sundarar-mūrthi swāmigal’s (sundarar)
thēvāram pathigam – song 7.041
(“thiru-kachūr-ālakkōyil”)

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

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

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>
<thead>
<tr>
<th>Letter</th>
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<tbody>
<tr>
<td>a</td>
<td>like a in nap</td>
</tr>
<tr>
<td>ä</td>
<td>like a in father</td>
</tr>
<tr>
<td>é</td>
<td>like ay in may</td>
</tr>
<tr>
<td>í</td>
<td>like i in pin</td>
</tr>
<tr>
<td>ì</td>
<td>like ee in sweet</td>
</tr>
<tr>
<td>ö</td>
<td>like o in rose</td>
</tr>
<tr>
<td>ü</td>
<td>like u in put</td>
</tr>
<tr>
<td>û</td>
<td>like oo in food</td>
</tr>
<tr>
<td>ha</td>
<td>pronounce as a faint echoing of the previous vowel; e.g. ah: would be pronounced “ah”; ih: would be pronounced “ih”; uh: would be pronounced “uh”; etc.</td>
</tr>
<tr>
<td>ai</td>
<td>like ai in aisle</td>
</tr>
<tr>
<td>au</td>
<td>like ow in cow</td>
</tr>
</tbody>
</table>

**Sanskrit Consonants**

<table>
<thead>
<tr>
<th>Letter</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>like b in bird</td>
</tr>
<tr>
<td>bh</td>
<td>like b h in job hunt</td>
</tr>
<tr>
<td>ch</td>
<td>like pinch</td>
</tr>
<tr>
<td>d</td>
<td>like d in dove</td>
</tr>
<tr>
<td>dh</td>
<td>like d h in good heart</td>
</tr>
<tr>
<td>g</td>
<td>like good</td>
</tr>
<tr>
<td>gh</td>
<td>like g h in log hut</td>
</tr>
<tr>
<td>h</td>
<td>like h in hot</td>
</tr>
<tr>
<td>j</td>
<td>like j in job</td>
</tr>
<tr>
<td>jh</td>
<td>like dgeh in hedgehog</td>
</tr>
<tr>
<td>jõ</td>
<td>like ng y in sing your</td>
</tr>
<tr>
<td>k</td>
<td>like k in kite</td>
</tr>
<tr>
<td>kh</td>
<td>like ck h in black hat</td>
</tr>
<tr>
<td>l</td>
<td>like l in love</td>
</tr>
<tr>
<td>m</td>
<td>like m in mother</td>
</tr>
<tr>
<td>n</td>
<td>like n in pinch</td>
</tr>
<tr>
<td>p</td>
<td>like p in soap</td>
</tr>
<tr>
<td>ph</td>
<td>like ph in up hill</td>
</tr>
<tr>
<td>r</td>
<td>rolled like a Spanish or Italian “r”</td>
</tr>
<tr>
<td>s</td>
<td>like s in sun</td>
</tr>
<tr>
<td>ś</td>
<td>sometimes like s in sun, sometimes like “sy” sound</td>
</tr>
<tr>
<td>t</td>
<td>like rt in heart</td>
</tr>
<tr>
<td>th</td>
<td>like t h in fat hat</td>
</tr>
<tr>
<td>v</td>
<td>like v in love, sometimes like w in world</td>
</tr>
<tr>
<td>y</td>
<td>like y in yes</td>
</tr>
<tr>
<td>*t, th, d, dh, and n</td>
<td>should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.</td>
</tr>
</tbody>
</table>

*pronounced as a faint echoing of the previous vowel; e.g. ah: would be pronounced “ah”; ih: would be pronounced “ih”; uh: would be pronounced “uh”; etc. *
சுந்தார் சுவாமி அளிச்சய்த்தின் ஐதவாரப் பதிகங்கள் - பாடல் 7.041
(“திருக்காசூர் ஆலகாயில்”)

