்னும் பாக்கான பதிவுச்சாகாலையில்

(92)
Decad: 5
Sub-decad: 10

Aanarthaatheetham
(Surpassing Bliss)

Oh changeless Flood of great mercy! Your real devotees Who had gained erewhile the state of gift of inseparability from Your flower-wreathed twin Feet, have reached Reality.

Though endless You benignly manifest, came as luminiferous human being and looked at me, I, a dog with uncut heart have become a debased last one.

Ah! the degradation I have suffered! (5:91)

Oh Partner of the goodly Dame with eyes of glistening jet! After You had come and taken me into Your Service, other than as a shining golden cup in the tender hands of a child, I did not consider You as rare of access.

Oh You with the sacred white ash gleaming on the body! Your real devotees have reached Reality. Should You go away leaving me in this false body?

Tell me! Does this befit You? (5:92)
5.10. சுக்கம்புணிதம்

சுக்கம்புணிதம் விளக்கம் சுக்கம்புணிதம் உள்ளதுலேயே
பாகம் விளக்கத்தில் போன்று விளக்கத்தில்
சுக்கம்புணிதம் சுக்கம்புணிதம் சுக்கம்புணிதம்
பாகம் விளக்காக வேண்டும் கொண்டு கூறப்பட்டுள்ளது
அதிசெய்யப்பட்டது ஆறு விளக்கம் அறிமுகத்தில்
பின் அம்பது சுக்கம்புணிதம் விளக்காக வேண்டும்
சுக்கம்புணிதம் விளக்காக வேண்டும் என்று கூறப்பட்டுள்ளது
(93)

சுக்கம்புணிதம் விளக்கத்தில் அம்பது சுக்கம்புணிதம்
வேண்டும் பாகம் விளக்காக வேண்டும்
சுக்கம்புணிதம் விளக்கத்தில் அம்பது சுக்கம்புணிதம்
சுக்கம்புணிதம் விளக்கத்தில் அம்பது சுக்கம்புணிதம்
சுக்கம்புணிதம் விளக்கத்தில் அம்பது சுக்கம்புணிதம்
சுக்கம்புணிதம் விளக்கத்தில் அம்பது சுக்கம்புணிதம்
(94)

சுக்கம்புணிதம் விளக்கத்தில் சுக்கம்புணிதம்
சுக்கம்புணிதம் விளக்காக வேண்டும்
சுக்கம்புணிதம் விளக்காக வேண்டும்
சுக்கம்புணிதம் விளக்காக வேண்டும்
சுக்கம்புணிதம் விளக்காக வேண்டும்
(95)
5:10 Aananthaathetheetham

Oh You with blooming lotus-like Feet! I am unsuitable! I have falsehood. When You looked at me lovingly meaning, “Come unto me”, I did not take pains; I with all wiles, did not die. Oh You of rosy Body! When You and those saints who have received Your grace arrived there graciously You detained me here. Is this just, my Lord and Lord of us all? Is there no end to the Karma of wilful me? (5:93)

Oh Partner of Her with fragrant locks! There is no love in me to Your jewelled Feet. By the magic power of turning a stone into a soft fruit You made me a devotee to Your jewelled Feet. Oh our Lord! Your love knows no limit. By whatever means whatever I may do yet, You are capable of redeeming me by showing Your jewelled Feet. Oh spotless heavenly One! (5:94)

Oh You Whom even those of the heavenly land could not know! Oh You Whom even the upanishads could not trace! Oh You Whom even the upanishads could not follow! Oh You Whom even those of other lands could not know! Oh You Who sweetly made me Your own! Oh You Who led me to dance with this body! Oh You Who make me melt and drink You in! Oh You Who enacted the Drama of enlightened wisdom! That the treacherous desire of this world may perish in my case! (5:95)
5.10. ஆப்பிளின்

ஆப்பிளின் அல்லது அல்லாஹ் மற்றும் இறுதியாலும் மகனும் மகனைக்காக உடையது பாதையிலும்
செய்யப்படும் முறையிலோ அல்லாஹ் பலையில் தலையும் பலையிலூடையிலும் போக்கும் முளையில் பெட்டியும் அல்லாஹ்வால் பையப் அல்லாஹ்வால் பதிலிப் பேசும் அல்லாஹ்வால் என செய்யும் அல்லாஹ்வால் விளக்கும்
தீர்வு ஆப்பிளின் முறையால் பாதையிலும்

(96) ஆப்பிளின் பையப் பலையிலும்
பையப் பலையிலும் அல்லாஹ் அல்லாஹ்
செய்யும் பலையிலும் பெட்டியும்
செய்யும் பலையிலும் பெட்டியும்
செய்யும் பலையிலும் பெட்டியும்
ஏற்பட்டைத் தலையும் பலையிலும்

(97) ஆப்பிளின் பையப் பலையிலும்
அல்லாஹ்வால் அல்லது அல்லாஹ் மற்றும் இறுதியாலும் மகனைக்காக உடையது
பலையிலும் செய்யப்பட்டு முறையாலும் பெட்டியும்
செய்யப்பட்டு முறையாலும் பெட்டியும்
செய்யப்பட்டு முறையாலும் பெட்டியும்
செய்யப்பட்டு முறையாலும் பெட்டியும்
செய்யப்பட்டு முறையாலும் பெட்டியும்
செய்யப்பட்டு முறையாலும் பெட்டியும்

(98)
Without seeds You will raise crops: The earth, the sky, everything completely You will ordain and withdraw as well. You made this great wily outcaste a mad man at Your temple doors and made me to join the land of Your great devotees. Even Would the tree one plants yield poison, he will not fell it. I too am just like that, Oh Lord Who owns me! (5:96)

"Obeisance to You! Oh Lord Who owns me! Have I any support henceforth other than You? Command my services, Obeisance to You! Oh transcendant Lord of the heavenly ones, Obeisance to You! I have become the last one of all, Obeisance to You! Oh my great merciful One! Obeisance to You! You made me Your own, Obeisance to You! Oh You Who are the beginning and the end, my Father, Obeisance to You! (5:97)

Oh Father! Oh my Ambrosia! Oh!Oh Blissful One! Oh You Who resemble honey that flows abundant thrilling my heart with Bliss! Oh You Who making me a more privileged one than devotees Who belong to You became a drink for me to drink You in! Oh Lord with a glistening crown! Oh Helper! Oh reserve Treasure to Your servants in distress! Tell me, would You leave me here in the world to pine away? Oh our King! (5:98)
5. 10. குறுக்கிகள்

மராத்தி குறுக்கிகள் பாதுகாக்க வல்ல காரணமாக
முதல் பாதுகாக்கப் பாதுகாக்கப் பாதுகாக்கப்
வழித்தொடரும் பாதுகாக்கப் பாதுகாக்கப்
பொழுது குறுக்கிகள் குறுக்கிகள்
முதல் பாதுகாக்கப் பாதுகாக்கப்
பாதுகாக்கப் பாதுகாக்கப்
பாதுகாக்கப் (99)

(100)
5:10 Aananthaatheetham

Oh King! Oh our Lord! Bid me come unto You! Oh prior one to Maal and the one with four faces!

