

THE TIRUVAÇAGAM

—

‘SACRED UTTERANCES’

G. U. GOPI

THE TIRUVĀÇAGAM

OR

‘SACRED UTTERANCES’
OF THE TAMIL POET, SAINT, AND SAGE
MĀṆIKKA-VĀÇAGAR

THE TAMIL TEXT OF THE FIFTY-ONE POEMS

WITH

ENGLISH TRANSLATION, INTRODUCTIONS, AND NOTES

TO WHICH IS APPENDED

A SUMMARY OF THE LIFE AND LEGENDS OF THE SAGE, WITH
APPENDICES ILLUSTRATING THE GREAT SOUTH-INDIAN
SYSTEM OF PHILOSOPHY AND RELIGION

CALLED

THE ÇAIVA SIDDHĀNTAM

WITH TAMIL LEXICON AND CONCORDANCE

BY THE

REV. G. U. POPE, M.A., D.D.

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மாணிக்கவாசக கவாரிகள்

அருளிச்செய்த

திருவாசகம்

இசொல்

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உத்தியம்

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பதிப்பிக்கப்பட்டது

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PREFACE.

It has been repeatedly asked, 'Of what possible use can the republication, translation, and editing of books like the Tiruvāṅgam be?'—and, 'Who can be expected to desire to make themselves acquainted with such works?' This consideration has delayed the publication for some time; and it is not at all to be anticipated that the circulation of the book, at least in Europe, will, for some time to come, be encouraging. Still, this is a work that ought to be done! If the Tamil people and the English are ever in any degree to understand one another, and to appreciate each other's thoughts and feelings regarding the highest matters, if any progress is to be made in the developement of a real science of Hinduism, as it now is, our English people must have the means of obtaining some insight into the *living system* which exercises at the present day such a marvellous power over the minds of the great majority of the best Tamil people.

For, under some form or other, Çaivism is the real religion of the South of India, and of North Ceylon; and the Çaiva Siddhānta philosophy has, and *deserves to have*, far more influence than any other. The fifty-one poems which are here edited, translated, and annotated, are recited daily in all the great Çaiva temples of South India, are on every one's lips, and are as dear to the hearts of vast multitudes of excellent people there, as the Psalms of David are to Jews and Christians. The sacred mystic poetry of a people reveals their character and aspirations more truly than even their secular legends and ballads; for sacred hymns are continually sung by the devout of all ages, and both sexes; and all classes of the community are saturated with their influence. The attentive consideration of the system here developed must lead to a sympathetic appreciation of what the hopes, fears, aspirations, and yearnings of the devoutest Hindu minds in the South are, and have been from time immemorial. I have occasionally ventured in notes to go beyond the province of editor and translator, and have criticized many things here and there; yet I feel quite sure that my kind and candid friends in

South India will be in no danger of misunderstanding the spirit in which I have written. These are times when in regard to all religious systems thorough rational investigation, searching historical criticism, and a careful candid consideration of the meaning of the symbols by which doctrines are supposed to be expressed, are quite necessary everywhere. The result of this searching, yet reverent, analysis has been and is,—ever more and more,—of the utmost value in the West. Whatever is TRUE will bear the test of the severest scrutiny, though men may feel obliged from time to time to modify the expressions of their belief, and to readjust their most cherished formulas. There is an evolution of religion. Meanwhile, TRUE DIVINE FAITH lives on, and grows more vigorously for the conflicts in which it is ever, of necessity, engaged.

It is much to be desired that our friends in South India should recognize this, and consent to enter upon a thorough scientific investigation of the historical foundations of their popular beliefs, the precise import of symbolical expressions, and the practical bearing of every portion of their wonderful 'Siddhāntam.'

In matters of religion the greatest hindrance,—and the most truly irreligious thing,—is the spirit of ignorant, unreasoning, unsympathetic antagonism. Every system has its truths and profounder thoughts; and these lie deeper than 'full fathoms five' in man's nature; and must be fundamentally and essentially in large measure the same for all men, and for all time. It is only by recognizing these *common truths*, and making them the basis of inquiry, as to further alleged Divine communications, that it is possible to gain a true religious developement.

Very many things celebrated in these remarkable poems are doubtless without even the shadow of historic foundation, but it is yet possible to feel a lively interest in some, at least, of them as poetic fancies. What seems graceful and touching to one people often excites laughter, or scorn, or even detestation, among others. So, in regard to symbols, it is quite certain that many expressions, figures of speech, and allegories, very dear to peoples in the West, have no significance whatever to those of the East. And very, very much that seems to Oriental minds edifying, is repellent to those of the West. Still, I think the time has really come when thoughtful and candid people may do much to remove the hindrances, that undoubtedly exist, to the closer union of the convictions and sentiments of devout men in East and West. I may add that nothing can be further from

my purpose in this work, and more utterly distasteful to me, than theological controversy; and if in this work any one word of mine should give pain to any of my valued Tamil friends, I ask forgiveness in advance.

It seems also most desirable that all Europeans whose lot it is to dwell in the Tamil lands, or who anywhere set themselves to benefit their Tamil fellow-subjects,—and especially missionaries and teachers,—should take pains to know accurately the feelings and convictions of those for whom, and in the midst of whom, they work. For many years I have not ceased to say,—there in India, and here in Oxford,—to successive classes of students, ‘You must learn not only to *think* in Tamil, but also to *feel* in Tamil, if you are to be intelligible and useful among the Tamil people.’

This publication (the fruit of much weary toil) may help, it is trusted, all who desire to be helped, along this certainly difficult road.

It must be confessed, moreover, that I very earnestly wish also that my valued Tamil friends may be led to make the closer acquaintance of some of the magnificent collections of ‘sacred poetry’ existing in English. And this not only for the benefit (which must be great) of the individual student, but of Tamil literature. *For no literature can stand alone.*

I may safely take it for granted that my indulgent Tamil friends will not shrink from these Christian compositions, because they are full of the unstinted praises of Him Whom all acknowledge as the noblest, purest, best, and most self-sacrificing of those who have worn the garment of our mortality,—any more than I have shrunk from long and appreciative study of poems containing very much with which I can have but scanty sympathy¹. ‘Scrutinize all things: hold fast that which is good!’

I may add that my experience as a translator has taught me that to get even a glimpse of the thought of a real poet, the student must often go down into the depths, must use every means to put himself in sympathy with his author, must learn to think and feel with him, and so—it may be—at last come to understand him.

Some German and Latin hymns were translated 150 years ago by that wonderful Tamil scholar and poetic genius, the missionary Fabricius; and ‘*Fabricius’ hymn-book*’ has been, and deserved to be, the basis of nearly all the Christian Tamil

hymnology. Though it is hardly classical, it is so vigorous and real in its tone, that it does not seem likely ever to lose its hold upon the affections of the Tamil Christian community. Nevertheless it is to be earnestly desired that the transfusion of much great European and sacred poetry into popular, easy, rhythmic Tamil verse resembling that of Māṇikka-Vāṇagar, should be attempted. If a foreigner has bestowed infinite pains (would that it had been with greater results!) on the study of the Tiruvāṇagam, perhaps some of the native scholars of South India, versed in English and Tamil, may be induced to inquire whether they cannot find fitting material for study, imitation, and translation in that inexhaustible mine of beauty and profound thought which is opened up in English sacred verse, from the Hebrew psalms down to the Christian poetry of the present day. Nothing of this sort can be expected to live and be effective among a people if not expressed in their own vernacular language, the 'vulgar tongue,' 'in which they were born.'

The speech of a dying people may, perhaps, be allowed to die; but this cannot be said of the Tamil race. Heaven forbid!

Dead languages have great uses. 'Even in their ashes live their wonted fires.' *De mortuis nil nisi bonum!*—yet, in many ways, the living tongues are better! One cannot tell what flowers may yet bloom, what fruits may yet ripen, on the hardy old trees. Let Tamilians cease to be ashamed of their vernacular!

There exists now much of what is called Christian Tamil, a dialect created by the Danish missionaries of Tranquehar; enriched by generations of Tanjore, German, and other missionaries; modified, purified, and *refrigerated* by the Swiss Rhenius and the very composite Tinnevely school; expanded and harmonized by Englishmen, amongst whom Bower (a Eurasian) was foremost in his day; and, finally, waiting now for the touch of some heaven-born genius among the Tamil community to make it as sweet and effective as any language on earth, living or dead.

Of that unique genius Beschi (see Preface to my *Kurraḷ*, for a history of this great man), and of De Nobilibus, and (in after days) of Ellis and Stokes,—with a multitude of others, such as Drew, Caldwell, and Percival, who advanced Tamil culture,—space forbids me here to speak.

Beschi—with his unnamed collaborators—has left what is a literature in itself, but—except certain prose books—tending more and more to become obsolete.

There has been at least one real native Christian poet, Vēthānāyaga Sāstriyār of Tanjore, whose writings should be collected and edited. Christian lyrics, of unequal value, abound. Mr. Webb, an able American missionary of Madura, did much to develop these. The 'Pilgrim's Progress' has been versified; and the first book of 'Paradise Lost,' by V. P. Subramanya Mudaliār, is a courageous attempt. Many more works might be cited, but this must suffice for Christian Tamil.

Amongst many others, Tirumūlar's Tirumantra, Tāyumānavar's poems, Paṭṭaṇattu Piḷḷai's poems, the Dēvāram, the Tiruviçaiṭṭā, with various articles in 'The Light of Truth,' by N. B. and by P. A., exhibit at once the capabilities and needs of popular Tamil poetry.

Of old classical Tamil and its stores I have spoken elsewhere.

I am afraid I cannot recall more than two recent works which seem to me to give promise of a veritable re-descent in more modern attire of the Tamil Sarasvatī.

The distinguished author of Manōmaṇiyam, P. Suntharam Piḷḷai, has—too early for us—passed into the unseen. The copy he sent me (inscribed with characteristic modesty), 'Submitted to — with the author's best respects,' is to me a valued companion.

The little anonymous¹ volume—a first instalment—entitled 'Tani-pāçura-togai' seems to herald the advent of a new school to be heartily welcomed.

But Tamil—like Latin in the early Christian ages—must learn to adapt herself to the new order of things! Horace and Virgil would hardly have consented to part with their metrical system for the rhythms and rhymes of a later time; yet 'Dies Irae' and 'Veni Spiritus,' the poems of Richard and Adam of St. Victor, St. Bernard, and a multitude of others, came to dwell in the world's heart for ever; while Dante and all the great Italians are Latins!

The work of translation was here and there difficult, and I had to compare a great number of similar verses to get at the meaning. An anonymous scholar², who has written the only commentary I know on the Tiruvāçagam, confesses himself at a loss to explain, among others, Poems I-IV. I have altered a few things in accordance with his interpretations, but have often seen reasons for differing. The work is very able and learned.

¹ The author's name is now given. The verses are by V. G. Suryanarayana Sastryar, B. A., Head Tamil Pandit of the Madras Christian College. An enlarged edition with English renderings will soon be issued.

² This was not published till my translation was in the press. Indeed the editor gives in his preface as one reason for the publication the fact that an *Ançalēyar* (Englishman) was putting forth an English translation.

Generally my translation runs line for line with the original, and preserves something of its rhythm, where this did not interfere with fidelity to the sense.

Of the Tiruvāçagam itself nothing need be added to what is elsewhere said.

My thanks are due to the Secretary of State for India for a liberal subsidy ; to the Delegates of the Clarendon Press ; and to many Tamil friends (who do not desire their names to be mentioned).

A full list of subscribers and donors will be duly published.

To Mr. Pembrey (as in my former writings) I owe very much for his indefatigable co-operation.

I date this on my eightieth birthday. I find, by reference, that my first Tamil lesson was in 1837. This ends, as I suppose, a long life of devotion to Tamil studies. It is not without deep emotion that I thus bring to a close my life's literary work.

Some years ago, when this publication was hardly projected, one evening, after prayers, the writer was walking with the late Master of Balliol College in the quadrangle. The conversation turned upon Tamil legends, poetry and philosophy. At length, during a pause in the conversation, the Master said in a quick way peculiar to him, 'You must print it.' To this the natural answer was, 'Master! I have no patent of immortality, and the work would take very long.' I can see him now, as he turned round,—while the moonlight fell upon his white hair and kindly face,—and laid his hand upon my shoulder, saying, 'To have a great work in progress is the way to live long. You will live till you finish it.' I certainly did not think so then, though the words have often come to my mind as a prophecy, encouraging me when weary ; and they have been fulfilled, while he has passed out of sight.

To the memory of Benjamin Jowett, one of the kindest, and best, and most forbearing of friends,—to whom I owe, among much else, the opportunity of accomplishing this and other undertakings,—I venture to inscribe this volume with all gratitude and reverence.

May the blessing of his Master and mine crown the very imperfect work!

G. U. POPE.

BALLIOL COLLEGE,

April 24, 1900.

PART I.

THE LEGENDARY HISTORY

OF

THE TAMIL POET, SAINT, AND SAGE

MĀṆIKKA-VĀÇAGAR.

WITH NOTES ON THE ĀIṂVA SIDDHĀNTA SYSTEM OF RELIGION
AND PHILOSOPHY.

THIS life of the Sage, with the notes appended, was presented in substance to the members of the Victoria Philosophical Society, read before them, and printed by them. With their consent these are now reprinted in a considerably enlarged form. The writer has to offer his warmest acknowledgments to the Council of that excellent Society, and especially to their Honorary Secretary, Captain Petrie. To them the publication of this work is in great measure due.

THE HISTORY OF MĀNIKKĀ-VĀÇAGAR.

§ i. *To his Conversion.* T.V.U. P. I.

THE history of this remarkable man is involved in considerable obscurity; but, although we can only discern the dimmest outline of his figure amid the mists of South-Indian poetical tradition, it is quite certain that he actually existed; that these legends, interesting in themselves, have a considerable foundation in fact; and that this sage was the first in the long and every way remarkable series of devotees of Çivan who engaged in the arduous work of recovering the south of India from the Buddhists and Jains. He is not however regarded in the Tamil lands as the greatest of the Çaiva saints, that honour being reserved for *Tiru*² *Ñana Sambandhar*, some of whose legends I have elsewhere given (*Ind. Mag. and Review*, 1897). Nor is it possible with even an approximation to certainty to fix his date. As he evidently flourished at the time when the influence of Buddhism in South India was decaying, if not dying out, there is good reason to suppose that he lived somewhere about the seventh or eighth century of our era. Some further confirmation of this supposition will be forthcoming. The authorities for his history, if we may call them such, really resolve themselves into two: his own writings, which are but sparingly autobiographical; and the very modern legendary poem called the *Vātharvūrar*³ *Purāṇam* (T.V. Ū. P.). This latter again is an amplification of the sections fifty-eight to sixty-one of the Madura *Sthala Purāṇam*, or, as it is commonly called, *Tiru Vāṭaiyadāl*⁴ *Purāṇam*; and is utterly unhistorical. This latter

¹ 'Mānikya' is more correct Sanskrit, but in Tamil the name has always been written as I have given it. It means, 'He whose utterances are rubies.' A respected Tamil scholar has gravely in the *சென்னைப் பார்வை*, Jan. 1900, p. 278, announced its derivation to be from *விவிய* (= 'excellent') + *கனி* = 'sweetness'. 'This is ingenious, and I have gladly patrioted; but obviously untenable!

² *Tiru* is the Tamil equivalent of the Sanskrit *திரு*, 'blessed,' 'sacred,' and when prefixed to the names of persons corresponds to SANS. *The*. The Tamil form of Sanskrit *ñāna* is *ñana*, *நீனா*.

³ *Vātham* = 'disputation'. Sanskrit *वा* '2'. The town where the saint was born was called 'disputation town'. The country was full of polemics in those days. See *Nilalī*, p. 202.

⁴ See NOTE I. 'Sacred sports' of the god, of which sixty-four are given. This work has been printed in Tamil. A summary is given in Taylor's *Oriental Historical Manuscripts*,

professes to be a translation of a portion of the Sanskrit 'Skandam,' and cannot itself be ancient, dating from about A. D. 1750 probably. The sixty-second and sixty-third sections give a summary of the sage's Madura experiences. Like other collections of the legends of Hindu temples, the *Tiru Viḷaiyāḍal* is full of the most extraordinary stories, from which it is well-nigh impossible to sift out any grains of historical truth. And the very florid *Vāthavūrar Purāṇam* is professedly a poetical romance. We must therefore rely chiefly upon the poems for a picture of the devotee, and even here a grave difficulty meets us at the outset. Multitudes of spurious writings, in India (as indeed elsewhere), are attributed to nearly every person of historic repute; and interpolations too are always to be suspected. The rivalry between opposing sects has greatly tended to this result; for each *Guru* must be represented as having left greater works than those of the *Gurus* of rival systems; and also his writings must be brought up to date, so as to lend unequivocal support to the most recent development of the tenets of the sect.

I shall give the story as I find it.

The sage was born at the town which goes by the name of *Tiru-Vāthavūr* on the river *Vaigai*, near to Madura; and it is said that, in consequence, the name given to him by his parents was *Tiru-Vāthavūrar* (= *he of Sacred Vāthavūr*). This is very doubtful. But he has two other names, as will appear in the sequel. The epithet by which he is chiefly known is *Māṇikka-Vāḍagar* (Sans. *Māṇikya-Vāchaka* = *he whose utterances are rubies*); and the title of his poems is *Tiruvāḍagam* (= *divine utterance*). His father was a *Brāhman* of the *Āmāṭṭiya* tribe (Sans. *Āmātya* = *Councillor*), whose name is not recorded. The king of Madura at the time was *Arimarttanar* (Sans. *Crusher of foes*¹).

The boy is represented as being from the first a prodigy of intellect, and it is gravely stated that in his sixteenth year he had exhausted the circle of ordinary Brahmanical learning, and especially was consummately learned in the *Āgamas*² of the *Çaiva* system. The fame of his learning and genius soon reached

1. 55-192. The Tamil verse translation is by *Parāñjōti-māmuniyar*. See also *Nelson's Madura Manual*.

¹ This king is given in the Madura lists as the tenth before *Kūna* (or *Sundara*) *Pāṇḍiyar*, in whose time *Sambandhar* flourished. This would place *Māṇikka-Vāḍagar* about 150 to 200 years before this latter. *Sundara Pāṇḍiyar's* date is fiercely disputed. About 1030 A. D. seems the safest guess.

² The *Āgamas* are said to be sacred writings inculcating *Çaiva* doctrines, and to be of equal authority with the Vedas. The names of twenty-eight of these are given. They were much later than the *Upanishads*. There is a mystery about them.

the king, who sent for the youth, conceived a vehement affection for him, and constituted him his prime minister, giving him the title of *Tennavan-Brahma-Rāyan* (= the Pāṇḍīyan's Brāhman king).

The poet (*Kaḍavu! Mahimani*) in his first canto, 16 21, invites us to contemplate the young and brilliant courtier as enjoying all the splendid luxury of Indra, king of gods, and shining amongst the other ministers and courtiers of the Pāṇḍīyan kingdom 'like a bright silver moon come down from heaven to earth, and moving resplendent in the midst of the surrounding stars.' He is arrayed in royal garments 'refulgent with the lustre of innumerable gems borne aloft in a sumptuous litter, surrounded with horses and elephants, and overshadowed by a white umbrella of state rivalling the moon in the heavens.' The king, who is the incarnation of Justice, Wisdom, and Benevolence, leaves the government of the country entirely in his hands. Yet the balance of his equal mind is not disturbed by all this luxury and absolute authority; for he ever ponders the sacred writings which enshrine the truths of the Ćaiva faith, and assures himself that all these externals are but the bonds that imprison the deluded soul; and that this embodied life with all its vicissitudes must be renounced, shaken off and forsaken, in order that by Ćivan's grace he may attain the 'great release.' His soul is filled with an infinite pity as he sees the thronging multitudes, who, he knows, are passing ever through the round of births and deaths, and are in these fated embodiments suffering remediless woes. So, 'like those who suffer from the intense glare of heat, and seek refreshing shade, his soul dissolves in passionate longing for Ćivan, the loving Lord.' Yet, though he beholds men around him as souls imprisoned through ante-natal evil, and feels how profitless all human existence is, and how surely all sentient beings are mere actors walking in a vain show, he nevertheless continues with unflagging diligence to dispense impartial justice as his sovereign's representative; but there is ever one supreme desire in his soul: he yearns to meet with a *guru* who (so does Ćivan reveal Himself) would teach him the mystery of the 'five letters'¹ and the 'way of release.'² 'As the tiny winged

¹ NOTE II. The 'five letters' or 'villāles, as we should call them, are *Ći va yan ma* = 'Adoration to Ćivan.' A supernatural power is lodged in these sounds. They may be uttered in the reverse order also: *ma yan Ći va*. The Tamil student may consult *Ćivana āraṇa*, 30 45. *Ćivana āraṇa*, ch. ix, 81 90, given here. *Ćivana āraṇa*, II 40. *Ćivana āraṇa*, 93, ix, 3.

² See NOTE III. The soul's emancipation.

creatures go from flower to flower through every grove,' he sought out and held converse with the professors of different Çaiṅva schools, saying within his soul, 'Where shall I find the spotless Guru¹, who can expound to me the mysteries of the Āgamas?' In fact, the state of mind of the youthful prime minister was much like that in former generations of Sākya-muni or Gautama, and of all the great saints and sages whose names live in Indian tradition: the world's infinite woe oppressed him, and there was neither remedy nor teacher to be found. (NOTE V.) It is evident that at that period the faithful followers of the Çaiṅva system were few, and rival systems were in the ascendant. The king himself and his courtiers were probably but lukewarm in their religious profession. Jainism was everywhere.

The recital of these mental troubles, and the touching confession of his ignorance and youthful folly are to be found in many of his poems. (See especially No. V, *The Sacred Cento*, pp. 44-84.) They remind one most forcibly of the Confessions of St. Augustine, and we cannot help saying that, in our Tamil sage, we find a spirit congenial to that of the great doctor of the West.

The crisis was at hand. One day when the king was sitting in state in the midst of his nobles and dependant kings, messengers came announcing that, in a harbour in the territory of the Çōra king, ships had arrived with multitudes of horses of rare value, from the 'Aryan²' land. We may suppose that this means Arabia, and the whole legend points to the traffic ever carried on by coasting vessels between India and the western countries, from whence not goods only, but influential ideas also came. The king at once commissioned his confidential minister to proceed to *Tiru-perun-turrai* ('sacred-great-harbour')³ to buy these horses; and gave him an enormous treasure for their purchase. Māṅikka-Vāçagar, seated in a magnificent litter, set out accordingly in more than royal pomp, escorted by troops composed of mercenaries from every known eastern land. Never was progress more magnificent than that which the poet imagines. It is the last gleam of the predestined saint's secular glories. And thus through cities, over vast wildernesses and interposing hills (!), he made his way to the great western harbour, where he was to make his purchases. The curtain here falls

¹ See NOTE IV. 'The Guru.'

² *Arya* seems here to be equivalent to 'foreign.'

³ This is now called *Āvuçaiyār Kōyil*. It is twenty-seven miles from *Puthukotta*, and the sage is worshipped there.

at the end of the first act in the drama of the sage's history. His secular life is really ended. Like St. Paul journeying to Damascus, he is on the eve of an unexpected and decisive experience.

§ ii. *Çivan Appears. The Sage's Conversion.* T.V.Ū.P. II. 1 82.

And here the poet for a time leaves him journeying on, and introduces us, in the second canto, to a more splendid court than that of the Pāṇḍīyan king; to the court of Çivan Himself, where He sits enthroned with Umā by his side on the silver hill. (NOTE X.) There the God announces to the assembled deities his intention to visit earth, in the form of a *guru* or human teacher, that he may initiate and consummate the conversion and salvation of a disciple, who shall restore to all the Southern lands the teaching of the truth, and make the Tamil language for ever glorious with the 'nectar of sacred and devout poesy.' His adoring hosts are to accompany Him in the guise of disciples, for one of the titles of Çivan is 'Lord of Hosts.' (NOTE XII.) The poet has a great many beautiful verses, and some very fanciful ones, about this gracious advent of Çivan.

The trees put forth their verdure, the flowers exhale new fragrance, the birds sing on every branch, the beautiful grove around Tiru-perun-turrai is hushed in expectancy, when under a thick and spreading *Kuruntham*¹ tree, in human form, the mighty *Guru* takes his seat, attended by his hosts, all like Himself, in appearance Çaiya saints. Meanwhile the youthful prime minister, unconscious of the coming crisis, draws near the town with his gorgeous company, and hears from amid the grove solemn mysterious strains, the voices of the 999 saintly attendants of the God, who are chaunting the venerable Çaiya-Agamas. He at once stops his royal cavalcade, and sends a messenger to inquire the source and reason of this sweet mystic music.

The answer is, that surrounded by a vast multitude of devotees, beneath a *Kuruntham* tree, there sits a venerable saintly *Guru* with braided lock, crowned with a garland of *Kondrai*, in majestic grace most like unto Çivan Himself.

Our traveller forthwith reverently alights, draws near, and at once is transported with rapture. He beholds a mystic *Guru* who has a rosary of scarlet *Eleocarpus* beads around his head and throat and breast; who is smeared with sacred ashes of

¹ The tree is the 'thorny trichilia'. Its flowers are very fragrant. See p. 255.

dazzling white, has a third eye of fire in the centre of his resplendent forehead, and holds in his hand a book. 'What book is this?' he ventures to inquire. The answer is, 'It is the *Çiva-nāna-bōdham*.' We must pause to remark the daring anachronism of this reply. This celebrated work of the Tamil Aquinas, the great Meykaṇḍa-Dēvar, did not exist for at least two centuries after Māṇikka-Vāçagar's time. 'And what,' inquires the neophyte, 'is *Çivam*? What is *Ñānam*? and what is *Bōdham*?' '*Çivam*,' was the God's reply, 'is the incomparable true and divine Essence. *Ñānam* is the science of that Essence. *Bōdham* is its right apprehension.' No sooner does this answer fall upon his ears than the inquirer, who has reached the exact stage of religious experience² that according to the *Çaiva* system renders him meet to hear and receive the *Guru*'s words, exclaims, 'Henceforth I renounce all desires of worldly wealth and splendour. To me, Thy servant, viler than a dog, who worship at Thy feet, grant emancipation from corporeal bonds! Take me as Thy slave, O king of my soul!' Saying this, he stands weeping and worshipping at the *Guru*'s feet. One of the chief of the surrounding host now intercedes for him as worthy to be taught the mystery of emancipating grace, and the God accordingly receives him, and bids the attendants prepare at once for his solemn initiation.

In the grove a stately tabernacle is prepared, surrounded with rich silken hangings, and adorned with myriads of fragrant blooming flowers and innumerable sparkling gems. In the midst a lofty seat is prepared for the *Guru*, and the neophyte is bathed with water from the Ganges, besprinkled with perfumes, and prepared for reception by a variety of minute ceremonies. He then presents food with many kinds of luscious fruits to the great Master, after which the initiation begins. The *Mantras* and holy texts are taught him. He hears these, while his faculties are absorbed in loving devotion. He then worships the sacred feet of the *Guru*, and places them reverently on his head³. With the impartation to him of all the mysteries of the *Çaiva Siddhānta* philosophy (NOTE XI), the initiation is complete.

And now, how changed is the youthful minister of state! He has become a *Jīvan-muttar*, who lives in a body still for a little while, but is one in feeling, soul, power and faculty

¹ The neuter form.

² *Çatti-nibātham* (NOTE V).

³ Lyric XXXII.

with the Infinite Eternal. He has put off his rich garments and adornments, is besmeared with white ashes, and wears the peculiar habiliment of the ascetic. From his head depends the braided lock of the Çaiva devotee, one hand grasps the staff, and the other the mendicant's bowl: he has for ever renounced the world—all the worlds—save Çivan's self.

And he is faithful henceforward even to the end. In the whole legendary history of this sage, whatever we may think of the accuracy of many of its details, and whatever deductions we are compelled to make for the exaggerations that have grown up around the obscurity of the original facts, there stands out a real historical character, which seems to be a mixture of that of St. Paul and of St. Francis of Assisi. Under other circumstances what an apostle of the East might he have become! This is his conversion, as South India believes it; and in almost every poem he alludes to it, pouring forth his gratitude in ecstasies of thanksgiving, and again and again repeating the words 'I am Thine, save me!' His poetry lives in all Tamil hearts, and in the main and true essence of it deserves so to live!

The next step was,—and here it is difficult for us to see how the conduct of the new devotee can be justified,—to make over to the *Guru* and his attendants the whole of the treasure entrusted to him by his king for the purchase of horses. By initiation he has become the *Guru's* very own. All that he is and has belongs to his new Master. So, together with his own garments, jewels, and personal property, the whole of his late master's prodigious treasure is at once handed over to be distributed to the devotees of the God and to the poor!

§ iii. *Events in Madura.* T. V. U. P. II. 83-135.

Meanwhile the nobles who composed his escort beheld with astonishment the sudden transformation of the youthful minister, and were still more astounded at this misappropriation—as it certainly seemed to them—of the king's, their master's, property. So they ventured to draw near to the sacred assembly, and to expostulate respectfully; but Manikka-Vaçagar sternly bade them depart,—for 'why,' said he, 'would you bring me back to earth's false employments?' Finding all their expostulations useless, they at length returned to Madura, and announced to the king that his favourite minister had become a Çaivite Sannyāsi ('one who has renounced the world'), and had made away with all

the money entrusted to him. As in the case of Daniel, there was jealousy at work no doubt, but Māṇikka-Vāçagar was evidently not blameless, as seen at least from a mundane point of view. The king was exceedingly enraged, as was natural, and sent a peremptory order for his minister's instant return. When the royal order arrived and was presented to the new ascetic, his reply was, 'I know no king but Çivan, and even were Yaman's (the god of death) messengers to come to bear me away, my Master has conquered Yaman¹.' He then took the king's missive and spread it before the God asking for direction. Çivan smiled sweetly upon him, and bade him return fearlessly, and tell the king, that on the 19th of the month of Āvaṇi² the horses which he had been sent to purchase would arrive in Madura. The God also arrayed him in resplendent garments, and gave him a fitting chariot, together with a ruby (hence his name) of inestimable value which he was to present to the king. Accordingly, Māṇikka-Vāçagar returned with the messengers, and stood before his former master, who sternly required him to account for his conduct. To this he submissively replied,—as the God had bidden him,—(though it seems to us to be false!) that the horses had been procured, and were waiting in Perun-turrai; but that he had not brought them with him now because the Brāhmans had assured him that the 19th of the month Āvaṇi was the propitious day for the transmission of these precious animals to Madura. He also presented the ruby, which filled the king with astonishment and delight, made him satisfied with the explanation, and caused him to regard the report of the others as a piece of mere envious detraction. So the time passed, till there were only two days wanting to the date fixed for the arrival of the horses. And now, one of the courtiers who had gained the ear of the king, represented the whole matter in its true light;—or rather, as it had appeared to all who had accompanied Māṇikka-Vāçagar: 'Your majesty,' said he, 'is deceived; your prime minister on the outskirts of the city of Perun-turrai saw a Çaiva *Guru* of imposing appearance and apparent sanctity, whose disciple he at once became, and

¹ See *Nālaḍi Lex.* ५७: Çivan with His left foot kicked Yaman, and 'death was dead!' This is referred to in *Kurraḷ*, 269:

'Ev'n over death the victory they may gain,
If power by penance won their souls obtain.'

See also Niti-Nerri-Viḷakkam 51, and Stokes' note. Comp. p. 63.

² The 19th of Āvaṇi (Sept. 4) is a great annual festival-day in commemoration of this.

to whom he made over the whole of the treasure for the purposes of that sect!' It would seem that they themselves, though they had seen everything, had no belief in the divinity of the *Guru*; and it is possible that they themselves were Jains, or Buddhists, who were rejoiced to have the opportunity of bringing this accusation against the Āiava saint. It must be remembered too, that it is a fundamental doctrine of the Āiava system that every *Guru* is in Āiava eyes an absolute incarnation of the God; but to these non-Āiava courtiers he was simply a sectarian mendicant. The king in consequence ordered Maṅikka-Vāḡagar to be thrown into prison till he should restore the treasures he had misappropriated; and this, doubtless, seems to us to have been but just; yet the poet tells us, that all nature sympathised with the suffering saint; sun, moon and stars withdrew their light, trees drooped, and the whole creation languished. The sufferer in his prison meanwhile utters lamentations, and makes very touching appeals to the God in Whom he trusted. This part of the history is in truth very pathetic, and enjoys great popularity among Tamilians.

The second canto leaves him thus in prison, but the date of the promised arrival of the horses is at hand!

§ iv. *The 'Horses.'* T. V. Ū. P. III.

'It is the duty of the father to relieve the woes of his children,' and so Āivan appears at the appointed time with the promised horses. But here is seen a characteristic of the God upon which all the Āiava writers delight to expatiate—His sportive character: He delights to astonish, to bewilder, even to delude the sons of men! So everything in the universe is the sport of Āivan. 'He disports himself in the universe and in the souls of individual men!'. His dance at Āithambaram² is the symbolic expression of this. So in this case the God gathers together a vast multitude of jackals from the forest around, converts them into magnificent chargers, gives them into the charge of all the inferior gods, who come disguised as grooms, while He Himself rides at the head of the troops, disguised as the merchant, who has brought the horses for sale from a distant land. The tidings reach the king: 'The purchased horses have actually arrived! An innumerable host, they cover the plains.

¹ 'Kelati aruḡe, Kelati puḡe.' Comp. Tiruvāḡgam III. 124-141, and No. 111. I.

² See No. 17 VII. Āithambaram.

The heavens are dark with the dust of their feet.' Of course the king sees how wrongly he has treated his prime minister, who is at once released from prison, restored to favour, and goes forth with the king to inspect and receive the purchased horses. Wonderful indeed (and very prolix!) is the Tamil poet's description of the cavalcade, and of the good points of the horses. But the interest of the story centres in the advent of Çivan, whom Māṇikka-Vāçagar at once instinctively recognizes as his Master, but dares not openly worship, since the Deity willed to preserve His incognito. The mighty Divinity Himself stands before the Pāṇḍiyan king, horsewhip in hand, and concludes the bargain; when it appears that the horses delivered are worth four times the treasure that had been entrusted to the prime minister for the purchase! The delighted king gives dresses of honour to Çivan and the other disguised gods, but these they receive with manifest contempt, which greatly astonishes and irritates him. This is explained away, however, as the result of their foreign customs. The horses are delivered up to the king's grooms, the gods depart, the king and his minister go to their respective palaces, and darkness comes down over the land. But the tranquillity is short-lived; for before the dawn the whole city is roused by frightful howlings, which proceed from the royal mews. The newly-arrived jackal-horses have resumed their old forms, and are making night hideous with their howlings. They even fall upon the real horses and devour them; and after a tremendous fight and unspeakable confusion make their escape to their native jungles. The king now perceiving that he has been deceived, sends for the prime minister, and furiously upbraids him with the trick, and demands restitution of the treasure. Till this has been restored Māṇikka-Vāçagar is handed over to the tormentors, who take him down to the river now dry, and there expose him under the fierce noon-tide sun on the burning sand of the Vaigai with a huge stone on his back. Again he utters pathetic prayers, and appeals to his Master Who has deluded both him and the king. This brings us to the fourth canto, wherein the sage is finally vindicated. Of course it is known that the mighty Çivan carries in the midst of His bushy locks the river Ganges; so to that river-goddess He gives command that she shall rush down, filling the empty channel of the Vaigai, and inundating the city of Madura, the scene of the saint's sufferings. 'Like a herd of fierce elephants

rushing from the mountains, the waters of the Ganges come down and cause the river to overflow its banks, threatening to drown the city. The astonished and bewildered king and his courtiers are now sensible of their mistake, and the sage is once more restored to the royal favour, and entrusted with the task of directing the measures whereby the city is to be saved from destruction. Under his direction orders are given to the inhabitants to build a dam for their protection; and to each one is assigned the extent of wall for which he is responsible.

§ v. *Çivan, a Carrier of Earth.* T. V. U. P. III.

Now in the city was a poor woman, whose name was Çemmana-Çelvi ('the true-hearted hapfy one'), a widow, who earned a scanty livelihood by selling rice-cakes. The order is given her to construct her share of the dam, but she cannot herself dig and carry earth, and she has no one to work for her, and no money wherewith to hire a substitute. In her despair she rushes to the temple of Çokka-Nāyagar¹ (under which name Çivan is still worshipped in the renowned temple at Madura). Her prayer in the temple is very touching. It comes to this at last, 'Helper of the helpless, I flee to Thee for succour!' Çivan is never appealed to in vain, and so He Himself comes in His own quaint way to her rescue. Just outside the shrine, as she is drying her tears, she sees a youthful rustic, a day labourer, clad in ragged garments, with a basket for carrying earth put on His head as a covering, and bearing a spade on His shoulder, who addresses her with the words, 'Will you hire me to do your work? I am hungry; feed me, and I will do whatever you bid me' (p. 173). The old woman was in raptures, for had not her prayer been answered? But O the wonder of it! She knew not the whole mystery. The *cooly* was none other than Çivan in servant's form², thus humbling Himself to bear the burdens of His living ones. So the God undertakes the task, eating the rice-cakes with undisguised delight, but doing His work in very eccentric fashion. It was another of His 'sports!' He ran backward and forward, threw a little earth here and a little earth there, danced wildly, and sang strange snatches of songs, till the inspectors of the work pronounced Him mad. Still, on the whole, His work seemed marvellously to prosper; for, in fact,

¹ This is Çivan's other name, *urūṭṭa*, 'the beautiful.'

² In all this there is much to remind us of Herakles.

the river knew Him, and shrank away back into its former narrow limits. At length the young *cooly* having eaten all the cakes, crowned all His eccentricities by quietly lying down on the river-bank, and falling asleep with the basket as a pillow. This is reported to the king. The impudent *cooly* is sent for, and having been with difficulty aroused from His slumber, stands before the king as a culprit, making however no defence. The angry king commands Him to be beaten. But when the first blow is struck, all the universe shudders. Every god in heaven and every sentient being on earth feels the blow. There goes up a shuddering cry from all creation. And when they look again, the God has disappeared¹.

§ vi. *His Ministry.* T. V. Ū. P. IV. 55—V. 44.

When intelligence of this is brought to Māṇikka-Vāṇagar, he is plunged into the deepest grief, both at the humiliation of the God, and because he himself had not been permitted to see and converse with Him. His lamentations and complaints in the poem are, as usual, in their way very beautiful, if somewhat hyperbolic. The king now pays the saint a visit, acknowledges all his mistakes, declares his unworthiness to have such a minister, and offers to resign to him the kingdom. The sage however has but one wish, and that is, to return to Perun-turrai, there to dwell at the feet of the God. His request is granted, and the king returns to his palace; while the sage, now released for ever from the entanglement of worldly affairs, finally puts off his courtier's dress, and assumes the garb of an ascetic. His conversion and consequent trials are over, and he enters upon the new life. From that day it was his one work to glorify his Master. He loses no time in returning to fall at his *Guru's* feet, and pour out all his soul in the Sacred Presence.

After some time the God announces to His disciples that as His design in coming to earth, namely the conversion and confirmation of the sage, is accomplished, He will now return to Kailāsa. To the 999 devotees who are His attendant hosts He gives the charge to remain in the grove with Māṇikka-Vāṇagar, worshipping and meditating until in the sacred tank fire appears, into which they are to cast themselves, and so pass home to their Master. They must patiently wait. And for the neophyte

¹ Comp. Tiruvāṅgam II. 47; VIII. 47; XIII. 62.

himself, a further trial is enjoined. He is to remain behind, even after all his companions have gone home, that he may establish throughout the whole Tamil country the faith of Ćivan, and compose Tamil hymns which shall be the *Vādas* of the South. The day of the ascension comes, and the Master departs, but halts under a Kondrai¹ tree, whither the sage follows Him, still begging that he may at once accompany Him, and be for ever at His side on the silver mount. 'Nay,' replies the God, 'learn rather to know that I am everywhere. While thou art doing My will, I am with thee. Wait patiently. In Uttara-koḡamaṅgai thou shalt be taught the mystery of the eight mystic powers². From thence thou shalt go from shrine to shrine, till in Ćithambaram thou shalt discomfit the Buddhists, and then obtain thy consummation.' At length the God disappears, and Mānikka-Vāḡagar returns alone to the other devotees. Under the tree they set up a *liṅgam*, and worship night and day. It was then and there that the saint began his poetical compositions. Twenty-one of the fifty-one lyrical compositions he has left are marked as composed in Perun-turrai. They are all full of the glories of Ćivan, the grace that found out and converted the singer, and the grief he feels at his enforced absence from his Master³. This last grief is intensified by the speedy departure of his companions⁴. One day as they were worshipping, a mystic flame blazed up in the centre of the tank, as Ćivan had announced beforehand, and they, casting themselves into it, disappeared⁵.

And now the sage alone sits under the Kondrai tree from whence Ćivan had ascended, and utters his lamentations. The marvellous poem, 'The Sacred Cento' (numbered five in the collection, p. 44), was then composed. It contains some of his finest verses. Thence begins a new phase of his life. He passes from town to town, worshipping at each shrine, and composing verses which are headed according to the place of their composition. The shrines he visited were however very few in comparison of those said to have been hallowed by the presence of Sambandhar and the other saints of the following cycle.

¹ A large and beautiful tree of the *Cordia alliodora* genus. It has very magnificent golden flowers. See Ainslie I. 60.

² The *Śiddhi* or supernal powers. See the sixth song.

³ See especially LYR. VI 'Forsaken'; LYRIC XXXII. 1; and NOTE VI 'Grace'.

⁴ LYRIC XXXII. 5, 8.

⁵ LYRIC XXXII. 7.

The fifth canto brings the sage to the scene of his greatest achievements and of his consummation, Çithambaram. It will be remarked that he goes back to Madura and the Pāṇḍiyan kingdom no more. He is especially the saint of Çithambaram and the Çōra kingdom; and the remainder of his history is a continued glorification of the great northern shrine. Many of the hymns that he composed in reference to the God as manifested in Tillai are exceedingly beautiful¹. The note of sadness is almost absent, while the delight of constant worship in the court (Ambaram), where Çivan's dancing form is seen, fills him with rapture².

§ vii. *The Sage and the Ceylon Buddhists.* T.V.Ū.P. VI.

After awhile it seems that some ascetic from Çithambaram, either our sage himself, or one of his disciples, passed over to Ceylon, between which and the South of India there was much intercourse. The story represents the visitor as able to converse with the people. It would seem therefore that it was the north of Ceylon to which he went. He is in the garb of an ascetic of the severest order. Almost naked, with a rosary of *Elcocarpus* beads, his body smeared with white ashes, a staff with little bells in one hand and a skull in the other, he wanders about, living upon alms; and, whether he stands or sits or lies down, is always praising the Golden Porch (Çithambaram).

The Buddhists carry the tidings to the king, who sends for him. At first he refuses to go, saying, 'What have I, a mendicant, to do with kings?' At length, however, he stands before the king, and is confronted with the Buddhist *guru*, who is armed with the three *Piṭakas* of his law, and is as accomplished an ascetic as the Çaivite himself. 'What is this Golden Porch?' they ask. 'The sacred shrine where Çivan dances, and where the Çōra king ever worships.' It may be mentioned here that the curious legends of Çithambaram are summed up in the 'Kōyil Purāṇam,' of Umāpathi. (NOTE VII.) The result is that the Buddhist *guru* in insulting language announces his intention to visit the vaunted shrine, and tear the God from his throne.

The scene changes somewhat abruptly to *Tillai* or *Çithambaram*. The Buddhist *guru* with his company of devotees has

¹ See NOTE VII. 'Çithambaram.'

² See NOTE VIII. 'Bhakti.'

come to Çithambaram and encamped within the temple enclosure. The king of Iram (Ceylon) with his court has also arrived, and with him a daughter who is dumb. The kings exchange courtesies, the king of Ceylon bringing tribute to the Çōra king as his feudal lord. It would almost seem as if there were in this legend a vague reminiscence of some great expedition of the king of Ceylon with the double intention of conquering the country and establishing Buddhism on the continent¹. The arrival of these strangers threw all Çithambaram into confusion. The 3,000 devotees of the temple wish to expel the intruders by violence, but the God Himself appears to them in a dream, and orders them to send for Mānikka-Vāçagar, who in his hermitage near at hand was plunged in mystic meditation. Thus bidden by the God he comes forth, and a vast assemblage is convened. The Çōra king, his courtiers, and the Çaiṇa saint are on the one side, while the king of Ceylon, his attendants, and the Buddhist saint are on the other. The sage on a lofty seat is enthroned as the champion of the Çaiṇa faith. Brahmā and all the gods and immortals of every rank form the audience. The Çōra king, bowing with lowly reverence, addresses the sage in the following ominous words: 'O holy one, to establish the Çaiṇa wisdom over all the world is your province: to exterminate these Buddhists is mine.' We shall not go into the details of the disputation, reserving its fuller translation for another place. (NOTE IX.) The whole turns at length upon the argument which the Çaiṇite urges with great force, that according to the Buddhist system there can be 'neither God, nor soul, nor salvation.' At the close of the discussion, the saint makes his appeal to *Sarasvatī*, the goddess of speech: 'How canst thou, who dwellest on the tongue of Brahmā, allow these men by use of speech to revile the Eternal?'

She acknowledges the appeal by striking the heretics dumb. The Ceylon king, convinced by the arguments, and overwhelmed by the miracle, confesses himself a convert, and prays that his dumb daughter may have the gift of speech restored to her. The prayer is heard, and she,—her tongue being loosened, begins at once to refute the absurdities of the Buddhist *gurus*. The substance of her words is supposed to be given in the twelfth (or Çārah) song (p. 159). Finally all the discomfited Buddhists put off

¹ I doubt altogether this king's being either of the Gayavaya's spoken of in the Malayan story. Nothing as to dates can be concluded from this merely poetical legend.

the insignia of their religion, besmear themselves with the sacred ashes, and take up their abode in the precincts of sacred Tillai; thus the Çaivite victory is complete.

No mention is made of the use of any violent measures¹.

§ viii. *His Beatification.* T.V. Ū. P. VII.

The last canto relates the final beatification of the saint. After his triumph over the heretics he is supposed to have sung four of his most beautiful songs, in which the note of jubilation is very perceptible [XLVI, XLIX, L, LI]. At length one day a venerable devotee, ostensibly a mendicant stranger from the Pāṇḍiyan land, presented himself before the saint with the request to be permitted to take down his songs from his own mouth. The saint accordingly sang them all, while the stranger carefully noted down every word, and having done so disappeared. It was Çivan Himself,—Çokka-Nāyagar,—who had quitted His shrine in Madura for the purpose. Straightway the God goes up to His silver mountain Kailāsam, and, assembling all the gods around him, makes all heaven glad with Māṇikka-Vāçagar's verse! Next morning, on the pedestal of the image in Tillai, is found the copy made by the God's own hand, and attested by His signature,—a thousand verses without a flaw. The devotees of the temple take up the book with astonishment and reverence, and sing over the songs to the enraptured multitudēs. They then in a body go to the sage, and ask him to give them an authoritative exposition of the meaning of the whole. In answer he bids them follow him, and proceeding to the Golden Court points to the image of the God, adding 'the Lord of the assembly Himself (Sabhāpati) is the meaning;' and then disappears, melting into the image of his Master. The devotees return to their resting-places with joy and thanksgiving².

These poems, of which the translation is here printed, are daily sung throughout the whole Tamil country with tears of

¹ A fuller account of this disputation is given in NOTE IX.

² Comp. Lyric I. 91, &c. :

' . . . Adoring ever, THEE they name,
Whom words declare not; then, BENEATH THY SACRED FEET
THEY LEARN THE MEANING OF THEIR SONG. . . . '

So Dante, Par. xx. 40:

'Ora conosce 'l merito del suo canto.'

'Now knoweth he the merit of his song.'

rapture, and committed to memory in every Ćaiva temple by the people, amongst whom it is a traditional saying, that 'he whose heart is not melted by the *Tiruvāḡagam* must have a stone for a heart.' It is probable that a portion of the lyrics is of later date. It is scarcely possible to determine what sands of truth have been brought down in these traditions, and it is very hard indeed to say how much of their undoubted beauty and symbolic truth is due to influences (historically quite probable) from foreign sources; but it is impossible to read the poems without feeling that the sage of Tiru-Vāthavūr was a sincere seeker after God, whom, in ways that he then knew not of, he has since been permitted to know and worship.

The success of *Māṇikka-Vāḡagar* in reviving Ćaivism, which seems to have been then almost extinct, was immediate, and we may say permanent; for, although there was a period of declension, when the Jain and Buddhist systems again became very prevalent, there arose another set of devotees¹ who must be looked upon as his disciples, though, curiously enough, scarcely any reference to him is found in their writings. From his time dates the foundation of that vast multitude of Ćaiva shrines that constitute a peculiar feature of the Tamil country.

In considering the causes of his success, I feel inclined to set aside all stories of persecution carried on at his instigation. These belong, it appears to me, to a later period. His own personal devotion and fervour of spirit made him an altogether irresistible apostle of his faith. I see no evidence of anything like it in the after-times. He went about testifying that he had seen Ćivan in *Perun-turrai*, and had then and there passed from darkness to light. He thus declared to all what he fully believed himself to have seen and handled. He was an enthusiast, but absolutely sincere. The doctrines that he taught will abundantly appear from an attentive consideration of his disputes with the Buddhist *gurus*. (NOTE IX.) He taught the people that there was one supreme personal God,—no mere metaphysical abstraction, but the Lord of gods and men. He also taught that it was the gracious will of Ćivan to assume humanity, to come to earth as a *Guru*, and to make disciples of those who sought Him with adequate preparation. He announced that this way of salvation was open to all classes of the community. He also taught very

¹ The Santāna *gurus*. NOTE XI.

emphatically the immortality of the released soul—its conscious immortality—as he said that the virtual death of the soul which Buddhism teaches is not its release. (NOTE III.) It will be seen how very near in some not unimportant respects the Çaiva system approximates to Christianity; and yet some of the corruptions to which it has led, by what almost seems a necessity, are amongst the most deplorable superstitions anywhere to be found. Here the truth of the old maxim is abundantly verified, ‘Corruptio optimi pessima.’

Again, the Çaivites led the way in the propagation of their system by means of popular songs. Any one who compares the fervid piety of our sage’s very beautiful, and generally very simple, lyrics will feel with what force they must have struck the chord that vibrated then as it vibrates still in millions of hearts. ‘One touch of nature makes the whole world kin,’ and no one can read the sage’s verses without profound emotion. Scarcely ever has the longing of the human soul for purity and peace and divine fellowship found worthier expression.

In considering the poetry of Tiru Māṇikka-Vāçagar the Tamil student must feel its superiority to all the vast collections of the Dēvāram, although the authors of some of these enjoy perhaps a wider popularity among the Tamil people¹. Versions can of course give nothing but the very faintest idea of the earnestness and grace of the sage’s hymns. They cannot be rendered into simple prose without entirely misrepresenting them, and to put them rigidly into metre would involve a sacrifice of exactness in the rendering. In this translation they are given line for line, and almost word for word, in language answering, as nearly as I know how to shape it, to the tone and manner of the Tamil originals. I find this the way in which I can produce the most literal version. It is quite certain that the influence of these poems in South India is like that of the Psalms among Christians, and that they have touched for generations the hearts of the vast majority of the Tamil-speaking people. There is in them a strange combination of lofty feeling and spirituality with what we must pronounce to be the grossest idolatry. And this leads to the thought that in the Çaiva system of to-day two things that would appear to be mutually destructive are found

¹ It is curious that the sage is not mentioned by these later hymnists, although there are traces of his influence, especially in Appar’s fervent verses, which will well repay the student. See especially his பெரிய திருத்தொழிற் பதிகம் (தேவாரம், p. 11).

to flourish together, and even to strengthen one another. The more philosophical and refined the Çaiivite becomes, the more enthusiastic does he often appear to be in the performance of the incongruous rites of the popular worship. In general, Çaiivites pay peculiar adoration to two distinct idols, leaving out of question Gaṇēça and Suppiramānya, the so-called sons of Çivan. These two symbols are first the 'liṅgam' with the 'liṅgi,' and secondly the image of Çivan accompanied with Umā, whose form is generally combined into one with his. These really represent one idea, Çivan and Çatti, the god and the energy that is inseparable from him, which combine to create, sustain, and destroy the phenomenal universe. (NOTE XIII.)

It is sometimes thought and said that the idols in these temples are mere signs, representing as symbols the Divine Being and some of His works and attributes. This is not altogether an adequate statement of the case. Each image by a peculiar service which is called *Arāḡanam* (Sans. *Arāhanam* = 'bringing unto') becomes the permanent abode of an indwelling deity, and is itself divine. The worshippers, as will be seen in our legends, seem to believe that the images of the god consume the food presented to them, and are strengthened and refreshed by it. These images are treated and spoken of as living and sentient beings. They are seen to smile, to lift up hands to bless, to move from place to place, and to issue audible commands¹. Devout and enthusiastic worshippers amid the glare of the lamps and the smoke of the incense seem to be carried away so as to entirely identify the invisible object of their thoughts with that which is presented before their eyes. It was certainly so with our poet. If it be remembered that some of these images have been actually worshipped, tended, garlanded, and treated as human beings, for a thousand years; that each generation has done them service and lavished gifts upon them; that they are connected by association with long lines of saints and sages; and that it is earnestly believed that Çivan's method of gracious manifestation is by, and through, and in these, — as what we should call sacraments of his perpetual presence, — we shall understand with what profound awe and enthusiastic affection even images, to us most unsightly, can be beheld by multitudes of good and excellent people.

¹ In the *Purāṇa-Nāṇṇūru*, 52. 12, regardiṅg a deoecrated shrine, it is said: "The divinities, erewhile adored with festive music, abandon their pillar home."

And somehow the error and folly and idolatry often seem to be but the poetic accompaniments of what is mainly most worthy.

Once for all, it is necessary to state that the influence of the Bhagavad-Gītā is to be traced in every part of Mānikka-Vāçagar's poems. Çivan takes the place of Kṛishṇa, and a great deal, which I cannot help regarding as of exceeding value, is added; while much unbecoming and obsolete (I must be pardoned for a candid expression of feeling!) Pauranic mythology and legend is dragged in, as simple poetic embellishment designed to please the multitude. I should advise every student of this Tamil work to compare it even verbally with that greatest of Sanskrit productions.

The Jain compositions were clever, pointed, elegant, full of satire and worldly wisdom, epigrammatic, but not religious; for in the *Nāladīyār's* four hundred quatrains there is no mention of God. Even in the sublime *Kurraḷ's* thirteen hundred and thirty couplets there are but ten which speak of a Divine Being. The effect therefore of these songs—full of a living faith and devotion—was great and instantaneous. South India needed a personal God, an assurance of immortality, and a call to prayer. These it found in Mānikka-Vāçagar's compositions¹.

¹ NOTE VIII. 'Bhakti.'

APPENDIX.

NOTE I.

ÇIVAN'S ACTS OR OPERATIONS; THE 'SACRED STORIES' OF THE GOD.

IN the Çaiva legends and poems three kinds of actions are very commonly referred to as having been performed by Çivan, and each of these requires consideration. Sometimes these are five. (Hymn I. 41-43; III. 13.)

1. We find Çivan perpetually spoken of as disporting Himself amidst His subjects, and His actions are often represented in a more or less grotesque aspect. This idea of the God as engaged in sport quite permeates the Çaiva system. You hear the minstrel in the street singing *Kelaiti andi, Kelaiti pade* — कलति अण्डे, कलति पिण्डे ('He sports in the world; He sports in the soul'), and the notion is explained by reference to His omnipotence. All His operations are easy to Him, involving no effort, so that He is said to 'act without acting'; and thus everything is the sport of Çivan; the whole universe is bright with His smile, and alive with His joyous movements. This is so thoroughly inwrought into the system that such names as 'Deceiver' (*Kalyar, कल्लर*) and 'Maniac' are perpetually given to the God. The Puranam of Madura, containing the history of the sixty-four amusements of Çivan (*திருத்திரமூர்த்தி புராணம்*), illustrates this. Some of these quasi-divine sports seem to us very ridiculous, but we are required by our Çaiva friends to receive the mystic interpretation of each! In the romantic history of *Minikkavayagar*, which is really taken from hints in the same Puranam, the change of the jackals into horses, and *the reversal*, and the God's behaviour as a labourer, are somewhat extreme cases of this; but are not quite incapable, I suppose, of a serious application.

2. Closely connected with this are the very frequent manifestations of the God for the purpose of trying His votaries; and in several of these (not translated) the God is represented in an exceedingly unfavourable light. Throughout the whole of these legends there runs the idea that, as there were innumerable mendicants assuming the conventional garb and appearance of the God, He might at any time appear to any of His worshippers in such a form; and thus all pious souls were rendered eager to exercise due hospitality to Çaiva mendicants, as they knew not whether their love might not any day be rewarded by receiving the visit of the Master Himself. One of these stories is that of the *'Lily of the ac'* given below. Of course, the old classical stories, such as that of Baucis and Philemon, are of a similar kind.

3. The dancing of Çivan, especially in the Golden Hall at *Çithambaram*, is connected with an especial legend (which we give), and is always interpreted in the same way as the sports referred to above. (NOTE VII.) His dancing is symbolical of His perpetual and gracious action throughout the universe and in loving hearts. In fact, it takes us back to the manifestations of the *pre-Aryan* demon, or Bhairava, that dances in the burning-grounds, smearing himself with the ashes of the dead, adorning himself with necklaces of their bones, and bearing away with him a skull as a trophy. (NOTE XI.) There are many composite elements in these very ancient histories; and it is but fair to allow those who yet regard them with reverence to give them any reasonable interpretation of which they may be considered susceptible.

The following is the legend of the 'lowly devotee,' Çirru-tonḍa Nāyanār:—

In the town of Tiru-çenkāṭṭan-kuḍi, in the Çōra land [the Tamil country round about Tanjore], there lived a man called Parañjotiyār, who was a skilled physician, an adept in the management of horses and elephants, and also a mighty warrior. But he was a saint too. Day and night this noble and highly gifted man meditated on the perfections of Çivan the Supreme, and so humbly devoted himself and his wealth to the service of the poor mendicant devotees of Çivan, that he always bore the name of the 'lowly devotee.'

On a certain occasion he had gained a great victory for his Rāja, and as he returned laden with rich spoil the courtiers sneeringly told the king that it was the singular devotion of the brave hero to his God that had gained for him the victory, which was therefore due solely to the favour of Çivan. 'What,' cried the Rāja, who before this knew nothing of the saintliness of his Commander-in-Chief, 'have I exposed so great a saint to peril of death in battle for my petty affairs? He shall fight no more!'

The 'lowly devotee' replied: 'Nay, I have merely performed the ancestral duties of my caste. No evil there, though I slew your foes!'

But the king, giving up to him the spoils of the campaign, released him at once from all further service, and bade him occupy himself henceforth wholly in the service of the God, and of His devotees. So the Nāyanār [devotee] went home, and thenceforth devoted himself exclusively to the worship and service of Çivan in the temple of his native town. And, as domestic virtue is the highest of all virtue (*Kurra!*, 41-50), he married a lady called Naṅgaiyār of Tiru-veṅkāḍu, by whom he had one son, Çirāla-dēvar. At five years of age the boy was sent to school to learn Çivan's sacred books.

Now 'Çivan the Supreme' was graciously pleased to make proof of the love of His devotee, and to test especially his obedience: and, therefore, from among the various forms the God assumes, and under which He is worshipped by the six Çaiṅva sects, he chose that of Bhairava—'the terrible, the destroyer'—and descended from Kailāsa, his own peculiar heaven, in that dread shape, loaded with matted hair, his body smeared with ashes— weird and terrible. Yet he seemed a holy man, though of the most repellent type of fanatical mendicants. The 'lowly devotee' found him thus seated under a banyan tree, and immediately discerning the sign of the sacred ashes, went to offer him hospitality.

The disguised one inquires: 'Art thou the renowned *lowly devotee*?'

The Nāyanār meekly replies: 'The servants of my God deign in love to style me so. I have sought in vain to-day for guests among the pilgrim-servants of our God. I have now found thee. Graciously take thy holy meal in my house.'

'Thou canst not find me the food I need.'

'If Çivan's servants need aught, the difficult becomes easy, because of Him whom they serve; I can and will provide whatever thou canst require.'

'Once in six months I eat the flesh of a slain victim: this is the day.'

'I have flocks and herds; I can supply and offer the victim, and my wife shall prepare the food.'

[To an orthodox Çaiṅvite the slaying of any living thing is a great crime; yet this devotee

is represented as overcoming his natural repugnance to it and to the use of animal food, because he believed that what the servant of Īvan wished must somehow or other, there and then, be right. The whole story—one of the very oldest of the religious legends of South India—takes us back to the time of Abraham, and seems to illustrate a faith resembling his.

The Bhairava replies: 'What I eat must be a HUMAN victim. It must be five years of age, its limbs without a blemish; the only child in the household; a sacrifice willingly offered. Such a little one the mother must herself hold with joyous mind while the father slays. Such food alone I eat this day.'

'Such food, if THAT require, is not difficult to supply,' replies the *lowly devotee*, and hastens homeward with cheery countenance. His wife meets him with wily obeisance at the door, and asks: 'What does the holy one command?'

He repeats to her the awful words.

She asks: 'Where shall such an offering be obtained?'

'My life, my wife,' says he, 'for much wealth might even such a one be bought, but where are the mother and father able with glad and pious mind so to sacrifice? It must be our own little son, and it is we who must so offer him to the servant of the God.'

She, with a like unflinching devotion, consents, and adds: 'Go; bring from the school our little one, born to be the guardian of our lives.'

The devotee, with pious mind, eagerly hastens to the school. . . . [But we must draw a veil here. The fool is ready, the fearful guest brought in, and the father with courteous deference begs him to eat of the sacrifice.]

'I cannot eat alone. None so worthy to share with me as thyself.'

Another plate is set in all lowly loving obedience. But the Bhairava interposes yet another objection.

'Thou hast a son, let him eat too.'

'My son cannot help us in this!'

'Till he come I eat not; go seek, call, and bring him here.'

The father rises, calls the mother, and they, simply obedient, but bewildered, stand without the door and cry, 'Come, O son.' Then, lo, even as he was wont, his bright eyes beaming with joy, his long black silken curls glistening in the sunlight, his silver anklets tinkling as he runs, their son is seen hastening on, and rushes into his mother's arms. . . . When they would bring him in to the presence of the disguised God the dread guest had vanished, and the dish was empty, bright, and clean. It had all been delusion, the sport of the Deity!

No death, no offering, but in pious will.

Then, because, what the God caused them to seem to do in a loving ecstasy was right in its motive, though forbidden in itself, all the gods appeared to them in the sky and applauded them; and while they worshipped in speechless rapture, the father, mother, son, and nurse were carried away to Kailasa, there to adore the God, and Parvathi, his wife, and Supparamanya, his son, in bliss unending!

NOTE II

THE MYSTIC FORMULA OF THE FIVE LETTERS (OR SYLLABLES); THE ĪVA ROSARY.

An amazing amount of ingenuity has been displayed in devising a quasi-magical system founded on these five Sanskrit syllables. The following, which is Chapter IX of Umaphati's great work entitled 'The Fruit of Divine Grace,' gives authoritatively the whole mystery of 'The Grace of the Five Letters,' that is, the grace gained by the use of the invocation consisting of Ī-vā-ya-na-ma

¹ In the Indian Institute, Oxford, are to be seen printed copies of various editions of this work, with illustrations, curiously suggestive. In the Bodleian Library are two palm leaf MSS. of this particular legend, one of which is a very spirited dramatic version. I have never seen or heard of another copy of this latter

(= *Adoration to Çivan*). 'A help to those votaries who cannot otherwise attain to the bliss of mystic quietude (Samādhi).' These syllables, with their various times and methods of recitation, give rise to many subtle disputations. Much is arbitrary, the method is cryptic, and very much seems puerile; but some REAL TRUTH is hidden in the symbols.

Each of these sections consists of a question, an answer by the Guru with its commentary, and a summary. The answer is the Master's teaching, and is a couplet of exquisite Tamil, in imitation of Tiruvalḷuvar. (See Pope's *Kurraḷ*, Introd., p. vii.) Under different heads we have given the whole 100 couplets of this work. (See p. xciii.)

The Disciple asks:

If the unutterable rapture has not been gained by the means already explained, is there any other method?

LXXXI.

The Guru answers:

The systems of grace, the Vēdas, and other sacred scriptures,
have as object the mystic meaning of the 'Five Syllables.'

Commentary. The substance of the teaching of the sacred 'Five Letters' is the LORD, the FLOCK, and the BOND. Such is the conclusion of those mighty in the Āgamas (the twenty-eight Çaiva Āgamas), the Vēdas, and other sacred books. (NOTE XII.)

☞ *Summary.* The substance of all TRUTH is included in the 'Five Letters.'

What does this pentad of letters (syllables) declare?

LXXXII.

The King, the Energy, the Bond, fair Māyā, Soul—
all these are contained in the *Ōm-gāram*.

Com. The Piraṇavam (see Lex. *பிரணவம்*) contains within it, (1) the grace of Çivan, and (2) of Çatti (the Divine Energy, NOTE XIII), with the (3) knowledge of *Āṇavam* (NOTE XV), and (4) of fair Māyā, and (5) of the Soul. These are symbolized by the 'Five Syllables,' and in ŌM the whole are concentrated.

Sum. Here is expounded the doctrine of the mystic ŌM, which is the subtle form of the 'Five Letters.'

What is the order in which the 'Five Letters' stand?

LXXXIII.

On one side mystic dance of 'Weakness,' on the other
dance of mystic 'Wisdom,'—SOUL between the two.

Com. The syllables MA and NA represent the energetic whirl of Impurity in itself, and as operating in the Soul; the syllables ÇI and VĀ represent the mystic action of Çivan and of Grace. Between these stands YA, which represents the Soul¹.

[The 'dance' is the divine impulse and guidance given to the Soul in this state of bondage, and in the state of emancipation. NOTE I.]

Sum. In this the significance of the 'Five Letters' is explained.

How is it that by means of the 'Five Letters' the Soul does not (at once) obtain the 'KNOWN'?

LXXXIV.

MA and NA prevail over the mind; thus it returns not to Him;
whenever it obtains ÇI its deeds are cancelled.

¹ See Hymn V. 196 note.

Com. This couplet admits of two distinct interpretations. The more authoritative is given.)

When MA and NA, which are 'Impurity' and 'Tirotham' (திருத்தம், NOTE V), bind the Soul tight (or the mind is dissipated), it (the YA) cannot return; when their great Bond is loosed, it obtains Çi, which is supreme blessedness.

Sum. The Bond and the method of release are shown in the 'Five Letters.'

[Compare Çi. Pira. II. 41 (p. 372).]

How is it that, though there are these 'Five Letters,' Anavam (Impurity) does not depart?

LXXXV.

While bewildering powers of the veiler and Impurity stand first, how can it depart?

Not unless the dominant Anavam change its place.

Com. While NA and MA, representatives of Tirotham and Impurity, are pronounced first, can these be removed? Put these after, and Çi first: then Anavam will cease to obscure.

Sum. They who would be set free must utter the formula thus: ÇIVĀYA-NAMA, and not NAMA-ÇIVĀYA¹. [God must be first!]

[Compare Un. Vil., 44.]

Will Impurity depart from those who repeat the 'Five Letters'?

LXXXVI.

Ah, worship; but if the foundation be not known,

since Çi precedes not, Impurity will still assert itself.

Com. When men repeat the sacred formula unmindful of the foundation, which is Çivan, desire will reassert itself, still clinging to Na and Ma.

Sum. Here he commiserates those who thus recite them, and still suffer, *having no Divine assistance.*

Why is this pentad of letters recited thus?

LXXXVII.

If Çivan come first, and thou so recite it,

embodiment will cease. This is your method.

Com. If the devotee recite the pentad so that Çi and VĀ precede, by this position the embodiment will be removed. Thou, O disciple, who desirest release, recite it thus!

Sum. This teaches that the released say, Çi : a ya-na-ma, and never Na ma, i-t-ta

What benefit accrues from this order of recitation?

LXXXVIII.

VĀ will in grace give Çi, and bring prosperity. To such souls

this is the spotless Form which will appear.

Com. When thus recited, VĀ, which is grace, points out Çi, which is Çivan, and establishes YA, which is the Soul, in the abode of delight. And that is the faultless, sacred form of Çivan.

Sum. Here the significance in the sacred formula of VĀ (= the Energy of Grace) is taught.

How will that soul exist in the heaven of liberation?

LXXXIX.

No longer placed between the spotless NA and VĀ,

the Soul will stand in grace between VĀ and Çi.

¹ Eliom permits either; but the orthodox use only the former. Such apparent trifles divide even devout people.

Com. The Soul (*ya*) standing no longer between the spotless (it may be read 'Āçin Na' or 'Āçil Na,' i.e. *spotted* or *spotless*: and each of these presents an orthodox view of Tirōtham) *Na* and *Vā* (Çatti), now stands between *Vā* and Çi. (Comp. NOTE V.)

(It is said that this arrangement must be learned from a guru.)

Sum. This defines the position attained by those who rightly use the formula.

[See Uṇ. Vil., 46.]

Is there any manifest evidence of our being in this state of deliverance?

XC.

The sacred writings teach in every possible way to fix the mind
on the path that leads not away from Him.

Com. The sacred writings teach us all methods, so that we should ponder them, and never forsake the sacred influence of Çivan and of His Çatti.

Sum. This couplet sums up the teaching of the last four chapters (VI-IX).

[On the subject of the 'Five Syllables' the remarks of Oldenberg (*Buddha*), p. 27, may be consulted with advantage. There has always been among men a strong conviction of the mystic power of quasi-sacred syllables, uttered in a certain way, of the inherent power of spells and charms, 'deadly to hear and deadly to tell,'—some such a feeling as Sir Walter Scott illustrates in the Lay of the Last Minstrel. In the Chhândōgya Upanishad II. 2 it is said, 'Let a man meditate on the fivefold Sāman as the five worlds. The *hīnkāra* is the earth, the *prastāva* the fire, the *udgītha* the sky, the *pratihāra* the sun, the *nidhana* heaven. Let a man meditate on the fivefold Sāman as rain. The *hīnkāra* is "wind (that brings the rain);" the *prastāva* is "the cloud is come;" the *udgītha* is "it rains;" the *pratihāra*, "it flashes, it thunders;" the *nidhana*, "it stops." There is rain for him, and he brings rain for others, who, thus knowing, meditates on the fivefold Sāman as rain.' This may have given rise to the use of this invocation to Çivan,—Namaçivāya,—as a kind of magical formula. The intention, at any rate, is the same, to emphasize doctrines and to bring them into practical working.]

NOTE III.

THE SOUL'S EMANCIPATION (வீடு. Mutti, मुक्ति, मुक्ति).

In Sanskrit, *Mukti* or *Mōksha*.

The best explanation of the Çaiva Siddhānta doctrine of Mutti, or the Soul's final emancipation from embodiment (*erlösung von den weltlichen banden*, —*Seligkeit*), is found in the treatise called Çiva-Piragāçam (சிவபிரகாசம்) by the same great sage Umāpathi (I. 38, &c.), and has been translated (though from a very imperfect MS.) by Mr. Hoisington (*American Oriental Soc. Journal*, 1854). This is a commentary on the Çiva-ñāna-bōdham. Mr. J. M. Nalla-sāmi, a learned Çaivite of Madras, has recently published a translation of Çiva-ñāna-bōdham, with valuable notes, which is a most useful compendium.

Ten faulty (or imperfect) theories of this consummation, so devoutly wished for by all Hindus, are enumerated in these works, or in the commentaries on them:—

(1) There is the bliss aspired to by the Lokāyattar ('Worldlings'). This is simply gross sensual enjoyment in this world. These heretics are continually attacked in the Siddhānta books. [See Sarva-darçana-saṅgraha (Trübner's Series).] They were atheistic Epicureans, followers of *Chārvāka* (NOTE XIV).

(2) There is the cessation of the five *Kāndhas*. This is the Buddhist Nīrvāṇa, and is always considered by Tamil authors to be mere annihilation.

The South-Indian view of Buddhism is illustrated in NOTE IX. (Sarva-daṛṣana-saṅgraha, p. 31.)

(3) The destruction of the three (or eight) qualities is pronounced to be the final emancipation by some Jains, and by the teachers of the atheistic Sāṅkhya system. This would reduce the human Soul to the condition of an unqualified mass, a mere chaos of thought and feeling.

(4) There is the cessation of deeds by mystic wisdom. This is the system of *Prabhākara* (Sarva-daṛṣana-saṅgraha, p. 184). The deeds mentioned are 'all rites and services whatsoever.' The devotee becomes in this case, so the Āiṅvite urges, like a mere image of clay or stone.

(5) 'Muti' is represented by some Āiṅvite sectaries as consisting in the removal from the Soul of all impurity, as a copper vessel is supposed to be cleansed from verdigris by the action of mercury. There is a good deal of abstruse reasoning about the pollution aforesaid. 'Copper is not really in this sense purified by the removal of the green stain on its surface; the innate weakness of the metal is in its constant liability to this defilement. Gold is never coated by such impure matter. Copper will always be so; it is, as it were, congenital. Now these sectarians preach that, by the grace of Āiṅva, the innate corruption of the Soul may be removed, from which will necessarily follow permanent release from all bonds.' This seems to resemble very closely the Christian idea of the sanctification of the souls of men by divine grace infused. The *Siddhānta*, however, insists upon it that for ever, even in the emancipated state, the power of defilement, the potentiality of corruption, remains (i.e. 'faṭam is eternal'). This corruption cannot, it is true, operate any longer in the emancipated condition; but it is still there,—dead, unilluminated, the dark part of the Soul, turned away from the central light, like the unilluminated part of the moon's orb. Personal identity, and the imperfections necessarily clinging to a nature eternally finite, are not destroyed even in *Muti*.

(6) Another class of Āiṅvite sectaries taught that in emancipation the body itself is transformed, irradiated with Āiṅva's light, and rendered immortal. This system supposed that intimate union with Āiṅva transmuted rather than sanctified the Soul.

(7) There is then the system of the *Vāṅvitis*, who taught that the absolute union of the Soul with the Infinite Wisdom, its commingling with the Divine Spirit, as the air in a jar becomes one with the circumambient air when the jar is broken, was *Muti*. But here personality is lost.

(8) The doctrine of Pāṅkariyam (followers of *Bhāskara*) is, that in emancipation there is an absolute destruction of the human Soul, which is entirely absorbed in the supreme essence.

(9) There were some Āiṅvites who taught that in emancipation the Soul acquires mystic miraculous powers; that, in fact, the emancipated one is so made partaker of the divine nature and attributes, that he is able to gain possession of and exercise miraculous powers, which are called the eight 'Siddhis.' Persons professing to wield such magical powers are not unfrequently found in India, and there is in them very often a bewildering mixture of enthusiasm and fraud.

(10) There were also some who taught that in emancipation the Soul becomes, like a stone, insensible. This stationary, apathetic existence, if existence it can be called, is the refuge of the Soul from the sufferings and struggles of embodiment.

In opposition to all these faulty theories, the true doctrine of emancipation is thus defined: *When the Soul, finally set free from the influence of threefold defilement through the grace of Çivan, obtains divine wisdom, and so rises to live eternally in the conscious, full enjoyment of Çivan's presence, in conclusive bliss, this is EMANCIPATION, according to the Siddhānta philosophy.* (See T. A. P. 75, in NOTE VI.)

NOTE IV.

THE 'GURU.' (Sans. गुरु = venerable.)

The Guru plays a most important part in all Hindu religion. He is the 'venerable' preceptor, master, and embodied god. In the Çaiva system His dignity culminates. He is one who in successive embodiments has drawn nearer and nearer to final deliverance (Mutti), and is now in His last stage of embodiment (NOTE V). Çivan lives in Him, looks lovingly on the meet disciple through His eyes, blesses with His hands, with His mouth whispers into the disciple's ear the mystic words of initiation, and crowns with the lotus flowers of His feet the bowed head of the postulant, who thus is to become as his Master. (See Hymn IV. 95.)

The exact doctrine is set forth in the following ten couplets, being Chapter V in Umāpathi's authoritative work, 'The Fruit of Divine Grace' (திருவருட்பயன்).

THE FORM OF GRACE.

This chapter speaks of *grace in the form of the Guru* (divine Teacher), Who is mystic knowledge made manifest. This manifestation is the 'fruit of the GRACE' spoken of in the last chapter. (See NOTE VI for Chapter IV.)

CHAPTER V.

The Disciple asks:

Who comes when twofold deeds are balanced? [Çatti-nibātham, NOTE V.]

XLI.

The Guru answers:

GRACE that in the times of ignorance abode within;
now made manifest by visible signs,—the King who departs not.

Com. While man was in this state of ignorant bondage He by latent grace abode within; now the Divine Lord, the very centre of knowledge, appears in bodily shape as a Guru. Neither from before the eyes, nor from within the Soul, does this KING henceforth depart.

Sum. Divine grace assumes the form of a GURU.

Is it essentially necessary that He Himself should come as Guru? Will not learned men suffice?

XLII.

None can know the disease within but those of the household.

Can the outer world discern it too?

Com. In any house if one be diseased, those in the house will be aware of it, but the

distant world knows it not; so, if Çivan, who dwells within the Soul, come as a Guru, our disease shall be healed.

Sum. This removes the doubt as to the necessity of Çivan's advent as a Guru.

Can all recognize the Guru thus appearing?

XIII.

Who born on this earth is able to discern such a Divine
Dispenser of grace not ever given before?

Com. He performed the works of creation, preservation, destruction, and 'veiling' (NOTE XIII, Çattu) without any manifest appearance; but now His work of grace is performed in a way not known before, while He wears a human form as a robe, and thus conceals Himself. This men know not.

Sum. Men think of the Guru, who is Çivan Himself made manifest, as though He were a mere man like themselves.

How is it that inferior souls know not the Guru?

XIV.

Souls immersed in the false darkness of sense-perception cannot see the two:
teachings of GRACE divine and the Teacher.

Com. Those who live in the enjoyment of fleeting, worldly enjoyments, and whose understandings are veiled by the darkness of *Āṅarām* (NOTE XV), cannot know the two great truths of the blessedness of mystic Wisdom, and of the grace embodied in the Guru, by which it may be reached. [Comp. Bhagavad-Gītā IX, 11.]

Sum. The reason for men's ignorance of the Guru.

Is it necessary that His sacred form should be visible like ours?

XV.

The world does not discern the Holy form
as the cloak assumed to take and hold men fast.

Com. It is common in the world to ensnare beasts and birds by exhibiting their own shape as a lure. Here men would tread any appearance manifestly Divine; and so Grace clothes itself in a human dress, beneath which men, alas! fail to discern the Divine.

Sum. In this and the two preceding verses, the ignorance of men in not recognizing the Guru is removed.

May not any teacher be thus a cloaked image of Çivan?

XVI.

What would thus accrue? Who knows anything?

Seek Him, and be freed. The true meaning is known only from Him.

Com. Whether you ordinarily rely upon a particular Guru, or not, signifies nothing; seek Him who alone can interpret the truth. So only can you escape from impurity and emerge into pure light.

Sum. The real meaning of any scientific treatise cannot be understood without the assistance of the true Teacher.

Is it not enough that divine Grace is the core of your knowledge? Must He come as a Guru too?

XVII.

When snake-poison has entered the system,—not the mere presence of
the 'Maṅgūs,'

A skilful physician is necessary to remove the poison

Com. The mystic art of the snake-charmer is necessary to cure one bitten by a poisonous serpent. Thus a Guru bearing Çivan's very image must look upon us with the eye of mystic Wisdom, and darkness will disappear, not otherwise.

Sum. The Bond is only loosed by the divine Teacher.

Is this His gracious manifestation as a Teacher for all, or for one class only?

XLVIII.

To those become *a-kaḷar* He gives precious gifts of grace, and cancels deeds.

To those still *ça-kaḷar*, as a Guru, He gives His grace.

Com. To the *Viññāna-kaḷar* and to the *Praḷaiyā-kaḷar*¹, who are freed from Kalai (sense-deception), He reveals Himself in their inner consciousness, and removes *Aḅavam*². To others, in the form of a Guru, He comes and bestows grace. [Comp. p. lxxx.]

Sum. This shows why, and for the sake of whom, He puts on the vestment of humanity.

Cannot salvation be effected without the coming of the Guru?

XLIX.

Who can know unless the gracious Revealer of the wide extended way, the great Knower, shall appear?

Com. Unless the Lord, possessed of the wisdom surpassing the six *ATTUVĀ*³, and the Revealer of the way of release, shall come in the form of a Guru, who can know these things?

Sum. The knowledge of the really existent can only be given by the manifested Lord, possessed of perfect knowledge.

Is it necessary that He should come in the form of another devotee? Is it not enough that He is within my sentient mind?

L.

Mystic knowledge may visit us without His intervention—
when the fair crystal kindles fire without the sun!

Com. The crystal may be faultless, but will not act as a burning glass in the absence of the sun; even so divine and mystic Wisdom enters not the mind, whatever knowledge it may possess, without the Guru, who is Çivan's grace made manifest.

Sum. In this it is taught that religious knowledge has no excellence without the teaching of the Guru.

NOTE V.

ÇATTI-NIBĀTHAM : சத்தி-நிபாதம், शक्ति निपात = 'Cessation of Energy.'

