sundarar-mūrthi swāmigal’s (sundarar)

thēvāram pathigam – song 7.048
(“thiru-pāndi-kodu-mudi”)
(Assembly of the sacred slaves [of God Siva] at Thiru-vārūr)

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

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

English Transliteration, Proof-reading, & Preparation by
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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
- a like a in nap
- ä like a in father
- é like ay in may
- i like i in pin
- í like ee in sweet
- ò like o in rose
- u like u in put
- ü like oo in food
- ha pronounce as a faint echoing of the previous vowel; e.g. ah: would be pronounced “aha”; ih: would be pronounced “ihi”; uh: would be pronounced “uhu”; etc.
- ai like ai in aisle
- au like ow in cow

Sanskrit Consonants
- b like b in bird
- bh like b h in job hunt
- ch like pinch
- d like d in dove
- dh like d h in good heart
- g like good
- gh like g h in log hut
- h like h in hot
- j like j in job
- jh like dgeh in hedgehog
- jã 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
- ñ 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
- ñ sometimes like s in sun, sometimes like “sya” 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.
சுந்தரார்த்தி சுவாமிகள் அக்கரிசையுடன்

ேதவாரப் பதிகங்கள் - பாடல் 7.048

("திருப்பாண் காகா்ம்")

மான் - மும்பைகாணகம்

மந்திரம் புராணத்தின் கிளிரியுடன்
பாது பூர்வமான பழக்கக்கல்
புறா உடற்பாட்டு குறுகிய உடற்பாடு
என்று குறும்பாளியின் குறும்பாளர்
குறும்பாளியுடனும் குறும்பாளருடன்
முருக் பாலாய்ட் கிளாய்ட்
துருங்கு முற்றத்தின் காகல்
இன்று உருளையுடன் பாசுக்‌
நீலக்‌ நீருடன் வாது கால்
வர்ட்டியான் காண்டு கிளாய்ட்

1

பாண்‌ காகா்ம் காகா்ம் காகா்ம்
கிளாய்ட் காகா்ம் கிளாய்ட்
சுந்தரார்த்தி சுவாமிகள்
எனும் தரமான நடனம்
திட்ட நாள்மறந்
திட்டநாள்
ெகட்ட நாள் இறவ என்ற லாற்஫
ேதன்கிள ளர்‌னற் காவிது

2
சுந்தரᾚர்த்தி சுவாமிகள் அᾞளிச்ெசய்த உேதவாரப் பதிகங்கள்

ேதவார பதிகங்கள்

ஏழாகும் நாள்உயிர் பாைடேமல்
காᾫம் நாள்இைவ என்ற லாற்கᾞ ஓᾫ நாள்உணர் வழிᾜம்

ங்கள் பாண்ᾊக் ெகாᾌᾙᾊ  நாவ லாஉைன நான்ம றக்கிᾤம்

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சுந்தர趿஥ிகள் அஞ்சிசெய்தேதவாரப் பதிகங்கள்

ஏழம் திரும்பாட்டுகள்

திருச்சிற்றம்பலம்

ஏழாம் வானிளந் திங்கள் சூைன

Source: www.skandagurunatha.org/deities/siva/thirumurai/
சுந்தரார்த்தி சுவாமிகள் அளிச்சய்த்துகள்

7th thirumurai
thiru-pāṇḍi-kodu-mudi
thiruchitrambalam
சுந்தரமுருத்தின் சுவாமிகள் அஞ்சிசெய்த

ேதவாரப் பதிகங்கள்

திருப்பாண் காண்டில்

திருச்சிற்றம்பலம்
sundarar-mūrthi swāmigal’s (sundarar)
thēvāram pathigam - song 7.048
(“thiru-pāndi-kodu-mudi”)

matṛu-patrrena – kinri-nin-thiru
pāṭha-mē-manam – pāvith-thēn
pettra-lum-piran – thēni-neer-pira
vāthha-than-maivan – they-thi-nēn
kattra-var-tholu – thē-thum-seer-karai
ūrir-pāndi – kōdu-mudi
nattrra-vā-vunai – nān-mara-kinum
sollum nā-nama – sivāya-vē. 1

