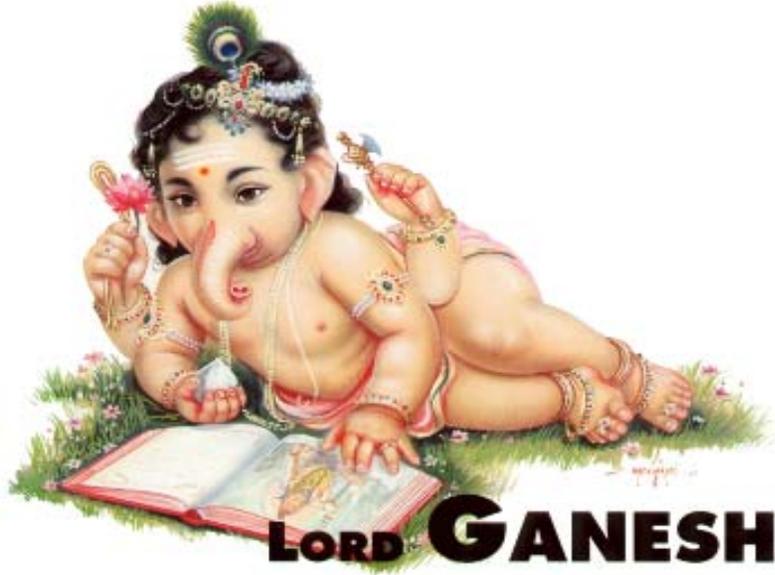


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விநாயகர் அகவல்
திருச்சிற்றம்பலம்



saint auvaiyār's
vināyagar ahaval
thiruchitrāmbalam

śaint auvaiyār's
vināyagar ahaval
(A Tamil poem of adoration to God Ganesha)



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

English meanings by
Layne Little

Transliteration & Preparation by
Sri Skanda's Warrior of Light

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



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saint auvaiyār's
vināyagar ahaval
thiruchitrabalam

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saint auvaiyār's
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Sadhvi Auvaiyar Mā - Introduction

By Satguru Sivaya Subramuniya Swami



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

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

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

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

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

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

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

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



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

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

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





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Saint Auvaiyār's Approach to Vināyagar

By Ratna Ma Navaratnam

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

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

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

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



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

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

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

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



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

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

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



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

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

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

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

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

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

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

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

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





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

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

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

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



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

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

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



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

சீதக் களபச் செந்தா மரைப்பூம்
பாதச் சிலம்பு பலவிசை பாடப்
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பேழை வயிறும் பெரும்பாரக் கோடும் 05

வேழ முகமும் விளங்குசிந் தூரமும்
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இரண்டு செவியும் இலங்குபொன் முடியும்
திரண்டமுப் புரிநூல் திகழொளி மார்பும்
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அற்புதம் நின்ற கற்பகக் களிநே!
முப்பழ நுகரும் மூஷிக வாகன! 15

இப்பொழு தென்னை ஆட்கொள வேண்டித்
தாயா யெனக்குத் தானெழுந் தருளி
மாயாப் பிறவி மயக்கம் அறுத்துத்
திருந்திய முதலைந் தெழுத்தும் தெளிவாய்ப்
பொருந்தவே வந்தென் உளந்தனில் புகுந்து 20





ஓளவையார் அருளிச்செய்த
விநாயகர் அகவல்
திருச்சிற்றம்பலம்

saint auvaiyār's
vināyagar ahaval
thiruchitrambalam

குருவடி வாகிக் குவலயந் தன்னில்
திருவடி வைத்துத் திறமிது பொருளென
வாடா வகைதான் மகிழ்ந்தெனக் கருளிக்
கோடா யுத்தால் கொடுவினை களைந்தே
உவட்டா உபதேசம் புகட்டியென் செவியில் 25

தெவிட்டாத ஞானத் தெளிவையும் காட்டி
ஐம்புலன் தன்னை அடக்கும் உபாயம்
இன்புறு கருணையின் இனிதெனக் கருளிக்
கருவிக ளொடுங்கும் கருத்தினை யறிவித்து
இருவினை தன்னை அறுத்திருள் கடிந்து 30

தலமொரு நான்கும் தந்தெனக் கருளி
மலமொரு மூன்றின் மயக்கம் அறுத்தே
ஒன்பது வாயில் ஒருமந் திரத்தால்
ஐம்புலக் கதவை அடைப்பதும் காட்டி
ஆறா தாரத்து) அங்குச நிலையும் 35