Oh our Lord! Bid me come unto You! Oh our Lord, the last remaining One after the day when all things have entirely ceased to be!

Bid me come unto You! Bid me come to praise You with my tongue of love for Your tinkling jewelled Feet and sing Your glories, Oh Destroyer of sin! (5:99)

Obeisance to You! I should sing of You only! Singing thus and with my heart thawing and melting and my body limbering and limbering I should dance.

Obeisance to You! This cur should join Your jewelled blossom which dances in the hall of Thillai. Obeisance to You.

Remove this nest of worms. Obeisance to You! I should discard all falseness. Graciously grant me liberation! Oh Reality to Your real devotees! (5:100)
Decad :5
Sub - decad: 10
Aananthaatheetham
Surpassing Bliss

Abstract:

In the first few stanzas of this sub-decad, the saint deplores that while His real devotees who gained the state of Union with His Feet reached Him when He in His grace appeared as a human being diffusing light, he with his wavering heart became degraded to the tail end (91). He feels that when He appeared with a hue of sacred ash gleaming on His body and when His real devotees reached the Reality, he did not consider Him so hard of access (92). But only when He with rosy Feet and His devotees Who have received His grace moved away detaining him here in this world, he feels not only depressed but also deplores that he has not died yet for his mistake of not recognizing the inviting look of the Lord (93). He is pained that he has no love for Him though He turned him a devotee as if a stone is miraculously turned into a fruit (94).

He gradually realises that even he has been made a devotee worthy of being counted along with His band of devotees (96, 97, 98). He sings, “Oh You Whom even those of the heavenly land could not know! Oh You Whom even the Upanishads could not trace! Oh You Whom even those of the other lands could not know! Oh You Who made me sweetly Your own! You Who led me to dance with this body of flesh! Oh You Who make me melt and drink You in! Oh You Who enacted the drama of enlightenment that the desire of this world may perish in me!” (95). The saint praises the
Lord as He has made his heart thaw for Him and further made him a more privileged one of His devotees. He in His grace even became a sweet drink for him to drink in (98) and so he prays to Him to bid him to go over to Him and to sing His glory (99). It may be considered deeply that the saint repeats “Bid me come unto You”, four times in this verse (99) and sings, “Obeisance to You! I should sing of You only singing thus and with my heart thawing and melting and my body limbering and limbering I should dance. Obeisance to You! This cur should join Your jewelled blossom which dances in the hall of Thillai! Obeisance to You! Remove this nest of worms. Obeisance to You! I should discard all falseness. Graciously grant me liberation! Oh Reality to Your real devotees!”(100).

Surpassing Bliss as the title of the sub-decad indicates could be seen in the latter stanzas. The moment God made this saint His devotee(97) he feels exuberant. He is made to enjoy His Bliss(95). Actually he is over-whelmed with the over-flow of rapture that his body of flesh perhaps is not able to contain and sustain the Bliss and so he prays to remove his body of flesh(100).

With this hundredth verse of the tenth sub-decad, the sacred cento comes to an end with a sense of ecstatic rapture.
Chapter 2
Poem: 6
Neeththal Vinnappam
Chapter - 2
Poem: 6

Neeththal Vinnappam
(Forsake me not plea)

Sub-title: Prapancha Vairaakkiyam
(Renunciation of the world)
(Sung at Uththarakosamangai)

Neeththal = to renounce (here) forsake not;
Vinnappam = plea, prapancham = world;
Vairaakkiyam = tenacity; (here) renunciation

This poem consists of fifty quatrains, also constructed in (Anthaathi) anaphoric Kaliththurai metre in which the last word of a stanza will form the beginning word of the following stanza just like the previous poem - "The sacred Cento". It is said that this poem was sung at Uththarakosamangai as this name is mentioned in the first 20 verses. Out of the rest of the 30 verses of this poem of 50 verses the name of this place is found only in the 48th verse thereby giving room for critics to think that this poem was perhaps sung at different places or times.

The title of the poem may be translated as "Forsake not my plea" as the saint Manickavaachagar has specifically sung in 45 of the verses of this poem, "Behold that You do not forsake me"; "do not forsake me"; (44) and "if You forsake me I will be ruined", (23).
This poem is an open plea to God for not forsaking him and is throughout an open plea and genuine human cry for divine help in the midst of terrible struggles of the world. The saint prays to God-Civan - in utter detestation of the world that when He voluntarily enslaved him he could not realize the greatness of His grace as he was caught hold of by his wicked senses and left Him. When He departed with His heavenly devotees leaving the saint here, he deplores that God has left him in the lurch. So he pleads not to forsake him as the title of this poem, also called decad, indicates.
இதிமலை
II வில்லியாமப் பலம்

அக்காலா

அழகம் விளங்கும் பலம்
(பிரமணக் காப்பாளர்)
(சேர்ல் காப்பாளர்)
(சல்லுநாய் கர்க்குவன்)

காலம் விளங்கல் குருக்காலம்
குழந்தை பிளங்காலிகள்

கிண்ணர் கிண்ணக்கைகள்

காலம் சாதையிலிட்டது

காலம் பெரும்புறமும் குருக்காலம்

காலம் மக்களுக்கு ஆணிக

சுமார் குருக்காலம் குருக்காலிகளின்

செய்யும் பிளங்காக

குருக்காலம் பிளங்காலம் குருக்காலம்

குருக்காலிகளின்

குருக்காலம் பெரும்புறமும் குருக்காலம்

அறிமுகம் நகர்குமலியம்

(1)

290
Poem: 6

Neeththal Vinnappam
(Forsake me not plea)