The souls of men are found here in a state of bondage called the 'combined state' (பந்தம்). The Çaiva Siddhānta system traces their passage thence into the 'free, eternally emancipated state' (முத்தி). The eternal Soul was, by a gracious interposition of the Supreme, made subject to vanity, combined with material forms, and launched forth into a world of action, in order that, the effect of deeds (eternal, à *parte ante*) being removed or cancelled, the Soul might at length be enlightened by special grace, and so become gradually disentangled and purified; the consummation of which is *Mukti* (NOTE III), or final emancipation, and mystic, ineffable, eternal union with Çivan⁴.

¹ T. A. P., Chapter II, in NOTE XII.

² NOTE XV.

³ This word is an adaptation of Sans. *ADHVĀ*, and expresses the physiological elements of all being. The idea is obsolete.

⁴ See Pope's *Nāḷadiyar*, ch. xi. pp. 66-69.

In this second stage of embodiment, the passage into which is the great crisis in the Soul's secular pilgrimage, it is prepared for the third and final stage. The man is now no longer of the world, but a devotee (Jivan-muttan, சிவன்முத்தன்), emancipate, yet in the flesh: one in whom a great work of grace is being wrought, and is near to its consummation. Comp. *Theologia Germanica*¹, ch. xxviii. This work, dated about 1350, by an unknown Christian saint, who was thus a *contemporary of Umā-pāthi* (NOTE VII, and p. xciii), should be studied by all earnest 'seekers after truth'!

In Bhagavad-Gītā, ch. ii, this state of Jivan-mutti is described. It is called Ān̄thi (आन्धि, आन्ति), 'repose.' The next and final stage is *Virtvānam* (निर्वाणं, निर्वाणम् = 'blowing out'), which is used for *Mutti*.

In the Sāṅkhya Kārika (LXVII) this doctrine of Jivan-mutti (or Ān̄thi) is enunciated: 'By attainment of perfect knowledge the causes of deeds, virtuous and otherwise, cease (अज्ञानं शून्यं भवति). Yet for awhile the body lasts on, as a potter's wheel continues for a time to revolve after the impulse has ceased: *sanskāra vacāt chakrabhramavat dhṛita caribh.*'

In the Sāṅkhya aphorisms of Kapila, Book III, 78-83, the subject is discussed: 'The emancipated sage goes on living, as the potter's wheel revolves for some time, in consequence of the motive inertia resulting from previous action. This is necessary; for *such a living, yet liberated, sage is the only competent teacher—the only Guru.*'

The steps by which the devotee has reached this threshold of a new existence are²—

(1) His being awakened by the energy (Āṭṭi) of Āivan, which is, in intention and in fact, entirely gracious; but as it arouses the Soul to painful conflicts in varied experiences of successive embodiments, it is spoken of as an energy of (divine) anger (*Irētham*).

(2) The second step was his coming under the power of Mayā, both pure and impure (matter or its underlying essence, and sense organization), whereby he has obtained successive bodies, spheres of being, organs, and experiences. In these embodiments he has consumed the fruit of his works,—those which are actually his, and those which have been imputed to him and laid upon him by the Supreme Power (by an eternal fate).

(3) The third step is, that the impurities in which from all eternity the Soul has been involved have thus 'ripened,' or their fruits have become mature (उप-प्लवृत्तः). This is an idea profound and far-reaching, but which it is difficult for us to comprehend. It rests upon a figure. The Soul has to partake of the results of these deeds which are its eternally destined inheritance. This is compared to the eating of fruit; but these fruits can only be eaten when they are ripe, when the Soul has been placed in circumstances where their whole effect and deserts have been brought out and experienced. The whole effect of any deed is slowly evolved and matured, and the Soul must encounter,

¹ *Theologia Germanica*. Translated from the German by Susanna Wankworth. With a preface by Charles Kingsley. Macmillan's Golden Treasury Series.

² The corresponding Buddhist formula is *ketu-prabhava-dharmam*, set in Tamil கெடாபவம். Comp. Mani-Megalai I. 4

from aeon to aeon, these mysterious powers which constitute its destiny, in all their developements and in their fullest maturity.

(4) In the fulness of the time, as the fourth step, there comes a 'balancing of deeds.' (T.A.P. 51.) The notion of this seems to be, that there is a point in time when the sins and merits that cling to the Soul and are its fate, become equal, and balance one another, or are made equal by the grace of the Supreme. There are now gathered into one the three kinds of deeds, the eternal accumulations of fate, the assignment for expiation during the present birth, and those which will yet accrue before the consummation is gained. These threefold deeds are at once cancelled; and, freed from them, the Soul enters upon its last stage of embodied existence. (See Pope's *Nāladīyār*, ch. xi. pp. 66-69, KARMMA.)

(5) The energy of Çatti, which is commonly called 'the veiling' energy (*Tirōtham*), is now changed into a gracious energy of enlightenment and repose from physical perturbations; this is called Çiva-çatti-nibātham, or cessation of Çivan's 'veiling' energy. (NOTE XIII on Çatti.)

(6) And thus the Soul passes into another human form, of the purest and most orthodox Çaiva lineage, and is in the third and pure state. Its course and discipline therein must be considered in another place.

NOTE VI.

GRACE.

The prominence given in the Çaiva Siddhānta to the operations of Divine Grace is remarkable. The Tamil word (*அருள்*) *Aruḷ* is used in every sense given to *Xápiç* in the New Testament, and to *רָצוֹן* in the Hebrew. As Māñikka-Vāçagar uses the word constantly, I have translated Umāpathi's Chapter IV, and append it.

☞ The remedy for *Āṇavam* is *Aruḷ*: *இருளுக்கே மாறு அருளே!* (NOTE XV.)

The Fruit of Divine Grace.

CHAPTER IV.

THE NATURE OF GRACE.

This treats of divine and mystic WISDOM imparted in the shape of GRACE. In order to dissipate the darkness of *Āṇavam*, and to show the way of deliverance, the doctrine of grace, the remedy for *Āṇavam*, is here expounded.

The Disciple asks:

What is meant by the 'dawning of the day'¹?

XXXI.

The Guru answers:

Than GRACE is nothing greater; as in this world
nothing is greater than that one's soul requires.

Com. There is nothing greater than Divine GRACE. This may be illustrated by the fact that in the world the things each one needs and desires are to him the greatest.

Sum. Here the dignity of GRACE is shown.

¹ Song of Solomon ii. 17, 'Until the day break, and the shadows flee away.'

Explain how Grace operates.

XXXII.

Grace as the sun appears, and sheds everywhere
great light for deeds and their effects.

Com. There are 'deeds (KARMA of accumulation' (उद्योग); there are also 'deeds ripe for fruition in the present Earth' (Fruitation); there are also 'deeds now accumulating within man's consciousness' (Agnanam). Grace sheds everywhere light for the performance of new deeds, and for the consumption of the fruits of former deeds; even as the sun by shedding light enables men to accumulate and to enjoy.

Sum. Here it is stated that GRACE is the source of all action.

There is an ambiguity in the couplet. It seems to read; 'increase and consumption of deeds'; i.e. 'Īvan's Grace, through the operation of His Īatā, affords light of understanding by which men (otherwise utterly unintelligent) perform the actions of life, thus at once accumulating new stores of deeds (meritorious or sinful), and experiencing (eating, consuming) the fruit of deeds done in former organizations.'

The whole doctrine is epitomised in Pope's *Ashtādījar*, pp. 66-69.

If one should say, 'We need for Grace to effect these results; the soul of man can do its own work,' what is your reply?

XXXIII.

The flesh knows nothing, and the soul knows nothing of itself :
since these know nothing : who, of himself, can know ?

Com. The material elements of the phenomenal universe are unintelligent; souls have no knowledge of their own; therefore, if Grace do not take cognizance of their state, and impart to them mystic knowledge, whence can they in this world obtain saving knowledge?

Sum. In this is given the answer to those who say that Grace needs not to know, or take cognizance of, the Soul: It needs to know that it may make known!

How is it that souls are in ignorance of the Grace which thus guides them?

XXXIV.

As fish in the sea of milk conduct themselves, though with Grace endowed,
souls sink back in the sea of bewilderment.

Com. As fish in the 'sea of milk' not drinking of it, seek lesser fish for food, so souls, even in the sea of Grace, through bewilderment know not Īvan's Grace'. They seek the mean enjoyments of earth, while spiritual delights and divine communion are disregarded.

Sum. Here the degradation and suffering of souls even amid Īvan's Grace is shown.

How is it that souls know not His gift of knowledge?

XXXV.

A traveller oft knows not the helper drawing nigh.
The five senses know not the soul to which they are instruments of perception.
So the soul knows not its Lord.

Com. Like one who walking by the way is not aware of a helper that has drawn nigh; the soul is not known by the five senses it employs. Even so souls know not the Grace Which is their life and illuminator.

Sum. Here also the ignorance of souls in regard to the help and direction of Grace is shown.

What illustrates the soul's ignorance of the way it is guided ?

XXXVI.

Men know not that earth upholds them as they tread ;
so embodied souls know not Grace that inspires.

Com. Men who walk on the earth say of themselves, 'we walk,' and think not that it is the earth which upholds them ; so, in this world, though embodied souls are under the influence of Divine Grace, they reflect not that it is Grace that works all in them.

Sum. The insensibility of souls.

Can they by seeking discover Grace ?

XXXVII.

Those who have lost the mountain, lost the earth, lost the sky,
and lost themselves are alike !

Com. Such is the state of men,—who on the mountain, behold it not ; on the earth, see it not ; in the sky, know it not ; possessed of Divine guiding wisdom, discern it not ; and, finally, are ignorant of their own being !

Sum. The bewilderment attendant upon embodiment.

How is it that men wander ignorant of Grace ?

XXXVIII.

The way of men under the tyranny of falsehood is like that of him who
stands in the flood with parched tongue ;
or like his who after the dawning is in darkness still.

Com. It is possible to stand in the midst of a stream of sweetest water without tasting it, and so to remain parched with thirst. It is also sometimes the case that fools are bewildered as in the dark, even when day has dawned. So, those that are under the power of deceit taste not the Grace, and see not the light of the Lord.

Sum. The fault is in the soul, and not in Him !

How can this ignorance be removed ?

XXXIX.

Hear with undistracted mind ! This folly is that of the cat
standing on the milk-pan, and springing at the insect on the wall.

Com. We should calmly and collectedly listen to the teachings of Grace. The folly that listens with divided mind is like that of the cat, which having reached the milk vessel, and standing on its edge, drinks not the sweet milk, but darts at the wall in pursuit of a worthless spider at the risk of its life, breaking the vessel in the spring¹.

Sum. This and the four preceding couplets illustrate the assistance, governance, and support of GRACE which souls are ignorant of, and so incur loss. The common title of these five couplets is 'Soul's Fault.'

Is this not known to the unthinking also ?

XL.

How can 'deliverance' be attained by empty souls that have no real
sympathy with Grace, though theirs from eternity ?

Com. From everlasting ages until this day have they been recipients of Grace, but not in

¹ The cat makes a spring at an insect. If it catch the prey, it is but poor food ; and if it miss, its labour is lost, and the milk vessel thrown down and broken ; so SOULS do not hide themselves within the GRACE which from eternity is conjoined with their being, and thus fail to obtain the *supreme delight*.

the least have they come under its influence, and are thus souls devoid of good; how can such obtain DELIVERANCE?

Sum. This couplet reproves those who, though recipients of Ćivan's Grace, yield not to its influence, and seek not final 'deliverance.' [Comp. Ćita II 52-64.]

In continuation of NOTI VI we add Tiru-arul-ĳayan, Chapters VI, VII, VIII, and X, completing the system as sung in the Tiruvāgagam. This was the saint's supposed experience. The whole will repay much study.¹

CHAPTER VI.

THE FIRST STEP—THE WAY OF KNOWLEDGE: ANMA-TARIĀNAM, 'SOUL'S ENLIGHTENMENT.'

This teaches the way in which we come to understand the REALITY of things, that is PĀTHI. Since this is by grace, it naturally follows the chapter that treats of that subject. (NOTIS IV and XII.) Nalla-sāmi Pillāi's note on this chapter is exhaustive.

The Triplet a b

When will He come as a Guru?

II.

The Guru an: e:

When the vast mass of twofold deeds is balanced,
the 'Energy' of the King shall exert its power.

Com. When the time arrives in which opposing sins and merits exactly counterbalance one another, Ćivan's gracious emancipating Energy shall begin Her work. (NOTE V p. xlviii.)

Sum. Here we are taught that for the understanding of the Reality the Divine Energy is imparted as needed.

When the Lord appears as a Guru what will He teach?

III.

The One, the manifold, darkness, deeds, twofold Māyāi;
these He will show us as entities from everlasting.

Com. There are six entities which have no beginning. The first of these is the LORD PĀTHI, Who is One. The second is the aggregate of SOULS Paṅu : an infinite host. The third is the Impurity of ĀSAVAM, wearing the form of darkness. The fourth is twofold DEEDS Vinai. The fifth and sixth are the two kinds of MĀYĀI, the pure and the impure—the unreal, changeable substratum of the phenomenal universe. [Ćita XIII. 19.]

Sum. This teaches us of the realities which have no beginning. These are six.

[Here is a grand divergence from much Western theology and philosophy:—The aggregate of all 'souls' with their undeveloped potentialities of thought and act, interpreted by

¹ St. Augustine, deeply imbued with Alexandrian thought, in his treatise 'De Doctrina Christiana,' lib. II, cap. 7, gives seven steps by which the soul comes to God. The first of these is 'the fear of God' (ᱵᱤᱨᱫᱷᱟᱹᱵᱽᱨᱫᱟ). The second is 'the reverent study of the Divine revelation.' The third is 'love of God and of our fellow men.' The fourth is 'steadfast self-discipline.' The fifth, sixth, and seventh correspond to Chapters VI, VII, VIII of the T. A. P. The fifth is 'purgatio animae' ('purgat animam tumultuantem quodammodo atque obstreptentem sibi de adpitu interiorum conceptis oribus' ᱵᱤᱨᱫᱷᱟᱹᱵᱽᱨᱫᱟ). The sixth is 'purgatio oculi cordis' ᱵᱤᱨᱫᱷᱟᱹᱵᱽᱨᱫᱟ. The seventh is that in which 'talibus sibi abscondit ad sapientiam . . . quod paratus tranquilla festinatus' ᱵᱤᱨᱫᱷᱟᱹᱵᱽᱨᱫᱟ.

a divine but hidden influence, is without beginning, and thus Çivan is not their Creator,—is not 'the Father of all Spirits.' (2) A corruption called *Āṇavam* (as essential to the *Āṇu*, or Soul) is also uncreate,—from everlasting. (3) A shadowy, inconceivable host of unoriginated deeds, merits, and demerits from all eternity waits to require *consumption* by these souls. (4) The *Māyā*, the substratum and material (?) of the phenomenal universe, is also from everlasting.]

Of these six entities which have no beginning, which must you know ?

LIII.

DOER ; DEEDS done ; FRUITS ; LORD, who brings deeds home to soul :
these belong to thee to know, O disciple !

Com. In order to be saved it is necessary to consider (1) the spiritual essence to which deeds are attributed ; (2) the twofold deeds which are supposed to have been done ; (3) the joys and sorrows of embodiment which are their fruit ; and (4) the Lord, who at the appointed time brings these deeds home to the soul, that it may experience their effects.

Sum. This and the two following show how the world is guided.

N.B. It is ignorance of these four things that leads to the self-assertion which says, 'I' and 'mine.'

Can the living one Himself know these ?

LIV.

Flesh lives through its connection with the living soul. Understanding souls
live through union of the embodied soul with Divine Grace.

Com. The body is in life inseparably conjoined with the spirit, and living and moving as one with it. So this embodied soul is united inseparably with the Divine Wisdom, and thus lives and moves.

Sum. This also teaches Çivan's method of guiding men.

How does Grace operate upon souls ?

LV.

Crystal retains its own clear brightness. The sun shining on it shows also
many varied hues.

Thus earth bears the colours of its King !

Com. The crystal under the sun's light reflects many colours while retaining its own transparent brilliancy (which also it owes to the same sun) ; so the Energy of Wisdom, the light of the Supreme, irradiates the soul, and permeates the world. [Comp. LXVII, p. lv.]

Sum. This and the two preceding couplets show how the Lord acts upon the world.

[In 'bondage,' and in 'release' alike, the Lord is the cause of all.]

May I not say, 'I need not Grace to see by ; I myself will see ?'

LVI.

Easy the way of vision ; but twixt eye and object light must be.

Without the light of Grace twixt soul and KNOWN, soul sees not !

Com. In the midst of the soul's thought the light of mystic wisdom must be set up and shine ; without this, if you regard the senses merely, you will obtain no real knowledge. The soul is unintelligent without Çivan.

Sum. This teaches us that words heard impart no understanding without the GURU.

How is it we see by the Grace of Givan ?

LVII.

In your feeble perception by the senses, the soul's instruments,
learn how the soul itself is the instrument of Grace.

Com. Know thou that all thine actions are performed under the guidance of the active Energy of the Supreme, even as the soul perceives through the senses as its instruments.

Sam. We live and act under the guidance of the Lord.

How are we to know under the influence of Grace ?

LVIII.

Ponder not ! Think of nothing ! See not thyself in the foreground !
What thou beholdest, let it be THYSELF.

Com. Inquire not of things in their abstractness, of what nature mystic wisdom may be. Think not of anything in its concreteness, nor seek to interpret the symbols as thou dost of material objects. Put not thyself forward as one who sees. Regard steadily the Loving Wisdom that regards thee.

Sam. Remaining thus moveless, the vast expanse of mystic knowledge shall be thine

Shall I obtain joy by thus contemplating the Divine Grace ?

LIX.

Regard that joy itself as the one object of contemplation ;
and hide thou thyself in the mystic light of wisdom.

Com. Regard the gladness of mystic knowledge as though it were an object of sense — an objective reality ; but, that there may be for thee no other light than that of mystic knowledge, enter thou within It, and lie hidden there !

Sam. This teaches the absolute mingling of the soul with Grace.

And when shall we part with these intuitions of sense ?

LX.

See, as thou hast seen ! The unseen seek not to see !
As thou hast been taken, rest !

Com. In whatever way Grace hath appeared to thee, even so regard thou It. What thou canst not see, strive not to see. In whatever way Grace absorbs thee, wholly yield thyself.

Sam. In this and the two preceding verses we are taught how to behold, how to become commingled with, and how absolutely to yield oneself up to Divine Grace. [Gita XVIII.]

CHAPTER VII.

THE SECOND STEP—THE 'SOUL'S CLEANSING;' ANMA-CUDDHI.

The last chapter spoke of the SOUL'S KNOWLEDGE, and in this we are taught how to apply knowledge for the SOUL'S CLEANSING from SELF.

[After illumination comes purification.]

The Disciple asks

When comes perfect resignation of the soul

LXI.

The Guru answers

Those in pure shade need not bid one in noontide glare come hide himself ;
the fainting soul will resort to the shadow of Grace of its own accord.

Com. No one need say to him who is fainting in the oppressive glare, 'Haste hither to hide thee in the refreshing shade ;' of his own accord he hastens towards it. Even thus, those

suffering from the heat of earth's delusions will seek the relief of Grace. [Hymn V. (iv , pp. 58-61.)]

Sum. The reason for resorting to Grace.

[This is in substance Çi. Pira. II. 26-29; and Çi. Ñā. B. Çūtram IX :
'Let me *hide* myself in THEE!']

How is it this sacred Grace is not enjoyed by all alike?

LXII.

'To jaundiced taste even sweet milk is bitter ;
when tongue is cleansed the bitterness is gone.

Com. When the sense of taste is vitiated by disease, even sweet milk seems bitter. Cure the disease, and the bitterness disappears. Thus under the influence of ĀṆAVAM all religious observances are distasteful; when ĀṆAVAM departs, the Guru, the Liṅgam¹, and the Saṅgamam will be desired.

Sum. This shows that when Grace reveals itself, the healed soul at once recognizes it.

When ignorance departs, is it I that knows?

LXIII.

Though light amid the darkness is to the see-er shown,
he still regards a vain phantasm. When will this cease?

Com. Though Grace in form of light, reveals Itself to souls lying bewildered in the darkness of ĀṆAVAM, to the intent that they may see the LORD, they see Him not, but contemplate THEMSELVES! When shall such vain imaginings cease?

Sum. The fault of not steadily beholding Grace alone.

What are the respective actions of the enlightened and the unenlightened?

LXIV.

Both light and darkness make all things seem alike :
to distinguish between unity and multiplicity is the work of the enlightened.

Com. In perfect light and in dense darkness the distinctions of things are equally lost. The distinguishing them and the confounding them are the signs of the intelligent and unintelligent respectively.

Sum. Those under the influence of Grace, and those who are not, are alike in this; nothing else appears to them : all light, or all darkness.

Do all understand the way of clear knowledge and mystic union?

LXV.

Save in the case of the good and loving ones doth it ever happen that one is
found to bear the whole burden you would impose?

Com. None but good friends bear the burden wholly which is imposed upon them in aiding others. Can such friendship be easily attained?

Sum. We are told that the deeds of those loving souls that approach Him are His. Such a loving one is the KNOWER, and His Grace is easy of attainment.

[A quotation is given which seems to give an Antinomian turn to this couplet. Does the mystic renouncer of selfhood cease to be morally responsible?

செவனும் இவன்செய்தி எல்லாம் என்செய்தி என்றும், செய்ததெனக் கிவனுக்குச் செய்த தென்றும்,
பவம் அகலவடாறுவி லீன்று சொல்வன்; பரிவீ ப தகத்தைச் செய்திடினும் பணியாக்கி வீடுமே!

¹ See *Lij's*, § vi. and சங்கமம் in Lex. and Index.

'Çivan abides with me, destroys "birth," saying, "This man's deeds are wholly Mine, what is done to him is done to Me! *If the faithful commit sin He makes it serve.*"'

Is He who imposes the burden diverse from him who bears the burden? Is not all Piramam?

LXVI

One placed a treasure in your charge; deceitfully some one with guile appropriated it.

Say, were you asleep, or had you gone elsewhere?

Com. Çivan gave thee body, organs, a world to energize in, and faculties for enjoyment in trust. He comes to claim them. You say, 'Some one came with guile and filched them from me.' Were you asleep or absent when the robbery was effected? You have lost yourself and the KNOWS.

Sum. The denial of the reality of Paçu and Pâçam is treachery to Çattu.

To the wise, who have thus become 'Servants,' do not 'impurities' arise?

LXVII.

As the crystal pillar receives the sun's light, with no shadow at all;
so no darkness remains to lay hold on him.

Com. At noon, when the sun is in the zenith, its perpendicular rays fall on and are absorbed in the crystal column, without shadow or refracted rays of many hues; so under the full influence of Grace the darkness of impurity abides not. [Comp. T. A. P. 50, 55, pp. xlvi, lii.]

Sum. Here we are taught how Grace brings the soul under its absolute influence.

[This beautiful couplet requires much study in connection with the whole system. The soul, the crystal column, has potentialities of splendour; but only 'in the Divine Light does it see light.' It must stand upright under the direct rays of the Divine Sun, with no intervening mist or cloud, and no reflected, coloured, refracted cross-lights from the sense-world. Then only is it filled with pure essential radiance, in which its own crystalline lustre shines in its perfection, yet is undistinguished, being merged in the glory that excelleth, the Infinite All-in-All.]

How may one abide so that 'Impurity' shall not appear, but Grace remain?

LXVIII.

Those under the influence of Grace stand BEHIND the light of reality,
like jewelled hand that bears a gleaming torch.

Com. Those that bear aloft before them a blazing torch can see whatever they desire: torch BEFORE, themselves BEHIND it. Thus till the Known shall appear, men must put the torch of Grace before them, and tread carefully behind it.

Sum. The method of remaining in union with Grace

It is Grace that knows. I need not know?

LXIX.

If it be not anything one can perceive by the Five Senses, deprived of THIS
what can the Five Senses perceive? what can self perceive?

Com. If it be not an object which can be discerned by the body, as is the case with the Bliss supreme, which is the KNOWS, how can the Senses assist us in gaining it? or how can souls attain it?

Sum. Since it is out of the sphere of sensation, how can it be within the power of the Senses to gain it? [Things spiritual can only be spiritually discerned.]

Is it necessary for Grace to show itself? Can I not myself see it?

LXX.

Those that freely give must not be thought of as those forced by us to give.
Think rather: 'Who are we to obtain this boon?'

Com. One does not think of those who spontaneously and with desire bestow anything upon us as though they had yielded to our violence. And thus it is through Grace only that the KNOWN is revealed to the apprehension of the soul.

Sum. This and the preceding couplet teach that supreme felicity is the gift of Grace; and that souls, whether with organs or without them, cannot of themselves obtain it.

CHAPTER VIII.

THE THIRD STEP—THE STATE OF BLISS: ĀNMA-LĀBHAM. [Comp. NOTE V.]

This signifies the way in which the soul's 'gain' is obtained. 'Soul-purity' has for its fruit 'Soul-gain,' which is union with God. Thus the chapters are connected. [Man dies to live.]

The Disciple asks:

In what way can the soul obtain bliss?

LXXI.

The Guru answers:

Those that put BEFORE them the light that arises in the darkness enjoy bliss;
those that put it BEHIND them endure suffering.

Com. Those that once (*in a lower stage*) put divine and mystic knowledge BEHIND them, and went before it, have suffered affliction. Afterwards, if they place the lamp of mystic wisdom, which has arisen amidst the darkness of natural impurity, BEFORE them, and walk in its light, these shall obtain supreme felicity.

Sum. Here we are taught who they are that shall obtain supreme felicity.

[This is § 7 of Book II in Çi. Pira., verses 30-39.]

For this, is not Grace sufficient? Over and above this, what need of the 'KNOWN'?

LXXII.

Nothing results when souls and Grace are without the KNOWN,
when the soul and the KNOWN combine is bliss.

Com. The KNOWN is supreme, and it is through HIM that the soul derives blessing, (This seems to need no further explanation; but the idea of a mystic marriage is introduced in a fantastic and untranslatable fashion. See p. lxxi. The soul is feminine, so is Çatti, or Grace. The soul must be introduced by Grace to Çivan, the KNOWN, the mystic Bridegroom.)

Sum. We learn here the limits within which supreme felicity can be attained.

[This is Çi. Pira. II. 24.]

When the soul is united to the KNOWN, does the KNOWN through the soul obtain bliss?

LXXIII.

He gives bliss to those that draw nigh to Him.

His Form is perfect blessedness; nor can this be enhanced.

Com. The Lord imparts supreme felicity to those who draw near to Him; but since His Form is the fulness of infinite felicity, He partakes not of the blessedness He imparts.

Sum. The King IMPARTS, and does not RECEIVE.

Does the soul, then, obtain that bliss as one alien from the Supreme

LXXIV.

As in the compound *Tādālai*, by combination of letters I, + T = D, and these do not remain but coalesce;

so, know thou, that in the supreme felicity thou shalt be one with the Lord

Com. When the words *Tā* ('foot') and *lai* ('head') are written as one compound ('head and foot'), the letters *l* and *t* combine, and are not separated, but coalesce in *l* (34, 37); so the soul shall enjoy blessedness in mystic union with the King.

[Foot is soul, and Head is Çivan.]

Sam. The soul sinks down into the KNOWN in mystic eternal union

[See Çi. Pira. II. 37.]

Do they not yet obtain absolute unity?

LXXV.

If they become one, both disappear; if they remain two, there is no fruition, therefore there is union and non-union.

Com. If you say that the Lord and the soul are one, there is neither an obtainer nor boon obtained. If, on the other hand, they are two, there is no blissful consummation for the soul; therefore the condition of such souls must be a compound of duality and non-duality mingled, not merged.

Sam. In release the soul is not merged in the Supreme. No. 11. III. ¹

What then is the mode of the soul's approach to the Supreme and unity with Him?

LXXVI.

None say we have drawn nigh; and none say we have obtained; in speechless rapture

when bonds are loosed, embodiment returns no more.

Com. Those who obtain the Supreme felicity of release, and those who have attained the state of *Samāhi* which directly leads to it, never for a moment leave their Lord, by self-contemplation. Those who, beyond the power of speech, have laid hold of Him are born no more.

Sam. Here the state of those who have obtained release is explained.

[Comp. Çi. Pira. II. 34, 43; Çi. Śā. B. Ven. 62.]

What is meant by the speechlessness above?

LXXVII.

Till you are in a state like that of one possessed,

remain destitute of all action.

Com. One possessed by a spirit is under that spirit's absolute control, and is incapable of any independent action; so remain thou inactive, till all thine acts are under the control of the King.

Sam. Here we are told what mature *Samāhi* is

What is the cessation of action on the part of the absorbed mystic like?

LXXVIII.

To those who obtain that resplendent possession that gain alone suffices,

all else is as something in the hands of those that sleep.

¹ Comp. Kingsley's preface to *Theologia Germanica*, referred to in No. I. V. See Inge's *Bampton Lectures*, 1899, pp. 189, 191.

Com. When the devotees have gained the glorious and true possession of the Lord, therein is supreme delight; and any works, such as the observances of Yōgam and the like, are as things handled by one in sleep.

Sum. Specific sectarial observances cease, or are performed mechanically.
[Comp. Çi. Pira., p. 385; II. 45, 46.]

Can the rapture of this union be described?

LXXIX.

Absorbed in the delight of the state when the three appear not,
what words can tell the bliss?

Com. When the knower, the mystic knowledge, and the KNOWN appear no more as distinct, being mingled in one happy fruition, that absorption is a rapture inexpressible by words.

Sum. The overwhelming nature of the Supreme felicity. [Gītā X. 9.]

In what way can that possession be obtained?

LXXX.

The bliss that is named as above all bliss
is the bliss which the abiding in divine love bestows.

Com. This supreme felicity is praised as surpassing all delights. The enjoyment of it even now is the result of abiding in the state of reverent loving service.

Sum. LOVE makes the attainment of supreme felicity easy.

CHAPTER X.

THE FOURTH STEP—THE STATE OF THOSE WHO HAVE 'DRAWN NIGH.'

Here the condition of those who have attained to Samāthi (Mystic Slumber) is spoken of. What this slumber is has been shown in the preceding chapter, and how men may gain it: here the condition of the already liberated mystic is explained. These are the devotees whose condition is described in NOTE V.

The Disciple asks:

What is the thought of the KNOWERS¹ who never forsake the KNOWN?

XCI.

The Guru answers:

Sinking in the Supreme Understanding, while delight sinks into their souls,
they slumber in sacred peace. What other words are there?

Com. While they themselves sink down into the full tide of Mystic Wisdom (which is the Supreme); and while infinite rapture flows down into their souls, they abide in a state of blissful slumber.

Sum. It is taught here that the Knower sinks down into and abides in the Known.

Will those who have attained this state desire higher stations of felicity?

XCII.

Assuredly they perform not the 'five great works'; nor the 'causal works';
nor the employments of any abodes of pleasure.

¹ 'The KNOWLEDGE, the KNOWERS, and the KNOWN: ' ÑĀNAM, ÑĀTRU, and ÑEYAM.

Com. The works of Çivan (NOT 1), the Supreme, are creation (1), conservation (2), destruction (3), 'veiling' (4), and bestowal of grace (5). They perform not these. The ministerial works of Brahmā, Vishnu, Ruttiran, Mageçan, Sathāçivan Çi Pira. I. 9 they do not; nor do they engage in any of those dreadful acts which lead to future embodiment.

Sum. This teaches that they rest from all work.

Do these attain to omniscience and the other attributes?

XCIII.

Though they have attained to the knowledge of everything;
these 'Knowers' here know nothing but the 'Known.'

Com. Though these perfected devotees by mystic union with Çivan gain omniscience and other qualities; yet, while on this earth, they know nothing whatsoever except the Supreme, the one object of mystic knowledge.

Sum. In every place they see Çivan, and contemplate Him alone.

When objects of sense present themselves to the Knowers of this kind, how do they act?

XCIV.

They restrain the organs of sense; and entering, sink into their Source.
They follow not the senses, but act as the tortoise does on land.

Com. When the world of sense obtrudes itself, the devout man fears, goes not out after it, checks the perceptions of his mind, draws near and enters into the KNOWS, and from THAT turns not away. An illustration of this is the tortoise, which, walking on the earth, if any one approach it, fears, draws in its head, and lies motionless.

Sum. This shows the way in which the devout dread the power of sense, and withdraw themselves from its influence.

[Comp. Çi. Pira., p. 382.]

But are there any who have left the 'Known' and departed from him?

XCV.

There is no place or world where the Lord is not.
There is no place to which men can withdraw from Him.

Com. There is no place in which the soul can dwell apart from Çivan. Çivan Himself throughout all rational and irrational beings abides, so that nothing and no one is apart from Him.

Sum. This teaches that the devout have ceased to dwell in the sphere of limited knowledge, and have entered the unlimited.

Have these persons then seen that Existence within themselves, or without?

XCVI.

Within and without the same Divine Grace stands revealed
Those who possess this mystic vision despise nothing.

[Commentators differ, and the text is ambiguous. We give the later.]

Com. Both within and without, That which Mystic Wisdom reveals exists unvaryingly; those who have obtained it no means of communion with Him, even through the senses, must be despised.

Sum. This shows us that to the mystically enlightened the phenomenal universe is only seen in God.

[Comp. Çi. Pira., p. 369. 'To those who have attained to *Ānamam* Mystic Wisdom Çivan is revealed within, and is seen equally in forms, such as the *Trīgam*, &c., in which He reveals Himself. The perfected mystic despises not any means of realizing the presence of the Immanent Infinite.' This is Çarathai traditional observance in Śānam.]

But, tell me, do these 'mystic knowers' engage in no employment ?

XCVII.

To those who engage in the world's work comes worldly requital.

To the absence of such work the result is the True.

Com. To those who follow as they are led, and under the egotistic influences which say 'I' and 'mine,' perform acts, there accrues the reward of worldly enjoyment. To those who perform penances and give gifts (with no egotistic desires) the result is the imperishable pleasures of the world of deliverance.

Sum. To those who abide in This, the Truth, no work (apart from Him) is possible.

As old deeds¹ are consumed (eaten), does not the effect of new deeds accumulate ?

XCVIII.

Old deeds disappear with the body ; if in the interval deeds accumulate,
Divine Grace burns them up.

Com. Here the division of deeds into the three classes of *Pirāvattam*, *Çaṅçitam*, and *Agamiyam* must be remembered. The two former of these disappear with the death of the body (of the saint). As for those deeds of merit or demerit which have accumulated in this present state, the Divine Grace dissipates them (p. xlix).

Sum. From this it appears that the consummate devotee is freed from the influence of every species of deed.

Is the infinite liberation obtained when the body dies ?

XCIX.

To men of matured knowledge the works that yield *the three* return not ;
to them this world is absolutely as that world.

Com. The threefold deeds which compel a man to live in the present embodiment, or in the next embodiment, or in any future state, are removed by Grace ; and thus he enjoys, even while still in the body, the infinite deliverance.

Sum. This teaches that in the condition of the *Jīvan-muttan* he enjoys on earth the bliss of the infinite liberation.

[Comp. *Kurvaḷ*, p. 353 ; *Nālaḍiyār*, p. 157.]

Have these no desire to save others ?

C.

Reflecting upon the sorrows of those under the influence of deceit,
they are agitated by a flood of compassion.

Com. When these devout and blessed persons behold the multitude of souls that, under the influence of the deceits of the sense-world, are suffering affliction, they themselves are agitated by a feeling of irrepresible compassion.

Sum. In the souls that desire the heavenly emancipation there is a loving Grace like that of their King.

NOTE VII.

ÇITHAMBARAM: ITS LEGENDS, AND THE MYSTIC DANCE OF ÇIVAN.

THE 'TEMPLE LEGEND.'—Among all the sacred places held in reverence by the Çaivites, there is none that can vie with Çithambaram (Chellumbram). Its legends are published in what is entitled *The Kōyil Purāṇam*, where 'Kōyil' (meaning *temple* in general) is used *par excellence* of Çithambaram.

¹ See Pope's *Nālaḍiyār*, p. 66, and Çi. Pira., p. 366.

UMĀPATHI.—This Purāṇam is attributed to 'Umāpathi Çivāçariyar,' the author of many great treatises (before mentioned in these NOTES, II-IV), and whose date is one of the few of which we seem to have some certain knowledge. In his statement and refutation of heresies, the date 1313 is given. He was the last of the Çaiṇa schoolmen (whose period is the thirteenth century), contemporaries of the great mediæval Christian schoolmen, and their not unworthy rivals in learning, acuteness, and piety. If then this work is his, the reputation of the shrine must have been great from a very early period. The legends in this Purāṇam relate to a time long antecedent to that of any of the devotees whose stories are given in the Periya Purāṇam; and, in fact, belong to the very oldest period of South-Indian legend. These myths relate especially to the Vyāghrapāda ('Saint *Igor-foot*'), Patañjali ('*The Serpent Deceiver*'), the mystic dance of Çivan, and the story of Hiranyavanna ('*The Golden*'). With these is combined a great quantity of details of miscellaneous mythology. No 'higher criticism,' alas, has been at work here!

I. The history of *Vyāghrapāda*, whose image is often found in close proximity to that of Çivan, is a very peculiar one, and seems to belong to the very earliest period of the establishment of the Brāhmanical system in the South. The name is found in the Rīg-Vēda; so that these legends are simple inventions to account for the appellation, and to link on the Çaiṇa system to the Vēdic times.

There was on the sacred lands in the North, somewhere near the banks of the Ganges, a hermit, a Brahman of the purest lineage and perfectly conversant with the Vēdic rites, to whom a son was born endued with singular gifts and powers. The boy grew up in the wilderness under the tutelage of his father, and when he had learnt all that the father could teach him, the old hermit said to his son and disciple, 'What else can I do for thee?' The son replied, prostrating himself at his father's feet, 'Teach me what is the highest form of ascetic virtue.' The father replied that the worship of Çivan was the highest. 'And where,' inquired the son, 'can I best worship Him?' The hermit replied, 'The whole universe is the presence of Para-brahmā ('*The Supreme Spirit*'), yet there are places on earth where He especially manifests Himself, even as the pervading Soul dwells and energizes in a visible and circumscribed body. There are many myriads of such shrines, but of all of them Tillai¹ is the central sanctuary' (*Mūla-sthāna*), 'where Çivan will receive thy homage; for there is established the *lūgam* which is light².' So the youthful ascetic went on his journey, after taking an affectionate leave of his mother, followed by his father's benediction. After a long journey southward over mountains, rivers, and plains, he arrived at a spot where he found a beautiful lake, covered with lotus flowers (*Çivā-gaṅgā-toṭam*), and a *lūgam* established under the shade of a huge *banjan* tree. Falling on his

¹ A name of Çithambaram, which at that time was a vast wilderness, covered with *excelsaria agallocha*—a tree called Tillai (perhaps Sans. TILAKA).

² At Çithambaram is one of the principal *lūgam*, generally enumerated as twelve. It is called the 'Air-lūgam,' and is now invisible! This worship of God, generally some local deity in connection with a stone or pillar, as marking a sacred spot, is found everywhere in ancient records. See Genesis xxvii, and Dr. Charles' Eschatology. It was not long before the idea was perverted by mysticism.

face, he worshipped; and at once devoted himself to its service, crowning it with flowers, bathing it with water from a sacred pool hard by, and fulfilling all the usual observances. He then went onward a little distance towards the east, and there, under a fragrant tree on the borders of a beautiful tank, established for himself a second *liṅgam* as his own especial shrine, and built a hermitage of leaves and grass hard by. Thenceforward he divided his services between the two sacred spots, which are still revered in the neighbourhood of the great temple. And now, being alone, he found it difficult to accomplish his daily task according to his mind; for he wished to gather not only flowers from the tanks, and from the fields, and from shrubs, but also, and chiefly, those that grew on the lofty trees, which were sweetest of odour and richest of hue; yet, however early he went forth in the morning, before he had gathered the last of his flowers, the first had withered under the fierce sun's rays; nor could he, while laboriously and slowly climbing the lofty trees in the early hours, see rightly to select perfect flowers. His flower-worship was therefore defective and unsatisfactory. In an ecstasy of passionate prayer, he besought the assistance of the god, who appeared in answer to his loving invocation, and promised him whatever boon he sought. The grace he asked was, that his feet and hands might become those of a tiger, armed with strong claws and furnished with eyes, so that he might rapidly climb the highest trees, and see clearly to select the fittest flowers for the divine worship. This boon was granted him, and so he takes his place among the great devotees of Çivan as the 'Tiger-footed' and 'Six-eyed,' and a part of the neighbourhood derives its name from this circumstance, and is called *Tiru-puli-ūr* ('Sacred Tiger-town').

II. Some time afterwards he was joined by another devotee (Patañjali¹, whose form is that of a serpent. The history of this mysterious personage is closely connected with the mystic dance of Çivan. This great leader of Çivan's hosts is a form of the Āthi-ḡeshan, or thousand-headed serpent, on which Vishṇu slept on the ocean of milk through long periods. The wild story relates that Vishṇu one day arose from his slumber and repaired to Kailāsam, there to worship the supreme Çivan, Who told him that in the neighbouring forest of Tāragam there were multitudes of heretical *Ṛishis* or devotees, dwelling with their wives in huts of leaves. These seem in some way to have been rebels against His authority; in fact, a commentator calls them the followers of the Mīmāṅsai, who, puffed up with pride of learning, regarded themselves as independent of Çivan's authority. (The whole history points to some great conflict between Vēdāntists and Çaivites in early days.) It was the intention of Çivan to visit this wilderness, in order to ascertain the state of the Ṛishis there, and to teach them a lesson. He bade Vishṇu accompany Him in the form of a female, and the two—Çivan as a mendicant, with the usual insignia and the bowl for the collection of alms, attended by Vishṇu *as his wife*—entered the jungle. It is in connection with this story especially that Çivan is called a 'deceiver.' (Comp. NOTE I.) The history that follows is in many respects far from edifying, though the author defends it, and gives to everything an allegorical meaning. At first

¹ Patañjali was the founder of the Yōga system. This is an attempt to make him out to be a mythic personality.

sight all the Ṛishis' wives were seized with an unspeakable frenzy of passion for the false mendicant ; while all the Ṛishis themselves were equally infatuated by the false dame that followed Him,—Vishṇu in disguise. There was soon fierce wrath raging throughout the whole hermitage. The inhabitants of the wilderness speedily perceived that the mendicant and his wife, who possessed such a mysterious and irresistible power of attraction, were other than they seemed. They became ashamed of the ecstasies of evil desire into which they had been thrown, and gathering themselves together, the 10,000 Ṛishis pronounced fierce imprecations upon the disguised gods, which their wives reiterated. But the gods were unharmed. They then dug a sacrificial pit and proceeded to offer sacrifices, whose object was to ensure the destruction of the strangers. Every Vēdic rite was observed, for were they not the most accomplished of ritualists? The result was that a fierce tiger was created in the sacrificial fire which rushed forth upon Īvan ; Who, smiling gently, seized it with His sacred hands, and with the nail of His little finger ripped off its skin, and wrapped it round Himself as a soft silken garment. This accounts for Īvan's tiger-skin mantle so often mentioned in the Vāçagam. (NOTE I.) Undiscouraged by failure, they renewed their offerings, from out of which came a monstrous serpent, which He seized and wreathed round His neck, where it ever hangs ; and then began His mystic dance. And now came forth the last monster in the shape of a black dwarf, hideous and malignant, brandishing a club with eyes of fire. His name was Muyalagan ('the Club-leaver'). Upon him the God pressed the tip of His sacred foot, and broke the creature's back, so that he writhed on the ground ; and thus, with His last foe prostrate, Īvan resumed the dance of which all the gods were witnesses, while His hosts sang wild choruses. The figure of the prostrate foe, writhing under the God's foot, is reproduced in every Īiva shrine. The Ṛishis, parched with the heat of their own sacrificial fires, faint with the fury of their anger, and overwhelmed with the ineffable, mysterious velocity of the motion and the splendour of the heavens opening around them, fell to the ground as dead, and then rising, worshipped the manifested God, acknowledging themselves His faithful devotees.

The very accomplished editor of this Purānam (and commentator upon it), a zealous reviver in modern times of the Īiva system (Arru-muganāvalar, of Jaffna), gives his account of the meaning of this strange scene. It seems that the 10,000 Ṛishis dwelling in the wilderness were adherents of the Pūrva Mīmāṃsā school (founded by Jaimini), whom Īvan resolved to bring into His fold, and by the strange polemic detailed in the legend He accomplished His purpose. According to our editor, these Ṛishis held seven erroneous doctrines : (1) they taught that the universe as it is is eternal ; (2) that souls have no author or Lord ; (3) that Īvan and all the gods are not eternal ; (4) that the Vēdam alone is eternal ; (5) that the words of the Vēdam are the only divinities ; (6) that those words reveal no other divine beings than themselves ; (7) that by performance of the sacrifices prescribed in the Vēdam, and by close adherence to the Karma k.ṇḍam (the ceremonial part), all blessings here and hereafter can be obtained. These Ṛishis, who were consummate masters of the Vedic ritual, considered themselves independent of all deities,

showed neither love nor devotion to Çivan, and taught the same absolute reliance upon rites and ceremonies to their wives also. To convince them (both the Rishis and their spouses) of their moral weakness and of the limited power of their most orthodox sacrifices, Çivan now appeared as the Bhikshā-tana-Mūrti (*Mendicant Deity*), with Viṣṇu as the goddess(!) of Illusion, in order to bring them to His feet. They were thus forced to recognize their dependence upon Çivan, and to acknowledge that by His Grace alone they could obtain remission of sin and merit. They acknowledged that 'the virtue of them who love not Çivan's foot is sin.' The legend teaches that He subdues and wraps round Him as a girdle the tiger-like fury of human passion. The guile and malice of mankind He wears as His necklace, and beneath His feet is for ever crushed the monster of human depravity.

Of course, recognizing the spirit of this teaching, it may be allowed us to doubt whether such explanations would ever have been dreamt of but for Western teaching; and whether myths like these are the appropriate means for imparting this instruction¹.

The fact is that we have here the pre-Āryan divinity, half god, half demon, coming forth from the burning-ground where he holds his midnight orgies, dancing in the midst of his rabble rout. The commentator adds that since Çivan Himself and His disguised companion, though they excited evil desires in the poor Rishis and their wives, yet felt none themselves, and since no sin was actually committed, there is no room for condemnation of the story as a specimen of divine action².

¹ I write quite unreservedly, knowing full well the courtesy and candour of my Çaiṇa friends, who will not question my love for them, and unfeigned respect for their cherished convictions.

² The composite character of what may be called the Çaiṇa religion is very marked; it has borrowed much from diverse sources, and is accordingly full of inconsistencies, sometimes speaking the language of absolute pantheism, and then again seeming to grasp most firmly the idea of a personal divinity, who is at once the Creator, the Preserver, and the Destroyer of all things. The original idea of Çivan is found in the Vēdas, but the name is simply a euphemism meaning 'propitious' or 'gracious.' Another name seldom found is Çarva, 'the Destroyer.' It seems most probable that with the idea of Rudra, the god of the Storm, and Agni, the god of Fire, is mixed up the notion of an aboriginal demon such as are still worshipped in the South of India. In the hymns to Çivan the most incongruous epithets are applied and actions ascribed to Him. At one time we see Çivan in Kailāsa, the Silver Mountain (NOTE X), surrounded by all the gods in awful state, supreme Ruler of all the worlds; at another time He is represented as wandering in the jungle or from village to village, smeared with ashes from the burning-ground, a horrible and disgusting object. So He was reviled by Dakṣha. He is at once an awful deity, a frolicsome and mischievous man with superhuman powers, and a ferocious demon; and so His *Çatti*, or spouse, who is worshipped under a vast variety of names throughout all India, is sometimes the gracious and beautiful mother, and sometimes the fearful and malignant DŪRGĀ. There is good reason to suppose that the worship of this malignant demoness may have been an original cult of the pre-Āryan races of India. In this way every species of inconsistency is to be found in the hymns which are sung in honour of Çivan and His spouse. Wherever two views have been held with regard to God, the Çaiṇa system asserts them both without the least attempt to reconcile them or qualify them, indicating thereby the deep feeling, of which many illustrations will be found in the translations of Çaiṇa poetry, that the thought of God so transcends human intellect that all statements regarding Him contain some truth, while none are adequate, so that all may be alike affirmed or denied. There is no doubt that the Çaiṇites of the South learnt the necessity of a visible divine Guru, an incarnate Teacher,

The goddess Pārvathi now descended upon the white bull; and Çivan joining her, they departed in triumph to *Kailāsam*.

Vishṇu was thus left alone with Athi-çeshan. Both of them are overwhelmed with the glory of Çivan's mystic dance; and especially Athi-çeshan is possessed by the one desire to behold it again. Seeing this pious aspiration, Vishṇu tells him that he will release him from further service, his place as servitor (couch and canopy) being occupied by his son, and exhorts him to resort to the northern hill of Kailāsam, there by a life of asceticism to obtain the favour from Çivan of this beatific vision. So the new serpent-devotee wends his way upward and northward, while his mighty head, with its thousand crests, each bearing a jewel, diffuses a radiance around him that makes the sun look dim, yet he is prepared to lay aside these splendours and seek only to become the least of Çivan's devotees. After awhile Çivan Himself, assuming the form of Brahmā and riding upon a swan, the usual vehicle of that god, drew near to test the sincerity of the neophyte, who had now plunged into all the austerities of the Yōga system. The disguised god represents to Athi-çeshan that he has already done enough to merit for himself the delights of Paradise and all the divine powers of the most exalted of the heavenly beings, and offers to him any boon that he may desire. But the reply is, 'I desire not the blessedness of any separate heaven, nor the miraculous powers of Siddhi; all that I desire is to see for ever the mystic dance of the God of gods.' (Comp. Song XXXIV. 28.) The pretended Brahmā argues with him, ridicules him, and urges him to relinquish his pursuit, but he finally replies: 'Here I abide, and if now unsuccessful, I die without the beatific sight, I shall pass into other forms, and finally see that which I desire.' Recognizing his immovable fidelity, Çivan assumes His proper form, and, riding with Pārvathi on the milk-white bull, draws nigh and lays His hand in benediction upon His servant's head.

He then proceeds to instruct the new disciple, for such Athi-çeshan thus becomes. The teachings of the God who here assumes the character of a *guru*

first of all from Buddhism. The most elaborate arguments are to be found directed to the establishment of the proposition that man can only receive divine teaching from one who is both God and man. This is perhaps the most prominent doctrine of Çaivism: *The true GURU is an incarnation of Çivan.* (NOTE IV.) Another tenet, which the Pure Çaivites alone among Indian sects maintain, is the conscious immortality of the souls of the faithful. Ten different theories of the heavenly state are recounted in the Çiva Piragānam, of which the last is the authorized teaching of the Çaiva Siddhānta philosophy. The soul in *Mukti*, or the state of release, retains its individual consciousness, remains for evermore a separate existence, sharing the blessedness and wisdom of the Supreme, but unmingled with His essence. In fact, the doctrine held by the Çaivites on this head is hardly to be distinguished from Christian teaching. (NOTE III.)

The prayers and hymns addressed to Çivan contemplate Him in every aspect, and are accordingly often exceedingly inconsistent, mingling, as seem to us, the most puerile conceptions with those that are in the highest degree exalted. Again, the controversies of the Çaivites with Jains and Buddhists in the South have led to a very elaborate system of mystic interpretation. Whatever Çivan does or says has some mystic meaning, such meaning being sometimes exceedingly edifying and elevated, but appearing very often to be forced and unnatural. (See NOTE XII.) One is tempted to say that the myths often obscure and even neutralize the truths which they are supposed to symbolize. The Çaivites are now divided into several sects, which agree in scarcely anything but the assertion of the supremacy of Çivan.

go back to the origin of all things. (NOTE IV.) The universe has sprung into apparent existence from primeval Māyā, as the result of Karma and for the sake of 'souls,' that it may be the scene of embodiments and of action good and evil. As an earthen vessel has the potter as its *first cause*, the clay as its *material cause*, and as its *instrumental cause* the potter's staff and wheel, so the universe has Māyā for its material cause, the Çatti of Çivan for its instrumental cause, and the Lord Çivan Himself as its first cause. We must note here, however, that Māyā, according to the Çaiva system, is really 'matter,' something very different from the 'Illusion' of the Vēdānta system. And now Çivan has two forms or bodies, the one which has parts and is visible, the other which is without parts, invisible and transcendent. (*Sa-kaḷa* and *Nish-kaḷa*.)

Beyond these mystic bodies is His own natural form, which infinitely transcends them. It is His essential form of wisdom, which is mere light and splendour. He is thus the supremely blessed soul of all things, and the five acts of destruction, preservation, creation, embodiment, and gracious release (NOTE I) are His ceaseless mystic dance. Of this dance the sacred Vēdas know the excellence, but are not cognizant of its cause, its time, its place, its full intention. In the forest of Taruvanam [Tāruka], in the midst of the Rīshis, the gods beheld it; but, because that is not the world's centre, it trembled beneath His foot. In sacred Tillai, which is the exact centre of the universe, shall this dance be finally revealed, and there the God Çivan promises to Āthi-çēshan that he shall again behold it.

'Meanwhile,' adds the manifested Çivan, 'that thou mayest make thy way to Çithambaram, it is necessary to put off thy form of Āthi-çēshan, for the inhabitants of earth would be affrighted by thy thousand heads, and gleaming eyes, and expanded crest. Thou shalt be born, or seem to be born, of mortal parents, retaining in part thy serpent form. Then, descending into the world of dragons, thou shalt make thy way to where a hill is seen, and a cave, entering by the southern gate of which thou shalt emerge into the groves of Tillai. There is the original *liṅgam*, and near to that is the shrine which shall be the scene of my manifestation. There, too, thou shalt find my servant the "Tiger-foot," who is performing penance. Dwell as his companion in the hermitage, and to you both shall in due time be accorded the vision for which you are longing.'

Accordingly Āthi-çēshan, who has now become a devotee, part man and part serpent, under the name of Patañjali¹, meets with the Tiger-foot, makes for himself a hermitage, and plants a *liṅgam*, where he performs his daily worship. The living creatures in the wilderness at first were sore affrighted: 'We first saw the man with a tiger's feet, and now we see another, half dragon

¹ This claiming of Patañjali as a devotee of Çivan indicates the reception on the part of the Çaivite doctors of the system of which that great thinker was the founder. The Yōgam of Patañjali, and the entire teaching of the theistic Sāṅkhya are received by Çaivites. Indeed, in reading the GĪTĀ we feel that, if in place of Kṛishṇa we insert the name of Çivan, it will almost pass for a Çaivite manual. The practical Yōgam, 'Karma-Yōga,' is the law of the Siddhāntam. It may be observed in passing that the influence of the GĪTĀ upon South India as a doctrinal manual and as a great and inspiring poem has been, and is, incalculably great.

and half man,' said they, and fled; but by-and-by, accustomed to the sight, they roamed around the hermitages in perfect amity.

The next book of the Purāṇam expatiates at great length upon the first institution, as it would seem, of the great festival still observed when Çivan is supposed to dance in the Golden Hall.

NOTE VIII

ON THE IDEA OF BHAKTI=PIETAS (७३३).

Compare Pope's *Kural*, Introd., p. vi.

The songs of the Çaiva saints express devotion, humility, and love of unspeakable fervour. We are reminded of the Psalmist's language (Ps. xviii. 1), 'I will love Thee, O Lord, my strength!'

This spirit of personal devotion is not found (as Professor H. H. Wilson has taught us) in the Vēdas. In fact, it seems to be something pertaining to the Semitic religions especially, and possibly came into India from the extreme South, where Christian and other foreign teaching existed from the earliest centuries of the Christian era. Chaitanya (A. D. 1434) is generally, but quite erroneously, regarded as the great introducer into South India of this idea of Bhakti; but as he taught in the fifteenth century, and Māṅikka-Vāçagar cannot have lived at a later period than the ninth, it is to the latter that perhaps we are to attribute its general introduction.

Bhakti, or loving piety, is the main idea of the Çaiva system, and the fervent self-negating love and worship of Çivan is represented as including all religion, and transcending every kind of religious observance; and, since all are capable of this, men of all castes can be received as devotees and saints in the Çaiva system. Love is the fulfilment of all laws. Love elevates and perfects all. (See Hymn XXXIV.)

NOTE IX.

MĀṆIKKA-VĀÇAGAR'S DISPUTATION WITH THE BUDDHISTS IN ÇITHAMBARAM.

It seems desirable to give a somewhat fuller translation of the sixth canto of the Vātha-ūrār-Purāṇam, entitled 'The Victory over the Buddhists in Disputation.' The story tells how Māṅikka-Vāçagar was summoned from his retreat to confront the Buddhist teachers who had come over to Çithambaram with the king of Ceylon. The day of disputation arrived. The conference was held in the hall where the Buddhists were lodged. We are told that the saint with the 3,000 resident devotees repaired to the temple, performed their devout worship, implored the grace of Çivan, and then gathered in the hall of conference. A veil was put over the saint's face that he might not even behold the ill-omened countenances of the heretics! He was then seated on a royal throne, while around and behind him were the faithful Brahmans and

¹ There can be no doubt but that the idea of special devotion is expressly taught in the GĪTĀ (whose date must be sought somewhere in the first three centuries of the Christian era), but the devotion of the Çaivite to the Guru—who is a man, a holy, human, divinely-endowed teacher—differs very widely from this, or any previous Hindu conception of loving service; still I imagine that the GĪTĀ was the source of our sage's teaching on this subject.

devotees of every class, who had thronged in from all the country round. Amongst them the Çōra king took his seat upon a gorgeous throne, after he had duly paid homage at the sacred feet of the saint. On the other side entered the Ceylon king, who was received by the Çōran with the utmost condescension. His tributary presents were accepted with many complimentary speeches, and he was invited to occupy a seat near that of the Çōran himself.

The Buddhist guru with his disciples sat opposite, and towering around (presumably invisible as yet) were all the gods and blessed ones from all the worlds. Even the divinities of the Sun and Moon were in presence there. The salutation of the Çōra king to the saint at the opening of the conference was ominous: 'It is thine, O saint of sacred Perun-turrai, to establish the truth of the Çaiva wisdom. Afterwards it shall be my care to extirpate these Buddhists!' It is said that these words of the king were heard by the Ceylon champions with dismay and by the orthodox champions with delight. Thus encouraged, the saint opened the conference with no very saintly words: 'O Buddhan, who dost utter words of guile, wherefore art thou come?' The foreign guru replied in no conciliatory strain: 'I am come to tell this town that there is no god but Him whose enduring worship we perform, and to place in sight of all men, in the very Golden Hall itself, the image of our god Buddha. This is all I seek.' The saint, with withering smile, replied: 'O thou who hast performed no austerities in any former birth, can a hare become an elephant? But tell me, who is this good and mighty god of yours? And how shall souls approach his feet?' The topics then were 'God and the way of salvation.' The foreign guru replied in wrath, 'Can one show the sun's rays to the blind? Were I to tell of Buddha's greatness, I should require many thousand tongues. But our god has revealed to us the good law of the *Piḍagam*¹, in which virtue is proclaimed. In love He has been born in many shapes. He has given assurance to millions of souls, and, free from the fourfold evils of murder, theft, falsehood, and intemperance², He sits in majesty under an *Araçu*³ tree. The "trouble of birth" is coming into existence, and the ceasing of the multiform cognizance of many things arising from assembling and combination in the womb of the *Five Kandhas* (SKANDHA), which are *form* (rūpa), *sentience* (vedanā), *sign* (kurrippu; saññā), *representation* (bhāvanā; saṅskāra), and *consciousness or clear apprehension* (viññānam). And the utter perishing of these is deliverance (*mōkṣham*).' This exposition of the Buddhist creed in regard to God, the universe, and salvation, requires no doubt much elucidation, and many volumes have been written about it in East and West. A summary of it is given in the *Sarva-darçana-saṅgraha*⁴, though I am not sure that much light is thrown

¹ The Tri-piṭaka (Tīpīṭaka, in Tamil Piḍagam), 'three baskets,' are three collections regarded as canonical scriptures by the southern Buddhists. The second of these treats of ethics, and seems to be especially indicated here.

² The prohibitions of Buddhism are five. Here adultery is omitted.

³ This is the *Ficus religiosa*, or poplar-leaved fig-tree. In Sanskrit it is called Bodhi, or 'perfect wisdom,' because under it Buddha was perfected. Other names are Aṅvattha and Pippala (Pecpūl).

⁴ Trübner's Oriental Series.

upon it in that work. In Dr. Barth's work on 'The Religious Systems of India' fuller information is given, and the authorities there referred to afford the student an opportunity to acquire a knowledge of almost all that has been said and thought on the subject. Here our one object is to show how the native mind in South India apprehended the system. Many of the details of this disputation are doubtless not to be relied on, but they show us what the traditional belief is, and explain why Buddhism lost its hold. For indeed, though Buddhists existed for some centuries afterwards in the South, they never recovered the blow inflicted upon them by the events of which we are trying to gather up the current traditions. To return to our disputants. The saint smiled in derision, and looking into the blameless face of the Cōra king, said, 'What can I reply to this Buddhist, who in unconscious frenzy utters such words as these?' He then replied to the foreign heretic: 'Thou hast told us that knowledge appears and in an instant of time disappears; all is in a ceaseless flux. If so, before thou didst finish uttering forth thy words and meanings, since thine understanding must have passed away, what revelation of truth and virtue can there be? (*Since all apprehension is transient and momentary, there can be no real knower, or knowledge, or thing known.*) Thus there can be in thy system neither code of laws nor revelation of truth and virtue. Again, thou tellest us that thy Buddha, thy God, was born in many successive shapes. How then can one who himself is subject to delusion and evil deliver others from these? You say, your Lord was guiltless of murder; but if he assumed all possible forms on this earth, as you say, then as a ravening tiger or as a jackal, when he was hungry was it grass that he ate, and tender shoots of trees? In thy false creed thou tellest us of Five Kandhas; and that when these pass away the soul-body perishes; and that when form, &c., cease, the soul-body is no more. If so, where is thy king, and how could he survive and appear as saviour of many men? (*This idealism destroys benefactor and deliverer alike.*)

'Again, since the embodied form, together with its cause (the soul and its deeds), perishes, your king, who sits under the *Araçū* tree, is formless, is non-existent. So annihilation is your salvation. The destruction of the Five Kandhas is deliverance!

'Yet again, you speak of twenty-one Buddhas, who existed before' (twenty-four are generally given); 'and you say that each of these in being born occasioned the death of his mother. Are such beings gods, and not rather worthy of hell?' (The reference here is not clear.)

The next objection to the Buddhistic system is that it makes no distinction between organized living creatures, their life or soul being merely the temporary and delusive product of the same organization. 'You also say that the only difference between living creatures (*souls, lives, breaths*) is that they are formed of different mixtures of the same four elements; yet in the night season, when thou wert asleep, if a serpent climbed over thy face, thou wouldst discern a difference, O silly reasoner. Thou hast denied the existence of any knowledge of spirit (soul, life) beyond the form. When the form

then has perished, how can the life reappear under other forms? What and where is the Ātman, the *self*? What is it that exists (the *ἰδέσθαι*) when the form identical with the soul has perished? You deny also the existence of the Fifth Element, the ether, through which sounds are transmitted; and you say there are no spaces not filled with air, water, fire, and earth. In what medium then do your four elements combine to form living beings? Where then is your Buddha (who, having gained Nirvāṇa, must be freed from all elemental combinations), in his northern dwelling under the shade of the *Araṇu* tree? You deny also that trees have souls; and yet they grow², and put forth leaves by imbibing water, and become finally dry wood and leaves! In them souls of men can obtain suitable organisms for expiation of their deeds. You say that to kill anything is a great crime, and yet you allow the eating of the flesh of animals which others have slain. Surely if they kill for your sake, you are guilty of the murder which you cause.' (See Manu V. 51.) It seems strange that this accusation should apparently be true. The same thing is referred to in the *Kurraḥ* (256), and it was the source of a good deal of controversy between the Jains and the Buddhists; the Buddhists refusing to kill, but not refusing to eat the flesh of the slain, while the more consistent Jains would neither slay nor eat³. 'Again, *while the cause continues to exist, the effect perishes*. This is the doctrine of our Āgamas. But with you it seems that the soul's perishing with the body is its salvation. Your creed is that when the Five Kandhas perish the soul is released. Tell me where and what is the released soul, whose only existence was in the momentary and fluctuating existence of the Five Kandhas. Surely form and existence and deliverance perish together!' Here the Buddhist guru, beside himself with rage, interposed: 'Thou sayest that we possess neither god nor salvation. What then is your god, and what is your salvation?' To this Māṇikka-Vācaḡar replied, 'Our God, seated in the shade of the beautiful banyan tree, taught the laws of right; and many have beheld His beauty as He performed the mystic dance. His adornment is the sacred ashes. *Uma* is the half of His form. He is full of grace; who can worthily proclaim our God? In Tillai's beautiful Golden Hall, He dwells, wearing as a jewel the crescent moon. Is there any end to the story of His greatness?' Here the Buddhist interposed, as indeed seems quite natural, with the inquiry: 'Whither tends all this verbiage? Answer me plainly these questions: Your God, as He sits beneath the shade of the banyan, has a rosary and repeats His prayers. Is it because He strives to think of some other gracious deity beyond Himself to whom He prays? You tell me He dances in Tillai. Does one dance for the edification of a select company of the wise, or to gratify one's own phantasy? Again, "our God wears ashes on His sacred body," you say, with proud complacency. Is it because even white ashes look pure upon His dark red skin? Then you tell me that half

¹ See Oldenberg, 'Buddha,' Hoey's translation, p. 29, &c. (Williams and Norgate, 1882), and p. 243. What appears to man to be his body is in truth 'the action of his past state, which then, assuming a form realized through his endeavour, has become endowed with a tangible existence.'

² Sir M. Monier-Williams, 'Buddhism,' p. 110. Professor Rhys Davids on Buddhism, and the Bishop of Colombo's work on the same subject are indispensable.

³ Comp. Ji. Chin. I. iv. 179, p. 59, where this objection is urged from a *Jain* point of view.

His form is woman! Who in the world has ever heard of half a woman? And if Umāi thus shares His being, it is indeed to be wondered at that your hermits leave wife and home to dwell quite alone in the wilderness! But the mocking, cynical laugh of the Buddhist company was too much for the Çiva champion, who scornfully interposed, 'Thou art unworthy to listen to high mysteries, the knowledge of which constitutes the blessedness of these assembled devotees. None can know these things who have not first performed penitential acts to which thou art a stranger. Yet know thou that our God carries the prayer-rosary in order that all His saints may from His example learn to pray and mortify themselves. The rosary is like the weapon in the Master's hand, with which, Himself unassailable, He is teaching His neophytes to make war. Thou sayest that our God dances as dance the wanton ones of earth, that eyes of flesh may see Him. Nay, but as the fire runs through the fuel uncontaminated, so doth our God pervade all souls and all bodies with His mystic energies: He dances in the universe and in the soul. You ask about the sacred ashes. He wears them to assuage the sorrows of all souls. This act of His is like the nursing mother's taking medicines herself to heal the maladies of her tender infant. And thou askest why Çivan shares Umāi's form. The answer is that to give mystic wisdom to His worshippers He assumes this mystic twofold form. Çivan the Supreme, who rides upon the mighty bull, commingles with the souls of men like the fragrance¹ in the flowers; but this thou knowest not. He is the First; He is the Yōgi; He is the Enjoyer; He is the Formless; He is the Splendour; He is the Being of many forms; He is the Sea of delight. Who knows His crown, who knows the sole of His foot, save that He fills the Golden Hall where virtue rules, and sorrow is not?' This closes the controversy, but the sequel as given in the legend is stranger still.

When we sum up this controversy it seems as though strict logic had no place in it, and the result is made to depend upon the double miracle, the infliction of dumbness upon the Buddhist disputants and the restoration of speech to the daughter of the Ceylon king². Each party has expounded his tenets and reviled those of his opponent; but the only thing that looks like real reasoning is Maṅikka-Vaçagar's treatment of the Buddhist idea of the *Kandhas*. It has been too much the custom in India to hide poverty of thought under a multitude of high-sounding words, and to regard any explanation that is not absolutely absurd as a proof. The *Kandhas*, or agitations, represent no facts or realities, but imaginary states or conditions of finite existence, and, according to the popular view of the case, the whole theory means this: there is an unreal something, not embodied, not permanent, indeed not really existent, to which clings the responsibility of certain deeds, how done, or by whom,

¹ *Kandam* in Tamil Sans. GANḌHA means also fragrance. See *colours* at reckoned to be five, the *pañcā-Kandham*. It seems that there is an allusion to this here. The five *Kandhas* (Pālī for Sans. SKANḌHA) would be unintelligible to Tamil people, and the general idea among the vulgar was that the Buddhists taught that the universe was formed from combinations of odours. Compare Sarva-Bhāṣya-vaçarāya, ch. ii. p. 22, *Keçhāna-Bhūddha*, &c. The Tamil student should read *colours* 2. 25. XXX.

² She is introduced in Song XII, as the responder. See note there.

or when, is entirely uncertain; and this shadow of being must have an opportunity of expiating or working out the results of these deeds, and therefore this Ego, without fixed principle, or substratum of existence, or soul, or body, obtains in this world an embodiment. Of this the first element is (1) *form*; the second is (2) *sensation*; the third is (name or) (3) *sign* (or characteristic qualities); the next is the (4) *deeds* which determine the faculties and dispositions of the mind; the last is (5) *individual consciousness*. These elements combine, arrange, and rearrange themselves, suffering infinite modifications, till death dissolves the bond. If Nirvāṇa has not been obtained, and so another metempsychosis is necessary, what survives,—the deeds without the doer,—instantaneously receives another embodiment, and so on until at length the deeds have been atoned for; and, as it necessarily follows, the shadow of being is annihilated; and, as the whole universe is compounded of the same *Kandhas*, it follows that there is in reality no god, no soul, and of course no immortality, nothing in fact but appearance and sensation. As presented in Tamil writings, the whole system seems fragmentary.

Māṇikka-Vāṇagar presses this upon his opponent, who has nothing to say in defence or explanation, but reviles the Āiava mythology, the origin of which he finds in the Vēdas themselves. Here the Buddhist seems to have had surer ground to tread upon, and the only reply that was possible to Māṇikka-Vāṇagar was to explain away everything as allegorical and mystical. These explanations are poetical, but very far-fetched, and historically find no sanction in the original myths. They are ingenious, but adapted only to the comprehension of a refined and select body of the initiated: to the world the system is one of puerile idolatries and superstitions. Such at least was the Buddhist's idea. It will be noted that each party claimed for its master the attribute of 'Revealer of Virtue.' Buddha under the *Bōdhi* tree, and Āivan under the *Āla* tree, both taught the ancient law of right, and on this matter no controversy arose. The Tamilians are right in declaring that the morality of Buddhism is essentially that of the Upanishads except in the matter of forbidding sacrifice; and in regard to the last point the fact that the Buddhist sanctioned the eating of the flesh of animals, though he himself would not slay them, overbalanced in the mind of the Āivites all the ethic excellence of their system (*Kurral*, ch. xxxiii). It will be apparent that the victory of the sage was one of sentiment and of authority, but not in any way of logic or learning¹.

¹ Comp. Lyric XII in the Tiruvāṇagam: 'The Sacred Āṛal,' and notes.

There are three Tamil works of Jain or Buddhist origin which throw great light upon these poems. These are (1) the *Jivaga Chintāmaṇi*; (2) the *Āilapp-athigāram*; and (3) the *Maṇi-Mēgalai*. These have only very recently been made thoroughly accessible to Tamil students by the labours of Vē. Āmi-nāthaiyar, the very learned head pandit of the Kombakōnam Government College. From these works many sentences may be extracted which have been the germ of longer passages in these poems, and in other better known Tamil classics; but it is especially in the epithets applied to the Supreme that a very interesting correspondence can be traced.

The condition of the Tamil lands at the time when our sage flourished can best be realized by a study of the latter two of the works we have mentioned. There seems to have been a most remarkable mixture in the south of Āivism, Jainism, Buddhism, and the ancient demonolatriy. The charity and piety of the Buddhist teachers seems to have been acknowledged

NOTE X.

ĀIVAN ENTHRONED ON THE SILVER MOUNTAIN.

Āivan sat upon His throne, and on His left side was with Him His gracious energy, the world's mother, the goddess Pārvathi. He is from eternity free from all impurity, the Everlasting, the All-Pervader, possessed of all wisdom, all pre-eminence, and all spontaneous grace. Through His infinite compassion towards souls, for which they can render Him no return, He ever performs, without performance, the acts of creation, protection, destruction, veiling and dispensing grace. He is the first and only God, having one sacred face and three eyes, which are the glowing splendours of the sun, the moon, and the god of fire. His crest of matted hair (𑀧𑀺𑀓𑀺𑀓, Sans. जटा) is crowned with the Ganges, the crescent moon, and the *Kondrai* (𑀕𑀺𑀓𑀺𑀓) garland. His sacred ears are adorned with earrings of conch-shell and flower-petals (𑀕𑀺𑀓𑀺𑀓). His throat is black with the poison churned out from the milky sea. (See notes to Lyric XII.) His sacred hands grasp, one the antelope, and one the axe; one gives the sign of safety, and the fourth assurance of gifts of grace. His body, ruddy like coral, is besmeared with sacred ashes. His breast is adorned with the white investing thread and necklaces consisting of the bones of innumerable Brahmās and Vishṇus and the skulls of Brahmās of innumerable aeons. He has girt Himself with the tiger's skin (NOTE VII). His waist is resplendent with dagger and girdle. His feet, like red lotus flowers, tinkle with the heroic anklets and sounding bells. Such is the body that He wears as Āī-Kaṅṅhar (*He of the auspicious throat*). He sits on the silver hill of *Kālisam*, whose innumerable white peaks are adorned with divers jewels. There in a shrine of ruddy gold He gleams, while His crowding hosts make music with innumerable instruments. Many on either side wave the white Āimaram (the white tail of the Yāk, or *Bos grunniens*), and many others wave flower-twined fans. The heavenly musicians and choristers of every degree sing in sweet harmony. The leaders of His hosts,—their frames dissolved in ecstasy like wax in fire,

on all sides, and in many respects left nothing untaught that the Tamil mind considered necessary. And the doctrine of the metempsychosis taught by all of the e was really and essentially one and the same. At the same time the fancy of these Jain and Buddhist authors lead them to depict many scenes which are altogether inconsistent with Āivite opinions. The way in which the heroes and heroines in these romantic epics are permitted to see, as in a mirror, the whole history of their former embodiments, and thus to trace out the causes of their present sufferings and struggles is very beautiful; but of this idea our bard seems to have had no cognizance. It is a very remarkable circumstance that over both Jainism and Buddhism the Āiva Siddhāntam gained so complete a victory. These three authors have been for ages almost obsolete throughout the Tamil country, and this is not owing simply to their obscurity and artificial character, but to the victory gained over those systems by the energetic propagators of Āivism. It is much to be wished that these Tamil writings should be carefully compared with the Buddhist Jataka, and the tales current among the Jains. The machinery of these poems is quite different from anything we find elsewhere in Tamil literature. Fairies, persons possessed of magic powers,—wonderful and mysterious manifestations, are recorded in every canto, and we are reminded rather of the Arabian Nights than of any of the Faerie legends. It must, however, be admitted that the morality is generally of a high order, although perhaps differing essentially from that of the Kurra], and still more from that of the Christian system.

their quivering bodies thrilled in every part with joy, while rapture fills them as the torrent from the open sluice, plunging into the very gulf of delight,—were dancing and singing before His face. The ascetics, hands clasped above their heads, were reciting the Upanishads which are the heads of the Vēdas. Brahmā, Vishnu, and Indra with the other gods stood afar off, kept back by the wand of the sacred Nandi, and, with hands upon their mouths, humbly made known their wants to Him who sat upon the throne.’

I have translated this literally from the introduction to the *Periya Purāṇam* in order to show the mythological conception entertained by the Çaivas of the object of their worship. Nothing can be nobler and more spiritual than the accounts found in many of their writings of PATHI (the Lord); but mingled with everything are the incongruous conceptions, a few of which are here shadowed forth. In such descriptions every legend is introduced, every form in which the God is anywhere worshipped is brought in, and the result often to our minds is inexpressibly grotesque. Yet for every particular an explanation is offered, mystic meanings are given, and the whole is resolved into a series of allegories which are supposed to teach the gracious operations of Çivan, the Lord of all. In reading these legends it is necessary to keep always in memory this twofold character of the religious system of South India. Gross and ridiculous representations (so they strike the foreigner) are found in juxtaposition with refined, pathetic, devout, and even sublime expressions. This is peculiarly the case in the lyrics of the profound enthusiast Māṇikka-Vāçagar. The Çivan here pictured was seemingly always before the sage’s eye.

NOTE XI.

THE ÇAIVA SIDDHĀNTA SYSTEM OF PHILOSOPHY AND RELIGION IN SOUTH INDIA.

The *Çaiva Siddhānta* system is the most elaborate, influential, and undoubtedly the most intrinsically valuable of all the religions of India. It is peculiarly the South-Indian, and Tamil, religion; and must be studied by every one who hopes to understand and influence the great South-Indian peoples. The *Vaiṣṇava* sect has also many influential followers in the Tamil lands, but these are chiefly immigrants from the North. Çaivism is the old prehistoric religion of South India, essentially existing from pre-Āryan times, and holds sway over the hearts of the Tamil people. But this great attempt to solve the problems of God, the soul, humanity, 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. (Classical Tamil is very little studied, yet this key alone can unlock the hearts of probably ten millions of the most intelligent and progressive of the Hindu races.)

In a period quite antecedent to all historic data, the native Dravidian religion was a kind of Çaivism. It had peculiar forms of sacrifice, ecstatic religious dances, rites of demon worship, and other ceremonies which still exist among the villagers of the extreme South¹, and more or less among the

¹ See Pope’s *Nāḷadi*, 16.

rural population everywhere. Much of this may be traceable to 'ancestor worship.' (Comp. Dr. Charles, 'A Critical History of a Future Life,' pp. 10-40.) In process of time northern—Aryan, Vēdic, Brahmanical—influences were brought to bear upon these original forms of worship, and those who introduced the Vēdic religion into the South found a place for the superstitions of the aborigines in their own system. The inhabitants of South India adopted to a great extent the social institutions, the myths, and forms of worship of the Aryan settlers. In the Vēdas Çivan is not named, but the god Rudra, the god of storms and tempests, seems to have been the type of a divinity most in unison with the ideas of the inhabitants of the South, who probably came originally from Central Asia, and brought with them their Scythian divinity, who was cruel, and was worshipped with rude and cruel ceremonies. Rudra-Çivan became therefore the type of the divinity, as the destroyer. In process of time Buddhism and the Jain system found their way into the South, propagated by zealous and able men, and thus undoubtedly a softer and more genial character was imparted to the whole of South India. Meanwhile on the eastern coast Christianity was introduced by the Nestorians, and spread abroad very rapidly, becoming widely known and exerting great influence even where it did not make converts. It is undoubtedly the fact that these Christian influences pervaded the whole South. Muhammadanism also in various directions at a later period entered the Tamil land, and exerted great influence over the thinkers in those regions. Thus the elements out of which the present and finished Çaivism of the South has been evolved are numerous and diverse. It must also be noticed that since the twelfth century the *Vaiṣṇava* system has been a formidable rival of Çaivism, and the rivalry has tended to develop and systematize the dogmatic parts of the system most decidedly. We have now to do with the historic beginnings of South-Indian Çaivism. A sage from the North, whose name was *Kamavīla Bhatta*, in the eighth century came from Behār and taught the existence of a personal deity in opposition to the Buddhists. His disciple was the very celebrated sage *Çaṅkara Achārya*, who is the father of religious philosophy in the South. Various sects claim him as their founder, but he certainly was a Çaivite, and is regarded as an incarnation of Çivan Himself.

The great revival and spread however of Çaivism is due to certain sants or devotees who were men of great devotion, unwearied activity, and remarkable power. The first of these was Mānikka-vaçagar, whose date is uncertain, but may reasonably be assigned to the tenth century A. D., or earlier. Probably about a century later arose Ṇana Sambandhar and the various lesser devotees whose legends are collected, amplified, and idealized in the *Periya Purānam*. Some notice of these is essential to a clear view of our subject. The next stage in the history is the rise of the great philosophical school called the ÇAIVA SIDDHĀNTA system. These sages were fourteen in number, and are called the *Santāna gurus* ('succession of teachers'). The only date which appears to be reliable is that given by one of these, Unapathi, in a polemical treatise. He wrote in 1313. Thus the early fourteenth century was remarkable for the existence of a most able and zealous band of philosophical Çaivites, whose influence still pervades the land. Their system is called the *Paṭhi-ṭṭu-ṭṭam*. Here Paṭhi is the Lord or Supreme Being, Paṭu is the soul, and Paṭam is the

bond; and on the interpretation of these three words everything depends. The Lord of course is Çivan, and the attributes with which He is invested are very remarkable. In the Çaivite catechism the question occurs, 'What is Pathi?' and the answer is, 'He is the eternal, all-pervading, all-wise, eternally blessed, absolutely independent Creator of all, who is from all eternity free from taint of evil.' One of the most valuable of the text-books of this system is the *Tiruarul-fayan*, 'Fruit of Divine Grace.' (NOTES II, IV, VII.)

NOTE XII.

