sundarar-mūrthi swāmigal’s (sundarar)
thēvāram pathigam – song 7.034
(“thiru-pugaloor”)

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

Tamil lyrics & meanings courtesy of
www.shaivam.org
&
Dr. S.N. Kandaswamy

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

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Guide to pronunciation

- From “Sri Suktam with Samputita Sri Suktam.”
  (Karunamayi, Sri Sri Sri Vijayesari Devi. Sri Suktam with Samputita Sri Suktam.
  Bangalore: Sri Matrudevi Viswashanthi Ashram Trust, 2004.)

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

Sanskrit Vowels

<table>
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<th>American Pronunciation</th>
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<td>a</td>
<td>like a in nap</td>
</tr>
<tr>
<td>å</td>
<td>like a in father</td>
</tr>
<tr>
<td>ñ</td>
<td>like ay in may</td>
</tr>
<tr>
<td>i</td>
<td>like i in pin</td>
</tr>
<tr>
<td>ī</td>
<td>like ee in sweet</td>
</tr>
<tr>
<td>ō</td>
<td>like o in rose</td>
</tr>
<tr>
<td>u</td>
<td>like u in put</td>
</tr>
<tr>
<td>ū</td>
<td>like oo in food</td>
</tr>
</tbody>
</table>

- ha: pronounce as a faint echoing of the previous vowel; e.g. ah: would be pronounced “aha”; ih: would be pronounced “ihi”; uh: would be pronounced “uhu”; etc.

Sanskrit Consonants

<table>
<thead>
<tr>
<th>Sanskrit</th>
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<tbody>
<tr>
<td>b</td>
<td>like b in bird</td>
</tr>
<tr>
<td>bh</td>
<td>like b h in job</td>
</tr>
<tr>
<td>ch</td>
<td>like pinch</td>
</tr>
<tr>
<td>d</td>
<td>like d in dove</td>
</tr>
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* dh like d h in good heart 
* g like good 
* gh like g h in log 
* h like h in hot 
* j like j in job 
* jh like dgeh in hedgehog 
* jī like ng y in sing your 
* k like k in kite 
* kh like ck h in black hat 
* l like l in love 
* m like m in mother 
* n like n in pinch 
* p like p in soap 
* ph like ph in up hill 
* r rolled like a Spanish or Italian “r” 
* s like s in sun 
* ś sometimes like s in sun, sometimes like “syā” sound 
* t like rt in heart 
* th like t h in fat hat 
* v like v in love, sometimes like w in world 
* y like y in yes 

* t, th, d, dh, and n should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.
சுந்தரார்த்திசுவாமிகள் அன்றிசெசய்தேதவாரப் பதிகங்கள் - பாடல் 7.034

(“திருபுகால்”)

பாடல் - கத்தோலம்

பெருமாள் சீழன் சிறந்த பெருமாள்

சார்கள் கையேற்றார்கள் குருதிவா

பரமேஸ்வரம் பரமேஸ்வரம் பரமேஸ்வரப்பெருமாள்

புகழ் பார்ந்து புருநிதன்

இந்தப் பாதம் செம்மைலும்

சார்கள் கையேற்றார்கள் குருதிவா

பெருமாள் சீழன் சிறந்த பெருமாள்

பிரித்தி வரக்கண் சிறு வேதியினம்

மெய் வேதியினம் கிளாற்றங்கு

திருத்தில்லையமா பாறை தேவியங்கு

குறிட்டி ஆரம்பத்தில் பார்வைத்தான்

பெருமாள் பார்ந்து புருநிதன்

இந்தப் பாதம் செம்மைலும்

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சார்கள் கையேற்றார்கள் குருதிவா
காணி இயற்சிய சூடனூரின் சீர்திகம்
பாலியாக நிற்பூரின் சீர்திகம்
சுர்ரியான நாயனின் பாலியாச்
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சுர்ரியான நாயனின் பாலியாச்

3

4
சுந்தர Trafford அவர்கள் அவர்கள்

மாரின் தானவயிரி பின்னிரா செய்தோனும்
மாரின் தற்கொள்விகள் தம் செய்தோனும்
சிறுமின் விளங்கிய மார்க்கன்
மார்க்கன் பிற்பட்ச மாநிலங்கள்

சுந்தரான தலாமைன் புற்கல்வையை

7th thirumurai
thiru-pugaloor
thiruchitrambalam
சுந்தரார்த்தி சுவாமிகள் அஞ்சலிச்சய்த்