Rider on the bull, Who out of mercy mingled in me, the meanest one and made me Your own! Behold that You do not forsake me! Oh wearer of the fierce tiger’s skin! Oh King of Uththarakosamangai! Oh Lord with braided locks! I am fainting and wearied. My Lord! Please hold me up! (6:1)

Though I would not leave the red lips resembling the fruits of Kovai (Cephalandra indica) of maidens with broad breasts which have not lost their bloom, behold that You do not forsake me; I belong to Your worthy land of devotees and I am not out of it, Oh King of Uththarakosamangai! Though I, stealthy one slipped away from You, what was the reason for Your discovering me and making me Your own? (6:2)
காரணம் கன்னியம் வேறுபட்டால்
நூற்றாண்டுகள் மேலாண்டு
கொழு துறையில் விலங்குகளையும்
கொள்ளச்சு கொண்டு
சுருங்கும் மலர்களும் கார்களும்
நாம் துறை விளையாட்டிற்கு முன்கு
内部控制 வருமாறே (3)
Oh You Who dwell in the renowned shrine of Thiru-Aarooor! Oh King of Uththarakosamangai! Oh Partner of Her with tightly-laced bejewelled breasts! Oh You Who bring me up! Behold that You do not forsake me Who has taken root like a tree on the bank of the river of delight to the five senses of the darkeyed damsels. (6:3)
6. இருக்கு நீண்டலாமே

மார்கத் பிளார் குறுக்கு காட்சியில்
பாத்தோடு நம்முள் நிறுவியது
மியிகில்லாம் நோக்குண்டு நிறைத்து
நல்லதாகிறதார்களே அல்லது
நீக்கில்லாம் மார்கத் பிளார்

(4)

சிற்றில்லாம் குன்று விந்திக்கணாம்
சிற்றில்லாம் பதிலிபி பார்த்து
சிற்றில்லாம் நடக்கும் நிறைத்து
நல்லதாகிறதார்களே

(5)

முக்கியத்தாக பாது நாடா அருகா
அதிசயந்தில்லாம் நாட வென்றில்லாம்

(6)
6. Neeththal vinnappam

Oh Uththarakosamangai's King on Whose crown shines a tender bright shoot of a white crescent moon! Oh dazzling Flame resembling pure gold and lightning! Behold that You do not forsake me Who, when You with waxing mercy took me in the fold of Your arm, slipped away from You and who now tantalizes here.  

Oh Uththarakosamangai's king with crown decked with flowers ploughed by bees with honey-filled mouth and six legs! Behold that You do not forsake me Who since long fell a prey to the maidens of gentle speech, like moth in glistening flame. Though You waylaid me and fed me with Ambrosia of Your grace, I refused it.  

Oh my Gem! Without understanding Your grace I refused. Behold that You do not hate and forsake me. Oh King of Uththarakosamangai! Make me Your own severing my accumulated Karma. Would not the great bear the faithless falsehood of little curs?  

(6:4)

(6:5)

(6:6)
6. இன்றைய விளக்கம்

இயற்றி பலிப்பட்டு பலரத்தனர் அண்டைக்கு
செந்து பலரத்தின் விளக்கம்
இயற்றி விளக்கம் கண்டுபாடும்
கிரி வசல் விளக்கம்
செய்து பலிப்பட்டு அழகு
இயற்றி விளக்கம் கிரி

கிரி வசல் விளக்கம் (7)

செந்தை வசல் விளக்கம் விளக்கம்
செந்தை வசல் விளக்கம் விளக்கம்
செந்தை வசல் விளக்கம் (8)

செந்தை வசல் விளக்கம் விளக்கம்
செந்தை வசல் விளக்கம் (9)
6. Neeththal vinnappam

Oh true One Who enslaved me, the false one as a thing of worth and covered up my false-hood! Behold that You do not forsake me! Oh You with dark throat due to swallowed poison! Oh King of Uththarakosamangai! Oh roseate One! Oh Civan! Oh Lord Who rids the cycle of birth of this mean fellow! (6:7)

Oh Uththarakosamangai’s King Whose bull with a collar of chiming bells frightening the foe! Behold that You do not forsake me who perspire wondering how Your superb grace will judge my mis-deeds. My five senses and fear pull this Karma-ridden me from two sides. (6:8)

Oh unique Chieftain of all the wonderful three worlds! Oh King of Uththarakosamangai Oh You Who shine holding in the right hand the three-leaved spear of war! Behold that You do not forsake me who parting from You resemble an ant caught inside a brand burning at both ends. (6:9)
6. இதைக்கு விளைந்துப்பெறும்

பெஞ்சின் நிறக்கிய புனிதமுறையில்
அங்கக்கும் பூச்சியும் முழும
பெஞ்சின் நிறக்கிய நிறைய கல்லாட்டின்
அறிக்கை விளைந்து
ஏற்று பிடியும் புனிதமுறையில் சிறுத்த
சக்கரமொன்று குழு ஆண்டு
என்று நிறக்கிய நிறைய கல்லாட்டின்
சாத்தியம் புனிதமுறை

(10)

மாந்தனை அழைக்காண நிறக்கிய
பூச்சியும் முழுமுறைக்காணாக
சொல்லாள் நிறக்கிய கல்லாட்டின்
தொண்டலம் முன்னைத் தோண்டாக
ஆணையான முன்னைத் தோண்டாக
சக்கரமொன்று குழு ஆண்டு
என்ற பிடியும் குழு ஆண்டு
மாந்தனை அழைக்கான்

(11)

என்று தொண்டாக நிறக்கிய அண்மைக்கான புனிதமுறை
நுழைவாக்கணர் நிறக்காது
விளைந்து தொண்டாக நிறக்கிய
தொண்டலம் முன்னைத் தோண்டாக
அண்மைத் தோண்டாக புனித குழு
சக்கரமொன்று குழு ஆண்டு
என்ற பிடியும் குழு ஆண்டு

(12)
6. Neeththal vinnappam

Oh King of Uththaraksa mangai of flowery groves where the swarms of bees resound the tune of Vilary! Oh You Who turning against Your foes burnt their cities with Your strong granite bow! Behold that You do not forsake me who in spite of gaining access to Your shining Feet, pine dissipating this body. \((6:10)\)

Oh Honey which wells up in my mind ridden with karma!
Oh King of Uththarakosamangai! Oh worthy one Whose golden body gleams the lustre of the ash smeared thereupon! Behold that You do not forsake me who being deceived by the five dissident senses, have separated from the gem of Your flowery Foot. \((6:11)\)