THE THREE ÇAIVA CATEGORIES (PADĀRTHA).

In the first quatrain of his greatest work (the Çiva-Piragāçam), Umāpathi, the ablest of the Çaiva schoolmen, throws down the gauntlet and challenges the teachers of all the Hindu schools, declaring that the real and only intention of all the Vēdas and other sacred writings is summed up in the three mystic words PATHI (the Lord), PAÇU (the flock), and PĀÇAM (the bond). These are the three categories of the *Çaiva Siddhānta* system. Though this system received its final development some centuries after our sage, implicitly he held its principles, and it is necessary for the illustration of these poems and legends to bring together, connect, and illustrate the main dogmas of that elaborate, thoughtful, and influential religious philosophy which has been evolved in connection with these words.

The three eternal entities of the system are (1) the LORD, who is Çivan Himself; (2) the aggregate of all souls or lives that constitutes Çivan's FLOCK, which, by His grace, He wills to conduct to the blessedness of final disen-anglement from all embodiments; and (3) the BOND, or the sum total of all those elements which bind souls and hinder them from finding release in union with the 'Lord.' These three—Pathi, Paçu, Pāçam—are equally eternal, existing unchanged and undiminished through successive aeons. The idea of the 'Lord' is a philosophical refinement of that of the Çivan of the older mythology. Among other titles given to Rudra we find that of *Paçumām-pati* ('Lord of the flocks'), and from that has been evolved the ingenious allegory on which this system is founded. Umāpathi's doctrine in regard to the 'Lord' is set forth in many quatrains of his text-book, the admirable Çiva-Piragāçam (I. 1, pp. 59-63). This is the sum of his theology as to this topic:—

- i. Pathi is the Supreme Being;
- ii. He is neither permanently manifested, nor unmanifested;
- iii. He is without qualities or distinguishing marks¹;
- iv. He is free from all impurity;
- v. He is absolutely one;
- vi. He is eternal;
- vii. He is the source of wisdom to innumerable souls;
- viii. He is not subject to fluctuations;
- ix. He is immaterial (indiscernible);
- x. He is the essence of bliss;

¹ This is the ἀποιος of Philo. See Inge's Bampton Lectures, 1899.

- xi. He is difficult of access to the perverse, but the final goal of those that truly worship Him ;
- xii. He is infinitely small and infinitely great ;
- xiii. He is the true Ćivan, or 'blessedness.'

The second of these statements is thus explained: Whatever has a visible form must be subject to the laws of production, maintenance, and decay; therefore the Supreme is without visible form. On the other hand, that which has no form by which it can become manifest is a mere fancy, like the 'horn of a hare' or 'flowers of the atmosphere.' But Pañi is real and makes Himself known to souls. This will be further explained in connection with another part of the subject.

Ćivan as thus described is said to be *Nish-kāṭa*, i.e. without parts or adjuncts, perfect in Himself, the absolute Lord. But He is capable of manifestation, and in order to energize in souls, and in the various constituents of that eternal aggregate of impurity which constitutes the *bond*, He assumes a Ća kāṭa nature, i.e. one composed of a species of spiritual body.

We here append Chapters I, II of Tiru-arul-payan, which are full of interest:—

CHAPTER I.

THE NATURE OF THE SUPREME LORD: PAṂI.

The Disciple asks

What is Ćivan's Pañi, the LORD's essential nature?¹

I.

The Guru answers:

Like the vowel A², wisdom's self, the matchless Kiṅo,
everywhere³ abides, and all things fills.

Commentary. The vowel letter A is understood in all letters, and is their life; so the matchless LORD fills all souls, Himself unchanged, and is their life.

Summary. Here is a statement of 1. the existence of the King; and of 2. His inseparable union with all souls (all that lives).

If the LORD be thus beyond the reach of mind, speech, and touch, how can souls be freed from pollution⁴ and obtain deliverance?

II.

That souls⁵ may reach His state, His Energy⁶ gathers them in.
Our LORD is (nevertheless) One and Indivisible.

Com. All souls are destined by Grace to dwell at length within the abode of pure and

¹ *Tan iyalbu* [= Sans. TATVA-SUBHĀVA] ॐॐॐॐॐॐॐॐ

² 'Vowel' and 'life' are in Tamil the same word கீழ். This imitates Tiruvalluvar's *Kiṅraṭ*, I. See Pope's *Kiṅraṭ*, p. 184.

³ Alike in *sentient* and *non-sentient* being ॐॐॐॐॐॐॐॐॐॐ. See Umapati Vilakkam, 30.

⁴ Sans. MALA-PARIPĀKAM, PAKYAM ॐॐॐॐॐॐ

⁵ ॐॐॐॐ, lit. 'AHHING-SOULS.' These change not form as bodies do, — are *indivisible*. See T. A. P., p. liii.

⁶ Sans. ĆAKTI ॐॐॐ. Her gracious operation is explained by Umapathi in his Chapter IV, see p. xlviii, and NOTE XIII, p. lxxxii.

infinite wisdom; and this is effected by the ENERGY of Çivan, called *Parā-çatti*¹, which abides in Him, inseparable from Himself, and is the instrument of His gracious operation.

Sum. In this complet it is taught (1) that the LORD exists in oneness with an *Energy* (Çatti); and (2) that this *Energy* bears the form of *Grace*.

Is your LORD then great and glorious?

III.

In greatness, subtile nature, exceeding grace, and precious boon He grants
He is the INCOMPARABLE.

Com. There is nothing to which He can be likened in regard to (1) His infinite greatness, which is beyond human thought, (2) His minutely penetrating, all-pervasive subtilty², which unseen carries on the five mysterious operations, His boundless grace, and the wondrous gifts thereby bestowed on devout souls.

Sum. Here the incomparable greatness of the LORD is asserted.

[*Kurra*, 7.]

Why call Him the Incomparable? Is He not one of three?

IV.

He creates, preserves, and to the power of Māyā all consigns:
He is the Refuge that ne'er departs.

Com. The Supreme Lord 'CREATES' (or evolves) the world and its phenomena by the instrumentality of Brahmā, His first creation. He sustains them through Vishṇu, His next creation. In the end He will 'DESTROY' (or involve) the phenomenal universe by causing it to be merged in Māyā (= chaos). He Himself, Refuge of all souls, nevermore departs.

Sum. Here it is shown that it is He who performs the three works of creation, preservation, and 'DESTRUCTION.'

[Çiva-ñāna-bōdham, Aph. I. NOTE XIV.]

Is He Formless, or has He Form, or is He at once the Formless and manifested in Form?

V.

He is Formless and has Form. To those who know Him
He has the Form of Wisdom.

Com. His formless Essence is fourfold: Çivan, Çatti, Nātham, and Vinthu. His manifestations in form are four: Mahēçuran, Uruttiran, Māl, and Ayan. In hearts that know Him the Lord wears the Form of Wisdom.

Sum. The Invisible Essence and Visible Forms of the Supreme Lord are here explained.

[There is a ninth state, or manifestation, of the Lord: as Sadā-Çivan. The two states are the Nish-kaḷa and Ça-kaḷa, p. lxvi. See Çi. Pira. I. 1, p. 63. This Gnostic series symbolizes the evolutionary character of the unfolding of the universe in each aeon.]

If He have aught, some one must have endowed Him with it. Is it not so?

VI.

Innumerable souls through His indwelling fulness attain to know;
there is none above our King who to Him can thus impart.

Com. To all souls He gives suitable embodiments, and thus they gain self-conscious knowledge; but there is no Being who in like manner could assign to Him form, or impart to Him knowledge. Our King assumes all forms He pleases.

¹ Sans. PARĀ-ÇAKTI. Comp. Çi. Pira., p. 93, &c. NOTE XIII.

² Hymn III. 1-5. திருஅண்டப்பகுதி, pp. 17-29.

Sum. Here it is taught that Çivan's divine nature is UNDERIVED.

[Comp. Çi. Pīra, I. 3, p. 65, &c. This is in opposition to Vaishnavas and others (Pañja-rāttiri, see Sarva-darçana-saṅgraha), who hold that the Creator (Brahmā) gave Him His form.]

Can all men attain the knowledge of this Lord?

VII.

As unfailing wisdom He never withdraws Himself from His servants ;
though He is the King, WHOM THE HEAVENLY ONES SEE SOL.

Com. In the lotus of devout souls He ever inseparably dwells as unfailling Wisdom ; yet is He not to be beheld even by the gods.

Sum. This declares the method in which the Lord dispenses grace.

[Comp. *Kūrma*, I. 2, pp. 3, 184 :

'His feet, *Who e'er the full-blown flower hath past, who gam*

In bliss long time shall dwell above this earthly plain.'

The Tiruvāçagam is full of this idea. — Comp. Lyric II. pp. 8, 16; with note on the *Arava-galam* myth, to which this is the key (p. 198).]

Is the Lord confined to one spot, or is He all-pervading?

VIII.

Everywhere through all He dwells pervasive, like fire in heated water ;
yet with none identified, abides alone.

Com. All worlds, and all souls, infinite in number, He pervades, as fire heats water, entering it and uniting with it. He is not confined by the limits of the natures He pervades, but exists alone, uncontaminated.

Sum. Here it is said that Çivan fills all things, but is affected by none.

Does the Lord always manifest Himself to all in one manner?

IX.

To those who draw not nigh, He gives no boon ; to those who draw nigh,
all good : the great Çankaran knows no dislike.

Com. If men draw not nigh to worship and serve Him, He imparts not to them the sweetness of His grace, nor delivers them from embodiments, deaths, and sorrow. To those who draw nigh to Him He gives all these good things. He is ever the impartial Benefactor of all.

Sum. Çivan is without desires or aversions ; dispensing to every one according to his deeds [See *Kūrma*, 4.]

Can those who worship and serve Him obtain that gift?

X.

Ponder well ! doubtless there is a Wisdom, all-pervading, — balm, —
that clinging malady of 'birth' unfailling heals.

Com. Our Lord in the form of Wisdom, uniting inseparably with and joined to souls, is the sure remedy for the eternally clinging disease of human embodiment. This is undoubted. Ponder it well with ceaseless love !

Sum. The necessity and reward of devoutly serving the Lord.

[Comp. *Gītā*.]

CHAPTER II.

THE NATURE OF THE 'FLOCK,' PAÇU ; OR, THE STATE OF SOULS.

This chapter expounds the nature and condition of the aggregate of all souls. The Lord (*Paṭhi*) is One ; the Flock (*Paṣu*) is manifold and made up of innumerable souls.

The Disciple asks :

Are there any who may bear this name?

XI.

The Guru answers :

Days past, and days to come, are numberless ; so is the company
that have renounced, and hereafter will renounce.

Com. The aeons in which evolution and involution have taken place, and shall yet go on, are infinite. The number of souls that have gained the feet of the Supreme, and of those who in the unending future shall obtain Grace, is infinite. So this Flock cannot be counted.

Sum. Here the existence and multiplicity of souls is taught.

The exquisitely figurative word 'flock' suggests the idea of the Great and Good Shepherd, and of the time '*When there shall be one Flock [fold] and one Shepherd.*'

Are all these souls of the same grade?

XII.

There are those with three impurities ; those set free from one of these ;
and those who have but one.

Com. *Darkness, deeds, and delusion*,—these three impurities exist in some. There are some who, *delusion* having been removed, are still under the influence of *darkness* and *deeds*,—subject to a twofold impurity. There are others in whom the impurity of *darkness* alone remains. Souls may thus be arranged in three classes¹.

Sum. Souls are distributed into three categories, according to their different conditions from of old.

Are any of these above the others?

XIII.

All the three classes are subject to the original 'impurity' :
to those who cling to Him the unseen Lord is Help.

Com. The members of all these three classes are alike subject to the original, eternal impurity of *Āṇavam*. They must all therefore look to the invisible Lord for ultimate deliverance.

Sum. Here it is taught that the original impurity of darkness clings to all, though one class has been set free from *Māyā*, and a second class from *Kāṇmam* also.

[The second line of this couplet is obscure ; my rendering is literal.]

Is there no knowledge in souls not devoted to Him ?

XIV.

Things seen daily are mingled confusedly in dreams !
What can men do whose might of intellect is such ?

Com. Things which men see in their waking hours are oftentimes reproduced with strange perversions in their sleep. The author therefore asks, in contemptuous irony, what reliance can be placed on knowledge subject to such vicissitudes?

Sum. It is shown us in this and in the next couplet that *the soul has neither knowledge (self-consciousness) nor active faculty without a primal Source from which these flow.*

¹ The three classes are: 1. *Ça-kaḷar* [Sans. SA-KALA = 'with Kalai']. These are under the influence of all the three *Radical impurities*: *Āṇavam*, *Kāṇmam*, and *Māyā*, which constitute the threefold BOND. (NOTE XV.) 2. *Praçaiyā-kaḷar* [Sans. PRALAYA-KALA]. These are under the influence of two *Radical impurities*: *Āṇavam* and *Kāṇmam*. 3. *Viññāna-kaḷar*, who are freed from all but *Āṇavam*. A-kaḷar (opposed to Sa-kaḷar) = 'those without Kalai.'

In slumber, it is true, comes forgetfulness; but in waking hours have souls no innate knowledge?

XV.

Without organs of sense reason comes not into contact with the objective:
how then can soul be said to know?

Com. The ear and other sense-organs are required by the soul as necessary instruments of perception; this being the case, how can the soul itself be said to possess knowledge? Its knowledge comes to it from perception of the world of sense.

Sum. This is to be taken in combination with the former

But has the soul no knowledge whatever save through the senses?

XVI.

Light and darkness, and the phenomenal universe,
are not perceptible to the eye obscured by cataract.

Com. Light from sun, moon, or fire; darkness which brings confusion; and the varied world of phenomena, appear not to the blinded eye. So, if the soul have no faculty of vision or perception, what can sense-organs do for it?

Sum. The souls of men have merely an imparted faculty of perceiving what is presented as an object of perception.

[An innate faculty, like power of vision, *ஊகம்* (comp. *Kūrāṭ*, is necessary to sense-perception. The soul, with material sense-organs, placed over against the object world, must have a divinely-given faculty of using those organs; alone with senses and objects it could know nothing.]

[*ஊகம் உடையது, ஊகம் இல்லாதது* iv.]

Çat, Açat, and Sat-açat: What is there then that can perceive these three?

XVII.

The 'REAL' draws not nigh the 'UNREAL.' The 'unreal' knows nothing.
Soul that takes cognizance of both these, must itself be both.

Com. ĀIṬVA, who is abiding knowledge, has no need to contemplate and know the 'Bond,'—inert matter,—the threefold impurities which imprison the soul. The BOND itself, with all the elemental categories, is material and unintelligent. The SOUL (*Āiṭva*), which puts forth energies and contemplates both *Ātma* and *Ājāna*, must partake of both natures, that is, *has affinities with both matter and spirit.*

Sum. Here we are taught that souls are not pure knowledge like *Ātma*, nor mere matter (like *Ājāna*)

Can you illustrate by a figure this twofold nature of souls?

XVIII.

In this world are there not things which are
dark in the darkness, and light in the light?

Com. There are things, like the eye, crystal and ether, which are dark when no light is shed upon them, but kinle into brightness when irradiated from without. So the soul is intelligent or unintelligent, according as divine irradiation is given or withheld.

Sum. There exists something intermediate between pure intellect and insensible matter, which something has potentialities of knowledge.

[Āiṭva is thus *ஊகம்* 'life of life,' 'soul of soul.' It is 'the inspiration of the Almighty that gives man understanding']

Since light too is with the soul from eternity, why should the soul have any connection with darkness? Can light and darkness co-exist?

XIX.

To the eye of an owl light itself is dense darkness,
so are they whose eyes behold not *Vaman*.

Com. When the sun rises the eye of the owl receives not its beams ; so the soul we have spoken of sees not the light of Çivan's wisdom, being veiled by *Āḡavam*.

Sum. This illustrates the way in which souls fail to recognize Him who is their Light and Life.

[See Çi. *Ñāna-pira*. II. 20, p. 313 : *Vāman*, *auris*, see *Lex.*]

When shall the ignorance of these souls disperse and grace be given ?

XX.

From eternity until now souls bear the load. Alas !

when shall they know the grace divine ? Ah ! abiding woe !

Com. The couplet echoes the commiserating exclamation, 'When dawns the day of grace ?'

Sum. A piteous declaration of the sorrow that the Flock of all souls endures.

NOTE XIII.

THE BRIDE, PARĀ-ÇATTI = ÇIVAN'S 'PRIMAL ENERGY.'

In order that the supreme *Pathi* may energize in soul and in the Pāçam (Malam) from which the universe is evolved, there proceeds forth from him an energy (Çatti, *शक्ति*, Sans. ÇAKTI) which in its various manifestations will require attentive consideration. The doctrine is thus summed up : The supreme Çatti, or essential energy that subsists in and one with Çivan, sends forth in successive developements (1) the energy of desire, (2) the energy of wisdom, and (3) the energy of action. These powers in operation constitute the sacred body of Çivan. This 'the uncontaminated one approaches, manifesting himself as inscrutable grace, and thus joins himself to the pure Māyā.' He then approaches 'impure Māyā, the causal one, and establishes bodies, organs, worlds, and fruition in all their plenitude, in order that deeds eternal and inexorable may be consumed,'—as it is curiously phrased. Thus souls are embodied, and involved in the bond from which, when deeds are consumed, they will be evolved. This is the mystery of the developed and undeveloped forms of the Supreme. What is specially important here is that the supreme divinity (Pathi) manifests Himself and operates in the universe only through his ÇATTI, or energy. 'Çivan and Çatti are as the sun and its radiance.' This noun is in Sanskrit feminine, and thus the effective energy of Çivan is represented as a female,—a goddess ; and it is very wonderful what an amount of mythology and ritual has been accumulated around this one word¹. The question is repeated again and again, How is Pathi, Who is pure spirit, to mingle with and energize in souls and amid impurities ? and the answer is, that He does so by sending forth an energy that is like a ray of light, a mighty influence that quickens, illuminates, and purifies all things ; and this energy, personified as a goddess, has led to all the developements of Çatti worship. This is in fact the way in which the Çaiṇa philosophy bridges over the gulf between the finite and the infinite. (Comp. *Çiva-ñāna-bōdham*, p. 54, Madras, 1825.)

There is hardly a glimpse of this idea in the BHAGAVAD-GĪTĀ, and its

¹ It is curious to compare the mysticism of Novalis (Les disciples à Sais, in Mäterlinck, p. 47) : 'Il est heureux ce fils, ce favori de la nature, a qui elle permet de la contempler en cette dualité, sous la forme d'une force mâle et femelle, et en son unité, sous la forme d'un hymen éternel et sans fin . . . sa religion sera le véritable et essentiel naturalisme.'

development in the Siddhānta seems to mark a decided advance in theological science. The very precious germ-thought would seem to be that—so much emphasized in the Christian Revelation—of the Spirit of God moving over, through, and in the entire creation, and especially energizing in human souls. It is curious to recall the Greek Çaktis, the Eumenides, the Muses, and other feminine personifications. In Latin the names of Venus and Diana correspond to the Tamil *Amma*. And in Dante, Beatrice seems almost to take the place of *Uma*, since from her all light, knowledge, and help proceed. Mary, Beatrice, Lucia, Rachel, and Matilda all resemble the Çakṭis. Indeed, if the magnificent hymn 'Veni, Creator Spiritus!' were translated literally into Tamil verse, it would seem to express in a much more appropriate, dignified, and forcible manner the whole idea which lies at the root of this part of the Çaiṇa system,—that all light, knowledge, power, freedom, and sanctification are from the Blessed Spirit sent forth by the Father for the salvation of His children. Of course Christians do not regard the Divine Spirit as really a dove, and the representation of the divine energy as a woman is surely not regarded as essential to the fullest development of the great truth it is supposed to symbolize.

We must not omit reference to the personification of Wisdom in the Christian sacred scriptures as well as in the apocryphal books. Many of these passages could be used, almost precisely as they stand, by a Çaiṇa in expounding his views of Çakti. The Alexandrian school of philosophy and theology has followed out this course of personification to a great extent, and it does not seem to be improbable that those thinkers were influenced partly by South-Indian ideas. Gnosticism in all its developments seems to have come from the East.

NOTE XIV.

'EVOLUTION,' 'PRESERVATION,' AND 'INVOLUTION' IN OPPOSITION TO *MIHIM*.

The doctors of the Çaiṇa Siddhānta are strenuous opponents of the atheistic school, or *L. kīyatikas*, as is seen in the *Saiva-darçana-saṅgraha*, chapter i, where they are called Charvākas. These deny the existence of a Creator, and the argument against them for the existence of a supreme Being, who evolves, sustains, and involves the phenomenal universe, is as follows: 'The whole universe, with its entire complement of beings, male, female, and without life, comes into phenomenal existence, subsists awhile, and then subsides; this is our experience. It is therefore necessary to assert the existence of a Lord or *Pathi*, who creates, maintains, and destroys. The reappearance, after the solution, of the phenomenal universe in a new æon is the result of the Lord's *impurity*. For souls must again and again have embodiments, there must be a long chain of metempsychoses in order that these impurities may be matured, work out their legitimate tendencies, and produce their various results in the experience of each being. Only when these are exhausted, may souls be released from their power. Since then these embodied living ones (souls) come upon the stage of being, act awhile, and then pass away, there must be a Lord (*Pathi*), who directs their course; especially as every element of the bond is mantelligen, and cannot seek out for itself the souls to which it

clings; nor can the souls themselves select their own appropriate forms and successive embodiments, and cannot of themselves select the deeds which pertain to them. It is therefore necessary that the Supreme, the Uncontaminated One, should preside over and direct each embodiment. We thus see in this universe a succession of living beings with material environments. Now, what is thus manifestly subject to decay, and is ever being renewed and changed, must have an intelligent Author, Sustainer, and Restorer of its manifold frame. Therefore the Lord exists, and is first, and midst, and last.'

This teaching is a strong and necessary protest against the atheistic Sāṅkhya school of Kapila, who gives to his primordial matter (மூல-பிரகிருதி) the power of self-development, while the *Siddhānta* most emphatically and with powerful reasonings teaches that the whole universe must be for ever inert, unintelligent, and lifeless without the operation of *Paṭhi* and his manifested energy.

NOTE XV.

ĀṆAVAM, OR THE 'BOND OF FINITE IGNORANCE' (பாசம், மலம்).

This is in later Āiava books called ĀṆAVAM (= *minuteness*), an abstract noun from AṆU (அணு, அणु), 'anything minute, subtle.' It is a word in its metaphysical sense coined by the Tamil Āivites, and corresponds in some ways to 'original sin': Sahaja-Mala.

Presented in this formal way it is the latest development of Āivism. (Thirteenth century.)

The following from the Tiru-aruḷ-payan, Chapter III, throws as much light upon this conception as it is perhaps capable of receiving.

THE NATURE OF THE BOND (PĀṢAM); OR, THE IMPURITY OF DARKNESS¹.

The author has spoken of the LORD and of the FLOCK (NOTE XII), and here he speaks of the BOND, which is threefold: darkness, deeds, and delusion. But especially he speaks of ĀṆAVAM, the first of these: *ignorance assuming a concrete form*.

The Disciple asks:

What is the sorrow that clings to the soul?

XXI.

The Guru answers:

That which denies the grievous round of unceasing embodiment
and bliss, and means of help, is ever existent, though ever hidden.

Commentary. There is an eternally clinging impurity of darkness (ĀṆAVA-MALAM) that conceals all that the soul should know in regard to afflictions from birth, the joys of release, and the help the Lord imparts.

Summary. In this and the following couplet (1) the reality of ĀṆAVAM and (2) its bewildering power are shown.

Unto what may this ĀṆAVAM-impurity be likened?

XXII.

Nothing except DARKNESS while showing itself, hides all else,
so as to make them one with itself.

¹ The Tamil name *Aviṣṣai* (Sans. A + VIDYĀ) is used as a synonym of ĀṆAVAM. It is also called 'darkness,' *iruḷ*, for which *aruḷ* (= grace) is the remedy. Comp. Bhagavad-Gītā.

Com. Darkness, and it alone, has the power to manifest itself, hiding things so that their distinctive differences shall not appear. ĀṢAVAM hides birth and death, the way of release, and the means of deliverance.

Sum. The bewildering effect of ĀṢAVAM.

Is it in all things the analogue of darkness?

XXIII

Darkness hides objects of vision, but shows itself;

ĀṢAVAM hiding all else, itself also remains concealed.

Com. Darkness in the phenomenal world, though it wraps all things in concealment, is itself clearly perceived. This mental darkness conceals both divine knowledge and its own presence in the soul. [See *Śaṅkara* p. 100', l. 8.]

Sum. The spiritual darkness of ĀṢAVAM is more cruel in its effect than ordinary darkness.

Does this power which conceals, and itself lies concealed, affect the Lord?

XXIV.

This darkness exists from eternal ages, permeating the soul,
together with the inner light, and abides till now.

Com. From eternity the darkness of ĀṢAVAM co-exists in the soul, with the inner light of divine mystic wisdom. It spreads not indeed over the divine Essence, but dwells persistent in the soul, and obscures it even until now.

Sum. ĀṢAVAM is from infinite ages, and does not pass out of the soul like 'deeds' and 'delusion.' (NOTE III, and p. li.)

Is this ĀṢAVAM really unknown to the souls it enshrouds?

XXV.

'My Lady Darkness' has an infinity of lovers, but hides herself
from even her spouse with strictest chaste reserve!

Com. Though this 'darkness' pervades and interpenetrates all souls, yet to the soul in which it dwells the 'energy of ignorance' reveals not herself.

Sum. This teaches the mysterious power of ĀṢAVAM.

[ĀṢAVAM is *one*, though pervading an infinity of souls. — *ib. id.*, pp. 99, 159.) There is a personification here, as in the next. In Tiruvāḡagam IV. 43-45:

'Soon as I thought of that Being, free from hate, unique,
Delusive powers in ever-changing millions swarmed,
And straight began their ever-varying, delusive play'

In Māṅikka-Vāḡara's days the theory of ĀṢAVAM had not been fully worked out.]

How can one know this ĀṢAVAM?

XXVI

No need of many words! This ignorance of all that souls
should know is the gift of the 'sons of darkness.'

Com. What good can come from using many words? The condition that is ignorant of the difference between temporal and eternal things must be caused by the powers of black darkness. ĀṢAVAM is the parent of innumerable active energies of un wisdom.

Sum. This root impurity is the cause of a mighty power of darkness, and so is known by its effects.

If any one deny the existence of ĀṆAVAM¹, what is your reply?

XXVII.

If there be no darkness, why sorrow? If it be nothing but soul's essence it departs not; or, when it departs the soul must perish too.

Com. If you deny the concrete existence of this darkness of ignorance, why was the soul subjected to this sorrow of embodiment, which is the source of the life of sense? If you say that it is merely the natural condition of the soul, then if divine mystic wisdom be given, this ignorance departing, the soul will itself cease to be. (*Cleansing would mean destruction!*)

Sum. A refutation of those who deny the existence of a specific impurity to which the name of ĀṆAVAM is given.

If one say, 'ĀṆAVAM came incidentally in the course of development,' what reply is there?

XXVIII.

If this impurity had a beginning, how explain its appearance?
and may it not silently reappear even in the realm of release?

Com. If ĀṆAVAM has sprung up incidentally, there must be some cause for its appearance, as there is for a stain on a white garment, or for a tarnish on the surface of a mirror; nor in that case can there be any absolute and final deliverance for the soul, for ĀṆAVAM may again spontaneously appear. [The crucial question of *the origin of evil*.]

Sum. A refutation of those who teach that ĀṆAVAM has had a beginning.

If it be from eternity, surely it never will depart?

XXIX.

Though darkness grow and spread, light will disperse it.
If not, it never can leave the mind.

Com. Material light ever dissipates the darkness that admits it; if it were not so, perpetual darkness would brood over all things. Even thus, if ĀṆAVAM yield not to the successive operations of grace, ignorance can never be dispersed. If ĀṆAVAM yield not to successive impartations of grace², the office of the guru is useless. But this office does rid the soul of it. The soul must have a faculty of receiving effectual grace.

Sum. The means of deliverance from ĀṆAVAM.

How would you answer a person who deemed that primal delusion, and not AṆAVAM, concealed things?

XXX.

Like a light that illuminates till the dayspring arise,
'delusion' takes form, and associates itself with deeds.

Com. Till divine mystic wisdom is imparted by Çivan, and so the darkness of ĀṆAVAM is dissipated, 'delusion' (Tirōtham) appears, and, for the sake of deeds which have to be consumed, is the cause of the phenomenal universe. Even so is it *when one lights a lamp, and awaits the dawning of the day!* [NOTE V. (5).]

Sum. Here 'delusion' and deeds in their relation to ĀṆAVAM are explained³.

¹ The *Aikkiya-vāthi* school. See Çiva-Piragāçam, II. 22. This school is the second in the 'refutation of heresies' by our author.

² Lit. 'Kalai and the rest.'

³ The use of the word AṆu (अणु, Sans. ANU) by the Çaivites.—The word Āṇavam (from AṆu) signifies 'the state or character of the Atom.' As far as can be ascertained the word AṆu, which has the meaning of 'soul,' is not used in any such connection in Sanskrit, or in earlier Tamil. In searching for its history I have found it used in a striking manner in the

Jain system. It may be remarked that probably the best account of the Jains can be gathered from four Tamil books, and these are the 'Jivaga-Chintamani,' the 'Çilappi-atthigaram,' the 'Mañi-Mēgalai,' and the 'Çiva-Āna çuddhiyar.' From these we learn that the Jains—or, at least, the division of them called *Ajivagar*, or *Çiva-Ānava*—held that the whole universe consists of five species of atoms—*ṣṣṣ*—Earth, Fire, Water, Air, and Soul. It must be noted that the same word is used for life, breath, soul, and spirit. This word *Uçiv*—*ātē* is also used for Ānma, a corruption of Ātman. These five species of atoms are eternal, uncreated, indestructible, indiscernible, and incapable of mixing with one another, though combining in every variety of substance in the phenomenal universe. They are invisible save to the eyes of divine beings 'dwelling within the circle bounded by the golden walls,' the home of spirits made perfect. As these atoms combine without direction or control, they form bodies, into which the soul, itself an atom, passes. Thus every soul having an eternal burthen of deeds which have to be consumed, expiated, and so annihilated, enters the body thus provided for it by a blind, resistless, and utterly inexplicable fate. This part of the doctrine seems somewhat to correspond with that of the Çaiṅva Siddhanta; but, again, the Jains speak of the colours of atoms, which are pure white, red, golden, green, blue, and obnoxious white. These six colours belong to the four elements of earth, water, fire, and air. As the body is compounded of these in various proportions, the indwelling soul has minute qualities or dispositions symbolized by these colours. The pure and absolute white when gained at last, entitles the soul to liberation and conclusive blessedness. Thus the soul is dependent for its condition and character upon a fate which started it with a burthen of 'deeds' good or bad, and varying in every case; and also upon its environment, which is the necessary irresistible influence of its constituent atoms.

There is a further doctrine, as in the other systems, of virtue and vice, and in this it does not differ essentially from the *Siddhantam*.

THE METRES EMPLOYED IN THE TIRUVĀÇAGAM.

On the subject of Tamil metres the student may consult my Second Catechism of Tamil Grammar (Oxford), or the Third Grammar [G., Madras, 1859] with the references there to the Yāpparuṅgalam.

There are fourteen varieties of metre in this collection of sacred verse, falling under four heads: Venḅā, Kali-pā, Āçiriyam, and Viruttam.

I. The VENBĀ pieces [G. 185, Pope's *Nālaḍiyār*, Introduction, pp. xxvi-xxxvi] are **19, 47, 48**, including twenty-eight quatrains, all கேர் இசை வெண்பா. [G. 189.]

II. KALI-PĀ, of which we have seven variations.

These are poems in which the metrical feet have (generally) the connection peculiar to the Venḅā; though the metre is Kali-pā, which is said to have a quick, 'leaping' rhythm (துள்ளல் ஓசை), and consists of any feet; but chiefly, of வெண்சீர் (---, ---, ---, ---) [G. 175], with கூவிளம் and கருவிளம் (---, ---).

(i) The first poem is in this KALI-VENBĀ metre (pp. 1-7). It has ninety-four lines of four feet, and a final of three feet, like the second line of a Kurraḷ [Pope's *Kurraḷ*, Introduction, p. xxv]; with initial rhyme and assonance. [G. 181-183.]

(ii) Of those really belonging to Kali-pā, **5 (ii), 10-13, 15, 31, and 38-40** (in all thirteen) are called KOÇÇAGA-KALI-PĀ, and are in verses of four lines each.

Beside these, **7, 8, and 16** are really the same; but consist of stanzas of eight or six lines. See p. 48.

These are called *Taravu* (தரவு), which means 'nape of the neck': they are, in fact, 'recitatives,' and are very sonorous.

In **5 (ii)** we find almost exclusively 'காய் feet.' This might be called Epichoriambic. The connection is sometimes கலித்தலை, where a காய் is followed by a நிரை; or வெண்டலை, where a காய் is followed by a கேர். Comp. **51**, where the metre, however, is Viruttam.

(iii) KALI-TĀRIÇAI.

Of this, **14** is the only example. It has nineteen stanzas of three lines each. The first line has four feet, and the others three.

This is not quite regular. Tāriçai (தாழ் இசை) = 'cadence'; and indicates a kind of choral ode following the Taravu.

(iv) Under கலிப்பா must come **5 (ix)**, which is said to be கலி நிலைத் துறை.

It has four lines of five feet each, of which the formula is

மா	மா	காய் OR வி OR மா	மா	காய்
----	----	------------------------	----	------

But some lines have an additional foot.

This is a kind of Viruttam. When compared with the following, கட்டளைக் கவித் துறை, its inferiority is striking.

(v) கட்டளைக் கவித் துறை. [G. 192.]

This is a more artificial form of the above, and is very popular.

Its rule (கட்டளை) is fivefold:

- (1) Each stanza must have four lines, of five feet each, under one rhyme.
- (2) The sequence is Ven-ḍalai: மா முன் நினை, விளம் முன் நேர், காப் முன் நேர். [K., Introduction, p. xxvii.]
- (3) The first four feet of each line are (இயற்சீர்) — —, — — —, — — — —, — — — —, with an occasional கரம்.
- (4) The fifth foot must be — — — —, or — — — — —.
- (5) The stanza always ends with ஸ.

5 (i), 6, and 36 are in this metre.

(vi) Here comes in the AMMANAI, 8.

The only irregularity is that the sequence is not always maintained between the last syllable of a line and the first syllable of the next line. Comp. stanza 18.

(vii) Poem 24 is said to be of 'mixed metre': கலவை. It is mainly of the கவி rhythm, the fourth line in each stanza being very musical.

III. ĀṢIRIYAM, or 'aphoristic,' metre, of which we find here three varieties.

(i) Poems 2, 3, and 4 are in this measure, which from its use in grammars and didactic works gets its name of 'the master's metre' (ஆசிரிய = **आचार्य**). It is the original Tamil representative of the Sanskrit *Ītika*.

It is also called Agaval (அகவல் = the *call*, or the peculiar *strut* of the pea-fowl). [G. 191, and references.]

Its sequence (தலை) is antispastic, i.e. *Nēr* follows *Nēr*, and *Nirai* follows *Nirai*: thus—

இல்லை	முதல்	ஆடி	திரு அடி
[தேமா	தேமா	கூவிளம்	கருவிளம்
— —	— —	— — —	— — — —

This jerky rhythm is called the Agaval-ōṣai.

(ii) நிலமண்பல ஆசிரியப் பத (= aphoristic verse of unvarying recurrence)

This is a subdivision of the Āṣiriyam. The 146 lines of poem 2, and the 225 lines of 4, furnish good normal specimens. Observe—

- (1) The lines are all of four feet (அளவீடி).
- (2) The feet are mostly of two metrical syllables (இயற்சீர்), i.e. — —, — — —, — — — —, — — — —.
- (3) The connection (தலை) is not always strictly that of the Āṣiriyam.
- (4) They are rhymed in couplets.

(iii) இளைக்க குறள் ஆசிரியப் பத (= Āṣiriyam, where lines of two feet are interspersed)

Poem 3 is in this metre, and differs from 2 and 4 in only two respects: (1) some lines have two feet, and others three feet; (2) rhymes are irregular, or wanting altogether.

IV. VIRUTTAM (=round); thirty-one hymns.

The three metres hitherto considered mainly depend on sequence, connection of feet (சீர), and rhythm in the individual lines; but Viruttam arranges them in rhymed stanzas, mostly quatrains, in which each line must harmonize with the rest, and fall into a kind of tune, often kept up for many stanzas, or a whole piece. This is more like Alcaic and Horatian metres.

Its law is: if a foot in one line end in மர, விளம், காய், or கனி, the corresponding feet in the other lines must end in the same.

- (1) The stanzas may be of four feet, and then the metre is called *Kali-viruttam*. See 5 (v), 17, 34, 46, and 51.

5 (v) reads very harsh.

Its formula is மர, வி, வி, வி. But the final வி = - 0 -, or 0 0 0 -.

- (2) If of five feet, it is treated here as கவிப்பர, iv.
- (3) If of six or more feet, it is called *Āçiriya-viruttam*. [G. 193, and references.]

To this must be referred 5 (iv, vi, vii), 9, 18, 20, 21, 25, 35, 41, 42, 43, 45, 49, 50.

- (4) Of seven feet are 5 (viii), 22, 28, 29, 30, 34, 37, 44.
- (5) Of eight feet are 5 (iii, x), 23.

Each variety has its time-measure. [G. 16.]

NOTES ON INDIVIDUAL VIRUTTAM LYRICS.

9 (pp. 128-138).

This is *Āçiriya-viruttam* of six feet. Formula: வி, வி, காய் (twice). Great license is used. A woman's song.

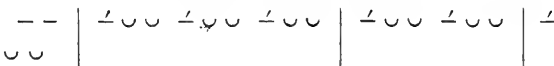
5 (iv), 41.

These are *Āçiriya-viruttam* [G. 193] of six feet.

The formula is மர, வி, வி, வி, வி, காய்.

They have thus twenty-six measures [G. 16], or thirteen metrical *Çir* (சீர்). Caesura and Mōnai before fifth foot.

☞ We might read as *Dactylic pentameter hypercatalectic*, with anacrusis:



There are frequent resolutions of - into 00.

5 (vi), 21, 32, 33, 45, 50.

These are *Āçiriya-viruttam* of six feet, divided into two equal parts, of which the formula is மர, மர, காய் (twice), having twenty-eight measures.

5 (vii), 35

Açiriya-viruttam. Six feet.

Formula: \mathcal{A} , $\mathcal{M}\pi$, $\mathcal{M}\pi$ (twice), twenty-four measures.

But observe that the initial \mathcal{A} ends really in a long syllable, and is generally $\cup\cup\cup-$, $\cup-\cup-$, or $- \cup -$. This affects the rhythm.

25.

Açiriya-viruttam of six feet—five with $\mathcal{M}\pi$, and the sixth with $\mathcal{A}\pi\acute{u}$ (occasionally $\mathcal{M}\pi$). A caesura after the fourth foot.

42.

Açiriya-viruttam of six feet

This is unique, and requires much care to read rhythmically.

Formula: $\mathcal{M}\pi$, $\mathcal{M}\pi$ { $\mathcal{A}\pi\acute{u}$ $\mathcal{M}\pi$, \mathcal{A} { \mathcal{A} .
 \mathcal{A} } $\mathcal{M}\pi$ }

43

This has six feet, each line divided into two equal parts, but the law of the Viruttam is not strictly observed.

Line 1 gives \mathcal{A} , $\mathcal{M}\pi$, $\mathcal{A}\pi\acute{u}$; \mathcal{A} , \mathcal{A} , $\mathcal{A}\pi\acute{u}$; but the chorus in each verse:

அருள் அளிப்பார் எம்மிடாள் ஆடாடே,

gives $\mathcal{A}\pi\acute{u}$, \mathcal{A} , $\mathcal{A}\pi\acute{u}$.

Again and again $\mathcal{M}\pi$ and \mathcal{A} are interchanged, or a $\mathcal{A}\pi\acute{u}$ is substituted.

The sequence is Ven-ḍaḷa [Introduction to *Kūṟaḷ*, p. xxvii]

22, 28, 29, 37 44, 49

Açitya-viruttam. Seven feet and twenty-eight measures.

Formula: \mathcal{A} , $\mathcal{M}\pi$ [but $\mathcal{A} = - \cup -$];

\mathcal{A} , $\mathcal{M}\pi$;

\mathcal{A} , \mathcal{A} , $\mathcal{M}\pi$ [or $\mathcal{A}\pi\acute{u}$].

Many irregularities.

22 is *anaphorēti* (அன்பினை). [G. 199.]

44 has often six feet: $\mathcal{M}\pi$, $\mathcal{M}\pi$, $\mathcal{A}\pi\acute{u}$, &c.

5 (viii).

Açiriya-viruttam. Seven feet

Formula: \mathcal{A} { $\mathcal{M}\pi$, $\mathcal{M}\pi$, $\mathcal{M}\pi$,
 or $\mathcal{M}\pi$ } $\mathcal{M}\pi$, $\mathcal{M}\pi$, \mathcal{A} .

Time-measure: fourteen $\mathcal{M}\pi$ $\mathcal{A}\pi\acute{u}$. [G. 10.]

Observe that the last foot, though $\mathcal{A}\mathcal{A}\mathcal{A}$, is really $- \cup -$

☞ To us, it is *Ti-ku-ṭa-ṭa-ṭa-ṭa-ṭa-ṭa*, with an optional anacrusis

\cup | $\cup \cup - \cup$ | $\cup \cup - \cup$ | $\cup \cup - \cup$ | $\cup \cup -$

20.

Each stanza has four rhymed lines of eight feet; but these really make eight equal lines, the alternate ones having only 'alliteration' (மோனை).

The formula of these is வி, வி, வி, மா. It is singularly pleasing.

☞ Note that the third and fourth foot generally form an antispast:

ஆகிய பொருளே!

- 0 0 0 0 -

23, 5 (iii, x).

Āçiriya-viruttam of eight feet.

In 23 we have மா, வி, வி, மா (twice), in both half-lines generally; but the fourth foot is sometimes a காய், and there are minor irregularities.

In 5 (iii) the measure is காய், காய், மா, மா (twice), giving twenty மாத்திரை. [G. 16.]

In 5 (x) we find மா, வி, மா, வி (twice), or sixteen மாத்திரை.

☞ It may be read as two *Trochaic penthemimers*:

$\begin{array}{c} \text{— 0 — 0 —} \quad | \quad \text{— 0 — 0 —} \\ \text{மாநிலாசமா} \quad | \quad \text{கருணை வெள்ளமே!} \end{array}$

17.

This has two formulas,—for one and three of each stanza it is மா, வி, வி, வி; but for two and four மா, வி, மா, மா. It is very much like doggerel.

34.

This at first sight seems capable of varied scansion, but (with the usual license) reads—

$\begin{array}{c} \text{கனி} \quad | \quad \text{கனி} \quad | \quad \text{கனி} \quad | \quad \text{மா} \\ \text{— 0 0 0} \quad | \quad \text{0 0 — 0 0} \quad | \quad \text{0 0 — 0 0} \quad | \quad \text{0 0 —} \end{array}$

46 is

$\begin{array}{c} \text{வி} \quad | \quad \text{காய்} \quad \left\{ \begin{array}{l} \text{மா} \\ \text{காய்} \quad | \quad \text{காய்} \\ \text{வி} \end{array} \right. \end{array}$

It has a pleasant mingling of the செப்பல் and தூங்கல். [K., Introduction, p. xxvii, § vii.]

51 is made up of காய் feet (— — —, 0 0 — —, 0 0 0 0 —).

REFERENCES AND BIBLIOGRAPHICAL NOTES.

T. A. P. = *Tiru-arul-payan*, திரு அருள் பயன். The 100 couplets of this great text-book are all given in these NOTES, as follows:—

CHAPTER I, II. 1-20	in NOTE XII.
„ III. 21-30	in NOTE XV.
„ IV. 31-40	in NOTE VI.
„ V. 41-50	in NOTE IV.
„ VI-VIII. 51-80	in NOTE VI.
„ IX. 81-90	in NOTE II.
„ X. 91-100	in NOTE VI.

The Traditional History of Umāpathi Āvāyāriyar (see NOTE VII) — Umāpathi (= Lord of Umāi, Āvān Āvāyāriyar was of the *Tillai-vānathanar* tribe of Brahmans, and was from his earliest youth carefully instructed in the Vēdas, Āgamams, and other Āiava scriptures. He lived in the discharge of all the duties of his caste and class, universally respected by his fellow-townsmen. One day he went as a Guru in his palanquin with the ensigns of his dignity to *Tiru-Kalañ-Āri*.

‘Now at that time there lived a Guru at Tiru-Kalañ-Āri, whose name was Marrai Nānāyambandha Āvāyāriyar, a disciple of Aruṇanthi of Tiru-pennāgāṇam, a Brahman who was commonly known by the name of Āṅalāgama-paṇḍithar. Learned in all the Āgamams.’

‘This Marrai Nānāyambandha Āvāyāriyar, seeing him pass by, said, “There goes a man blind in the daylight.” Now, being mature in grace and ripe for emancipation (NOTE III), the instant he heard these words, Umāpathi descended from his palanquin, fell at the sacred teacher’s feet, and adored him with “eightfold” and “fivefold” prostrations. At the Guru’s meal Umāpathi was present, and when some rice fell to the ground as he was eating, took it up and ate it. He then received from his new Guru the mystic teaching necessary to his final emancipation. When he returned to his people they expelled him for his violation of caste propriety in eating the remnants of his Guru’s food, and he was compelled to remove to Koṭṭavan-kūṭi, where eventually he was in death made perfect.’

It is said that he composed a commentary in Sanskrit on the *Bṛahṃsāra* Āgamam, and in Tamil¹ he wrote (1) Āva-Piragaṅgam, (2) Tiru-arul-payan, (3) Vinā venba, (4) Pūṭi-paṅṅṅolai, (5) Koṭi-Kavi, (6) Neṅṅu-viṅṅu-tothu, (7) Uṃmai-neru-viṅṅam, and (8) Āṅkaṅṅ-panirāgarāgam (p. 33). These all explain and defend the tenets of the Āiava Siddhānta, and I have used them all in these notes. Palm-leaf copies made in Ceylon are in the Bodleian, and they have been printed in Madras by Ānṃmuga Ānṃthara-Muthaliyar and others.

From a date given in Umāpathi’s works we learn that he was in the height of his activity in A. D. 1313. We also find that Madhava Āchārya, the author of the *Sarva-darṣana-saṅgraha*, was elected in A. D. 1331 as head of the Math of Śrīṅgeri in Mysore. It seems evident then that Madhava’s account of the Āiava system was not the result of a study of the finished writings of the Siddhānta School. In fact, very little can be learnt about our especial subject from Mādḥava’s writings. The more we examine the details of the system the more thoroughly convinced do we become that the Siddhānta is indeed an eclectic system thought out by Tamil sages, from hints contained in Sanskrit works, and owes its completeness to the ingenuity of the Tamil mind. It is the Tamil answer to Buddhist, Jain, and Pantheist. Umāpathi has not so wide a reputation as Sāṅkara Āchārya, or Mādḥava, because he taught in the vernacular.

¹ Vāḍa-mori = ‘northern word’ = Sanskrit. Ten-mori = ‘southern word’ = Tamil or Tamil. See Poṅṅe’s *Āṅṅa*, Introduction.

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Qava evotees and that Nambhar at Nandihal amplified this work in verse. These works were brought to the king who read them with delight but found them all too brief. He therefore requested his minister the Quakkar to compose a poem that should be elegant as well like the Jayaga Chintāmaṇi and should make this subject more popular than could be done by speaking in Sanskrit. Quakkar undertook the task, and at once proceeded to Quavāṭāṭa, the Qavan metropolis, where, after fasting in the sacred tank, a sāgṛhṇa¹ he finally tries, he presented himself before the God, who there ever performs the mystic dance that symbolises His five divine operations. There wishing to make his prayer for assistance, he performed the assigned task. In response a voice was heard in that shrine which uttered the line—

|| He who is hard to be made strong, is a distress to his work ||

This both the poet and the three thousand listeners of the temple find to be an apt lesson, that the God must lead the devotee to a firm ground, that he may not be overpowered by this life.

The hard poet set himself to do that in every quarter arranging it as six or seven legends, while the impatient king continually is expressing his impatience as to progress of the work and to urge it on. At length the poem was completed and the king, pleased to hear that the great poem whose initial line the God Himself had suggested, had at length been completed to the sacred place, and bowed in reverence to his progenitor and ancestor. A thousand equesters were dispatched to all parts of the Tamils country to the extent of the extent of every order, who came thronging until the city was crisscrossed with soldiers. In the Golden Hall, the *Devarambalam* a seat was placed for the bard and with royal pomp the finished poem was placed upon a pedestal, while flowers were scattered on it at intervals. Hereafter the first reading began, it lasted at the mouth of the river. At night the bard lay by day till the same time of the following year, while in the daytime all the nobles from every region were daily treated by the charity of the king. When the reading was completed the book was wrapped up in a silver covering, and with golden threads, and an agalience seat, and with the bard placed in the middle of a silver platform were the king and some of himself with a number of the distinguished members of the court and only prayers were offered to the royal deity. The king then assigned the poem to the brahmins and as a privilege which will last to the following year of his reign he gave the brahmins the right to possess it and the God and his temple which is called release.

The collection of legends which is part of the Tamil version of this Sanskrit work is in what the lives of a virtuous evotee, by a vision given with every day of his meditative ment. It will be seen that this having given the poet a realisation that he was a part of the deity, he began to speak with a feeling that he was being directed by the deity, and that it was not his own ideas and ideas are given by a vision given to him. He used by the Vaisnavites also. It is curious that at the same period of general history was commencing at that very time to play a very great part in the general history of the West Indies. About this period the Nestorian Christians of the West Indies of St. Thomas were known to have through their teaching which seemed to have been very successful in the island of Hispaniola, the island of Mahanmāraśaṅ was mightily won to Christianity they still possess several valuable manuscripts, their own legends together with and several Sanskrit legends of the Christian history.

They set among the devotees at Quavāṭāṭa, who seem to have formed a body of considerable habitation, and sources of inspiration. Every village through out the district was made to give up its traditions and its own matters were said to be the same as that of the Sanskrit story remarkable for its subject Harigāṭā.

Muz = Muir's Sanskrit Texts, Vol. 5, Calcutta: 1827, Part 1, p. 1868.

S. D. S. = *Sargadāsaśāstra*, compiled by Maheśvarācārya, Calcutta, 1853.
Translation of above by C. S. G. S. J. G. S., Calcutta, 1852.

¹ This is a famous work composed by the Saint, Śaṅkarācārya.

² The *Tiruvānāmalai* was composed by the Saint, Īṅgarācārya.

T. K. P. = திருக்களிற்றுப்படியார்; a treatise in 100 Venḇā quatrains, by Uyya-vantha-deva-nāyanār. This is very useful. [Madras, 1875.]

Ç. Ś. B. = Çiva-ñāna-bōdham, சிவ ஞான போதம், by Mey-kaṇḍa-dēvar. NOTE III.

U. V. = Uṇmai-Viḷakkam, உண்மை விளக்கம், 'the light of reality' (p. 5). This is one of the fourteen authoritative standards of the Siddhāntam. Its author was Mana-vāçagam-kaḍanthan of Athigai, one of the disciples of Mey-kaṇḍa-dēvar. In fifty-four quatrains the work gives an epitome of the system.

Ç. P. = Çiva-Piragāçam, by Umāpathi Çivāçāriyar [1872]. NOTE III. Often printed.

The following is the author's preface:—

The origin of this treatise, called *Çiva-Piragāçam*, is as follows:—

Çri-kaṇḍa-Paramēçuran, the absolute Lord, graciously imparted the true doctrine of PATHI, PAÇU, and PĀÇAM, which constitutes the *Ñāna-kāṇḍam* of the *Çaiva Āgamams*, the 'original scripture' proceeding from Himself, to *Nanḥi (Dēvar)*, who graciously imparted to *Çanat-kumāra* and other sages (Rishis) the substance of that teaching in twelve standard books called the *Çiva-ñāna-bōdham*. *Çanat-kumāra* transmitted it to the *Çattiya-ñāna-tarisinis*; these to *Parañjōthi Māmuni*; he to *Mey-kaṇḍa-(dēvar)*, whose sacred dwelling was in (*Tiru*) *Veṇṇey-Nallūr*. This last compressed the doctrine of the twelve volumes into twelve *Çūtrams*, making a 'secondary scripture,' to which he gave the name of *Çiva-ñāna-bōdham*, and committed it to *Aruṇanthi (Dēvar)*. He examined it, and since the work was much compressed and the meaning profound, expanded it and made a 'secondary scripture,' to which he gave the name of *Çiva-ñāna-çiddhi*. *Umāpathi (Dēvar)* of *Kottavan-kuḷi*, seeing that these works were intelligible only to those of acute minds, took them both, and adding from his own stores of divine wisdom, composed this 'dependant scripture,' to which he gave the name of *Çiva-Piragāçam*, and which consists of 100 quatrains of the *Vīruttam* metre, divided into two parts, consisting of fifty quatrains each, and called respectively 'general doctrine' and 'reality.'

The *Çivāgamam* is the 'original work' (முன்னூல்); *Çiva-ñāna-bōdham* and *Çiva-ñāna-çiddhi* are the 'secondary authorities' (புதிதூல்); and this *Çiva-Piragāçam* is a 'supplementary treatise' (சரிபுதூல், புடைதூல்). See *Nannūl*, 6-8.

P. P. = *Periya Purāṇam*, 'the great legend.' This is published in verse with commentary [1885]. There is a prose summary by Ārrumuga-Nāvalār [1881].

Çekkirār and the Periya Purāṇam, or 'Great Legendary History.'—About the end of the eleventh century, it would seem, arose a Tamil poet whose influence throughout South India has been very great, and is probably increasing. He came from the village of Kundratūr ('hill-town'), and was called Aruḷ-moṇi-dēvar, 'He of the Gracious Word.' His brother was called Pāl-arrā-vāyar, 'He from whose mouth milk ever flows.' These may have been epithets afterwards given, but the name of Çekkirār, which was originally that of the tribe (a subdivision of the Vellālar, or Yeomen), was given to the poet as being pre-eminently the glory of his race. The Çōra king of that day was called Anapāyar ('the Imperishable,' an epithet of Çivan), whose date is between A. D. 1063 and 1112, and is said to have been greatly addicted to the study of Jain literature, and especially of their great epic, the *Jivaga Chintāmaṇi*, an account of which is given elsewhere. There were many good reasons against this heretical study, but the chief one urged was that its teachings were opposed to the Çaiva faith. The Çekkirār, who for his learning and piety had been made prime minister of the kingdom, a position greatly affected in old times by Çaiva devotees, reproved his master for these heretical studies. The king answered, 'But where are the lives of your Çaiva Saints? Give them to me, that I may obtain pleasure and edification from their perusal.' To this the minister replied, that Sundara Mūrti had summed up, in eleven poems, the history of the

Āiava devotees, and that Nambī anār-Nambī had amplified this work in verse¹. These works were brought to the king, who read them with delight, but found them all too brief. He therefore requested his minister, the Āēkkirār, to compose a poem that should be a great epic like the Jivaga Chintāmani, and should make these histories popular through all the Tamil-speaking lands. Āēkkirār undertook the task, and at once proceeded to Āṭṭambaram, the Āivan metropolis, where, after bathing in the sacred tank, and performing all holy rites, he presented himself before the God, Who there ever performs the mystic dance that symbolizes His five divine operations. There worshipping he made his prayer for inspiration to perform the assigned task. In response a voice was heard from the shrine which uttered the line

‘He who is hard to be understood and expressed in words.’

This both the poet and the three thousand devotees of the temple heard, and understood that the God sanctioned the undertaking and commanded that the poem should commence with this line.

The bard now set himself to collect from every quarter, arrange, and versify the legends, while the impatient king continually sent messengers to inquire as to the progress of the work and to urge it on. At length the poem was completed, and the king himself, learning that the great poem, whose initial line the God Himself had vouchsafed to dictate, was completed, came to the sacred place, and bowed in reverence before his poet-laureate and minister. And now epistles were dispatched to all parts of the Tamil country, to the devotees of the God of every order, who came thronging in until the city was crowded with sages and ascetics. In the Golden Hall—the *Ṭṇṇambalam*—a seat was placed for the bard, and with royal pomp the finished poem was placed upon a pedestal, while flowers were scattered around and incense offered. So the first reading began on the sixth of the month *Āṭṭāṭṭi* (April), and continued day by day till the same time of the following year, while in the interval, all the auditors from every region were daily feasted by the bounty of the king. After the reading was completed, the book was wrapped up in a silken covering fringed with gold, then deposited in a golden casket, and with the bard placed in the *koṭṭi* of a royal elephant, where the king stationed himself with a fan to cool the distinguished compiler; and thus in royal pomp they returned to the royal abode. The king then assigned to the poet the *Ṭṇṇai* land as a kingdom, which, with his brother, he governed for some time, and then returning to the presence of the God, in due time obtained his final release.

The collection of legends which this poet has thus versified consists of seventy-two cantos, in which the lives of sixty-three devotees of Āivan are given, with every species of embellishment. It would seem that the Āiava gurus had come to the conclusion that they could not retain their hold upon the people without something that should be equivalent to the *Jāt.Ṭi* current among both Buddhists and Jains, and probably beginning then to be used by the Vaiṣṇavites also. It is curious that the same species of legendary history was commencing at that very time to play a very great part in the religion of the Western peoples. About this period, the Nestorian Christians on the Western Coast of South India were in full force, and though their teaching would seem to have been very corrupt, and a great deal of Hinduism, Buddhism, and Muhammadanism was mingled with their Christianity, they still possessed and valued and vaunted their own legends together with and above the sacred authentic Christian history.

Our poet and the devotees at Āṭṭambaram, who seem to have formed an Editorial Committee, had abundant sources of inspiration. Every village throughout the Tamil land was made to give up its traditions, and additional matter was sought for in all directions. The result is a very remarkable and composite Hagiography.

Muir = Muir's Sanskrit Texts. [Second Edition. Trubner, 1868.]

S. D. S. = *Sarva-darśana-saṅgraha*, by Mallava Achārya. [Calcutta, 1858.]

Translation of above by Cowell and Gough. [Trubner, 1882.]

¹ This is a famous work composed by the Saunt. See his life.

² The *Ṭṇṇai*-ma-*Ṭalam* was a subordinate kingdom, subject to the Āṭṭas.

ADDITIONS AND CORRECTIONS.

- Page 52, line 3, for தர்ப் read தர்ப்
- P. 54, l. 12, for னேகஅன் read அனேகன் } in some copies.
- P. 61, l. 2, for உற்ற read உற்ற
- P. 63, l. 5, for வானி read வானி
- P. 66, l. 12, for ற read ற
- P. 243, l. 23, for man read men

LEXICON.

- P. 3, col. 2, after l. 11, insert (in some copies) அறகுலம் [S. ANUKŪLAM], in harmony with. 4.67.
- P. 13, col. 1, l. 30, alter thus: இன.
- I. see அன, என.
- II. *v. tr.* [§ 62], afflict.
- III. *v. intr.* [§ 57], grieve, yearn, 29 38 [or கின].
- P. 32, col. 1, l. 33, for கெடித read கெடித

PART II.

THE FIFTY-ONE POEMS

OF THE

TIRUVĀÇAGAM

OF

MĀṆIKKA-VĀÇAGAR.

INTRODUCTIONS, TAMIL TEXT, AND ENGLISH TRANSLATION.

மாணிக்கவாசக அறிவிக்கோரை

திருவிசயம்.

—

4. ஆவது

சிவமயமானம்.

[திருவந்தவழிமுறை மாயவாயுமை.]

§ தேர்த்தந்தம்.

நடச்சிவாய வாயுற்க! நமன் றன் வயற்க!
 இயைப்பெழுதும் என்னைந்நி விங்குநான் றன்வயற்க!
 கோகழி ஆண்ட குருமணிகன் றன்வயற்க!
 ஆகமம் ஆநிதின்ற அண்ணிப்பான் றன் வயற்க!
 வகன் று தேகன் இறைவன் று வயற்க!

TIRUVĀṢAGAM

OR

THE SACRED UTTERANCE.

HYMN I.

ĪIVAN'S WAYS OF OLD; OR, ĪIVAN'S COURSE FROM EVERLASTING.

This has always been considered the first of Maṅkka Vaṅkaṅgar's poems, and it has all the characteristics of a preface, as enumerated in the *Avanmūli*; but its very technical completeness makes its genuineness doubtful; and it rather appears to have been added by the Hindu ascetics, when the lyrics of the Saṅg were first collected. In the *Tamil Saṅg Prabhāṅga*, V. 11, it is said that after the divine Master had returned to Kailāsam, the Sage with the *oppo* devotees, coming from the *Avanmūli* tree at Perun-turrai, where the God had first appeared to him; erected a shrine there, and spent his time in adoration and praise, until his fellow-worshippers passed through the shrine to Īivan, leaving him alone. To this, the first period of his religious history, the following hymns were dedicated, and also, according to tradition, lyrics 19, 20, 23, 29, 34, 35, 36, 38, 39, 41, 48, and 49, and a few others.

Here all the Tamil lines are of four feet, except the last, which has three only. The Sanskrit is in Verbalat Pope's *Avanmūli*, Introd. p. xxxvi; *Avanmūli*, p. xxvi, vii. The metre is Verbalat.

§ Salutations.

Hail, the five letters! Hail, foot of the Lord!
 Hail, foot of Him Who not for an instant quits my heart!
 Hail, foot of the Guru-pearl that rules in Gogaṅgi!
 Hail, foot of Him Who becomes, abides, draws near as the Āgamam!
 Hail, foot of Him, the One, the Not-One, and the King!

1. Na maṅka va ya. This is the naviti (nāṅka) of five letters, or five syllables, as we should say - 'Salutation to Īivan.' V. 245-248. See also H. 3. 33-34-35-36: *Tiruvāṅka-taru* 4. These are said to be twenty-eight, and are all of the same metre - a variety of Īivanam.

வேகங் கெடுத்தாண்ட வேந்தன் அடி வெல்க !
 பிறப்பறுக்கும் பிஞ்சுகன்றன் பெய்கழல்கள் வெல்க !
 புறத்தார்க்குச் சேயோன்றன் பூங்கழல்கள் வெல்க !
 கரங்குவிவா ருண்மகிழும் கோன்கழல்கள் வெல்க !
 சிரங்குவிவார் ஓங்குவிக்குஞ் சீரோன் கழல் வெல்க ! ௧0
 ஈச னடிபோற்றி ! எந்தை அடிபோற்றி !
 தேச னடிபோற்றி ! சிவன்சே வடிபோற்றி !
 நேயத்தே நின்ற நிமலன் அடிபோற்றி !
 மாயப் பிறப்பறுக்கு' மன்னன் அடிபோற்றி !
 சீரார் பெருந்துறைநந் தேவன் அடிபோற்றி ! ௧௫
 ஆராத இன்பம் அருளு' மலைபோற்றி !

§ முகவுரை.

சிவனாவ நென்சிந்தையு ணீன்ற வதனால்
 அவனரு ளாலே அவன்ருள் வணங்கிச்,
 சிந்தை மகிழ்ச் சிவபராணத் தன்னை
 முந்தை வினைமுழுதும் ஓய உரைப்பணியான். ௨0

Victory to the foot of the King, who soothed my soul's unrest, and made me His!
 Victory to the jewelled feet of Piñṅagan, who severs continuity of birth !
 Victory to the flower-foot of Him Who is far from those without !
 Victory to the anklets of the King, rejoicing 'mid those that fold adoring hands!
 Victory to the anklets of the glorious One, who uplifts those that bow the head!
 Praise to the foot of Īṣan ! Praise to my Father's foot ! 11
 Praise to the foot of the Teacher ! Praise to Çivan's roseate foot !
 Praise to the foot of the Stainless, who in love stood near !
 Praise to the foot of the King, who cuts off delusive birth !
 Praise to the foot of glorious Perun-turrai's God ! 15
 Praise to the Mount, in grace affording pleasures that cloy not !

§ Introduction.

Because He, Çivan, within my thought abides,
 By His grace alone, bowing before His feet,
 With joyous thought, Çivan's 'Ways of Old' I'll tell,
 That thus my former 'deeds' may wholly pass. 20

7. Properly Sanskrit *Pinnadhā* = 'he with braided locks.' 8. i.e. men of other sects. 20. For 'deeds' see Pope's *Kūrma*, p. xxxviii and notes; with especially *Nāḍaḍi*, ch. xi.

கண்ணுதலான்றன் கருணைக் கண் காட்ட வந்தெய்து
எண்ணுதற் கெட்ட பாரி வர்ப்படி விரைந்து,
விண்ணிறந்து பண்ணிறந்து மீக்காய், விளங்கெயிரியாய்,
எண்ணிறந்தெய்தையே! நின் பெருஞ்சீர்
பொல்லா வினையேன் புகழ்பாடு றன்றறியேன்!

23

§ ௩௩. ௧௩.

புல்லநிப்பூடய்ப்புழுவாய்ப்பாபநிப்
பல்விருகபாநிப்பறவையாய்ப்பாய்ப்பநிக்
கல்லாய்ப்பவிதாய்ப்பேயயங்க் கணங்காய்ப்
வல்லபாநி நரிவாய்ப்தேவாய்ச்
செல்லாஅநின்றஇத்தவாசங்கயந்துள்
எல்லாப்பிறப்பும்பிறந்தகைக்கேன், யாப்பெருமான்!

24

§ ௩௪. ௧௩.

மெய்யே, உன் பொன்னாடிகள் கண்டான்று அநிற்றேன் ;
உய்யஎன்னுள்வந்துள் ஒங்கபாமய்நின்ற

I came, attained the grace the 'Brow-eyed' showed,
Adored the beautiful foot by thought unreached.
O Thou, Who fill'st the heaven, Who fill'st the earth, art manifested light,
Transcending thought, Thou boundless One! Thy glory great
I, man of evil 'deeds,' know not the way to praise!

25

§ His various embodiments.

Grass was I, shrub was I, worm, tree,
Full many a kind of beast, bird, snake,
Stone, man, and demon. 'Midst Thy hosts I served.
The form of mighty Asuras, ascetics, gods I bore.
Within these immobile and mobile forms of life,
In every species born, weary I've grown, great Lord!

26

§ He found the Master.

Truly, seeing Thy golden feet this day, I've gained release
O Truth! as the Ongaram dwelling in my soul,

26. Comp. VIII. 79. 25. Manu. xviii. 10. 11. See the Sanskrit word. Text. See, Pt. II. 41. 42.

மெய்யா! விமலா! விடைப்பாகா! வேதங்கள்
 ஐயா! எனவோங்கி ஆழ்ந்தகன்ற நுண்ணியனே!
 வெய்யாய், தணியாய், இயமான னும்விமலா!
 பொய்யாயின எல்லாம் போய் அகல வந்தருளி,
 மெய்ஞ்ஞானம் ஆகி மிளர்கின்ற மெய்ச்சுடரே!
 எஞ்ஞானம் இல்லாதேன் இன்பப் பெருமானே!
 அஞ்ஞானத் தன்னை அகல்விக்கு நல்லறிவே!

௩௫

௪௦

§ ஐந்துதொழில்.

ஆக்க மளவிறுதி இல்லாய், அனைத்துலகும்
 ஆக்குவாய், காப்பாய், அழிப்பாய், அருடருவாய்,
 போக்குவாய், என்னைப் புகுவிப்பாய் நின்றொழும்பில்.
 ஆற்றத்தி னேரியாய், சேயாய், நணியானே!
 மாற்ற மனங்கழிய நின்ற மறையோனே!
 கறந்தபால் கன்னலொடு நெய்கலந்தாற் போலச்
 சிறந்தடியார் சிந்தனையுட் டேன்ஊறி நின்று
 பிறந்த பிறப்பறுக்கும் எங்கள் பெருமான்!

௪௫

That I may 'scape. O spotless One! O Master of the bull!
 Lord of the Vēdas! Rising, sinking, spreading, subtile One!
 Thou art the heat! and Thou the cold! the Master Thou, O spotless One!
 Thou cam'st in grace, that all things false might flee,
 True Wisdom, gleaming bright in splendour true,
 To me, void of all wisdom, blissful Lord!
 O Wisdom fair, causing un wisdom's self to flee far off!

35

40

§ Çivan's five operations.

Thou know'st no increase, measure, end! All worlds
 Thou dost create, protect, destroy, enrich with grace,
 Release. Thou causeth me to enter 'mid Thy servant band.
 More subtile Thou than fragrance. Thou'rt afar, art near.
 Thou art the Mystic word transcending word and thought.
 As when are mingled milk, sweet juice of cane and butter,
 Thou dost distil, like honey, in the thought of glorious devotees,
 And cuttest off the continuity of births—our mighty One!

45

42. Çivan's five works. The best exposition of these is found in the Çiva-piragāçam, I. 6. See NOTE I. 'Çivan's operations.'

§ அருள்.

திறங்கவோ றைந்துண்டாய், விண்ணோடு களேந்த
மறைந்திருந்தாய், எப்பெருமான்! வல்லினையேன் றன்னை 60
மறைந்திட முடியாமாய் இருளை
அழர்ப்பாவ மென்னுமருங்காற்றும் கட்டிப்
புறந்தோல் போர்த்தெங்கும் பழுவழக்கு முடி,
மலந்தீசோரு மொன்பது வாயிற் குழை
மலங்கம்ப,—புலனைந்தும் வந்தானையர் செய்ய,—
விலங்கு மனத்தால், விரலா! உனக்கு
கலந்த அன்பாகிக் கசிந்துள் ஒருந்
நலந்தா விலாத சிறியேற்ருதல்நி,
நிலந்தன் மேல் வந்தருவி, நீங்கரல்கள் காட்டி,
தாயிற் கடையாய்க் கிடந்த வடிவேற்ருந்
தாயிற் சிறந்த தயாவான தந்துவனே!

§ அறி.

மாசற்ற சோதி மலிந்த மலிச் சடையே!

§ Human embodiment and enlightenment by grace.

Thou hast the colours five! While heavenly ones extolled
Thou didst lie hid, our mighty Lord! In the strong grasp of deeds, 50
I lay, hidden amid illusion's shrouding gloom,
Thou binding with rare cords of virtue and of sin,
Didst clothe with outer skin, enveloping with worms and filth,
Within my nine-gated dwelling foul bewildered,
By the five senses sore deceived, — 55
To me, mean as I was, with no good thing, Thou didst grant grace,
That I, with mind erewhile embruted, — pure one! — should
Become commingling love, in soul-subduing rapture melt!
Thou cam'st in grace on this same earth, didst show Thy mighty feet
To me who lay mere slave, — meaner than any dog, 60
Essential grace more precious than a mother's love!

§ Epithets of praise.

Spotless splendour! Brightness of full-blown flower!

49. In *Unmai-Vijakam*, 5:

'EARTH in colour 1, 2, 3, 4, 5;

WATER is white; 100, 'the all' pervasive, 13, 1, 1.

The mighty WIND is 1, 2, 3;

The EARTH is 1, 2, 3, 4, 5, 6, 7, 8, 9.

So the five colours are mystically the five elements, — all His. 50. 'Deeds,' good and evil, alike cause embodiment. 53 &c. *Nāṅṅai*, ch. V. 13, 61 & V. 14. 61. *Conj.*, VIII. 41.

கேசனே! தேனார் அமுதே! சிவபுரனே!
 பாசமாம் பற்றுந்துப் பாரிக்கு மாரியனே!
 தேச அருள்புரிந்து நெஞ்சில் வஞ்சங்கெடப்
 பேராது நின்ற பெருங்கருணைப் பேராறே!
 ஆரா அமுதே! அளவிலாப் பெம்மானே!
 போராதா ருள்ளத் தொளிக்கு மொளியானே!
 நீராய் உருக்கி என் ஒருயிராய் நின்றானே!
 இன்பமுந் துன்பமு மில்லானே, உள்ளானே!
 அன்பருக் கன்பனே! யாவையுமாய் அல்லையுமாஞ்
 சோதியனே! துன்னிருளே! தோன்றூப் பெருமையனே!
 ஆதியனே! அந்த நடுவாகி அல்லானே!
 ஈர்த்தென்னை யாட்கொண்ட வெந்தை பெருமானே!
 கூர்த்தமெய்ஞ் ஞானத்தாற் கொண்டோர்வார் தங்கருத்தின்
 தோக்கரிய தோக்கே! நுண்ணுக்கரிய நுண்ணுணர்வே!
 போக்கும் வரவும் புணர்வுமிலாப் புண்ணியனே!
 காக்குமெங் காவலனே! காண்பரிய பேரொளியே!
 ஆற்றின்ப வெள்ளமே! அத்தா! மிக்காய் நின்ற
 தோற்றச் சுடரொளியாய்ச், சொல்லாத நுண்ணுணர்வாய்,

O Teacher! Honied ambrosia! Lord of Çiva-town!
 O venerated One, Guardian, Looser of Pāçam's tie,
 Working in grace of love, that in my mind delusion may die out!
 Great river of exceeding tenderness, with ceaseless flow!
 Ambrosia that satiates not! Infinite, almighty Lord!
 Light unseen that lurks within the souls that sought Thee not!
 Thou Who abidest in my soul, till melting waters flow!
 Thou Who art without pleasure or pain, Who yet hast both!
 Loving to loving ones! Effulgent One, Who all things art,
 And their negation too! Great Master, whom no darkness gathers round!
 First One, Thou'rt End and Midst, and art devoid of these!
 Father, Lord, Who drew'st, and mad'st me Thine!
 Eye of the minds that see by keenest glance of wisdom true,
 Hard to be eyed! Subtle understanding, none can scrutinize!
 Holy! Who comest not, nor goest, nor mingling liv'st!
 Guardian who guardest us! Great Light whom none can see!
 Flood of delight! Father! Light of all passing splendours
 That appear! Unutterably subtle Intellect!

மாத்ரமாயம் வைபவத்தின் வெவ்வேறே வந்தவ்வந்
 தேற்றவே! தேற்றத் தெளிவே! என் சிந்தையுள்
 ஊற்றுவ உண்ணு தரவே! உணயானே!

§ *பின்னாய்.*

வேற்று விதய விடக்குடற்பிணும்பிடய
 ஆற்றேன்; வர்ணயய, ஏனே! ஒவென்றென்று
 போற்றிப்புகழ்க்கிஞ்சுத்து பெய்கென் தி பெய்யானு
 மீட்டிங் த வந்து வினையிறவி யாயே,
 கன்வய்ப்புலக் தாய்வைக் கட்டிர்க்க வல்லானே!
 தன்விருளிவட்டிப் பாயின்துநி தாதனே!
 திவ்வையுட்கூத்தனே! தென்பயம்பு தாய்டானே!
 ஏவ்வற் றிறவி அறுப்பானே! ஒவென்று,
 சொல்லற் கரியானைச் சொல்லித் திருவாக்கியர்
 சொல்லியபாட்டன் பெருகுணந்து சொல்லுவாய்,
 செவ்வர் சிவமுந்கி னுள்வாய் றிவையுக்கியர்
 பல்லோசுர் எக்கிப்பணிந்து.

28.

30.

45.

Of all that in this world diverse pronounced as truth
 Is known, Thou art the knowledge sure! Full certitude!
 Precious ambrosia, fountain welling up within! My Owner, Thou!

§ *Passionate invocation.*

I can't endure, our Gurn, in this changing straitened frame to 'bide,
 Aran! All Thy saints made true invoke Thee,
 Worshipping abide, and praising Thee, from falsehood freed,
 Hither return no more! That deeds and birth cling not,
 To sever bonds of this deceitful sensuous frame the might is Thine!
 Lord who dost dance, trampling dense darkness down!
 Dancer in Tillai! Dweller in the Southern Pāṅḷi land!
 Thou Who dost cut off evil birth! Adoring ever, Thee they name,
 Whom words declare not; then, in SEATH THY SACRED HILT
 THEY LEARN THE MEANING OF THEIR SONG. The blessed ones
 In Çivan's town who dwell,= full many a one, beneath
 The feet of Çivan, lowly bending utter praise.

55.

60.

95.

இண்டாவது

கீர்த்தித் திரு அகவல்.

[சீவனது திருவருட்புகழ்ச்சி முறைமை.]

தில்லை மூதூர் ஆடிய திருவடி
 பல்லுயிர் எல்லாம் பயின்றனனாகி,
 எண்ணில்பல்குண மெழில்பெறவிளங்கி,
 மண்ணும்விண்ணும் வானோருலகுந்
 துன்னியகல்வி தோற்றியுமழித்தும், ௫
 என்னுடை இருளை யேறத்தூரந்தும்,
 அடியாருள்ளத் தன்புமீதூரக்,
 குடியாக்கொண்ட கொள்கையஞ்சிறப்பும்,
 மன்னுமாமலை மகேந்திரமதனிற்
 சொன்னவாகமந் தோற்றுவித்தருளியுங், ௧௦
 கல்லாடத்துக் கலந்தினி தருளி
 நல்லா னோடு நயப்புற எய்தியும்

ÇIVAN'S FAME.

HYMN II.

THE SACRED SONG OF ÇIVAN'S RENOWNED ACTS.

Composed in Tillai (*Tiru Vāthavūrar Purānam*, V. 62).

The sacred foot that danced in Tillai's city old
 Is His, Who in all varied lives has energized ;
 Revealed in beauty of innumerable, varied qualities ;
 In earth, in sky, and in celestial worlds.
 All ordered lore hath He revealed, and He made void. 5
 My darkness hath He driven for aye far off.
 Within His servants' inmost soul that love o'erflows
 He dwells,—His glory and His choice.
 On great Mahēndra's bidding hill
 In grace He caused the uttered Āgamas appear. 10
 He came with the good goddess,
 Pleasant and gracious, mingling with men at Kallāḍam.

1. See XL.

9. Lines 18, 19.

பஞ்சப் பன்னியிற் பன்னொழி தன்னொநிர்
 எஞ்சா தீண்டுமின்னவருள்விடைந்துங்,
 கிராத லொடொழி கஞ்சகவாயவன்
 விராவு கொங்கைதற்று ம்பயந்துங்,
 கேலோடாகிக் தெவிறதாபித்துங்,
 மாவோட்டாகிய வாகமர் வங்கியும்,
 மற்றவைகம்மாமகேக்கித்திருந்
 துற்ற வையம் றுகங்களிற் பணித்தருவியும்,
 தந்தம்பயாழி ஒன்பதறையோயை
 அந்தரிவரியனாயபித்தருவியும்,
 வேறுவேறு உருவம் வேறுவேறு இயற்கையும்;
 தறுநா றுயிம் இயல்வின தாகி,
 எறுடை சசன் இப்புவனியைய உய்யக்
 கூறுடை மங்கையும் தானும் வந்தருவிக்,
 சூகிரையைக் கொண்டு நடநடதன்பரிசைச்
 சதுர்படச் சந்தாய் தவிரைழந்தருவியும்,
 வேலம்புத்தார் விட்டேறருவிக்,

கதி

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With her whose words are milk in the 'fivefold couch,'
 He caused sweet grace, that unfailing accumulates, to grow.
 In guise of a woodman, of her whose lips are crimson,
 He sank in the lovely expanse of the swelling breast.
 Becoming a fisherman He caught the shark.
 And he received the Agamas, a rich spoil.
 Moreover, on Mahendra seated, the self-same Āgamas
 From His five mouths He graciously spake forth.
 In our abode a Brāhman He became,
 And as a deathless Guru dwelt in grace.
 Assuming diverse forms, and diverse habitudes,
 As hundreds of hundreds of thousands of natures,
 Īṣan, Lord of the bull, that the world might be saved,
 He and the Lady, His partner, came in grace.
 Bringing horses, in the Western land,
 Right royally He rode in state.
 In fair Puttūr, town of the dart, upon the bull He rode,

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15. A shrine of that name: *Puttūrputtūr*. 16. *Īṣan's* appearance as a 'woodman' is told in the *Āruya Parvam* (IV) of the *Mahābhārata*, and in § 2 'Arjuna's penance.' See Villiputturan's Tamil version, III § 1, 3, 4, 51-53. 17. 'Sacred spots,' 57. 18. 'Sacred spots,' 16. 21. Tillai, or *Vimālaya Puttūr*.

கோலம் பொலிவு காட்டிய கொள்கையுந் ; ௩௦
 தர்ப்பணம் அதனிற் சாந்தம் புத்தூர்,
 விற்பொரு வேடற்கு' ஈந்த விளைவும்,
 மொக்கணியருளிய முழுத்தழன் மேனி,
 சொக்க தாகக் காட்டிய தொன்மையும் ;
 அரியொடு பிரமற்கு' அளவறி ஒண்ணுன் ௩௫
 நரியைக் குதிரை ஆக்கிய நன்மையும் ;
 ஆண்டுகொண்டருள அடிசூழ திருவடி
 பாண்டியன்றனக் குப்பரி மா விற்ப்
 ஈண்டு கனகம் இசையப்பெரு அத்
 ஆண்டான் எங்கோன் அருள்வழி இருப்பத் ௪௦
 தூண்டு சேதி தோற்றிய தொன்மையும்,
 அந்தணன் ஆகி ஆண்டுகொண்டருளி,
 இந்திர ஞாலங் காட்டிய இயல்பும் ;
 மதுரைப் பெருநன் மாநகர் இருந்து
 குதிரைச் சேவகன் ஆகிய கொள்கையும் ; ௪௫
 ஆங்கது தன்னில் அடியவட் காகப்
 பாங்காய் மண்சுமந் தருளிய பரிசும் ;

Made manifest His state and glorious pomp. 30
 In a mirror, at Puttūr of the santhal-wood,
 Gave increase to the woodman armed with bow.
 His form all flame, that held the 'gram-bag,'
 In magic beauty exquisite, of old he showed.
 He whose extent to Hari and to Brahmā was not known, 35
 In goodness jackals into horses made,
 To make him His, He of the sacred foot,
 The chargers to the Pāṇḍiyan sold,
 Nor deigned to take the heaped-up gold.
 Our King made me His slave, and in the path of grace to keep. 40
 Made manifest the ancient brightening ray.
 Becoming a Brāhman, graciously making me His own,
 He showed the magic illusion.
 Coming to Madura, the city great and fair,
 He became a horse's groom. 45
 And therein too, for the female devotee
 He condescended to carry earth.