பாடல் - திருச்சிற்றபலம்

காவ்ஸர அரிமாந்த மூணியில் ஆனாறுகள்
 கும்பு விதிப்பும் கனிக்க பதிக்கின்
 தாயார் அம்யாக்கி நடந்தால்
 காவ்ஸர் அரிமாந்தம் கவலா அந்தாறு
 கும்பு விதிக்கும் கனிக்க பதிக்கின்

அத்தோ அரிமாந்த கந்தி மணவாளா
 கச்சுர் ஆலகாயில் அம்மான் 1

சுந்தார் சுவாமி அளிச்சய்த்தின் ஐதவாரப்
 பாடல் - திருக்காசூர் ஆலகாயில்

7th thirumurai
thirukachur-alaikkoyil
thiruchitrambalam
சுந்தர் ஸ்வாமிகள்

7வது திருமுரை

திருக்கச்சூர் ஆலக்குலூரில்

திருக்கச்சிற்றம்பலம்

சாலக் காயில் உளநின் காயில்

அைவேன் தைலேமற் ஆண்டான்

சாலக் காயில் குழிக் காயில்

ஆண்டற் அம்மான். 3

சாலக் காயில் அம்மான். 4
சுந்தரАвто சுவாமிகள் அ HWNDசய்த

ேதவாரப்பதிகங்கள்

ஏழம் திருக்கச்சூர் ஆலக்ேகாயில்

திᾞச்சிற்றம்பலம்

பிறவாய் இறவாய் பணாய் சுᾌகா மதிேய மைலேமல் மᾞந்ேத

மறேவன் அᾊேயன் வயல் சூழ்ந்த ஆைலக் கழனிப் பழனக் கச்சூர் ஆலக் ேகாயில் அம்மாேன. 5

பிரமாண சற்று யுமச்சா சுமச்சா

பிறம் குறிய அம்மால்

துமாணமை மதம் காப்ப நிராகர

இலங்கக்காட்டு நிலாய

ஏதலாரநில பாசலத்தாக காலானத்துக்காக

ஏதாம் அம்மால் யெக்கி

ஏதாம் அம்மால் யெக்கி அல்லாம்

அல்லாக இலக்கிய அடையலே. 6

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சுந்தரார்த்தி சுவாமிகள் அன்னிச்சய்தியேதவாரப் பதிகங்கள்

7th thirumurai
thiru-kachūr-ālakkiyil
thiruchitrambalam
சுந்தர脎்திச்ெசய்தா்மிகள்

ேதவாரப் பதிகங்கள்

ஏழ ா ம்  த ி ᾞ ᾙ ை ற

7th thirumurai

திா௞க்கச்சூர் ஆலக்ேகாயில்

திா௞ச்சிற்றம்பலம்

காதல் ஓசய்ᾐ களித்ᾐப் பிறற்றிக்

காதல் ஓசய்ᾐம் கக้า ள் மறேவன்

ஆவெரந் தைலேமற் பயில்வாேர.

உன்ைன மாைல வல்லார்

உைமயாள் கணவா எைனயாள்வாய்  ஆதற் பழனாள் கச்சூர்

அன்னம் மன்ᾐம் வயல்சூழ்

உன்ைன் மனத்தா ᾟரன்

ஆᾟ ரன்ேபர் ᾙᾊைவத்த

உைமயாள் தமிழ்ᾓல் மாைல

தி�௞ச்சிற்றம்பலம்
sundarar-mūrthi svāmīgal’s (sundarar)
thēvāram pathigam - song 7.041
(“thiru-kachūr-ālakkōyil”)

muthu-vāy-ōri – kathara-muthu-kātu
erikon-dā-dal – muyal-vānē
mathuvār-konrai – puthu-vee-sūdum
malaiyān-makal-than – mana-vālā
kathuvāy-thalai-yil – pali-nee-kolla
kandāl-adiyār – kaval-ārē
athuvē-amār – ithuvō-kachūr
āla-kōyil – ammānē. 1