ேதவாரப் பதிகங்கள்

ஏழு திருப்பார்க் லாமன்

சாற்றிங்காப் பார்றில்

ேபாண்டம் ஆயம் இன்றிப்பாய்

7

8
சுந்தரார்த்தி சுவாமிகள் அஞ்சலிச்சயிதை

சுந்தரார்த்தி சுவாமிகள் அஞ்சலிச்சயிதை

திருவாரப் பதிகங்கள்

ஏழாம் திருமுரை

திருப்புகாலோர்

திருச்சிற்றம்பலம்

காமதவாரப் பதிகங்கள்

திரைக்கார் காமதவைனத்தில்

காமதவாரப் பதிக திராம்சாம்

காமதவாரப் பதிக திராம்சாம்

காமதவாரப் பதிக திராம்சாம்

காமதவாரப் பதிக திராம்சாம்

3

4

5

6

7

8

9

10
சுந்தர.Perform the devotional service of śiva. பாடல் பத்திர வள்ளவர் அறவனார். 11
sundarar-mūrthī swāmigal’s (sundarar)
thēvāram pathigam - song 7.034
(“thiru-pugaloor”)

thammaiyē-pukalnthu – ichai-pēsinum
sārki-num-thondar – tharu-gīlā
poymmai-yāl-arai – pādāthē-enthai
pugalūr-pādu-min – pula-veer-gāl
immaiyē-tharum – sōrum-kūraiym
ēththa-lām-idar – kedalu-mām
ammaiyē-siva – lōkam-āl-vatharku
yāthum-eye-yura – villaiyē. 1

Oh, my fellow-poets!
Don’t panegyrize the deceitful rich,
who will not give,
even if you become their dependants
and flatter them;
Come forth and sing our Father’s Pukalur,
who will bestow in this life food and cloth
and make you rule SivalOka hereafter,
of this there is not even a little doubt.

midukkilā-thānai veema-nēviral
visaya-nēvilluk kivan-enru
kodukkilā-thānai pāriyē-enru
kūrinum-kodo pā-rolai
podīkkol-mēniyem punni-yan puga**
lūrai-pādu-min pula-veerkāl
adukku-mēl-amar ulagam-āl-vathar(ku)
yāthum-eye-yura – villaiyē. 2

Oh, my fellow-poets!
Even if you praise a weakling
to be the prowess Bhima,
and in archery, he is the strong Vijaya,
even if you adore a miser
as one excels in gift like Paari,
there is none to give.
Come forth and sing Pugalur of the virtuous Lord,
daubed His body with dusts,
who will make you rule the heaven
above the tiers of many a world.
Of this there is not even a little doubt.
kāniyēr-peri thudai-yanē-kattru
nallanē-sutram nankilai
pēniyē-virum thōm-pumēy-enru
pēsinum-kodu pā-rilai
pūni-pāndula-putchilam pum-than
pugalūr-pādumin pula-veerkāl
āni-yā-yamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyē. 3

Oh, my fellow-poets!
Even if you flatter the landless rich
as one possessing a vast farm,
and the illiterate, as the most learned
endowed with all excellent virtues,
and the desolate, as the patron of kith and kin
there is none to give;
Come forth and sing the cool Pugalur,
where the scampering birds resound,
while the oxen are yoked to plough,
for you will become the linch-pin
of the celestial world and rule.
Of this there is not even a little doubt.

naraigal-pōn-thumey thalarn-thumūth-thudal
nadun-kinit-kumi kila-vanai
varaikal-pōl-thiral thōlanē-enru
vālthi-nun-kodu pā-rilai
purai-vellē-rudai punniyan-puga**
lūrai-pādu-min pula-veerkāl
araiya-nā-yamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyē. 4

Oh, my fellow-poets!
Even if you praise the aged man,
in whose body appears the grey hair,
drooping and trembling on the ground
as one, whose shoulders are like boulders
there is none to give;
Come forth and sing Pugalur of virtuous Lord,
possessing the supreme white bull,
you will become the king to rule the heaven.
Of this there is not even a little doubt.
vancha-nen-janai māsa-lakkanai
pāviyai-valak killiyai
panja-thuttanai sāthuvē-enru
pādu-min-kodu pā-rilai
ponsey-chen-sadai punniyan-puga**
lūrai-pādu-min pula-veerkāl
nenjisil-nōy-aruthu unjsu-pō-vatharku
yāthum-eye-yura-villaiyē. 5

Oh, my fellow-poets!
Even if you extol the cheat, the cunning,
the wicked, the sinner, the unconventional rogue
and one who is guilty of fivefold heinous sins
as the most virtuous man,
there is none to give;
Come forth and sing Pugalur of the virtuous Lord
whose mat-locks shine like gold
cut asunder the psychic pains
and escape [from the mundane existence].
Of this, there is not even a little doubt.