Oh worthy One! Oh great sea of clear Ambrosia given for evil me to taste! Oh Uththarakosamangai’s king Who is skilled in wielding the spear to the terror of Your foes! Behold that You do not forsake me who even on Your enslaving me cling to the five senses and am bent upon leaving You. \((6:12)\)
6. என்று உருவாக்கும்

கலையிலான நெடுக்கின் அமைப்பு
கலையிலான நெடுக்கின் நோக்கம்

மூலம் வருவாயியால் விளையாடும்
கலையிலான நெடுக்கின் கலங்கம்

நோக்கான வன்முக வந்து
செட்டுமுறை காட்டும் அந்திக

(13)

மீது பரவலாக அடைச்சல்
அது கலங்கமான நோக்கு

விளையாடும் அந்திக
செட்டுமுறை காட்டும் அந்திக

(14)

தலையில் நீர்நாயகி உள்ளது

செட்டுமுறை காட்டும்

மீது பரவலாக அடைச்சல்

செட்டுமுறை காட்டும் அந்திக

(15)
6. Neeththal vinnappam

Oh Honey of flower of petals! Oh Gem! Oh Ambrosia! Oh my Flood of nectar! Oh Uththarakosa- mangai’s king. Who dwells in the body of those Who do not leave You! Behold that You do not forsake me who like a dog only lapping up the water from the sea of Your grace. am unable to quit nor sink in it. (6:13)

Oh king of Uththarakosamangai! Behold that You do not forsake me who like one whose tongue in the midst of a flood is parched, am unable to get out of misery though I gained Your grace. Oh You dwell in the hearts of devotees who love You! Do grant me of guile mind a joy never enjoyed before. (6:14)

Oh king of Uththarakosamangai!-Oh my Father Who made me all Your own! Behold that You do not forsake me who though saw Your jewelled Feet with joyous mind have not come forward to merge in them. Oh easily accessible Lord Whose jewelled Feet are the source of light to all the true lights that gleam! (6:15)
6. நிதிக் குட்டிகளை

நிதிக் குட்டிகள் குட்டிகளை கிள்ளிய

நிதிக் குட்டிகளை குட்டிகளை கிள்ளிய

நிதிக் குட்டிகளை குட்டிகளை கிள்ளிய

நிதிக் குட்டிகளை குட்டிகளை கிள்ளிய

(16)

நிதிக் குட்டிகளை குட்டிகளை

(17)

நிதிக் குட்டிகளை குட்டிகளை

(18)
6. Neeththal vinnappam

Oh lightning-like Flash! Behold that You do not forsake me who with no other to say "Oh my son, fear not!" wander about grieving. Oh King of Uththarakosa-mangai! were I to compare You to anything You are truly comparable to Yourself only. You are like a mother to me! You are like a father to me. Oh my precious wealth! (6:16)

Oh my wealth! Oh sole Refuge to my lonely heart! Oh Terror of those who disparage Your praises! Behold that You do not forsake me! Oh Grace which Your true devotees devour! Oh King of Uththarakosamangai girt with fair groves! Oh dark mystery! Oh obvious space! Oh You Who are of this world and are of the heavens! (6:17)

Oh Lord Who drank the poison as sweet Ambrosia! Oh King to Uththarakosamangai! Oh Medicine to those Who are laid up by disease of birth, abide in me, enslave me, sell me and mortgage me but behold that You do not forsake me, a guest who has sought You! (6:18)
6. நூறு வருடங்கள் பாழும்

பல்கிய செலத்தொலைகள் காலத்தில்
நூறு இரண்டு ஆண்டுகள் நிகழ்கிறது

விலைத் தருகைகளின் மீது கல்லாலியம்
சூழ்ந்து விளக்கம் விளக்கம்

நிலையில் நூறு காலத்தில் ஒளி விளக்கத்தின் மூலம்
சூழ்ந்து கூட்டு அங்கீகாரம்

விலைத் தருகைகள் மீது அங்கீகாரத்தின்
சூழ்ந்து விளக்கம் விளக்கம்

(19)

சூழ்ந்து விளக்கம் விளக்கம்
அங்கீகாரத்தில் சூழ்ந்து

விலைத் தருகைகளின் மீது கல்லாலியம்
சூழ்ந்து விளக்கம் விளக்கம்

நிலையில் நூறு காலத்தில் ஒளி
சூழ்ந்து கூட்டு அங்கீகாரம்

அங்கீகாரம் அங்கீகாரம்

(20)

அங்கீகாரம் விளக்கம்
சூழ்ந்து விளக்கம் அவசரப்பட்டது

சூழ்ந்து விளக்கம் விளக்கம்
சூழ்ந்து விளக்கம்

(21)
6. Neeththal vinnappam

Oh King of Uththarakosamangai! Oh You Who frightened Her Who is like the creeper of vanchi (Salix tetraspenia) by skinning the hill of a cruel elephant! Oh virile One! Behold that You do not forsake me! May the fire of Your eternal grace burn up the forest of my potent karma and wipe out! Do destroy the root of my birth and make me Your own! (6:19)

Like a climbing plant with no supporting bough, I am wearied. Oh mellowy one! Behold that You do not forsake me who wither here. Oh You Who are far away beyond the reach of the heavenly ones! Oh King of eternal Uththarakosamangai! Oh Ether! Oh Who are Fire, Wind and Water! (6:20)

Oh luminous One Who in my karma-ridden mind, resembling honey and milk, candy and Ambrosia keeps melting my flesh and bones! Behold that You do not forsake me who like small herbs where fierce elephants fight, am harassed by my senses. Oh my Father! (6:21)
6. இருக்கும் முன்னரலை

(22)

(23)

(24)
6. Neeththal vinnappam

Oh luminous One! Oh white One gleaming bright due to smearing of sacred white ash! Oh near One to true devotees! Oh ever far One to others! Oh rare to be known feminine one! Oh ancient masculine One! Oh You of neuter aspect! Behold that You do not forsake me! (6:22)

Oh You Who are all I have! Behold that You do not forsake this worthless wretch who with the help of what he received from You, keeps on multiplying his faults and diminishing in love. If You forsake me, I will be ruined! Oh my life's Principle! There is none to hold up this slave. By gaining access to You I am greatly benefitted. (6:23)