உத்தர கோமங்கையுள் இருந்து,
 வித்தக வேடங் காட்டிய வியல்பு முன் ;
 பூவணம் அகன்றிப் பெயலித்திருந்தருளித்
 தூவண வேளி காட்டிய வெண்ணையுள் ;
 வாகவழிவில் வந்திவி தருளிப்
 பாதர் சிலம்பெயலி காட்டியபண்புந் ;
 திருவாய் பெருந்துறைச் செல்வன் ஆகிக்
 கருவாய் செய்தியிற் காத்த கன்னடமுன் ;
 பூவணம் அகன்றிப் பெயலித்திவி தருளிப்,
 பாவநாசம் அங்கியாய்க்கத் ;
 தண்ணீர்ப்புத்தகர் சாயம்பெறு வைத்து,
 தன்விழ் வேவநன் ஆகிய தன்னையாயுள் ;
 விருத்திவன் ஆகி வெண்காட்துறிய்
 குருத்தின் கீழ் அன்புருத்த கோவையாயுள் ;
 பாட்டாங்கையிற் பங்காய் இருக்கங்க
 அட்டா மா சித்தி அருவிய அதுவாய் ;
 வேதிவன் ஆகி வேண்டிருந் கோவந்தி,
 காடது தன்விற் காத்த கன்னடமுன் ;

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In Uttara kōca-maṅgai abiding
 He showed His special form,
 In Pūvaṇam he vouchsafed to appear in beauty,
 And showed His ancient spotless form.
 In Vāthavur he came sweetly gracious
 And caused the sound of His tinkling anklets to be heard.
 In Perun-turrai's blissful home, a Blessed One He dwelt,
 And guileful, in undimmed lustre hid Himself.
 In Pūvalam, beautiful, sweet and gracious,
 He sin destroyed.
 A water-booth he placed, to gain the victory,
 And graciously became an attendant who serve = water.
 He came a guest to Venkāṭu.
 Beneath the Kurunthu tree He sat that day.
 In royal Maṅgai, in fair beauty throned,
 The eight great mystic powers in grace He gave,
 Becoming a hunter, and assuming the form He desired,
 In the forest with guile He lay hid.

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மெய்க்காட் டிட்டு வேண்டுருக் கொண்டு,
 தக்கான் ஒருவன் ஆகிய தன்மையும்;
 ஓரியூரின் உகந்திவி தருளிப்
 பாரிரும் பாலகன் ஆகிய பரிசும்;
 பாண்டீர் தன்னில் ஈண்ட இருந்துத்
 தேஜூத் தென்பாற் றிகழ்தரு தீவிற்
 கோவார் கோலங் கொண்ட கொள்கையுந்;
 தேன் அமர் சோலைத் திரு ஆரூரின்
 ஞானந் தன்னை நல்கிய நன்மையும்;
 இடைமரு ததனில் ஈண்ட இருந்து,
 படிமப் பாதம் வைத்த அப்பரிசும்;
 ஏகம் பத்தின் இயல்பாய் இருந்து,
 பாகம் பெண்ணோ டாயின பரிசுந்;
 திருவாஞ் சியத்திற் சிர்பெற இருந்தும்
 மருவார் குழலியொடு மகிழ்ந்த வண்ணமுஞ்;
 சேவகன் ஆகித் திண்சிலை ஏந்திப்
 பாவகம் பலபல காட்டிய பரிசுங்;
 கடம்பூர் தன்னில் இடம்பெற இருந்தும்,

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Exhibiting a body, assumed at pleasure,
 He bore the fitting form.
 In Jackal-town well pleased in grace
 He became an earthly babe.
 In Pāṇḍūr He came to dwell.
 In the resplendent island, in the south of Dēvūr,
 He assumed kingly state.
 In sacred Ārūr, famed for its honey-dripping groves,
 He bestowed the gift of wisdom.
 In Iḍai-maruthu, by hosts attended,
 He planted His pure foot.
 Assuming the nature of Ēkambam,
 He became partner with his never-sundered queen.
 In glory He dwelt in sacred Vāñḷiyam,
 And delighted in the society of her of perfumed locks.
 He became an attendant bearing a mighty bow,
 And assumed many various appearances.
 He dwelt in a spacious home in Kaḍambūr ;

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சங்கோய் மலையில் எழிலது மட்டியும்,
 ஐயா றதனிற் சைவன் ஆகியும்,
 துருத்தி தன்னில் அருத்தியோடு நுந்தும்,
 திருப்பனை யூரில் விருப்பன் ஆகியும்,
 கழுமலம் ஆகநிற்கய் சி நெய்நித்தும்,
 கழுக்குன் றதனில் வழங்கித் துந்தும்,
 புறம்பயம் ஆகநில் அறப்பல அருவியும்,
 குற்ற லத்துக் குறியாய் இருந்தும்,
 அந்தரில் பெருமை அபுலாருக் காந்து,
 சுந்தர வேடத் தொரு முதல் உருவுகொண்ட
 இத்தர ஞாலம் போலவந் தருளி,
 எவ்வெவ் தன்மைமுந் தன்வாயிற் படுத்திக்,
 தானே ஆகிய நயாபரன் எம்பரிறை
 சுந்தர திபத்துச் சுந்தரன் ஆகி,
 அந்தரத் திழிந்துவந் துகாப் பட்டையுட்,
 சுந்தரத் தன்மையொடு துடைத்தி ருந் தருவியும்,
 மத்திய மாமலை மகேந்திர வெற்பன்,
 அந்தரில் பெருமை அருநடை அண்ணல்,

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And showed Himself in beauty in the hill Ingoy.
 He became a Çaivan in Aiyarru.
 He abode with desire in Turutti.
 In the 'town of the sacred palm' He dwelt desired.
 In Karumalam He manifested His presence.
 In the 'Vulture's Hill' He dwelt without a flaw.
 In Purrambayam He taught virtues manifold.
 In Kuttalam He was for a sign.
 Concealing His endless greatness in form of fire,
 In beauteous disguise the only primal One assumed a form,
 In magic splendour came in grace,
 Took each one's nature into Himself,
 Being the infinite Lord of grace, our king,
 Became a Sage as moonlight bright.
 Thro' upper air descending to the beauteous LAND
 He came in fairest form and filled with grace,
 Lord of the HILL Mahenthiram, mountain of mystic lore,
 The King of grace, immeasurably great!

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எந்தமை ஆண்ட பரிசுது பகரின்,
 ஆற்ற லதுவுடை அழகமர் திருவுரு
 நீற்றுக் கோடி நிமிர்ந்து காட்டியும்,
 ஊனந் தன்னை ஒருங்குடன் அறுக்கும் ௧௦௫
 ஆனந் தம்மே ஆரூ அருளியும்,
 மாதிற் கூறுடை மாப்பெருங் கருணையன்,
 நாதப் பெரும்பறை நவின்று கறங்கவும்,
 அழுக் கடையாமல் ஆண்டுகொண் டருள்பவன்,
 கழுக்கடை தன்னைக் கைக்கொண் டருளியும், ௧௧௦
 மூலம் ஆகிய மும்மலம் அறுக்குந்
 தூய மேனிச் சுடர்வீடு சோதி,
 காதலன் ஆகிக், கழுநீர் மாலே
 ஏலுடைத் தாக எழில்பெற அணிந்தும்,
 அரியொடுபிரமற்க்' அளவறி யாதவன், ௧௧௫
 பரிமா வின்மிசைப் பயின்ற வண்ணமும் ;
 மீண்டு வாரா வழி அருள் புரிபவன்,
 பாண்டி நாடே பழம்பதி யாகவும்,

If one could tell the way He made me His :
 He showed His sacred form of power and grace ;
 He exhibited His BANNER of sacred ashes ;
 The RIVER of rapture that straightway 105
 All human vileness sweeps away, in grace He gave :
 The Partner of the DAME, in mercy great !
 While the great NĀTHA-DRUM spake loud
 He made me His, so that impurity touches not.
 He bears the mystic SPEAR, 110
 The splendour He whose flame pure light emits,
 Who cuts away the primal threefold bond ;
 A loving one, the lotus GARLAND blue
 In fragrant loveliness He wore ;
 Hari and Brahmā knew not Him to mete ; 115
 On prancing charger forth He rode.
 He shows in grace the way knows no return ;
 The old dominion of the Pāṇḍi LAND is His ;

104 &c. Compare Song XIX for the ten royal insignia and attributes.
 115. Song VII. 69-72.

113. *Umai*, His spouse.

பத்தி செய் அடியவைப் பார்ப்பத் தூய்ப்பவன்,
 உத்தர கோச மங்கை ஊயகவர்,
 ஆதி சூர்த்திகட் கருள் புத் தருவிய
 தேவ தேவன் ற்ருப்பெயர் ஆகவர்,
 இருங்கடித் தருவிய இன்பவந்தி,
 அருவிய பெருமை யருண்டையகவர்,
 பெய்ப்பெருந் தன்மை யுள் என்வெவர் திற்புர்
 அப்பர் சுகனல் ஆண்டு கொண்டருளி,
 தாய் னேனை நலமளி தில்லாயர்
 கோலம் ஆந்தரு பெருவினில் வருகை,
 வல, என்னை சங்கொழித் தருளி,
 அன்றுடன் சென்ற அருள் பெறும் அடியவர்
 ஒன்ற வென்ற உடன்கைத் தருவியுள்,
 சங்கவர் சிலுவர் எரிமீற்பாயவர்,
 மாலகு வாகி மயக்கம் சந்தியுள்,
 பூதலம் அகநிற் பரண்கிந்த் துறியுள்
 கடல் விசைத் தேவடி க் கடல் பரண்பு,
 'தய, தய,' என்ற மு ததற்றிப்

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323

He bears to bliss supern His pious saints ;
 Uttara-kōṣamangai is His town ;
 To the primeval Beings He gives grace,
 The God of gods His sacred NAME ;
 His vincer is gift of joy dispels the dark ;
 His the MOVER of grace that greatness gives,
 Fitted to each one's lofty nature, each one's power ;
 Meetly in love He makes them His ;
 Me, cur, in Tillai filled with good,
 He bade draw nigh th' all-glorious company ;
 Yet, Ah! He left me here,
 That day His servants who gained grace to go with Him,
 Mingled in perfect union with Himself,
 While those that gained it not leaped on the fire !
 Then did bewilderment come over them
 On earth they rolled, they fell, they wailed,
 They rushed with eager foot to reach the sea ;
 'Our Lord, our Lord,' they wept and called.

120

121

122

123

பாதம் எய்தினார் பாதம் எய்தவும்,
 ‘பதஞ்சலிக் கருளிய பரமநாடக!’ என்ற
 இதஞ்சலிப் பெய்ததின் றேங்கினார் ஏங்கவும்,
 எழில்பெறும் இமயத்தியல்புடை அம்பொற்
 பொலிதரு புலியூர்ப் பொதுவினி டைநவில்
 கனிதரு செவ்வாய் உமையொடு காளிக்கீ
 அருளிய திருமுகத்தழகுறு சிறுநகை
 இறைவன் ஈண்டிய அடியவ ரோடும்
 பொலிதரு புலியூர்ப் புக்கினி தருளினன்,
 ஒலிதரு கைலை உயர்கிழ வோனே!

கஃ௦

கஃ௩

While those who gained His foot pressed near,
 And cried, ‘Celestial Dancer, who to Patañjali gave grace,’
 And yearned to gain satiety of bliss,
 He dances ’mid the company of beautiful ‘Tiger-town,’
 That golden beauty like Himālaya wears,
 There to Umāi, whose roseate mouth is filled with sweetness,
 And to Kāñji grants the beautiful smile of His blest countenance.
 Thus the King with His assembled saints
 Joyous hath entered ‘Tiger-town,’ with garners filled,
 High Lord of Kailai that resounds with rapturous song.

140

145

138. NOTE VI. ‘Çithambaram.’ He is the supremely blessed soul of all things, and the five acts of destruction, preservation, creation, embodiment, and gracious release are his ceaseless mystic dance. Of this dance the sacred Vēdas know the excellence, but are not cognizant of its cause, its time, its place, its full intention. In the forest of Taruvanam, in the midst of the Ṛishis, the gods beheld it; but, because that is not the world’s centre, it trembled beneath his foot. In sacred Tillai, which is the exact centre of the universe, this dance is finally revealed.

ಶ್ರೀ ಶೈಲಾಪುರಾಣಂ

ಶ್ರೀ ಶೈಲಾಪುರಾಣಂ.

THE NATURE AND DEVELOPEMENT OF THE UNIVERSE

HYMN III.

This poem has an introduction of twenty-eight lines, after which the praises of Çivan are intermingled with somewhat intricate but ingenious allegories. The whole partakes of the nature of a rhapsody,—not without some sublimity,—and can be fully appreciated by those only who have studied the whole Çaiva system as shown in NOTES I-XVII. It is an imitation, it would seem, of the Sanskrit Çatarudriya, or Hymn to Rudra¹. Yet Çivan—the Auspicious—is imagined by the Tamil Çaivites quite otherwise than by the northern and more ancient authorities. Çivan in the south is the Guru, the friend, almost the familiar companion, of His votaries, and is addressed with a mixture of awe and of simple affection that has a peculiar effect. Through all Mañikka-Vaṅgar's poems this personal relation of the God as manifested Guru to His devotees or disciples is, of course, most prominent. I am not aware of anything quite like this in the mythology of the north, though among the worshippers of Viṣṇu in His various incarnations something analogous may exist.

Here lines 1-12 are very intricate, and emphasize two thoughts: (1) that the Supreme in His greatness embraces all, and pervades the minutest things in His universe; and (2) that He is the unique Being, whose wondrous and admirable sublimity is not to be fully comprehended by any finite beings, gods or men. The two epithets are the Great One (line 6), and the Beautiful One (line 12).

The idea of lines 13-16 is peculiar to the Çaiva system, which teaches that there are three great processes carried on by Çivan, the Supreme, in the universe. In the beginning of each æon He evolves the phenomenal universe, and through countless ages sustains it as the theatre of births and deaths,—of the whole drama of metempsychosis; and at the end of each æon He destroys, or involves the phenomenal universe in its primal elements. These three processes of evolution, conservation, and involution, are commonly assigned to three deities, of whom Brahma is the Creator, Viṣṇu the Preserver, and Çivan the Destroyer. This however was seen to give to Çivan an office apparently inferior, and certainly less gracious, than that which belongs to the other gods.

The South-Indian Çaiva system boldly faces this difficulty. According to it there is really but one God. He is called, among many other names, Çivan 'the Blessed One.' Viṣṇu and Brahma and the other so-called gods are but dependant souls like the rest, and at the beginning of each æon their place and office for that æon are assigned them by the Supreme as the result of merits accumulated. The Brahma of the present æon is the Demurge or fashioner of the evolved universe; he puts it into shape, and is the mere agent of Çivan.

This system invites us to contemplate the universe at the beginning of each æon awaiting the action of the Supreme. Existence is eternal; it is subject to what are called deluges, or overwhelming catastrophes, in which all the heavens, and all the regions of the abyss, all worlds, and all beings, are restored to their primordial condition, after which, by the will and operation of Çivan, they resume their normal manifestations. What exists at the beginning of an æon?

First, we have the Lord, PAHI, Çivan, Peruman. He is the First Cause of all things; the only God.

Inseparable from Himself, —dwelling in Him,—is His personated energy or Çakti,—his bride,—said to be the originator, source, fountain, beginning of all emotion, action, wisdom, and grace.

¹ Monier Williams, pp. 322, 226.

Secondly, we have Souls, lives, atomic existences,—the flocks,—*paçu*. These have now no embodiment, no powers, energies, or faculties,—abiding like birds sleeping in the night on the branches of some mighty tree,—hardly to be distinguished from the tree itself, save that they live. These are definite in number, and are eternal; no addition can ever be made to the number of souls that are alive in the universe, none of them can ever die. Since, as we shall see, these may gain absolute identification with Çivan-Perumān and thus be embodied no more, the number of embodied souls diminishes; but no soul ceases to exist even after obtaining release, and being taken into God. It may be, according to this system, that the time shall arrive when all embodied lives have obtained release, and then the worlds will for ever cease and Çivan be all in all. Each of these souls has its load of deeds which are stored up, and are, *à parte ante*, eternal; the result of which, in pleasure or in pain, each soul in some embodied form must experience. As the Çaiṅva system says, 'The fruit of deeds must be eaten.'

These souls, at the beginning of each aeon, crouch waiting for their embodiments. There are now no evolved worlds—no heaven, no hell, no gods, demons, men. All these have been, and shall be,—but now are not. That SOULS may be furnished with embodiments, and with worlds in which they may experience their fate, we have, thirdly, the Bond,—*pāçam*, the eternal material cause of the creation. This is threefold, pure *māya*, impure *māya*, and *prakṛiti*, the offspring of the latter, which is undefined. These three categories PATHI, PAÇU, and PĀÇAM—which we call roughly 'GOD, THE SOUL, AND MATTER'—are the subjects expounded in the Çaiṅva Siddhānta philosophy. See NOTES XI, XII.

[Metre: இணைக்குறள் ஆசிரியப்பா. Lines of four சீர். a few with two or three.]

§ சிவனது தூலகுக்குமம்.

அண்டப் பகுதியின் உண்டைப்பிறக்கம்,
 அளப்பருந் தன்மை, வளப்பெருங் காட்சி,
 ஒன்றனுக் கொன்று நின்றெழில் பகரின்,
 தூற்றொரு கோடியின் மேற்பட விரிந்தன;
 இன்னுழை கதிரின் றன்னணுப் புரையச்
 சிறிய வாகப் பெரியோன்; றெரியின்,
 வேதியன் றொகையொடு மாலவன் மிகுதியுந்
 தோற்றமுஞ் சிறப்பும் ஈற்றொடு புணரிய
 மாப்பேர் ஊழியு'நீக்கமு'திலையுஞ்

§ Çivan's palpable and subtile existences.

The developement of the sphere of the elemental universe,
 Its immeasurable nature, and abundant phenomena,—
 If one would tell their beauty in all its particulars,—
 As when,—more than a hundred millions in number spread abroad,—
 The thronging atoms are seen in the ray that enters the house,
 So is He the GREAT ONE, Who exists in the minutest elements.
 If you would know Him, Brahmā and the rest with Māl,—
 His greatness, source, glory, and end,
 Conjoined with His eternity, His extent, His abiding essence,

சூக்கமொடு தூலத்துச் சூறை மாருதத்
தெவியது வளியிற்
கொட்கப் பெயர்க்கும் குழகன்; மழுவுதும்

40

§ அடிசூடைய செய்கை.

படைப்பேற் படைக்கும் பரையேன்; படைத்தவை
காப்பேற் காக்கும் கடவுள்; காப்பவை
கரப்பேன், கரப்பவை கருதாந்
கருந்துடைக் கடவுடிருத்தும்
அறுவகைச் சமயத் தறுவகை யோர்க்கும்
வீடுபே முழின்ற விண்ணைப் பருதி;
கீடம்புரையுங் கிரவோன்; நாடொறும்
அருக்ககிற் சேயி அமைந்தோன்; திருத்தரு
மதியிற் றண்மை வைத்தோன்; திண்டிற்
றீயின் வெம்மை செய்தோன்; பொய்தீர்
வானிற் கலப்பு வைத்தோன்; மேதகு
காலி னூக்கங் கண்டோன்; திரிநீ கழ்
நீரில் இன்சுவை திகழ்த்தோன்; வெளிப்பட

42

44

46

His subtle and palpable manifestations, —
They sought to understand. As the rush of a mighty whirlwind
The Beautiful One drove them far in whirling course!

10

§ The operations of the Supreme.

He is the Ancient One, Who creates the Creator of all;
He is the God, Who preserves the Preserver of things created;
He is the God, Who destroys the Destroyer;
But, thinking without thought, regards the things destroyed.
To the six sacred sects with their six diverse kinds of men
He is the attainment of deliverance; and Source of being to the heavenly ones.
He is the Possessor of all, Who resembles an insect.
Day by day He to the sun its lustre gave,
In the sacred moon He placed its coolness;
Kindled in mighty fire its heat;
In ether pure He placed pervasive power;
Endued the ambient wind with energy;
To streams that gleam in shade their savour sweet,

12

14

16

10. NOTE X. 'The three categories' — 19. Hiding Himself, as a worm lies concealed in the core.

மண்ணிற் றிண்மை வைத்தோன்; என் றென்
 றெனைப்பல கோடி எனைப்பல பிறவும்
 அனைத்தனைத் தவ்வயின் அடைத்தோன். அஃதானு,

§ நாமங்கள்.

முன்னோன், காண்க! முழுதோன், காண்க!
 தன்னோர் இல்லோன் ருனோ, காண்க! ௩௦
 எனத் தொல்லெயி றணிந்தோன், காண்க!
 கானப் புலியுரி அரையோன், காண்க!
 நீற்றோன், காண்க! நினைதொறு நினைதொறும்
 ஆற்றோன், காண்க! அந்தோ, கெடுவேன்!
 இன்னிசை வீணையில் இசைந்தோன், காண்க! ௩௫
 அன்னதொன் றவ்வயின் அறிந்தோன், காண்க!
 பரமன், காண்க! பழையோன், காண்க!
 பிரமன்மால் காணப் பெரியோன், காண்க!
 அற்புதன், காண்க! அநேகன், காண்க!—
 சொற்பதங் கடந்த தொல்லோன், காண்க! ௪௦
 சித்தமுஞ் செல்லாச் சேட்சியன், காண்க!

And to the expanded earth its strength He gave ;
 For ever and aye, me and millions other than me,
 All in their several cells hath He enclosed.

§ Forty epithets.

See Him the First ! see Him the Whole !
 See Him Himself, Being without compare ! 30
 See Him adorned with the wild boar's ancient tusk !
 See Him Whose girdle is the forest-tiger's skin !
 See Him with ash besmeared ! Whene'er I think and think,
 See, I cannot bear the thought ! I perish overwhelmed !
 See, in the sweet-voiced lute He is the melody ! 35
 See, each thing, as its essence is, He knows !
 See Him, the Infinite ! See Him, the Ancient One !
 See Him, the Great One Whom Brahmā and Māl saw not !
 See Him, the Wonderful ! See, the Manifold !
 See Him, the Ancient One, transcending words !
 See, He dwells afar where human thought goes not ! 40

பத்தி வலையிற் பறிவோன், காண்க!
 ஒருவன் என்னும் ஒருவன், காண்க!
 விரிபொழின் முழுதாய் விரிந்தோன், காண்க!
 அணுந்தருந் தன்மையில் ஐயோன், காண்க! ௪௩
 இணைப்பரும் பெருமையில் சசன், காண்க!
 அரியதில் அரிய அரியோன், காண்க!
 மருவி எப் பொருளும் வளப்ப்போன், காண்க!
 தாலுணர் அணா துண்ணியோன், காண்க!
 மேலொடுகியாய் விரிந்தோன், காண்க! ௪௪
 அத்தமும் ஆதியும் அகன்றோன், காண்க!
 பத்தமும் விநிம் படைப்போன், காண்க!
 தீற்புரு செல்வதும் ஆனோன், காண்க!
 கற்பமும் இறுதியுங் கண்டோன், காண்க!
 யாவரும் பெறவுறும் சசன், காண்க! ௪௫
 தேவரும் அறியாச் சிவனோ, காண்க!
 பெண்ணுண் அவி எனும் பெற்றியன், காண்க!
 கண்ணுல் இயானுங் கண்டேன், காண்க!
 அருணாவி சுரக்கும் அறநே, காண்க!

See, He is taken in the net of piety!
 See Him, that One, Whose title is 'the only One'!
 See, He extends throughout the wide extended earth!
 See Him, more subtile than an atom small! 45
 See Him, the King incomparably great!
 See Him, the Precious One, rarest of all that's rare!
 See, mingling with all beings, each one He cherishes!
 See Him, the Subtile One, Whom science fails to see!
 See Him, above, below, He spreads! 50
 See, the beginning and the ending He transcends!
 See, the 'bond' and 'loosing' He ordains!
 See, He is That that stands, and That that goes!
 See, He discerns the aeon and its end!
 See Him, the Lord Whom all may gain! 55
 See, Çivan Whom the gods know not!
 See Him, the Male, the Female, and 'neither one'!
 See, even I have seen Him with my eyes!
 See, the ambrosial Fount, yielding abounding grace!

கருணையின் பெருமை கண்டேன், காண்க !
 புவனியிற் சேவடி தீண்டினன், காண்க !
 சிவனை யானுந் தேறினன், காண்க !
 அவனை ஆட்கொண்டருளினன், காண்க !
 குவளைக் கண்ணி கூறன், காண்க !
 அவளுந் தானும் உடனே, காண்க !

சு0

சுரு

§ கடலும் மேகமும்.

பரமா னந்தப் பழங்கடல் ; அதுவே
 கருமா முகிலிற் றேன்றித்
 திருவார் பெருந்துறை வரையில் எறித்

Lo, I have seen His mercy's might !
 See, His roseate Foot this earth hath trod !
 See Him, even I have known, the Blessed One !
 See, in grace He made me His !
 See, her His Spouse whose eyes are dark-blue lotus flowers !
 See, Her and Him together stand !

60

65

§ The Sea and the Cloud.

Lines 66-95 are well nigh untranslatable, for they contain a subtle and intricate allegory, by means of which the grace of the manifested Çivan, who is praised under the title of the 'Cloud,' is set forth. The idea is (l. 66), that the Infinite sea of rapturous supreme felicity is Çivan, but—(l. 67) as the Cloud in the monsoon season sucks up water from the sea, and rises in black masses that cover the sky, while all the phenomena of the wonderful outburst of the beneficent, but also fearful, monsoon are exhibited,—so does the Supreme manifest Himself as the Guru, the Object of love, and Giver of grace to His worshippers. In the monsoon season, lightnings flash from one end of the sky to the other, crested torrents sweep down over the hills, bearing with them uprooted plants and trees, and not unseldom huge snakes that have been disturbed from their rocky mountain hiding-places. The various kinds of 'Gloriosa' spread forth their beautiful flowers like supplicating hands, while every valley and hollow is filled with water. Meanwhile, as the heat is most intense just before the burst of the monsoon, the poet pictures a troop of thirsty antelopes, deluded by the mirage which seems to offer them refreshing streams and shade: disappointed they are left to die of thirst in the wilderness. Meanwhile the pain of the fierce heat has ceased. Down the gorges of the hills the torrent rushes, and is received into tanks prepared for it by the expectant husbandmen. These lakes are fragrant with beautiful flowers, and on their banks the maidens have kindled fires with aromatic woods, at which they dry their hair and garments after the refreshing bath. The cultivators may now sow their seed and expect a rich harvest. All this is the work of the black clouds which draw water from the sea to fertilize the earth. In these lines every particular of the description has its mystical meaning, which hardly needs illustration. The student will compare VII. 61-64.

The ancient sea of bliss superne is THAT indeed !
 Appearing like a black vast CLOUD,
 Arising in the hill of Perun-turrai blest,

திருத்தரும் இவ்வொளி திசைதிசை விரிய,
 ஐம்புலப் பந்தனை வாளர விரிய, ௨௦
 வெந்துயிர்க் கோடை மாந்தலை காப்ப,
 நீடெழிற் சூன்வி வொவொளிபிரிய,
 எந்தும்பிறவியிற் கோயர் நத்து,
 முரசெறிந்து மாய்ப்பெருங்கருணையின் முழங்கிப்,
 முப்புவை அஞ்சலி காந்தள் காட்ட,
 வெஞ்சா விவ்வரு ணுன்றிவி கொள்ளச்,
 செஞ்சுடர் வெள்ளந் திசைதிசை தெவிட்ட, வரையுறக்
 கேதக் குட்டங் கையுற வேங்கி,
 இருமர் சாமயந் தொருபேய்த் தேரீனை,
 தீந்தரை தரவரு தெநிங்கண் மான்கரைத் ௨௦
 தவாப்பெரு வாய்விடைப்பருநித் தவ்வொறி
 அவாப்பெருந் தாபநிங்கா தசைந்தவ ;
 ஆய்விடை வானப் பேரியாற் றகவயிற்
 பாய்ந்தெழுந் தின்பப் பெருஞ்சுழி கொழிந்துச்,
 கழித்தெந் பந்தமாய்க் கரைபொரு தலைத்திழந் ௨௦

Whilst sacred lightnings flash from every point, -
 While serpent bright of sensual bondage dies, - 70
 While the sore sorrow of the fervent heat hides itself, -
 While the all beauteous Hibiscus shines forth, -
 Swelling in its wrath like our mortal pain,
 It sounds forth in mighty grace as a drum.
 While flowery *kānthai* stretches out supplicating hands, 75
 And the tender drops of sweet unfailing grace distil,
 While the gleaming torrent swells on every side,
 And rises to the highest banks of every lake ; -
 The 'demon-car' of the six sects
 Excites the thirst of the large-eyed antelope throng, 80
 And they with eager desire crowd to drink ;
 And faint with unquenched thirst haste hither and thither. -
 Meanwhile, the heavenly mighty stream
 Rises and rushes, crowned with bubbles of delight,
 Eddies around, dashes against the bank of our 'embodiment,' 85

72. *Tōndri* = *Gloriosa*, the 'November flower.' 79. S. 78, more or less heretical, leading men astray by delusive exhibitions of seeming truth. 'Demon-car,' 'devil's chariot' is the Tamil idea of the mirage. 80. Silly souls of men.

ஊழும் ஒங்கிய நங்கள்

இருவினை மாமரம் வேர்ப் பறித்தெழுந்த்
உருவ அருணீரோட்டா வருவரைச்
சந்தின் வான்சிறை கட்டி மட்டவிழ்
வெறிமலர்க் குளவாய் கோலி நிறையகின்
மாப்புக்கைக் கரைசேர் வண்டுடைக் குளத்தின்
மீக்கொள மேன்மேன் மகிழ்தலி னோக்கி
அருச்சனை வயலுள் அன்புவித் திட்டுத்
தொண்ட உழவர் ஆரத்தந்த
அண்டத் தரும்பெறன் மேகன், வாழ்க !

கூ0

கூ0

§ வாழ்த்து.

கரும்பணக் கச்சைக் கடவுள், வாழ்க !
அருந்தவர்க் கருளும் ஆதி, வாழ்க !
அச்சந் தவிர்த்த சேவகன், வாழ்க !
நிச்சலும் ஈர்த்தாட் கொள்வோன், வாழ்க !
சூழிருந் துன்பந் துடைப்போன், வாழ்க !
எய்தினர்க் காரமு தளிப்போன், வாழ்க !

கூ00

And twofold deeds of ours growing from age to age,—
Those mighty trees,—roots up and bears away.
It rushes through the cleft of the high hills,
Is imprisoned in the encircling lake,
Where grow the expanded fragrant flowers,—
In tank, where rises *agil* smoke, where beetles hum ;
And as it swells with ever-rising joy,
The ploughmen-devotees in field of worship due
Sow in abundance rich the seed of love !
Hail, CLOUD-LIKE god, hard in this universe to reach !

90

95

§ Ascriptions of praise.

God Who wear'st black snake for girdle, hail !
First One, giving grace to the devout ascetics, hail !
Warrior Who dost remove our fear, all hail !
Thou Who dost ever draw us to Thee, make us Thine, all hail !
Thou Who dost wipe away sorrows that gather round, all hail !
Thou Who giv'st ambrosia rare to those that gain access to Thee, all hail !

100

கூரிருட் கூத்தொடு குனிப்பேன், வாய்க்!
 பேரமைந் தோளி காதலன், வாய்க்!
 ஏதிலர்க் தேதில் எம்மிறைவன், வாய்க்!
 காதலர்க் கெய்ப்பிரிவில் வைப்பு, வாய்க்!

௧௦௮

§ துதி.

தச்சர வாட்டிய நம்பன், போற்றி!
 பிச்செமை யேற்றிய பெரியோன், போற்றி!
 நீற்றொடு தேற்ற வல்லோன் போற்றி! தாற்றினை
 நடப்பன நடாஅய்க், கிடப்பன கிடாஅய்,
 திற்பன திறீஇச்,
 சொற்பதங் கடந்த தொல்லோன்,
 உள்ளத் துணர்ச்சியிற் கொள்ளவும் படாஅன்,
 கண்முதற்புலனாற் காட்சியும் இல்லோன்,
 விண்முதற் பூதம் வெளிப்பட வசுத்தோன்,
 பூவினாறும் போன்றுயர்ந் தெங்கும்
 ஒழிவற திறைந்து மேவிய பெருமை,
 இன்றெனக் கெளிவந் தருவி,
 அழிதரும் ஆக்கை ஒழியச் செய்த ஒண்பொருள்,

௧௧௦

௧௧௧

Thou Who in thick darkness dancing dost bend down, all hail!
 Lover of Her with shoulders like the swelling bamboo, hail!
 Thou Who art hostile to the hostile, our King, all hail!
 Thou Who to thy lovers art treasure in distress, all hail!

105

§ Praises.

Praise to Thee, our Own, waving the envenomed snake!
 Praise to Thee, Great One, Who fill'st our souls with pious rage!
 Praise to Thee, mighty in Thine ash-smeared form!
 In every part what moves, Thou mov'st it; what lies still, Thou lay'st to rest;
 What stands, Thou dost establish.
 Thou Ancient One, transcending speech,
 Not grasped by apprehension of the soul!
 Not by the eye perceived, nor by sense-organs all.
 Thou didst arrange in order, manifest the ether and all elements.
 Like fragrance of the flower uprising everywhere,
 Thy greatness without cease all things pervades.
 This day to me in condescending grace Thou cam'st,
 Making this body of destruction fall away, O Being glorious!

110

115

இன்றைவாக் கெளிவந் திருந்தனன், போற்றி!
 அளிதரும் ஆக்கை செய்தோன், போற்றி!
 ஊற்றிருந் துள்ளங் களிப்போன், போற்றி!
 ஆற்றா இன்ப மலர்ந்தலை செய்யப்
 போற்றா ஆக்கையைப் பொறுத்தல் புகலேன்!

§ ஒளித்தல்.

மரகதக் குவாஅன் மாமணிப்பிறக்கம்
 மின்னொளி கொண்ட பொன்னொளி திகழத்
 திசைமுகன் சென்று தேடினர்க் கொளித்தும்,
 உறையுளி ஒற்றி முயன்றவர்க் கொளித்தும்,
 ஒற்றுமை கொண்டு நோக்கும் உள்ளத்த்
 உற்றவர் வருந்த உறைப்பவர்க் கொளித்தும்,
 மறைத்திற நோக்கி வருந்தினர்க் கொளித்தும்,
 இத்தந் திரத்திற் காண்டும் என் றிருந்தோர்க்க்
 அத்தந் திரத்தின் அவ்வயி னொளித்தும்,
 முனிவற நோக்கி, நனிவரக் கௌவி,
 ஆணைநத் தோன்றி, அலியெனப் பெயர்ந்து,

கஉ௦

கஉ௫

க௭௦

To-day to me in condescending grace Thou can'st ; I praise Thee !
 Thou Who didst fashion this decaying frame ; I praise Thee !
 As fountain springing in my soul Thou mak'st me glad ; I praise Thee !
 While pleasure beyond bound like flower expands,
 I know not how to bear this body vile !

120

§ His hidings of Himself.

Bright gems flash'd emerald splendour forth,—
 The lightning's play mingling with gleam of gold,—
 Brahmā went up to seek Thee ; Thou didst hide Thyself !
 From them who toiled with mystic scrolls didst hide Thyself !
 From those who in their homes practised virtue, Thou didst hide Thyself !
 From those who, in union with Thee, fixed their contemplative soul
 With painful effort ; Thou didst hide Thyself !
 From those who boasted to see Thee by some rare device,
 By that same device, there,—didst Thou hide Thyself !
 Benign, regarding all, receiving with abundant grace,
 As male appearing Thou dost change to neutral form,

125

130

124. *Corcor*, l. 141. NOTE I. 128. *Kūrvaḷ*, Introd., p. x. 130. *Kūrvaḷ*, ch. xxvii.
 131. See *Çiva-ñāna-bōdham*, Aph. I. 'The Lord is manifested in the universe, in which all being is found, in the three forms of male, female, and neuter (or inanimate things).'

வாணுநற் பெண்ணை வெளித்துந், சேண்வயின்
 ஐம்புலன் வெளிநித்தருவனா தொறுப்போழ்த்
 துற்றவை துறந்த வெற்றயிர் ஆக்கை
 அருந்தவம் காட்சியுட் டிருந்த வெளித்துய்,
 ஒன்றுண்டில்லையென்ற வெளித்துய்,
 பண்டே பாய்ஞெறும் இன்றே பாய்ஞெறும்
 ஒளிக்குந் சோமனைக்கண்டவம்!

438

439

§ அச்சம்.

ஆய்நின், ஆய்நி ஞ்ணாமலிப்பரிணையலிற்
 குட்கை இடுகின்!
 கற்றாரின்! சூழ்நின்! ஞெடயின்! வீடேன்றின்
 பற்றாரின்! என்றவம் பற்றுழற் றெளித்தந்
 தன்னேர் இல்லோன் ஞனையான தன்மை
 என்னேர் அனையோர் கேட்கவுந் தியம்பி,
 அறைகூவி, ஆட்கொண்டருள்,
 மறையோர் கோலங் காட்டி அருளவாய்
 உனைய அன்பென்பிருக ஒலரிட்ட

440

441

And in a bright-browed female form dost hide Thyself! Far off
 Bidding the senses five depart, -passing over every trackless hill
 With frames scarce living, spurning all delights,
 Ascetic saints in contemplation dwell;— in their souls Thou fitly hid'st Thyself;
 Seeming one thing, then not, eluding knowledge, Thou dost hide Thyself!
 When e'en of old I strove to find Thee, when to-day I strive,
 Thou hid'st Thyself, Deceiver! But we've found Thee now!

135

140

§ Worship.

Haste, haste ye, garlands of fresh flowers
 Around His feet to bind!
 Assemble, go around, follow hard on, leave ye no gap.
 Lay hold of Him, although He hide Himself, avoid your grasp!
 The Incomparable told out His nature as it is,
 That those like me might hear.
 He called, in grace He made me His,
 He as a Brāhman showed His glory forth,
 Then, while undying love dissolved my frame, I cried,

141

153

141. Such language is often used in regard to Gīvan to express the mystery of His Essence, and the infinite variety of His manifestations. NOTE 1.

அலைகடற் றிரையி னுர்த்தார்த் தோங்கித்,
 தலைதடு மாளு வீழ்ந்து, புரண்டலறிப்,
 பித்தரின் மயங்கி, மத்தரின் மதித்து,
 நாட்டவர் மருளவுங் கேட்டவர் வியப்பவுங்,
 கடக்களி நேற்றூத் தடப்பெரு மதத்தின்
 ஆற்றே னாக அவயவஞ் சுவைதரு
 கோற்றேன் கொண்டு செய்தனன்.
 ஏற்றூர் மூதூர் எழினகை எரியின்
 வீழ்வித் தாங்கன்ற்'
 அருட்பெருந் தீயின் அடியோம் அடிக்குடில்
 ஒருத்த ரும்வா ழாமை யொடுக்கினன்,
 றடக்கையின் நெல்லிக்கனி எனக்காயினன்.

கருடு

கசு0

§ ஆந்தம்.

சொல்லுவ தறியேன், வாழி! முறையோ!
 தரியே னாயேன், றுனெனைச் செய்தது
 தெரியேன், ஆவா, செத்தேன் அடியேற்க்'
 அருளிய தறியேன், பருகியும் ஆரேன்,

கசுடு

I raised enraptured voice above the billowy sea's loud waves ;
 In utter wilderment I fell, I rolled, I cried aloud,
 Madman distraught, and as a maniac raved ;
 While those who saw were wildered, who heard it wonder'd sore.
 More than the frenzy wild of raging elephant
 Bore me away beyond endurance far. 'Twas then through all my limbs
 A honied sweetness He infused, and made me blest.
 The ancient city of His foes with fire lit by His beauteous smile
 He caused to fall. Ev'n so that day
 With mighty fire of grace our humble dwellings
 He destroyed that none were left.
 To me as the ripe *Nelli* fruit in palm He was.

155

160

§ Rapture.

What to say I know not, Hail!—to Thee complain.
 I mere cur cannot endure ! What He hath done to me
 I understand not ! Ah I'm dead ! To me Thy slave
 What Thou in grace hast given I know not, tasting am not satiate,

165

விழுங்கியும் ஒல்ல சில்லேன்,
 செழுந்தண் பாய்கடற் றிரை னிரைவித்த்'
 உவாக்கட வள்ளு நீருள்ள தத் ததும்ப
 வாக்கிறத் தமுதம் மயிர்க்கா றேறுந்
 தேக்கிடச் செய்தவன்; கொடியே னூன்றரை
 குரம்பை தேறு தாயுடல் அகத்தே
 குரம்பைகொண்டி ன்றேன் பாய்த்தி திரப்பிய
 வற்புதம் ஆன அமுத தாரைகள்
 எற்புத்துளை தொறு மேற்றினன்; உருகுஷத்'
 உள்ளங் கொண்டோருருச்செய் தாங்கெவைக்க்'
 அள்ளு ருக்கை அமைத்தவன்; ஒன்விய
 கன்ஷற் களிதேர் களிற்றெவக் கடைமுறை
 என்னையும் இருப்ப தாக்கினன்; என்விற்
 கருணை வான்றேன் கலக்க
 அருளொடு பராவமு தாக்கினன்;
 ஸீமன் மாஷரியப் பெற்றியோனே!

கல

கல

கல

Though I've imbibed I comprehend it not!
 Like flowing billows' swell from out the sea of milk
 Within my soul He made deep waters rise,
 Ambrosia surpassing speech filled every pore.
 This is His grace to me a churl.
 In every body in this currish state
 He filled me full with honied sweetness;
 Ambrosial drops most marvellous
 He caused throughout my being to distil.
 With tender soul, as though He'd make me as Himself,
 He formed for me a frame where grace might flow,
 And as an elephant explores sweet cane and fruits, at last
 He sought, and found, and made even me to live. In me
 Mercy's pure honey while He mixed,
 He gave in grace supernal food;
 Ev'n He Whose worth nor Brahma knows nor Mal!

179

175

180

நாலாவது

போற்றித் திரு அகவல்.

சகந்தீன் உற்பந்தி.

[Metre: சிலமண்டிலவா சிசியப்பா.]

§ சிவனதடி.

நான்முகன் முதலா வானவர் தொழுதெழ
 ஈரடி யாலே முவுலக' அளந்து,
 நாற்றிசை முனிவரும் ஐம்புலன் மலரப்
 போற்றிசெய் கதிர்முடித் திருநெடு மால் அன்ற'
 அடிமுடி அறியும் ஆதர வதனிற்
 கடுமுரண் ஏனம் ஆகி முன்கலந்த'
 எழ்தலம் உருவ இடந்து, பின்னெய்த்த'
 ஊழி முதல்வ! சயசய! என்று

⑤

THE SACRED AGAVAL OF PRAISE.

[This seems to the translator to read more like a work of Umāpathi, than of our sage!]

HYMN IV.

THE CREATION OF THE WORLD.

HE CAUSED THE PHENOMENAL UNIVERSE TO APPEAR.

§ Lines 1-10. **The Feet of Çivan.**

While the Four-faced and other heavenly dwellers rose,
 Adoring, sacred Māl, whose head with rays is crowned,
 With His two feet measured the threefold world,—
 While saints from the four quarters praised with all their sentient powers,—
 Eager that day Thy foot and crown to know,
 He then became a fierce strong boar, and rushing on
 Dug down through sevenfold regions, wearied cried at last:
 'Eternal Source of all, to Thee be triumphs manifold!'

5

2, 3. See Muir, vol. iv. p. 69 &c. This is one of the oldest myths.

5. The story of

Aruñāchalam. Song VII. 69 &c.

வழுத்தியுங் காணா மலமு. இணைகள்
வழுத்துதற் கெளிதாய் வாய்கடல் உலகினில்!

30

§ 42ப்.4.

யானை முதலாக ஏறாப்பி றாய
ஊவாரிலி யே பரிபீ ணுள் விளை பிழைத்தார்,
மாமனுடப் பிறப்பினுண் மாதா உதரத்த்
சுவாமில் கிருமிச் செருவினிற் பிழைத்தார்,
ஒருமதித் தன்மீயின் இருமையிற் பிழைத்தார்,
இருமதி விளைவின் ஒருமையிற் பிழைத்தார்,
மும்பதி தன்னுள் அம்பதம் பிழைத்தார்,
சரிசு திங்களிற் பேரிசுள் பிழைத்தார்,
அஞ்சு திங்களின் முஞ்சுதல் பிழைத்தார்,
ஆறு திங்களின் ஊறலி பிழைத்தார்,
எழுதிங்களிற் குழி டி பிழைத்தார்,
எட்டுத் திங்களிற் கட்ட மும் பிழைத்தார்,
ஒன்பதில் வருகரு துன்பமும் பிழைத்துத்,
தக்க தசமதி தாயொதி தன்பதித்
துக்க சாகரத் துயரிடைப் பிழைத்தார்,
ஆண்டுக டேறும் அடைந்த அக்கலை
சண்டாயிற் இருத்தாயிற் எனைப்பல பிழைத்தார்,
கலை மலபொதி, கடும்பகற்பரி, சரி

41

40

43

Yet though He worship paid, Thy pair of Feet-flowers saw he not;
Yet Thou to me Thy worshipper art easy of access!

40

§ Lines 11-35. **Human embodiment.**

On earth girt by the watery seas, from elephant to ant,
Through many matrices I passed,
Obtained a human form within my mother's womb.

Thus was I born into the sad sea of th' afflictive life.
Then during each year as it met me
I gained and hoarded gains. How varied was my life!
Morning's routine, hunger in noontide hour, and night

41

13. To the 25th line inclusive, the development of embryonic life is detailed.

வேலை நித்திரை யாத்திரை பிழைத்தும்,
 கருங்குழற் செவ்வாய் வெண்ணகைக் கார்மயில்
 ஒருங்கிய சாய நெருங்கி உண்மதர்த்துக்
 கச்சுற நிமிர்ந்து கதிர்ந்து முன்பணைத்த்'
 எய்த்திடை வருந்த எழுந்து புடைபரந்த்'
 ஈர்க்கிடை போகா இளமுலை மாதர்தங்
 கூர்த்த நயவாக் கொள்ளையிற் பிழைத்தும்,
 பித்த உலகர் பெருந்துறைப் பரப்பினுண்
 மத்தக் களிற்றெனும் அவாவிடைப் பிழைத்தும்,
 கல்வி என்னும் பல்கடற் பிழைத்தும்,
 செல்வம் என்னும் அல்லலிற் பிழைத்தும்,
 நல்குர வென்னுந் தொல்விடம் பிழைத்தும்,
 புல்வரம் பாய பலதுறை பிழைத்தும்,

நூ

நூ

சூ

§ மதம்.

தெய்வம் என்பதோர் சித்தம் உண் டாகி
 முனிவி லாததோர் பொருளது கருதலும்,
 மாறு கோடி மாயா சத்திகள்,
 வேறு வேறுதம் மாயைக ட்டாடங்கின;

சூ

For sleep. In journeys oft I lived.
 Jet black locks, and crimson lips, and radiant smiles were hers;—
 Into love's sea I plunged.

30

31-35

In the wide marts where foolish worldlings toil
 I lived, still slave to fierce desires.
 I lived by sea of learning multiform ;
 I lived in sorrow men call wealth ;
 I lived 'mid ancient stings of poverty ;
 And thus in varied forms and fortunes spent my days.

40

§ Lines 42-51. **The idea of God comes into his life.**

Then wondrous thought of the Divine, so-called, arose.
 Soon as I knew that BEING, free from hate, unique,
 Delusive powers in ever-changing millions
 Began beguiling varied play.

45

31. These lines are full of pretty conceits, but hardly reproducible. 36. Domestic life. See *Kural*. 42. Sans. *siddham*. 44. See NOTE XI. Tiru-aruṅ-payan, III, 5, 6.

ஆத்தம் ஆனார் அயலவர் கூடி
 நாத்திகம் பேசி நாத்தமும் பேறினர்.
 சுற்றம் என்னுந் தொல்பகக் குறாங்கள்
 பற்றி அழைத்தும் பதறினர்; பெருகவும்
 விரத மே பரம் ஆக வே தியருஞ்
 சரதம் ஆகவே சாத்திரங் காட்டினர்;
 சமய வாதிட ட்த்தம் மதங்களே
 அமைவ தாக அரற்றி மலைந்தனர்;
 மீண்டிய மாயா வாசம் என்னுஞ்
 சண்ட மாருதஞ் சுழித் தீடித்தா அர்த்தம்
 உலோகா யதன் எனும் ஒண்டிறற் பாய்பின்

60

65

Relations, neighbours, came around,
 With fluent tongue they urged their 'atheism.'
 Friends around—(such herds of cattle old!)—
 Seiz'd me, call'd, hurried to and fro;
 The Brāhman said, 'the way of penance is supreme';
 And others showed the law of trusting love!
 Sectarian disputants complacently
 Discordant tenets shouted loud and fought.
 Then haughty Vedānt creed unreal came, —
 Whirled, dashed, and roared like furious hurricane.
 Lōkāyathan a glistening mighty snake

70

75

47. NOTE XII. 51. Of *Ibhakti* and *Aruḥi*. This struggle is illustrated well by Umāpathi's *Kōyil Purānam*, II. 44, &c., where the strife between *ritual* (உதம்) and *devotion* (சாதம்) is shown in a curious and (often unedifying) story. See NOTE VI. 52. In the very valuable *Saṅkṣānirākaraṇam* (சங்க்ஷானிராகரணம், 'retutation of heresies') by the great Umāpathi, this sectarian squabbling is illustrated. [Madras, 1873, 1897.] 53. Comp. *Nīlajī*, ch. xxviii. 56. The *Lokāyata* heretics लोकायत = 'world-extended'. [चार्वाक = 'the system of Chārvaaka.' See Sarva-darṣana saṅgraha, ch. i, translated by Cowell and Gough (Trübner, 1882). Text edited by Paṇḍita Īṣvara Vidyāsāgara, 1858.] This is Bṛihaspati's verse.

न स्वर्गो नापवर्गो वा नैवात्मा पारिर्लौकिकः.

'There is no svarga, no emancipation, nor any soul in other world.'

And this is Mādhava's summary:

तत्र पृथिव्यादीनि भूतानि चत्वारि तत्त्वानि

'There earth, &c., the four elements, are original principles *tattvāni*;

तैस्य एव देहाकारपरिणतिभ्यः . . . चित्तन्यमुपजायते

From these alone, when transformed into the body, intelligence is produced;

तेषु विनष्टेषु मत्सु स्वयं विनश्नति.

And these being destroyed, it also perishes.'

Comp. பதஞ்சலி (P. M.) 1:6:

'உறவு உறவுகளில்? எங்கே உள்ளவை
 பெறும் உறவுகளில் உறவு.'

கலா பேதத்த கடுவிடம் எய்தி,
அதிற்பெரு மாயை எனைப்பல சூழவுந்

§ குரு.

தப்பா மேதாம் பிடித்தது சலிபாத்
தழலது கண்ட மெழுதது போலத்
தொழுதுளம் உருசி அழுதுடல் கம்பித்த்'
ஆடியும் அலறியும் பாடியும் பரவியுங்
கொடியும் பேதையுங் கொண்டது விடாடுன்னும்
படியே ஆகிநல் விடையற அன்பிற்
பசுமரத் தாணி அறைந்தாற் போலக்
கசிவது பெருசிக் கடலென மறுசி,
அகங்குழைந் த்னுகுல மாய்மெய் விதிர்த்துச்
சகம்பேய் என்று தம்மைச் சிரிப்ப
நாணது ஒழிந்து நாடவர் பழித்துரை
பூணது வாகக் கோணுதல் இன்றிச்
சதுரிழந்த்றிமால் கொண்டு சாரங்
கதியது பரமா அதிசய மாகக்
கற்ற மனமெனக் கதறியும் பதறியும்

சு0

சு௫

60

Brought cruel poisoned heresies.
Whilst these delusions, endless, girt me round,

§ Lines 59-86. **His Conversion.**

Lest I should go astray, He laid His hand on me !
As wax before the unwearied fire
With melting soul I worshipt, wept, and bent myself,
Danced, cried aloud, and sang, and prayed.
They say: 'The tooth of elephant and woman's grasp relax not,'
So I with love, real, intermitting never,
Was pierced, as wedge driven into soft young tree.
All tears, I like the reflux sea was tossed ;
Soul was subdued, and body quivered with delight.
While the world called me demon, mocking me,
False shame I threw aside ; the folk's abusive word
I took as ornament ; nor did I swerve.
My mind was rapt ;—a fool, but in my folly wise,—
The goal I sought to reach infinity ! All wondering desire,
As cow yearns for its calf, I moaning, hurried to and fro.

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மற்றோர் தெய்வங் கனவினா தீனையாந்
 அருபரக் தொருவன் அவனியில் வந்தா
 குருபரன் ஆகி அருளிப் பெருமையைச்
 சிறுமை என் றிகழாதே திருவடி யூணையப்
 பிழிவினை அறியா நிரலறு போல
 முன்பின் னாகி மறியப் பத்திகை
 என் றதைத் துருகி நெக்குநெக் கேள்வி
 அன்பெனும் ஆறு கரையறுபுறா
 தன்புலன் ஓன்றி, தாத, என் றாற்றி,
 உரைநதி மாறி உரோமஞ் சிலிப்ப்பக்
 கரமலர் மொட்டித் திருநாய் மலரக்
 கண்களி கூர நுண்ணிளி அருப்பச்,
 சாயா அன்பினை நாடொழுக் தவைப்பவம்

௭௩

௨௦

௨௩

§ சோத்திரம்.

தாயே ஆகி, வளர்த்தனை, போற்றி!
 மெய்தரு வேதியன் ஆகி வினைகெடக்
 கைதர வல்ல கடவுள், போற்றி!
 ஆடக மதுரை அரசே, போற்றி!

௪௦

Not ev'n in dreams thought I of other gods,
 The One most precious Infinite to earth came down ;
 Nor did I greatness of the Sage superne contemn,
 Who came in grace. Thus from the pair of sacred feet
 Like shadow from its substance parting not,
 Before, behind, at every point, to it I clung.
 My inmost self in strong desire dissolved, I yearned ;
 Love's river overflowed its banks ;
 My senses all in Him were centred ; 'Lord!' I cried.
 With stammering speech, and quivering frame
 I clasped adoring hands ; my heart expanding like a flower.
 Eyes gleamed with joy and tears distilled.
 His love that fails not day by day still burgeons forth !

75

85

88

§ To the eul: Praisson.

Like mother, Thou hast brought me up, I praise!
 God, strong to cancel deeds of ours,
 Who didst become in truth a Sage, I praise!
 King of golden Madura!

90

கூடல் இலங்கு குருமணி, போற்றி!
 தென்றில்லை மன்றினுள் ஆடி, போற்றி!
 இன்றெனக் காரமு தானும், போற்றி!
 மூவா நான்மறை முதல்வா, போற்றி!
 சேவார் வெல்கொடிச் சிவனே, போற்றி! கூடு
 மின்னார் உருவ, விகிர்தா, போற்றி!
 கன்னார் உரித்த கனியே, போற்றி!
 காவாய் கனகக் குன்றே, போற்றி!
 ஆவா, என்றனக் க்ருளாய், போற்றி!
 படைப்பாய், காப்பாய், துடைப்பாய், போற்றி! கூடு
 இடரைக் களையும் எந்தாய், போற்றி!
 ஈச, போற்றி! இறைவ, போற்றி!
 தேசப் பளிங்கின் றிரளே, போற்றி!
 அரைசே, போற்றி! அமுதே, போற்றி!
 விரைசேர் சரண விகிர்தா, போற்றி! கூடு
 வேதி, போற்றி! விமலா, போற்றி!
 ஆதி, போற்றி! அறிவே, போற்றி!
 கதியே போற்றி! கனியே, போற்றி!

Guru Pearl, in Kūḍal shining bright!
 Dancing in southern Tillai's court,
 This day to me precious ambrosia Thou!
 Source of the fourfold mystic Scroll that ne'er grows old!
 Çivan, whose conquering banner is the Bull!
 Thy varied form gleams as the lightning;—Thee I praise!
 In me the stony heart Thou softenest.
 Guard me, Thou guarded hill of gold!
 Ah, give Thy grace to me!
 Thou dost create, Thou dost preserve, Thou dost destroy!
 Father, who dost remove all griefs, I praise!
 Ruler, I praise! My King, I praise!
 Mount of shining crystal,—praise!
 Monarch, to Thee be praise! Ambrosia,—praise!
 Unfailing refuge are Thy fragrant feet!
 Thee Vēdic Sage, I praise! Spotless One,—praise!
 Thee First, I praise! Wisdom, I praise!
 Thou Goal I seek,—praise! Sweet fruition, Thee I praise!

நதிரேர் செஞ்சடை நம்பா, போற்றி!
உடையாய், போற்றி! உணர்வோ, போற்றி!

ககௌ

கடையேன் அடிமை கண்டாய், போற்றி!
ஐயா, போற்றி! அணுவோ, போற்றி!

சைவா, போற்றி! தலைவா, போற்றி!
குறியே, போற்றி! குணமே, போற்றி!

தெய்யே, போற்றி! நினைவோ, போற்றி!
வானோர்க் கரிய மருந்தே, போற்றி!

ககௌ

ஏனோர்க் கெளரிய இறைவா, போற்றி!
மூவேழ் சுற்ற முரணுறு நரகிடை

ஆழாமே அருள் அரசே, போற்றி!
தோழா, போற்றி! துணைவா, போற்றி!

கௌ

வாழ்வோ, போற்றி! என் வைய்பே, போற்றி!
முத்தா, போற்றி! முதல்வா, போற்றி!

அத்தா, போற்றி! அரனோ, போற்றி!
உரை உணர் விறந்த ஒருவா, போற்றி!

விரிகடல் உலகின் வினாவோ, போற்றி!
அருமைமயில் எளிய அடிகே, போற்றி!

கௌ

Our Lord, on Whose bright crest the river flows,

Our Master,—praise! Understanding,—praise!

110

Thou hast beheld the servitude of lowliest me,

O Teacher,—praise! Minute as atom,—praise!

O Çaivan,—praise! Our Chief, I praise!

Our Sign, I praise! Virtue, I praise!

Thou Way, I praise! O Thought, I praise!

115

Balm, hardly by celestials gained, I praise!

King, easy of access to others,—praise!

Monarch in grace, Who savest lest we sink

In hell's hated one-and-twenty rounds, I praise!

Companion,—praise! My Helper,—praise!

120

O Bliss of life, I praise! My Treasure,—praise!

O free from bonds,—praise! First One,—praise!

Father,—praise! Haran,—praise!

Thou One, transcending word and understanding,—praise!

Yield of the world girt by the extended sea,—praise!

125

Beauty rare, yet easy of access, I praise!

கருமுகில் ஆகிய கண்ணை, போற்றி!
 மன்னிய திருவருண் மலையே, போற்றி!
 என்னையும் ஒருவன் ஆக்கி இருங்கழற்
 சென்னியில் வைத்த சேவக, போற்றி!
 தொழுதகை துன்பந் துடைப்பாய், போற்றி!
 அழிவிலா ஆனந்த வாரி, போற்றி!
 அழிவதும் ஆவதுங் கடந்தாய், போற்றி!
 முழுவதும் இறந்த முதல்வா, போற்றி!
 மானோர் நோக்கி மனாளா, போற்றி!
 வானகத் த்மரர் தாயே, போற்றி!
 பாரிடை யைந்தாய்ப் பரந்தாய், போற்றி!
 நீரிடை நான்காய் நிகழ்ந்தாய், போற்றி!
 தீயிடை மூன்றாய்த் திகழ்ந்தாய், போற்றி!
 வளியிடை இரண்டாய் மகிழ்ந்தாய், போற்றி!
 வெளியிடை ஒன்றாய் விளைந்தாய், போற்றி!
 அளிபவர் உள்ளத் த்முதே, போற்றி!
 கனவிலுந் தேவர்க் கரியாய், போற்றி!
 நனவிலு நாபேற் க்ருளினை, போற்றி!

கக0

கக௫

கச0

Eye like an azure cloud, I praise!
 Abiding Mount of sacred grace, I praise!
 Me, too, Thou mad'st a man,—Thy twin feet
 Thou placed'st on my head, O Warrior,—praise!
 Thou dost wipe off all sorrow from adoring hand,—praise!
 Sea of imperishable rapture,—praise!
 Thou dost transcend all forms that pass and come renewed,—praise!
 First One surpassing all,—praise!
 Bridegroom of Her with fawnlike eyes,—praise!
 Mother of the Immortals in the heavenly land,—praise!
 Fivefold Thou dost in earth extend,—praise!
 Fourfold Thou dost exist in the water,—praise!
 Threefold in fire Thou shinest,—praise!
 Twofold in the air Thou art all glorious,—praise!
 One in the ether Thou hast sprung forth,—praise!
 Ambrosia of the troubled mind,—praise!
 Hard to be approached by gods e'en in a dream,—praise!
 In waking hour to me a cur Thou gavest grace,—praise!

130

135

140

இடைமரு துறையும் எந்தாய், போற்றி! ௬௪௫
 சடையிடைக் கங்கை தரித்தாய், போற்றி!
 ஆரூர் அடர்த்த அரசே, போற்றி!
 சீரார் திருவையாறு, போற்றி!
 அண்ணு மலைஎய்த் அண்ணு, போற்றி!
 கண்ணுர் அழகக் கடலே, போற்றி! ௬௪௬
 எனம் பத்துறை எந்தாய், போற்றி!
 பாகம் பெண்ணுருவானும், போற்றி!
 பரமத்துறை மேவியபரவோ, போற்றி!
 சிராப்பள்ளி மேவிய சிவவோ, போற்றி!
 மற்னோர் பற்றிங் க்றியேன், போற்றி! ௬௪௭
 குற்றூ லத் தெங் கூத்தா, போற்றி!
 கோகழி மேவிய கோவோ, போற்றி!
 சங்கைய மலைஎய்த் எந்தாய், போற்றி!
 பாங்காய் பழவத் தீடகா, போற்றி!
 கடம்பூர் மேவிய விடக்கா, போற்றி! ௬௪௮
 அடைந் தவர்க்கருளும் அப்பா, போற்றி!
 இத்தி தன்னின் கீழிரு முவர்க்க'

Father, Who dwell'st in Idai-maruthu,—praise! 145
 Thou bearest Gaṅgai on Thy crest,—praise!
 King in Arūr abiding,—praise!
 Lord of glorious Tiru-aiyārru,—praise!
 Our Prince of Aṅṅāmalai,—praise!
 Sea of ambrosia, filling all the place,—praise! 146
 Our Father dwelling in Ekambam,—praise!
 Thou Who in form art half a woman,—praise!
 Who dwell'st supreme in Perun-turrai,—praise!
 Çivan Who dwell'st in Sira-paṭṭi,—praise!
 None other refuge here I know,—praise! 147
 Our Dancer in Kuttalam,—praise!
 Our King dwelling in Gōkari,—praise!
 Our Father of Inḡoy's Mount,—praise!
 Beauteous One of seemly Paranam,—praise!
 Idangan Who dwell'st in Kaḡambur,—praise! 148
 Father, gracious to those that come to Thee,—praise!
 Beneath the Itti tree to six,

162. This is the thirty-third of the sixty-four 'sports' of the god. The six are the nurses of Çivan's son, *Kārttikēçā*,—the Pleiades.

அத்திக் க்ருளிய அரசே, போற்றி!
 தென்னா டுடைய சிவனே, போற்றி!
 எந்தாட் டவர்க்கும் இறைவா, போற்றி!
 ஏனக் குருளைக் க்ருளினை, போற்றி!
 மானக் கமிலை மலையாய், போற்றி!
 அருளிட வேண்டும் அம்மான், போற்றி!
 இருள்கெட அருளும் இறைவா, போற்றி!
 தளர்ந்தேன் அடியேன் றமியேன், போற்றி!
 களங்கொளக் கருத அருளாய், போற்றி!
 அஞ்சேல் என்றிங் கருளாய், போற்றி!
 நஞ்சே அமுதா நயந்தாய், போற்றி!
 அத்தா, போற்றி! ஐயா, போற்றி!
 தித்தா, போற்றி! நிமலா, போற்றி!
 பத்தா, போற்றி! பவனே, போற்றி!
 பெரியாய், போற்றி! பிரானே, போற்றி!
 அரியாய், போற்றி! அமலா, போற்றி!
 மறைபோர் கோல தெறியே, போற்றி!
 முறைபோ, தரியேன் முதல்வா, போற்றி!

க௬௫

க௭௦

க௭௫

க௮௦

King, Thou wert gracious, and to th' elephant,—praise!
 Çivan, Lord of the southern land,—praise!
 King of our country folk,—praise!
 Thou wert gracious to the litter of the boar,—praise!
 Lord of glorious Kailai's Mount,—praise!
 Father, Who grants us grace,—praise!
 King, Who our darkness dissipates,—praise!
 I Thy slave languish all alone,—praise!
 In grace remove my guile,—praise!
 In grace say to me 'Fear not,'—praise!
 Poison became ambrosia by Thy love,—praise!
 Father,—praise! Guru,—praise!
 Eternal,—praise! Pure One,—praise!
 Brother,—praise! Existent One,—praise!
 O Great One,—praise! O Lord,—praise!
 O Rare One,—praise! O Pure One,—praise!
 Glorious Path of Vēdic sages,—praise!
 I make my plaint, nor can endure, O First One,—praise!

165

170

175

180

163. See twenty-first 'sport.'

164. This is the forty-fifth 'sport.'

173. Song XII.

உறவே, போற்றி! உயிரே, போற்றி!
 சிறவே, போற்றி! சிவமே, போற்றி!
 மஞ்சா, போற்றி! மனாளா, போற்றி!
 பஞ்சேர் அடியாள் பங்கா, போற்றி!
 அலந்தே ன்யேன் அடியேன், போற்றி!
 இலங்கு கடர் எம் ஈசா, போற்றி!
 கவைத்தலை மேவிய கண்ணே, போற்றி!
 குவைப்பதி மலிந்த கோவே, போற்றி!
 மலைநா டுடைய மன்னே, போற்றி!
 கலையாள் அரிகே சரியாய், போற்றி!
 திருக்கழகக் குன்றிற் செல்வா, போற்றி!
 பொருப்பமம் பூவணத் தீரனே, போற்றி!
 அருவமும் உருவமும் ஆனாய், போற்றி!
 மருவிய கருணை மலையே, போற்றி!
 தூரியமும் இறந்த கடரே, போற்றி!
 தெரிவரி தாகிய தெளிவே, போற்றி!
 தோளா முத்தச் கடரே, போற்றி!
 ஆளா வவர்கட் கன்பா, போற்றி!

க.௩௮

க.௩௯

க.௪௦

Kinsman,—praise! Life,—praise!
 Glory,—praise! Bliss,—praise!
 O Cloud,—praise! O Bridegroom,—praise!
 Spouse of Her whose feet are soft,—praise!
 I, a cur, Thy slave am perplexed,—praise!
 Our Master Thou, all dazzling bright,—praise!
 Eye apprehending forms diverse,—praise!
 King, dwelling in the circling, sacred town, I praise!
 Lord of the mountain land,—praise!
 Thou in Whose locks the crescent moon is,—praise!
 Blest Lord of sacred Eagle-mount,—praise!
 Aran of hilly Pūvaṇam,—praise!
 Formless, in form revealed Thou art,—praise!
 Mountain of mercy ever nigh,—praise!
 Light transcending utmost bound,—praise!
 Clearness, hard to understand,—praise!
 Ray of the flawless Gem,—praise!
 Loving to those Thou mak'st Thine own,—praise!

185

190

195

ஆரா அமுதே, அருளே, போற்றி!	
பேராயிரமுடைப் பெம்மான், போற்றி!	200
தாளி அருகின் ரூராய், போற்றி!	
நீனொளி ஆகிய நிருக்தா, போற்றி!	
சந்தனச் சாந்தின் சுந்தர, போற்றி!	
சிந்தனைக் கரிய சிவமே, போற்றி!	
மந்திர மாமலை மேயாய், போற்றி!	200
எந்தமை உய்யக் கொள்வாய், போற்றி!	
புலிமுலை புல்வாய்க் க்ருளினை, போற்றி!	
அலைகடன் மீமிசை நடந்தாய், போற்றி!	
கருங்குரு விக்கன் ற்ருளினை, போற்றி!	
இரும்புலன் புலர இசைந்தனை, போற்றி!	200
படியுறப் பயின்ற பாவக, போற்றி!	
அடியொடு நடு ஈரூனாய், போற்றி!	
நரகொடு சுவர்க்க' நானிலம் புகாமற்	
பரகதி பாண்டியர்க் க்ருளினை, போற்றி!	
ஒழிவற நிறைந்த ஒருவ, போற்றி!	200
செழுமலர்ச் சிவபுரத் தரசே, போற்றி!	

Ambrosial grace that satiates not,—praise!	
Our Lord, the bearer of a thousand names,—praise!	200
Thou Whose garland is the Tāḷi-arrugu,—praise!	
Dancer in light expanding far,—praise!	
O Beauteous with the santhal-wood perfume,—praise!	
Bliss, hard for thought to reach,—praise!	
On Mandira's mighty mount Thou dwellest,—praise!	205
Thou Who dost undertake to save us,—praise!	
Thou Who in grace didst give the tiger's dug to th' antelope,—praise!	
Thou Who didst walk upon the billowy sea,—praise!	
Thou to the black bird didst give grace that day,—praise!	
Thou didst appear by sense discerned,—praise!	210
Fiercy One on earth displayed,—praise!	
Thou art the First, the Midst, the Last,—praise!	
Hell, Paradise, or pendant Earth not entering,	
The heavenly goal Thou gav'st unto the Pāṇḍiyan,—praise!	
Thou that fillest all, to Thee be praise!	215
King of Çiva-puram rich with clustering flowers, to Thee be praise!	

கழுநீர் மலைக் கடவுள், போற்றி!
 கொழுநாய் மைய ற்சைர்ப்பாய், போற்றி!
 பிணைப்பு வாய்ப்பொன் றறியா தாயேன்
 குறைந்த சொன்மலை கொண்டுகுள், போற்றி! 220
 புர்பல எரித்தபுராண, போற்றி!
 பரம்பரஞ் சேதிப்பானே, போற்றி!
 போற்றி! போற்றி! புயங்கப் பெருமான்,
 போற்றி! போற்றி! புராணகாண! 221
 போற்றி, போற்றி, சயசய, போற்றி!

God, garlanded with purple lotus flowers, to Thee be praise!
 Thou dost cut off bewilderment of those that worship Thee, —praise!
 Praise! Take in grace this wreath of babbling words
 From me, mere cur, that know not to distinguish false from true! 220
 Ancient of days, Burner of many towns, —praise!
 Infinite Lord of splendours infinite, —praise!
 Praise! Praise! Bhuyāṅga-Perumān!
 Praise! Praise! Ancient-cause of all!
 Praise! Praise! Triumphant praise! 221



டு. ஆவது

திருச்சதகம்.

பந்தி வைராக்கிய விசித்திரம்.

டி க. மெய்யுணர்தல்.

க.

மெய்தான் அரும்பி விதிர்விதிர்த் துன்விரை ஆர்கழற்கென்
கைதான் றலைவைத்துக் கண்ணீர் ததும்பி வெதும்பி உள்ளம்

HYMN V.

THE SACRED CENTO. RELIGIOUS ENTHUSIASM.

Introduction to the Sacred Cento.

This remarkable poem contains a hundred especially flowing and harmonious verses of varying metres. These are divided into ten decads, and the whole are connected by the law which requires, that the last word of each verse shall begin the following verse. The whole ten lyrics with their hundred verses are thus linked together. This arrangement, which is very common in Tamil, is called *Anthāthi* (in Sans. *Ēkāvali*, एकावली), which I venture to translate 'Anaphoretic verse.' This cento is intended to exhibit the progress of the soul through the successive stages of religious experience till it loses itself in the rapture of complete union with the Supreme. The general title given by one editor is equivalent to 'The varying phases of Religious Enthusiasm;' at least this is the nearest expression for it that I can find in English. The poem is supposed to have been composed in Tiru-perun-turrai immediately after the departure of the Saints, for some time Māṇikka-Vāṇagar's companions, who passed through fire and went home to Çivan. From the border of the tank, where the divine conflagration, into the midst of which his companions had thrown themselves, had arisen, he returned to the Kondrai tree, where he spent a long period in solitary meditation, of which these poems are the sum. He surveys his past experiences, contemplates the work assigned him, and while he begins the series of sacred poems by which he was to establish the Çaiva system in the hearts of his fellow-countrymen, he never ceases to complain in most touching language, that he is not permitted at once to follow his Master and brethren into the rest and glory of Paradise. This is indeed the burthen of much of his poetry.

The titles of the ten decads, into which the poem is divided, 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, and even, it seems, of temporary abandonment to gross sensuality. It is to be doubted whether the whole of these verses are of one period, and I should prefer to think that they really embody his meditations and soliloquies up to the period of his final settlement in Çithambaram.

DECAD I.

THE COGNITION OF THE TRUE.

I.

Humble access to the new Master.

My frame before Thy fragrant foot is quivering like an opening bud;—
My hands above my head I raise;—while tears pour down, my melting soul,

பொய்தான் றவிர்த்துன்னைப் போற்றி, சயசய போற்றி என்னும்;
கைதானெகழுவிடேன், உடையாய், என்னைக்கண்டு கொள்ளே! ௪

உ.

கொள்ளேன் பரந்தரன் மால்அயன் வாழ்வு; குடிகெடிலும்,
நள்ளே விவையாரொடல்லா ன்ரகம்புகிலும்,
எள்ளேன் நிரு அருளாலே இருக்கப் பெறின, இறைவா! ௭
உள்ளேன் பிறதெய்வம், உன்னை அல்லா நெங்கள் உத்தமனே!

ஈ.

உத்தமன், அத்தன், உடையான் அடியே' நிலைந்துருகி,
மத்த மனத்தொடு மால்இவன், என்ன மனதிலைவில்
ஒத்தன ஒத்தன சொல்லிட, ஊர்ஊர் திரிந்தெவரும்
தத்த' மனத்தன பேச, எஞ்ஞான்றுகொல் சாவதுவே? ௧௨

சு.

சாவமுன் னுட்டக்கன் வேள்வித் தகர்தின்று, நஞ்சம் அஞ்சி,
ஆவஎந் தாய், என் ற்விதா இடுநம் மவர். அவரே

The false renouncing, praises Thee ;—with songs of triumph praises Thee,—
Nor suffer I adoring hand to rest ;—O Master, look on me ! 4

II.

Self-surrender. He accepts the ascetic life.

I ask not bliss of Indra, Māl, or Ayan ;—though my house and home
Be ruin'd, friendship form I none save with Thine own ;—though hell's abyss
I enter, I unmurmuring go, if grace divine appoint my lot ;—
O King ! no other god save Thee I ponder, our Transcendent Good ! 8

III.

He is despised as a mad enthusiast.

Transcendent Good ! Owner and Sire ! Thy servant melting thinks on Thee ;
In raptures meet I utter forth my fever'd soul's ecstatic joys,
Still wandering from town to town ; while men cry out, 'A madman this ;'
And each one speaks, with mind distraught, discordant words. O, when comes
death ? 12

IV.

None to be worshipped but Çivan.

Erewhile was Dakshan's offering death. They ate the flesh, and poison feared !
'Our Father,' cried our friends and worshipt Him with suppliant voice.

5. In original, Puran-dura = 'down-render.' An epithet of Indra. See Muir, vol. v. p. 113, &c.
13. See the account of Dakshan's sacrifice. Comp. VIII. 85, &c ; XII. 16-20 ; XIII. 13-16 ; XIV.
13, &c. This is a very ambiguous verse.

மூவர்என் றேஎம்பிரானொடும் எண்ணி, விண்ணுண்டுமண்மேல்
தேவர்என் றேஇறு மாந்தென்ன பாவந், திரிதவரே ! கக

௫.

தவமே புரிந்திலன் ; றண்மலர் இட்டுமுட் டாதிறைஞ்சேன் ;
அவமே பிறந்த அருவினை யேன்உனக் கன்பருள்ளாம்
சிவமே பெறுந்திரு வெய்திற்றி லேனின் றிருஅடிக்காம்
பவமே ; அருளு கண்டாய், அடியேற் கெம்பரம்பரனே ! உ௦

கூ.

பரந்து, பல் லாய்மலர் இட்டு, முட்டாதடி யேஇறைஞ்சி,
இரந்தஎல் லாம்எமக் கேபெறலாம் என்னும் அன்பர்உள்ளம்
கரந்துநில் லாக்கள்வ னே ! நின்றன் வார்கழற் கன்பெனக்கும்
நிரந்தரமாய் அருளாய், நினை ஏத்த முழுவதுமே ! உ௪

எ.

முழுவதுங் கண்டவனைப் படைத்தான் முடிசாய்த்து முன்னாள்
செழுமலர்கொண்டெங்குந்தேட அப் பாலன்இப்பால்எம்பிரான்

And yet 'Three are the gods that rule in heaven and earth,' they vainly deem.
What sin is this your haughty minds breathe out, ye erring penitents? 16

V.

I plead no merit,—am no real devotee.

No penance have I done, nor bowed, with hand unstinting scatt'ring flowers ;
Born all in vain,—to 'cruel deeds' a thrall,—the bliss of Çivan's heav'n
Amongst Thy loving ones, I've fail'd to gain ; see, and in grace bestow
On me, Thy slave, consummate life beneath Thy feet, Supernal Lord ! 20

VI.

Grace unfailing to the faithful.

They roam'd and cull'd choice varied flowers to lay in worship at Thy feet,
Theydeemed that all they sought they should obtain ; and from these loving hearts.
In mystic guile Thou hidest still, abiding not ! In grace bestow,
Love to Thy glorious foot, that I may ceaseless praise with perfect song ! 24

VII.

Çivan was an ascetic, as I am now.

Erewhile the Maker's-maker bowed, brought blooming flowers, and everywhere
Sought for th' All-seeing One, nor found. Our mighty One, Who dwells beyond,

17. See Pope's *Kurra!*, ch. xxvii. 18. See my *Nālaḍi*, ch. xi. 21. Lit. 'many flowers.'
These are fourfold : 'branch-flower' (கோடெழு), 'creeper-flower' (கொடிப்பு), 'water-flower' (கீழ்ப்பூ),
and 'ground-flower' (நிலப்பூ). Comp. Kōyil Pur. I. 15-21. 23. Song III. 125, &c. 25. I. e.
Viṣṇu, who produced Brahmā, the Demiurge. Muir, vol. iv. pp. 266, 267 : 'Tato Brahmā samā-
bhavat, SA TASYAIVA PRASĀDAJAḤ.'

கழுதொடு காட்டிடை நாடகம் அழக் கதியிலியாம்
உழுவையின் ஞேல்உடுத் துவ்மந்த'மேற்கொண் டுழிதருமே. ௨௮

௮.

உழிதரு காலும் கவலும் புவலொடு மண்ணும்விண்ணும்
இழிதரு காலம்சக் காலம் வருவது, வந்தகற்றின்
உழிதரு கால் அந்த! உன்வடியேன் சொந்த வல்வினையைக்
கழிதரு காலமும் ஆய் அவை காத்தெம்மைக் காப்பவனே! ௩௨

௯.

பவன்,எம் பிரான், பரிமாமதிக்க கண்ணி, விண்ணேற்பெருமான்,
சிவன்சம் பிரான்சன்னை ஆண்டு கொண்டான்என் சிறுமை
கண்டீர்,

அவன்சம் பிரான்சன்ன நான் அடியேன் என்ன இப்பரிசே
புவன்சம் பிரான் றெரியும்பரி சாவ தியம்புகவே! ௩௩

௧௦.

புகவே தகேன் உவக் கன்ப ருள்யான், என்பொல் லாமணியே!
தகவே எனைஉனக் காட்கொண்ட தன்மைசப் பன்மையரை

Here in the wilds with demons danced, a homeless, friendless one; and there
In tiger-skin arrayed Himself, as madman wand'ring to and fro! 28

VIII.

Save Thy servants in the day of doom!

The wand'ring wind, the fire, the flood, the earth, the heaven,—a time shall be,
When these adown the gulf shall go! After that hour unknown has come
The deeds— mighty the soul to bind—Thy slave in wand'ring days has done,—
Let the time come for these to pass! Guard us from these, our Guardian then! 32

IX.