nalamilā-thānai nallanē-enru
naraitha-mān-tharai ilaiyanē
kulamilā-thānai kulavanē-enru
kūrinum-kodu pā-rilai
pulam-elām-veri kamalum-pūm-puga**
lūrai-pādu-min-pula-veerkāl
alam-arā-thamar ulagam-āl-vatharku
yāthum-eye-yura-villaiyē. 6

Oh, my fellow-poets!
Even if you praise the wicked as good
and the grey man, as youth
and one, devoid of good pedigree
as the scion of noble birth
there is none to give;
Come forth and sing Pugalur
where in the lands the blooms emit fragrance,
and you shall rule the heaven without care.
Of this, there is not even a little doubt.
noyanai-thadan thōlanē-enru
noyya-mān-tharai vilumiya
thāyan-rō-pula vōr-kelām-enru
sātrrinum-kodu pā-rilai
poyulan-rukan kuli-yāthē-enthai
pugalūr-pādu-min pula-veerkāl
āyam-inrī-poy andam-āl-vatharku
yāthum-eye-yura-villaiyē.  7

Oh, my fellow-poets!
Even if you flatter the sick,
as one of mighty shoulders
and the mean, as excellent mother
to all the poets and scholars
there is none to give;
Without getting your eyes sunk hallow
after wandering in vain,
Come forth and sing our Father’s Pugalur,
to rule the heaven, devoid of pain.
There is not even a little doubt.

elvilun-idam pārkkum-āgīlum
ēkkum-eekilan nāgīlum
vallalē-engal mainthanē-enru
vāl-thinum-kodu pā-rilai
pullelān-jsenru sērum-pūm-puga**
lūrai-pādu-min pula-veerkāl
allar-pattalum thāthu-pō-vatharku
yāthum-eye-yura-villaiyē.  8

Oh, my fellow-poets!
Even if you praise the mniser,
who searches for the sesame seed fallen on earth
and who doesn’t feed even a fly,
as “our liberal donor and strong support”
there is none to give:
Come forth and sing Pugalur,
where all the birds go to roost;
You shall not drown in the mire of mundane life
but find shelter in the Lord’s world.
Of this, there is not even a little doubt.
Oh, my fellow-poets!
Even if you flatter the illiterate, as learned and benevolent
and the loathsome man as cupid and the imperfect as the most perfect,
there is none to give;
Come forth and sing Pugalur
where in the recess of trees never cease the songs of owls;
And you shall rule the heave as its father.
Of this, there is not even a little doubt.

Oh, my fellow-poets!
Even if you praise a loathsome man as cupid to the damsels, the chief with great beauty,
and as Lord of javelined in His hand there is none to give:
Come forth and sing Pugalur, where in the tanks and ponds immerse the buffaloes,
and rule the heaven as its chief.
Of this, there is not even a little doubt.
The Lord of south Pugalur,
with lush fields full of rich lotus,
is sung by the resident of Naavalur,
with honey dripping flower groves,
The father of Vanappakai, the offspring of Cadaiyan Vanthondan, Aruran;
those who master these ten verses
would undoubtedly attain the feet of the Lord,
who is the embodiment of all virtues.
And of this there is no doubt.

Thiruchitrambalam
A note on the talam [thiru-pugaloor]

by Dr. S.N. Kandaswamy

Thiru-pugaloor is one the Siva sthalas, situated on the southern banks of Cauvery. It is at a distance of 6km to the east of Nannilam Railway station on Mayilaaduthurai-Peralam line. It is the birth place of Muruka Naayanaar. Thiru-naavukk-arasar has attained beautitude at the shrine of Thiru-pugaloor. The Lord of the temple is Agnipuriswarar and His consort, Karuntaal kulali, named after the epithet, occurring in the hymn of Thiru-naavukk-arasar [IV 16.3]. In another hymn, the same saint calls the Lord, kONap-piraan [IV 105.4]. Punnaakanatar and Saranyapuricar are His other epithets. Saranyapuri is a direct translation of the Tamil word Pugalur. Punnai is the sthala vriksha and the sacred Agni thirtham formed the moat around the temple.

The temple was celebrated by the hymns of early Saiva apostles, Thiru-Nyaana-Sambanthar [I 2; II 115] and Thiru-naavukk-arasar [IV 16, 54, 105; V 46; VI 99]. Though the latter belonged to Thiru-vaamur in Natunaatu, this sacred place in by his small hoe, weeding out the grass and other shrubs thus maintaining the temple campus perfectly clean and pure. The hymns of his last decad are very much touching, since they proclaim his entry into the sacred feet of the Lord;

“punniyaa un-n-adikke pOtu-kinrE” [VI 99.1]
“saavaa muvaa-cinkamE,
un-n-adikke pOtu-kinrE” [Ibid. 2] etc.