With no other shelter to me
in my mind your holy feet
I contemplated;
Attained this stage and felt I was really born,
also the point of ‘no-more-birth’.
Oh good Ascetic of Paandi-kodu-mudi
in splendid and famed Karaiyur
prayed and adorned by the learned,
Even if I happen to forget you,
my tongue would only utter, Nama Sivaaya.

itṭa-num-adi – yēṭh-thu-vār-ikaln
thit-ta-nēl-maran – thit-ta-nēl
ketta-nēl-ivai – enra-lār-karu
then-ki-lar-punar – kā-virī
vatta-vā-sikai – kōnder-di-tholu
thē-thu-pāndi – kōdu-mudi
nattā-vā-vunai – nān-mara-kinum
sollum nā-nama – sivāya-vē. 2

Oh Lovable one!
I can’t think otherwise
except to treat the days
when I was disdained by
the worshippers of Your feet
and the days of forgetting You
are the days, spent in vain;
Oh Friend of Paandi-kodu-mudi
prayed and praised by the surging Kaaviri
placing the round laurels at Your feet!
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.
Oh Supreme Effulgence!
I can’t think otherwise
except to treat eh days
on which I didn’t think of You,
as the days of my consciousness declined,
the day of my life departing,
and the day of my corpse
carried on a lofty funeral bier;
Oh orator of Paandi-kodu-mudi,
where comes down the swelling Kaaviri
with its spreading cool waters;
Even if I happen to forget you,
my tongue would only utter, Nama Sivaaya.

Oh our Master of limitless fame,
My father’s Lord, my gold and great gem!
Oh Almighty of Paandi-kodu-mudi,
in the splendid and famed Karaiyur,
where comes down Kaaviri
pushing forth the stones and showering fertility,
on its bank
the good people pray [Thee];
Even if I happen to forget Thee,
my tongue would only utter, Nama Sivaaya.
To the frightened You become shelter;
I, your servant, too, was afraid much;
And on this menial servitor
You showered grace, uttering “Don’t fear”;
Is there any loss to You, the Giver?
Oh Lord with the throat-bedecked with poison of Paandi-kodu-mudi,
where [in the Kaaviri] damsels with feet soft as cotton immerse and bathe;
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.

You wore [on your crown] crescent of heavens,
resembling the petal of a flower;
what else (is needed for Your greatness)?
Oh the Beautiful one!
Around Your waist on the skin of murderous tiger
You fastened the dancing serpent.
Oh the Supreme Effulgence,
Oh the companion of Paandi-kodu-mudi
where the beautiful cool waters of Kaaviri come down singing [the glory];
Even if I happen to forget You,
my tongue would only utter, Nama Sivaaya.
Piously I meditated only on Your flower-like feet, and lo, the karmic bonds were cracked!
Oh the Desired one of Paandi-kodu-mudi, girt by the dense and lush groves
adding luster to the banks of Kaaviri, where the damsels of soft breast, as young coconut, immerse, bathe and play;
Even if I happen to forget You, my tongue would only utter, Nama Sivaaya.

Oh Lord of mat locks, radiant like superior gold,
You bent the bow to inflame the triple castles;
In Your half placed the damsel whose tresses emit fragrance;
Our Lord of Paandi-kodu-mudi, where on the banks of Kaaviri, on the branches [of trees] sing the koels, and dance the delightful peacocks!
Even if I happen to forget You, my tongue would only utter, Nama Sivaaya.
Oh the Refuge, our Father, and Master, the Lord of my father, my gold and great gem-
Thus, babble the eight thousand crore names of the immortals, and they never leave you;
Oh the source of everything, enshrined at Paandi-kodu-mudi where worship Naaraayana and Brahma;
Even if I happen to forget You, my tongue would only utter Nama Sivaaya.

The wearer of curved crescent, the Lord who lovingly enshrined at Paandi-kodu-mudi in Karaiyur,
the Destroyer, the Lunatic, the Unborn with the laurel of konrai, hummed by the lined beetles and fastened girdle of hooded serpent
is praised in these words by ArUran, the servitor;
Those, who utter them, are free from misery.