Oh Lord Who wears the hide of the goodly elephant of mighty large trunk with a hole in it! Behold that You do not forsake me who am fire-like and deluded and Who keep doing only worthless things while there are others to do. Like ants swarming round the mouth of a pot of ghee the senses prevent me from reaching You. (6:24)
6. புத்தக விளக்கத்து

நடைமுறை தூக்குகள் செய்து புகையிடும்
அரசிலே அனுப்பியது நைமியால் குறிப்பிட்டு
நைமிய தொடர்பில் விளக்கத்துக்கு தேர்த்து
குறிப்பிட்டு விடு்தே ஏற்பட்டு உள்ளது
என்று குறிப்பிட்டு விளக்கத்துக்கு தேர்த்து
நைமிய விளக்கத்து நைமிய தொடர்பில்

(25)

புத்தக விளக்கத்து சோதனைகளைக்
பிற்பலக்கை விளக்கத்துக்கு

(26)

புத்தக விளக்கத்துக்கு சோதனைகளை
பிற்பலக்கை விளக்கத்துக்கு

(27)
6. Neeththal vinnappam

Behold that You do not forsake worthless me who, like a worm in the midst of ants, am tormented sore and troubled being gnawed by the senses. Oh State of Bliss which is gained by the highest of the high who have apprehended the very fragrant flowery Feet against which the fiery God of Death came up to his dismay! Oh Lord Who has the reputation of not parting from Your devotees! (6:25)

Behold that You do not forsake me. Who being parted from. You am frightened and am like small fish fainting when the vast waters fail. Oh choicest Gem of the heavens with braided locks where hides the white crescent moon like a little skiff tossing on the deep pool of the torrential waters of the vast Ganga! (6:26)

Behold that You do not forsake me who walking between the hills of breasts of softly smiling maidens stumble shamefully. Oh purifying Gem, keep me tied in the midst of Your devotees who tremble all over the body and weep. Making me Your own, show me once more Your jewelled Feet of wisdom! (6:27)

(28)

(29)

(30)
6. Neeththal vinnappam

Behold that You do not forsake me who with my senses perplexing me am perplexed and who swerved to the false path. Oh Bestower of mercy! You ate the poison of the sea while heaven and earth trembled! Oh You Who own this servant! Oh my family Deity! I too tremble. (6:28)

You weeded out my kin of five senses. You weeded out my foibles. Oh my Father Whose victorious bow is the mountain! Behold that You do not forsake me. Oh my Father Who of the hue of the lotus, wears a wreath of Kondrai (Cassia fistula) of golden sheen! Oh matchless One! I am swirled about by the five (malams) bonds like curd set upon by agitating churning staff. (6:29)

Behold that You do not forsake me who like cool curd set upon by the churning staff am stirred by the fierce fire of the senses and some seeds for my rebirth. Oh pure Essense Who wears chaplet of skulls and clustering wreaths of flowers and long entrails round the neck and has more-over, sacred ash and red sandal paste applied widely on the body! (6:30)
6. இன்று விளக்கும்போய்

என் கால் திகை விளக்கும்போய் நிலைச்சுற்று விளக்கும்போய் பிள்ளையர் கல்லறை
விளக்கும்போய் குறிப்பிட்டு
புகழ்போக்கு குழல் விளக்கும்போய்

(31)

அல்லது குறிப்பிட்டு விளக்கும்போய்
பிள்ளையர் குறிப்பிட்டு விளக்கும்போய்

(32)

ராணுவ விளக்கும்போய்
புரோஷ்க குறிப்பிட்டு

(33)

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6. Neeththal vinnappam

Oh pure Essense! Oh dexterous One Who are the vast cool water, the sky, the wind, the earth and the fire! Behold that You do not forsake me! Oh You of white, dark, green and red hue! Oh You with the waist-band of glistening hooded snake! Oh You Who overcame the murderous elephant with mighty Feet! (6:31)

Oh You hard to forsake! Behold that You do not forsake me who am desolate fearing the five senses as a warring elephant! Oh You rare to attain save by Your worthy saints! Oh sparkling great Gem! Oh You, Who with azure throat make a meal of the poison which blackening the sea arose from it while scorching fire swirled around. (6:32)

Behold that You do not forsake me who doing whatever that comes to mind and drinking the honey of Your mercy strut and exult. Bestowing on me Your fragrant flowery Feet as You did once before, and calling me to serve You take me my Father and weed out this weed of an ardour. (6:33)
6. சிறுமை விளைந்தபடி

(34)

(35)

(36)
6. Neethal Vinnappam

Behold that You do not forsake me who doing things according to my will and without ardour in Your will, rush to fuss! When are You to ripen my mind like plantain fruit filling it with fragrant sweet honey and appear before me? Do let me know Oh transcendent one of Kailai mountain!  

(6:34)

Oh supremely transcendent One! Oh Aran Who likes my fraudulence as much as You like Your ancient saints! Behold that You do not forsake me. Oh You Who wear the moon that has the silhouette of the hare and the snake side by side. Oh Lord! The five-mouthed snake of my birth attacks me terrorising my mind and makes me, a karma-ridden one, seek shelter in the hole of a tree.  

(6:35)

Behold that You do not forsake me who am broiled by those burning senses emitting fire and smoke like fire in a tree hole! Oh heaven's mighty King with braided locks decked with fragrant flowers of Mandaaram (Bauhinia purpurea) from which the bumble bees practising Thaaram (high note of music) and humming Mantham (low note) rest!  

(6:36)
6. நீலகண்டம் சிற்றியார்

அதுதோர் அரியார் சிற்றியார் சிற்றியார்
என்று பண்ணால் அமைட்சல்
சிற்றியார் சிற்றியார் சிற்றியார்
சிற்றியார் சிற்றியார்
(37)

அல்லது பண்ணால் சிற்றியார் சிற்றியார்
அமைட்சல் சிற்றியார் சிற்றியார்
சிற்றியார் சிற்றியார்
(38)

சிற்றியார் சிற்றியார் சிற்றியார்
(39)
6. Neeththal vinnappam

Oh king! Oh You with fragrant crown! Instead of telling me the ignorant young one not to fear for my faults, behold that You do not forsakes me. Oh Bhujanga of sacred golden Feet, Who wedded the Dame Who of white teeth and black eyes was offered by the waves of Ganga! My strong Karmaas have come to assail me as if many hills have joined to press me round. (6:37)