பேறா நிறுத்திப் பேச்சுரை யறுத்தே
இடைபிங் கலையின் எழுத்தறி வித்துக்
கடையிற் சுழுமுனைக் கபாலமும் காட்டி
மூன்றுமண் டலத்தின் முட்டிய தூணின்
நான்றெழு பாம்பின் நாவில் உணர்த்திக் 40

குண்டலி யதனிற் கூடிய அசபை
விண்டெழு மந்திரம் வெளிப்பட உரைத்து
மூலா தாரத்தின் மூண்டெழு கனலைக்
காலால் எழுப்பும் கருத்தறி வித்தே
அமுத நிலையும் ஆதித்தன் இயக்கமும் 45

குமுத சகாயன் குணத்தையும் கூறி
இடைச்சக் கரத்தின் ஈரெட்டு நிலையும்
உடல்சக் கரத்தின் உறுப்பையும் காட்டிச்
சண்முக தூலமும் சதுர்முக சூக்கமும்
எண் முகமாக இனிதெனக் கருளிப் 50

புரியட்ட காயம் புலப்பட எனக்குத்
தெரியெட்டு நிலையும் தெரிசனப் படுத்திக்
கருத்தினில் கபால வாயில் காட்டி
இருத்தி முத்தி யினிதெனக் கருளி
என்னை யறிவித்து) எனக்கருள் செய்து 55

முன்னை வினையின் முதலைக் களைந்து
வாக்கும் மனமும் இல்லா மனோலயம்
தேக்கியே யென்றன் சிந்தை தெளிவித்து
இருள்வெளி யிரண்டுக்கு ஒன்றிடம் என்ன
அருள்தரும் ஆனந்தத்து) அழுத்தியென் செவியில் 60





ஓளவையார் அருளிச்செய்த
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எல்லை யில்லா ஆனந் தம்அளித்(து)
அல்லல் களைந்தே அருள்வழி காட்டிச்
சத்தத்தின் உள்ளே சதாசிவம் காட்டிச்
சித்தத்தின் உள்ளே சிவலிங்கம் காட்டி
அணுவிற்(கு) அணுவாய் அப்பாலுக்(கு) அப்பாலாய்க் 65

கணுமுற்றி நின்ற கரும்புள்ளே காட்டி
வேடமும் நீறும் விளங்க நிறுத்திக்
கூடுமெய்த் தொண்டர் குழாத்துடன் கூட்டி
அஞ்சக் கரத்தின் அரும்பொருள் தன்னை
நெஞ்சக் கருத்தின் நிலையறி வித்துத் 70

தத்துவ நிலையைத் தந்தெனை யாண்ட
வித்தக விநாயக விரைகழல் சரணே!



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ஓளவையார் அருளிச்செய்த
விநாயகர் அகவல்
திருச்சிற்றம்பலம்

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(A Tamil poem of adoration to God Ganesha)

|| aspects of his divine form ||
(Lines 1-14)

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

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

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

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

pēlai-vayi-rum – perum-pāra – kōdum 05
vēla-muga-mum – vilangu-sinthoo – ramum

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

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

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

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

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

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

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

sot-pathang-kadantha – thuriya-mey – nyāna
at-putha-noonra – kat-paga – kali-rē

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

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

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





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விநாயகர் அகவல்
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|| conferring his divine grace ||

(Lines 15-72)

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

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

thirun-thiya – muthalai(n) – the-lun-thum – thēli-vāy
porun-thavē-vanthēn – ulan-thanit – pugunthu 20

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

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

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

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

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

uvattā-upathēsam – pukatti-en – sēviyil * 25
thēvittā-tha-nyāna – thēli-vai-um – kātti

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

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

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

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

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

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

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





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

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

**ārā-thāra-than – ang-isai – nilaiyum 35
pērā-niruthi – pēchurai – aruthē**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

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

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

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

**thēk-kiyē-enthan – sinthai – theli-vithu
irul-veli-irandukk(u) – on-ridum – enna**

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

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

He presses me down into the grace giving ecstasy.

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

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

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

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

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

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

**vēdamum-neerum – vilanga – niruth-thi
koodumey-thondar – kulā-thudan – kootti**

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

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

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

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

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





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