Bhavan's our Lord.

Bhavan's our Lord, Whose garland is the cool vast moon, of heavenly ones
The Prince. Çivan's our Lord, Who made me His, my meanness though He saw.
Our Lord Supreme is He, and I, His lowly servant, thus declare:
That earth may know, sound out that Bhuvan is our Lord! 36

X.

'Tis wondrous grace that sought me out.

Unmeet was I to enter 'mongst Thy loving ones, my flawless Gem!
Ambrosia rare! The way Thou took'st me for Thine own and mad'st me meet!

27. NOTE I. 28. Koyl Pur. II. 32. 29. 32. Comp the Dies irae.' 31. Pope's
Nabhi, ch. xi. 33. Muir, vol. iv. p. 328. Bhuvan = 'the existent,' 'the eternal.' 36. Bhuvan:
an epithet of Çivan, 'Lord of the air.' Muir, vol. iv. p. 25.

மிகவே உயர்த்தி விண்ணோரைப் பணித்தி, அண்ணா அமுதே!
நகவே தரும், எம் பிரான், என்னை நீசெய்த நாடகமே! ௪௦

§ உ. அறிவுறுத்தல்.

கக.

நாடகத்தால் உன்னடியார் போன்டித்து நானடுவே,
வீடகத்தே புகுந்திடுவான் மிகப்பொரிதும் விரைகின்றேன்;
ஆடகச்சீர் மணிக் குன்றே! இடையறா அன்புனக்கென்
ஊடகத்தே நின்றுருகத் தந்தருள், எம் முடையானே! ௪௪

கஉ.

யானேதும் பிறப்பஞ்சேன்; இறப்பதனுக் கென்கடவேன்?
வானேயும் பெறில், வேண்டேன்; மண்ணாள்வான் மதித்தும்
இரேன்;
தேனேயும் மலர்க்கொன்றைச் சிவனே! எம் பெருமான்! எம்
மானே! உன் அருள்பெறுநாள் என்றென்றே வருந்துவனே. ௪௮

The very meanest lifting high, Thou didst the heav'nly ones bring low!
What Thou our Lord to me hast done is as a play men laugh to see! 40

DECAD II.

THE IMPARTATION OF DIVINE KNOWLEDGE.

XI.

A prayer for perfect love.

'Midmost of Thy devoted ones, like them in mystic dance to move;
Within Thy home above to gain wish'd entrance, lo, I eager haste!
O golden-glorious Hill of gems! Give grace, that ceaseless love to Thee,
Our Master, in my heart of hearts, melting my very soul, may 'bide. 44

XII.

Longing for grace alone.

I dread not any birth. To death what should I owe! Nor do I crave
Even heaven itself to gain. No power to rule this earth do I esteem.
O Çivan, crowned with cassia-flowers that sweets distil; our Perumān!
Our only Lord! I fainting cry: 'When comes the day I find Thy grace?' 48

41. Comp. T. A. P., ch. vi. [This fine metre is கரவடித் தரவு சொச்சகக் கவிப்பா. So X-XIII, XV, XXXI, XXXVIII-XL; and VIII, XVI have the same rhythm, but six lines. It has four feet (mostly கரவ) and Ven-çalajai (G. 179). In Greek poetry it is Epichoriambic. Introd., p. lxxxviii.]

௩௩.

வருத்துவனின் மலர்ப்பாதம் அவைகாண்பா னுய் அடியேன்
 இருத்துநல மலர் பினையேன் வந்தேனத் தழுப்பேறப்
 பொருத்தியபொற் சிலைசுனித்தாய்! அருள் அழகம் பரியாயேன்
 வருத்துவனற் றரிபோன்பாற் றென்னேதான் ஆம் ஆறே? ௫௨

இ. 2௦௭௩, XIV. 1.

௩௪.

ஆமாயுள் றிருவடிக்கே அகங்குரையேன், அன்புருகேன்,
 பூமலை பனைத்தேக்கேன், புகழ்த்துரையேன், புத்தேளிர்
 கோமான்! தின் றிருக்கோயிறாகேன், ரொழுகேன், கூத்தாடேன்,
 சாமாறே விரைகின்றேன், சதுராலே சார்வானே! ௫௩

௩௫.

வானுகி மண்ணுகி வளியாகி ஒளியாகி,
 ஊனுகி உயிராகி உண்மையுமாய் இன்மையுமாய்க்
 கோனுகி யாவெனதென் றவரவரைக் கூத்தாட்டு
 வான் ஆகி தின்னொயை என்சொல்லி வாய்த்துவனே? ௫௪

XIII.

Without Thy presence I pine.

I ever pine Thy flow'ry feet to see, — Thy slave, dog though I am!
 I sit, no fitting flowers present, my tongue no rising raptures speaks.
 Thou Who the well-strung golden bow didst bend! Ambrosia of Thy grace
 If Thou give not, I PINE, — a wretch forlorn, — what other can I be? 51

XIV.

Deadness of soul.

My inmost self PINES not, as were befitting, for Thy sacred Foot;
 Nor melts in love; I bring no wreath; speak out no worthy word of praise;
 Within the shrine of Him, the King of gods, perform no service due; 55
 Nor move in dance. To death I haste! Thou Whom true wisdom bringeth nigh!

XV.

God all in all.

Thou art the Heaven; Thou art the Earth; Thou art the Wind; Thou art the Light;
 The Body Thou; the Soul art Thou; Existence, Non-existence Thou;
 Thou art the King; these puppets all Thou dost make move, dwelling within,
 That each one says: 'Myself and mine.' What shall I say? How render PRAISE? 60

51. Çivan is a great master of the bow. With a single arrow he destroyed the three cities.
 Comp. Muir, vol. iv. pp. 223, 228.

60.

'Who slays conceit that utters 'I' and "mine,"

Shall enter realms above the powers divine.' *Kuruj.* 346 (p. 245)

கஈ.

வாழ்த்துவதும் வானவர்க டாம்வாழ்வான் மனநின்பால்
தாழ்த்துவதுந் தாம்உயர்ந்து தம்மையெல்லாந் தொழவேண்டிச்,
சூழ்த்துமது கரமுரலுந் தாரோயை! நாபடியேன்
பாழ்த்திறிப் பறுத்திடுவான் யானும்உன்னைப் பரவுவனே! கச

கௌ.

பரவுவார் இமையோர்கள்; பாடுவன நால்வேதம்;
குரவுவார் குழன்மடவாள் கூறுடையா ளொருபாகம்;
விரவுவார் மெய்யன்பின் அடியார்கண் மேன்மேலுன்
அரவுவார் கழலிணைகள் காண்பாரோ? அரியானே! கச

கௌ.

அரியானே! யாவர்க்கும் அம்பரவா! அம்பலத்தெம்
பெரியானே! சிறியேனை ஆட்கொண்ட பெய்கழற்கீழ்
விரை ஆர்ந்த மலர்தாவேன், வியந்தலறேன், நயந்துருகேன்
தரியேனான் ஆமாறென்? சாவேனான், சாவேனே! கௌ

XVI.

My praise is pure. Free me from embodiments.

The heavenly ones adore Thee still heaven's bliss to share! Their minds to Thee
They lowly humble that, on high exalted, men may worship them;
Thou round whose flower-wreath hum the honey-bees! Thy slave, I praise
Thee, even I, that Thou may'st save from idle round of earthly birth! 64

XVII.

The bliss of Çivan's heaven of presence.

The heavenly dwellers chaunt Thy praise; the fourfold Vēdas utter song;
She of the shining locks that shed perfume is sharer of Thy seat;
There in true love Thy servants all commingling dwell; there, more and more,
Thy feet with sounding anklets girt do they behold, Thou hard to know! 68

XVIII.

This abandonment is unendurable.

Thou Whom 'tis hard to know,—in sky and in the golden court revealed,—
Our mighty One! beneath the jewelled feet where I was made Thine own,
No more I scatter fragrant flowers, nor wondering weep, nor melt in love.
'Tis past my power to bear! How can it be? I die, insooth, I die! 72

௧௯.

வேனில்வேண் மலர்க்கணைக்கும் வெண்ணகைச் செவ்வாய்க்
கரிய,

பானலார் கண்ணியர்க்கும் படைத்துருகும் பார்தெஞ்சே!

ஊவொலா தின்றுருகப் புருந்தாண்டா வின்றுபோய்,

வானுளார், காணாய், நீ மானாவாழ் கின்றுயே!

௭௩

௨௦.

வாழ்கின்றாய் வாழாத தெஞ்சமே! வல்வினைப்பட்

டாழ்கின்றாய் ஆழாமற் காப்பாணை எத்தாதே,

சூழ்கின்றாய் கேடுவெக்குச் சொல்கின்றேன் பலகாலும்;

வீழ்கின்றாய் நீ அலவகக் கடலாய வெள்ளத்தே!

௨௦

XIX.

He is above: we earthly still.

With flow'ry arrows in the spring-time comes the god of soft desire,
And witching smile of maidens fair, with rosy mouths and flower-wreathed locks.
Poor soul,—that pants and melts through these!—Who made thee His, and
thrilled thy frame,

To-day hath gone and dwells in heaven; yet see, thou still art lingering here! ;6

XX.

O soul be wise!

O soul, that livest here in joy! Of life's true joys bereft, in mire
Thou sink'st of 'mighty deeds'! Him Who guards men from sinking praisest not!
Thou art devising ruin to thyself,—I tell thee so full oft;
Thou'rt sinking even now beneath the flood of the distressful sea!

௨௦

§ ௩. சுட்டறுத்தல் [தன்செயல் அறுத்தல்].

உக.

வெள்ளந்தாழ் விரிசடையாய்! விடையாய்! விண்ணோர்
பெருமானே! எனக்கேட்டு வேட்ட நெஞ்சாய்ப்
பள்ளந்தாழ் உறுபுனலிற்கீழ்மேல் ஆகப்
பதைத்துருகும் அவர்நிற்க, என்னை ஆண்டாய்க்
குள்ளந்தாணினுச்சி அளவு' நெஞ்சாய்
உருகாதால் உடம்பெல்லாங் கண்ணாய், அண்ணா
வெள்ளந்தான் பாயாதா நெஞ்சங் கல்லாம்,
கண்ணிணையு' மரம்ஆந், தீ வினையி னேற்கே!

அச

உஉ.

வினையிலே சிடந்தேனைப் புகுந்து நின்று,
போதுநான் வினைக்கேடன், என்பாய் போல

DECAD III.

DYING TO SENSE AND SELF.

This decad describes the mystic experience known by Çaiva Siddhāntis as *Ñāna-çarithai*, in which the devotee, though able to discern God in and above and beyond all things, continues to perform outward rites (Çarithai) and to avail himself of all means of grace. See Çiva-Piragāçam II. 48. Since Çivan so deigns to manifest, and yet veil, His Presence, the devotee is assiduous in performance of all prescribed acts of worship, while his soul transcends the visible, and by *Ñānam* (in this connection = *divine Faith*) sees God. *Introd.*, p. 1, &c.

XXI.

I have relapsed into apathy.

'Through Thine expanding locks the FLOOD pours down ;
the Bull is Thine, Lord of the heavenly ones !'—
They sang, and stood, with panting, melting souls,
like torrent plunging in th' abyss ! and I,
With yearning soul I heard ! Thou mad'st me Thine ! Yet now
from head to foot, I melt not ;—from my eyes
The rushing waters pour not down ;—my heart
is stone ;—both eyes are wood to SINFUL me !

84

XXII.

Deadness has come over me.

Thou ent'ring stood'st by me fast bound IN SIN ;
as one who says, ' I'm sin's destroyer, come !'

இனையனான், என்முன்னை அறிவித் தென்னை
 ஆட்கொண்டெம் பிரான் ஆனாய்க் கிரும்பின் பாவை
 அனையநான் பாடேனின் ஞடேன், அந்தோ!
 அலறிடேன், உலறிடேன் அவி சோரேன்,
 முனைவனோ! முறையோ, நான் ஆன ஆறு
 முடிவறியேன், மறநல் அந்தம் ஆயி னனோ!

அஅ

உரு.

ஆயநான் மறையவனுநீயே ஆகல்
 அறித்தியா வியாவரினுங் கடையன் ஆய
 நாயினோன் ஆதலையு' நோக்கிக் கண்டு,
 நாதனோ! தானுனக்கோர் அன்பன் என்பேன்
 ஆயினோன் ஆகலால் ஆண்டு கொண்டாய்;
 அடியாந்தாம் இல்லைபே அன்றி மற்ரோர்
 பேயனோன் இதுதானின் பெருமை அன்றோ?
 எம்பெருமான்! என்சொல்லிப் பேசு கேனோ?

கஉ

Thyself announcing thus, Thou mad'st me Thine,—
 becam'st my mighty Lord. Like iron statue, I
 Now sing no praise, nor dance, nor weep, nor wail,
 nor faint with bliss. Behold, O Primal One,
 To Thee I make my plaint; nor know how this
 with me shall end, Thou Who art First and Last!

88

XXIII.

Very vile, but Thine: save me!

Thou'rt Ayan, Thou the fourfold Vēdas' Lord;
 I know Thee,—I, lowest of men that live;
 I know,— and see myself a very cur;—
 yet Lord, I'll say I am Thy loving one!
 Though such I was, Thou took'st me for Thine own.
 Thy saints are here no longer, only I,
 Vile wretch! and is it thus Thy greatness shines?
 Our Perumān, what shall I say to Thee?

92

87. Song XXVII. 11, &c. 89. Vishnu and Brahma. This is strictly Kṛishna, the 'cow-herd', not Āyan, but Āyan.

உச.

பேசிற்கும் ஈசனே! எந்தாய்! எந்தை!
 பெருமானே! என்றென்றே பேசிப் பேசிப்;
 பூசிற்குள் றிருநீறே நிறையப் பூசிப்;
 போற்றி, எம்பெருமானே! என்றுபின்ரு
 நேசத்தாற் பிறப்பிறப்பைக் கடந்தார் தம்மை
 ஆண்டானே! அவாவெள்ளக் கள்வனேனை
 மாசற்ற மணிக்குன்றே! எந்தாய், அந்தோ,
 என்னைநீ ஆட்கொண்ட வண்ணந் தானே!

கக

உரு.

வண்ணந்தான் சேயதன்று, வெளிதே அன்ற'
 அநேகன் ஏகன் அணு அணுவில் இறந்தாய், என்றங்
 கெண்ணந்தான் றடுமாறி இமையோர் கூட்டம்
 எய்தும் ஆறநியாத எந்தாய்! உன்றன்
 வண்ணந்தான் அதுகாட்டி, வடிவு காட்டி,
 மலர்க்கழல்கள் அவைகாட்டி, வழி அற் றேனைத்

XXIV.

Thy votary, though full of sin.

And if I spake, 'Thou'rt Içan, Father, Sire
 great Perumān;' thus have I ever said;
 If I besmear'd, 'twas sacred ash alone
 I smear'd, still praising Thee, our Perumān;
 Who erst made those Thine own who'd passed by love
 o'er birth and death. In torrent plunged of lust
 And guile, behold me, spotless Hill of gems!
 Father! 'Twas such an one Thou mad'st Thine own!

96

XXV.

The mystery of His being.

Thy colour is not red,—nor white Thy form;—
 Thou'rt Many, One; Atom, than Atom far
 Subtler; the heavenly host in 'wilder'd thought
 know not the way, Father, to reach Thy feet.
 Thou showd'st Thy form, Thy beauty didst display;
 didst show Thy flow'ry feet! Me wandering, Thine

திண்ணத்தான் பிறவாமற் காத்தாட் கொண்டாய்;
எம்பெருமான்! என்சொல்லிச் சிந்திக் கேனே?

400

உகூ.

சிந்தனைநின் றவைக்காக்கி, நாயினேன்றன்
கண்ணினைநின் றிருப்பாநப் போதுக் காக்கி,
வந்தனையும் அம்மலர்க்கே ஆக்கி, வாக்குன்
மணிவார்த்தைக் காக்கிலும் புலன்கள் ஆர
வந்தனை, ஆட் கொண்டிள்ளே புகுந்த விச்சை
மால் அழுகப் பெருங்கடலே! மலையே! உன்னைத்
தந்தனை, செந்தாமரைக்காடனையே மேனிந்
தனிச்சுடரே! இரண்டுநிலித் தனியனோற்கே.

407

உஎ.

தனியனைன் பெருமிறவிப் பெளவந் தெவ்வக்
தடந்திரையால் ஏற்றுண்டு, பற்கொன் றின்பிக்
கனியைநேர் துவர்வாயார் என்னுங் காலார்
கலக்குண்டு, காமவான் சுறவின் வாய்ப்பட்ட'

Thou mad'st, safeguarding me from future 'birth'!
Our Perumān, what shall I say, what think?

100

XXVI.

Wonders of grace.

Thou mad'st my THOUGHT Thy THOUGHT! Of me, mere cur,
Thou mad'st the eye rest on Thy foot's blest flower,
Thou mad'st me bow before that flower alone! My mouth
Thou mad'st to speak abroad Thy gem-like word!
My senses five to fill Thou cam'st, and mad'st me Thine.
Ambrosial Sea of magic might! O Mount! Thyself
Thou gav'st, Thy form like wild of roseate lotus flowers,
to LONELY helpless me, Thou Only-Light!

104

XXVII.

The voyage.

I, LONELY, tost by billows broad of anguish sore,
on the great 'sea of birth,' with none to aid;
Disturbed by winds of mouths roseate like ripened fruit,
lay caught in jaws of the sea-monster lust!

இனிஎன்னே உய்யும் ஆறென்றென் றெண்ணி,
 அஞ்செழுத்தின் புணைபிடித்துக் கிடக்கின் றேனை
 முனைவனே! முதல் அந்தம் இல்லா மல்லற்
 கரைகாட்டி ஆட்கொண்டாய், மூர்க்க னேற்கே!

க௦௮

உ௮.

கேட்டாரும் அறியாதான், கேடொன் றில்லான்,
 சினை இலான், கேளாதே எல்லாங் கேட்டான்;
 நாட்டார்கள் விழித்திருப்ப ஞாலத் துள்ளே
 நாயினுக்குத் தவிசிட்டு, நாயி னேற்கே
 காட்டா தனஎல்லாங் காட்டிப் பின்னுங்
 கேளா தனஎல்லாங் கேட்பித் தென்னை
 மீட்டேயும் பிறவாமற் காத்தாட் கொண்டான்,
 எம்பெருமான் செய்திட்ட விச்சை தானே!

கக௨

உக.

விச்சைதான் இதுஒப்ப துண்டோ? கேட்கின்
 மிகுகாதல் அடியார்தம் அடியன் ஆக்கி,

'Henceforth what way to 'scape?' I frequent cried! then thought,
 and seiz'd the raft of Thy Five Letters! So to me,
 O Primal One, Thou showd'st a boundless fertile shore,
 and mad'st the rash insensate one Thine own!

108

XXVIII.

What He did for me!

Him none by hearing know; He knoweth no decay;

He hath no kin; naught asking, heareth all!

While people of the land beheld, here on this earth

to me, a cur, He gave a royal seat;

To me, a dog, all things not shown before, He showed;

all things not heard before, He caused to hear;

And guarding me from future 'birth,' He made me His.

Such is the wondrous work our Lord hath wrought for me!

112

XXIX.

His appearing!

The WONDER this! Say, is there aught like this?

He made me servant of His loving saints;

அச்சத்தீர்த்தாட்கொண்டான்; அழகம் ஊறி
 அகநெகவேபுருத்தாண்டான், அன்பு கூற
 அச்சன், ஆண் பெண் அலி ஆகாசம் ஆநி,
 ஆர் அடலாய், அந்தராய் அன்பா வின்ற
 செச்சைமாமலர் ஞாயிர் பேனி, எங்கள்
 சிவபெருமான் சம்பெருமான், தேவர்கோவே!

௧௧௬

௩௦.

தேவர்கோ அறியாத தேவ தேவன்,
 செழும்பொழில்கள் பயந்து, காந்தழிக்குற்றை
 சுவர்கோ னாழ்நின்ற மகல்வன், முர்த்தி,
 சூதாதை, மாதாளும் பாதக் கெத்தை,
 யாவர்கோன் என்னையுர்வுந் தாண்டு கொண்டான்;
 யாம் ஆர்க்கும் குடி அல்லோம், யானும் அஞ்சோம்,
 மேவினோம், அவன் அடியார் அடியா யோடு
 மேன்பேலும் குடைத்தடி ஆநி போயே!

௧௨௦

Dispell'd my fear, ambrosia pouring forth, He came,
 and while my soul dissolv'd, in love made me His own;
 The Sire,—Male, Female, Neither, Ether pure,—was He;
 as wondrous Fire; as End of all; beyond all far;
 His body like a flower of golden hue;
 our Çiva-Perumān, our Lord, OF GODS THE KING!

115

XXX.

Triumph.

The God of gods, to king of gods unknown;
 King of the 'Three'; what teeming worlds create,
 Preserve, destroy; the First; Essence divine;
 the Sire of sires; Father, whose half the Mother is,
 The King of all! He came, and made me, too, His own.
 Henceforth I'm no one's vassal; none I fear!
 We've reached the goal; with servants of His saints
 in sea of bliss we evermore shall bathe!

120

115. See Çiva-Āna-bodham, Aphorism I. 'These three, 'Male, Female, Neither' i.e. all beings animate and inanimate, include all the phenomenal universe. The END is Çivan's name in the same aphorism. 116. Song XIX. 4. 117. Even to Indra. Comp. 'sport,' 1.

§ ச. ஆத்தம சுத்தி.

[Metre: six feet—Āçiriya-Viruttam, G. 193. Formula mostly is:—*mr|v|v|v|v|—kr̥m*. In classical metre it is:—

Tr. | - 0 0 0 | - 0 0 0 | - 0 0 0 | - 0 0 0 | - 0 0 0 -
Tr. | dact. | - 0 0 0 | - 0 0 0 | - 0 0 0 | - 0 0 0 -
choriamb. (p. lxxxviii).]

நக.

ஆடு சின்றிலை; கூத்துடை யான்கழற் கன்பிலை; என்புருசிப்
பாடு சின்றிலை; பதைப்புதுஞ் செய்கிலை; பணிகிலை; பாதமலர்
சூடு சின்றிலை; சூட்டுகின் றதும்இலை; துணையிலி பிணநெஞ்சே!
தேடு சின்றிலை; தெருவுதோ றலறிலை; செய்வதொன் றறியேனே.

கஉச

நஉ.

அறிவி லாதஎனைப்புநுந்தாண்டு கொண்டறிவதை அருளிமேல்,
நெறி எலாம்புலம் ஆக்கிய எந்தையைப் பந்தனை அறுப்பானைப்,
பிறிவிலாதஇன்னருள்கள் பெற்றிருந்து, மாருதி, பிணநெஞ்சே!
கிறி எலாமிகக்கீழ்ப்படுத்தாய், கெடுத்தாய், என்னைக்கெடும் ஆறே.

கஉஅ

DECAD IV.

THE SOUL'S PURIFICATION.

XXXI.

The sluggish soul.

Thou dancest not ; thou hast no love for the DANCER's foot ; with melting thrill
Thou singest not ; thou throbbest not ; thou bowest not down ; the flower of
His foot

Thou wearest not ; thou crownest it not with flowers ; there's none like Thee,
DEAD HEART !

Thou seekest Him not ; through every street thou wailest not ; nothing know
I thou dost !

124

XXXII.

The ungrateful, treacherous heart.

My Sire came, entered, made His own me who knew naught ; in mercy taught
me all ;

Caused me to know the higher path ; He loos'd my every bond !—

Despite the gain of changeless, sweetest gifts of grace,—thou'rt changed, DEAD
HEART !

RUINED by thee, to all that's false subjected, thus I RUINED lie !

128

௩௩௩.

மாறிதின்றெனைக்கொட்கிடந்தனைபாயன்பாதிவிலியடதென்றே!
தேறு கின்றிலம் இனி உனைச், சிக்கெனச் சிவன் ஞவன் றிய
டோண்மேல்.

நீறு தின்றது கண்டனை அழிவு தெக்கலை, இக்காயர்,
கீறு கின்றிலை, கெடுவதுன் பரிசிது கேட்கவுங் கில்லேனே! ௧௩௨

௩௩௪.

கிற்ற வாயன மே! கெடு வாய், உடையான் அடிநாயேனை,
வற்றை வாயிக ஆள்வதற் சூரியவன் வினாமலர்க் திருப்பாத
முற்றி வானிளந் தனிப்பிரித் திருந்துநீ உண்டன எல்லாழன்,
அற்ற ஆறுதின் ஞறிவுநின் பெருமையும் அளவறுக் கில்லேனே.

௧௩௩

௩௩௫.

அளவறுப்பதற் கரியவன் இமையவர்க் கடியவர்க் கெனியானம்,
களவறுத்துநின்றொண்டமைகருத்தினுட்கசிந்துணர்ந்திருந்தோயும்

XXXIII.

Heart unworthy of trust: insensible to complaint.

My foolish senseless HEART, that changing, RUIN bring'st to me.
Henceforth I trust thee nevermore; assuredly on Civan's mighty arm
The ashes thickly smeared thou saw'st, yet melted'st not; this body's bonds
Thou rendest not,—nor can I bid restore the ruin thou hast wrought. 132

XXXIV.

The utter folly of the fickle mind.

Perish, O restless mind! before the Master Absolute,
A dog I lay;—Thou didst enjoy His fragrant flowery Foot;
But now thou'rt severed like a young and tender shoot; all former bliss
Hast lost! Truly I deem Thy wisdom and Thy greatness measureless! 136

XXXV.

Insensible to infinite mercy.

When He to heavenly ones inscrutable, of access easy to His saints,
Our hidden sin destroyed, and made me His, thou knew'st the melting joy!

உளக றுத்துனை நினைந்துளம் பெருங்களன் செய்ததும் இலை,
நெஞ்சே!

பளக றுத்துடை யான்கழல் பணிந்திலை, பரகதி புகுவானே. ௧௪0

௩௬.

புகுவ தாவதும், போதர வில்லதும், பொன்னகர் புகப்போதற்,
குசுவ தாவதும், ஏந்தைஎம்பிரான்என்னை ஆண்டவன்கழற்கன்பு,
நெசுவ தாவது, நித்தலும் அமுதொடு தேனொடு பால்கட்டி
மிசுவ தாவதும், இன்றெனின், மற்றிதற் கென்செய்கேன் வினை
பேனே? ௧௪௪

௩௭.

வினைஎன் போல்உடை யார்பிறர் ஆருடையான்? அடி நாயேனைத்
தினையின் மாகமும் பிறிவது திருக்குறிப் பன்று; மற்றதனாலே,
முனைவன் பாதநன் மலர்பிரிந் திருந்துநான் முட்டிலேன், றலை
கேறேன்,
இனையன் பாவனை இரும்புகன் மனஞ்செவி இன்னதென் றறி
பேனே! ௧௪௮

Yet, HEART, thou hast not, hating all thy hidden sin, prepar'd an ample field
for Him,

Nor bow'd before the Master's healing Feet, the heavenly goal to gain! 140

XXXVI.

What remedy?

If 'tis not given to pass the golden gate,—where all may entrance find,
And whence none e'er departs;—nor yet to melt in love before the foot
Of Him, my Sire, my Lord;—if there to me abound no more
Ambrosia, every honied sweet;—a sinful man, what can I do for this? 144

XXXVII.

A sinner—I quit Thee not.

What other sinners are there like to me, cur at the Master's Foot?
Yet not a whit from me to sever is Thy sacred will; and thus,
O Primal One, Thy Foot's fair flower if I should quit, and yet live on,
My soul is iron, stone my mind; my ear to what shall it compare! 148

௫௮.

எனையாவரும் எங்கிடல் உற்றுநின்றினதென் றறியாத
தேனே, யாவெயைக் கருமீனின் றேறல்சர், சிவனே, என்சிவ
லோகக்

கோனே, மான் அனதோக்கென்கூறலைக் குறையெனெடுங்காலம்,
ஊனையாவிருந்தோம்புகின்றேன், கெடுவேன்உயிரியாதே! ௧௬௨

௫௯.

ஒய்வி லாதன உவாமனில் இறந்தன ஒன்றலித் தடத்து,
நாயில் ஆகிய குலத்தினும் கடைப்படுந் என்னைநன் னெறி
காட்டித்,

தாயில் ஆகிய இன் அருள் புரிந்தனன் றலைவனே நனிகாணோன்,
தீயில் வீடுகிலேன், நிண்வரை உருங்கிலேன், செழுங்கடல்
புருவேனே! ௧௬௩

௬௦.

வேனில் வேள்களை சிழித்திட மதசநிம் அதுதனைநீனையாதே,
மாவிலாவிய தோக்கியர் படிநிடை மத்திடு தயிராகித்,
தேனிலாவிய திரு அருள் புரிந்தனன் சிவனாகப் புகப்போகேன்,
ஊனில் ஆவியைஒம்பித் தற்பொருட்டினும் உண்நித்திருந்தேனே! ௧௬௪

XXXVIII.

Life, a long exile.

The others all have reached the goal, yet I, who know not anything,
Haste not to Thee who art all sweetness, Çivan, King of Çiva-world;
Thou Spouse of her whose eye is like the tender fawn; long time
I still abide, cherish this flesh, and so my death-in-life drags on! 151

XXXIX.

How do I bear life?

O bliss that ceases not! O bliss beyond compare! His bright flower-foot
He gave; to me of kind more base than dogs, He showed the perfect way.
My Chief, who gave me grace sweeter than mother's love, I see not now!
Yet in the fire I fall not, wander not o'er hills; I'll plunge in the deep sea! 150

XI.

Still the senses' slave!

'When Cupid's dart in springtide wounds, moonlight will scorch;' of this I took
No heed; like milk 'neath churning stick I'm stirred by wiles of those of fawn-
like eyes.

To Çivan's city go I not, where grace as honey to the soul is given;
To cherish soul within the body, still I eat, and garments still put on! 163

§ ௫. கைம் மாறு கொடுத்தல்.

சுக.

இருகையானையை ஒத்திருந் தென்னுளக்
கருவையான்கண்டி லேன்கண்ட தெவ்வமே!
வருக! என்றுபணித்தனை; வான்உளோர்க்க'
ஒருவனே! கிற்றி லேன்கிறபன் உண்ணவே!

கசுச

சுஉ.

உண்டொர் ஒண்பொருள் என்றுணர் வார்க்கெலாம்
பெண்டிர் ஆண்டலி என்றறி ஒண்கிலை;
தொண்ட நேற்குள்ள வாவந்து தோன்றினாய்,
கண்டுங் கண்டிலேன் என்னகண் மாயமே!

கசுஅ

சுந.

மேலை வானவ ரும்மறி யாததோர்
கோலமே! எனை ஆட்கொண்ட கூத்தனே!

DECAD V.

THE RENDERING A FIT RETURN.

XLI.

I did not clearly apprehend Thine appearing.

Like elephant two-handed I saw not
My mind's true germ ; I saw but sore distress.
Thou bad'st me, 'come' ; yet, 'mid the heavenly ones
'Twas I alone passed not, the senses' slave.

164

XLII.

It must have been illusion. Is HE man ?

To all who apprehend that one bright Essence truly is,
As female, male, or lifeless thing Thou art not known ;—
To me Thy servant, coming as Thou art, Thou didst appear !
I saw Thee, yet I saw Thee not ! What visual juggle this !

168

XLIII.

When shall I really see Thee as Thou art ?

Thou Form unique, to even heavenly ones
Unknown ! Thou Mystic Dancer, Who didst make me Thine !

161. An elephant with two trunks would be utterly lost ; so I, serving two masters, the heavenly Master and the sense-world. 162. The *guru* in the soul. 165. See *Çiva-nāna-bōdham*, Aph. I. p. 11. 'God is not the phenomenal universe, to denote all the contents of which the words *he, she, it* may be used.' Comp. V. 115. 168. It must have been a visual juggle, a mere trick of the eye. *Unbelief follows unfaithfulness.*

ஞால மேவிசும் பே, இவை வந்துபோம்
கால மே, உனை என்றுகொல் காண்பதே?

௪௭௨

சுசு.

காணல் ஆர்ப்பரமே! கூட்கிறுத்ததோர்
வாணரி லாப்பொருளே! இங்கொல் பாய்ப்பொனப்
பாணனேன்படிற்றுக் கையை விட்டுனைப்
பூணும் ஆறறி யேன்புலன் போற்றியே.

௪௭௩

சுசு.

பேற்றி என்றும், புண்தீர், புயிற்றுநீர்
குற்றநாமிக்க அன் பால் அறைந் தின்றுலேன;—
ஏற்று வந்தெதிர் தாமரைந் தாளுறும்
கூற்றம் அன்னதொர் கொள்கைஎன் கொள்கையே!

௪௭௪

Me Thine! On earth, in heaven, or when all these
Have passed away,—WHEN shall I see Thy face?

171

XLIV.

I am of earth, earthy.

Thou Infinite, by men yet seen! Beyond eye's ken
Thou Essence gleaming bright! Here, like a fledgling, I
Would gladly leave this faulty frame; yet know I not—
Dweller in this sense-world—how I may Thee put on.

172

XLV.

Deadness of soul.

I call not on Thee filled with mighty love,
Nor render praise, nor fall in ecstasy.
'Tis with me as when death confronted Thee,
Bowing before those lotus flowers Thy feet.

173

180. *Death slain, and brought to life again!*—There is an odd little story in the Skanda Purānam (சுந்தரகாண்டம், சகாயகாண்டம்), which is capable of conveying very impressive teaching. It is as follows—There was an ancient sage called Mukunda, who, having no son, offered fervent prayers to Śivan, and performed many austerities, always praying for the gift of a worthy son. At length Śivan appeared to him in his hermit's habitation, and promised him a son, who was, however, to be taken from him by death in his sixteenth year. The son was born, and grew up in the wilderness, a pattern of virtue, and an enthusiastic worshipper of Śivan. But at the appointed time, the terrible Yama, lord of dead, came and threw his noose over the doomed youth—Śivan, who loved the devout boy, was enraged at this, and with a kick of his foot laid Yama (the lord of death) dead on the ground. We may say, by the way, that Yama seems to us to have been fairly treated, since he was after all only doing Śivan's will. However this may be, all the gods came round Śivan imploring mercy for Yama,—for, however terrible death may be, the world cannot get on without him. Accordingly a touch of Śivan's foot restored the god of death to life. The poet's application of this myth is very remarkable. He says in effect: 'I am as dead in soul as Yama was, but thy touch brings even death to life.' Comp. IX 70; XV. 41; XXII 74; XXIX 16; *Kūrma*, 169; Nitya Nitya Vilakkaṁ 51.

சகூ.

கொள்ளுங் சில்லெனை அன்பரிற் கூடும்பணி
கள்ளும் வண்டும் அருமலர்க் கொன்றையான்!
நள்ளுங் கீழுளு'மேலுளும் யாவுளும்
எள்ளும் எண்ணெயும் போனின்ற எந்தையே!

கஅச

சஎ.

எந்தையாய், எம்பிரான், மற்று மியாவார்க்கும்
தந்தை, தாய், தம்பி, ரான், றனக் கஃதிலான்,
முந்தி என்னுள் புகுந்தனன், யாவரும்
சிந்தையாலும் அறிவருஞ் செல்வனே!

கஅஅ

சஅ.

செல்வ' நல்குர வின்றிவிண் ணோர்புழுப்
புல்வ ரம்பின்றி யார்க்கும் அரும்பொருள்
எல்லை யில்கழல் கண்டும் பிரிந்தனன்;
கல்வ கைமனத் தேன்பட்ட கட்டமே!

ககஉ

XLVI.

Call me, take me once more.

Call, take me 'midst Thy loving ones, Thou crowned
With cassias, home of sweets and humming bees!—
In 'midst, beneath, above, in all contained,
Thou art, my Sire, 'like oil within the seed!'

184

XLVII.

The Self-sufficing sought out me.

Father and Mother, Lord! To all besides.
Sire, Mother, Lord:—to Him all these are not!
Erewhile within my inmost soul He enterèd,
Whom none by thought can know, the Ever-blissful One!

188

XLVIII.

I had but a glimpse of His glory.

To Thee, nor wealth, nor want! From heavenly ones to worms,
And grass,—(no limit), all Thou fillest,—Being rare!
I saw Thy Foot-gem limitless, yet swerved from Thee.
This is the grief I stony-hearted have endured!

192

சுரு.

கட்ட அத்தெனை ஆண்டு, கண் னுநீ
 றிட்ட அன்பொடி யாவருங் கணவோ,
 பட்ட மண்டபம் அற்றீனை, அற்றீனை,
 எட்ட னோடிமண் கிர்புநீ யோனையே!

௪௩௩

சுரு.

அறிவனோ! அழகே! அடி நாயினோன்
 அறிவ குகந்தி காண்டே, எனை ஆண்ட, ய?
 அறிவி உணமா அன்றே கண்ட நீண்டநன்.
 அறிவனோ? வல்லனோ? அருளினை!

௨௦௦

§ ௬. அனுபோகசூத்தி.

[Metre: அறநிலையத் தொழில் பாசிய விருத்தம். Formula: - ஊ | ஊ | - காய]

சுரு.

ஈசனோ! என் எப்பினோ! எந்நக பெருமான்! என்நிறவி
 நசனோ! நான் யமுர் ஓன் றல்லாய் பொல்லாதாய் ஆன

XLIX.

An appeal.

My bonds Thou loosed'st, mad'st me Thine ! And all
 The loving saints who ashes gave behold,
 Thou didst exalt, within the temple court,
 Ev'n me Thou didst exalt, who knew not anything.

196

I.

I was not chosen for my wisdom or might.

Thou Only-Wise ! Ambrosia ! me, a servile cur,
 When Thou didst take and make Thine own, was I then wise ?
 Thou saw'st my ignorance that day Thou mad'st me Thine !
 Ah, Lord of grace, was I then wise ? was I then strong ?

197

DCCXLVI.

OVERFLOWINGS OF JOY.

II.

No possible return for such mercies !

O Master, O my Mighty One, my Father, Peruman, my births'
 Destroyer, Thou Who mad'st me Thine, an evil wholly worthless dog,

196. Lit. 'knew not ought and two' (1000) which the figure is the letter γ (μ) at I this in the mystery of the five syllables represent 1000 = 800 + 200. See N. 110 II, Song I. 1, and U. man-silikkam 52

நீசனே! ஆண்டார்க்கு நினைக்க மாட்டேன், கண்டாயே,—
தேசனே! அம்பலவனே! செய்வதொன்றும் அறியேனே. 208

௫௨.

செய்வதறிபாச் சிறுநாயேன் செம்பொற்பாத மலர்காணப்
பொய்ய்பெறும்பெறத்தனையும் பெறுதற்குரியேன்; பொய்இலா
மெய்ய்வெறி ஆர்மலர்ப்பாதம் மேவக்கண்டுங், கேட்டிருந்தும்,
பொய்யனெஞ்ன் உண்டுத்திங் சிருப்பதானேன் போர் ஏறே!
209

௫௩.

போரேறே! நின் பொன்ன்கர்வாய் நீபோந்தருளி, இருணிக்சி,
வாரேறினமென் முலையாளோ டுடன்வந்தருள அருள்பெற்ற
சீரேறடியார் நிற்பாதஞ் சேரக் கண்டுங் கண்கெட்ட
ஊரேறாயிங் குழல்வேறே? கொடியேன் உயிர்தான் உலவாதே. 210

௫௪.

உலவாக் காலந்தவம் எய்தி உறுப்பும்வெறுத்திங் குணக்காண்பான்
பலமா முனிவர் நனிவாடப் பாவி யேனைப் பணிகொண்டாய்;

And throughly base;—I cannot think, Thou see'st,—of any meet return to Thee,
O Shining One, Lord of the Porch,—nor know I aught that I can do. 204

LII.

I am still the senses' slave.

Mean cur, that knew not what to do, I gave myself to gain those things
That false ones gain, who ne'er have seen Thy flowery Feet of ruddy gold.
I saw and heard that Thy true saints set free from lies, had gained Thy
fragrant Foot;
Yet I,—false one,—O Warrior strong! still eat, am clothed, and here abide. 208

LIII.

I only left!

Thou Warrior strong from out Thy golden city cam'st, mad'st darkness flee;
With Her the beauteous Queen didst deign to come. The glorious devotees
Who grace had gained, approached Thy Feet. I saw, yet like a sightless hog
That roams the village street, shall I still roam a wretch doomed to live on? 212

LIV.

My love is weak.

Full many a saint through deathless time wrought penance.—members mortified.—
With frustrate hope to see Thee here! Yet Thou didst sinful me Thy servant make.

மலமாத் குரம்பை இதுமாய்க்க மாட்டேன்; மணியே! உனைக்
காண்பயன்

அலவா தீந்நம் அன்பிலேன் என்னை கண் வெழுதேன், எம்
மாதே?

௨௧௬

௫௫.

மாதே! தேய்க்கி உணையாய் பங்க! வந்திங் காட்டுகாண்ட
தேனே! அழகே! கருமின் தெளிவே! சுவனே! தென்றில்லைக்
கோனே! உன்றன்றிருக் துறியடிக்கூடுவாய்தின் கழல்கூட,
ஊனாழ்முக்கடி துகாத்திங் கிருப்பகானேன், உணையானே! ௨௨௦

௫௬.

உணையானே! தின்றனை உன்நி உன்வய் உருதம் பெருங்காகல்
உணையாய் உணையாய்! தீன்பாடுந் தோய்க் கண்டங் கூட்டியின்
கடைஆனேவின் த்ருகாதேன்; கல்லாயாநத்தேன் கரியாதேன்;
மடை ஆப்பழுக்கடி துகாத்திங் கிருப்பதாக மடித்தாயே! ௨௨௨

௫௭.

மடித்த ஆறுந் என்றனக்கே தக்க தே; மன்னடியாயாய்
மடித்த ஆறுந் தோயய்த் தோயனேன், இங்கெங்குவாய்

O Gem! This frame with foulness filled wears not away. To see Thy face,
The strong desire and love 'bide not in me; my Prince, how may I rise? 216

IV.

Still I live this loathed life.

Thy bride is Umāi with the fawn-like eyes! Thou can'st and mad'st me Thine;
Ambrosia Thou, essential sweetness shed! O Civan, southern Tillai's King!
Thy saints assembled neath Thy sacred sign have gone to gather round Thy Feet.
This loathsome body still I guard, still here I dwell, O MASTER MINE! 216

LV.

Thy will ordains my exile.

O MYSTER MINE! They think on Thee, Thy loving ones, with rapture filled;
They're Thine, Thy Foot I saw them join—Yet here more mean than village cur
I dwell; my heart no rapture feels; my mind is stone, nor melts within.
This body vile I still must guard and here abide, such is Thy will! 224

LVII.

My old life of earthly love.

The way Thy will ordains befits me well! Faithless I strayed, I left
Thy saints—A reprobate was I! How did I watch the one below'd,

துடித்த ஆறுந் துசில் இறையே சோர்ந்த ஆறும் முகங்குறுவேர்
பொடித்த ஆறும் இவை உணர்ந்து கேடென் றனக்கே சூழ்ந்
தேனே ! உஉஅ

௫௮.

தேனைப், பாலைக் கன்னலின் றெளியை, யொளியைத், தெளிந்
தார்தம்

ஊனை உருக்கும் உடையானை உம்பரானை, வம்பனைன்
நாவின் னடியே வீஎன்னை ஆண்டாய் என்றால், அடியேற்குத்
தானுஞ் சிரித்தே அருளலாத தன்மை ஆம்என்றன்மையே! உஉஉ

௫௯.

தன்மைபிறரால் அறியாத தலைவா! பொல்லாநாய் ஆன
புன்மையேனை ஆண்டையா? புறமே போக விடுவாயோ?
என்னை நோக்குவார்பாரே? என்னான் செய்கேன், எம்பெருமான்!
பொன்னே திகழுந் திருமேனி எந்தாய், எங்குப் புகுவேனே? உஉ௬

௬௦.

புகுவேன், எனதே நிற்பாதம்; போற்றும் அடியார் உண்ணின்று
நகுவேன், பண்டு தோனோக்கி, நாணம் இல்லா நாயினேன்.

The quiverings of the lip, the folds of circling robe, the timid bashful looks,—
To read love's symptoms there! My mind thus ruin to myself wrought out. 228

LVIII.

Was my vocation a mockery then?

Thou honied Sweetness, purest Joy, Souls' Light, Master Who fill'st with bliss
The frame of those that trust in Thee, Giver of endless gifts! Of worth
I void am yet Thy slave; Thou me hast made Thine own; if this be so,
Thy servant's state would show, I plead, Thy gift of grace was but Thy sport. 232

LIX.

What other refuge have I?

Thy nature others know not, Lord! Me evil cur, lowest of all,
Hast Thou not made Thine own? And wilt Thou let me go cast out from Thee?
Then who will deign to look on me? What shall I do, O Perumān?
Father, whose sacred form is gleam of gold, where shall I refuge find? 236

LX.

I have sure hope: yet how unworthy!

I shall enter beneath Thy Foot which is mine! 'mid saints that adore I standing
Shall laugh, glad as I gaze on the well-known form! shameless dog tho' I am!

தெசும் அன்பில்லை; தினைக்காண, நீ அண்டருள, அடியேனும்
தருவனே, என்றன்வையே, எந்தாய்! அந்தேய, தரியேனே. ௨௪0

§ 6. காருணியத் திரங்கல்.

[Metre: அழகியத் தேவையாய்/ய வந்ததம் Formula: 6 6 6 6]

௬1.

தரிக்கிலேன் நாயவாய்க்கை; சம்பாய, பேற்றி! வயவ
விரூத்தனே, பேற்றி! எங்கன் விழையே, பேற்றி! அன்பில்
ஒருத்தனே, பேற்றி! உப்பாய் தம்பியன், பேற்றி! தில்லை
நிரூத்தனே, பேற்றி! எங்கன் தின்பயா, பேற்றி! பேற்றி! ௨௪௧

— ௪௪. எக்கணியே.

௬2.

பேற்றியோ! நமச்சி வாய! புயங்கனே! பயங்கு கின்றேன்.
பேற்றியோ! நமச்சி வாய! புகலிடம் பிற்தொன் தில்லை.
பேற்றியோ! நமச்சி வாய! புறம் எனைப் போக்கல், கண்டாய்.
பேற்றியோ! நமச்சி வாய! சயசய, பேற்றி! பேற்றி! ௨௪2

No melting love is here! To see Thee, to be made Thine own,—can I
Be meet? This abject state, Father! behold, 'tis past my power to bear! 240

DEAD VII.

THE OVERWHELMING SENSE OF THE DIVINE
COMPASSION.

LXI.

Praises.

I BEAR no more these joys of sense; Hail! Çaikara!
Hail! heaven's ancient Lord. Hail! our Viḍalai!
Hail! Matchless One! Hail! King of heavenly hosts!
Hail! Tillai's Dancer! All hail! our Spotless One! 241

LXII.

Ecstasy.

All hail! Na-ma-çi-vā-ya! Buyaṅgan! My senses fail!
All hail! Na-ma-çi-vā-ya! Other refuge is there none!
All hail! Na-ma-çi-vā-ya! Send me not forth from Thee!
All hail! Na-ma-çi-vā-ya! Triumph, triumph, Hail! 242

241 &c. This is very much retained in the Tamil version. See note on Song I. 242. *Buyaṅgan* = a *viḍai* (=mighty one), which is on his banner. Song XIX. 37. 4. 243. Note II. *Buyaṅgan*, LXV.

கூற.

போற்றி! என்போலும்பொய்யர்தம்மைஆட்கொள்ளும்வள்ளல்!
 போற்றி! நின் பாதம், போற்றி! நாதனே, போற்றி! போற்றி!
 போற்றி! நின் கருணை வெள்ளப் புதுமதுப்புவனநீர்தீக்
 கரற்றிய மானன் வானம் இருசுடர்க் கடவுளானே! உருஉ

கூசு.

கடவுளே, போற்றி! என்னைக் கண்டுகொண்டிருளு, போற்றி!
 விடவுளே, உருக்கி என்னை ஆண்டிட வேண்டும், போற்றி!
 உடலிது களைந்திட் டொல்லை உம்பர்தந் திருளு, போற்றி!
 சடையுளே கங்கை வைத்த சங்கரா, போற்றி, போற்றி! உருசு

கூரு.

சங்கரா, போற்றி! மற்றோர் சரண்இலேன், போற்றி! கோலப்
 பொங்கரா அல்குற் செவ்வாய் வெண்ணகைக் கரிய வாட்கண்

LXIII.

All in all!

Hail! Loving One, Who deign'st to make false ones like me Thine own!
 Hail! to Thy Foot! Hail! O Lord! Hail, hail!
 Hail! Sweetness new of mercy's flood! Earth, water, fire,
 Wind, ether, the two lights of heaven,—are Thee, O God! 252

LXIV.

Come quickly!

Hail, O my God! In grace behold me; Hail!
 Hail! I pray Thee melt my soul within me, make me Thine!
 Hail! This body strip from off me; quickly give the heavenly realms!
 Hail! Çaṅkarā, Who in Thy braided lock hast Gaṅgā placed! 256

LXV.

Praise.

Hail! O Çaṅkarā, other refuge have I none!
 Hail! Partner of the Queen of glorious form, of ruddy lips,

256. *How Gaṅgā (the Ganges) got into the tuft of hair on Çivan's head.*—The ancestors of a certain king of the solar race named *Bhagīrathan*, owing to the curse of the ancient sage *Kabilar*, were consumed to ashes, and to restore them to life he obtained by severe penances the favour from the gods that the heavenly Ganges should be sent down to this world; but Çivan, fearing that the rush of the celestial flood would destroy the earth, caught the river on his head, and kept it among the twines of his braided lock,—so saved the world. The legend seems to have no possible meaning, but the most popular epithets of Çivan are founded upon it. One may fancy that the god is a personification of the *Himālayas*, whose tangled forests are his hair, from the midst of which, as from the very heavens, flows down the mighty Ganges, while the crescent moon gleams brightly on the mountain's brow. [LEX. கங்கை.]

மங்கையேய்ப்பங்க! பேற்றி! மயன்விடை உயர்க, பேற்றி!
இங்கிவாய் வற்றி கில்லேன்; சம்பிரபன் இழித்திட டேனே. ௨௬௦

௫௬.

இழித்தனன் சன்னையானே; சம்பிரபன், பேற்றி! பேற்றி!
பழித்தலேன் உன்னை, சன்னையே . ஆறுவை ப்பயகம், பேற்றி!
பிரிவுக்கலை பொறுக்கை அல்லாய் பெரியவன் கடமை, பேற்றி!
ஒழித்திடுவ வாய் ளு, பேற்றி! உற்பந்தம் பெரியானே! ௨௬௧

௫௭.

சம்பிரபன், பேற்றி! வானக் த்வாயப் பற, பேற்றி!
கொம்பு ஆய் மருங் தன் மங்கை கூற, வெண்ணிற, பேற்றி!
செய்விபன் பேற்றி! தில்லைக் திருச் சிற்பம் படை, பேற்றி!
உற்பய, பேற்றி! சன்னையே ஆறுவை ஒருவ, பேற்றி! ௨௬௨

௫௮.

ஒருவனே, பேற்றி! ஒப்பில் ஆயானே, பேற்றி! வயனே
குருவனே, பேற்றி! சங்கம் கோவாக் கோழத்தூ, பேற்றி!
வருகான் றென்னை சின்பயக் வங்கி வெண்ணிர், பேற்றி!
தருகசின் பாதம், பேற்றி! தரிசனென் றநிலை தீர்க்கே. ௨௬௩

And gleaming smile, and black bright eye! Hail! Rider on the mighty Bull!
Here these earthly joys I bear not, Embirān, I all renounce! 260

EXVI.

Prostration.

I have myself renounced, even I; Hail, hail, Embiran!
I have not done Thee wrong! Hail! Foot to which I service owe!
Hail! Faults to forgive is duty of the great!
O cause this earthly life to cease! Hail, Lord of heaven! 261

EXVII.

Adoration.

Hail, Lord! Hail! Thou King of heavenly saints!
Partner of the Queen's graceful form, Hail! Wearer of the sacred ash!
Hail! Worthy Prince! Hail! Thou of Tilla's sacred court!
Hail! King of heaven! My only Ruler, Hail! 262

EXVIII.

Take me:

Hail, only Deity! Incomparable Father, Hail!
Hail! Guru of the heavenly ones! Hail! Tender Branch!
Hail, bid me come, receive me! grant Thy Foot to gain;
And thus remove my lonely friendless woe! 263

கூகூ.

தீர்த்த அன்பாய அன்பர்க் க்வரினும் அன்ப, போற்றி!
 பேர்ந்துமன் பொய்ம்மை ஆட்கொண் டருளிமும் பெருமை,
 போற்றி!

வார்ந்த நஞ் சயின்று வானோர்க் க்முதம் ஈவள்ளல், போற்றி!
 ஆர்த்த நின் பாத'நாயேற் க்கருளிட வேண்டும், போற்றி! ௨௭௬

எ௦.

போற்றி, இப்புவன நீர்தீக் காலொடு வானம் ஆராய்!
 போற்றி, எவ் வுயிர்க்குந் தோற்றம் ஆகநீ தோற்றம் இல்லாய்!
 போற்றி, எல்லா உயிர்க்கும் ஈராய் ஈறின்மை ஆராய்!
 போற்றி, ஐம் புலன்கணின்னைப் புணர்கிலாப் புணர்க்கையானே! ௨௮௦

§ அ. ஆனந்தத்தழுந்தல்.

[Metre: எழுசீர்க்கழி செழிலடி. ஆசிரிய விருத்தம். Formula: மர, மர, மர, மர, மர, மர, வி.]

எ௧.

புணர்ப்ப தொக்க எந்தை என்னை ஆண்டு பூண நோக்கினாய்;
 புணர்ப்பதன்றி தென்ற போது, நின்னொடென்னொடென்னதாம்,

LXIX.

Hail, to those who love with perfect love, Giver of love surpassing theirs!
 Hail! Greatness that oft my falsehood pardon'd, granted grace, and made me
 Thine!
 Hail! Prince, Who drank the outpoured poison,—to the heavenly ones
 ambrosia gave!
 Hail! Thy perfect Foot on me, a wretch, in grace bestow! 276

LXX.

The Universal Lord.

Hail! Thou Who art earth, water, fire, wind, ether too!
 Hail! Thou, all life's phenomena,—Thyself invisible!
 Hail, all living beings' End,—Thyself without an end!
 Thyself reaching through all, by senses five unreached! 280

DECAD VIII.

MYSTIC UNION.

LXXI.

Sinking in rapture.

Sire, as IN UNION strict, Thou mad'st me Thine; on me didst look, didst draw
 me near;
 And when it seemed I ne'er could be with Thee made one,—when naught of
 Thine was mine,—

புணர்ப்பதாக அன்றி தாக அன்புநினைகழற்கனோ
புணர்ப்பதாக அங்கனா! புங்கம் ஆன போகமே! ௨௨௪

௭௨.

போகம்வெண்டுவெண்டா லென்புந்கபுதி இன்பமர்,
ஏக! நினைகழலினை அன்புநென், என் சாப்பிபன்!
ஆகம் வின்றி, கம்பம், வந்து, நுந்தி அந்தலிக்கனோ
ஆக என்னை கண்காபாபை அறந்தக ளுபனே! ௨௨௫

௭௩.

ளுப, நினைதல்வதில்லை, பற்றெழிப்பற்று; வந்துநென்;
பெய்கலந்ததல்வதில்லை; பெய்யமை போன்; என் சாப்பிபன்
மைகலந்தகண்காபிபங்க! வந்துநினைகழற்கனோ
மெய்கலந்த அன்பி அன்பெனகநம் ஆகவெண்டுமே! ௨௨௬

௭௪.

வெண்டுநினைகழற்கண் அன்பு, பெய்யிமைதிந்து, பெய்யிமைபோ
ஆண்டு கொண்டு, நாயினேனை ஆவஎன்று குறுநி;

And naught of mine was Thine, — me to Thy Feet Thy love — 253
In mystic union joined, Lord of the heavenly land! 'Tis height of BLESSIDNESS!

LXXII.

All bliss in God.

For BLESSIDNESS I seek; — not Indra's choice delights, nor those of other gods, —
Thou Only One, I live not save with Thy Feet twain! Our Lord, my breast is riven,
With trembling seized; my hands in adoration join;
And from my eyes a ceaseless stream pours down, as of a river, O MY SAVI! 253

LXXIII.

Prayer for consummation.

MY SAVI, save to Thyself there's none to whom I cling; — in me, deceitful one,
No part from mingled falseness 'scapes; I'm falsehood's self! — Partner of Her
whose dark
Eyes gleam, come Thou to me! the love Thy true ones feel
Who at Thy jewell'd Feet in love commingling rest, — mine be it too, I PRAY! 254

LXXIV.

Give me essential oneness.

I PRAY for love of Thine own jewell'd Feet; to move the false; Thine own
Make me in truth; dog though I am, — O bid me come, in grace join to Thyself,

பூண்டுகொண்டடியனேனும்போற்றி! போற்றி! என்றும் என்றும்
மாண்டு மாண்டு வந்து வந்து மன்ன, நின்வணங்கவே! ௨௬௬

எடு.

வணங்கு' நின்னை மண்ணும் விண்ணும், வேத நான்கும் ஓலமிட்
டுணங்கு நின்னை, எய்தல் உற்று மற்றொரு ருண்மை இன்மையின்,
வணங்கி யாம்வி டேங்கள் என்ன வந்துநின்ற' ருளுதற் ௨௬௬
கிணங்கு கொங்கை மக்கை பங்க! என் கொலோ, நினைப்பதே?

எஃ.

நினைப்பதாக சிந்தை செல்லும் எல்லை யேய வாக்கினால்
தினைத் தனையும் ஆவ தில்லை, சொல்லல் ஆவ கேட்பவே,
எனைத்துலகும் ஆய நின்னை ஐம்புலன்கள் காண்கிலா,
எனைத் தெனைத்த தெப்புறத்த தெந்தை பாதம் எய்தவே! ௩௦௪

எள.

எய்தல் ஆவ தென்று நின்னை எம்பி ரான் இவ் வஞ்சனேற்க'
உய்தல் ஆவ தீன்கண் அன்றி மற்றொர் உண்மை இன்மையிற்

For evermore Thine own! So let me ceaseless praise, 295
Thro' every world returning ever come; my King, that I may WORSHIP THEE!

LXXV.

Thou art sole actuality.

THEE WORSHIP both the earth and heaven, with shouts of joy, and fourfold
mystic scroll:

They yearning pine for Thee. For they who gain Thee know naught true
exists but Thee.

Ah! since we vow to quit Thy service never, come 299
And grant Thy grace, Thou Partner of the lovely Queen! Pausing why PONDERSO?

LXXVI.

He transcends thought and speech.

WHEN PONDERING Thee the thought goes forth, to reach the bound desired by
fitting word

Is not a whit attainable; nor are these things one hears through forms of speech.

Thee, Who art all the world, the senses five know not.

How GAIN the Father's Foot that rests in all that is and every sphere beyond? 304

LXXVII.

Pity me!

For me, a guileful soul, who thought to GAIN Thee, Lord, salvation save by Thee
Is none. No other Being truly is, save Thee! Lest pining sorrow come,

வாய்தல் ஆவ தென்றாயது காந்திரந்து; பாயியேற்கு
சுதலாயது நின்கண் ஒன்றாய் வண்ணார் இல்லை, சசனே! ௩௦௩

௭௮.

சசனே! நீ யுட்குநிலை, இங்நம் அங்நம், அன்பயார்
பேசினேன் ஒன்பேநம் இன்மை போதை போன், அனொம்பியன்!
நீசனேனை ஆண்டு கொண்ட நின்றாய்! ஒநீந் யுட்கல்
நேசனே! ஒநீந்வாய் உண்ணா சிந்தியாயது சிந்தையே. ௩௦௨

௭௯.

சிந்தை சொகை கேன் னி வாய்நி பிசில் ஸ்ப்புட ன்கவாய்
முந்தை ஆவகாய் நின்கை வாய்திடாத முக்கனென்
வெந்தையாய் முந்திலேன் அன்புள்ளவர் வென்பி வின்புலேன்,
எந்தை ஆவ நின்கை இன்னாய் வாய்க்கல் உற்றி நுப்பினே. ௩௦௩

௮௦.

இருப்ப தெஞ்ச வந்தனேனை ஆண்டு கொண்ட நின்கையிட
கருப்பாய்நி வாய்ப்பு நின்கைக்க அந்து போகாய்,

In mercy to my sin, my soul vouchsafe to guard.

'Tis pitying grace like this alone, RULER SUPREME! Thy glory doth bescom. ௩௦௪

LXXXIII.

My soul clings to Thee.

'RULER SUPREME, there's none but Thee, or here or there,' and thus I ever spake,
Fool though I was, there was no difference! Our Lord: Thou Spotless One,
Who didst

Make me, an outcast wretch, Thine own, my Teacher Thou.

The thought, that other god exists than Thee the One, my mind shall never
THINK!

LXXXIV.

Old days of ignorance.

By thought, by deed, by hearing, or by speech, or by these wretched senses five,
I failed in days of old Thy truth to reach;—I, low and foolish one.

I passed not through the fire, my heart burst not with shame.

To Thee, O Father, even yet may I attain! May I yet dwell with Thee!

LXXXV.

Strange command: 'Tarry yet below.'

Me iron-hearted and deceitful one, Thine own Thou mad'st; Thy Foot's
sweet bliss

Filled me with joy; with me Thou didst commingling join—The fire was
there, and I

நெருப்பும் உண்டி' யானும் உண்டி' ருந்த துண்ட தாயினும்'
விருப்பும் உண்டுநினைகண் என்கண் என்பதென்ன விச்சையே! ௩௨௦

§ க. ஆநந்தபரவசம்.

[Metre: கவிநிலைத்தறை. Lines with * are irregular, having six or seven feet.]

௮௩.

விச்சகக் கேடு பொய்க் காகா தென்றிங் கெனைவைத்தாய்!
இச்சைக் கானார் எல்லாரும் வந்துள் றுள்சேர்ந்தார்.
அச்சத் தாலே ஆழ்ந்திடு கின்றேன் ஆரூர் எம்
பிச்சைத் தேவா! என்னான் செய்கேன்? பேசாயே! ௩௨௧

௮௨.

பேசப் பட்டே லீன்ன்டி யாரிற்; றிருநீறே
பூசப் பட்டேன்; பூதல ரால்உன் னடியான் என்
றேசப் பட்டேன்; இனிபடு கின்ற தமையாதால்
ஆசைப் பட்டேன்; ஆட்பட் டேன்உன் அடியானே. ௩௨௨

Was there : that was which was! Though this was so that day, 319
There was in Thee desire for me, in me for Thee;—what ignorance was mine?

DECAD IX.

ECSTASY.

LXXXI.

Falsehood lingers yet.

'The seed of lies is not destroyed;—so saying, Thou hast placed me here!—
All those that were to Thy desire have come, and reached Thy sacred Foot!—
In depths of fear I sink. O God, Who didst in Ārūr ask for alms,
What shall I do? SPEAK Thou to me! 324

LXXXII.

Resignation.

'Thou SPAR'ST to me, amid Thy saints with sacred ash I was besmeared;
By men on earth as Thy poor slave I've been abused; henceforth, if what
I suffer pleases not, 'tis what my soul desires, because I am
Thy SLAVE, whom Thou didst make Thine own! 328

319. The saints passed through the fire to Çivan's paradise (315). The sage was there, desiring, but not permitted, so to pass. Yet Çivan loved him! Strange command: 'Tarry yet below.' See legend. 321. Life is a discipline; the lesson to be learnt is to distinguish the true and real from the false and unreal. 322. See Sunthara Mūrtti's legend.

௮௬.

• அடியேன் அல்லேன் கொல்லோ? நான் எனை யார் கொண் டி?லைகொல்லோ?

அடியார் ஆனார் எல்லாருள் வந்துள் றுன்றோத்தகர்;

• செடிசேர் உடலம் இதுநீக்கமாய் டென்; எங்கள் சிவலோகா! கடியேன் உன்னைக் கண்ணாக்க கண்ணும் ஆறு காணேனே. ௬௬௨

௮௭.

கண்ணும் ஆறு காணேன் உன்னை அந்தகர் கண்டேனும்

• பானே பேசி என்றன்னைப்படுத்த தென்ன? பாந்சேடிக்!

• ஆனே பெண்ணே ஆபழதிக்! அந்தகர், செத்தே பெயர்னைன்;

• எணுநிலிவநாயினேன்என் கொண்டெழுகன், எப்படுகே! ௬௬௩

௮௮.

மாரோந்தோக்கி உடையான்பங்கர்! மறைசூறியாமறைமேயினே! தேனே! அழதிக்! சிந்தைக்கரியாய்! சிறியோன் பிணைபெயறுக்குங் கோனே! சிற்தே கொடுமைபணைத்தென், சிவமாதகர் நறுகர் போனார் அடியார், யானும் பெயர்யுள் புறமே பெயர்கோமே! ௬௬௪

I XXXIII.

Yet I know not why I'm left.

And am I not Thy slave? and didst Thou not make me Thine own, I pray? All those Thy servants have approached Thy Foot; this body full of sin I may not quit, and see Thy face, O Thou Lord of Civa-world! I fear, And see not how to gain the sight!

I XXXIV.

Tell me the hindrance to my instant freedom.

I see not how Thy sight to gain; though Thee thiy day I saw! Speak Thou, In music say what 'tis that weighs my spirit down, - O Light Supreme! Male, Female, rare Ambrosia, Sire! I die, a dog, of power bereft, By what may I rise up, my Lord?

I XXXV.

Falseness keeps me out!

Thou Partner of the fawn-eyed Queen; Thou Word, whose end the Word knows not; - Ambrosia sweet, to thought unknown; King, faults of wretched me Thou bear'st I babbling tell my woes. Thy saints have reached the city blest, Ourside I and my falseness wander here!

அக.

புறமே போந்தோம் பொய்யும் யானு' மெய் அன்பு
பெறவே வல்லேன் அல்லா வண்ணம் பெற்றேன்யான்
* அறவே நினைச் சேர்ந்த அடியார் மற்றொன்றறியாதார்;
* சிறவே செய்து வழிவந்து சிவனே! நின்றாள் சேர்ந்தாரே! ௩௪௪

அஎ.

தாராய், உடையாய் அடியேற் குன்றா ளிணை அன்பு;
* போரா உலகம் புக்கார் அடியார்; புறமே போந்தேன்யான்;
* ஊர் ஆரிலைக்கக் குருட்டா மிலைத்திங் குன்றா ளிணை அன்புக்
காரா அடியேன் அயலே மயல்கொண்ட முகேனே. ௩௪௮

அஆ.

அழுகே விரிப்பால் அன்பாம் மனமாய் அழல்சேர்ந்த
மெழுகே அன்னார் மின்னார் பொன்னார் கழல்கண்டு
தொழுதே உன்னைத் தொடர்ந்தா ரோடுந் தொடராதே
பழுதே பிறந்தேன், என் கொண்டுனைப் பணிகேனே? ௩௫௨

LXXXVI.

But O, the pity of it.

OUTSIDE we go, FALSENESS and I!—True love to gain I've lost the power.
This is my gain! Thy saints to Thee who utterly are joinèd now,
Know nothing else but Thee; in acts all glorious on their way they go!
O Çivan, they have reached Thy Foot!

344

LXXXVII.

Failure!

O Master, give Thy slave to love Thy Foot; Thy servants now have gained
The world from which they come not back; outside I have remained, I've tried
'To crown the village cow, and so have crowned the blind!' From love, of
Thy twain Feet

Estranged, a slave I 'wildered WEEP!

348

LXXXVIII.

I am unworthy to be numbered with Thy saints.

I WEEP! With loving mind towards Thee, like wax before the fire were they.
Thy gleaming, golden, jewelled Foot have they beheld, and worshipping
I have followed Thee; not following on with them, in vain have I been born!

Wherewith shall I before Thee bow?

352

அக.

பணிவாய் நினைதீர்க்க நுளிப்படியாய் அடியாய்க் துன்
 அணி ஆய்ப்புகள் கொடுத்தி; அது வாய் அரி தென் றால்,
 துணி ஆய் புறங்கிள் அலைபோன் விளைவாய்ப் பெறு ஆக்கித்,
 துணி ஆய்ப்புகள் வந்தெவல்லை நாய்ப், பெய்திப் பெய்யானே! ௬௬௬

கூ.

யானே பெய்யானே வெந்நாய் பெய்ய், என் அன்புப் பெய்ய்,
 ஆனால் விளைபோன் அழு கால் உன்னைப் பெறுவாயே.
 தேனே! அழகே! கருப்பின் பெய்யினே! துக்கிற் நய்
 யானே! அநுபாய் அழ போன் உளைவந்த் நாய்ப் ஆதே. ௬௬௭

§ ௧௩. து. கீ. து. கீ. து. கீ.

Metre: ௪௪ ௪௪ ௪௪ ௪௪ ௪௪ ௪௪ ௪௪ ௪௪. Formula: ௪ ௪ ௪ ௪ ௪ ௪ ௪ ௪. This popular and pleasing Tamil metre is essentially *triameter catanacta*. It has eight lines, of which one, three, five, seven are under one rhyme (௪௪௪௪). The alternate lines have the assonance (௪௪௪). See Grammar. Each of the eight lines has a caesura after the fifth syllable. The first half of each line is thus a true *trachet penthemimer*. But resolutions of ௪ into ௪௪ are not introduced. *Trachet* becomes *trach*. The scheme is thus: ௪ ௪ ௪ ௪ ௪ ௪ ௪ ௪.

கூ. B.

மற்ற அநாயக் கருணை வெள்ளயே!
 வந்தது அருக்கின் மலர் கொட்டான் இளை

LXXXIX.

At least, take my sin away.

In grace Thou hast put far all ills of those that bowed; on ancient saints
 Thou didst bestow Thy Foot adorned! If that's too great for me, my guilt
 (Who'm like a tough bambu destroy; come swiftly, give Thy healing Foot.
 Thou only True, from FALSHOOD free!

XC.

Teach me Thy way.

All FALSE am I; FALSE is my heart; and FALSE my love; yet, if he weep,
 May not Thy sinful servant Thee, Thou Soul's Ambrosial sweetness, gain?
 Lord of all homied gladness pure, in grace unto Thy servant teach
 The way that he may come to Thee!

LXXXIX.

THE OVERFLOW OF RAPTURE.

XCI.

The true ones blest but I!

O Flood of mighty changeless grace! They came,
 who gain'd erewhile the gut cannot ble

வேறி லாப்பதப் பரிசு பெற்றதின்
 மெய்ம்மை அன்பர்உன் மெய்ம்மை மேவினார்.
 ஈறி லாதநீ எனியை ஆகிவந்தீ'
 ஒளிசெய் மானுட மாக நோக்கியும்,
 சீறி லாததெஞ் சடையநாயினேன்
 கடையன் ஆயினேன் பட்ட கீழ்மையே !

நக.சு.ப

கூஉ.

மைஇ லங்குநற் கண்ணி பங்கனே !
 வந்தெனைப்பணி கொண்ட பின்மழக்
 கைஇ லங்குபொற் சிண்ணம் என்றலால்
 அரியை என் றுனைக் கருது சின்றிலேன்;
 மெய்இ லங்கு வெண் ணீற்று மேனியாய்,
 மெய்ம்மை அன்பர்உன் மெய்ம்மை மேவினார்.
 பொய்யில் அங்கெனைப் புகுத விட்டுநீ
 போவதோ, சொலாய், பொருத்தம் ஆவதே?

நக.சு.அ

கூந.

பொருத்தம் இன்மையேன், பொய்ம்மை உன்மையேன்,
 போத என்றெனைப் புரிந்து நோக்கவும்,

Of station 'neath Thy twain flow'r-wreathèd Feet.

They, LOVING THEE IN TRUTH, HAVE REACH'D THE TRUE !
 Thee, Endless One, benignly manifest,—
 diffusing light,—as Man, I saw Thee come !
 Yet I,—a dog, of heart by fate unblest,—
 lie at the gate, ah me ! in low estate.

364

XCII.

Deny me not Thy truth.

O Half of Her with eyes of glist'ning jet,
 Thou cam'st and mad'st me Thine, with tender hand
 As feeding me from golden cup,—since when
 hard of access I deem Thee nevermore ;
 Thou on Whose Body gleam the ashes white !
 They, LOVING THEE IN TRUTH, HAVE REACH'D THE TRUE !
 But, tell me, is it MEET that Thou should'st go
 and leave me here, in falsehood thus to fall ?

368

XCIII.

Take 'deeds' away.

MEETNESS I'd none,—the false I took for true ;
 but when with loving glance Thou bad'st me come,

வருத்தர் இன்மைபோன், வந்தாய் உன்மைபோன்,
 மாண்டனேன், மலர்க் காலப்புகழே!
 அரத்தேயே வியாய்! அருந்தொய் அன்பரும்
 நயும் அங்கெழுந் தருளி இங்கெனை
 இருத்தினாய்; மறை போ! என் சம்பிரபன்!
 வாய்ப்போன் வினைக் கிறுகி இல்லைபோ!

கூற

கூற.

இல்லை நின் கழற் கன்பபென்பகனே,
 என் போலுநற் குறளி பங்கனே!
 கல்லை பொன் கனி ஆக நய் விவை பெண
 டென்னை நின் கழற் கன்பன் ஆகினாய்.
 என்லை இல்லை நின் கருணை, சம்பிரபன்!
 எது பெண்ணிதான் எது பெய்யினாய்,
 வன்லை போ எனக் கின்னாய் உன் கழல்
 காட்டாநீர்க்காய், மறுவில் வானனே!

கூற

கூற.

வானநாடகும் அறிவு யுகநீ,
 மறையில் சறுபன் பெறடிலு யுகநீ,

Afflictions ceased! Yet now deceit seems truth.
 I have not died, O blooming lotus Foot!
 Thou with Thy loving ones, to whom Thy grace
 was given, O roseate Form, - on high
 Hast gone, and left me here. Lord, hear my plaint:
 there is no end of deeds for worthless me!

377

XCIV.

No limit to Thy power.

There was no love in me towards Thy Foot,
 O Half of Her with beauteous fragrant locks!
 By magic power that stoncs to mellow fruit
 converts, Thou mad'st me lover of Thy Feet.
 Our Lord, Thy tender love no limit knows.
 Whatever sways me now, what'er my deed
 Thou can'st even yet Thy Foot again to me
 display and save, O Spotless Heavenly One!

376

XCV.

My course laid out by Thee.

Thou Whom the lords of heaven themselves know not!
 Thy source and end the Vedas cannot trace!

வனை நாடருந் தெரிஒ னாதநீ,
 என்னை இன்னிதாய் ஆண்டு கொண்டவா!
 ஊனை நாடகம் ஆடு வித்தவா!
 உருநி நான் உனைப் பருக வைத்தவா!
 ஞான நாடகம் ஆடு வித்தவா!
 நைய வைபகத் துடைய விச்சையே!

ந.அ.0

கூகூ.

விச்ச தின்றியே வினைவு செய்குவாய்;
 விண்ணு' மண்ணகம் முழுதும் பாவையும்
 வைச்ச வாங்குவாய்; வஞ்ச கப்பெரும்
 புலைய நேனையும் கோயில் வாயிலில்
 பிச்சன் ஆக்கினாய்; பெரிய அன்பருக்
 குரியன் ஆக்கினாய்!—தாம்வ ளர்த்ததோர்
 நச்சு மாமரம் ஆயினுங்கொலார்;—
 நானும் அங்ஙனே, உடையநாதனே!

ந.அ.ச

கூஎ.

உடைய நாதனே, போற்றி! நின்னலாற்
 பற்று மற்றெனக் காவ தொன்றினி

Thou Whom in every land men fail to know!
 As Thou hast sweetly made me Thine, hast called
 |This flesh to dance on stage of earth,—
 me to enjoy Thyself with melting soul,—
 In mystic drama, too, hast caused to move,—
 pining on earth, Thou Lord of magic power!

380

XCVI.

'I am Thine, save me!'

Without a seed, the fruit Thou causeth spring;
 th' entire of heaven and earth, and all therein
 Thou didst ordain, and wilt destroy! Me too,
 deceitful, mean, within Thy temple gates
 Thou fill'd'st with frenzy; mad'st to join the band
 of Thy great loving ones! Ev'n should the tree
 They plant yield poison, men destroy it not;—
 and thus am I, MY OWNER AND MY LORD!

384

XCVII.

Devotion.

OWNER AND LORD, all hail! Besides Thyself
 support to cling to hath Thy servant aught?

உடையனே? பணி, போற்றி! உய்ப்பாப்
 தப்பறமய, போற்றி! யாந்நுப்
 கடையன் ஆகினேன், போற்றி! சன்மெருக்
 கருணையாயினே, போற்றி! சன்னைநின்
 அடியன் ஆக்கினும், போற்றி! ஆகியும்
 அந்நம் ஆகினும், போற்றி! அன்பினே!

82

௬௩.

அன்பினே! எனக் கற்கினே! ஆ
 வந்நனே! அந்நெக அன் னுறுகென்
 னுய்யனே! உவக் தீரிய அன்பினி
 உரிய னுய்யனே! பருக நின்றதெய்
 துய்யனே! உய் படியனே! துணை
 ஆனனே! தெயுழர் பானி சம்பரிநி
 வைப்பினே! அனை வைப்பதெய, சௌயம்,
 வையவைக்கத் தெய்க்கைமன்னினே!

82

௬௪.

மன்ன! சம்பரிநன்! வநக மன்னெனை;
 மலு கவன்புகக் தெயநன், யாந்நுய்

I serve Thee, hail! Transcendent Being, Lord
 of those in heavenly courts who dwell, all hail!
 Lowest of all have I become, all hail!
 Giver to me of every grace, all hail!
 Thou Who didst make me Thine own servant, hail!
 the First Thou art, and Last, my FATHER, hail!

85

XCVIII.

Earnest appeal.

My FATHER! unto me Ambrosia Thou!
 O Blest Supreme! Thou art to honey like
 That flows abundant, thrills the soul with bliss!
 Thy loving ones enjoy Thee as their own!
 Helper Thou art! with glist'ning glory crowned,
 in weary anguish of Thy worshippers.
 O Treasure! tell me, wilt Thou leave me here,
 in this poor world to pine away, our KING?

92

XCVIX.

Come:

O KING, our Lord, come Thou to me, to me!
 Who art before the four-faced One and Māl,

முன்ன! எம்பிரான், வருக என்னெனை;
 முழுதும் யாவையும் இறுதி உற்றநாள்
 பின்ன! எம்பிரான், வருக என்னெனைப்
 பெய்கழற்கண் அன் பாய் எனவினால்
 பன்ன, எம்பிரான் வருக என்னெனைப்
 பாவநாச! நின் சீர்கள் பாடவே.

நககசு

க00.

பாடவேண்டுநான், போற்றி! நின்னையே
 பாடி நைந்துநைந் துருகி நெக்குநெக்
 க்ாடவேண்டுநான், போற்றி! அம்பலத்
 தாடுநின்கழற் போதுநாயினேன்
 கூடவேண்டுநான், போற்றி! இப்புழுக்
 கூடுநீக்கனைப், போற்றி! பொய்யெலாம்
 வீடவேண்டுநான், போற்றி! வீடுதந்த்
 அருளு, போற்றி! நின் மெய்யர் மெய்யனே!

ச00

And all the gods. Our Lord, come Thou to me, to me!
 After the day when all things have their end
 Thou art! Our Lord, come Thou to me, to me!
 I at Thy jewell'd Feet would utter praise
 With loving tongue! Our Lord, come Thou to me, to me!
 that I, Sin's-slayer, may Thy glories SING!

396

c.

Longing desire.

THY PRAISE TO SING I long, all hail! Thee sing!
 while all my being sinks and melts in love.
 I long to dance, all hail! in Thy blest courts,
 before Thy flow'ry dancing Foot! A dog,—
 I long to join, all hail! Remove me from
 this nest of worms, all hail! The false I long
 To leave, all hail! Grant me Thy home, all hail!
 Hail, Thou who art to THY TRUE SERVANTS TRUE!

400

விருந்தி

தீபிகை விண்ணொளிப்பு.

[புறநானூறு 1111.]

‘FORSAKE ME NOT.’

HYMN VI.

This title, which forms the fourth of the poem, is given to one of the *Saṅgama* compositions. It consists of fifty quatrains, constructed in a beautiful metre, called *paṇṇam* (Grossman, § 192), which is in fact epichoriamic, as is explained in the notes to the Tamil text.

It is called an *Anubhūti* poem. This means that it is an *anubhūti*, the last word of *anubhūti*, repeated in the beginning of each following verse, and very often striking its beginning. Here *An* is the same. This has a beautiful effect in Tamil, but the difficulty of pronouncing it has led the translator to attempt to reproduce it in English.