According to Periyapuraanam, Arurar visited this temple with a view to getting wealth for Paravaiyaar’s expenditure on the occassino of Pankuni Uthiram festival. He slept, after offering worship, in front of it, having the burn bricks for his pillow. When he awoke in the dawn, he was wondered to witness the bricks, transformed into gold. In ecstasy, he composed this decad, admonishing the fellow-poets to eulogize the sanctity and solemnity of Pugalur and not to indulge in adorning the human mortals. He was of the firth faith that the ardent worshipper of this shrine would be blessed adequately both in this and the next order of existence [XII 29.46-52].

There are many inscriptions of the Imperial Colas, right from the period of Raaja-raaja I and down to the days of KulOttunga III. Thiru-pugaloor was under Ksatriya-sikaamani valanaadu and Mummdichola valanaadu during the reign of Raaja-raaja I and under ‘KulOttunga Chola valanaadu’ during that king’s times. It is pertinent to note that the Saint Thiru-naavukk-arasar was known as ‘kulichu elunda naayanaar’ and Raaja-raaja I made endowments for the daily worship of this great Saiva apostle.

Further, the epigraphs reveal that the choultry of Muruka Naayanaar was called ‘Nambindaanayar Thirumatham’ and Thiru-neelakanta yaal-paanar got the appellatives ‘Tharumapurattu naayanaar’, and ‘Thiru-neelanakka naayanaar’, as ‘Nakkanaayanaar’.
The prakaaras and mantapas were extended and also freshly constructed by some devoted officials of the Chola monarchs. Scholars are of the opinion that the temple was originally built with burnt bricks and only during th period of Raaja-raja I was conveted into the granite structure. The southern entrance is named after this great emperor. The great poet Nerukunravaanar [115 A.D.] composed the prabandha, Thiru-pugalur anthaathi and was endowed with tax-free lands for his literary creation.

The north of this temple in the same premises another shrine, varttamaanEcharam exists. The idol of Muruka Naayanaar is also installed there. This shrine is consecrated by the hymns of Thiru-nyaana-sambanthar [II 92]. The Cadayam festival in the month of Chittirai to mark the attainment of Thiru-naavuk-arasar’s eternal beautitude is annually celebrated by the Velaakurichi aadheenam.
The specific features of the Decad:
by Dr. S.N. Kandaswamy

1. The burden of the hymns in the decad is *yaathum aiyuravillaiye*, occurring at the end of the last line.

2. Another burden, *pugalur/pugalurai-paadumin pulaveergal* occurs at the third metrical line of all hymns except the first one where it comes in the second line.

3. Unlike the other decades, which are generally addressed to the presiding Lord of a specific sacred place, the hymns in this decad are unique for they direct the contemporary poets of Arur not to eulogize the misers and mortals, but to extol Thiru-pugalur, the sanctified abode of Lord Siva.

4. This decad stands on a vital comparison with Nammaalvaar’s Thiruvaaymoli 3.9:1-10, for both communicate the same message of avoiding human glorification and encouraging divine adoration.

5. The deplorable condition of patronage of letters and the plight of poets are artistically portrayed in the first half of all the hymns in this decad.

6. In the preceding decad Arurar referred to the Muntirai mountain of the patron and chieftain Kumanan of Sangam period [VII 33.9]. In this decad he noted the munificence of the great philanthropist Paari [34.2] and also the legendary heroes Bhima and Arjuna of the epic Mahabhaarata. It is essential to note that though Karna was famous for his liberality, he was not quoted. In his place, the Tamil patron became a comparison.

7. The words pEni and pUni (3) seem to be new creations of Arurar’s times.

8. Singing the glory of a sthala was considered as sacred as adorning the Lord Himself.

9. The natural beauty of Thiru-pugalur has been depicted in many hymns (3, 6, 8, 9, 0, 11), while its association with the Lord is noted in hymns 1, 2, , 5, 7.

10. The ninth hymn is an instance for ardha sama viruththam of native origin.

11. In the last hymn, the various names and epithets of Arurar are mentioned in a beautiful sequence.
thēvāram pathigam references:

Online:
- www.projectmadurai.org
- www.shaivam.org/tamil/thiru07.htm
- www.thevaaram.org

Texts:

for information about the life of saint sundarar-mūrthi swāmigal (sundarar) & his complete works, visit:
- www.skandagurunatha.org/deities/siva/nayanars/63.asp