Oh You Who resemble fire of radiant beam! Oh King of the cremation ground! Oh Ambrosia to Your band of devotees! Oh rare One to be gained! Oh matchless Succour who removes the loneliness of forlorn me! Behold that You do not forsake me who having parted from You due to the fear of the assailing senses am not quitting the cave of sweet-voiced maidens. (6:38)

Behold that You do not forsake me who am the companion of Karma. While You, the unique Succour were there with me I walked on my head with all ego. Oh Helper of the guilty soul! Oh my life's Principal! Oh Treasure to me in my need! I cannot endure even a whit this mighty net of a grievous body. (6:39)
6. விளையாடும் விளையாடும் விளையாடும்

பலவலயங்கள் பலவலயங்கள் பலவலயங்கள்
பலவலயங்கள் பலவலயங்கள் பலவலயங்கள்
பலவலயங்கள் பலவலயங்கள் பலவலயங்கள்
பலவலயங்கள் பலவலயங்கள் பலவலயங்கள்

(40)

பதிலெடுக்க பதிலெடுக்க பதிலெடுக்க
பதிலெடுக்க பதிலெடுக்க பதிலெடுக்க
பதிலெடுக்க பதிலெடுக்க பதிலெடுக்க

(41)

சிலை ஆனையும் பல்கலை கல்பனை
சிலை ஆனையும் பல்கலை கல்பனை
சிலை ஆனையும் பல்கலை கல்பனை

(42)
6. Neeththal vinnappam

Oh my life's Principal! Behold that You do not forsake me who, entrapped in the net of glances of maidens whose glances resemble those of a timid fawn caught in a net, wander about being bewildered. Oh You Whose head is adorned with a day-old pale moon! Oh Ocean of mercy! Oh Chief of the mountain called Kailayam! O Bride-groom of the mountain Maid!  (6:40)

Oh Partner of the Dame with jewelled and speckled breasts! Behold that You do not forsake me who plunged in the hot waters of lust for the red-lipped maidens, am trembling on those crocodiles (maidens) biting me. I cannot endure this foul body ridden with flesh and disease. Is this just? Oh Civam! Is this just? Oh my goal of Bliss!  (6:41)

Oh my goal of Bliss! Behold that You do not forsake me who on Your jewelled Feet bestowing graciously the goal on this servant, am fated not to shake off this flesh! Oh King with braided locks wherein the moon dives into the deep waters and hides in fear on seeing the shiny serpent hidden in the cave of the skull, spreading its hood a little and folding it up again.  (6:42)
6. இருந்து வெளிப்பாட்டு

பிள்ளைவை முழு அணுக்கறிஞ்சிகள்

பிள்ளைவை பார்வைகள் காணவே

பிள்ளைவை விளக்குதல்

பிள்ளைவைப் பார்வைகள்

பிள்ளைவை விளக்குதல் அடுத்தில்

பிள்ளைவை விளக்குதல் என்று (43)

பிள்ளைவை அணுக்கறிஞ்சிகள்

பிள்ளைவை விளக்குதல்

பிள்ளைவை விளக்குதல்

பிள்ளைவை விளக்குதல்

பிள்ளைவை விளக்குதல் (44)

பிள்ளைவை விளக்குதல்

பிள்ளைவை விளக்குதல்

பிள்ளைவை விளக்குதல்

பிள்ளைவை விளக்குதல் (45)
6. Neeththal vinnappam

Oh King! Oh lightning-like One to this young one who
does not know any path (to unite with You)! Oh You Who
uttered the vast true vedic texts! Oh You Who are beyond
the words of speech! Oh You Who stand first in front of the
band of steadfast devotees! Oh You Who stand last of them
too! Oh You Who are this universal Whole! (6:43)

Behold that You do not forsake butter-like me who am
sinking in the fierce fire called the sharp dart-like eyed
maidens. Please unite me with the galaxy of Your saints who,
worshipping Your fragrant flowery Feet, go towards heaven.
I am your vassal. Oh Lord! Do not forsake me Who keeps
on doing wrong. Let me sing Your praises for ever! Oh my
Owner! (6:44)

Oh Gem! Behold that You do not forsake me who do
not sing and bow, nor have left this flesh for Your sake Who
have hid Yourself! Amazed thereat, and weeping therefor I
do not search for You; I do not run about crying “Where is
Civan? Has anyone seen Him?” Lying supine, I do not melt
inwardly. Oh! I suffered sorely. (6:45)
6. இன்று கேள்வி விளக்கம்

(46)

(47)

(48)
6. Neeththal vinnappam

Behold that You do not forsake me who like the fly on the jack fruit keep craving for the breasts of women with fawn-like glances. If You do forsake me, I shall broadcast slanders about You by saying that You are a dark-throated One Who ate poison of the sea! A mere human being without worthy qualities! A Person with waning moon and an ancient Mendicant! (6:46)

Behold that You do not forsake me who sliding back even after gaining the privilege of the ancient service of your blameless Feet reviled slightly of You, I am aghast at my impudence. Oh You with the wreath by the side of which a boat of a crescent moon drifts along on the imprisoned waters of the majestic Mandhaahini (Ganga in the braided locks) which stirs to shave pearls and conches and Mandaara (Bauhinia purpurea) flowers. (6:47)

Oh mighty Hero Who wears a string of skulls like a garland of stars and sports with fire and snakes! Behold that You do not forsake me! If You do, when greater exalted ones ask me, “Whose henchman are You?” I shall send them to laughter by replying that I am the glorious slave of the servants of the king of Uththarakosamangai! (6:48)
6. இலக்கியக் குறிப்பிட்டு

கற்பிப்பிற்கு இலக்கியக் குறிப்பிட்டு

விளக்கம்/துறுது

கற்பிப்பிற்கு குறிப்பிட்டு

(49)

(50)
6. Neeththal vinnappam

Oh Lord! I shall hold You up to derisive laughter and say at length that this contemptible life and service of mine are dedicated to You! Behold that You do not forsake me! If you do I shall traduce You by calling You,

"the Mad man Who wears the hide of the elephant!
the Mad man with skin for His garb!
the Mad man Who ate the poison as food!
the Mad man with the fire of the cremation ground!
the Mad man Who has chosen even me for His own!"