The poem throughout is a genuine human cry for Divine help in the midst of earthly struggle, and is full of the most vivid emotion. It was composed, according to tradition, immediately after the wonderful cento that forms the fifth poem, and gives expression to the yearning of a noble who after his *guru* had finally departed, and the company of the *guru*'s saints who attended him had thrown themselves into the fire. He is said to have gone round the *Qivan* lands in the *Qivan* kingdom, and first of all to have spent some considerable time in the ancient city of *Qiru* (*Uraṅṅai*), *maṅṅai*, which was at one time a *Qivan* capital, situate eight miles southwest of *Ramanai*, where the ruins of an important *Qivan* shrine are yet to be seen. It is believed that he was naturally consequent upon the excitement produced by the wonderful event of the previous days. He had been till now the petted, highly gifted, favourite and prime favourite of the king, living in the midst of pomp and luxury, invested with absolute power, and was in the early manhood. He finds himself at once a *Qivan* mendicant, who has to subsist on alms, and must spend his days and nights in a life of privation.

Meanwhile the circumstances in which he finds himself placed, the loss of his *guru*, and the whole environment of the temple, are not favourable to pure and high devotion. The *Qivan* ideal is not realized here. Then, as now, the nobles' arrogance and enmity towards the *Qivan* mendicants were in many ways deteriorating. From the evidence of the six verses we conclude that there were two things from which he suffered. One of these was the alienation of the temple lands, which in lands pertained to the temple. We have noticed this elsewhere. Hinduism regarded it as a kind mystic meanings, which are harmless, but unedifying. Again, *Qivan* mendicants were deplored the way in which he has been led to live. The other circumstance is the *Qivan* way, was the way in which mere external acts had to be put to rest, and the *Qivan* ideal was lost. He thus fell into a deposing and well-nigh despairing state of mind, and the *Qivan* ideal was that heard in the *Qivan*, and referred to by the *Qivan*. He is thus led to a *Qivan* of the human life. Few things in literature have so much to be said of the *Qivan* world, the young noble bewails his apparent desertion by his *Qivan*. Yet he is comforted by his *Qivan* and love; and afterwards, as many of the *Qivan* know, he is led to the *Qivan* of his *Qivan* the garment of praise.

I do not think that any one can be familiar with the *Qivan* of the *Qivan*. It may be noticed, though it is in connection with the *Qivan* that the *Qivan* must be necessarily discussed, that there is a great difference, as to the *Qivan* of the *Qivan* of the *Qivan*, where in fact it may be considered to be a *Qivan* of the *Qivan* of the *Qivan*. Not only in verses 21-30 there is only one reference to *Qivan* of the *Qivan*, with only in verses 20 is a part of the perpetual refrain. These later verses, therefore, are a *Qivan* of the *Qivan* of the *Qivan*.

poetic fancies. Sometimes, indeed, they may seem to be even more beautiful than those that are the undoubted composition of the Sage. Their language, rhythm, and manner seem to me, however, to be different. But I readily acknowledge the difficulty that lies in the way of all merely subjective criticism, especially by a foreigner. Yet the exceedingly uncritical way in which these texts have been hitherto handled necessitates and justifies the attempt.

The writer did a great part of these translations at beautiful Lugano, not unfrequently relieving the toil by the enjoyment of an hour in the church of S. Maria degli Angioli, before the marvellous frescoes of Bernardino Luini; and could not help wishing oftentimes that the Tamil Sage and Seeker after God could have stood there, or haply knelt by his side. Could Māyikkā-Vāṇagar have traced that history of the Great Master, of His passage from Gethsemane to the glory of His heavenly dwelling-place, how would he have been affected? One wonders! It may be that he, and the weaver of Mailapūr, and the wandering sages of the Nālaḍiyār, and others whose legends we recall, have since, freed from the flesh, visited that spot. Certainly they know those histories now! Shall we not in regard to our poet-sage, wherever his ashes are scattered, say hopefully and tenderly, *Requiescat in pace?*

[Metre : கட்டளைக்கவித்தறை.]

க.

கடையவனேனைக் கருணையி னுற்கலந் தாண்டு கொண்ட,
விடையவனே! விட்டிடுதி, கண்டாய்! விறல்வேங்கையின்றோல்,
உடையவனே! மன்னும் உத்தர கோசமங் கைக்கீரசே!
சடையவனே! தளர்ந்தேன், எம் பிரான், என்னைத் தாங்கிக்
கொள்ளே! ௪

உ.

கொள்ளேர் பிளவக லாத்தடங் கொங்கையர் கொவ்வைச்செவ்
வாய்
விள்ளேன் எனினும் விடுதி, கண்டாய்! நின் விழுத்தொழும்பின்
உள்ளேன், புறம் அல்லேன், உத்தர கோசமங் கைக்கீரசே!
கள்ளேன் ஒழியவுங் கண்டுகொண்டாண்டதெக் காரணமே? ௮

I.

The forsaken one's petition.

Me, meanest one, in mercy mingling Thou didst make Thine own,—
Lord of the Bull! LO, THOU'ST FORSAKEN ME! O Thou Who wear'st
Garb of fierce tiger's skin! ABIDING UTTARA-KOṢA-MAṄGAI'S KING!
Thou of the braided lock! I fainting sink. Our Lord, uphold Thou me! 4

II.

The crimson lips of maidens fair, in ripeness of their charms,
I press no more; yet, LO! THOU HAST FORSAKEN ME; though in,
Not out Thy worthy service, UTTARA-KOṢA-MAṄGAI'S KING,
I am! Thou mad'st false me Thine own, why dost Thou leave me now? 8

1. The word *Kaḍaiyavan* (=meanest one) begins and ends the poem. 3. Uttara-kōṣa-maṅgai, see Introduction. *Tiger's skin*, see Kōyil Pur. II. 33. NOTE VI. 5. This had to be toned down.

சு.

காபுஉறு கண்ணியர் லாபபுடன் அழற்றங் கையாயாய்
வேபுஉறு வேளை விநிதி, கண்டாய்; விளங் தந்திரு ஆர்
ஊபுஉறை வாய்! மன்னும் உத்தர தேவமங் கைகக்காரே!
வாபுஉறு புண்முலையான்பங்க! என்னை வளம்பாவனே! ௬௨

சு.

வளர்கின்ற தீன் கருணைக்கையில் வளங்க ழுந்நிதிர்ப்பயல்
நிளர்கின்ற என்னை விநிதி, கண்டாய், வெண்புநிதிக் கெழுந்தெய்வம்
தெளிர்கின்ற தீன் முடி உத்தர தேவமங் கைகக்காரே!
தெளிர்கின்றபொன்னூர் இன்னும் அன்ன தேவமங் கெழுந்தரே! ௬௩

சு.

செழிக்கின்ற தீம்புரு விட்டி லிற் சின்னொ புழியாயிற்றகன்னுள்
விழுகின்ற என்னை விநிதி, கண்டாய், வெற்றி வாய் அறுகல்
உழுக்கின்ற பூ முடி உத்தர தேவமங் கைகக்காரே!
வழிநின்ற தீன் அருவாய் அமுதாட்ட மறுக்கவனே! ௨௦

சு.

மறுக்கவன் யான் உன் அருள் அறி யாமையில் என்மணிபோ!
வெறுத்தெனை தீவிட முநிதி, கண்டாய், வினை யின் தொகுதி

III.

A tree on river bank of dark-eyed maiden's senses five
I rooted stand! Lo, me THOU HAST FORSAKEN; Thou who dwell'st
In Arūr's shrine renowned; O UTTARA-KOṢA-MĀSĠAI'S KING!
Half of her form, the beautiful one! Thou fosterer of my life!

IV.

Thou took'st me in Thy gracious FOSTERING hand; and then, withdrawn,
Lo! THOU'ST FORSAKEN me lost here; Thou Whose lofty crown
Bears the pale crescent moon, O UTTARA-KOṢA-MĀSĠAI'S KING!
Thou radiant Beam as lightning seen 'mid sheen of GLISTENING gold!

V.

Like moth in GLISTENING flame, to those of gentle speech, long time
I fall a prey! Lo, THOU'ST FORSAKEN ME! In Thy flower-crown
Sweet bees sip fragrant honey; UTTARA-KOṢA-MĀSĠAI'S KING!
Since with ambrosia of Thy grace to feed me I REFUSED!

VI.

Through ignorance I have Thy grace REFUSED; and Thou, my Gem,
Hast loathed me! Lo, THOU'ST FORSAKEN ME! My throng of 'deeds'

ஒறுத் தெனை ஆண்டுகொள், உத்தர கோசமங் கைக்கரசே!
பொறுப்பர் அன்றே, பெரியோர் சிறுநாய்கடம்பொய்யினையே? ௨௪

௭.

பொய்யவ னேனைப் பொருளென ஆண்டொன்று பொத்திக்
கொண்ட

மெய்யவ னே! விட்டிடுதி, கண்டாய்; விடம் உண்மிடற்று,
மையவ னே! மன்னும் உத்தர கோசமங் கைக்கரசே!
செய்யவ னே! சிவ னே! சிறி யேன்பவந் தீர்ப்பவனே! ௨௮

௮.

தீர்க்கின்ற ஆறென் பிழையெநின் சீர் அருள் என்கொல் என்று
வேர்க்கின்ற என்னை விடுதி, கண்டாய், விரவார் வெருவ
ஆர்க்கின்ற தார்விடை உத்தர கோசமங் கைக்கரசே!
ஈர்க்கின்ற அஞ்சொடச் சம்வினை யேனை இருதலையே! ௩௨

௯.

இருதலைக் கொள்ளியினுள் ஏறும் பொத்து நினைப்பிரிந்த
விரிதலை யேனை விடுதி, கண்டாய், வியன் மூவுலகுக்
கொருதலை வா! மன்னும் உத்தர கோசமங் கைக்கரசே!
பொருதலை மூவிலை வேல்வலன் ஏத்திப் பொலிபவனே! ௩௬

Suppress, and make me Thine,—O UTTARA-KOÇA-MAṄGAI'S KING!
Will not the great-soul'd bear, though little curs are FALSE? 24

VII.

FALSE me Thou mad'st Thine own, as though some worth I had; didst mend
Me, O Thou True! Lo, THOU'ST FORSAKEN ME! Thy throat is black
With swallow'd poison! STATELY UTTARA-KOÇA-MAṄGAI'S KING!
O roscate One, Çivan, who PUTT'ST AWAY my mortal pains! 28

VIII.

What is Thy way of glorious grace that PUTS AWAY my sin?
I ask with awe; THOU'ST LEFT ME,—UTTARA-KOÇA-MAṄGAI'S KING;
Before whose jubilant Bull flower-crown'd foes fearing fled!
The senses 'five' and fear in ways DIVERSE draw guilty me! 32

IX.

Like ant on firebrand lit at DIVERSE ends, sever'd from Thee,
Distraught, Lo! ME THOU HAST FORSAKEN, Thou the only Lord
Of the vast triple world, strong UTTARA-KOÇA-MAṄGAI'S KING!
Whose BRIGHT right hand uplifts the warrior's triple-headed spear! 36

24. See V. 263. This seems to have been a kind of proverbial expression. 27. See note to XII, verse 8. 31. See Muir, vol. iv. p. 190. The mere roar of the bull destroyed some of the Asuras.

10.

பொலிகின்ற தின் துன்பு துன்பிற் றுக்கையாய்ப்பொக்கப்பெற்று
பெலிகின்ற சன்னை விநிதி, கண்டாய், அளிதேகவிவரி
ஒலிநின்ற பழம்பொழில் உத்தரகேயபங்கைக்கயசே!
வலிநின்ற திண்டிலையாய் விரிந்தாய், பும்பரையாய்ப்பே! ௯0

11.

பரையுபட்டந்தொன்னை வந்திர்ப்பாயன்றிப் பவரிபலிந்தாய்
வெறுமட்டெனை விநிதி, கண்டாய், வினை யென்ப நுத்தே
வையாய்ப்பே! பன்னாய் உத்தரகேயபங்கைக்கயசே!
நீறுபட்டே ஒளி கயந்திற் பெயன் பெயி தெறித்தகையே! ௯1

12.

தெறித்தகை! நீ, சன்னை அழ் தெய்வம் அழிப்ப நகன் தெய்வம்
விநித்தகை யெனை விநிதி, கண்டாய்; விவ வாய் வெறு
அறித்தகை வெல்வால் உத்தரகேயபங்கைக்கயசே!
கறித்தகையென் உண்ணுந் தெய்வம் அழிப்பிடுங்கடனே! ௯2

1௩.

கடலினு ன்றுந்தகி அங் தன் கருணைக் கடலிந் தன்வாய்
விடல் அரி யெனை விநிதி, கண்டாய்; விவ ல் துல் அடியாய்

X.

I gained access to Thy BRIGHT Feet, freed from this mortal frame !
Yet me who pine, THOU'ST LEFT ; O ULLARA-KOJA-MAŠGAI'S KING,
Around Whose beautiful flowery groves the swarms of beetles hum,
Thou Who with bow of might didst burn the city of Thy FOES ! 10

XI.

My FOES, 'the five' deceived me ; from Thy jewelled flower-like Feet
I parted ; LO ! THOU HAST FORSAKEN ME ! Thou honey of
My sinful soul ! O ULLARA-KOJA-MAŠGAI'S KING !
O WORTH, Whose golden form gleams 'neath the hallowed ash ! 11

XII.

O WORTHY ONE, Thou mad'st me Thine ; by senses 'five' deceived,
I worthless left Thee ! ULLARA-KOJA-MAŠGAI'S KING ! And Thou
Hast left me ! Thou Whose mighty javelin slays Thy trembling foes,
Great SEA of clear Ambrosia given for worthless me to taste ! 12

XIII.

As dog laps water from the lake, my soul Thy mercy'S SEA
Quits not ; me THOU'ST FORSAKEN, ULLARA-KOJA-MAŠGAI'S KING,

48. Song XIV. 40. The 'five' = 41. He 'left' me, 'let me what a he's sweated make the glow less of joy' = 42.

உடல் இல மேமன்னும் உத்தர கோசமங்கைக்கரசே!
மடலின் மட்டே! மணியே! அமுதே! என் மதுவெள்ளமே! ௫௨

௧௪.

வெள்ளத்து னாவற் றி ஆங்குள் அருள்பெற்றுத்துன்பத்தினும்,
விள்ளக்கி லேனை விடுதி, கண்டாய்; விரும்பும் அடியார்
உள்ளத்துள் ளாய்! மன்னும் உத்தர கோசமங்கைக்கரசே!
கள்ளத்து ளேற்கரு ளாய்! களியாதகளி எனக்கே! ௫௩

௧௫.

களிவந்த சிந்தையொடு சிங்கழல் கண்டுங் கலந்தருள,
வெளிவந் திலேனை விடுதி, கண்டாய், மெய்ச்சுடருக்கெல்லாம்,
ஒளிவந்த பூங்கழல் உத்தர கோசமங்கைக்கரசே!
எளிவந்த ஏந்தை பிரான்! என்னை ஆளுடை என்னப்பனே! ௬௦

௫௪. ஓவியத்தந்த.

௧௬.

என்னை, அப்பா, அஞ்சல் என்பவர் இன்றிநின்றெய்த்தலைந்தேன்.
மின்னை ஒப் பாய்விட் டிடுதி, கண்டாய், உவமிக் கின்மெய்யே!
உன்னை ஒப் பாய்மன்னும் உத்தர கோசமங்கைக்கரசே!
அன்னை ஒப்பாய், எனக்கத்தன் ஒப்பாய், என் அரும்பொருளே! ௬௪

௫௨. தாமே தமக்கொப்பு.

Who dost as in a home abide in those who leave Thee not ;
Wine of the palm ! Ambrosia ! Gem ! My FLOOD of bliss !

52

XIV.

Like one whose tongue amid the FLOOD is parched I gain'd Thy grace,
Yet sorrow springs ; ME THOU'ST FORSAKEN ; UTTARA-KOÇA-MAṄGAI'S KING ;
Who ever dwellest in Thy servants' hearts that Thee desire !
To me in guile immersed grant grace ! My joy is JOYLESS all !

56

XV.

With JOYOUS thought I saw Thy Foot, drew near, and gained Thy grace ;
Yet am not free ! ME THOU'ST FORSAKEN, UTTARA-KOÇA-MAṄGAI'S KING,
Whose flowery jewell'd Foot is Light of all true lights that gleam !
Father accessible ! Lord, Who didst make me all Thine own !

60

XVI.

I wandered weary, none to say 'Fear not !' Like lightning's flash
Behold, THOU HAST FORSAKEN ME ! Thou Truth beyond compare ;
Great UTTARA-KOÇA-MAṄGAI'S KING, that like Thyself abides ;
Like Mother Thou, like Father Thou, my soul's most precious WEALTH !

64

151.

பொருளே! தூரீயேன்புலி போ! சின்புறம் இந்நகரம் பொருளே!
எனைவிட்டிடுநீ, கண்டாய்; பொய்யாயாய் விழுந்தும்
அருளே! அணிபொய்யில் உத்தம கோபுரங்கைக்காயே!
இருளே, வெளிபோ, இயாய் ஆக இந்நகரமே! ௬௨

152.

இருந்தெனவே ஆனந்தமென், அற்றுந்தென், ஒற்றிவை, என்னின்
அவ்வய்
விருந்திவனவே விடுநீ, கண்டாய்; மிக்கநகராய்
அருந்திவனே! மன்னாய் உத்தம கோபுரங்கைக்காயே!
மருந்திவனே, பிற விப்பிவிப்பாய் சீமலங்கைக்காயே! ௬௩

153.

மடங்க என்வென்வினைக்காய் டை சின்பன் அருட்டென்வென்
விடங்க! என்முன்னை விடுநீ, கண்டாய்; என்விற வினையே
ஒதிங்களைந்தாணிந்தென், உத்தம கோபுரங்கைக்காயே!
கொதிங்கைக்குன்றித்தந்தகவித்தாய்வந்திந்தென்பினைபோ! ௬௪

XVII.

O WIAH! Sole Refuge of my lonely heart! By those who spurn
Thy glories fear'd! Lo, THOU'ST FORSAKEN ME; O Grace by eager hearts
And true enjoyed; THOU KING OF UTTARA-RŌḌA-MAṢḌAI'S SHRINE,
With fair groves girt! Darkness and light, this world and that, Thou art! 65

XVIII.

'Be with me! Govern, use, sell, pledge me!' thus I cried,
Yet me, erewhile Thy guest, THOU HAST FORSAKEN, Who didst drink
The poison as ambrosia; UTTARA-RŌḌA-MAṢḌAI'S KING!
Thou healing Balm for those bowed down by 'changeful birth's' disease! 74

XIX.

Fire of Thy 'biding grace my sins' thick springing wood burns up,
Viḍāṅgan! THOU'ST FORSAKEN ME; O UTTARA-RŌḌA-MAṢḌAI'S KING,
Who dost destroy the root of human 'birth,' and make me Thine;
The hill-like elephant didst flay, and fright the Vāṁpi-nogai! 79

20.

கொம்பரில் லாக்கொடி போல் அல மந்தனன், கோமளமே!
வெம்புகின் றேனை விடுதி, கண்டாய்; விண்ணர் நண்ணுகில்லா
உம்பருள் ளாய்! மன்னும் உத்தர கோசமங் கைக்கரசே!
அம்பர மே, நில னே, அனல் காலொடப் பானவனே! 20

21.

ஆனைவெம் போரிற் குறுந்தூ றெனப்புல னால் அலைப்புண்
டேனை எந் தாய், விட் டிடுதி, கண் டாய்; வினை யேன்மனத்துத்
தேனையும் பாழையுங் கன்னலையும் அமு தத்தையும் ஒத்த்
ஊனையும் என்பினை யும் உருக் காநின்ற ஒண்மையனே! 21

22.

ஒண்மையனே! திரு நீற்றை உத்தூளித் தொளிமிளிரும்
வெண்மையனே! விட் டிடுதி, கண் டாய்; மெய் அடியவர்கட்
கண்மையனே! என்றுஞ் சேயாய், பிறர்க்கறி தற்கரிதாம்
பெண்மையனே! தொன்மை ஆண்மையனே! அலிப் பெற்
றியனே! 22

XX.

Like climbing plant with no supporting BOUGH, I wavering hung!
Lo, Tender One, me trembling THOU'ST FORSAKEN; Thou Who dwell'st
Where heavenly ones come not; strong UTTARA-KŌṢA-MĀṄGAI'S KING;
Thou Who art Ether, Earth, and Fire, and Wind, and watery FLOOD! 20

XXI.

Like little shrubs where elephants contend, by senses five
I've been sore vexed; lo, THOU, my Father, HAST FORSAKEN ME!
To sinful me commingled honey, milk, sweet cane, ambrosia,
LIGHT of my soul,—thrilling my flesh and inmost frame,—Thou art! 21

XXII.

The LIGHT Thou art: the White One, gleaming bright, with sacred ash
Besmeared. LO! THOU'ST FORSAKEN ME; Thou to Thy servants true
Art near; from others ever distant; hard to know;—
The Feminine, the ancient Male, the neutral One art Thou! 22

௨௩.

பெற்றது கொண்டு, பிழையே பெருக்கிச், சுருக்கும் அன்பின்
வெற்றடி யேனை விடுத்தி, கண்டாய்; விடிவே, தெரிவேன்;
மற்றடி யேன்றன்னைத் தாங்குகள் இல்லை, அன் வாய் டற்கவே!
உற்றடி யேன்பரிசுத் தேறிநின் றேன், அனக் தன்னாவனே! ௬௨

— ௨௩ —

௨௪.

உன்னான வேதற்க இல்லவா செய்யுணையற்றாடினி
வென் அன லேனை விடுத்தி, கண்டாய்; வியன் மர்த்நடக்கைகள்
பொன் அனல் வேழத்தூரியாய்! புலனின் கட்டுபேதல் ஓட்டி
மென்னானவேயெய்க் குதெய்க் குடத்தன்னை அறிய்பெனவே. ௬௩

௨௫.

எறுப்பிடை தாங்குடி அனப்பல னுல் அரிப்பண்புடந்த
வெறுத்தரி யேனை விடுத்தி, கண்டாய்; செய்ய கூற்றெறிக்க
உறுங்கடிப்போதனை யேஉணர் அற்றவர் உற்பி உற்பி
பெறுப்பதமே! அடியின்பெயாநு பெருமையனே! ௬௪

XXIII.

The form Thou gav'st I wore, in faults abounding, scant of love,
Me, worthless slave, THOU HAST FORSAKEN, see! But, if Thou leave,
I perish; none but Thee upholds Thy slave; Source of my being's bliss;
This clear perception hath Thy servant gained, Indwelling Lord! ௬௨

XXIV.

Things true abiding, folly-stirred, for vanities I burn'd;
And THOU'ST FORSAKEN ME; Thou Who as robe dost wear the hide
Of fiery mighty-handed elephant!—I joys of sense
Seeking gain not, like ANTS that noiseless round the oil-jar swarm. ௬௩

XXV.

Like worm in midst of ANTS, by senses gnawed and troubled sore,
Me, utterly alone, Lo! THOU'ST FORSAKEN; Thou Whom fiery death obeyed;
Whose fragrant flowery Foot the heavenly ones attain, and they
Who know; O MIGHTY ONE, Who from Thy servants partest not! 108

உக.

பெருநீர் அடிச்சிறு மீன்றுவண் டாங்கு நினைப்பிரிந்த
 வெருநீர்மை யேனை விடுதி, கண் டாய்; வியன் கங்கைபொங்கி,
 வருநீர் மடுவுண் மலைச்சிறு தோணி வடிவின் வெள்ளைக்
 குருநீர் மதிபொதி யுஞ்சடை வானக் கொழுமணியே! ௧௦௪

உஎ.

கொழுமணி ஏர்நகை யார்கொங்கைக் குன்றிடைச் சென்றுகுன்றி
 வீழும் அடி யேனை விடுதி, கண் டாய்; மெய்ம் முழுதுங் கம்பித்
 தழும் அடி யாரிடை ஆர்த்துவைத் தாட்கொண் டருளி என்னைக்
 கழுமணியே! இன்னுங் காட்டு, கண்டாய், நின் புலன்கழலே! ௧௦௫

உஅ.

புலன்க டிகைப்பிக்க யானுந் திகைத்திங்கோர் பொய்ந்நெறிக்கே
 விலங்குகின் றேனை விடுதி, கண்டாய்; வின்னுமண் னும்எல்லாம்
 கலங்கமுந் நீர்நஞ் சமுதுசெய் தாய்! கரு னாகானே!
 துலங்குகின்றேன் அடியேன், உடையாய்! என் றொழுமுகுலமே! ௧௦௬

௧௦௬. புலன்கள் திகைப்பிக்க.

XXVI.

'When the GREAT waters fail, the little fishes faint ;' so reft of Thee
 I quake. LO! THOU'ST FORSAKEN ME! The moon's white crescent borne
 On Gaṅgā's wave, like little skiff on mountain stream,
 Is hidden in Thy braided locks,—O CHOICEST GEM of heaven! 104

XXVII.

CHOICE GEMS they wore, those softly smiling maids ; I failed, I fell.
 LO! THOU'ST FORSAKEN ME!—Thou gav'st me place 'mid Saints who wept,
 Their beings fill'd with rapturous joys ; in grace didst make me Thine!—
 Show me Thy Feet, even yet to SENSE revealed, O spotless Gem! 105

XXVIII.

While SENSES made me quake, I trembling swerved to falsehood's way.
 LO! THOU'ST FORSAKEN ME! While heaven and earth the poison feared
 From out the mighty sea, Thou madest it ambrosia ; Home of grace!
 Thy servant I, O Master, stand distraught ; sole Worship of my heart! 112

105. The play on words is here inimitable. Comp. *Nāḷaḍi*, 176; *Kurraḷ*, 965. 110. 111. See
 XII. verse 8. 112. Lit. 'my worshipful Caste' or 'my Brāhman,' see Lex.

உக.

குலங்களைத் தாய், கலைத் தாய், என்னைக் குற்றங் தெழற்சீலை யுள்
 விலங்கல் சத்தாய், விட்டிடுதி, கண்டாய்; வெண்பின்னரின்று
 கொன்றை

அலங்கல் அந் தாயை யெனி யுப்ப! அம்பி அடகனெ!
 மலங்கல் ஐந்தழங்கல் வன்றாயி றிப்பொருமத்தறவே. ௧௧௬

௩௦.

மத்தா யுகண்டாயி றிபுலன் றிக்கது வக்கலங்கி,
 வித்துறு வேளை விடுதி, கண்டாய்; வெண்டலைச் சீலைச் சிங்க,
 கொத்துறு போதுரி லைத்து நடந்தெடுப லுலகற்றி,
 தத்துறு திறுடன் யுள்செஞ்சா த்கனி ச்சையனெ! ௧௨௦

௩௧.

சச்சையனெ! மிக்க தண்புலன் விண்கு வினதெருப்பாய்
 விச்சையனெ! விட்டிடுதி, கண்டாய்; வெணியாய், கரியாய்,
 பச்சையனெ, செய்ய மேனியனெ, அண்புட யுறவக்
 கச்சையனெ! கத்தாய்! துத்தாய யுற்கரி யெ! ௧௨௪

XXIX.

Thyself from every letter free, Thou freed'st me from all fault, O Sire,
 Whose bow victorious is the mighty mount! Lo, THOU'ST FORSAKEN ME!
 Thy lotus-form the cassia's gold wreath wears; O matchless One!
 By fivefold evil am I stirred like milk by CHURNING STAFF. 116

XXX.

The senses' fire burns fierce; I'm stirr'd as the cool curds by CHURNING STAFF.
 Lo! ME THOU HAST FORSAKEN! Thou Who wear'st chaplet of skulls
 And clustering wreaths of flowers, and the long entrails' twine; and dost Thyself
 Adorn with ashes, and sweet sandal-paste, O ESSENCE PURE! 117

XXXI.

Thou art with all but me!

PURE ESSENCE Multiform, Who art cool flood, sky, wind, earth, fire,
 THOU HAST FORSAKEN ME! White, black, and azure art Thou seen!
 Roseate Thy form! Thy girdle is the glistening hooded snake!
 O WARRIOR ELEPHANT, with dripping brow and mighty foot! 118

114. Mount Meru was Śiva's bow, XIV. 1. 116. *Meru*. This is *śū* read, according to the Āyā system. But in the Catechism, 55 (8. 1) are listed: குறைய கலகலம், மலகலம், ௪௪௪௪. ௪௪௪௪. ௪௪௪௪. Śiva-Pirāga, am. I. 20 p. 127; Mallin, 1872. 116. This refers to Śiva's form. Bhairava. Comp. XII. In the Kāvya Khāṇḍam, 55 (1. 1) 59. 118. His wondrous transformations, V. 57-60, 277-288.

ஈஉ.

அடற்கரி போல் ஐம் புலன்களுக் கஞ்சி அழிந்த என்னை
விடற்கரியாய்! விட்டிடுதி, கண்டாய்; விழுத் தொண்டர்க்கல்லால்
தொடற்கரியாய்! சுடர் மாமணியே! சுடுதீச்சுழலக்
கடற்கரி தாய் எழு நஞ்சமு தாக்குங் கறைக்கண்டனே! கஉஅ

ஈஈ.

கண்டது செய்து கருணைமட் டிப்பரு கிக்களித்து,
மிண்டுகின் றேனை விடுதி, கண்டாய்; நின் விரைமலர்த்தாள்
பண்டுதந் தாற்போற் பணித்துப் பணிசெயக் கூவித்தென்னைக்
கொண்டென் எந் தாய்! களை யாய், களை யாயகுதுகுதுப்பே! கஈஉ

கஈக. கூவித்தெ = கூவித்தெ.

ஈச.

குதுகுதுப் பின்றிநின் றென்குறிப் பேசெய்து, நின்குறிப்பில்
விதுவிதுப் பேனை விடுதி, கண்டாய்; விரை ஆந்தினிய
மதுமதுப் போன்றென்னை வாழைப் பழத்தின் மனங்கனிவித்
தெத்திர்வெத்ப் போது பயில்விக் கயிலைப்பரம்பரனே? கஈச

XXXII.

Sensuality was my bane.

Those WARRING ELEPHANTS, the senses five, I feared,—was lost.
THOU HAST FORSAKEN ME,—Thou, hard to leave,—hard to attain,
Save by Thy worthy saints, bright Gem! While fierce fire raged,
Poison, hard won from out the sea, Thou mad'st Thy food, O Azure-throat! 128

XXXIII.

Pardon my waywardness!

That I wished to do I did,—wine of Thy grace I drank,—rejoiced;—
Then swerved! THOU HAST FORSAKEN ME! Thy fragrant flowery Foot,
As in the days of old Thou gav'st, command and bid me serve!
Take me, my Father! O remove this wayward FOND DESIRE! 132

XXXIV.

I was fickle and self-willed.

Stirred by no strong DESIRE I did my will, nor clung to Thine!
And, lo! THOU HAST FORSAKEN ME! When wilt Thou yet as wine
Of joy meet me, and all my mind with fragrant sweetness fill,
As of the plantain fruit,—TRANSCENDENT LORD of Kailai's hill? 136

௩௫.

பரம்பரனே! தீன் பற அடி யாரெநிம் என் படி அறு
விரும்பரனே! விட்டிடுதி, கண்டாய்; வென் முயற்கறையின்,
அரும்பரனேர்வைத் த்நிரித்தாய்! பிறவி னு வாய் அரவம் கருக
பொரும்பெருமான்! வினையென்பவம், அஞ்சிப்பெதும்புறவே!

௩௬.

பொதும்பறு தீப்பேற்பு கைந் தெரியப்புவன் தீக் கதுவ
வெதும்பறு வேளை விடுதி, கண்டாய்; விரை ஆத்தறவம்
ததும்புமத் தாரத்திற் றுரம் பாயின் மூமத் தர் டிரல்வண்டி
அதும்புங்கொழுந்தேன் அவிச்சடை வாவத்தடல் அரைசே! ௧௪௪

௩௭.

அரைசே! அழியச்சிறியென்பரிவைக்கஞ்சல் என்விரின் அல்லால்,
விரைசேர் முடியாய்! விடுதி, கண்டாய்; வெண்ணகைக் கருங் கண்
திரைசேர் மடந்தை மணந்த திருப்பெற்பு பதம்புயங்கா!
வரைசேர்ந்தீட்டிந்தென்ன, வல்வினை தான் வுத்தீட்டிவனவே. ௧௪௫

XXXV.

I am, though faulty, Thine!

TRANSCENDENT LORD, with Thine own ancient saints, me faulty one
Thou didst desire! O Aran, yet Lo! THOU'ST FORSAKEN ME! -
Thou didst me place near Thee, - like the hare-spots thou wear'st,
O mighty Warrior 'gainst birth's five-mouth'd snake, my soul would shun! 139

XXXVI.

Quench sensual fires.

Like flames in forest glade sense-fires with smoky glare burn fierce!
I burn! Lo, THOU'ST FORSAKEN ME! O conquering King of heaven,
The garlands on Whose braided lock drip honey, while the bees
Hum softly 'mid Mandāra buds, whence fragrant sweetness breathes. 140

XXXVII.

Is there no pity?

O King, to me poor ignorant, 'Fear not for faults,' Thou didst
Not say, but HAST FORSAKEN ME, O Thou with fragrance crowned!
Spouse of the sea-born maid with sparkling gems and jet-black eyes!
Bhuyāṅga! Golden Foot! My 'deeds' press round like clustering hills! 141

139. See *Nirāhi*, 151, 176
a. 1. 3. 4. 5. 6. 7. 8. 9. 10.

144. See XX. 7.

147. See note to VIII. 11, 12. Civan

௩௮

அடர்புல னுரைப் பிரிந்தஞ்சி, அஞ்சொனல் லார் அவர்தம்
விடர் விட லேனை விடுதி, கண் டாய்; விரிந் தேளரியும்
சுடர் அனை யாய்! சுடு காட்டர சே! தொழும் பர்க்கமுதே!
தொடர்வரி யாய்! தமிழ் பேன்றனி நீக்குந் தனித் துணையே! ௧௩௨

௩௯.

தனித்துணை நீறிந் கயான்றருக் சித், தலை யானடந்த
வினைத்துணை யேனை விடுதி, கண் டாய்; வினை யேனுடைய
மனத்துணையே! என்றன் வாழ்முதலே! எனக்கெய்ப்பில்வைப்பே!
தினைத்துணை யேனும் பொறேன், றுயர் ஆக்கையின் றிண்வலையே. ௧௩௩

௪௦.

வலைத்தலை மான் அன்ன நோக்கியர் நோக்கின் வலையிற்பட்டு
மலைத்தலைந் தேனை விடுதி, கண் டாய்; வெண் மதியின் ஒற்றைக்
கலைத்தலை யாய்! கரு னுகர னே! கமிலாயம் என்னும்
மலைத்தலை வா! மலை யாண்மண வாள! என்வாழ்முதலே! ௧௪௦

XXXVIII.

I have erred through weakness.

By senses PRESSED, fearing I left Thee, weak to quit the charms
Of sweet-voiced maids. Lo! THOU'ST FORSAKEN ME! Thou radiant Beam;
King of the burning-ground; Ambrosia to Thy worshippers;
Hard to be gained; SOLE HELP, removing loneliness of lonely me! 152

XXXIX.

Help me in this conflict with the flesh.

SOLE HELP, whilst Thou wert there I wandered wanton,—'deeds' my help!
THOU HAST FORSAKEN ME, Thou Helper of my guilty soul;
Thou Source of all my being's bliss; Treasure that never fails!
No whit bear I this grievous body's mighty NET! 156

XL.

The pain of sensuality.

Caught by those eyes whose timid glance is like fawn's in the NET,
'Wildered I grieved. Lo! THOU'ST FORSAKEN ME! Thou on Whose head
The pale moon's crescent thin is seen! Ocean of grace! Thou Lord
Of Kailai's hill! Spouse of the mountain Maid! Source of my being's joy! 160

௪1.

முதலைச் செள் வாய்ச்சியர்வோட்கை வெந்நீரீற் கடிப்பமுற்சி
விதலைச்செய்வேளை விநிதி, கண்டாய்; விடக் கூண்டிடையந்த
சிதலைச்செய்காயம்பொறேன், சிவனே! முறையோ? முறையோ?
திதலைச்செய்ப்புண்முலை பங்கையங்கா! என்சிவகதியே! ௧௪௪

௪2.

கதி அடிபோற்குன் கடிந்திருவ வுண்டன் கழியா
விதி அடிபேனை விநிதி, கண்டாய்; வெண்டலை முறையில்
பதிஉடை வான் அயப்பாந்திறைபைந்துச் கருங்க அஞ்சி
பதிநெடுநீரீற் குளித்தொளிக் குஞ்சடைபன்னவனே! ௧௪5

௪3.

மன்னவனே! ஒன்றும் அற்றியச்சிறீ யோன்மகிழ்ச்சி
மின்னவனே! விட்டிநிதி, கண்டாய்; மிக்க வேதபெய்த் தால்
சொன்னவனே! சொற்கழிந்தவனே! கழியாத்தொழும்பர்
முன்னவனே! மின்னொர் அனவனே! இம்முறையையே! ௧௪6

XII.

Woe is me, in this vile fleshly prison:

In the hot flood of lust for those of ruddy lips, like crocodiles,
I eager plunged. — Lo! THOU'ST FORSAKEN ME! This body foul,
Ant-eaten, — I endure not; Given, list to my complaint!
Thou Bridegroom of the beauteous Bride; my joyous Goal of bliss! 164

XIII.

Grace once given, now withdrawn.

Thou gav'st indeed to me in grace to gain my goal, Thy Feet;
Yet THOU'ST FORSAKEN ME, not fated to shake off this flesh!
The moon beheld the serpent bright in skull cave hid, and feared;
Then plunging hid his swelling crest within Thy braided lock, O KING! 165

XIV.

I adore Thee, though forlorn.

O KING, to wretched me, who know not any path, the Light
Of joy! THOU HAST FORSAKEN ME! — Thou the true Vedic Lord
To me didst speak, Who passest speech! — To steadfast worshippers,
Thou art the First, the Last too, — Thou this universal Whole! 166

சச.

முழுதீயில் வேற்கண் ணரியர் என்னு மூரித் தழன்முழுகும்
விழுதனை பேனை விடுதி, கண் டாய்; நின் வெறிமலர்த்தாள்
தொழுதுசெல்வானத்தொழும்பரிற் கூட்டிடு, சோத்தெம்பிரான்!
பழுதுசெய்வேனைவிடேல், உடையாய்! உன்னைப்பாடுவனே. கஎசு

கஎசு. அயில் = கூர்மை?—கஎரு. சொல்?

சரு.

பாடிற்றி லேன், பணி யேன், மணி நீ ஒளித் தாப்க்குப்பச்சூன்
வீடிற்றி லேனை விடுதி, கண் டாய்; வியந் தாங்கலறித்
தேடிற்றி லேன், சிவன் எவ்விடத் தான், எவர் கண்டனர் என்
ரோடிற்றி லேன், கிடந் துள்ளுருகே னின்றுழைத்தனனே. கஅ0

சசு.

உழைதரு நோக்கியர் கொங்கைப் பலாப்பழத் தீயின் ஒப்பாய்
விழைதரு வேனை விடுதி கண் டாய்; விடின் வேலைநஞ்சுண்
மழைதரு கண்டன், குணமிலி, மானிடன், நேய்மதியன்,
பழைதரு மாபரன், என்றென் ற்றைவன் பழிப்பினையே! கஅசு

XLIV.

Tormented by lust.

Like oil was I poured in fierce fire of glancing dartlike eyes,—
Lo! THOU'ST FORSAKEN ME! Whose word erst joined me to Thy saints,
Who ever worship at Thy fragrant flowery Feet; my Lord!
My Master, faulty though I am, forsake me not! Thee will I SING. 176

XLV.

Spiritual desertion.

I SANG Thee not, nor worshipped Thee, O hidden Gem,—nor left this flesh.
Lo! THOU'ST FORSAKEN ME! All wonderment I wept, yet sought Thee not,
Nor, 'Where is Çivan,' 'Who hath seen Him?' did I haste to ask.
I lay supine, my soul no raptures knew;—I suffered sore! 180

XLVI.

Still will I adore the mysteries of Thy nature.

Like fly in jack-fruit caught, I fell a prey to fawn-eyed maids!
Lo! THOU'ST FORSAKEN ME! But if Thou leave, I'll utter loud reproach!
I'll call Thee 'Black-throat,' 'Who ate poison from the sea,' 'The Unqualified,'
'The man,' 'Crowned with the waning moon,' 'The mighty God gone wrong.' 184

183. Guṇamili: this is a play on words: *guṇam* = 'quality.' The sages deny qualities, or attributes, to the Supreme. If so, He is destitute of all power or fitness—*unqualified for anything*. 'We never speak of the qualities or modes of *God*; and the reason is that these words imply *change and diversity*, like the phenomena which distinguish one species from another of the same genus;

௪௭.

பழிப்பினின் புகழ்ப்புழந்தெழுந் பெய்தி விழப்பழிந்து,
விழித்திருக் தேனை விநிதி, கண்டாய்; வெண்பணிப்பணிலாய்,
கொழித்துமந் தயமந் தாகிவி அந்துப்பந்தகப் பெருமை!
தழிச்சிறை நீரிற் பிறைக்கவஞ் சேர்நருநயவனே!

௧௨௨

௪௮. ௪௮. ௪௮. ௪௮.

௪௮.

தயகை போலுந் தலைத்தலை மலைத் தரல் அயம்புன்
விப! என் றன்னை விநிதி, கண்டாய்; விடிவ் என்னைநீக்காய்
ஆர் அடியாய் என் னின் உத்தர போயங்கைக்கவின்
சீர் அடியாய் அடியாய் என்றுதின்னைச் சிரிப்பிப்பனே!

௧௨௩

௪௯.

சிரிப்பிப்பன், சிறுப்பிழைப்பைத் தெழுந்நயபுழம் சகற்கென்று
விசிப்பிப்பன், என்னை விநிதி, கண்டாய்; விடிவ்—வெங்கிரியின்
உரிப்பிச்சன், ஞெல்உடைப்பிச்சன், தஞ்சூண்விச்சன், உவள் கடுகமட்
டெரிப்பிச்சன், என்னையுழ் ஆளுடைப்பிச்சன், என்றெகவனே!

௧௨௪

XLVII.

Various wanderings.

The ancient worship of Thy blameless Feet I gained; then fell;
Reviled Thee; woke once more; and, LO! THOU HAST FORSAKEN ME!
Greatness, that heavenly Gaṅgā stirs to shed bright gems and pearls!
Thy WREATH'S the crescent in the water seen, caught in Thy braided lock! 122

XLVIII.

I will boast Thy name.

Hero, Who wear'st the fiery snake-wreath on Thy starlike head!
Lo! THOU'ST FORSAKEN ME! But if Thou leave, when others ask
'Whose servant Thou?' 'Slave of the glorious slaves
Of Ut'ra-koṣa-māṅgai's King, I'll name myself, and cause them SMILE at Thee. 123

XLIX.

Ever praising.

I'll make them SMILE, unfolding faults and service to the Lord!
Lo! THOU'ST FORSAKEN ME; but if Thou leave, I shall AMUSE Thee sore!
'Madman, clad in wild elephant's skin;' 'Madman, with hide for his garb;'
'Madman, that ate the poison;' 'Madman of the burning-ground-fire;
'Madman, that chose even me for His own!' 124

124

and this cannot be predicated of an attribute and creature. All that is in Him is immutably there; and this relation of *inherence* and permanent co-existence in one nature is expressed by the word *attribute*. Martineau's Types of Ethical Theory, vol. 1, p. 129.

நீ.

ஏசினும், யான் உன்னை ஏத்தினும், என்பிழைக் கேகுழைந்து
வேசறு வேனை விடுதி, கண் டாய்; செம் பவளவெற்பின்
தேசுடையாய்! என்னை ஆளுடையாய்! சிற்றுயிர்க் கிரங்கிக்,
காப்சின ஆலம் உண் டாய்! அமுதுண்ணக் கடையவனே! 200

L.

ABUSING Thee or praising,—crushed by sin, and grieved am I!
Lo! THOU'ST FORSAKEN ME, Thou Brightness on red coral hill!
Thou mad'st me Thine; didst fiery poison eat, pitying poor souls,
That I might Thine ambrosia taste,—I, meanest one!

200

200. The construction is involved; compare line 1.

കുറുപ്പിന്റെ

കുറുപ്പിന്റെ പദ്യം.

[കുറുപ്പിന്റെ പദ്യം]

THE MAIDENS' SONG OF THE DAWNING.

HYMN VII.

The mystic 'Song of the Maidens' forms a pendant to the 'Morning Hymn' (XX). It has always been attributed to Marakka-Vaṅgarī without any hesitation, though in many respects it is certainly unlike most of his other lyrics. It is said to have been composed for the use of the women at Arma-galam, among whom it is, and was, the custom to celebrate with great demonstrations of joy a festival in honour of the god Īvan and the goddess Ītti in the month of Margarī, which corresponds to the second half of December and the first half of January. At that time the females of the city of all ages for ten successive days rise before dawn, and perambulate the precincts, arousing their companions from house to house, and proceeding to bathe in rigidly decorous manner in the sacred tank. There are passages in this poem which I have been obliged somewhat to veil, and modify, carefully preserving, however, the full and exact meaning of the original, as I conceive it. There is, however, connected with the Īva worship, it must be said, a series of rites which is sometimes called the *tantu*, and sometimes the *paṭi* system. No doubt, in connection with this, many unseemly abominations have been, and are at times perpetrated; and every thoughtful Hindu is sincerely anxious that all trace of these corruptions should be swept away. In all nations similar things have existed, and it would be quite superfluous to enumerate the ancient rites of a similar character that have been enthusiastically celebrated. (Comp. G. K. O. II, I, 25, 219, 80.) From such things the Īva system must sever itself absolutely, which it can the more decidedly do, because they have no real root in the Īva Śāhanti philosophy itself.

In one edition of these poems there is an introduction to the 'Maidens' Song,' which gives a mystic interpretation to a large portion of the lyric. According to this author, from the month of Aṣṭi to the month of Margarī (i. e. from July 15th to January 15th) is the night season; the other half of the year being the daytime; the whole year forming a *single day of the gods*. The former half of the year, in which there is rain with black clouds, is the representative of the secular period of involution or destruction, when all things have been re-involved in the triple veils of darkness, which period precedes that of the re-creation, or evolution. The other half of the year represents the period of creation, i. e. the time during which the phenomenal universe is re-evolved from its eternal elements, as the sphere of the activities of all things that have lit. The month of Margarī is then the symbol of the awaking of the universe from its slumber of involution. It is the dawn of the new creation, or of secular evolution. (NOTE XIII.)

Now this creation is the work of Ītti, the marvellous energy of Īvan's wife, who is the author, not of life in general, but of the whole phenomenal system in which and by which life exerts its energies, and achieves its destinies. Īvan Himself came into his personal relation with matter and its veiling of lustres and darkens. It is, therefore, Ītti that accomplishes the work; she is an energy of activity, of knowledge, and of desire, and through her alone the Supreme evolves all things. But this *tantu* system, like the greater systems of old, does not permit Ītti, as the Partner of the Supreme, to accomplish directly the work of evolution. This would be far too simple and direct for Hindu philosophy. There is a long chain of feminine manifestations, across

evolved in succession, each coming into a relation to the Supreme that constitutes a distinct stage in the process; and it is only at last that Brahmā and Vishṇu are evolved, to be respectively the fashioner and the maintainer of the cosmic world. The writer here enumerates nine of these Ḍattis, amongst whom are numbered the chief female divinities that, under various names and epithets, are worshipped or propitiated in various parts of India. Among them is the dreaded Kāli. No doubt there are hints of all this in this poem, but its plain and obvious interpretation is the only one known to the majority of those that use it, and I imagine the composer himself was innocent of anything like the gnosticism and mysticism that his interpreters have given him credit for. As the hymn stands it is a beautiful composition, but in some parts it will seem to be somewhat obscure. I have tried to give a version that shall be as literal as possible, but only the Tamil reader can feel how great a poet its author was; and only the student of the South-Indian Ḍaiva philosophy can expect to enter into its spirit.

[Metre: வெண்டனையான்வந்த இயற்றவினைக் கொச்சக்கவிய்பா. See VIII and XVI.]

க.

ஆதியும் அந்தமும் இல்லா அரும்பெருஞ்

சோதியையாம்பாடக் கேட்டேயும், வாட்டடங்கண்
மாதே! வளருதியோ? வன்செவியோ நின்செவிதான்?

மாதேவன் வராகழல்கள் வாழ்த்திய வாழ்த்தொலிபோய்.
வீதிவாய்க் கேட்டலுமே, விம்மிவிம்மி மெய்ம்மறந்து

போதார் அமளியின்மே னின்றும் புரண்டிங்ஙன்
ஏதேனும் ஆகாள், கிடந்தாள், என் னே என்னே
ஈதே எந்தோழி பரிச்'? ஏல் ஓர் எம்பாவாய்!

ச

1.

The temple-worship.

[The waits sing at the door.]

The Splendour rare and great, that knows nor first nor end,
we sing; Thou hear'st the song, yet still sleep'st on;
O lady of the large bright eye! is thine ear dull
that it perceives not sound of praise that hails
The great God's cinctured feet?—She hears the strain resound
through all the street, yet in forgetful sleep
On her flower-couch she muttering turns!—
See, here she nothing noting lies! Why thus, why thus?
doth this our friend beseem?—OUR LADY FAIR, ARISE!

4

4. The refrain is *ēl embāvāy!* which may mean 'Arise (or ponder), O our Lady!' but seems like Scott's *elcu toro!* in Marmion.

உ.

பாசம்பாஞ்சோதிக்கென்பாய், இயாப்பகனும்
 பேசும்போ தென்போ திப்போதாய் அரவிக்கே
 தோழும் வைத்தனையோ, தேர்வையாய்? தேர்வையி
 சிசி! இவையுஞ்சிலவே, வினையடி
 சகம் இடம் சதோ, விண்ணோடுகள் எத்துதற்குக்
 கூடகாலப்பாதத்தற்குள் வந்தருளுந்
 தோன், சிவலோகன், நீலநீர் சிற்றம்பலத்துள்
 சானுக்கென்பாய் ஆய்? எல்லாம் அப்பாவாய்!

அ. ௭௭. 1?

௩.

முத்தகன்வெண்ணையாய்! முன் வந்தேதிச் சமுத்தகன்
 அத்தகன், ஆத்தகன், அமுத்தகன், என் றன் னுந்
 தித்திக்கப்பேசுவாய், வந்துன் கடை திறவாய்.—
 பத்துடையி! சான் படி அடியி! பங்குடையி!
 புத்தடியேய்ப்புன்மை தித்தகாண்டிற் பொல்லாதோ?
 எத்தோ, தின் அன்புமை, எல்லோம் அறிவோமோ?

II.

Trifle not!

'Hail to the heavenly Light,' thou ever say'st, as we,
 by night and day. Now of this flowery couch
 Art thou enamour'd, maid with faultless gems adorned?
 Shame! jewel'd dames, are these things trifles too?
 To sport and jest is this the place, when He in grace
 Hath come to give the foot-flower, shame-fast angels praise?
 The Teacher, Lord of Civa-world, in Tillai's porch He rules.
 Who are His lovers all?—OUR LADY LAIR, ARISE!

III.

O thou whose smile as pearl is bright, arise, present
 thyself before the Sire, the blissful One, th' Ambrosial,
 And with o'erflowing sweetness speak!—Come, ope thy doors!—
(she joins them. They enter the temple porch.)
 'Ye men devout, the Ruler's ancient saints, ye reverend men,
 Will't be amiss if ye our weakness aid, us novices admit?'
(in the temple.)
 No cheat is this, know we not all Thy wondrous love?

சித்தம் அழகியார் பாடாரோ? நஞ்சிவனை
இத்தனையும் வேண்டும் எமக்க்' எல் ஓர் எம்பாவாய்!

கஉ

சு.

ஒண்ணித்தில நகையாய்! இன்னம் புலர்ந்தின்றோ?
வண்ணக் கிளி மொழியார் எல்லாரும் வந்தாரோ?
எண்ணிக்கொடுள்ளவா சொல்லுகோம் அவ்வளவுங்
கண்ணைத் தூயின்றவமே காலத்தைப் போக்காதே!
விண்ணுக் கொருமருந்தை, வேத விழுப்பொருளைக்,
கண்ணுக் கினியாளைப், பாடிக் கசிந்துள்ளம்
உண்ணைக்கு நின்றிருக! யாமாட்டோ' நீயேவந்
தெண்ணிக் குறையிற்றுயில், எல் ஓர் எம்பாவாய்!

கசு

ரு.

மால் அறியா நான் முகனுங் காண மலையினை, நாம்
போல் அறிவோம் என்றுள்ள பொக்கங்க ளேபேசும்
பால் ஊறு தேன் வாப்ப் படிநீ, கடைதிறவாய்!
ஞாலமே, விண்ணே, பிறவே, அறிவரியான்

Who sing not what they beauty deem? Our Çivan's form
ev'n so we yearn to see.—OUR LADY FAIR, ARISE!

12

IV.

[They all henceforth sing their morning song to the goddess, imploring HER to arise in grace.]

O thou of radiant pearl-like smile, is't not now dawn?
have not the sweet-voiced come, like parrots many-hued?
Thus thinking, as is meet, we speak; meanwhile in sleep
close not Thine eye; let not thy time in vain be spent!—
Sole Balm of heaven, the Vēda's precious Sense, the Dear
to eyes that see, we sing, our melting minds
In rapture all dissolved; nor deem thou should'st remain
for ever thus asleep!—OUR LADY FAIR, ARISE!

16

V.

Say not, 'Çivan is unknowable!'

The 'Mount' that Māl knew not, and Ayan saw not,—we
can know; so Thou dost utter falsities,
O guileful one, whose mouth with milk and honey flows,
ope thy door! He Whom earth, heaven, and other realms know not,

12. From this point it is the goddess that is mostly invoked in some verses.

கேலமு' தம்மை ஆட்டுகெண்டருளிந் கேட்பாட்டுஞ்
 சிலமுந் படிச், சிவனே! சிவனே! என்
 ஞோலம் இடினும் உணராய், உணராய், காண்!
 உலக் குழலி பரிச்' என் ஓர் சார்பவாய்!

௨௦

௬.

மாமே! நீநென்னலை நாளைவந் துங்களை
 நானே எழுப்புவன் என்றவு' நானையே
 போன திசைபகராய், இன்னாய் புவந்தின்தேற?
 வானே, நிலனே, நிறனே, அறிவிரியான்
 தானேவந் தெம்மைந் தலை அளித்தாட் கெண்டரு வந்
 வான்வாய் கழல்பாடி வந்தேபங்குன் வாய்திறவாய்!
 ஊனே உருகாய், உவன்கே உறாய், எமக்குர்
 எனோர்க்குத் தங்கே டினைப்பாட்' என் ஓர் சார்பவாய்!

௨௧

௭.

அன்னே, இவைவாஞ் சிலவே? பவ அபயர்
 உன்வந் கரியான், ஒருவன், இருஞ்சியன்,
 சின்னங்கள் கேட்பச் சிவன் என்றே வாய்திறப்பாய்!
 தென்னு, என்னு மான் வந்தீசேர் மெழுகெய்யாய்

In glory makes us His, cleanses our souls in grace.
 His goodness sing! 'O Givan, Givan,' hark! they cry.
 Thou understandest not; thou understandest not!
 So's she with perfum'd locks! OUR LADY FAIR, ARISE!

VI.

O fawn, but yesterday thou said'st, 'At dawn I come
 to rouse you up;' but now, all unabashed
 Tell us, what quarter didst thou seek? - is't not yet dawn?
 He Who is sky, and earth, and all things else, to men unknown,
 Himself will come, will guard, and make us His; to us
 who coming sing His heavenly cinctur'd Foot, speak thou!
 In rapture melt! The King of thee, of us extol;
 of all the worlds! OUR LADY FAIR, ARISE!

24

VII.

Mother, are these too tritles? Many heavenly ones
 know not, the One, the mighty glorious Lord.
 Hearing His signals, ope thy mouth, and 'Givan' cry,
 Cry 'Southern-One.' Like wax before the fire

என்னோனை என் அரையன் இன் அமுதென் றெல்லோமுஞ்
 சொன்னோங்கேள், வெவ்வேறாய் இன்னந்தூயிலுதியோ?
 வன்னெஞ்சப் பேதையர்போல் வாளா சிடத்தியால்,
 என்னே தூயிலின் பரிச்'? ஏல் ஓர் எம்பாவாய்! ௨௮

௮.

கோழி சிலம்பச் சிலம்புங் குருகெங்கும்;
 ஏழில் இயம்ப இயம்பும்வெண் சங்கெங்கும்;
 கேழில் பரஞ்சோதி கேழில் பரங்கருணை
 கேழில் விழுப்பொருள்கள் பாடினோங் கேட்டிலையோ?
 வாழிஈ தென்ன உறக்கமோ? வாய்திறவாய்!
 ஆழியான் அன்புடைமையாமாறும் இவ்வாரோ?
 ஊழி முதல்வனாய் நின்ற ஒருவனை
 ஏழைபங் காளனையே, பாட்'! ஏல் ஓர் எம்பாவாய்! ௩௨

௯.

முன்னைப் பழம்பொருட்கு முன்னைப் பழம்பொருளே!
 பின்னைப் புதுமைக்கும் பேர்த்துமப் பெற்றியனே!
 உன்னைப் பிரானாகப் பெற்றஉன் சீர் அடியோம்
 உன் அடியார்தாள்பணிவோம்; ஆங்கவர்க்கேபாங்காவோம்;

Melting,—‘ My own, my King, Ambrosia,’ we all
 have sung! Hear thou ! apart from us yet dost thou sleep?
 Dost thou yet speechless lie, like the hard-hearted silly ones?
 What grace is in this sleep?—OUR LADY FAIR, ARISE ! ௨8

VIII.

While cocks are crowing, small birds chaunt on every side ;
 while trumpet sounds, sound out the conch-shells everywhere ;
 The heav'nly Light without compare, the Grace without compare,—
 the Being great without compare, we've sung ; hear'st not ?
 Bless thee, what slumber's this? Thou openest not thy mouth ?
 is such the recompense for our King's love we bring ?
 Th' Eternal, First of Beings ; Him Who 'bides the Only-One ;
 the Lady's Partner sing we all !—OUR LADY FAIR, ARISE ! 32

IX.

Ancient of days, existing ere the ancient world !
 Whose nature shares the newness of created things !
 Thy worshippers devout, who've gained Thee for their Lord,
 adore Thy servants' feet,—to them give reverence due.—

அன்னவரே எங்கணவர் அவர்; அவர் உகந்து
சொன்ன பரிசே தொழும்பாய்ப் பணிசொய்வோம்;
இன்ன வகையே எய்க்கெங்கெ வள்குதியோல்,
என்ன குறையர் இலோம், எனவர் எப்பாவாய்!

54

40.

பாதாவம் அழிநுங்கீர் பெற் கழிவுபாதகம் ;
பேதகம்புனை யடியும் எல்லாம் பெருண் யடிவே!
பேதை ஒருபயற் றிருமேனி! ஒன்றல் உன் ;
வேத யுகல் விண்ணே நமன்னுய்க் குதித்தாய்
ஓத உலவா ஒருகேயுன், றெண்டி உலவன்,
கேதில் நுலத்தான், நன் கோழிற், பிணைப்பின்னைகள்!
எதவன் ஊர்? எதவன் பேர்? ஆர் உற்றர்? ஆர் அயலர்?
எதவனைப் பாரிற் பரிசு? எல் ஓர் எப்பாவாய்!

50

41.

மெய்யாய் தடம் பெய்கை யுக்கு, யுகேர் என்னக்
கையற் குடை ந்து குடை ந்தான் கழல் படி,
ஐய! வறி அடியோம் வயர்க்கேயம், காண்! ஆர் அடி உயேயற்
மெய்ய! வெண் னிறடி! பெல்வ! சிறா நங் நல்

And these alone shall be our wedded lords; joyous
ev'n as they bid, due service will we render meek.
Thus, if Thou grant to us this boon, our King, no lack
Thy handmaids e'er shall know! OUR LADY FAIR, ARISE!

6

X.

Beneath the sevenfold gulf, transcending speech, His foot-flower rests,
with flowers adorned His crown of all the universe is crown!
The Lady's at His side! His sacred form dwells not alone!
The Vedam, heavenly ones, and earth, praise Him; and yet
He's our one Friend, Whose praise ne'er dies; within His saints He dwells,
pure He sustains the 'clan'; ye temple-ladies, say
What is His Town? His Name? His kin? and who His foes?
And how sing we His praise? OUR LADY FAIR, ARISE!

10

XI.

In the temple.

Entering the broad, frequented tank with joyful cries,
and hands outstretched, we plunge and plunge, and sing Thy Foot,
O Guru, see, Thy faithful worshippers are blest! As fire
Thy hue is red; Thou wear'st white ashes; Blessed One!

மை ஆர்தடங்கண் மடந்தை மணவாளா!

ஐயா! நீ ஆட்கொண்டருளும்! வினையாட்டின்
உய்வார்கள் உய்யும் வகை எல்லாம் உய்த்தொழிந்தோம்;
எய்யாமற் காப்பாய் எமை, ஏலோர் எம்பாவாய்!

சுசு

கஉ.

ஆர்த்தபிறவித்துயர்கெடநாம் ஆர்த்தாடுந்
தீர்த்தன்! நற்றில்லைச்சிற்றம்பலத்தே தீ ஆடும்
கூத்தன்! இவ்வானுங்குவலயமும் எல்லோமும்
காத்தும், படைத்துங், கரந்தும், வினையாடி,
வார்த்தையும் பேசி, வளைசிலம்ப, வர்க்கலைகள்
ஆர்ப்பரவஞ் செய்ய, அணிகுழன்மேல் வண்டார்ப்பப்,
பூத்திகழும் பொய்கை குடைந்துடையான் பொற்பாதம்
ஏத்தி இருஞ் சுனைநீர் ஆட' ஏல் ஓர் எம்பாவாய்!

சுசு

கங.

பைங்குவளைக் கார்மலரற், செங்கமலப் பைம்போதால்,
அங்கங் குருகினத்தாற், பின்னும் அரவத்தால்,
தங்கண் மலங்கழுவு வார்வந்து சார்தலினால்,
எங்கள் பிராட்டியும் எங்கோனும் போன்றிசைந்த

Thou Bridegroom of the Lady lithe, with broad, black eyes!

O Guru, make us Thine in grace. In this our sport,
What those who would be saved perform, we've done, as they ;
guard that we weary not!—OUR LADY FAIR, ARISE!

44

XII.

Lord of the sacred stream, where we, that thronging mortal woes
may cease, acclaiming bathe! Dancer in Tillai's sacred court
'Midst waving fire! This heaven, this flowery earth, us all,
in sport Thou guardest, formest, dost enshroud ;—
Thou say'st the word!—Bracelets tinkling, jewels rattling
with a merry sound, tuneful beetles humming round our locks adorned,
Plunge in the tank, where flowers are glistening; praise the Master's golden Foot,
and in the fountain bathe!—OUR LADY FAIR, ARISE!

48

XIII.

There burn dark crimson flowers of Kuvalai, here the red lotus blooms ;
there the bright race of small birds utters songs ;
Here those who wash away their sin are gathered round !
This swelling tank is like our Queen and King !

பொங்கு மநிநிற் புகப்பாய்த்து, பாய்த்து, தஞ்
சங்கஞ் சிலர்ப்பச், சிலர்பு கலத்தாய்ப்பக்,
கொங்கைகள் பொங்கக், குடை யுழிபுனைல்பொங்கப்,
பங்கய்ப்புழிபுனைல் பாய்த்தாய்' என் ஓர் அம்பவையி!

௫௨

௩௫.

காதலர் குறை யுடல், வைய்ப்புண் கலன் யுடல்,
கோதை குறல் ஆட, வண்டான் குறல் ஆட,
சீதப்புவல் ஆடிச், சிற்றிப் பவம்படி,
வேதப் பெருன்படி, அப்பெருள் ஆர் ஆயடிச்
சேதி திறம்படிச், சூழ் கொன்றைத் தாய்படி,
ஆதி திறம்படி, அந்தம் ஆர் ஆயடி,
பேதித்து நம்மை வளர்த்தெடுத்த பெய்வளை தன்
பாதத் திறம்படி, ஆட்' என் ஓர் அம்பவையி!

௫௩

௩௫.

ஒரொரு கால் சாம்பெருமான் சன்றென்றே நம்பெருமான்
சீர் ஒரு கால் வாய் ஓவான், சித்தங் களிகூட,

We entering plunge and plunge again, our shells resound;
our anklets tinkling sound; our bosoms throb with joy;
The wave we plunge in swells. Plunge in the lotus crowned flood
and joyful bathe! OUR LADY FAIR, ARISE!

54

XIV.

While ear-drops swing; while golden jewels wave;
while flow'ry locks are dancing; swarms of wing'd things flit,
Bathe in the cool flood, sing the sacred court!
sing the mystic Vedas, sing their inner sense!
Sing glory of the Light, sing Him the cassia-wreath Who wears!
Sing ye the power of Him, the First, sing Him the Last!
Sing ye the glory of Her Foot, Who armlets wears,
Whose guardian care we own! OUR LADY FAIR, ARISE!

55

XV.

The Lady of Kāraī-kāī¹.

Once on a *time*, 'our Perumān,' full oft cried she,
His glory any *time* to speak she ceased not

57. The word 'time' is *Kāi*, so there is a play on the word *Kāraī-kāī*. It may be that the poet in another passage alludes to her beautiful prayer. XI, verse 8:

'He gave me grace, that I all else forget me! to forget
Him not, We, we mightily, and we sing'

¹ Her very ancient legend follows: *The Mother of Kāraī-kāī*. Some of the legends in the Tamil Periya Purānam relate to the period between the first and second great revivals of

நீர்ஒருகால் ஓவா நெடுந்தாரை கண்பணிப்பப்,
பார்ஒருகால் வந்தனையாள் விண்ணோரைத் தான்பணியாள்;

With gladsome mind, while tears in ceaseless stream flowed forth.

Once on a *time*, this woman came to earth, nor bowed

Çaivism, and a few are anterior to both. It seems pretty certain that, while the Jains and Buddhists were active and apparently triumphant everywhere, there were a great multitude of the faithful Çaivites who, like the Covenanters in Scotland, were rendered more zealous by the persecutions to which they were exposed. Among these was the 'Mother' of Kāraikāl, who was a poetess, many of whose verses are still preserved. The legend gives a most interesting picture of some phases of South-Indian life a thousand years ago. The 'Mother' was the wife of a rich merchant of Kāraikāl¹, whose name was Paramadattan ('*Endowed with heavenly gifts*'). Her own name was Punithavathiyār ('*The pure*'). She was very devout, and especially careful to entertain all Çaiṅva devotees that came to her door. One day her husband received from some persons who had come to him on business a present of two mangoes, of a very superior kind, which he sent home to his wife. Soon afterwards, a holy devotee arrived at the house as a mendicant guest; but she had nothing ready to offer him except some boiled rice. This she set before him, and having no other condiment to present, gave him one of the aforesaid mangoes. At noon her husband returned, and after his meal ate the remaining mango, which pleased him so much that he said to his wife, 'There were two; bring me the other.' She went away in dismay: but remembering that the god to whose servant—because he was His servant—she had given the fruit, never deserts those who serve Him, she offered a mental prayer, and straightway found a mango in her hand, which she carried to her husband. Being a divine gift, it was of incomparable sweetness, and he said to her, 'Where did you obtain this?' She hesitated at first to reveal the wonder that had been wrought on her behalf, but reflected that she ought to have no concealments from her husband, and so told him everything. He gave no credence to her words, but roughly replied, 'If that is so, get me another like it.' She went away, and said in her heart to the god, 'If thou givest me not one more fruit, my word will be disbelieved!' Forthwith she found another fruit still more lovely in her hand. When she carried this to her husband he took it in astonishment; but behold! it forthwith vanished. Utterly confounded by these wonderful things, he came to the conclusion that his wife was a supernatural being, and resolved to separate at once from her. He revealed the matter, however, to no one, but quietly equipped a ship in which he embarked a great part of his wealth, and then on a lucky day, worshipping the god of the sea, with sailors and a skilful captain, he set sail for another country, where he made merchandise, accumulated a fortune, and after some time, re-embarking, came back to India to another city in the Pāñḍiyan land, where he married a merchant's daughter, and lived in great luxury. A daughter was born to him, to whom he gave the name of the wife with whom he had feared to remain, but for whom he retained exceeding reverence.

After awhile his return and prosperity became known to his friends in Kāraikāl, who resolved to compel him to receive again his first wife, their kinswoman, whom he had deserted. They accordingly proceeded to his new residence, carrying with them in a litter his saintly spouse, the 'Mother' of Kāraikāl. When he heard that she had arrived and was halting in a grove outside the town, he was seized with a great dread, and proceeded with his second wife and daughter to where the 'Mother' was encamped surrounded by her kindred. He at once prostrated himself with profoundest reverence before her, saying, 'Your slave is happy here and prosperous through your benediction. To my daughter I have given your sacred name, and I constantly adore you as my tutelary goddess!' Poor Punithavathiyār, utterly confounded by this salutation and worship, took refuge among her kinsfolk, who all cried out, 'Why is the madman worshipping his own wife?' To

¹ Kāraikāl is a small town held by the French. It is forty-seven miles from Tanjore. Near it is the famous Ālañkāḍu (Vatāraṅgam), a forest of banyan trees, where the shrine of the 'Mother' still stands.

பேர் அறையாற் கிங்ஙனெயித்தொருவர் அறையாள்
 ஆர் ஒருவர்? இவ்வண்ணம் ஆட்கொள் றாந் வித்தகந்தான்
 வாய்உருவாப் பூண்டாழ்வாரி! வாய் அநநாய்ப்படி,
 ஈய்உருவாப் பூண்டாழ்வாரி! ஈய் அநநாய்ப்படி! ௪௦

Before the heavenly ones, -by the great King with frenzy filled,

Who like to her? Of this mysterious One,

O lovely damsels, sing the Foot, and bathing plunge

beneath the flow'ry flood!—OUR LADY FAIR, ARISE!

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this Paramadattan replied, 'I myself beheld her work a miracle, and I know that she is no daughter of the human race, but a supernatural being, and so I have separated myself from her, and I worship her as my tutelary divinity, and have dedicated this my daughter to her, and therefore have I worshipped her and call upon you to do the same.' But Punithavathayar pondered the matter, and prayed within herself to Çivan the Supreme, saying: 'Lord, this is my husband's persuasion! Take from me then the beauty that I have hitherto cherished for his sake alone. Remove from me this burden of the flesh, and give to me the form and features of one of the demon-hosts who evermore attend on Thee, and praise Thee.' That very instant, by the grace of the god, her flesh dried up, and she became a demoness, one of Çivan's hosts, whom the earthly world and the heavenly world hold in reverence. Then the gods poured down a rain of flowers, heavenly minstrelsy resounded, and her relatives, fearing, paid her adoration and departed. So she had now become a demoness, and her abode was the wild angle of Ālankādu; but through the inspiration of the god she sang several sacred poems, which are preserved. Afterwards there came upon her an irresistible desire to behold the Sacred Hill of Karaikal, and with inconceivable speed she fled northwards till she arrived at the foot of the Mountain, and reflecting that it was not meet with her feet to tread the heavenly ascent, she threw herself down and measured the distance with her head. The goddess Uma, Çivan's bride, beheld her thus a ceiling, and said to her spouse, 'What is it is that in this strange fashion draws near, a gaunt fleshless skeleton, sustained only by the energy of love?' To which Çivan replied, 'She that cometh is the "Mother" devoted to my praises, and this mighty demon form she has obtained by her prayers.' When she drew nigh he addressed her with words of love, calling her by the name of 'Mother,' which she had never heard. As soon as she heard the word she fell at his feet worshipping, and ejaculating 'Father.' Çivan then said to her, 'What I then dost thou ask of me?' She worshipped and replied, 'Lord, to me, your slave give love, which is molting, and infinite blessedness. I would fain be born on earth no more, but if I must be so born, grant me at least that I may never, in any form, at any time, forget Thee, my God; and when thou dost perform thy sacred mystic dance, beneath thy feet in rapture may I stand and sing thy praise.' To which the God replied, 'In Ālankādu thou shalt see my dance, and with rapture thou shalt sing.' Then the sacred 'Mother' of Karaikal returned, measuring the distance till on her head to holy Ālankādu, where she beheld the God's sacred dance, and sang her renowned lyrics in his praise.

This legend illustrates a remarkable feature in the Çiva worship of the South, where the votaries are not infrequently adored as having become demons. Doubtless, this is connected with pre-Çivan usages, and the poems attributed to the 'Mother' of Karaikal present the most vivid picture of demon worship with which I am acquainted. It is not difficult to imagine the source of this tradition. We have the picture of a devout and enthusiastic worshipper of Çivan, who sacrifices everything to the performance of her sacred duties to the god. She is abandoned by her inappreciative husband, who forsakes her, and finally, with scorn, repudiates her. She has built herself a chapel in the jungle, where she spends her days and nights in prayers and austerities, and on her death is worshipped. The legend would naturally elaborate, and the poem, represent in dramatic form the artist's view of all these circumstances.

5௬.

முன் திக் கடலைச் சருக்கி எழுந்துடையாள்
 என்னத் திகழ்ந்தெம்மை ஆள் உடையாள் திட்டிடையின்
 மன்னப் பொலிந்தெம்பிராட்டி சிரு அடிமேற்
 பொன் அஞ்சிலம்பிற சிலம்பித் திருப்புருவம்
 என்னச் சிலை துவி, நந்தம்மை ஆள் உடையாள்
 தன்னிற் பிரிவினா எங்கோமான் அன்பர்க் கு
 முன்னி அவண்மக்கு முன்சரக்கும் தின் அருளே
 என்னைப் பொழியாய், மழை ஏல் ஓர் எம்பாவாய்! # #

57

செங்கண் அவன்பாற், நிசைமுகன்பாற், தேவர்கள்பால்,
 எங்கும் திராததோர் தின்பநம்பாலதாத்
 கொங்குண் கருங்குழல் நந்தம்மைக் கோதாட்டி
 திங்குநம்மில்லங்க டோறும் எழுந்தருளிச்

57A.

The Cloud: an Allegory.

Everywhere on earth the sea diminish, rising like the Queen
 didst gleam like Her slender waist Who rules my soul,
 Dost like the golden anklets sound that on Her sacred foot
 in beauty gleam—dost bend like to Her sacred brow
 The bow—As she mindful of those who love our King,
 who like herself our Mistress, never quit His side,
 Mindful of us too, as our Queen, pours forth sweet grace,
 even so pour down, O cloud—OUP LADY FAIR, ARISE!

64

57B.

The red-eyed one, and His Whitee fate turns to each point,
 and gods in every heaven, taste no delight like ours,
 That of the fragrant locks dost make our beings pure:
 and here in grace dost rise in every home of ours;

Here there is a more comparison between Qivan, Jami, and a cloud that in the monsoon season rises from the sea. The cloud drinks the waters of the sea, gleams in the sky with lightning fires, sends forth the voice of the thunder as sometimes made beautiful with a rainbow, and then, spreading itself over the heavens, pours down scintillating showers on all the earth below. So Qivan drank the poison from the sea, dances in Qintamberam while His golden anklets sound; wears a form of dazzling splendour—renowned for the victories He gained with His bow; and pours forth blessings over all the earth. The comparison of Umā or Gauri is obvious. This closely resembles III. 66-74.

1. 'Sudha'

2. Brahmā, the four-faced.

செங்கமலப் பொற்பாதத் தத்த்ருளுஞ் சேவகளை,
 அங்கண் அரகை, அடிபோங்கட் கார் அமுரை,
 நங்கள் பெருமானை, ப்பாடி நலந்திகாடிப்
 பங்காய்பூம் னுட்பாய்ந்த தா டேல் ஓர் எம்பாவாய்!

௧௮.

அண்ணாமலைமான் அடிக்கமலஞ் சென்றிறுஞ்சுக்
 விண்ணோர் முடியின் மணிநீ தொகைநீ ற்ப் பூற்போல்
 கண்ணை இரவிநதி வந்து கார்க்காய்ப்புத்

தண்ணை ஒளிமழுங்கித் தாசகைகட்டாய் அகலப்
 பெண்ணை அணைய அலியாய்ப்பிறங்கொளியே
 விண்ணை மண்ணை இத்தகையும்கேடுநிக்
 கண்ணை அமுதமுமாய்தின்முன் சுழல்பாடிப்

பெண்ணை! இப்பூம் னுட்பாய்ந்த தா டேல் ஓர் எம்பாவாய்!

௧௯.

‘உங்கைகாழிப்பின்னை, உனக்கே அடைக்கலம்,’ என்றி

அங்கப்பாடிஞ்சொற்புதுக்கும் எம் மச்சத்தால்
 எங்கள் பெருமான் உனக்கொன் றுணையப்பேய், கேள்!

‘எங்கொங்கை நின்னவாய் அல்லாந்தோன் சேறாக!—

The Warrior gave in grace His golden lotus feet ;
 the King of beauteous eye ; Ambrosia rare to us His slaves ;
 Our Peruman ! Singing His gift, plunge we and bathe
 in the clear lotus-flood ! OUR LADY FAIR, ARISE !

XVIII.

Annamalai His form, His lotus foot heaven's host
 adored, while lustre of their jewell'd crowns grew dim ;
 So when the bright-eyed sun the darkness drives away,
 the cool moon's rays are paled, the stars themselves depart.
 Thus stood He forth ; was Female, Male, was Neither-one ;
 was Heaven with gleaming lights, was Earth, was all the rest.
 Ambrosia manifest ! Praising His jewell'd foot, O Maid
 plunge in this flowery stream ! OUR LADY FAIR, ARISE !

XIX.

The Maidens' Vow.

‘The children of Thy hand are we ; our Refuge Thou ;’
 thus that old word we say anew ; in this our dread
 Our Lord, to Thee one prayer we make ; vouchsafe to hear !
 ‘let none but Thine own lovers true our forms embrace ;

எங்கை உனக்கல்லா தெப்பணியுஞ் செய்பற்க!—
 கங்குல் பகலெங்கண் மற்றொன்றுங் காணற்க!—
 இங்ஈப்பரிசே எமக்கெங்கோ ன்ல்குதிபேல்,
 எங்கெழில் என் ஞாயிறெமக் கேல் ஓர் எம்பாவாய்!

எசு

உ௦.

போற்றி! அருளுக, நின் னுதியாம் பாதமலர்.
 போற்றி! அருளுக, நின் னந்தமாஞ் செந்தளிர்கள்.
 போற்றி! எல்லா உயிர்க்குந் தோற்றம் ஆம் பொற்பாதம்.
 போற்றி! எல்லா உயிர்க்கும் போகம் ஆம் பூங்கழல்கள்.
 போற்றி! எல்லா உயிர்க்கும் ஈரம் இணை அடிகள்.
 போற்றி! மா னுன்முகனுங் காணாத புண்டரிகம்.
 போற்றி! பாம் உபய ஆட்கொண் டருளும் பொன்மலர்கள்.
 போற்றி! யர் மார்கழிநீ ரா டேலோர் எம்பாவாய்!

௮௦

Our hands no service pay save to Thyself alone ;—
 our eyes,—by night, by day,—let them see nought but Thee !—
 Our King, if here this boon Thou grant, to us the sun
 in perfect beauty shines !—OUR LADY FAIR, ARISE !

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XX.

Be gracious Thou ! to Thy foot's flower be praise !
 be gracious ! To Thy rosy beauteous feet be praise !
 The golden feet, the source of all that live, be praised !
 The flow'ry feet, the bliss of every life, be praised !
 The twain feet, Goal and End of every life, be praised !
 The lotus-flower, unseen by Māl and the Four-faced, be praised !
 The golden flowers, that saving made us His, be praised !
 In Mārgarī-month we bathing praise !—OUR LADY FAIR, ARISE !

80

சு. சூயது

சீரு அம்மாலை.

[அம்மணிகளியிடி]

[தமிழ்மொழிநூல்நூல் நூலாசிரியர், கொச்சை மலியம். Comp. V. 11].

1.

செங்க சென்றிமாலுந் சென்றிடத்துங் காண்பரிய
 பொங்கு மலர்ப்பாநாம்படி கலந்தே போந்தருளி,
 எங்கள் நிற்ப்பறுத்திட் டெந்தையழர் ஆட்கொன்றி,
 தெங்கு தான்சோலைத் தென்னன் பெருந்துறையான்
 அங்கணன் அற்கணனும் அறைகூடர் விட்டுஞர்
அங்கருணை வார்ப்புலேயநிழல், காண், அம்மாணும்!

THE SACRED AMMĀNAI.

HYMN VIII.

RAPTUROUS JOY.

The remarks made in the introduction to VII will apply in some degree to this poem also, which is traditionally said to have been composed at the same place and time by the bard, who seeing the women in great numbers enjoying their favourite game of Ammānai and accompanying it with a simple song, listened to their words, and then put the substance into these verses. In some of them He relates his own experiences; in others he puts words into their mouths. In the play the women, generally six in number, sit in a circle and toss a number of little balls from one to another with great dexterity and very swiftly. It is a pretty sight. They accompany their game with a simple song, the rhythm of which is suited to the action of the players. In this case there are twenty verses of six lines, each verse having but a single rhyme. The subject of such verses is generally some heroic exploits, such as are popular among all classes; or the great acts of a deity. Here the title of 'rapturous joy' has been prefixed, as the editor seems to have conceived that as the main idea of the verses.

1.

His advent as Guru. The Foot.