Oh Lord, engaging in dance bearing fire [on the palm]
at the cremation ground, where the old jackals howl;
Oh husband of Himāvaan’s daughter, wearing fresh konrai blooms with trickling honey,
Oh Lord, enshrined in Alakkōyil at Kaccur, won’t the devotees get distressed if they see you receiving alms in the skull with cracked mouth?
Is that your way of immense grace!

kachēr-aravon – araiyil-asai-thu
kalalum-silam-pum – kalik-ka-palik-ken
ucham-pōthā – ūrūr thi-ri-ya
kandāl-adiyār – uru-gārē
ichai-ariyōm – engal-perumān
ae-lēl pirappum – enai-yālvāy
acham-illā – kachūr-vada-pāl
āla-kōyil – ammānē. 2

Oh Lord, who ruled me [as a protégé]
Through all the sevenfold sevn births, Oh Father, enshrined in Alakkōyil
North to Kaccur, devoid of fear fastened a serpent in your waist, as a girdle, won’t the hearts of devotees get melted if they happen to see you, wandering from place to place for alms with the anklets jingling even at midday!
Your desire, we know not.
Oh Lord of the path,
unknown even to the celestials,
Oh Father, enshrined in AlakkOyil
which is charming and unblemished
to the north of cool and lovely Kaccur,
beneath the shadowy banyan tree
right paths You have revealed!
Shrines to You are many
having extolled them
I get rid of delusion
and had driven out the karmas.

Oh Lord of bull-mount, flag and locks!
Effulgence is your frame,
radiant-like lightning!
Oh Father, enshrined at AlakkOyil
at Kaccur with bazaars, decorated halls
and terraces for virgins existing everywhere,
encircled by groves and pools
fertile fields and tracts
embraced by the goddess of wealth
who sheltered there!
Oh the Exalted Order! The effect of such rhythm!
Enflamed Thee the enemies’ triple castle!
Weed out the agony of devotees,
who worship Thee in the morn;
Oh, the blue-throated Lord!
Oh, the Evening Moon! Herb in the hill!
Never do I, Thy servant, forget Thee
Oh Father enshrined in AlakkOyil
at Kaccur with paddy fields and tracts
girt by the presses of sugar cane.

Oh the Unborn! the Deathless!
Never care for anything,
never renounce riding the bull
surrounded by the demons;
ever You forget!
Oh, the Dancer on the stage of burning ghat
won’t the hearts of Your devotees melt,
if they happen to witness You
receiving alms in the bowl of broken skull?
Pray abandon it!
Oh Father, enshrined in AlakkOyil
the north of Kaccur.
Oh Lord, sharing Your body with the Lady whose wide eyes are filled with collyrium; Oh the Master who placed on the locks the Ganges, Aatt flower and crescent moon, Oh the red One! The space! Oh Father, enshrined in AlakkOyil at Kaccur You receive the flatterer’s lies as if they are true! Oh the Truth! Our Lord! Pray think of those who think always of You.

Oh Lord, enveloped by the fragrance Of the blooming konrai of pastoral tract, Oh the resident of Kaccur! You concealed Yourself in elephant’s skin To the dismay of the soft Lady with glance, resembling the deer! Oh, the wisdom Eye! Oh the Father, enshrined in AlakkOyil I, the low and imbecile only fed by body without any thought of You!
Oh the husband of Umaa!
I saw [the great] to sing Thy glory
Never shall I forget Thee! My Ruler! Oh Father,
enshrined in AlakkOyil of Kaccur,
with prosperous fields and tracts,
devotees are there to love and
enjoy, babble and adore Thee,
offering fragrant flowers [at Thy feet]
They are ready to do the needful!
Even then, Thou goest for alms, is it proper and befitting?