Thiruchitrambalam
sundarar-mūrthi swāmigal’s (sundarar)
thēvāram pathigam - song 7.048
(“thiru-pāndi-kodu-mudi”)
end notes

By Dr. S.N. Kandaswamy

A note on the thālam [thiru-pāndi-kodu-mudi]:
This sacred place is one of the significant sthalas in Kongu mandala. It seems from the references of the hymns that Karaiyur was the name of the city [VII 48.1, 4, 9, 10] and the shrine was known Kodumudi [V 81.5; VII 48.1, 4, 9, 10; XII 29.86]. However, in present days, Kodumudi has become the name of the sacred place. One can reach this sthala through bus from Tiruchy, Karur or Erode. The river Kaaviri runs here in the north-south direction and the shrine is situated on its southern banks. The thēvāram trio composed hymns on this unique sthala [II 69; V 81; VII 48].

The Lord of the temple and His consort are respectively called Kodumutinaathar and Panmolinaayaki. The temple inscriptions provide details with regard to the liberal gifts of tax-free lands and gold coins by the royal and ordinary devotees to felicitate daily worship and celebrated the periodical festivals. Also, they reveal the installation of some deities in the prahaara.

Arurar after visiting Painneeli, Inkoy malai, and other sacred sites approached Paandi-kodu-mudi and out of intense devotion, poured out the hymns of this decad. SEkkilaar named this decad as Namaccivaaya thiru-pathigam, perhaps from the refrain, sollum naa namaccivaayavE, occurring in the last line of every hymn. He extols this pathigam to assure salvation to the entire world: “ullegellaam uyyya uruthiyaam pathigam” [vide XII 29.83-88]. Then, he proceeded to PErur in the same region. In this context, it is proper to note that Thiru-Nyaana-Sambanthar has composed two pathigams on the significance and potency of the five-syllabled mantra [III 22:1-11; 49:1-11] and Thiru-naavukk-arasar, one pathigam [IV 11:1-10]. In the Thiruvaasakam, references to the greatness of this mantra are many [VIII 1.1; 5.62; 38.10, etc.]. Its mystic and esoteric meaning has been explicated in the Meykanda sastras and their commentaries.

In the Cilapatikaaram [300 A.D.], the five syllabled mantra is mentioned [vide XI 128]. This mantra is also found in the Satarudriya, which according to A.P. Karmarkar - a non-Aryan document par excellence. For further details, vide The Religions of India, Vol. I, The Vratya or Dravidian systems, Bombay, 1950, pp. 51-2.
The specific features of the Decad:

1. The efficacy of the five-syllabled mantra, peculiar to Saivism is stressed in this decad.

2. The burden of the pathigam, unainaan marakkinum sollumnaa namaccivaayavE occurs in the last line of the hymns, preceded by an address in the form of Narravaa[1], Nattavaa[2], Naavalaa [3], Vallavaa[4], Nancanikanta[5], CEtanE[6], VirumpanE[7], NampanE[8], and Kaaranaa[9].

3. The majestic gait and munificence of the river Kaaviri are depicted in many hymns.

4. The greatness and natral beauty of Karaiyur and Paandi-kodu-mudi are delineated in almost all the hymns.

5. The habitual immersing and bathing of the damsels int eh waters of Kaaviri is noted in two hymns [5, 7].

6. The yoga path of meditation is emphasized int his decad [1, 7].

7. The munificent days of worship alone are counted to be the useful period, while others are deemed to be spent in vain [1, 2, 3].

8. Taking refuge unto the Lord’s feet finds a paramount place in the devotional life of Arurar [1, 2, 5, 7, etc.].


10. The automation of the tongue uttering the Panchaakshara is the result of the conscious repetition of the mantra for a number of times.
thēvāram pathigam references:

Online:
- www.projectmadurai.org
- www.shaitam.org/tamil/thirumurai/thru07_048.htm
- www.skandagurunatha.org/deities/siva/thirumurai/

Texts:

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

for information about the life of the 63 nayanar saints visit:
- www.skandagurunatha.org/deities/siva/nayanars/