Great Mal, the fiery-eyed, delved down, but failed to reach
 His foot's expanding flower! To earth that foot came down,
 Our 'birth' cut off, made those like us His own.—Lord of
 The south-land's clustering cocoa-groves, and Perun-turrai's shrine,
 And Tillai's sacred court, a sage He came, call'd me in grace,
 And gave release. SING we His foot whence mercy flows! AMMANAY, SII! 6

1-6. Here there are four leading ideas:—1. Īvan rising as the mountain *Amūṅṅaiyōr*, passed above and below the soaring flight of Brahma and the dwellings of Vishnu. 2. This same Īvan has graciously manifested Himself as a great and humble, loving Lord in order to release him from further metempsychosis. 3. He is also worshipped in the temple of *Perun-turrai*, His great southern shrine, where the saint first knew Him; and 4. in the sacred court of Tillai He dwells, a Brahmin, one of the 3000 saints, the mystic Dancer and Dispenser of bliss. There the sage is to obtain his consummation. These four ideas perpetually recur in the 20 poems. 1. This is an untiring topic treated with inexhaustible variety. See note to XI. *Vaṅṅi*, 373. 4. Comp. XI II. 9-12. 5. Lex. *Ammanay*.

உ.

பாரார் விசம்புள்ளார் பாதாளத் தார்புறத்தார்
 ஆராலுங் காண்டற் கரியான், எமக்கெளிய
 பேராளன், றென்னன், பெருந்துறையான், பிச்சேற்றி
 வாரா வழி அருளி வந்தென் னுளம்புகுந்த
 ஆரா அமுதாய், அலைகடல்வாய் மீன்விசிறும்
 பேராசை வாரியனைப் பாடுதுங், காண், அம்மராய்!

கஉ

ஈ.

இந்திரனும் மால் அபனும் ஏனோரும் வானோரும்
 அந்தரமேநிற்கச் சிவன் அவனி வந்தருளி
 எந்தரமும் ஆட்கொண்டு தோட்கொண்ட நீற்றாய்ச்

II.

Manifestations.

To men on earth, to heavenly ones, to those beneath,
 To those beyond, He's scarce made known; to us accessible!
 The Name revered, the South-king, Perun-turrai's Lord
 Entering our souls, with frenzy filled them, showed the final way.
 Unsating Nectar,—in the billowy sea He cast His net;
 The Sea of full desire SING we! AMMĀNAY, SEE!

12

III.

The initiation in Perun-turrai.

Inthiran, Māl, Ayan, all the other heavenly ones,
 Stood round in upper air;—Çivan in grace to earth came down,
 Made those like us His own. His arm the sacred ashes shows;

10. Lit. 'the way by which souls going return not to embodiment.' XXV. 26; L. 11.

11, 12. Çivan casts His net, is a fisherman. (Comp. II. 17; XLVIII. 9; XLIX. 8.) This refers to a story in the fifty-seventh of the 'sacred Sports' (Taylor's Oriental MSS., p. 103; Nelson's Madura Manual.) Pārvathi was one day inattentive while Çivan was expounding to her the Vēdic mysteries, for which she was condemned by her angry husband and preceptor to be born on earth as the wife of a fisherman. Accordingly one day she was discovered lying as a tender infant under a *Pinnai* tree (or *Punnai*, *Catophyllum Inophyllum*, see *Nālaḍi Lex.*), by the headman of the *Paravar*, a great clan of fishermen found everywhere along the coasts of the Tamil lands. By him she was adopted, and grew up a maiden of surpassing beauty. At this time *Nandī* the chamberlain of Çivan, in order to bring about the accomplishment of the god's purposes with regard to the banished Pārvathi, assumed the form of a monstrous shark, II. 17; and in various ways annoyed the poor fishermen, breaking their nets and wrecking their boats. On this the headman of the *Paravars* issued a proclamation that whoever should catch the sea-monster should be rewarded with the hand of his beautiful adopted daughter. Çivan forthwith made his appearance as a youth of noble aspect who had come from Madura, and at the first throw of his net caught the shark and brought it to land. He accordingly, having himself become a fisherman, received the fisherman's daughter in marriage. The god now assumed his ancient form, and restored Pārvathi to hers, and with many gracious words took the foster-father with Him to Kailāçam, the paradise of the Silver Hill.

12. 'Sea that satisfies every desire.'

சித்தனையை வந்துருக்குஞ் சீர் ஆர் பெருந்துறையான்,
பந்தம் பறியப் பரிபோர்க்காண்டான் றந்த
அந்தம் இலா ஆனந்தம் பாடுதும், காண், அம்மனாம்!

௧௨

௪.

வான்வந்த தேவர்களு மால் அயனோடித்தினும்
கானின்று வற்றி யர்ப்புற் றெழுத்துங், காண்பரிய
தான்வந்து நாயேனைத் தம்பேற் றலை அளித்திட்டி
ஊன்வந்துரேமங்க ளுள்ளே உயிர்ப்பெய்து
தேன்வந்த ருதின் றெளிவின் ஒளிவந்த
வான்வந்த வாய்குலே பாடுதும், காண், அம்மனாம்!

௨௪

௫.

கல்லாமனத்துக் கடைப்பட்ட நாயேனை
வல்லாளன் றென்னன் பெருந்துறையான் ிச் சேற்றிக்
கல்லைப்பிசைந்து கனி ஆக்கித் தன்கருணை

All-glorious Perun-turrai's Lord, who comes our hearts to thrill;
To loose our bonds He on a charger rode, and gave
Unending raptures; sing the bliss! AMMANAY, SEE!

18

IV.

He chose not the ascetics, but me!

The gods who filled the heavens, — Māl, Ayan, Indra too,
Sore penance did, like anthills stood, yet knew Him not!
To me a cur He came; with mother-love He lent His aid;
In flesh He came, with trembling rapture thrilled me through—
Honied ambrosia's Essence pure; the jewell'd foot
That treads the skies in gleaming light sing we! AMMANAY, SEE!

21

V.

His grace to me all unworthy.

The Mighty One, the South-king, Perun-turrai's Lord,
Me vilest cur, of mind untaught, with frenzy filled;
Kneaded the stone, made it sweet fruit; plunged in the flood

17. This verse refers to the manner of the saint's incarnation, and the coming of the jackal-horses to Madura under the leadership of the reigning god. — 25. In Āra he is worshipped as Vānuga Nathar, or 'Lord of the anthill.' This is variously explained. See XXIII 5, 6. Gods and saints have performed arduous penances in vain. To me He spontaneously revealed Himself. — 25. 'With stony heart,' as 27.

வெள்ளத்தீழுத்தி, வினைகடிந்த வேதியனைத்,
 தில்லை நகர்புக்குச், சிற்றம் பலமன்னும்
 ஒல்லை விடையனைப் பாடுதுங், காண், அம்மானாய்!

௩௦

௬.

கேட்டாயோ? தோழி! சிறிசெய்த ஆரெருவன்
 தீட்டார் மதில்புடைசூழ் தென்னன், பெருந்துறையான்?
 காட்டாதன எல்லாங்காட்டிச், சிவங்காட்டித்,
 தாட்டாமரைகாட்டித், தன்கருணைத் தேன்காட்டி,
 நாட்டார் நகைசெய்ய, நாமேலை வீடெய்த,
 ஆட்டான் கொண்டாண்டவா பாடுதுங், காண், அம்மானாய்!

௩௬

௭.

ஓயாதே உள்குவார் உள்ளிருக்கும் உள்ளானைச்,
 சேயானைச், சேவகனைத், தென்னன் பெருந்துறையில்
 மேயானை, வேதியனை, மாதிருக்கும் பாதியனை,

Of mercy; all my sin destroyed. To Him, the Sage,
 Who Tillai's city entering, in the sacred court abides,
 The ancient Rider of the Bull, SING we! AMMĀNAY, SEE!

30

VI.

Çivan a 'false' mendicant.

And hast thou heard, my friend, how one with falsehood came?
 The Lord of Perun-turrai's southern shrine begirt
 With storied walls, showed things ne'er shown before, showed bliss,
 Showed us His lotus foot, and honey of His grace;—
 While rustics laughed,—that we the heavenly home might gain,
 He made us His; SING we this grace! AMMĀNAY, SEE!

36

VII.

Çivan's ten epithets.

Indweller in the heart of those who ceaseless ponder-Him¹;
 The Faroff-One²; the Warrior³; ever-loving habitant
 Of Perun-turrai's southern shrine⁴; the Sage⁵; half of Whose form

31. This seems to refer to the story in Canto II. 44, &c. of the Kōyil Purāṇam (Madras, 1885), p. 75, which the Tamil student should read. The explanation of the native editor is ingenious, but it is useless to follow him in his disquisition. Compare the legend, NOTE VI. 39. See 111.

37-42. Çivan is here praised under ten different epithets, which sum up much of the poet's creed with regard to his Master.

நாயான தந்தம்மை ஆட்கொண்ட நாயகனைத்,
நாயான தத்துவனைத், தானே உலகேழுமர்
ஆயானை, ஆள்வானைப், பாடுதும், காண், அம்மாவும்!

௪௨

௮.

பண்கமந்த பாடற் பரிசு படைத்தருளும்
பெண்கமந்த பாகத்தின் பெய்மான், பெருந்துறையான்,
விண்கமந்த கீர்த்தி வியன்மண்டலத்தீசான்,
கண்கமந்த நெற்றிக் கடவுள், கலிபதுவை
மண்கமந்து கூலிகொண்டந் கோவான் பொந்துண்டு,
புண்கமந்த பொன்மேவி, பாடுதும், காண், அம்மாவும்!

௪௩

௯.

துண்டப் பிறையான், மறையான், பெருந்துறையான்,
கொண்ட புரிதூவான், கோலமா ஊர்தியான்,
கண்டங்கரியான், செம்மேவியான், வெண்ணிறஞான்,

The Lady shares ; the Lov'd-One Who made me, mere cur, His own ;
With mother-love Who visits men ; the sevenfold world
Whose essence is? ; Ruler of souls ; SING we! AMMANAY, SUI !

12

VIII.

Seven aspects of Çivan.

Half of the Queen, whose grace accepts our¹ melodies,
The mighty Lord², the king of Perun-turrai's shrine ;
He rules the expanded sphere renowned⁴ of upper heaven ;
The God with eye in midmost of His brow³ ; in Madura
Distress, He carried earth for hire⁵, was smitten by the king ;
SING we His golden form that bore the wounds ! AMMANAY, SUI !

13

IX.

Ten mythic ideas of Çivan.

His the crescent¹, His the mystic word ; Perun-turrai's king ;
He wears the twisted thread² ; He rides the glorious bull³ ;
Black is His throat⁴ ; His body red⁵ ; He smears the ashes white⁶ ;

41. Comp. I. 61. 43. 48. Here Çivan is praised under seven aspects, of which the last has reference to the legend given in the bar's life. It seems that, to all hearts, the idea of fellowship in toil and suffering voluntarily endured, is attractive. 50. And so is a Brahman.

அண்டமுதல் ஆயினான், அந்தம் இலா ஆனந்தம்
பண்டைப் பரிசே பழ அடியார்க் கீந்தருளும்
அண்டம் வியப்புறும் ஆபாடுதுங், காண், அம்மானாய்!

௫௪

க௦.

விண்ணுளுந் தேவர்க்கு மேலாய வேதியனை,
மண்ணுளு' மன்னவர்க்கு' மாண்பாகி நின்றானைத்,
தண்ணூர் தமிழ் அளிக்குந் தண்பாண்டி நாட்டானைப்,
பெண்ணுளும் பாகனைப், பேணு பெருந்துறையிற்
கண்ணூர் கழல்காட்டி நாயேனை ஆட்கொண்ட
அண்ணை மலையானைப், பாடுதுங், காண், அம்மானாய்!

௬௦

க௧.

செப்பார் முலைபங்கன், றென்னன், பெருந்துறையான்,
தப்பாமே தாளடைந்தார் நெஞ்சருக்குந் தன்மையினான்,
அப்பாண்டி நாட்டைச் சிவலோகம் ஆக்குவித்த
அப்பார் சடையப்பன், ஆனந்த வார்கழலே

First in all worlds is He⁹; the rapture without end
As in the days of yore to ancient saints in grace He¹⁰ gives!
That all the worlds may wonder, SING! AMMĀNAY, SEE!

54

X.

Various praises: six topics.

The Sage above the gods that rule the heavens¹; Who stands
In majesty above the kings that rule this earth²;
The pleasant Pāṇḍi-land, whose gift is Tamir's pleasant speech, is His³;
The Bridegroom of the Queen⁴; in Perun-turrai, His delight,
He showed His gracious feet, made me, a dog, His own⁵;
Aṇṇāmalai's His shrine⁶: SING we! AMMĀNAY, SEE!

60

XI.

Praises.

The fair Queen's Half; of southern Perun-turrai Lord;
Whose Nature thrills the souls that cling around His feet;
The Sire who made that Pāṇḍi-land the Çiva-world;
Adown Whose braided lock the waters flow; Whose blissful jewell'd foot

57. This refers to Tiru-viṭai-āḍal, 4 and 5. See Purāṇam, p. 227.
Tañṭhagai, or Minākshi.

58. This queen is
60. Another name for Aruṇāçalam. See VII. 69.

ஒப்பாக ஒப்புவித்த உள்ளந்தாய் உள்விருக்கும்
அப்பாலைக் கப்பாலைப் பாடுதும், காண், அம்மானாம்!

சூசு

32.

வாய்ப்பொலியுள் கண்ணி, கேண்! மால் அயனோடித்தானாம்
எப்பிறவியுந் தேட என்னையுந் தன்வின் அருளால்
இப்பிறவி ஆட்கொண்டிப்பிறவா மேகபந்து,
மெய்ப்பொருட்குட் டேற்றாய், மெய்யோ நிலபேராய்,
எப்பொருட்குத் தானையாய், யாவைக்கும், விடரும்
அப்பொருளா தஞ்சிவனை, பாடுதும், காண், அம்மானாம்!

62

33.

கையூர் வளைசிலம்பக் காதாய் குரைஆட-
மைஆர் குரல் முளந் தேன்பய வண்டொலிப்பர்
செய்யாளை வெண்ணிறணித்தாளைச் சேர்த்தழியாக்
கையாளை எங்குஞ் செறித்தாளை அன்பர்க்கு
மெய்யாளை அல்லாதார்க் கல்லாத வேதியளை
ஐயாற்மீந்தாளைப் பாடுதும், காண், அம்மானாம்!

63

Abides within their souls, who rightly render them to Him;
Beyond the furthest limits praise uplift! —AMMANAY, SEI!

66

XII.

The Supremo and Absolute.

Listen, O damsel with the jet-black eyes!—Māl, Ayan, Indra too,
Through every 'birth' sought Him: me, with sweet grace, in this one 'birth,'
He made His own; guards me that I may suffer 'births' no more;
In all that's real, manifest; the true His 'biding-place';
The Self in all that is, is He: of everything the Home;
Our Īvan, Who that essence is, SING we! —AMMANAY, SEI!

71

XIII.

Praises: six epithets.

While bracelets tinkling sound, while ear-rings wave, while jetty locks
Dishevelled fall,—while honey flows, and beetles hum;
The Ruddy-One Who wears the ashes white, Whose home
None reach or know, who dwells in every place, to loving ones
The True, the Sage Whom hearts untrue still deem untrue,
Who in Aiaru dwells, SING we and praise! —AMMANAY, SEI!

78

67. 300, Ayan (S. AYAN = *ayān*, Brahmo). 77. Comp. P's VIII. 25, 26. 78. Tiruvai-
arū (Tiruvaiyār, a shrine near Tanjore) in 'the sacred five rivers.' See Appa Muttī's legend.

௩௪.

ஆனையாய்க், கீடமாய், மானுடராய்த், தேவராய்,
 ஏனைப் பிறவாய்ப் பிறந்திறந் தெய்த்தேனை,—
 ஊனையு நின்றுருக்கி, என்வினையை ஒட்டுகந்து
 தேனையும் பாலையுங் கன்னலையும் ஒத்தினிய
 கோனவன்போல்வந்தென்னைத்தன்ருமும்பிற்கொண்டருளும்
 வானவன் பூங்கழலே பாடுதுங், காண், அம்மானாய்! ௮௪

௩௫.

சந்திரனைத் தேய்த்தருளித் தக்கன்றன் வேள்வியினில்
 இந்திரனைத் தோணரித்திட் டெச்சன் றலை அரிந்
 தந்தரமே செல்லும் அலர் கதிரோன் பற்றகர்த்துச்
 சிந்தித் திசை திசையே தேவர்களை ஒட்டுகந்த
 செந்தார்ப் பொழில்புடைசூழ் தென்னன் பெருந்துறையான்
 மந்தார மாலையே பாடுதுங், காண், அம்மானாய்! ௯௦

XIV.

The story of his conversion.

As elephant, as worm, in human shapes, in forms divine,
 In other births diverse,—I lived and died,—was wearied sore ;
 He stood in flesh revealed, melted my soul ; and joyous drove
 My sin away ; with every sweetness filled ; and, as a king
 In grace appearing, in His service me received :
 That Heavenly-One's foot-flower SING we ! AMMĀNAY, SEE ! 84

XV.

Çivan's triumph at Dakshan's sacrifice.

He made the moon grow dim in Dakshan's sacrifice ;
 He Indra's shoulder crushed ; cut off the ' Ecchan's ' head ;
 Teeth of the bright-beamed sun, that rides the sky, He broke ;
 Dispersed the gods, and drove away to every point ;
 Lord of South Perun-turrai's shrine with flow'ry groves
 Begirt ; the Fragrant-garlanded, SING we ! AMMĀNAY, SEE ! 90

79. See IV. 11. The whole of the ' Psalm of life ' is a commentary on this.
 ' sacrificer.' Comp. V. 13 ; XII. 17 ; XIV. 13-48.

86. The

1௫.

உனனாய் உயிராய் உணர்வாய் என்னுட்கலந்து
 தேனாய் அமுதமுபாய்க் தீங்குகூப்பின் கடவுடாய்
 வானோர் அறியாவழி எய்க்குத் தக்கருளுயர்
 தேனும் மலர்க்கொன்றைச் சேவகனும் சி ஓநிசேர்
 ஆன அறிவாய் அளவற்றந்தபல் உயிர்க்குநர்
கோன் ஆநி தின்ற ஆகூறு தங், காண், அம்மனாய்!

101

16.

சூநிவேன் பூங்கொன்றை, சூழ்ச் சிவன்றிரட்டென்
 கூநிவேன், கூடி முயங்கி மாய்க்கின்
 மாநிவேன், செவ்வாய்க் குருநவேன், உன்ருருநிக்
 தேநிவேன், றேடிச் சிவன்கழலே நித்திப்பேன்,
 வநிவேன், பேர்த்து மலர்வேன், அனல் எந்தி
ஆநிவான், சேஷையேபாநிதுங், காண், அம்மனாய்!

102

XVI.

The sweetness of His Presence.

His Presence mingled in my body, soul, and thought ;
 As honey, rare ambrosia, every choicest sweet
 He gave His grace, in ways the heavenly ones know not ;
 The WARRIOR crowned with cassia's honied flowers ; as glorious light
 Of wisdom known, with souls in number infinite,
 Their KING He dwells ; this tell we out ! AMMANAY, SET !

99

XVII.

Ecstasy of adoration.

I'll wear the flow'ry 'cassia' wreath, and wearing join myself
 To Çivan's mighty arm ; and joining cling in rapture lost ;
 Then shrinking shall I melt with love of His red lip ;
 I'll seek Him,—seeking I'll ponder Çivan's jewell'd foot ;
 I'll faint and droop, and yet again revive. The ruddy foot
 Of Him who dances there 'mid fire sing we ! AMMANAY, SET !

102

97-101. This is a mystic use of ideas illustrated in *Amraḥ*, chap. x. cix-cxxviii. 102. Çivan performs His mystic dance in Tiliu with the remembrance of His lands. See legends of Ç'rambaran. NOTE VI.

௧௮.

சுளிவந்த மென்மொழியாள் கேழ்கிளரும் பாதியனை,
 வெளிவந்த மால் அனுங் காண்பரிய வித்தகனைத்,
 தெளிவந்த தேறலைச், சீரார் பெருந்துறையில்
 எளிவந் திருந்திரங்கி எண்ணரிய இன்னருளால்
 ஒளிவந்தென் னுள்ளத்தி னுள்ளே ஒளிதிகழ
 அளிவந்த அந்தணைப் பாடுதுங், காண், அம்மாயும்!

௧௦௮

௧௯.

முன்னனை, மூவர்க்கு முற்றுமாய், முற்றுக்கும்
 பின்னனை,ப் பிஞ்சுகளைப்! பேணு பெருந்துறையின்
 மன்னனை, வானவனை, மாதியலும் பாதியனைத்,
 தென்னனை,க் காவானைத், தென்பாண்டி நாட்டானை,
 என்னனை, என்னப்பன் என்பார்கட் சின் அமுதை,
 அன்னனை, அம்மானைப் பாடுதுங், காண், அம்மாயும்!

௧௧௪

XVIII.

Çivan appeared as a Brāhman.

In light He gleams, Her Half whose words as Parrot's note are soft,
 The Sage whom Māl and Ayan coming forth could not discern ;
 In glorious Perun-turrai's grove with honied fragrance filled,
 In mercy affable, and sweetest grace transcending thought,
 In light He came, caused light within my soul to shine ;
 The Brāhman full of tenderness SING we ! AMMĀNAY, SEE !

108

XIX.

Praise, with eleven epithets.

The Primal One¹, End of the Three² ; beyond the End
 The After One³, with braided lock⁴ ; of Perun-turrai which He guards
 The King⁵, the Heavenly-One⁶, the Partner of the Queen⁷ ;
 Who dwells in southern Ānai-kā⁸ ; the southern Pāṇḍi-land
 Who owns⁹ ; Ambrosia sweet to those who call Him theirs¹⁰ ;
 To such an one, the Father¹¹, SING we praise ! AMMĀNAY, SEE !

114

103. There are parrots and parrots ! A paroquet's soft murmuring is considered the type of musical female speech. 112. 'Elephant-park' : this is a town on the Kāvēri, near Trichinopoly. It was visited by all the great saints, and seven hymns in the Dēvāram are in its praise.

20.

பெற்றியிறிச்சீரிய பெய்யான், பெருந்துறையான்,
 கொற்றக் குதிரையின் மேல் வந்திருவித்தன் றுடியர்
 குற்றங்க ளீக்கிக் குணங்கொண்டி கோகாட்டி
 சுற்றிய சுற்றத் தொடர் வறுப்பான், ஞெல்புரே
 பற்றிஇப் பாசத்தைப்பற்றி நாய்ப் பற்றுவான்,
 பற்றியபேர் ஆனந்தம்பாடுதங், காண், ழும்பனான்!

320

XX.

Clinging to the Guru.

The mighty Lord Whose nature others know not - Perun-turrai's king
 In grace upon victorious charger riding came ;
 His servant's faults removed ; gave virtue ; cleansed from stain ;
 Severed the clinging cords of earthly ties ! His praises old
 We cling to, so may earthly bonds be loosed ; the mighty bliss
 Of Him to whom we cling, SING we ! AMMĀNAY, SEE !

120

119, 120. Comp. *Kannal*, 350:—

'Cling thou to that which He, to Whom nought clings, hath bid thee cling,
 'Cling to that bond, to get thee free from every 'clinging thing.'

க. ஆவது

திருப் பொற்சுண்ணம்.

[ஆனந்தமலையம்.]

[Metre : ஆறேடி ஆசிரியவிருத்தம். Form : - வி | - வி | - கரம் | irregular !]

க.

முத்துநற் ருமம்பூ மாலேதூக்கி,
 முளைக்குடந் தூபநற் றீபம்வைம்மின்!
 சத்தியஞ், சோமியும் பார்மகளும்,
 நாமக னோடுபல் வாண்டிசைமின்!
 சித்தியுங் கௌரியும் பார்ப்பதியுங்,
 கங்கையும், வந்துக வரி கொண்மின்!
 அத்தன் ஐயாறன் அம்மாளைப்பாடி
 ஆடப் பொற் சுண்ணம் இடித்துநாமே!

ஈ

THE SACRED GOLD DUST.

HYMN IX.

THE MERGING OF THE SOUL IN RAPTURE.

In the Vātha-Ūrār-Purāṇam V, 63, we are told that the Sage when in Tillai saw women pounding the gold dust which, mixed with perfumes, is strewn on the heads of distinguished visitors to the shrine, and on great occasions is lavishly thrown over all things and persons connected with the worship. As they pounded, they sang foolish songs; and he composed these twenty verses, in a somewhat loose metre, to be sung in time with the pestles. The song is much admired, but is a little obscure, and almost colloquial. I have tried to preserve the rhythm.—five principal accents in each half line.

1.

Reverence to the various queens of heaven.

The pearl-twined wreath and flowery garland raise ;
 the flower-vase place, incense, and sacred lamp !
 To Çatti, Çōmi, Goddess-earth, and Queen
 of speech, chaunt ye auspicious songs !
 For Çitti, Gauri, Pārppathi, and Gaṅgai,—haste,
 and coming wave your cooling fans !
 The Sire, Lord of Āyyār, the Father-King extol,
 and dancing, POUND THE SACRED DUST OF GOLD !

4

உ.

பூவியல் வாசடை எப்பிரயற்குப்
 பொற்றிருச் சுண்ணாம்புக்கவோண்டும்,
 மாவின் வநிவநி அன்னகண்ணாள்!
 வாய்க்கின் கள், வந்தூடன்பயிரின்கள்!
 கூறலின், ஓண்டாழ்நீலாயோ
 குறியின், ஓழ்மூரின் எங்கோன்சங்கடத்தன்,
 தேவியுந்காணார் வந்தெநம்மை ஆவச்,
செய்பெயன், செய்கண்ணார் இடிந்துநாயே!

௩.

சுந்தா நிறைநிற் தூய்வொழுநிக்,
 தூயவெயன் சிந்தி, நீதிபாய்வி,
 இத்திரன் சுற்பக நாட்டி, எங்கும்
 எழிற்குடர் வைத்து,க் கொடிஎநிரின்!

II.

Devoutly do this service.

For our Lord of the flowing flower-crowned lock
 we needs must pound the sacred dust of gold!
 Ye of the beauteous shapely eyes, come ye,
 and coming all, with us in union sing,
 Cry out, nor stand aloof from the devoted throng;
 bow down, our King, our Dancer worshipping!
 The Goddess and He coming shall take us
 for theirs: pound with the dust of ruddy gold!

III.

Adorn the place as a sacred pavilion.

Adorn with beauteous ashes, cleanse the place;
 sprinkle pure gold, the treasures spread ye out,
 Plant Indra's sacred tree; lift everywhere
 the banner, placing round soft gleaming lights!

6. Lit. 'Ye whose eyes are like in shape sizes of young mango fruit - an eye like a mango'
 10. The Kalpa tree of Indra yields every fruit desired by the worshipper. They put up a representa-
 tive of it for luck.

அந்தரர் கோன் அயன் றன்பெருமான்
 ஆழியா ஞ்தன்ல் வேலன்றூதை,
 எந்தரம் ஆள் உமையாள் கொழுந்ந்
கேய்ந்த பொற் சண்ணம் இடித்து'நாமே!

கஉ

சு.

காசணி மின்கள்! உலக்கை எல்லாங்
 காம்பணி மின்கள்! கறை உரலை
 நேசமுடைய அடியவர்கள்
 நின் றுநி லாவுக என் றுவாழ்த்தித்,
 தேசம் எல் லாம்புகழ்ந் தாடுங்கச்சித்
 திரு ஏகம் பன் செம்பொற் கோயில் பாடிப்,
 பாசவி னையைப்ப றித்துநின்று,
பாடி,ப்பொற் சண்ணம் இடித்து'நாமே!

கசு

஠.

அறுகெடுப் பார் அய னும் அரியும்
 அன்றிமற் றிந்திர ஓடமரர்,

For the King of the heavenly ones ; the Lord of Ayan, the Monarch ;
 the Lord, the Sire of Vēlan the good ;
 For the spouse of the Mistress who rules such as we :
 POUND WE BEFITTING DUST OF GOLD !

12

IV.

Adorn each pestle with glistening gems ;
 the handle and mortar adorn ye !
 The loving, lowly devotees, salute
 and wish them lasting bliss !
 The golden shrine of sacred Ēkamban in Kachi,
 whither all the land resorts,
 Sing we. And, freed from deeds that bondage bring,
 singing, POUND WE THE DUST OF GOLD !

16

V.

Ayan and Ari shall their garlands bring !
 not Indra, nor with him the deathless ones,

11. Ayan = Brahmā. Çivan's superiority to him is a cardinal doctrine. Vēlan is Çivan's younger son, Kumaran. His favourite weapon is the javelin (vēl), and he is the tutelary god of foresters. See legend of Kaṅṅappār. 15. Conjeveram. Çivan is there worshipped as Ēkamban (Ēkambaran) = 'he who has one garment.' See XIV. 4.

தறுமுறு தேவர்கணங்கள் எல்லா'

தம்மிற்றின் பல்லதெநிக்க ஓட்டோய்;

செறிவுடை மும்மதில் எய்தவில்லி

திருவேகம் பன்செம்பொற் கோயில்பாடி,

முறுவுற் செவ்வாயினி! முக்கண் அட்புற்

காடப் பெற் கண்ணை இடித்து'தாயே!

20

கூ.

உலக்கைப லஓச்சு வாய்பெரியி

உலகம் எலாம் உரல் போதாதென்றே,

கலக்க அடியவ வந்துநீன்றி,

காண உலகங்கள் போதாதென்றே,

தலக்க அடி யோமை ஆண்டு கொண்டு

நாண்மலிப் பாதங்கள் சூடத்தந்த

மலைக்கும ருனைப்பாடிப்பாடி,

மகிர்ந்து, பெற் கண்ணை இடித்து'தாயே!

21

கூ.

சூடந் தோள்வளையார்ப்ப ஆர்ப்பந்,

கொண்டிருழாம் எழுத்தார்ப்ப ஆர்ப்ப,

Nor all the perfumed hosts of gods, save after us,
the pestle suffer we to lift!

Sing we the golden shrine of sacred Ēkamban,
the Bowman Who smote three forts of his foes,

Ye of smiling roseate lips! for the three-eyed Sire's
dance,—POUND WE THE DUST OF GOLD!

20

VI.

Many a pestle would the great ones upraise;
that the world would not serve for a mortar.

To mix the fragrant dust the saints crowd round,
that the worlds suffice not to behold.

In favouring love He made us slaves His own;
and gave His flowery Feet to crown our brows.

To the mountain's Son-in-law, joyous ever,
sing we and POUND THE DUST OF GOLD!

24

VII.

While the golden armlets tinkling sound;
while the saintly bands uprising chant;

நாடவர் நந்தம்மை ஆர்ப்ப ஆர்ப்ப
 நாமும் அவர்தம்மை ஆர்ப்ப ஆர்ப்பப்
 பாடக மெல்லடியார்க்குமங்கை
 பங்கினன் எங்கள் பராபரனுக்
 காடக மாமலை அன்னகோவுக்
 காடப் பொற் சண்ணம் இடித்துநாமே!

உஅ

அ.

வாட்டடங் கண்மட மங்கைநல்லீர்!
 வரிவளை ஆர்ப்பவண் கொங்கைபொங்கத்,
 தோட்டிரு முண்டந்து தைந்திலங்கச்,
 சோத்தெம்பி ரான் என்று சொல்லிச்சொல்லி,
 நாட்கொண்ட நாண்மலர்ப் பாதங்காட்டி,
 நாயிற்க டைப்பட்ட நம்மை இம்மை
 ஆட்கொண்ட வண்ணங்கள் பாடிப்பாடி,
 ஆடப் பொற் சண்ணம் இடித்துநாமே!

கஉ

க.

வையகம் எல்லாம் உரலதாக
 மாமேரு என்னும் உலகநைநாட்டி,

While townsfolk greet us with loud acclaim ;
 while them we greet with answering shout ;
 The Partner of the Queen, on whose soft feet
 the anklets tinkling sound,—our God,
 The King, like mighty mount of purest gold,
 To serve, POUND WE THE DUST OF GOLD !

28

VIII.

Ye simple maidens fair, with bright wide eyes,
 while armlets tinkle, bosoms heave and swell,
 While shoulders gleam with ashes pure,
 proclaim ye ever praises of our Lord,
 Who showed His bright flower-Foot, and in this world
 made us, lower than very dogs, His own !
 His ways of grace, sing o'er and o'er, and Him
 to serve, POUND WE THE SACRED DUST OF GOLD !

32

IX.

Let the whole earth be the mortar ;
 as pestle plant Mēru the lofty ;

மெய் எனு மஞ்சனி றையவட்டி
 மேதகு தென்னன், பெருந்துறையான்,
 செய்யதிருவடி பாடிப்பாடிச்,
 செம்பொன் உலக்கை கவல்கைகபற்றி,
 ஐயன் அணிதில்ல வடைவூக்கே
ஆடப் பொற் கண்ணம் இடித்துநாரே!

௩௬

40.

முத்தனி கொங்கைகள் ஆட ஆட
 மொய்குழல் வண்டினம் ஆட ஆடச்
 சித்தஞ்சி வெனொநிம் ஆட ஆடச்
 செங்கயற் கண்பனி ஆட ஆடப்
 பித்தெம்பி ரானொநிம் ஆட ஆடப்
 பிறவிநிறொநிம் ஆட ஆட
 அத்தன்கருணையோட ஆட ஆட
ஆடப் பொற் கண்ணம் இடித்துநாரே!

௩௭

௩௬.

பாநிதகைவாணி ஸா ஏறிப்ப,
 வாய்திறத் தம்பவ எத்துடிப்பப்,

Saffron of truth pour forth in copious stream.
 Him Who in southern Perun-turrai dwells
 His sacred roseate Foot sing evermore!
 With right hand seize the pestle's ruddy gold,
 The Sage, the glorious One of beauteous Tillai's shrine
 to serve, FOUND WITH THE DUST OF GOLD!

36

X.

While our bosoms pearl-adorn'd beat high; while in our
 clustering locks the honey-bees play;
 While with Civan our minds are dancing; while bright
 eyes with dew are gleaming;
 While wild rapture from our Lord is thrilling; while,
 as others live, their changing lives we live;
 With our Father's mercy glad, ever
 dancing, FOUND WITH THE DUST OF GOLD!

40

XI.

Rich jewels like the moonlight gleaming,
 panting mouths and lips of coral quivering,

பாடுமி னந்தம்மை ஆண்ட ஆறும்
 பணிகொண்ட வண்ணமும் பாடிப்பாடித்,
 தேடுமின் எம்பெருமானைத்தேடிச்
 சித்தங்க ளிப்பத்தி கைத்துத்தேறி,
 ஆடுமின் அம்பலத் தாடினானைக்
 காடப் பொற் சண்ணம் இடித்து'நாமே!

சுசு

கஉ.

மை அமர்கண்டனை, வானநாடர்
 மருந்தினை, மாணிக்கக் கூத்தன்றன்னை,
 ஐயனை, யையர்பிரானை, நம்மை
 அகப்படுத்தாட்கொண்ட்ருமைகாட்டும்
 பொய்யர் தம்பொய்யனை, மெய்யர்மெய்யைப்,
 போதரிக்கண்ணினைப்பொற்றொடித்தோள்
 பை அரவல்குன்மடந்தைநல்லீர்!
 பாடிப் பொற் சண்ணம் இடித்து'நாமே!

சுசு

கங.

மின்னிடைச்செந் துவர்வாய்க்கருங்கண்
 வெண்ணகைப்பண்ணமர்மென்மொழியீர்!

Sing ye the way He made us His ; sing ye the way
 our service He accepts ;
 Seek ye our Perumān, and seeking, joy in heart,
 then let your trembling minds grow bold ;
 Dance ye to Him who dances in the Court ;
 dance and POUND WE THE DUST OF GOLD !

44

XII.

Him in whose throat is the blackness, Balm of the
 dwellers in heaven, the ruby Dancer Himself,
 The Sage, the Lord of the sages, us who took,
 and made us His, and all His rareness showed ;
 The False to the false, the Truth of the true,—
 ye beauteous ones with eyes like opening flowers,
 Who wear the golden armlets, ye of lovely form,—
 praising, POUND WE THE DUST OF GOLD !

48

XIII.

Damsels with slender waists and crimson lips,
 black eyes, bright smile, and words like music sweet !

என்னுடையர் அமு தெங்கனப்பன்
 எம்பெருமான் இம வொம்மகட்குத்,
 தன்னுடைக் கேள்வொம்ம கன்றகப்பன்,
 றமையன் எம்மையன் ருள்கன்பாடிப்,
 பொன்னுடைப்புண்முலை மங்கைதல்லீ!
பொற்றிருச் சுண்ணாம்பு இடித்துநாமே!

௫௨.

13.

சங்கம் அரற்றச்சி லம்பொலிப்பத்
 தார்குழல் சூழ்தரு மாலை யூடச்
 செங்கனி வாயித முத்தாடிப்பச்
 சேயிரையிர், சிவ லோகம்பாடிக்க,
 கங்கை இரைப்ப அரா இரைக்குங்
 கற்றைச் சடைமுடியான்கழற்கே
 பொங்கிய காதலிற் கொங்கைபொங்கப்
பொற்றிருச் சுண்ணாம்பு இடித்துநாமே!

௫௩.

14.

ஞானக்கருப்பின் றெளியைப்பாக்கை
நாடற்கரியதலத்தைதந்தாய்த்

My rare Ambrosia ; our Sire ; our Lord of might ;
 to the daughter of Himavat
 Her Husband, Son and Sire, and Brother too ;
 our Teacher's feet sing ye, whose bosoms gleam
 With gold and gems, ye damsels beautiful,
 sing and POUND WE THE SACRED DUST OF GOLD!

54

XIV.

While the shells sound, while the anklets tinkle,
 while waving chaplets crown your flowing locks,
 While your roseate lips like ripe fruit quiver,
 bright jewelled ones, sing the Ćiva-world!
 For His foot, Whose head is crowned with braided lock
 where Gangā's streams resound with serpent's hiss ;
 While our bosoms with swelling tenderness
 heave, POUND WE THE SACRED DUST OF GOLD!

55

XV.

Essence of wisdom's sweetness exquisite,
 honey unfailling full of excellence,

தேனைப், பழச்சுவை ஆயினோனீச்,
 சித்தம்பு குந்துதித் திக்கவல்ல
 கோனைப், பிறப்பறுத் தாண்டுகொண்ட
 கூத்தனை, நாத்தழும் பேறவாழ்த்திப்,
 பான்றடங்கண் மடந்தைநல்லீர்!
பாடிப் பொற் சுண்ணம் இடித்துநாமே!

கூ0

ககூ.

ஆவகை நாழும்வந்தன்பர்தம்மோ
 டாட்செயும் வண்ணங்கள் பாடிவிண்மேல்
 றேவர்க னுவினுங் கண்டறியாச்
 செம்மலர்ப் பாதங்கள் காட்டுஞ்செல்வச்
 சேவகம் ஏந்திய வெல்கொடியான்
 சிவபெரு மான், புரஞ் செற்றகொற்றச்
 சேவகன் நாமங்கள் பாடிப்பாடிச்
செம்பொன்செய் சுண்ணம் இடித்துநாமே!

கூச

கௌ.

தேனக மாமலர்க் கொன்றைபாடிச்,
 சிவபுரம் பாடி, த்தி ருச்சடைமேல்

Him who is savour rich of every fruit ; the King
 with power to enter sweetly every mind ;
 The Dancer Who cut off embodiment
 and made us His, in swelling strains praise ye,
 Ye maidens sweet, with eyes like purple lotus flowers,
 singing, POUND WE THE SACRED DUST OF GOLD !

கூ0

XVI.

Thus we too, coming with the loving ones,
 shall sing the ways He makes us His.
 He shows the roseate flowery feet, that gods
 in heaven who rule, e'en in their dreams, know not.
 He bears aloft the flag of victory
 in prosperous war. Praise Çiva-Perumān !—
 Singing the conquering Hero's names who took
 the towns, POUND WE THE DUST OF RUDDY GOLD !

64

XVII.

Sing we the cassia-flower with honey rife ;
 sing Çiva-town ; sing we the infant moon

வானகமாமதிப்பிள்ளைப்படி,
 மால்விடைப்படி, வலக்கை எத்துப்
 ஊனகமாமழுர் ஆலப்படி,
 உம்பருள் இம்பருள் உம்ம அன்று
 போனகம் ஆகநஞ் சுண்டல்படிப்
பொற்றூர் சுண்ணம் இடி க்ஞ்நாயே!

64

34.

அயன்றலை கொண்டுசெண்டபடல்படி,
 அருக்கன் எவ்றுயறித்தல்படி க்,
 கயத்தலைக் கொன்றுப் பேய்த்தல்படி க்,
 காலலைக் காலால் உடைத்தல்படி,
 இயைத்தன ஏம்புயர் எங்கல்படி,
 எனற அடியோமை ஆண்டுகொண்ட
 நயத்தலைப்படிநின் குடி ஆடி,
நாதந்நச் சுண்ணம் இடி க்ஞ்நாயே!

65

35.

வட்டமலர்க்கொன்றைமலைப்படி,
 மத்தரம்படிம திரும்படிச்,

Upon His sacred braided lock ; sing we
 the mighty Bull, the trident and the axe,
 His warring right hand wields ; that dwellers
 in this world, and in other worlds might 'scape ;
 Sing how the poison for his food He ate,
 that day, and FOUND THE SACRED DUST OF GOLD!

66

XVIII.

He trundled Ayan's head like ball, — sing Him!
 He broke the teeth of Arukkan, — sing Him!
 He slew the elephant, and wore its skin, — praise Him!
 The Lord of death He spurned with sacred Foot, — praise Him!
 He shot His arrows 'gainst the towns combined, — praise Him!
 Poor wretched slaves. He made us His, — praise we
 That love! Here stand, and ever dance and sing,
 and for the Lord, FOUND YE THE DUST OF GOLD!

74

XIX.

Sing ye the cassia-wreath of rounded flowers!
 Sing ye His tolly wild! His wisdom sing!

66. See V. 13 and 14, K. & K'. This was Phairava. 73. This complete character of Givan — a perpetual delight to his worshippers. Note 1.

சிட்டர்கள் வாழுந்தென்றில்லைபாடிச்,
 சிற்றம்பலத்தெங்கள் செல்வம்பாடிச்,
 கட்டியமாசனக் கச்சைபாடிச்,
 கங்கணம் பாடிக்க வித்தகைம்மேல்
 இட்டுநீன் ரூடும் அரவம்பாடி,
ஈசற்குச் சுண்ணம் இடித்துநாமே!

எசு

20.

வேதமும் வேள்வியும் ஆயினார்க்கு,
 மெய்ம்மையும் பொய்ம்மையும் ஆயினார்க்குச்,
 சோதியும் ஆய் இருள் ஆயினார்க்குத்
 துன்பமும் ஆய் இன்பம் ஆயினார்க்குப்
 பாதியுமாய் முற்றும் ஆயினார்க்குப்
 பந்தமும் ஆய்விடும் ஆயினாருக்
 காதியும் அந்தமும் ஆயினாருக்
காடப் பொற் சுண்ணம் இடித்துநாமே!

அ0

Sing ye southern Tillai, the saints' abode !
 Sing we the blest One of the 'sacred hall' !
 Sing we the serpent girdle that He binds !
 Sing we the armlets ! On His hollow palm
 Sing how the serpent rears its folds, and for
 the Ruler, POUND THE DUST OF GOLD !

76

xx.

For Him Who is the Vēdam and the Sacrifice ;
 for Him Who is the Falsehood and the Truth ;
 For Him Who is the Splendour and the Gloom ;
 for Him Who is Affliction and Delight ;
 For Him Who is the Half, Who is the Whole ;
 for Him Who is the Bond and the Release ;
 For Him Who is the First, Who is the Last ;
 dancing, POUND WE THE SACRED DUST OF GOLD !

80

கல. ஆவறு

தேருந் கோத்துய்யி.

[நெடுநெடிகுறியி.]

[Metre: கலித்தொகை மரபு. See V. 4 n.]

ஈ.

பூவறு கோணும் பரந்தரணும் பெறப்பரைத்த
நாவறு செவ்வியு' நரணனு' நான் பரணும்
மாவறு சே நியும் வானவருந் தாம் அறியாச்
சேவறு சேவடிக்கே சென்ற'வகாயி, கோத்துய்யி!

THE HUMMING-BEE.

HYMN X.

Our poet-sage, like S. Anthony of Padua, and some other mediæval saints, had a great sympathy with the irrational creation. Comp. the Kiyil decal. XVIII, and the Parrot decal. XIX. This poem is addressed to the humming-bees, or winged beetles, which abound in all the topes and glades of South India, and are especially numerous in the shady groves that surround the temples; having a great preference for the fragrant and beautiful trees which are sacred to the Hindu deities.

The insect, here called *குறுந்தாயி*, is probably the dragon-fly, *Euphaea splendens*.

Here the SOUTHERN is really addressed, and exhorted to seek Çivan's feet.

Mysteriously great.

The King that crowns the flower; Purandaran;
the Lady blest, in beauty clothed,
That sits on learned tongues; and Narayan;
the fourfold mystic Vedic Scroll,
The Splendours, Riders in majesty; with all
the heavenly ones too, know Him not:
Go to His roseate foot who mounts the Bull;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

1. Brahmin and Indra. Sarasvati, the goddess of eloquence and learning. Meir, vol. iii. p. 149; Mother of the Vedas, called Na-magal, 'She of the tongue.' 2. 1) Vishnu. 2) The person of the Vedas, in Tamil called 'mysteries.' 3. Surya, the sun-god, the moon and Agni. The first is said to have at various times become a horse, to have ridden a horse, and to ride in a chariot drawn by seven horses. M may here mean 1. 'horse,' or 2. 'mystery.'

உ.

நானுள்ளன் னுள்ளமார் ஞானங்கள் ஆர்என்னை யார் அறிவார்,
வானுள் பிரான் என்னை ஆண்டிலனேன்? மதிமயங்கி
ஊனார் உடைதலையில் உண்பலிதேர் அம்பலவன்
தேனார் கமலமே சென்ற்ஊதாய், கோத்தும்பீ! அ

ஈ.

தினைத்தனை உள்ளதோர் பூவின்றிறேன் உண்ணாதே,
நினைத்தொறுங் காண்டோறும் பேசுந்தோறும் எப்போதும்,
அனைத்தெலும் புண்ணைக ஆனந்தத் தேன்சொரியும்
குனிப்புடையானுக்கே சென்ற்ஊதாய், கோத்தும்பீ! கஉ

II.

I am nought, yet made like to Him.

Who am I?—Wisdom's lessons what are they
that fill my mind?—and me who'd know,
Had not the Lord of heaven made me His own?
He of the temple court, Who erst
A mendicant with mind distraught asked food,
in broken skull with flesh impure!
Haste to His lotus-foot, as honey sweet;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

8

III.

All sweetness is in Him.

Honey from any flower sip not, though small
as tiniest grain of millet seed!
Whene'er we think on Him, whene'er we see,
whene'er of Him our lips converse,
Then sweetest rapture's honey ever flows,
till all our frame in bliss dissolves!
To Him alone, the mystic Dancer, go;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

12

5. This is corrupt in the Tamil text (உ). 7. Givan himself was once a filthy mendicant, like me!

சு.

கண்ணப்பன் ஒப்படுநாய் அன்பின்மை கண்டபின்
என்னப்பன் என்டுகுப்பின் என்னோடும் ஆடுகொண்டருளி,

IV.

His love given to loveless me.

There was no love in me like Kannyappan's ;
when He, my Sire, saw this, me poor
Beyond compare, in grace He made His own ;
He spake, and bade me come to Him.

13. See XV. 9-12.

The Legend of Kannyappa Nivamar, or the 'Eye-Devotee'—The image of this renowned South-Indian devotee stands in the temple at Kalahasti (Calastri) near the Pulicat hills. He was a raja of Uduppūr, and of the Shepherd caste—a *Vēṭan*, or Hill-man; perhaps a *Kurumban*¹. The story represents his ancient clan as possessing great wealth and authority in a wild hilly district, where their whole occupation was hunting. There is a Zamindār who lives there now in feudal state. The old chieftain, the father of Kannyappa, whose name was Nagan—the *Dragon-man*, is represented to us as moving about attended by fierce hunting dogs, armed with every kind of rustie weapon; a skilful archer, around whose mountain-dwelling innumerable forest animals of every kind had their home, and where the cries 'shoot!' 'hurl!' 'strike!' were mingled from morning to night with the howlings of wild beasts, the barking of dogs, and the sound of the horns and drums of the hunters. He had no son, and therefore he and his wife went to the temple of *Sivabharogyan*—a son of *Çivan*,—the favourite deity of mountaineers, and probably a pre-Aryan deity of the South, an object of worship, under many names and forms, in every Tamil hamlet. To him they offered cocks and peafowl, made great feasts with copious libations of strong drink, performed wild dances; and, in fact, according to the legend, seem to have worshipped much after the rude fashion of the demon worshippers of the present day. The result was that by the favour of their tutelary deity a son was born to them, who from his early childhood shared in his father's pursuits, being brought up, it is expressly said, like a tiger's cub. The proud, happy father used to carry him about on his shoulder, but finding him one day too heavy to be thus borne, gave him the name of *Tinnan* 'the sturdy one', which remained his yet household name. He was erewhile to bear a more honourable and enduring title. Soon after this the old chief, finding himself unable any longer to conduct the hunting expeditions of the tribe, made over his authority to his son, with whom alone this history is concerned.

Henceforth our young hero is ever in the dense jungles 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. Tinnan pursued it with two faithful attendants, but it led them a weary chase, and did not stop till, exhausted with fatigue, it fell down in the shade of a tree on the slope of a distant hill. There Tinnan with his sword cut it in two. His attendants came up, and were astonished and delighted at his success, and said, 'We will roast the boar here, and refresh ourselves.' But there was no water at hand, so they took up the carcase of the boar and carried it some distance onward, till they came in sight of the sacred hill of 'Kalahatti.' At the view of the mountain one of the attendants cried out, that on that mountain summit there was an image of the God with flowing hair. *ÇIVAN*. 'If we go farther we may worship him,' a fool he. Hearing this the young giant Tinnan again shouldered the boar and strode on, exclaiming, 'with every step that I advance

¹ These tribes occupied what was called the *Paṭṭa* or *Paṭṭa* land, the district lying between the *Vāṭar* and the northern *Paṭṭar*, formerly under the *Paṭṭavas*, and annexed to the *Çāra* kingdom in the eleventh century.

வண்ணப் பணித்தென்னை வாவென்ற வான்கருணைச்
சுண்ணப்பொன் னிறற்ற்கே சென்ற்ஊதாய், கோத்தும்பீ! கசு

With heavenly grace adorned He shines, and wears
white ashes, and the golden dust !
To Him,—of mercy infinite,—go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE !

16

towards the mountain the burden of the boar diminishes. There is some miraculous power here; I must find out what it is.' So saying he rushed on with great eagerness till he came to the bank of a river, where he deposited his burden, bade his companions make a fire and prepare the feast, while he himself hastened onward till he beheld on the slope of the hill, on the further bank of the stream, a stone *liṅgam*, the upper part of which was fashioned into a rude image of the head of the god. The moment he beheld it, as the magnet draws the iron, it drew his soul, which had been somehow prepared by the merit of good deeds and austerities performed in some former birth; and his whole nature was changed, every feeling being swallowed up in intense love for the god, whom for the first time he now beheld¹. As a mother, seeing her long lost son return, tarries not, but rushes to embrace him, so he threw himself upon the image, tenderly embraced it, and fervently kissed it. With tears of rapture, his soul dissolving like wax in the sunshine, he cried out, 'Ah, wondrous blessedness! to me a slave this divinity has been given! But how is it that the god remains here alone in a wilderness where lions, elephants, tigers, bears, and other wild beasts dwell, as though he were some rude mountaineer like me?' Then, examining the image more closely, he saw that water had been recently poured upon it and green leaves strewn over it. 'Who can have done this?' said he. His attendant, who had in the meantime come up, replied: 'In the olden time, when I came here on a hunting expedition with your father, a Brāhman, I remember, came, poured water and placed leaves upon this image, repeating some mysterious words;—perhaps he is here still.' So it dawned upon the mind of Tiṅṅan that these and other services, which he himself could render, might be acceptable to the god. 'But,' said he, 'there is no one here to supply him with food. He is alone, and I cannot leave him for an instant; yet I must perforce go and bring for him some of the boar's flesh cooked for our feast.' So, after much hesitation and unwillingness to lose sight for a moment of his new found treasure, he went back, crossed the stream, where he found the food already prepared and his servants wondering at the delay in his return. Tiṅṅan regarding them not, took some of the boar's flesh, and cutting off the tenderest portions, roasted them on the point of an arrow; tasted them, to ascertain that they were savoury; carefully selected the best, putting them into a cup of teak leaves which he had sewn together; and prepared to return to the woodland deity with his offering. The servants seeing all this, very reasonably concluded that their master had suddenly gone mad, and hastened off home to take the news, and to ask the priestess of their tribe to return with them and exorcise the evil spirit that they supposed had taken possession of their lord. Tiṅṅan unconscious of their departure, hastened back with the food in one hand, and his bow and arrows in the other. As he crossed the river, he filled his mouth with water, with which coming before the image he besprinkled it. He then took the wild jungle flowers from his own hair, and put them over it, and presented the coarse boar's flesh he had brought, saying: 'My Lord, I have chosen for thee the daintiest portions, have carefully prepared them with fire, have tasted them, and softened them with my own teeth. I have sprinkled thee with water from the stream, and have put on thee flowers thou mayest love. Accept my gifts!' [This presentation of food to the *liṅgam* and other images is often referred to in these stories, and the impression is given that the worshippers believed that the idol itself

¹ This sudden illumination and influx of devout feeling towards Çivan, the Supreme, is in strict accordance with the fundamental dogma of Karma, 'old deeds,' which suddenly, after many transmigrations, at the appointed time yield their assured, though long-delayed fruit. [See Pope's *Nāṇḍiyār*, pp. 66-69.] This subject demands the careful study of all who would gain an insight into any Hindu system.

(இ.)

அந்தேவர் தேவர், அவர்கேவர், என்றி நமர்
பொந்தேவு பேசிப் பவர்புநின்ற புதலத்தே

v.

The only God.

'Those gods are gods indeed,'—'These others are
the Gods,' men wrangling say; and thus
False gods they talk about, and rant and rave
upon this earthly stage. And I

consumed the offering, comp. V. 13-16; but it is never expressly said that the food disappeared from before the shrines, though this is sometimes implied.] Meanwhile the sun went down, and during the whole night Timban with his arrow on the strung bow kept watch and war! around the god, and at dawn went forth to the mountain to hunt, that he might provide for the daily wants of his new master. While he was gone on this errand the Brāhman in charge of the *lingam*, who was a learned ascetic of renowned virtue and holiness, Çivaçōcharyār, came at daybreak, and having performed his own ablutions in the river, provided himself with a vessel of pure water for the purification of the divine image, and a basket of sacred flowers and fresh leaves for its adornment, and uttering the mystic Five Syllables, devoutly drew near. A scene of unutterable pollution met his horrified gaze. Flesh and bones were strewed around, and the image itself had been defiled with filthy water and common wild flowers! With trembling horror he sprang aside, exclaiming, 'Oh, god of gods! what unhallowed impious hands of mountaineers have brought these pollutions here. How dost thou permit them thus to profane thy presence?' So saying, he wept, fell down, and rolled in anguish before the god. But, reflecting that at any rate it was wrong to delay any longer the sacred service, he carefully removed the unhallowed things from the precincts, and proceeded to perform his daily worship according to the Vedic rites; and having sung the appointed hymn, and many times gone round the right of the image, and prostrated himself in adoration, departed to his hermitage.

Meanwhile the servants, having taken the news of Timban's madness to old Nagan, his father, returned with him and the priestess of their demon temple. They both attempted to reason with the young enthusiast, and to recall him to the worship to which he had been accustomed; but it will orges delighted him no more. His whole affection was centred upon the new found Çivan; so they, regarding him as hopelessly mad, returned sorrowing to their village.

One object of this legend seems to be the reconciliation of the orthodox Çaiva worship with the ruder forms of demon worship then in use. The contrast is exceedingly striking when the refined and thoroughly instructed Brahman, with his scrupulous attention to all the *minutiae* of Vedic worship, who regarded the slaying of animals as a crime, and the eating of their flesh as an unpardonable abomination, and considered that whatever had touched a man's mouth was polluted, and that the wild human inhabitants of the jungle were a lower order of creation, is brought face to face with the youthful chieftain of an almost savage tribe, whose chief delight is to hunt down, slay and devour the birds and beasts of the forest; who brings bear's flesh for the impolluted Çivan to eat, and carries water in his mouth wherewith to besprinkle the image; who actually uses his leathern slippers to brush away the retuse leaves from the head of the god, who knows no sacred texts; and who worships the same god, indeed, but has nothing to commend him save a rude and un instructed though zealous devotion!

Meanwhile the mountaineer guards the god by night, returns at eve-tide to offer his gifts and perform his rude service, and spends the day in providing flesh of beasts for the god's repast. At dawn, when the young woodman has departed, duly comes the pure and exclusive Brahman, having scrupulously made his own ablutions, elevates the precinct, and performs his ceremonious worship. These men so different serve by turns before the same *lingam*, which they both regard with equal reverence!

பத்தேதும் இல்லாதென் பற்றறநான் பற்றிநின்ற
மெய்த்தேவர் தேவர்க்கே சென்ற'ஊதாய், கோத்தும்பீ!

20

No piety could boast : that earthly bonds
might cease to cling, to Him I clung !
To Him, the God of all true gods, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE !

20

19. VIII. 120. *Kūrvaḷ*, 345-350. Pope's *Nāḷaḍiyār*, Lex. பந்த.

But this cannot long continue so. The Brāhman makes a passionate appeal to Çivan to guard himself from these pollutions, the author of which he cannot trace. He then returns to his hermitage, sad and sorely perplexed. But in the night the god appears to him, and thus addresses him¹: 'That which thou dost complain of is to me most dear and acceptable! Thy rival ministrant is a chieftain of the rude foresters. He is absolutely ignorant of the Vēdas and the Çaiva texts. He knows not the ordinances of worship. But regard not HIM, regard the *spirit and motive* of his acts. His rough and gigantic frame is instinct with love to me, his whole knowledge—in thine eyes crass ignorance—is summed up in *the knowledge of ME!* His every action is dear to me; the touch of his leathern slipper is pleasant to me as that of the tender hand of my son Skanda. The water with which he besprinkles me from his mouth is holy to me as the water of the Ganges. The food he offers me—to thee so abominable—is pure love. I regard not the externals of the worship. He utterly loves me, even as thou dost; but come to-morrow when thou shalt see his worship, and I will give thee proof of his devotion to me².' The Brāhman slept no more that night, but at daybreak was put in hiding behind the *liṅgam* by the god himself. And now Çivan, who knows the hearts of his worshippers, in order that Tiṅṅan's truth might be manifest, caused blood to trickle down from the right eye of the image. The young worshipper drawing near beheld this, and exclaimed, 'Oh, my master, who hath wounded thee? What sacrilegious hand, evading my watchfulness, has wrought this evil?' Then seizing his weapons he proceeded to scour the neighbourhood to see if any mountaineer or wild animal could be detected as author of the mischief. Finding none, he threw himself on the ground in despair; but at length reflected that he had heard of remedies which would staunch the flow of blood. So he went and sought out in the jungle some herbs of virtue, and applied them; but the wound bled all the more copiously. Then a happy idea struck him: 'for a wounded eye the remedy is another eye applied,' said he; and, pausing not an instant, with his arrow he scooped out his own right eye, and applied it to the bleeding eye of the image, from which at once the blood ceased to flow! At this his rapture knew no bounds. He sang and danced, and poured forth uncouth expressions of ardent thanksgiving; but on looking at the image once more, alas! blood was seen issuing from the other eye. After a moment or two of bewildered sorrow, his countenance was lit up with a radiant light of gladness; for he has still one eye left, and the efficacy of the remedy has been tried already; so he raises himself up, puts his foot close up to the image's suffering eye, that he may be able to feel, when he can no longer see, where to apply the remedy;

¹ *Tiruvāçagam* (Lyric XV. 9-12) refers to this part of the legend. He does not name the devotee, but the reference is obvious. This is one of very many stanzas that would be unintelligible but for the key which a knowledge of the legend puts into our hands.

² The idea is one expressed with marvellous energy and beauty by Hebrew prophets (Micah vi. 6-8). Horace's lines will occur to the student:—

'Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.'

'If the votary's hands are pure, they propitiate the gods with the humblest offering, and would not be more persuasive with the costliest.'

௬.

வைத்ததிதி, பெண்டர், மக்கள், குலம், கல்விஎன்னும்
 பித்த உலகிற் பிறப்போற்றப்பென்னும்
 சித்த விசயக் கலக்கக் தெளிவித்த
வித்தகக் தேவர்க்கே சென்றவையாய், கோத்திரம்பீ!

௨௪

௭.

சுட்டோ ழினைக்க மனந்த் திரகாஞ்சகங்கழினைக்
 கெட்டென் றாற்போடு? கேடுபட டத்திரு யுறைய
 ஒட்டாத பயனிக் தொழற்பயைநாய் உருவுறியோய்;
சிட்டாய்சிட்டற்கே சென்றவையாய், கோத்திரம்பீ!

௨௫

VI.

He elevates, calms, and purifies the soul.

In this mad world, 'mid stress and strife confused,
 from birth and death that ceaseless spring;
 Where hoarded treasure, women, offspring, tribe,
 and learning's store, men prize and seek; -
 He calms the storm of mental changing states,
 and clears from error's mists the soul.
 To mystic wisdom's mighty God go thou,
 AND BREATHE HIS PRAISE, O HUMMING-BEE!

24

VII.

Nothing shall draw me from Him!

On Çankaran the soul's ambrosia, who thinks,
 shall he fare ill? The sacred Foot
 That eye endures shall I a prodigal forget?
 But those who cleave not to that Foot, -
 A sinful fellowship in worship vain,
 their very forms we will not know!
 To Him, supremely Excellent, go thou,
 AND BREATHE HIS PRAISE, O HUMMING-BEE!

25

26-27 Comp. XXXV.

and proceeds to scoop out the other eye. But this last sacrifice is too much for Çivan to permit to be consummated; from out the *meat* he puts forth a sacred hand and grasps that of the youthful enthusiast, who still holds the arrow ready to accomplish his pious intention, and says: "Stay, Timan, stay thine hand, my loving son!" Then eternally place thy face for ever shall be at my right hand, on my holy mount." (102). *Çankaran* had but the lesson that LOVE AND SELF-DEVOTION ARE MORE THAN CEREMONIAL DUTY, and fell prostrate, where the choir of heaven, charmed the destination of the saint, who is from age to age a beloved, of his title of *Kinnippin* - the devotee who gave his eyes for the service of his God.

அ.

ஒன்றாய் முனைத்தெழுந் தெத்தனையோ கவடுவிட்டு
நன்றாக வைத்தென்னை நாய்சிவிகை ஏற்றுவித்த
என்றதை தாதைக்கும் எம்மனைக்குந் தம்பெருமான்
குன்றாக செல்வற்கே சென்ற'ஊதாய், கோத்தும்பீ!

ந.உ

ஈ.

கரணங்கள் எல்லாங் கடந்துநின்ற கறைமிடற்றன்
சரணங்க ளேசென்று சார்தலுமே, தான்எனக்கு
மரணம் பிறப்பென் றிவை இரண்டின் மயக்கூறுத்த
கருணைக் கடலுக்கே சென்ற'ஊதாய், கோத்தும்பீ!

ந.ஈ

VIII.

His grace to me and mine.

Unique it sprang, rose up, sent forth its boughs
that none can count,—a tree of grace!
Right well He cared for me,—a cur,—and called,
and caused in state aloft to ride,
He is my Sire! To sire and house and race
the mighty Perumān is He!
To Him, the Fount of bliss unfailing, go;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

32

IX.

His self-forgetting compassion.

His throat is black; His nature passes far
all powers of thought that men possess!
I went, drew near, took refuge at His Feet;
and He, straightway, delusions all
From changing deaths and births that ceaseless rise
within my being caused to cease.
To Him, Who is compassion's sea, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE!

36

29. He is 'self-existent': *svayambhu*. Comp. Pope's *Kurraḷ*, pp. 183-189. 33. See for the idea of this, XXXIII. 17; XLVIII. 21. Çiva-nāna-bōdham, Çūt. IV. Uṇmai-viḷakkam, 11-17.

40.

தோடற்று அடுத்துநானுந்து கன்ற இங் கிருந்து
நாடற்று செல்வ நாயத்தறிய வண்ணம் வல்லாய்
நாயடற்று வந்தென்னை, யுண்டு கெண்ட நகங்குணைக்
தேடற்று செல்வர்கே பென்றவகாய், கோத்தும்பி!

30

41.

வன்னெந்நாக் கவ்வம் பவவலியன் வந்துகே,
கன்னெஞ் சுருக்கிக் கருணையினை யுண்டு கெண்ட
யுன்னத் தினைக்கும் யுண்டினை யுட்பலவன்,
பொன்னம் கயலுங்கே பென்றவகாய், கோத்தும்பி!

31

X.

His tender love has followed me.

Pain I endured,—grew old,—again waxed like
a weanling calf,—in ceaseless change ;
And here I dwelt, desiring evermore
enjoyments that a dog might share,
In folly's every guise. With mother-love,
He came in grace, and made me His!
To the rich Lord of mercy's store go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE !

40

XI.

He gave grace without upbraiding.

'Thou didst not call me 'stony-heart,'
'deceiver,' 'obstinate of mind ;'
But Thou didst cause my stony heart to melt,
and in compassion mad'st me Thine ;
Thou Lord of Illai's sacred temple-court,
in beauty rich, where swans disport !
Go, hasten to the golden beauteous Foot ;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE !

41

37. I alter 'a calf that leave its mother,' or 'a calf which its mother forsakes'.

41. Com;

lines 47, 73.

கஉ.

நாயேனைத் தன்னடிகள் பாடுவித்த நாயகனைப்
 பேயேன துள்ளப் பிழைபொறுக்கும் பெருமையனைச்
 சீஏதும் இல்லாதென் செய்பணிகள் கொண்டருளுந்
 தாய்ஆன ஈசற்கே சென்ற்'ஊதாய், கோத்தும்பீ!

சஅ

கரு.

நான்றைக் கன்பின்மை நானுந்தானும் அறிவோம்;
 தான்என்னை ஆட்கொண்ட தெல்லாருந் தாம்அறிவார்;
 ஆன கருணையும் அங்குற்றே தான்அவனே
 கோள்என்னைக் கூடக் குளிர்ந்த்'ஊதாய், கோத்தும்பீ!

கஉ

கசு.

கருவாய், உலகினுக் கப்புறமாய், இப்புறத்தே
 மருவார் மலர்க்குழன் மாதிரெனும் வந்தருளி,

XII.

The loving Lord, Who taught, wretch as I am,
 my lips to sing. His jewell'd Feet;
 The Teacher great, Who pardon'd all the faults
 of me, a very fiend in sooth;
 He still in grace accepts my services,
 nor spurns my worthlessness!
 To Içan go, as tender mother known,
 AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

48

XIII.

His love demands my all.

Devoid of love for Him in sooth was I.
 I know it, and He knows it too!
 And yet He made me His, this too all men
 on earth shall surely see and know.
 He there appeared, in all His grace revealed.
 He only is my being's King!
 Come thou, and joyous join thyself with me
 TO BREATHE HIS PRAISE, O HUMMING-BEE!

52

XIV.

He came to me as my Guru.

Germ of all being, far beyond this world,—
 yet in this world too, seen;
 With Her, whose flowery locks breathe sweet perfume,
 in mercy manifest, He came;

அருவாய், மறைபயில் அந்தணனும், ஆண்டுக்கொண்ட
திருவான தேவற்கே சென்ற்'ஊகாய், கோத்தாய்மி!

௫௬

௧௫.

நானும்என் சிந்தையு நாபகனும் கெவ்விடத்தோய்?
தானுந்தன் றையலுந் தாய்ச் சடையோன் ஆண்டுகனென்
வானுந் திசைகளு படபடலும் ஆயிரான்
தேனுந்து சேவா க்கே சென்ற்'ஊகாய், கோத்தாய்மி!

௬௦

௧௬.

உள்ளப்படாத திரு உருவை உள்ளுருவாய்,
கள்ளப்படாத களிவந்த வான் கருணை
வெள்ளப்பிரான் எம்பிரான் என்னை வேறே ஆய்
கொள்ளப்பிரானுக்கே சென்ற்'ஊகாய், கோத்தாய்மி!

௬௪

A sacred Sage, versed in the mystic scroll,
He stood revealed, and made me His.
Go to the God, in sacred form displayed,
AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

௬6

XV.

Only His mercy brought me near.

How far away had I and all my thought
from Him the loving Lord remained,
Had not the Wearer of the flowing lock,
He with the Lady, - made me His!
The Lord, Who is the heaven, Who is each realm
of earth and of the mighty sea!
Go to the roscate Feet that sweets distil,
AND BREATHE HIS PRAISE, THOU HUMMING-BEE!

66

XVI.

The thought of Him is joy.

Soon as I thought upon His sacred form
which every thought of man transcends,
The Lord of mercy's flood of purest joys,
that ne'er delude, swept o'er my soul.
My Lord revealed Himself that He might make
me ever fully His alone.
To Him, the Lord of Lords Supreme, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE!

67

க௭.

பொய்யாய செல்வத்தே புக்கமுந்தி நாடோறும்
மெய்யாக் கருதிக் கிடந்தேனை ஆட்கொண்ட
ஐயா! என் ஒருமிரே! அம்பலவா! என்றவன்றன்
செய்யார் மலரடிக்கே சென்ற'ஊதாய், கோத்தும்பீ!

க௮

க௮.

தோலுந், துகிலுங், குழையுஞ், சுருடோடும்,
பால்வெள்ளை நீறும், பசுஞ்சாந்தும், பைங்கிளியும்,
சூலமுந், தொக்க வளையும், உடைத் தொன்மைக்
கோலமே, நோக்கிக் குளிர்ந்த'ஊதாய், கோத்தும்பீ!

௭௨

க௯.

கள்வன் கடியன் கலதியிவன் என்னுதே,
வள்ளல் வரவரவந் தொழிந்தான் என்மனத்தே

XVII.

He saved me from senses' bondage.

In pleasures false I plunged, and sank deep down,—
each day of earthly prosperous joy,
I thought it true, and thus enslaved I lay;
in grace revealed, He made me His!
Call Him 'my Teacher,' 'precious Life,' 'great Lord,
of Tillai's sacred temple-court ;'
And seek those selfsame roseate flowery Feet,
TO BREATHE HIS PRAISE, THOU HUMMING-BEE!

68

XVIII.

Given as depicted in ancient myths.

The tiger's skin, the robe, the pendants rare,
the ears' round golden ornaments,
The ashes white as milk, the sandal paste
so cool and sweet, the parrot green,
The trident, and the armlets linked : this pomp,
and ancient fair array He owns,
Regarding well, with joyous soul go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE!

72

XIX.

Visited me, nor despised my unworthiness.

'Deceiver,' 'sinner vile,' 'rebellious one,'
all this to me He did not say;
The Generous One came oft to visit me,
nor took His Presence from my mind!

உள்ளத் துறுதுயர் ஒன் ஞெழியா வண்ணம் எல்லாம்
தெள்ளும் கடினங்கே சென்ற் ளகைய், கோத்துப்பி!

௭௬

உ௦.

பூமேல் அயனேறி மாலும் புகல் அரிதென்
நேமாழி தீற்க அடியேன் இறுமாக்க
நாய்மேற்றன் சிட்டு நன் குய்ப் பெருட்பநித்த
தீமேனியானுங்கே சென்ற் ளகைய், கோத்துப்பி!

௮௦

Of all the pains that fill'd my soul, no one
in any wise was left with me!
So to His gleaming jewelled Foot go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE!

79

XX.

His grace to the lowly.

Ayan, who crowns the lotus flower, and Māl
were grieved, —for He was hard to reach!
But I, His lowly slave, all jubilant
fulfilled of exultation stood!
To me, mere cur, He gave a lofty seat,
endued right well with worthiness!
To Him, Whose form is fiery flame, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE!

80

கக. ஆவது

திருத்தெள்ளேணம்.

[சிவனோடடைவு.]

[Metre : காலடித்தரவு கொச்சகக் கலிப்பா. See V. § ii.]

க.

திருமாலும் பன்றியாய்ச் சென்றுணராத் திருவடியை
 உருநாம் அறிய ஓர் அந்தணனாய் ஆண்டுகொண்டான்;
 ஒருநாமம் ஒருருவம் ஒன்றும் இல் லாற்காயிரம்
 திருநாமம் பாடி, நாந் தெள்ளேணங் கொட்டாமோ!

ஈ

THE TAMBOUR SONG; OR, REFUGE WITH ÇIVAN.

HYMN XI.

Aruṇāçalam.—The name of Kudra is scarcely ever applied to Çivan in the south, yet it would seem as if the idea of Çivan had been mainly developed from the Vēdic Rudra, the god of Storms, the father of the Maruts, of whom so many stories are told which now are the accepted legends of Çivan. It may safely be said indeed that all the Vēdic Rudra's acts and attributes are given in the modern Çaiva system to Çivan. One of these is connected with the legend of Aruṇāçalam, so often referred to in Tamil Çaiva poetry. According to the legend contained in the Liṅga Purāṇam (Muir, vol. iv. pp. 385-393), it is related that Brahmā and Viṣṇu disputed regarding their respective claims to superiority, and thence a terrific fight arose. At this time to quiet their contention, Çivan, or Mahādevya, appeared as a luminous *liṅgam*, a pillar of fire, 'equal to a hundred final mundane conflagrations, without beginning, middle or end, incomparable, indescribable, undefinable.' Hari determined to examine the source of this fiery appearance, and took the shape of a boar whose description is very wonderful. Speeding downwards for a thousand years he beheld no base at all of the *liṅgam*. Meanwhile Brahmā took the form of a swan purely white and fiery eyed, with wings on every side, rapid as thought, and went upwards to see the *liṅgam's* top; but both failed, and at length united in a hymn of praise to Çivan as supreme; which so pleased the god that he offered them a boon. They asked that they might both obtain an eternal devotion for him, which was granted. 'Thenceforward the worship of the *liṅgam* has been inaugurated in the worlds. The pedestal is Mahādevī, and the *liṅgam* itself is the visible Mahēçvara.' (Comp. Aruṇāçala Purāṇam, Canto II.)

1.

Çivan as a Guru.

Māl's self went forth a boar, but failed His sacred Foot
 To find; that we His form might know, a Sage He came,
 And made me His! To Him, Who hath nor name, nor form,
 A thousand sacred names SING WE, AND BEAT TELĻĒṆAM!

4

உ.

திரு ஆர் பெருந்துறை மோயிரான் எம்பிறவித்
கருவேர் அறுக்கரின் யாவையாள் கண்டதில்லை;
அருவாய் உருவாய் ஆயிரான் அவன்புறம்
திரு ஆறுப் பாயு, நாக் கெள்ளேணங்கொட்டாமே!

24

ஈ.

அரிக்கும் பிராற்கும் அல்லாத தேவர் மட்டும்
தெரிக்கும் பாடிக்கண்டி நின்றசிவம் வந்துகம்மை
உருக்கும் பணிசெய்வாய் என்பதுகேட்டு உலகம் எல்லாம்
சிரிக்கும் திறம் பாடிக்கெள்ளேணங்கொட்டாமே!

25

ஊ.

அவம் ஆயதேவர் அவநதையில் அழுந்தாமே
பவமாயம் காத்தென்னை ஆண்டுசெய்கண்ட பரஞ்சோதி
நவம் ஆய செஞ்மடர் தக்குகலு நாய் ஒழிந்து
சிவம் ஆன ஆபாயுக் கெள்ளேணங்கொட்டாமே!

26

II.

I saw Him; thenceforward my soul worships Him unseen.

The Lord in Perun-turrai's ever-hallowed shrine
Who dwelt, my birth with all its germs destroyed; since when
I've none else; formless is He, — a form He wears,
The Lord of blest Afūr SING WE, AND BEAT TELLYNAM!

27

III.

To Hari and to Brahmā and to other gods
Not manifested, Ćivan came in presence there,
Melted our hearts, received our service due; that all
The world may hear, and smile, SING WE, AND BEAT TELLYNAM!

28

IV.

From sinking in the vain abyss of worthless gods, —
From birth's illusions all, the LIGHT SUPERNAL saved
And made me His. Soon as the new, pure Light, was given
How I in Bliss was lost: SING WE, AND BEAT TELLYNAM!

29

டு.

அருபந்த தேவர் அயன் றிருமாற் கரியசிவம்
உருவந்து பூதலத்தோர் உகப்பெய்தக் கொண்டருளிக்
கருவெந்து வீழக் கடைக்கணித்தென் னுளம்புகுந்த
திருவந்த ஆ பாடித் தெள்ளேணங் கொட்டாமோ!

20

ஈ.

அரைஆடு நாகம் அசைத்தபிரான் அவனியின்மேல்
வரைஆடு மங்கைதன் பங்கொடும்வந் தாண்டதிறம்
உரைஆட உள்ளொளி ஆட ஒண்மாமலர்க் கண்களினீர்
திரைஆடும் ஆ பாடித் தெள்ளேணங் கொட்டாமோ!

22

எ.

ஆவா, அரி அயன் இந்திரன் வாணூர்க் கரியசிவன்
வாவாஎன் றென்னையும்பூ தலத்தேவலித் தாண்டுகொண்டான்;
பூவார் அடிச்சுவ டென்றலைமேற் பொறித்தலுமே,
தேஆன ஆ பாடித் தெள்ளேணங் கொட்டாமோ!

24

v.

To 'wildered gods, to Ayan, and to Māl unknown,
Çivan assumed a form, that men on earth should joy.
That germs of birth consumed might die, with gracious glance,
How to my soul He came, SING WE, AND BEAT TELĻĒṆAM!

20

vi.

The Lord, Who shakes the serpent dancing round His waist,
With His Hill-partner, came to earth, made us His own ;—
Say thus, soul-lighted, eyes like full bright lotus flowers,
Pouring forth floods of tears, and SINGING, BEAT TELĻĒṆAM!

24

vii.

Çivan unknown to Hari, Ayan, Indra, heavenly ones,
On earth drew even me ; ' come, come,' said He, and made me His !
When imprint of His flow'ry Feet was on my head impressed,
How grace divine was mine, SING WE, AND BEAT TELĻĒṆAM!

28

அ.

கறங்கோலை போல்வதேயர் கயம்பிறப்போடி றப்பென்னும்,
அறம்பாவம்என்றாண்டார்நகர்தனித்தென்னை அண்ணிகொண்டான்,
மறந்தோடித்தன்கடினும் பறவாவண்ணநல் நிய யுந்,
திறப்பாடல் பார, தழ்தெகன்னேணங்கொட்டாரோ!

௩௨

கூ.

கன்னுடிரிந்தென்னை என்னோடிந், தன் கருணையினால்
பொன்னுடிகடிப்பணித்தண்டரியன்புடிபுடிபார,
நின்னோர் தூங்கிடைச் செத்துவாய்ப் வெண்ணைகாரி!
தென்னு, தென்னு, என்று தெகன்னேணங்கொட்டாரோ!

௩௩

௩௦.

கனவோடித்தேவர்கள் காண்பரிய கலைகடி லோன்
புனவோய் அனவனைத்தோவியொநிம்புநுத்தருவி
நவனே எனைப்பிரிந்தாட் கொண்டவா தாய்துநெந்தாய்
சினவோற் கணிடல் தத் தெகன்னேணங்கொட்டாரோ!

௩௦

VIII.

Like rustling palm-leaves is this frame! Its births and deaths,
With dread of good and ill, He swept away, and made me His,
He gave me grace, though I, all else forget, ne'er to forget
His Foot; Whose mighty dance sing we, AND BEAT TELLIṢAM!

12

IX.

As though some stone were made sweet fruit, the Lord in grace
Gave ev'n to me His golden Foot, and made me His,
O ye with slender waist, red lips, and winsome smiles!
'Lord of the Southern-Land,' call Him; AND BEAT TELLIṢAM!

36

X.

Even in a dream His jewelled Feet 'tis hard for gods to see, --
With Her like laurel tree with jewelled arms, entering in grace,
In waking hour He took, and made me His! With loving souls
Your dart like eyes be filled with tears, AND BEAT TELLIṢAM!

40

கக.

கயன்மாண்ட கண்ணிதன் பங்கள் எனைக் கலந்தாண்டலுமே,
 அயன்மாண்டருவினைச் சுற்றமுமாண்டவனியின்மேல்,
 மயன்மாண்டு மற்றுள்ள வாசகமாண்ட டென்னுடைய,
 செயன்மாண்ட ஆபாடித் தெள்ளேணங் கொட்டாமோ!

சச

கஉ.

முத்திக் குழன்று முனிவர்குழா நனிவாட
 அத்திக் கருளி அடியேனை ஆண்டுகொண்டு
 பத்திக் கடலுட்பதித்த பரஞ்சோதி
 தித்திக்கும் ஆபாடித் தெள்ளேணங் கொட்டாமோ!

சஅ

கஈ.

பார்பாடும் பாதாளர் பாடும் விண்ணோர் தம்பாடும்,
 ஆர்பாடுஞ் சாராவகை அருளி ஆண்டுகொண்ட
 நேர்பாடல்பாடி, நினைப்பரிய தனிப்பெரியோன்
 சீர்பாடல் பாடி, நாந் தெள்ளேணங் கொட்டாமோ!