Aruran, with the single mind
contemplating ever on Grace of Father
of AlakkOyil in Kaccour,
girt by the fields,
where the hamsa birds dwell,
assumed for himself
the name of the Lord of Arur;
the erudite poet, master of classical words,
Chief of Naaval[ur] with fertile fields,
the rude servitor created this Tamil garland;
Those, who specialize reciting the hymns,
will remain forever on my head!

Thiruchitrambalam
A note on the talam [thiru-kachūr-ālakkōyil]
by
Dr. S.N. Kandaswamy

Thiru-kachūr is the name of the sacred place, while aala-KOyil is the name of the shrine. Lord Siva in His manifestation as Dakshinaamurti seated beneath the banyan tree [aal] to preach the philosophy to the celebrated four ascetics. Henceforth, He was associated with this sacred tree. Originally, the shrine should have been under the canopy of the banyan tree and hence the name, aala-KOyil. Arurar also recalls the old episode of transmitting spiritual knowledge to the sages, to have occurred at this aala-KOyil in the third hymn:

“aala-KOyil kallaal nilalkeel
arankal uraitha ammaanE”

Kaccur is situated 3 km northwest to the Singaperumalkoyil railway station, which is on the Chennai line north of Chengalput Junction. The Lord of the shrine is called virunthita-nāṭṭar, since He offered food to Arurar and his followers who visited the temple at high noon. Since in the disguise of a Anthanar, He went for alms from place to place to appease the hunger of the Saiva devotees, He is also known as Iranthita-nāṭṭar. The goddess is Umaadevi. According to Periyapuraanam, Arurar after visiting Thiru-kalu-kunram directly proceeded to worship the Lord of aala-KOyil in Kaccur, followed by his followers [XII 29.172-182]. The above miracle is also found in it.

The temple inscriptions belonged to the period of later Colas, Pandyas, and Vijayanagara rulers. They refer the Lord by the name, Thiru-aala-KOyil udaiyaar. Thiru-aala-kachūr came to be known as NithavinOtha nallur. The learned people of this place formed an academy called, kachūr katikai. The inscription reveals that the scholar Perunampi, a descended of the celebrated Caattanaar, having erudition in three fold Tamil [iyal, icai, and kutttu] was a member of the aforesaid academy and given tax-free village, Poyyaaoili mankalam. One of the epigraphs of Kulothunga III provides the information that the idol of Thiru-naavukk-arasar was installed in one portion of the temple. most of the inscriptions indicate the establishment of many endowments and gift of lands for the regular worship and burning lamps. This temple is solemnized only by Arurar’s hymns.
The specific features of the Decad:
by
Dr. S.N. Kandaswamy

1. The refrain of the hymns in the decad is generally found as “aal-kOyil amaanE” [8], preceded by kaccur [1, 4, 5, 7, 9] or Kaccur vadapaalai [3] except in hymn 3, where the last line is “aala-kOyil kallaal nilarkil arankal uraitha ammaanE”, perhaps to meet the prosodial requirements of the structure of metrical lines.

2. The natural descriptions of the holy place reveal the creative genius of Arurar.

3. The reference to the beautiful buildings, terraces, bazaars, etc. indicate that Kacchur was a rural city.

4. The Bhikshaatana form of Siva is portrayed in many of the hymns [1, 2, 6, 9].

5. The description of true devotees is found in many hymns [1, 2, 5, 6, 7, 9].

6. The existence of various temples of Siva, sung by Arurar is mentioned in one hymn (3).

7. The phrase, maiyaar thadankan madanthai (7) occurs also in the Thiruvaasakam [VIII 7.11].

8. The phrase thalaimEl kondaathudal (3) and thalaimEl payiltal (10) are idioms, canoting the exalted adoration.

9. The Lord as Moral governor is noted in one hymn (5).

10. The attributes, paid by Arurar to himself in the last hymn indicate his secular as well as spiritual attainments, as a poet and devotee.
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/navanars/63.asp