(6:49)

Whether I abuse You or praise You behold that You do not forsake me who laments here repenting for his sins. Oh resplendent One like a red coral hill! Oh You Who have made me Your own! Oh You Who ate the fiery poison out of compassion for the small creatures though Your right it is to feed on Ambrosia! (6:50)
Decad or Poem : 6

Neeththal Vinnappam - (Forsake me not plea)
Sub- title : Prapancha Vairakkiyam
(Renunciation of the World)

Abstract:

This poem is one of despair, despondency and disgust due to three kinds of misery. They are due to the uncontrollable wandering of his senses. They drift him to the worldly desires which tend to accumulate karma. Secondly his mind is after the charm of women and it leads him to be entangled in the net of their glances. He deplores that his mind is mad after sensual pleasures which ultimately drives him to fall in the ocean of sorrow. He feels that it is due to his Karma. Thirdly he feels that he has forgotten the greatness of His grace by which He voluntarily appeared and not only showed His Feet but also made him His own. He therefore appeals that He be pleased to bestow His grace again as before so that he may be redeemed of his Karma and reach His Feet. (33).

He is very much worried that God has left him beind and disappeared along with His true devotees. He pleads and prays not to forsake him, despite all his drawbacks. He deeply feels in pathetic strain that he without understanding His grace was clinging to his five senses (6) and that he not only refused to have His grace but was bent upon even deserting Him (12). He sings that he is like one whose tongue is getting parched in the midst of a flood though he is in receipt of His flood of grace and unable to get out his misery (14). He prays, "Oh my wealth! Oh sole. Refuge to my lonely heart! Oh Terror of those Who disparage Your praises! Behold that You
do not forsake me! Oh Grace which Your true devotees devour! Oh King of Uththarakosamangai girt with fair groves! Oh dark Mystery! Oh obvious Space! Oh You Who are of this world and are of the heavens!” (6:17). "Oh Lord Who drank the poison as sweet Ambrosia! Oh King of Uththarakosamangai! Oh Medicine to those Who are laid up by disease of birth! Abide in me, enslave me, sell me and mortgage me but behold that You do not forsake me, a guest who has sought You!” (6:18). He requests God that although he would not desert the desire for the charm of beautiful dames (2:5) He in His grace should not forsake him as he has fallen a prey for long to the gentle words of women like a moth which dives into the glistening flame.(5). He weeps that he had been wandering without anyone to console him not to fear (16) and that he is distressed and wearied like a creeper without any support (20). He complains that he has been trampled like little herbs where elephants dash against each other (21) and vexed as a worm in the midst of ants (25). So he requests Him Who is like honey, milk, sugar-cane, Ambrosia in his mind and Light of his soul and Who is melting his flesh and bones, not to forsake him (21). He prays, “Oh choicest Gem of heaven in Whose braided locks the pale cool creascent moon in the shape of a small boat is tossed on the torrential stream of waters of the vast Ganga! Behold that You do not forsake me as I, being parted from You, quake like a fainting fish when water is dried up”(26).

He is trembling as his senses quake him and is perplexed as he is swerved to the false path (28). He prays to Him not to forsake him as he is agitated by the fire of his five senses like curd set upon by the churn (30). Likewise he deeply deplores in a number of verses (24,28,30,32,36,38) about the havoc played by his five senses.
The saint is pained that his mind drifts him into the net of lust for women and pleads not to forsake him (27,38,40,41). He repeats “Oh my owner! Behold that You do not forsake me. I am butter-like and am sinking in the violent fire of sharp dart-like eyed women. Please unite me with the band of Your devotees who worshipping Your flowery Feet go towards heaven. I am Your vassal. Oh Lord! Do not forsake me who keep on doing wrong. Let me sing of You for ever” (44).

Finally he is vexed and declares that if He does forsake him he would complain about Him to His devotees. “Behold that You do not forsake me who like the fly on the jack fruit keep craving for the breasts of women with fawn-like glances. If You forsake me I shall broad-cast slanders about You by saying that You are a dark-throated One Who ate poison of the sea! A mere human being without worthy qualities! A person with waning moon and an ancient Mendicant!” (46).

The spirit of the sub-title of the poem runs through the entire poem. He offers himself even to be mortgaged and sold away (18) as pointed out to his mind that He has the authority to sell him away (5:34). This shows his complete and unconditional surrender to God. Having surrendered himself He pleads not to forsake him lest he should be ruined (23,44).

The significant feature of this poem is to be seen in his fond rebuke of the Lord that he will slander Him to laughter in the midst of His devotees in case He does forsake him (48). The climax of his abuse lies when he enumerates the acts of madness of the Lord-Civan-that He is a lunatic in enslaving even him-the saint! (49).

Further he laments that he cannot endure his foul-smelling, flesh-ridden and disease-harbouring body and pleads whether it is just to leave him (41). He wails that he
cannot bear the miserable mighty net of his grievous body even a whit as it is the home of sorrow (39). He cries out in spite of his gaining admission to His shining Feet, and pines away dissipating his body (6/10). He is afraid that He may perhaps leave him in the lurch. Therefore he painfully appeals to God not to forsake him, pointing out his detachment to the worldly pleasures and even of his own body of flesh. This appeal perhaps befits the sub-title of this poem.

End of Thiruvaachakam Chapter - 2
THIRUVAACHAKAM

APPENDICES
Appendix I

1. Episode of Kannappan

There is a small town called Kalaaththi in Andhra Pradesh near the Puplicat hills. As per the legend one Nagan was a chieftain of the hilly tribe of hunts-men there. To him was born a son by the grace of God and he was named Thinnan. He was well trained in hunting and he used to wander in the dense jungle with his veteran huntsmen. One day a wild boar of gigantic size that had been caught in their nets escaped and made off with prodigious speed to the mountain side. Thinnan pursued it with two faithful attendants but it led them a weary chase. Being exhausted it fell down on the slope of a distant hill. Thinnan cut it with his sword. They were tempted to refresh themselves by roasting the boar. As there was no water they carried the carcass till they reached the sacred hill of Kalaaththi. There was an image of Civan (Civalingam with crude head) at the summit of the mountain. No sooner Thinnan saw the image than he embraced the stony image of Civan as a mother seeing her long-lost son, just then. He melted like wax before fire as the deity was all alone in the midst of wild beasts. He observed the image was wet with water and leaves strewn over. He was told that a priest used to bathe the Lingam with water and strewn leaves and flowers chanting some words. Thinnan decided that he will also do the same kind of worship and offer the roasted flesh of the boar as food. So he rushed back, carried the roasted flesh in one hand as the other was already burdened with the hunting weapons, took a mouthful of water from the river for washing the idol, stuck some flowers and leaves on his hair and walked straight into the sanctum sanctorum. With his sandalled foot he brushed off the leaves and flowers already placed on the idol, washed with the water
stored in his mouth, shook down the flowers from his hair on the idol and offered the flesh as food. This was followed the next day too. The regular priest was enraged by the desecration as it was happening daily. So he hid himself one day behind the idol to catch the culprit. God wished to reveal to the priest the unparalleled love of Thinnan. So when the latter came for his usual ritual he found one of the eyes of the idol streaming with blood.

He exclaimed, “Oh my Master! Who has wounded Thee? What sacrilegious hand evading my watchfulness has wrought You the evil?” Then seizing his weapons he proceeded to scour the neighbourhood to see if any one or wild animal could be detected as author of the mischief. Finding none he was perplexed, languished and threw himself on the ground in despair. He sought out in the jungle for some herbs of virtue and applied them but the wound bled all the more copiously. He could not bear the sight. He shuddered and became restless.

Suddenly a happy idea he had learnt struck him. “For a wounded eye the remedy is another eye applied,” said he. Pausing not an instant he gouged out his right eye with the tip of his arrow and planted it on the damaged eye of the idol. At once the blood ceased to flow. At this his rapture knew no bounds. He sang and danced and poured forth uncouth expressions. But on looking at the idol once more, alas! he saw blood was oozing out from the other eye of the image of God. After a moment of bewildered sorrow he was filled with a spark of gladness as he had still one eye left, and the efficacy of the remedy had been tried already. So he raised himself up, put his sandalled foot close to the suffering eye of the image as a marker and proceeded to scoop out his remaining eye. But the terrifying but loving sacrifice of His devotee is
too much for God Civan to be consummated. From out of the image, Civan put forth His sacred Hand and grasped the hand of Thinnan who still was holding his arrow ready to accomplish his pious and devoted intention, and said “Stay Kannappan! Stay Kannappan! Oh my loving son! Stay thine hand! Henceforth you shall rest in eternal Bliss!”

In this episode the love of Kannappan (one who applies his eyes) for God is perhaps more than even the transcendent Mercy of God for His true devotees, as he virtually turned into a super-human physician for his divine patient. Such a kind of unique and tremendous devotion to God has never been heard of so far anywhere else in this world even in any legendary tale.
2. The Note of Rev. Pope

Rev.G.U. Pope (1900) in his note XI of Appendix to his English Translation of Thiruvaachakam says, "Caivism is the old prehistoric religion of South India essentially existing from pre-Aryan times and holds sway over the hearts of the Tamil people. But this great attempt to solve the problems of God, the soul, human nature, evil, suffering and the unseen world has never been fully expounded in English. Its text books (probably its sources) exist in Tamil only and in high Tamil verse which is often made of set purpose obscure and difficult. In a period quite antecedent to all historic data the native Dravidian religion was a kind of Caivism".

This religion Caivism (Caivam in Tamil) owes its name to God, Civan Whom it holds as supreme deity. There is a vast literature which kind of treasure is not found in any of the other languages of the world. They can be tabulated into two categories: 1. Devotional poems and 2. Metaphysical treatises of Caivism.

Caivism is but one of the two major cults of Hindu religion. The other major cult is called Vaishnavism in which the name of God is Vishnu (Thirumaal in Tamil). It is believed that the supreme deity of Vaishnavism appeared in this world in the human form of Sri Rama and Sr.Krishna in different millenia to put down evil and safe-guard the devotees.
**Appendix II  THE Caiva Religious Literature**

The Hindu religion has two main cults: Caiva cult worshipping Civan as supreme (Devotional) deity and Vaishnava Cult worshipping Vishnu as supreme deity. The Caiva religious literature are:

<table>
<thead>
<tr>
<th>Title</th>
<th>Cantoes or Thirumurai</th>
<th>Number of Verses</th>
<th>Author</th>
<th>Probable age</th>
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<tbody>
<tr>
<td>Thevaaram</td>
<td>1 to 3</td>
<td>--</td>
<td>Thirugnana Sambanthar</td>
<td>7th century A.D.</td>
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<tr>
<td>Thevaaram</td>
<td>4 to 6</td>
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<td>Thirunaavukarasar</td>
<td>7th century A.D.</td>
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<td>Thevaaram</td>
<td>7</td>
<td>--</td>
<td>Sundaramurthy</td>
<td>8th century A.D.</td>
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<tr>
<td>Thiruvaachagam</td>
<td>8</td>
<td>649 stanzas</td>
<td>Maanicka-Vaachagar</td>
<td>775 to 807 A.D.</td>
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<tr>
<td>Thirukovaiyar</td>
<td>8</td>
<td>400 stanzas</td>
<td>Maanickaavaachagar</td>
<td>775 to 807 A.D.</td>
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<tr>
<td>Thiru-Isaippa</td>
<td>9</td>
<td>9 (poems)</td>
<td>Senthagar</td>
<td>10th to 11th century</td>
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<tr>
<td>Thirupallandu</td>
<td>9</td>
<td>28 (decads)</td>
<td>---</td>
<td>--</td>
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<tr>
<td>Thirumanthiram</td>
<td>10</td>
<td>3000 verses</td>
<td>Thirumoolar</td>
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<tr>
<td>Eleventh Thirumurai</td>
<td>11</td>
<td>Verses</td>
<td>Several other authors</td>
<td>5th to 10th century A.D.</td>
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<td>Periapuraanam</td>
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<td>Sekkizhaar</td>
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<tr>
<td>Thirup-pugazh</td>
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<td>--</td>
<td>Arunagirinathar</td>
<td>15th century A.D.</td>
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<tr>
<td>Collection of verses</td>
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<td>1452</td>
<td>Thaayamana swami</td>
<td>17th Century</td>
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<tr>
<td>Thiru-Arulpa</td>
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<td>6500</td>
<td>Ramalinga swami</td>
<td>1823 to 1874 A.D.</td>
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The Caiva Religious Literature : (Contd)

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<th>Author</th>
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<td>Thiruvaylur uyyavandha Devar</td>
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<td>7</td>
<td>Civaparakasam</td>
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<td>Umapathi Civachariar</td>
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<td>9</td>
<td>Vina-Venba</td>
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<td>13</td>
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<td>96 (lines)</td>
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Veera-Caiva Literature

1. Sudha Saathagam 100  Kumara Devar

Samarasa Suddha Sanmargam

Thiru-Arulpa 6500  Ramalingaswami  1823 TO 1874 A.D
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