கஉ

XI.

When He, Her spouse whose eyes shine bright, mixt with my soul,
 And made me His, deeds and environments died out ;
 Upon this earth confusion died ; all other mem'ries ceas'd ;
 How all my 'doings' died, SING WE, AND BEAT TELĻĒṆAM !

44

XII.

Ascetic bands sore languish'd, longing for release.
 Grace to the elephant he gave, made me His own ;
 The light superne deep plunged me in devotion's sea !
 How sweet His mercy is, SING YE, AND BEAT TELĻĒṆAM !

48

XIII.

Not those on earth, nor in th' abyss, nor heavenly ones,—
 To none beside, so near He drew ; He made me His !
 To sing His advent, or Him, th' only Great, conceive
 Is hard, His glory-song SING WE, AND BEAT TELĻĒṆAM !

52

46. In Tiruvijai-āṭal, 20, 21, Çivan comes as a wonder-working ascetic, and among other things causes a stone elephant to eat sugar-cane. But அத்தி is also = 'fig-tree.' Various interpretations are given.

௩௪.

மாலே, பிராமனே, மற்றொழிந்த தேவர்களே,
 நாலே, நுனாவுரியான் உண்ணியனும் வந்தடியேன்
 பாலேபுருந்தபரிந்துருத் தீர் பாவகந்தருந்
சேல்வர் கண்ணிமல்கத் தென்னெணங்கொட்டாமே!

௩௬

௩௫.

உருகிப் பெருகி உவங் தளிப்புகந்துகொண்டு
 பருகற் கிவியாயங்கருணைத் தளங்கடலை
 மருகித்தகர்தென்னன் வாய்குடையெந்நெந்தியோய்
நருவைப்பயி, நந் தென்னெணங்கொட்டாமே!

௩௭

௩௬.

புத்தன் புத்தமாதியர் ஞானமயல் பெற்றுநீயெயர்
 பித்தன் பெருந்துறை மோயிரான் பிறிம்புறுந்த
 அத்தன் அணிதில்லை ஞாப்பலவன் அருட்குட்கன்
சித்தகர்புருந்த ஆ தென்னெணங்கொட்டாமே!

௩௮

௩௭.

உவலைச் சாயங்கள் ஒவ்வாத சடந்தியர் ஆய்
 சவலைக் கடலானனும் கிடந்துநரிமாயர்

XIV.

Māl, Ayan, all the gods, and Sciences divine,
 His essence cannot pierce. This Being rare drew near to me ;
 In love He thrilled my soul ! With this remembrance moved,
 Let your bright eyes with tears o'erflow, AND BEAT TILUṬAM!

56

XV.

The spreading sea of grace superne that melts and swells,
 From which 'tis sweet to draw and drink, we gather round.
 The Feet of the bright southern Lord call we to mind,
 His slaves, praise we His sacred grace, AND BEAT TILUṬAM!

60

XVI.

Buddhan, Purandaran, the primal Ayan, Māl, praise Him,
 The One-distraught, Who dwells in Perun-turraī's shrine, the Sire
 Who made births cease, Lord of fair Tilla's porch, His gracious Feet
 How in my soul they entered, SING, AND BEAT TILUṬAM!

64

XVII.

I lay bewilder'd in the barren troublous sea
 Of sects and systems wide discordant all ;

கவலைக் கெடுத்துக் கழலினை கடந்தருளும்
செயலைப் பரவி, நாந் தெள்ளேணங் கொட்டாமோ!

கௌ

கௌ.

வான்கெட்டு மாருதமாய்ந் தீழினீர்மண் கெடினும்
தான்கெட்டல் இன்றிச் சலிப்பறியாத் தன்மையனுக்
கூன்கெட்டுயிர்கெட்டுணர்வுகெட்டெ னுள்ளமும்போய்
நான்கெட்ட ஆபாடித் தெள்ளேணங் கொட்டாமோ!

௭௨

ககூ.

விண்ணோர் முழுமுதல், பாதாளத் தார்வித்து,
மண்ணோர் மருந்தியன் மாலுடைய வைப்படியோம்
கண்ணூர வந்துநின்றான் கருணைக் கழல்பாடித்
தென்னு, தென் னு, என்று தெள்ளேணங் கொட்டாமோ!

௭௬

௨௦.

குலம்பாடி, கொக்கிற்கும் பாடிக், கோல்வனையாள்
நலம்பாடி, நஞ்சுண்ட ஆபாடி, நாடோறும்
அலம்பார் புனற்றில்லை அம்பலத்தே ஆடுகின்ற
சிலம்பாடல் பாடி, நாந் தெள்ளேணங் கொட்டாமோ!

௮௦

My care He banished, gave in grace His jewelled Feet ;
Praise we His gracious acts, AND BEAT TELLĒṆAM !

68

XVIII.

Though Ether, Wind, Fire, Water, Earth should fail,
His constant Being fails not, knows no weariness !
In Him my body, soul, and thought, and mind were merged.
How all myself was lost, SING WE, AND BEAT TELLĒṆAM !

72

XIX.

Prime Source of heavenly ones, the Germ of those beneath,
Earth's Balm ; Māl's, Ayan's Treasure, open eyed
We saw, SING YE, His gracious Feet, Who dwelt with us !
Call Him ' Lord of the Southern-Land,' AND BEAT TELLĒṆAM !

76

XX.

Sing His race ; sing the heron's wing ; Her beauty sing
Who wears bright gems ; sing how He poison ate ; each day
In Tillai's temple court He dances, where the waters play ;
His tinkling anklets' music SING, AND BEAT TELLĒṆAM !

80

42. ஆவது

திருச்சாறு.

[வினாவுடையபதனாயி.]

4.

பூசுவதும் வெண்ணிறபூப்பதும் வியங்காவம்,
 பேசுவதும் திருவாய்வாய்வுபேசுவும், கண், னா!
 பூசுவதும், பேசுவதும், பூப்பதும், வெண்ணிறம்
 சசன் னவன், என்வாயிக்குள் தூய்வதும். யாழை!

உ.

என்வாய்வன் என்வாய்வன் என்வாய்வன் தூய்வதும் சசன்;
 தூய்வதும் வெண்ணிறமாய்க் கொள்வதும் அதுவன், னா?

THE SACRED ÇĀRĀLA.

HYMN XII.

THE SPORT OF ÇIVAN'S GRACIOUS 'ENERGY.'

I.

Objections to 'ashes,' the snake, and the mystery of His teaching.

Obj. What He smears is 'white ash'; what He wears is an angry snake;
 What He speaks with His lips divine is the mystic word, it seems; MY DEAR!
Ans. What He smears, what He says, what He wears are the means by which He,
 As my Lord, rules me; and of all that hath life the Essence is He! ÇĀRĀLA!

II.

Objection to His mendicant guise.

Obj. 'My Father, Embiran, to all indeed is Ruler Supreme;
 Yet He wears a clouted kovaṇam;' and why should this be so, MY DEAR?

1. These are the words used by Dakṣha to his daughter Umā [Muir, vol. iv, p. 279 in the Kaṣi Khāṇḍa, ch. lxxxviii, 16:—

தூய்வதும், வெண்ணிறம், னாழை,
 பேசுவதும், திருவாய்வாய்வு, பேசுவதும்,
 பூசுவதும், பேசுவதும், பூப்பதும், வெண்ணிறம்,
 சசன் னவன், என்வாய்வதும், யாழை.
 தூய்வதும், வெண்ணிறம், கொள்வதும், அதுவன்.

'His body he smears with ash; a serpent he wears as a ornament;
 Poison from the snake's bite, a skull he carries;
 He rules a world full that rules with a serpent. Such an one
 O damsel, is he that thou art to adore.'

The ashes, the serpent, the poison, the skull, and the full are matters of praise in all Çāyva poems.

¹ T. V. U. Pur. VI, 86. Note VIII. to the 'line' Çāyvala, an imitative word, is the name of a female play, of which the verse is the allusion. In each stanza the former couplet, sung by

மன்னுகலை துன்னுபொருண் மறைநான்கே வானசரடாத்
தன்னையே கோவணமாச் சாத்தினன் காண். சாழலோ! ௮

ஈ.

கோயில் சுடுகாடு, கொல்புலித்தோன் ல் ஆடை,
தாயுமலி, தந்தையிலி, தான்றனியன், காண், ஏட!
தாயுமலி, தந்தையிலி, தான்றனியன்; ஆயுடினும்,
காயில், உலக்னைத்துங் கற்பொடி, காண். சாழலோ! ௯

ஈ.

அயனை அனங்கனை அந்தகனைச் சந்திரனை
வயனங்கண் மாயா வடுச்செய்தான், காண், ஏட!

Ans. The Vēdas four, the meaning with which all lore is fraught, as the great thread
Himself alone as *kōvaṇam* He spreads; behold, *ÇĀṚĀLŌ!* 8

III.

The objection that Çivan is a homeless ascetic.

Obj. His shrine's the burning ground; fierce tiger skin His goodly garb;
All motherless and fatherless is He; all lonely dwelleth; see, MY DEAR!

Ans. Motherless is He and fatherless; dwelleth all alone; but though 'tis thus,
If He be wroth, the worlds to powder crumble all; behold, *ÇĀṚĀLŌ!* 12

IV.

The punitive inflictions of Bhairavan.

Obj. Ayan, the 'Bodiless,' with Anthagan, and Çanthiran,
In divers ways He wounded sore, yet slew not; see, MY DEAR!

8. An ascetic mendicant wears a very scanty cloth, suspended by a string round the waist; but why should He, who often appears in such stately majesty (X. 69-72), wear this unseemly pretence of decent clothing? The answer is ambiguous in the original, but seems to say: 'All mysteries are *contained* and *hidden* in Him, and the Vēdic revelation is the link between Him and the souls of men.' Strange symbolism! 9. *Comp. NOTE I.* 13. See XIII. 57. The 'Bodiless' is *Kāman*.

Kāman, the 'Bodiless.'—The story of the destruction of *Kāman* (or the god of Love) by *Çivan* is very curious, and should be read by the Tamil scholar in the *Kamba-Kāmāyaṇam*, I. x. 1-10. It seems that *Çivan* resolved to enter on a course of very strict devotion (*Yōgam*) with the intention of increasing his powers! The lesser divinities fearing this, instigated *Kāman* to endeavour to distract the mind of the devotee. Accordingly the archer sallied forth with his arrows composed of the nine most fragrant flowers, and having fitted one on to the string, took aim at *Çivan's* sacred breast. But the god suddenly opened his third eye in the centre of his brow, from which he darted a wrathful flame that instantly reduced *Kāman* to ashes. At the intercession of all orders of creation *Kāman* was restored to life, but not to a visible substantial form, and he still pervades the world riding on the chariot of the soft south-wind, working his mischief unseen. Ancient European mythology made him blind: he is here 'bodiless.' The legend may remind us of the story of *Echo*. The allusions to this myth in these lyrics are endless—and wearisome.

the leader, proposes some mystery regarding *Çivan*, to which the latter couplet is a reply (very unsatisfying! sung in chorus by all the maidens, with much clapping of hands. As originally written the objection is put into the mouth of the Buddhist *Guru*, and the reply is by the Ceylon king's hitherto dumb daughter. See the di-putation with the Buddhists at *Çithambaram* for the supposed occasion and scope of the song.

நயனங்கண் மூன்றுடைய நாயகனே தண்டித்தால்,
சயம் அன்றோ, வாவைக்குத் தயர் குறலாம், சாயலோ!

கக

43. தரமகமாம்! (1)

௫.

தக்கனையும் எச்சனையும் தலை அறுத்துத் தேவர்களை
தொக்கவைந்தவந்தம்மைத் தொலைந்ததுதான், என், எஹ?
தொக்கவைந்தவந்தம்மைத் தொலைத்தருளி அருள் கொடுத்தங்
எச்சனுக்கு மிகைத்தலைற்றருளினிள், காண், சாயலோ!

உ௦

௬.

அலரவனு' மாலவனும் அறியாமே அழல் உருவாய்
நில' முகற்கீழ் அண்டம் உற நின்றுதான், என், எஹ?
நில' முகற்கீழ் அண்டம் உற நின்றுலன் என் இருவருந், நம்
சல முகத்தால் அங்காரத்தவிராய், காண், சாயலோ!

உ௧

Ans. He Whose eyes are three, the Ruler great, if He shall punish,
Is't not a triumph to the heav'nly ones, O thou with flowing locks? ÇĀRALŌ! 16

V.

Dakshan's sacrifice.

Obj. Of Dakshan He smote off the head, off Eççan too; the hosts of gods
That flocking came He sent to nothingness; why this, MY DEAR?

Ans. Them who thronging came to nothingness He sent; 'twas grace!
In grace to Eççan too He gave one head the more; see, ÇĀRALŌ!

20

VI.

Arunāçalam.

Obj. Him the flow'ry god and Māl knew not; in fiery form He came
From earth that stretch'd to lower worlds; wherefore was this, MY DEAR?

Ans. From earth to realms beneath had He not reach'd, thy twain
The insolence of self-esteem had not cast off; behold, ÇĀRALŌ!

24

16. It must be for their good. 17. This is Sans. *yam* 'he who sacrifices.' The wild story is variously told, but Vishnu seems meant here. In line 20 it must be Dakshan. See XIV, where the theme is expanded; and XIII, 57, &c. In Kaṭi Kāṭam, ch. lxxxvii. &c., a full account is given from the Skanda Purāṇam, Daksha Khāṇḍam. Muir, vol. iv. (index). Wilson's Vishnu Purāṇam, p. 61, &c. 21. See Lyric XI. *Brahmā* sprung from a lotus.

எ.

மலைமகளை ஒருபாகம் வைத்தலுமே மற்றொருத்தி
சலமுகத்தால் அவன்சடையிற் பாயும் அது, என், ஏன்?
சலமுகத்தால் அவன்சடையிற் பாய்ந்திலள் ஏற்றரணி எல்லாம்
பிலமுகத்தே புகப்பாபுந்து பெருங்கேடாஞ், சாழலோ! ௨௮

அ.

கோலாலம் ஆகிக் குரைகடல்வாய் அன்றெழுந்த
ஆலாலம் உண்டான் அவன்சதுர்தான் என், ஏன்?
ஆலாலம் உண்டிலன் ஏல் அன்றியன்மால் உள்ளிட்ட
மேலாயதேவர் எல்லாம் வீடுவர், காண், சாழலோ! ௩௨

VII.

Pārvathi lives in His side, Gaṅgā on His crest.

Obj. Soon as the mountain maid as part of Him He placed, another dame
In watery form upon His braided locks poured down! Why this, MY DEAR?

Ans. Upon His braided locks in watery form had she not leaped, the world
To cavernous destruction rushing ruined must have lain! ÇĀRALŌ!

VIII.

The poison¹.

Obj. He ate hālālam from the sounding sea, that day arisen
With mighty din; what means this wondrous act, MY DEAR?

Ans. Had He not eaten on that day the poison fierce, Ayan and Māl
And all the other gods of upper heaven had died; behold, ÇĀRALŌ!

25. See Muir, vol. iv. p. 307. Note on V. 256. For the Tamil student the classical passage is Kamba-Rāmāyaṇam I. x. 31, &c. 29. See Muir, vol. iv. p. 366. *Hālāhālam viśaṃ ghōraṃ sañjagrāhā āmṛitōpamam.* The Tamil scholar should read Kamba-Rāmāyaṇam I. x. 17, &c.

¹ *The Hāla-hāla Poison, the churning of the Sea, the blackness of Çivan's Throat, and the epithet 'Ambrosia.'*—Among other things in these lyrics that require explanation to the English reader, the subjects referred to in the above title are of the most frequent recurrence, and are apt to weary and even disgust.

It is most necessary however to understand once for all how essential they are to the South-Indian concept of Çivan, as the great and beneficent Being Who is to be approached in prayer and gratefully adored. It will hardly be possible for the reader to do anything like justice to the Poet and religious Teacher, unless he deem it worth while to make the attempt to view these things candidly and dispassionately in the light in which they are viewed by the more devout and intelligent of the Çaiva community.

The legend is simply this: the lesser deities were in sore affliction and came to Çivan for help. He accordingly came forth from Kailāça, and using Mount Mandara as His churning-stick, with Vasu-dēva as the rope which caused it to revolve, proceeded to churn the sea of milk. The result was the appearance of the Ambrosia or food of immortal gladness. But before this a stream of fiery poison black and deadly, the *Hāla-hāla* poison, rushed forth. This the deity himself drank up, and hence his throat is for ever black, a glorious memorial of his voluntary sufferings. The cup of ambrosia He gave to the grateful gods. Another version of this story may be read in Wilson's

கூ.

தென்பால் உகந்தாதித் தில்லைச்சிற்ப்பலவன்
 பெண்பால் உகந்தான் பெரும்பித்தன், கயன், அடி!
 பெண்பால் உகந்திலன் அந், பேதன்! இறுகிலத்தேயர்
 விண்பால் இயோமீந்தி விடுவர், கயன், சயமுலோ!

கூ.

IX.

Obj. The Lord of Tillai's court, Who in the southern land delights, and dances there,
 A mighty maniac, delighted in the female form, behold, MY DEAR!

Ans. Had He not delighted in the female form, all in the wide world
 Would have obtained heaven's bliss and earth had failed; behold, CARALO! 36

33. The story is given in the Koyil Purānam, § ii, where it is explained. But the verse is variously interpreted and is not of any importance.

Vishnu Purānam, ch. ix, and in Muir, vol. iv, p. 366. It is also to be found in various forms in Tamil verse, but is essentially a Sanskrit and northern myth. The question occurs, was this regarded as literal fact, or was it put forth as a parable? Our readers will perhaps remember the discussion about Euhemerism in Grote's History of Greece, vol. i, see index. It may be said that three classes of Hindus are to be met with in the South: those to whom this and similar histories are wonderful stories and nothing more. They take no more interest in them than we should in the Arabian Nights' Entertainments.

A second class believe the legends devoutly, and regard them as capable of a mystic interpretation to which however they do not attach any surpassing importance, nor are they at all agreed as to its details. The third class think that under the veil of such legends ancient sages concealed mysterious teachings which they were unwilling to expose to the vulgar gaze. And they say that they alone possess the secret of the esoteric meaning of the myths, which they themselves regard as more or less antiquated and uncouth.

Whether the Upanishads and Sanskrit literature in general lend any countenance to this last idea is exceedingly doubtful. I incline to think that these mystic interpretations are only to be found in later, and chiefly in South-Indian, authors. It is very certain that the *Upanishad* philosophers have made it their especial business to give to all such legends a more elevating, and at the same time distinctly Vaivite, interpretation. The south of India has from the earliest time been more open than the rest of the east to western influences and teaching, and I feel convinced that this is one of the results. Whether in any way the chasm between western and eastern ideas can be bridged over by any such explanations is of course a most interesting question.

It is quite permitted us to say that, the truth supposed to be concealed rather too carefully under these symbols is that, the Supreme Being has condescended to come to earth to take the bitter cup of suffering, retaining ever the glorious signs of that agony, while to men He presents the bright of immortal blessedness. However this may be, the epithets of 'Black-throated' and 'Andromeda' as applied to Śivan need not be, simply grotesque, but associated with the pathos of suffering and the tenderness of unselfish love.

The idea of this is expressed in the first poem of the *Upanishads*, where it is by Perumalvanar, the translator of the *Upanishads*—

‘He wears the abrimment of a thorn with poison in it, that stain

The characters of the mystic scrolls are wont to praise.’

Of course there are many things which are said and sung by the exponents of all systems in all lands that require to be explained, and it will generally be found that a mystic meaning is at the root of the uncouth phrase. This may be more or less rightly said, but the symbol is apt to supersede the real thought!

க௦.

தான் அந்தம் இல்லான் றனை அடைந்த நாயேனை
ஆனந்த வெள்ளத் த்முந்துவித்தான், காண், ஏட!
ஆனந்த வெள்ளத் த்முந்துவித்த திருஅடிகள்
வான்உந்து தேவர்கட்கோர் வான் பொருள், காண், சாழலோ! ௪௦

க௧.

நங்காய்! இதென்னதவ' நரம்போ டெலும்பிணிந்து
கங்காளந் தோண்மேலே காதலித்தான், காண், ஏட!
கங்காளம் ஆம்ஆகேள்! காலாந் தரத்திருவர்
தங்காலஞ் செய்யத் தரித்தனன், காண், சாழலோ! ௪௪

க௨.

கான் ஆர் புலித் தோல் உடை; தலைஊண்; காடுபதி;
ஆனால் அவனுக்கிங் காட்படுவார் ஆர்? ஏட!
ஆனாலுங் கேளாய், அயனுந் திருமாலும்
வாஞ்டர் கோவும் வழி அடியார், சாழலோ! ௪௮

X.

Obj. He is the endless One ; and me, a dog, who came to Him,
He plunged in tide of rapturous bliss unending ; behold, MY DEAR !
Ans. The sacred Feet that plunged me in rapture's flowing tide
Are treasure rich to gods in upper heaven that dwell ; behold, ÇĀRALŌ ! 40

XI.

Obj. Lady ! what's this ascetic rite ? Sinews and bone He wears,
A bony circlet on His arm He loves to bear ; behold, MY DEAR !
Ans. The way of the bony circlet hear ! In the end of the age,
When the *two* had reached their fated hour, He put it on ; behold, ÇĀRALŌ ! 44

XII.

Obj. His garb is the skin of the forest tiger ; He eats from a skull ;
The wild is His city ; to Him here who will service pay ? MY DEAR !
Ans. Yet, hear thou ! Ayan and sacred Māl, and the King
Of them of the heavenly land, are His humble and faithful ones ; ÇĀRALŌ ! 48

38. This seems odd in the mouth of a *Buddhist* objector ; but we may understand, a 'Çaivite says,' &c. 43, 44. At the end of each aeon. See Kāçi Khāṇḍam. 45. See IX. This is a euphemism for 'burning-ground.' See ௪௮ in LEX. Comp. line 9 and VI. 151.

௩௩.

மலை அரையன் பொற்பாவை வானுதலான் பெண்புருவை
உலகநியத் தீவேட்டான் என்னுயது என், எஹ?
உலகநியத் தீவேளா நெய்நித்தனன் எல்லுக்நைத்தூம்
கலைதவின்ற பொருள்கள் எல்லாங்கலங்கிதிங், காண், சாழலோ! 6௨

௩௪.

தேன்புக்க தண்பனை நுழ் தில்லைச் சிற்றம்பலவன்
தான்புக்கு தட்டம் பயிலும் அது என், எஹ?
தான்புக்கு தட்டம் பயின் றிலன் எற்றரணி எல்லாம்
ஊன்புக்க வேற்காளிக் கூட்டாங், காண், சாழலோ! 6௩

௩௫.

கடகரியும் பரிமாவுத் தேரும் உகந் தேளுதே
இடபர் உகந் தேநியயு நெனக்கநிய இயம்பேய்!
தட்டம்தில்கள் அவைமுன்றுந்தழல் எரிந்த அந்நாளில்
இடபம்தாய்த் தாங்கினுன் றிருமால், காண், சாழலோ! 6௪

XIII.

His marriage.

Obj. The mountain monarch's golden Daughter bright of brow, the Lady blest,
He wedded with the fire as all the world doth know; what's that? say, MY DEAR!

Ans. Had He not wedded Her for all the world to know, the world entire
Had in confusion lost the import true of every lore; behold, ÇĀRALŌ!

XIV.

The dance.

Obj. The Lord of Tillai's court, by cool palms girl, whence honey drips,
There entering does a mystic dance perform; what's that, MY DEAR?

Ans. Had He not enter'd there, all the wide earth had quick become
Abode of demons armed with flesh-transfixing spears; ÇĀRALŌ!

XV.

The bull.

Obj. On stately elephant, swift steed, or car it pleased Him not to ride;
A bull He pleased to mount! Explain me this that I may know, MY DEAR!

Ans. The day He burnt with fire the triple mighty walls,
Mal divine a bull became to bear Him up; behold, ÇĀRALŌ!

50. See Muir, vol. iv. p. 352, note. 54. See Kṛyil Purānam. NOTE VI. 60. When Rudra destroyed the three cities of the Asuras, Vishnu, in the form of a bull, supported the chariot. See Mahābhārata, Karṇaparvān, an. 1 notes to XIV.

கக.

நன்றாக நால்வர்க்கு' நான்மறையின் உட்பொருளை
அன்றூலின் கீழிருந்தங் க்றம் உரைத்தான், காண், ஏம?
அன்றூலின் கீழிருந்தங் கறம் உரைத்தான் ஆயிடினும்,
கொன்றான், காண், புர'முன்றுங் கூட்டோடே, சாழலோ!

கச

க௭.

அம்பலத்தே கூத்தாடி அமுதுசெயப் பலிதிரியும்
நம்பனையுந் தேவன் என்று நண்ணுமது, என், ஏம?
நம்பனையும் ஆம் ஆகே ணுன்மறைக டாம் அறியா
எம்பெருமான் ஈசாஎன் றேத்தின, காண், சாழலோ!

க௮

க௮.

சலமுடைய சலந்தரன்றன் உடற்றிந்த நல் ஆழி
நலமுடைய நாரணற்கன் றருளிய ஆறென், ஏம?
நலமுடைய நாரணன்ற ன்பனம்இடந் த்ரன் அடிக்கீழ்
அலராக இட; ஆழி அருளினன், காண், சாழலோ!

௭௨

XVI.

Çivan a guru and an avenger too.

Obj. Well to the four, the fourfold mystic scrolls' deep sense,
That day, beneath the banyan tree, and virtue He reveal'd; behold, MY DEAR!
Ans. That day, beneath the banyan tree, though virtue He revealed,
He utterly destroyed the cities three; behold, ÇĀRALŌ!

64

XVII.

A mendicant.

Obj. In the sacred hall He dances, and wanders abroad to beg for alms;
This homeless mendicant shall we approach as god? How so, MY DEAR?
Ans. Hear thou the nature of this sacred mendicant! Him Vēdas four know not;
But they've invok'd Him Lord and Īṣan, praising loud; behold, ÇĀRALŌ!

68

XVIII.

The disc.

Obj. When He smote down Jalandharan, the monster of the sea, that disc
To Nāraṇan, the good, in grace He gave; how's that, MY DEAR?
Ans. Since Nāraṇan, the good, dug out an eye, and laid at Aran's foot,
As flower, to him in grace the disc He gave; behold, ÇĀRALŌ!

72

62. So verse 20. 64. Not only a guru, but a warrior also. He taught virtue, and He punished sin. 65. This mendicancy has always been an objection. How can the squalid life of a wandering mendicant comport with the unapproachable majesty of the Ever-blessed Supreme?
71, 72. See XV. 37-40.

18.

அப்பரம் ஆம் புன்வித்தோம்; ஆலால் ஆர் அழகம்,
எம்பெருமான் உண்டசதுர் எனக்கறிய இயம்பேம்!
எம்பெருமான் எதுடுத்தங்கேத்புது செய்திபுனும்,
தம்பெருமைதான் அறியத்தன்மையன், காண், சமரலோ!

20.

அருத்தவருக் காலின்கீழ் அழ்ந்தவாதான் கடியும்
இருத்தவருக் கருவூர் அது எனக்கறிய இயம்பேம்!
அருத்தவருக் கற்முதனும் கன்றருளிச் செய்தான் என்,
திருத்தவருக் குடையற்கை தெரிய, காண், சமரலோ!

XIX.

Obj. His garment is the spotted hide; His food the fiery poison dark.
Is this our Perumān's great skill? Expound that I may know, MY DEAR!
Ans. Our Perumān, — whatever He wore there, — whatever He ate, —
The greatness of His Nature none can know; behold, ÇĀRALŌ!

XX.

Virtue and true philosophy must be divinely taught.

Obj. To saints of goodness rare, beneath the Al, virtue and all the Four He taught;
Explain to me the grace He showed, seated with them, MY DEAR!
Ans. Had He not taught that day in grace, the worthy saints virtue and all
the Four,
To noble souls this world's nature had ne'er been known! Behold, ÇĀRALŌ!

73. This is a mere repetition, and perhaps spurious. See note on verse 8. 75. See verse 1.
80. Compare Pope's *Kuroki*, Introduction, p. vii. This verse is a later addition, and seems to refer
to a different period. See NOTE IV, 'The gurn.' See also lines 61-64. It is partly a repetition of
verse 16. Comp. Tiruvilai 16. This is the Çāiva version of Buddha under the Bōdhi.

கந. ஆவது

திருப் பூ வல்லி.

[அல்லப்பூ. மாயா விசய நீக்ததல்.]

[Metre as V. § ii.]

க.

இணை ஆர் திரு அடி என்றலைமேல் வைத்தலுமே,
 துணை ஆன சுற்றங்கள் அத்தனையுந் துறந்தொழிந்தேன்;
 அணை ஆர் புனற்றில்லை அம்பலத்தே ஆடுகின்ற
 புணை ஆளன் சீர்பாடிப் பூவல்லி கொப்பாமோ!

உ.

எந்தை எந் தாய்குற்ற மற்றுமெல்லாம் என்னுடைய
 பந்தம் அறுந் தென்னை ஆண்டுகொண்ட பாண்டிப்பிரான்;
 அந்த இடைமருதில் ஆனந்தத் தேன் இருந்த
 பொந்தைப் பரவி, நாம் பூவல்லி கொப்பாமோ!

THE SACRED LILY-FLOWERS

OR

TAKING THE VICTORY FROM MĀYĀ.

HYMN XIII.

I.

Renunciation of other help.

His sacred Feet,—the twain,—soon as upon my head He placed,
 Help of encircling friends,—the whole,—I utterly renounced ;
 In Tillai's court begirt with guarded streams, in mystic dance
 He moves. That Raftsmān's glory SING, AND PLUCK THE LILY-FLOWERS !

II.

Further experiences in Madyārjunam.

From father, mother, kindred, and all else that were to me
 As bonds, He set me free ; made me His own,—the Pāṇḍi-Lord !
 In Iḍai-maruthu, His dwelling, rapture's honey flowed.
 That sweet recess with song PRAISE WE, AND PLUCK THE LILY-FLOWERS !

4. The Raftsmān. See *Kūrāl*, 8, 10; and notes, p. 187.

8. *Recess*, lit. 'hollow of a tree,'

where honey is often found.

௩௦.

நாயிற் கடைப்பட்ட தம்மையுந் ஒர் பொருட்படுத்தித்
நாயிற் பெரிதுந் தயா உடைய தம்பெருமான்
மாயாப் பிறப்பிற்றுந் தாண்டான், என் வல்வினையின்
வாயிற் பொடி அட்டிப் பூவல்லி கொய்யாமோ!

42

௪.

பண்பட்ட தில்லைப்பதிக் கரசைப் பரவாதே,
எண்பட்ட தக்கன் அருக்கன் எச்சன் இந்து அனல்
விண்பட்ட பூகப்படைவீர பத்திராய்
புண்பட்ட வாபடிப் பூவல்லி கொய்யாமோ!

43

௫.

தேன் ஆடு கொன்றை சடைக்கணிந்த சிவபெருமான்
ஊன் ஆடி நாடிவந்துள் புருந்தான் உலகர் முன்னே
நான் ஆடி ஆடிநின் ஞேலம் இட நடம்பயிலும்
வானுடர் கோவுக்கே பூவல்லி கொய்யாமோ!

20

III.

Converting grace.

'Us too, than dogs more vile, of worth and note He made to be;
With greater than a mother's tenderness, our Perumān
Cut off 'illusiv' birth,' made us His own; our 'deeds' so strong
Laid prostrate humbled in the dust; PLUCK WE THE LILY-FLOWERS!

12

IV.

The Rebel-rout.

'They praised not the king of Tillai's town, 'mid well-tilled fields,
Dakshan renown'd, and Arukkan, and Eṣṣan, Moon, and Fire!
By Virabhadra with his demon host that fill'd the sky,
Sing how that day they suffer'd wounds; AND PLUCK THE LILY-FLOWERS!

16

V.

Perun-turrai and Tillai.

Givan, the Lord, who on His 'lock' the honied cassia wears,
Took fleshly form, sought me, and entering came; before the world
That I may dance, and utter triumph songs, in dance
He moves! For Him, King of heaven's sons, PLUCK WE THE LILY-FLOWERS!

20

11. 'Strong deeds,' for their hold is not to be easily looseth. See Pope's *Naladyar*, pp. 66-69.
12. Lat. 'put dust' i.e. sacred ashes 'in their mouths.' 13. Or, 'by minstrels sung.' See *pan.* ௩௩௪.
15. Muir, vol. iv. p. 378, xc. Comp. V. 13-16; XII. 17-20; XIV. 13-54.

ஈ.

எரிமூன்று தேவர்க் கிரங்கி அருள் செய்தருளிச்
சிரமூன் றறத்தன் றிருப்புருவ நெரித்தருளி
உருமூன்றும் ஆகி உணர்வரிதாம் ஒருவனுமே
புரமூன் றெரித்தவா பூவல்லி கொப்பாமோ!

௨௪

எ.

வணங்கத் தலைவைத்து வார்கழல்வாய் வாழ்த்தவைத்
திணங்கத்தன் சிரடியார் கூட்டமும்வைத் தெம்பெருமான்
அணங்கொ ட்னிதில்லை அம்பலத்தே ஆடுகின்ற
குணங்கூரப் பாடிநாம் பூவல்லி கொப்பாமோ!

௨௮

அ.

நெறிசெய் தருளித்தன் சிரடியார் பொன்னடிக்கே
குறிசெய்து கொண்டென்னை ஆண்டபிரான் குணம்பரவி,
முறிசெய்து நம்மை முழுதுடற்றும் பழவினையைக்
கிறிசெய்த வாபாடிப் பூவல்லி கொப்பாமோ!

௩௨

VI.

The Triads.

THREE fires He gave in gracious pity to the gods ;
THREE heads to sever fire He sent from sacred brow, in grace ;
THREE forms He wears, the Only-One, Incomprehensible ;
THREE rebel towns He burnt ; SO PLUCK THE LILY-FLOWERS !

24

VII.

His gracious work.

He made my head to bow ; my mouth to laud His cinctured Foot
He taught ; gave me to join th' assemblage of His glorious saints ;
And with the Queen, in 'Tillai's court adorned, dances our Perumān.
Sing we aloud His excellence, AND PLUCK THE LILY-FLOWERS !

28

VIII.

He taught the pathway to the golden Feet of His great saints,
Praise ye the Master's grace that made me His and gave the sign !
'Old deeds' that made us wholly bond-slaves, sorely troubled us,
Sing how He brought to naught ; AND SO PLUCK WE THE LILY-FLOWERS !

32

௯.

பன்னொட்பரவிப் பணிசெய்யப் பாதமலர்
என்னொகந் தூன்வவைத்த பெரியோன் எழிற்கடராய்க்
கன்னுர் உரித்தென்னை ஆண்டு கொண்டான் கழலினைகள்
பொன்னொ வாபாடிப் பூவல்லி கொய்யாமோ!

௯௬

௧௦.

பேராசை ஆம்இந்தப் பிண்டம் அறப் பெருந்துறையான்
சிரர் திருவடி என்றலைமேல் வைத்திரான்
கரார் கடன்ஞ்சை உண்டுகத்த காபாலி
பேரார்புறம்பாடிப் பூவல்லி கொய்யாமோ!

௧௦௦

௧௧.

பாலம் அழகுநுந் தேன்உடன் ஆம் பராபராய்க்
கோலங் குளிர்ந்துள்ளங் கொண்டிரான் குரைகழல்கள்
ஞாலம் பரவுவார் நன்வின்றி ஆம் அத்தெய்யே
போலும்புறம்பாடிப் பூவல்லி கொய்யாமோ!

௧௦௪

IX.

That I might praise Him many a day, and service due perform,
The Mighty-One His fragrant foot-flower on my frame impress'd ;
A beauteous Light He shone, softened my heart, and made me His!
Sing how those jewell'd Feet are gold, AND PLUCK THE LILY-FLOWERS!

39

X.

That this my frame, mere mass of fierce desires, might pass away,
Great Perun-turrai's Lord placed on my head His glorious Foot.
KABĀLI,—Who, well pleased, black poison ate from out the sea,—
Sing we, amidst His warring foes, AND PLUCK THE LILY-FLOWERS!

40

XI.

The BEING INFINITE, with every varied sweetness filled,
The LORD, Who took my soul in joyous pomp; His sounding Feet
All dwellers in the world shall praise! That is the way of good!
That way sing we His glory now, AND PLUCK THE LILY-FLOWERS!

41

கஉ.

வானவன் மால்அயன் மற்றுமுள்ள தேவர்கட்கும்
கோனவன் ஆய்நின் றுகூடலிலாக் குணக்குறியோன்
ஆன நெடுங்கடல் ஆலாலம் அமுதுசெய்யப்
போனகம் ஆனவா பூவல்லி கொய்யாமோ!

சுஅ

கங்.

அன்றலநீழற்கீழ் அருமறைக டான் அருளி
நன்றாக வானவர் மாமுனிவர் நாடோறும்
நின்றர ஏத்துநிறை கழலோன் புனைகொன்றைப்
பொன்றாது பாடிநாம் பூவல்லி கொய்யாமோ!

கூஉ

கச.

படமாக என்னுள்ளேதன் னிணைப்போ தவை அளித்திங்
கிடமாகக் கொண்டிருந் தேகம்ப மேயபிரான்
தடமார் மதிற்றில்லை அம்பலமே தான்இடமா
நடம்ஆடும் ஆபாடிப் பூவல்லி கொய்யாமோ!

கூச

XII.

Heaven's Lord, and Māl, and Ayan, and the other gods He rules
As King, with attributes and signs that none may e'er attain ;
The fiery poison from the vasty sea, He made His food
Ambrosial ; and thus sing we, AND PLUCK THE LILY-FLOWERS !

48

XIII.

That day, beneath the banyan's shade, in grace the Vēdas rare
He gave ; the heavenly ones and mighty saints, each day, stood round,
And praised Him of the perfect Foot with cassia-flower adorn'd ;
Its golden petal's dust sing we, AND PLUCK THE LILY-FLOWERS !

52

XIV.

Fair pictured in my soul His Feet's twin flowers in grace He gave ;
The Lord, Who in Ēkambam dwells, made here His chosen seat ;
In Tillai's sacred court, girt by wide walls, is now His home ;
Sing how in mystic dance He moves, AND PLUCK THE LILY-FLOWERS !

56

1௩.

அங்கி அருக்கன் இராவணன் அந்தகன்கூற்றன்
செங்கண் அரிஅயன் இத்திரனுஞ் சத்திரனும்
பங்காழி ற்க்கனும் எர்சனுந்தம் பரிசுறியப்
பொங்கியசிர் பாடிதம் பூவல்லி கொய்யாமே!

௬௦

1௪.

தின்போர் விடையான் சிவபுத்தாய் போரேறு
மண்பான் மதுரையிற் றிட்ட மது சொந்தருளிந்
தண்டாலே பாண்டியன் றன்னைப் பணி கொண்ட
புண்பாடல் பாடிதம் பூவல்லி கொய்யாமே!

௬௧

1௫.

முன்னாயமால் அயனும் வானவருந் தானவரும்
பொன்னுர் திருவடிதாம் அறியாப் போற்றுவாதே
என்னு கம் உன்புருந் தாண்டு கொண்டான் இவ ங்க்ணியாம்
பன்னு கம் பாடிதம் பூவல்லி கொய்யாமே!

௬௨

XV.

Dakshan's sacrifice.

Fire and the Sun, and Rāvaṇan, and Andhagan, and Death,
With red-ey'd Hari, Ayan, Indra, and the Moon-god too,
And shameless Dakshan and the Eṣṣan : these their honour lost !
Singing His swelling glory now, PLUCK WE THE LILY-FLOWERS !

63

XVI.

The strong bull's Rider ; Champion brave of those of Çiva-town ;
In Madura, earth-carrier ; in grace He ate the cakes ;
Was smitten by the Paṇḍiyan's staff, who claimed His service there,
Sing the song of the wound He bore, AND PLUCK THE LILY-FLOWERS !

64

XVII.

The ancient Māl, Ayan, the heavenly ones, the Dānavar,
Knew not His sacred golden Foot, but joined in praise !
Entering within my breast, He made me His ! His ornament
The gleaming serpent SING WE THUS, AND PLUCK THE LILY-FLOWERS !

68

57. Comp. XII. 13-20.

61. See Title of Manikka-Vaṣagar, p. xxviii above.

65. Song of

Danu, enemies of the gods. Muir, vol. v. p. 97.

கடி.

சீர்ஆர் திருவடித் திண்சிலம்பு சிலம்பொலிக்கே
 ஆராத ஆசையதாய் அடியேன் அகமகிழத்
 தேர்ஆர்ந்த வீதிப் பெருந்துறையான் றிருநடஞ்செய்
 பேர்ஆனந் தம்பாடிப் பூவல்லி கொய்யாமோ!

௭௨

ககூ.

அத்தி உரித்ததுபோர்த் தருளும் பெருந்துறையான்
 பித்த வடிவுகொண் டிவ்வுலகிற் பிள்ளையும்ஆம்
 முத்தி முழுமுதலுத் தரகோச மங்கைவள்ளல்
 புத்தி புகுந்தவா பூவல்லி கொய்யாமோ!

௭௬

XVIII.

That with desire insatiate my soul might ever joy
 At sound of tinkling anklets on His glorious sacred Foot,
 In dance He moves,—the Lord of Perun-turrai's car-thronged streets.
 This mighty rapture chaunting loud, PLUCK WE THE LILY-FLOWERS !

72

XIX.

The Perun-turrai-Lord, Who wears the hide of elephant ;
 Who took a madman's form ;—Who in this world became a child ;
 Source of all heavenly bliss ; great Uttara-kōṣa-maṅgai's Prince ;
 As in our minds He entering came, PLUCK WE THE LILY-FLOWERS !

76

74. In Tiruvīlai. 23 the story may be found.

ॐ नमो भगवते वासुदेवाय ।

ॐ नमो भगवते वासुदेवाय ।

[ॐ नमो भगवते वासुदेवाय]

THE UNTHIYĀR; OR, SACRED VICTORY.

HYMN XIV

ĪVAN'S TRIUMPHS.

Tamil scholars give different interpretations of the word *Unthiyār*. It seems to mean 'the players at a game resembling battlelore and shuttlecock.' The word *Unthi* is, I imagine, used for the shuttlecock or ball which the players cause to 'fly aloft.'

In this lyric FIVE GREAT TRIUMPHS OF ĪVAN are celebrated.

I. The first of these (1-4) is the destruction of the three towns, in Tamil and Sanskrit *Triputa*, which is curiously enough made to be the name of a giant overthrown by Īvan. I give an abstract of this story from Muir, vol. iv. p. 203.

'There were in the sky three cities of the Asuras, one of iron, another of silver, and a third of gold, which Indra could not demolish, with all his weapons. Then all the great gods, distressed, went to Rudra as their refuge, and said to him, after they were assembled: "Rudra, there shall be victims devoted to thee in all the sacrifices. Bestower of honour, destroy the Dāityas with their cities, and deliver the worlds." He, being thus addressed, said, "So be it;" and making Vishnu his arrow, Agni its barb, Yama, the son of Vivasvat, its feather, all the Vedas his bow, and the excellent Savitri the Gayatri his bowstring, and having appointed Brahma his charioteer, he in due time pierced through these cities with a three-jointed three-barbed arrow, of the colour of the sun, and in hereteness like the fire which burns up the world. These Asuras with their cities were there burnt up by Rudra.'

II. The second of these triumphs (5-16) is the destruction of Dakshan's sacrifice. The story of this is told with many variations, and is evidently, as Professor Wilson pointed out long ago, a reminiscence of some great struggle between the followers of Vishnu and Īvan; but it is neither possible to give any full interpretation of it, nor to reconcile the discrepancies in the various accounts of it. The account given below is that of the Kaṭi Khaṇḍam, which every student of Tamil should read.

In the Kaṭi Khaṇḍam, the account of Dakshan's sacrifice, punishment, forgiveness, and penance in Benares occupies chapters lxxxvii-xc inclusive, and fills 148 stanzas. It sums up, with some inconsistencies, the whole story as given in the Sanskrit books. Dakshan = the Intelligent = is represented sometimes as the father, and sometimes as the son of Aliti; and at other times the two are curiously said to have been reciprocally producers and produced. He is identified with Prajāpati, the Creator. This almost seems like a statement that the whole universe is developed from intelligence, and might appear like a very symbolical setting forth of Hegel's system. Dakshan had many daughters married to the great sants, and especially Kaṭyāyaṇa (Kaṭiban) is said to have been the husband of twelve of them. One of his daughters was Durgā, or Uma, who was subsequently born from the mountain after her voluntary death, and so received the name of Parvati. So Īvan, the Supreme, was a son-in-law of Dakshan, the Intelligence from which the Universe was developed. It is rather entangled.

On one occasion all the gods and saints made a visit to the silver mountain Kailāṣa. They were there received with great veneration, and even kindness, by the mighty one upon whose

head is the Kondrai wreath, whose throat is black with the poison he swallowed to save the world, and from the centre of whose forehead a third eye shines resplendent. But the deity did not recognize his father-in-law, nor rise to receive him. This fills Dakshan with disgust, and he proceeds to indulge in the most extravagant abuse of Çivan. It will be seen that everything with which he reproaches Çivan is used by Māṅikka-Vāçagar as praise. Of course a mystical meaning is given to each circumstance! The following is a summary of his language (lxxxvii. 9, &c.) :—

‘He has no mother, no father, and no relatives!
 He is a maniac who dances with demons on the burning-ground.
 He has an eye in his brow from which devouring fire blazes forth.
 He wears the skin of a fierce tiger, foul and fetid.
 Race, family, caste, quality hath he none.
 He wears as an ornament the skin of a serpent that causes deadly ill.
 He has discarded the anointing of himself with flowery essences,
 And besmears himself with foul ashes of corpses in the burning-ground.
 His food is poison from the billowy sea;
 As conveyance he has an ancient bullock;
 He wears the skin of a black elephant;
 His ruddy hand grasps a skull bereft of flesh.
 If you say he is a *Brāhman*¹, he has changed all rules of ordered life;
 If you say he is a king, he bestows no grace; but all destroys;
 If you say he is a merchant full of wealth, he goes about begging;
 He has no skill in any mystic lore.
 Nor is he a *Brahmaçāri*², for a large-eyed damsel is part of his body;
 He bears an implement of war, and so is not a worthy ascetic;
 He wanders amid the hot desert sands, and so is no seemly householder;
 He cut off the head of the flower god,
 So knows not the laws of excellent justice;
 The lady with gleaming brows is half of his frame,
 So he is not male, or female, or sexless one.
 In the day when he destroys all worlds,
 Having worn as a garland the skull of flowery Ayan,
 And whirling the three-headed gleaming lance
 Everywhere he kills. Is it possible to call him a saint?’

After thus relieving his mind by abuse to punish Çivan’s discourtesy, he resolves to perform a mighty sacrifice (*maçam*), and so gain additional powers. Çivan must be dethroned or slain. All the gods are invited, and there is a very magnificent assembly on Dakshan’s mountain. Then comes forth a sage Dadiçi, who protests that no sacrifice can be of efficacy to which Çivan has not been invited; such a place of worship must become ‘a burning-ground, where goblins, demons, and dogs prowl around.’ His protest is answered by additional abuse, and so the devotees depart, leaving the gods and goddesses to join with Dakshan in the unhallowed offering. And now the great mischief-maker in all such legends, whose name was Nāradar, the sweet lutist of the holy mount, hurries to Kailāça to tell the goddess Umai of her father-in-law’s projected offering. She longs to be present, and implores her spouse to permit it, but he rejects her request. Somehow or other she does however go, and with every token of filial piety meets her father and mother; and after the first greetings enquires why the great god, the lord of all, is not invited:

‘It seems as though you had forgotten the greatest of guests.’

To this, abuse of Çivan is the only answer.

She at once dies, puts off the body which owns Dakshan as father, and is reborn as the daughter of Himavat, whence Çivan afterwards takes her as Pārvathi, ‘the mountain maid.’

For the sacrifice and its results, see Kāçi Khāṇḍam, chap. lxxxix.

III. The third triumph is his bestowal of the milky sea on the son of Vasishṭha (stanza xvii). For this it is sufficient to refer to the Kōyil Purāṇam I. 25. It is a rather confused and somewhat meaningless story as it has come down to us.

¹ He can be neither *Brāhman*, *Kṣatriya*, nor *Vaiçya*.

² Nor a student. See Manu.

IV. The fourth triumph is given at great length in the *Kāṣi Khāṇḍam*, and is connected with the god's manifestation as *Vīra-bhadra*. For this it is only necessary to refer to chapter xiv of the above work.

In regard to the *Kāṣi Khāṇḍam*, indeed, which is mainly a translation from the Sanskrit *Skanda Purāṇa*, it must be noted that there is in it much didactic poetry of a more elevated character, which has furnished the motive for many verses by the lesser bards. But, on the whole, it may be characterized as a collection of legends which are utterly unprofitable, and have been worked into the devotional poetry of the *Çaivites* to its very great detriment. The legends of *Çaḍshan's* sacrifice, of the appearance and ferocity of *Vīra-bhadra* as a kind of incarnation of *Çivan*, and of the un-peaceful disputes between *Vishnu* and *Brahma* as to the pre-eminence, occupy large portions of the book and are utterly useless in these days. We may give a summary of chapter xxxi, entitled 'The Appearance of *Bhairava*.'

Çivan, the Supreme, envelops the world in elusive mystery, so that none know him while He is all in all. Hence, even among the gods, disputes arose as to who was the greatest. 'I am the supreme Essence,' cried *Vishnu*. 'I am the Self-existent,' declared *Brahma* from his lotus-seat. The sacred *Veda*, the unwritten record of mysterious truth, was called upon to decide. The divine essences whose incarnation, or manifestation rather, is the fourfold *Veda* spoke out: 'The first *Vedic* genius declared that since *Çivan* alone performed the three operations of creation, preservation, and destruction, he was the Supreme and unoriginated God. The second declared that since *Çivan* had performed arduous sacrifices and penances, so as to merit praise from the whole universe, he was the supreme. The third announced the same conclusion, but based it up on the fact that *Çivan* fills all things with light, and is adored by all the mystic sages as the giver of wisdom. The fourth *Vedic* mystery declared that since *Çivan* revealed himself in various forms exciting emotions of joy and ecstatic devotion in the hearts of his worshippers, who beheld him crowned with cassia-wreaths, he was the greatest of the gods. [It is easy to see the arguments by which the supremacy of *Çivan* is here upheld, and there are gleams of truth which Christianity emphasises and illustrates, but the legends connected with the statements are very wonderful, and certainly obscure and confuse, rather than illustrate, the truth concerning the supreme and absolute.] *Vishnu* and *Brahmā* listen only to deride. '*Çivan*,' they cry, 'rides on a bull; he has a matted coil of hair; he dances in the burning-ground; he smears ashes; his throat is black with the swallowed poison; he wears as a girdle a hissing snake; he is the leader of a wild demon-host, and *Uma* is a part of his form. This being so, how can he be the life of the soul of all?' These are the arguments that were urged by *Jains* and *Buddhists*, and the wonder is that they did not everywhere and finally prevail.

Roused by these insults, *Çivan* suddenly appears. His aspect is described in the usual terms, and he sends forth a manifestation or incarnation of himself, or of his destroying energy, to which the name of *Vairavaṇ Vīra-bhadra* is given. This anomalous being is of terrific appearance, and endowed with all the Destroyer's terrible energy. He is followed by a host of malignant demons. *Çivan* calls him his son, and bids him destroy all his enemies. *Vairavaṇ* accordingly seizes the nith head of *Brahmā* between his thumb and forefinger, twists it off and throws it on the ground, performing a terrific dance which throws the whole universe and every order of sentient existence into a paroxysm of terror. This subdues the opposing deities, and *Vishnu* worships at *Çivan's* feet, praising him in the most extravagant terms. The whole ends in a wild orgy, in which *Çivan* and *Brahma* join. This is so often referred to in *Çaivite* poetry, and seems so incapable of any edifying interpretation, that we have thought it necessary to give the authentic summary from the *Kāṣi Khāṇḍam* once for all.

V. The last is the victory over the Ceylon king, *Ravana*. This legend is perpetually referred to in the south, and seems to have a popularity among the poets somewhat in excess of its apparent importance.

After his victory over *Kuvera*, *Rava* went to *Saravana*, the birth place of *Karttikēya*. Ascending the mountain, he sees another delightful wood, where his car *Puḥjaka* stops, and will proceed no further. He then beholds a formidable dark tawny coloured dwarf, called *Nandīyara*, a follower of *Mahādeva*, who desires him to halt, as that deity is sporting on the mountain, and has made it inaccessible to all creatures, the gods included. *Rava* angrily demands who *Çaṅkara Mahādeva* is, and laughs contemptuously at *Nandīyara*, who has the face of a monkey. *Nandīyara*, who was another body of *Çivan*, being incensed at this contempt of his monkey form, declares that hings, possessing the same shape as himself, and of similar energy,—monkeys,—shall be produced to destroy

Rāvaṇa's race (*Tasmāi mad-vīrya-sanyuktaḥ madruṣa-sama-tejasaḥ utpatsyanti badhartham hi kulasya tava vīnaraḥ*). Nandiçvara adds that he could easily kill Rāvaṇa now, but that he has been already slain by his own deeds. Rāvaṇa threatens that as his car has been stopped, he will pluck up the mountain by the roots, asking in virtue of what power Çivan continually sports on that spot, and boasting that he must now be made to know his danger. Rāvaṇa then throws his arms under the mountain, which, being lifted by him, shakes, and makes the hosts of Rudra tremble, and even Pārvathi herself quake, and cling to her husband (*Chachala Pārvathi, chāpi tadā glišṭa Mahāçvaram*). Çivan, however, presses down the mountain with his great toe, and along with it crushes the arms of Rāvaṇa, who utters a loud cry, which shakes all creation. Rāvaṇa's counsellors then exhort him to propitiate Mahādēva, the blue-throated lord of Umā, who, on being lauded, will become gracious. Rāvaṇa accordingly praises Mahādēva with hymns, and weeps for a thousand years. Mahādēva is then propitiated, lets go Rāvaṇa's arms, says his name shall be Rāvaṇa from the cry (*raṇā*) he had uttered, and sends him away, with the gift of a sword bestowed on him at his request.

[Metre: கலித்தாழ் இசை.]

§ க. முப்புரம். க-கஉ.

வளைந்தது வில்லு,—விளைந்தது பூசல்,

உளைந்தன முப்புரம், உந்தீபற!

ஒருங்குடன் வெந்தவாற, உந்தீபற!

ந

ஈர் அம்பு கண்டிலம் ஏகம்பர் தங்கையில்

ஓர் அம்பே முப்புரம் உந்தீபற!

ஒன்றும் பெருமிகை உந்தீபற!

ஈ

தச்சு விடுத்தலும்—தாம் அடி இட்டலும்

அச்சு முறிந்த தென்றுந்தீபற!

அழிந்தன முப்புரம், உந்தீபற!

ஊ

§ 1. The three cities. 1-12.

Bent was the bow ;—upsprang the tumult ;

Perished three cities !—Fly aloft, Unthī !

As they burnt straightway together,—Fly, &c.

3

Two arrows we saw not—in Ēgambar's hand :

One arrow ; three cities !—Fly aloft, Unthī !

And one was too many !—Fly, &c.

6

There was shaking of framework ;—and as He moved His foot,

The axle was broken—say, Fly aloft, Unthī !

Perished three cities !—Fly, &c.

9

உய்ய வல்லா—ஒருமவரைக் காவல்கொண்
 டெய்ய வல்லா னுககே உத்திபற!
 இளமுலை பங்கன் என்ற உத்திபற!

42

§ 2. தங்கள் இட்ட பல். ௧௩-௪.௨.

சாரய வேள்வி சரித்திடந் தேவர்கள்
 ஒடியவாபாடி உத்திபற!
 உருத்திரநாதனுக் குத்திபற!

43

ஆவா திருமால் அளிப்பாகங்கொண்டன்று
 சாவாதிருந்தான் என்றுத்திபற!
 சதுர்முகன்முதை என்றுத்திபற!

44

வெய்யவன் அங்கிவிழுங்கந்திராட்டிய
 கையைத் தழித்தான் என்றுத்திபற!
 கலங்கிற்று வேள்வி என்றுத்திபற!

45

பார்ப்பதியைப்பகைசாற்றியதக்கலைப்
 பார்ப்பதென்னே? யோடி! உத்திபற!
 பணை முலைபாகனுக் குத்திபற!

46

Those who won their escape = a triad of persons. He guarded.
 To Him whose arrows fail not, Fly aloft, Unthi!
 Saying, He's the Tender-One's Spouse!— Fly, &c.

12

§ 11. Dakshan's sacrifice. 13-48

The frustrate offering thrown to the ground—the gods
 Sing how they fled! Fly aloft, Unthi!
 To Rudra the Lord, Fly, &c.

15

Aha! Mal divine got a portion that day of the offering;
 And He died not!—Fly aloft, Unthi!
 The Four-faced's father! Fly, &c.

16

The fierce one—Agni—to consume it collected
 His hands of flame. He cut them away! Fly aloft, Unthi!
 Spoiled was the sacrifice! Fly, &c.

21

Dakshan, who raised the anger of Parvathi,
 He saw and spared, what good? my dear!— Fly aloft, Unthi!
 To the Spouse of the Beautiful, Fly, &c.

24

புரந்தரனார் ஒருபூங்குயிலாகி
மரந்தனில் ஏறினார் உந்தீபற!
வானவர்கோன் என்றே உந்தீபற! ௨௭

வெஞ்சினவேள்விவியாத்திரனார்தலை
துஞ்சினவாபாடியுந்தீபற!
தொடர்ந்தபிறப்பறவுந்தீபற! ௩௦

ஆட்டின்றலையைவிதிக்குத்தலையாகக்
கூட்டியவாபாடியுந்தீபற!
கொங்கைகுலங்கநின் றுந்தீபற! ௩௩

உண்ணப்புகுந்தபகன் ஒளித்தோடாமே
கண்ணைப் பறித்தவா றுந்தீபற!
கருக்கெடநாம் எலாம் உந்தீபற! ௩௬

நாமகண்சி சிரம்பிரமன் படச்
சோமன்முகனெரித் துந்தீபற!
தொல்லைவினகெடவுந்தீபற! ௩௯

Purandharan became a tender 'kuyil,'
And flew up a tree!—Fly away, Unthī!
King of the heavenly ones!—Fly, &c. 27

The angry sacrificer's head—
Sing how it fell!—Fly aloft, Unthī!
That birth's chain may be snapt!—Fly, &c. 30

The head of a sheep—to Vidhi—as his—
Sing how He joined!—Fly aloft, Unthī!
While you're with laughter convulsed!—Fly, &c. 33

Sing how Bhagan, who came to eat, 'scaped not,
He plucked out his eye!—Fly aloft, Unthī!
That germs of our birth may die!—Fly, &c. 36

The Lady of the tongue lost a nose; Brahmā a head;—
The Moon-god's face He smashed!—Fly aloft, Unthī!
That ancient troublous deed might die!—Fly, &c. 39

நான்மறையோனு மகத்தியமான்பாடப்

போம்வழிதேடுமா றந்தீபற!

புரந்தரன் வேள்வியில் உந்தீபற!

௪௨

சூரியனும் தொண்டைவாய்விற்பற்களை

வாரிநெரித்தவா றந்தீபற!

மயங்கிற்று வேள்வி என் றந்தீபற!

௪௩

தக்கனும் அன்றேதலை இழந்தார் தக்கன்

மக்களைச் சூழநின் றந்தீபற!

மடிந்தனுவேள்வி என் றந்தீபற!

௪௪

§ ௩. உபமனியன்.

பாலகனும் க்கன் றுபாற்கடல் ஈந்திட்ட

கோலச் சடையற்கே உந்தீபற!

குமரன்றன் றுதைக்கே உந்தீபற!

௪௫

§ ௪. பிரமன்.

தல்ல மலரின்மே னும்முக னுந்தலை

ஒன்னை அரிந்ததென் றந்தீபற!

உகிரால் அரிந்ததென் றந்தீபற!

௪௬

The god of the Vedas four, the Lord of the sacrifice,

Fell; sing how he sought the way they went!—Fly aloft, Unthi!

And Purandharan, too, in the offering!—Fly, &c.

42

The teeth in the mouth of the Sun-god

How He swept them broken away!—Fly aloft, Unthi!

The sacrifice came to confusion!—Fly, &c.

43

Dakshan that day lost his head;

Tho' Dakshan's children stood round!—Fly aloft, Unthi!

Perished the sacrifice!—Fly, &c.

44

§ III. **Uḅamanya.**

Who that day to the son gave the sea of milk;

To the glorious Lord of the braided lock,—Fly aloft, Unthi!

To Kumaran's Father,—Fly, &c.

51

§ IV. **Brahmā.**

The Four-faced's head, who sits on the beauteous flower,

Was quickly nipt off!—Fly aloft, Unthi!

By His nail was nipt off!—Fly, &c.

54

49. Çivan gave milk from 'the full sea-divine' to Uḅamanya, son of the Mum Vasiṣṭha. Koyil Pur. I. 25; IV. 78.

§ ௫. இராவணன்.

தேரைநிறுத்திமலை எடுத்தான்சிரம்
 ஈரைந்தும் இற்றவாறுந்தீபற!
 இருபதும் இற்றத என் றுந்தீபற!

௫௭

§ v. Rāvaṇa.

His heads who stayed the car, and raised the hill,—
 Sing how twice five of them perished!—Fly aloft, Unthī!
 And twenty perished!—Fly, &c.

57

57. See history of Nandiça, in Muir, vol. iv. p. 460, &c.; and Kamba-Rāmāyaṇam, Uttara Khāṇḍam, § 2, verses 137-144.

க.க. ஜவது

தீருந் தொனேக்கம்.

[முடிந்தவந்தி.]

[Metre மலகததிரவுசொழக்கம் See V. 5 n.]

1.

புத்தாரும் பொய்கைப்புவிஸ் இதுவே எனக் கருதிப்
பேய்த்தேர் மறக்குறும் பேதை குணமாகாமே,
தீத்தாய் திகழ்தில்லை அம்பலந்தேருடற்செய்
கூத்தா! உன் சேஷை கூடுவண்ணத் தொனேக்கம்!

2.

என்றும் பிறந்திறந் தாராமே ஆண்டுக்கொண்டான்;
கன்றால் விளவெறிந் தான்விரடன் காண்பரிய
குன்றாத சித்தில்லை அம்பலவன் குணம்பரவிந்
துன்றி குழலிவி, தொனேக்கம் ஆடாமே!

THE SACRED TONÖKKAM.

HYMN XV.

There is an amusing illustration, drawn by a native artist, of this game as played in South India. Its name literally means 'aiming at the shoulder,' for it ends up with placing the hands of each opposing pair on the shoulders of the other. In some lines this is used as a symbol of the approach of the soul to Givan's feet.

1.

The cleansing from delusion.

The demon-car allures: 'a stream flowing from flowery lake,'
Men think, and rush to draw, in ignorance and folly lost!
Thou hast such fond delusions far removed, O Dancer blest
In shining Tillai's court! As we Thy roseate Foot would teach,
PLAY WE TONÖKKAM!

II.

The Lord of Tillai's court, whose glory never wanes;
Whom 'he who hurled the calf at fruit,' and Brahma could not see,
Lest I in endless births and deaths should sink, made me His own!
Praising His excellence, ye maids with thickly clustering locks,
PLAY WE TONÖKKAM!

1. This is the name for the mirage in the desert seen on the sand-plains of South India, which thus goes by the name of 'Ten,' or 'what pertains to the chariot.' Ten = chariot. See III. 79-82.
6. A curious epithet of Vishnu, who, as Krishna, threw a calf to bring down a wool-APPLE

ஈ.

பொருட்பற்றிச் செய்கின்ற பூசனைகள்போல் விளங்கச்
செருப்புற்ற சீரடி, வாப்க்கலசம் ஊன் அமுதம்,
விருப்புற்று வேடனார் சேடறிய மெய்குளிர்ந்தங்
கருட்பெற்று நின்றவா தோனோக்கம் ஆடாமோ!

கஉ

சு.

கற்போலு நெஞ்சங் கசிந்துருகக் கருணையினால்
நிற்போனைப் போல என் நெஞ்சினுள்ளே புகுந்தருளி
நற்பாற் படுத்தென்னை நாடறியத் தான் இங்ஙன்
சொற்பால தானவா, தோனோக்கம் ஆடாமோ!

கக

ஊ.

நிலநீர் நெருப்புயிர் நீள்விசம்பு நிலாப்பகலோன்
புலன் ஆய மைந்தனோடெண் வகையாய்ப் புணர்ந்துநின்றான்;
உலகேழ் எனத்திசைபத்தெனத்தான் ஒருவனுமே
பலஆகி நின்றவா தோனோக்கம் ஆடாமோ!

உ௦

III.

Kappappar¹.

As in the worship paid true ministrations HE discerned :—
The glorious slippered-foot, the chalice-mouth, the flesh for food ;—
Such gifts acceptance gained ! He knew the woodman's pure desire ;
And as the saint stood there, with joyous mind, fulfilled of grace,
PLAY WE TŌŅŌKKAM !

12

IV.

So that my stony heart was melted, He all tenderly
Compassionate stood by, and came within my soul in grace,
Led me in way of good ; and then, as all the country knows,
He here drew nigh, spake with me face to face ; and thus
PLAY WE TŌŅŌKKAM !

16

V.

God manifold, yet One.

Earth, water, fire, air, ether vast, the wandering moon, the sun,
And man,—to sense revealed : EIGHT WAYS He joined Himself to me ;
Throughout seven worlds, in regions ten, He moves : yet One alone
Is He ! As manifold He comes and 'bides with us ; and so
PLAY WE TŌŅŌKKAM !

20

¹ See the legend in note to X. 13.

ஈ.

புத்தன்முதலாய் பல்வழிவிற்பல்பாயாய்
 தத்தமதங்கனிற்றட்டுஞ்புய்யுய்யுநிநிந்க
 சித்தஞ்சிவமாய்க்கிர் செய்தவையெவையாய்
 அத்தன் கருணையினுற் நேரேயைக்கமடாயேய!

ஐ.

தீதில்லை மடையி சிவகரும நு லிடைத்தாயினி
 சாதியும் வேதியன் றுடைத்தனைந்தன் னிடண்கிர்
 சேதிப்பயன்பு அருவாய் நேவாய்கையாய்
 மயநகமே சேயுய்யுற் றிவைய கேயேயைக்கம்!

VI.

Various sectaries.

Buddhists, and others, in their wisdom fools, the men of many sects,
 All with their systems worthless and outworn, bewildered stand;—
 My every power He fills with bliss superne, makes all life's works
 Devotion true,—through His compassion, FATHER seen! And thus
 PLAY WE TOṢOKKAM!

VII.

Çaṇḍeçvara Nāyanār .

The Neophyte from evil free, cut off the feet of him
 Who rashly overturned the work in Çivan's honour done;
 A Brāhman he in caste, His father too! Through Çan's grace,
 While gods adored, his crime was utterly consumed; and thus
 PLAY WE TOṢOKKAM!

23. As in stanzas iii and vii, where ignorant and erring devotion is censured.

¹ See the legend in the Periya Purānam, vol. i. pp. 212-238, of which the following is an abstract:—

The Legend of Çivan in the Nāyanār . The *Yanar*, *Jeṅgama* (செங்கம) is a town in the Çera country, called Çerēñḍi, a Brahman boy was born, whose name was Viçara (அரமர்), who from his earliest days instinctively understood the whole Çaiṅva creed, so that when the sages came to instruct him he met them with the recitation of the essential doctrines of the system, which he had grasped by a divine intuition. It may be permitted to repeat the articles of his creed, as they are summed up in the legend: "All souls are from everlasting; fast bound in the chains of impurity. To destroy that impurity, and to give to these souls infinite felicity and eternal release, He who is eternal is revealed. He performs the five Acts of creation, preservation, destruction, "envelopment," and gracious deliverance. He is the one Lord, *Param*. Who possesses the eight attributes of absolute independence, purity of form, spontaneous understanding, absolute knowledge, natural freedom from all bonds, infinite grace, endless might, and boundless blissness. His name is Çivan, the Great Lord. He performs his gracious acts by putting forth the energy of His Will, as a parent acts with Him, and is therefore the divine Mother of all, as He is the divine Father, and must with Him be

அ.

மானம் அழிந்தோ' மதிமறந்தோ' மங்கைநல்லீர்!
 வானந் தொழுந்தென்னன் வாய்கழலே நினைந்தடியோம்
 ஆனந்தக் கூத்தன் அருள்பெறிலும் அவ்வணமே
 ஆனந்தம் ஆகிநின் ரூடாமோ தோணோக்கம்!

க.உ

VIII.

Our pride is gone, forgotten reason's laws ; ye maidens fair !—
 We think but of the cinctured foot of Him, Lord of the south,
 Whom heaven adores ! The rapturous Dancer's grace if we obtain,
 His slaves,—even so in rapture lost, we then shall dance ; and thus

PLAY WE TONÖKKAM!

32

loved and worshipped. Nor can we say "we will do this in some future birth," for we are born here as human beings for this and no other purpose ; and the human form in the infinite series of transmigrations is hard to attain unto. Nor should we defer till to-morrow our dedication of ourselves, since we know not the day of our death. Therefore must we avail ourselves of Çivan's gift of grace, studying the sacred Āgamas and other works, without doubting, or commingling of perverse interpretation. This is the WAY of life!

One day, together with his school companions, he went down to the bank of the river where the village cows were grazing in charge of a man of the herdsman caste. This rustic, having no sense of right and wrong, beat one of the cows with a stick ; but Viçāra-çarumar was vehemently stirred by this outrage, and rushing up to him in great wrath, restrained him from striking the sacred animal : 'Know you not,' said he, 'that cows have come down from the world of Çivan to this earth ? In their members the gods, the sages, and the sacred purifying stream dwell. The five products of these sacred creatures are the sacred unguents of Çivan. And the ashes which are the adornment of the God and his devotees are made from their refuse!' Dwelling upon this idea he conceived a desire to devote himself entirely to the task of herding and caring for the troop of sacred cows ; and accordingly sent away the rustic, who reverentially departed. And thus our hero became a self-dedicated Brāhman herdsman. As such he easily obtains permission of all the Brāhmanas of the town to take charge of their kine ; and daily along the bank of the beautiful river Manni, he leads forth his troop in the grassy glades and green pastures, allowing them peacefully to graze their fill, and supplying them with refreshing water. When the fierce heat of the sun oppresses, he leads them into the shady groves, and guards them well, meanwhile gathering the firewood necessary for his household worship ; and then at eventide, leaving each cow at its owner's door, he goes to his home.

While things went on in this manner, the cows increased daily in beauty, waxed fat, were joyous, and by day and night poured forth abundant streams of milk for their owners. The Brāhmanas found that they had more milk than formerly for their offerings, and were glad. The cows, tended with such unvarying solicitude, were brisk and cheerful, and though separated for awhile from their calves that remained tied up in the houses, grieved not a whit, but with joy awaited the coming of their young herdsman, following him gladly, crowding around him like tender mothers, and lowing joyfully at the sound of his voice. The youthful Brāhman, seeing the exuberance of their milk, reflected that this was a fitting unction for the head of the God ; and conceiving a great desire so to employ it, constructed a *liṅgam* of earth on a little mound beneath the sacred *Atti* tree on the bank of the river, and built around it a miniature temple with tower and walls. He then plucked suitable flowers, and with them adorning the image, procured some new vessels of clay, and took from each of the cows a little milk, with which he performed the unction prescribed for the divine emblem (the *Liṅgam*) ; and Çivan, the Supreme, looked down and received with pleasure the boy-shepherd's guileless worship. All essentials of the sacred service he supplied by the force of his imagination. Though this was done daily, the supply of milk in the Brāhmanas' dairy was no whit diminished.

கூ.

எண்ணுடை முவிரிபுக்கற்கள் எரிவிடைத்துக்
கண்ணுதல் எந்தைகடைந்தலை முவின்றிநற்
எண்ணிலி இத்திரி எத்தனையோ, வியாக்கநம்
மண்பிரைமால் மயம்மாண்டவர், காண்! பிரைநெய்க்கார்!

கூ.

13.

The Three in story famed, of giant race, escaped the mire,
And guardians stand before my 'Brow-eyed' Father's door; since when,
Indras beyond compute, and Brahmans (who can count the sum?)
Behold! And many Mals, too, on this earth have died; and thus

PLAY WE TOYOKKAM!

39

33. But see *சூ. 2*, and XIV. 15. 34. The three guardians of the gates of Īvan—*Varaikkāṇ* 'Star-eye', *Kūvalakkāṇ* 'Lotus-eye', and *Pūvaṇṇaṇ* 'Lightning-garland'.

For a long time this continued, until some malicious person saw what was going on, and told it to the Brahmans in the village, who convened an assembly before which they summoned the Boy's father, and told him that his son Viṅara-garumar was wasting the milk of the Brahmans' sacred cow, by pouring it idly on the earth in sport. The father feared greatly when he heard the accusation, but protested his entire ignorance of the waste and desecration, and asking pardon, engaged to put a stop to his son's eccentric practices. Accordingly the next day he went forth to watch the boy's proceedings, and hid himself in a thicket on the bank of the river. He soon saw his little son ceremonially bathe in the river, and then proceed to his miniature temple, gathering sacred flowers and leaves, arranging everything in order for the minutiae of Īvan worship, and then pouring a stream of anointing milk over the earthen *anṇam*. Thus convinced of the truth of the accusation, he was greatly incensed, and rushing forth from his concealment, inflicted severe blows upon the boy, and used many reproachful words. But the young devotee's mind was so absorbed in the worship,—so full of the rapture of mystic devotion,—that he neither perceived his father's presence, nor heard his words, nor felt his blows. Still more incensed by the boy's insensibility, the infuriated father raised his foot, broke the vessels of consecrated milk, and destroyed the whole apparatus of worship! This was too much for the young enthusiast to bear; the god of his adoration was insulted, and the sacred worship defiled. He regretted the fact that it was his father, a Brahman and a guru, who was the offender; but only saw the heinous sin and insult to Īvan. So with the staff in his hands he aimed a blow at the offender's feet, as if to cut them off; and, behold, the shepherd's staff became in his hands the *Star-Lance* of Īvan, and the father fell in time and lying to the ground. The enraptured boy then went on with his worship as if nothing had occurred, but the Lord Īvan, with Uma the goddess, riding on the sacred White Bull, immediately appeared hovering in the air. The young devotee prostrated himself before the holy vision in an ecstasy of joy; when the Supreme God took him up in his divine arms, saying, 'For my sake thou hast smitten down the father that brought thee. Henceforth *Varaṇṇaṇ* *Varaṇṇaṇ*, and embracing him stroked his face with His sacred hand, and kissed him on the brow. The form of the child thus touched by the divine hand shone forth with ineffable lustre, and the God further addressed him thus: 'Thou shalt become the chief among my servants, and to thee shall be given all the offerings of food and flowers that my worshippers on Kailāsa's mountain present.' His name thereupon became Īvaṇṇaṇṇaṇ 'the impetuous Lord'. The manifested God finally took the mystic *ossra* wreath from His own head, and with it crowned the youthful saint. And so he ascended to heaven with Īvan, and was exalted to that divine rank. The father, too, who had been guilty in his ignorance of such impiety to the God, and had been punished by the hand of his own son, was forgiven, restored, and with the whole family passed into Īvan's abode of bliss.

க௦.

பங்கயம் ஆயிரம் பூவினில் ஓர் பூக்குறையத்
தங்கண் இடந்த்ரன் சேவடிமேற் சாத்தலுமே,
சங்கரன் எம்பிரான் சக்கர'மாற் கருளியஆ,
றெங்கும் பரவிநாந் தோணைக்கம் ஆடாமோ!

சு௦

க௧.

காமன் உடல், உயிர் காலன், பற் காய்கதிரோன்,
நாமக ண்சி, சிரம் பிரமன், கரம் எரியைச்
சோமன் கலை, தலை தக்கனையும், எச்சினையும்,
தூய்மைகள் செய்த ஆ, தோணைக்கம் ஆடாமோ!

சுசு

க௨.

பிரமன் அரி என்றிருவருந்தம் பேதைமையால்,
பரமமியாம் பரமம் என்றவர்கள் பதைப்பொடுங்க,
அரன் ஆர் அரல் உருவாய் அங்கே அளவிறந்து
பரமாகி நின்றவா தோணைக்கம் ஆடாமோ!

சுஅ

X.

Vishnu's devotion and reward.

From out a thousand lotus flowers one flower was wanting still ;—
His eye Māl straight dug out, and placed on Aran's foot, our Lord !
To Him then Çaṅkaran forthwith the mighty discus gave,—
A gracious recompense. Thus everywhere extolling Him,

PLAY WE TŌṆŌKKAM !

40

XI.

The Bhairava.

Kāman his body lost, Kālan his life, the fiery Sun his teeth,
The Goddess of the tongue her nose, Brahmā a head, Agni his hand,
The Moon his crescent, Dakshan, Eçcan too, a head they lost.
These holy deeds in righteous wrath He wrought ; and thus

PLAY WE TŌṆŌKKAM !

44

XII.

Aruṇāçalam¹.

Brahmā and Hari through their foolishness said each :
'The Deity! the Deity supreme am I ;'
To quell their swelling pride, Aran in form of lustrous fire,
In grandeur measureless stood forth, the Infinite ; and thus

PLAY WE TŌṆŌKKAM !

48

1௩.

எழைத் தொழுப்பனென் எத்தனையோ காலம் எல்லாம்
பாழுக் கிறைத்தேன் பரம்பரினைப் பணியாதே,
ஊழிமுதற் சிந்தாத நன்மணிவுந் தென்றிறவிந்
தாழைப்பறித்தஆ, கொணையே டீரம் ஆடாயோ!

3.2

௩௪.

உரைமாண்ட உள்ளொளி உத்தமன் வந் துளம்புகலாய்,
கரைமாண்ட காமப் பெருங்கடலைக் கடத்தலாமே,
இரைமாண்ட இத்திரியப்பறவை இரித்தேநடத்
துரைமாண்ட ஆபாழக் கொணையே டீரம் ஆடாயோ!

3.3

XIII.

A wasted life.

Poor servile worshipper, — how many, many a time
I've watered barren soil,—not worshipping the Lord Supreme!
The Eternal-First, th' imperishable flawless Gem, to me
Came down; and bar of my 'embodiment' destroyed; and thus
PLAY WI TOṅOKKAM!

3.4

XIV.

Deliverance.

The inner Light, past speech, the Worthiest entered within
My soul, and brought me through lust's mighty sea that knows no shore,
And then the craving senses' sateless vultures routed fled!
Sing how a royal path in glory was made plain; and thus
PLAY WI TOṅOKKAM!

3.5

கக. ஆவது

திருப் பொன்னாசல்.

[அநுட் சுத்தி.]

[Metre: ஒற்றமைப்பிவந்த ஆரடித்தரவு கொச்சகக்கலிப்பர. As in V. § ii, but in verses of six lines.]

க.

சீர் ஆர் பவளங்கான் முத்தங் கயிடுக
 ஏர் ஆரும் பொற்பலகை ஏறி, இனிதீமர்ந்து,
 நாராயணன் அழியா நாண்மலர்த்தா ணும் அடிபேறக்
 ஊர் ஆகத் தந்தீருளும் உத்தர கோசமங்கை
 ஆரா அமுதின் அருட்டாள் இணை பாடிப்,
 போர் ஆர்வேற் கண்மடவீர்! பொன்னாசல் ஆடாமோ!

கூ

உ.

மூன்றங் கிலங்கு நயனத்தன், மூவாத
 வான்றங்கு தேவர்களுங் காண மலர் அடிகள்,
 தேன்றங்கித் தித்தித் தீமுதூறித் தான்றெளிந்தங்
 கூன்றங்கி நின்றுருக்கும் உத்தர கோசமங்கைக்
 கோன்றங் கிடைமருது பாடிக் குலமஞ்சை
 போன்றங் கந்தடையீர்! பொன்னாசல் ஆடாமோ!

கூஉ

THE SACRED GOLDEN SWING
 OR
 PURIFICATION BY GRACE.

HYMN XVI.

I.

Let precious coral be the posts, strung pearls the ropes,
 Pure gold the beauteous seats.—Mount we, and sweetly sing
 The flow'ry Foot Nārāyaṇan knew not, to me
 His currish slave in Uttara-kōṣa-maṅgai given
 As home. Ambrosial grace, that never palls, His feet impart.
 Ye guileless, bright-eyed ones. MOVE WE THE GOLDEN SWING!

6

II.

Three gleaming eyes His face displays; His flow'ry feet
 The gods that dwell in heaven and grow not old, see not;
 In Uttara-kōṣa-maṅgai seen, in flesh abides
 The King, while honied sweetness of ambrosia flows.
 Sing Iḍai-maruthu, His home! O ye like peafowl rare,
 Whose walk hath swanlike grace, MOVE WE THE GOLDEN SWING!

12

ஈ.

முன்விறும் ஆதியும் இல்லான் டிவிவர்குழய்
பன்னூறு கோடி இமையேங்க டீநிற்பத்
தன்னிறெனக்க்ருவித் தன் கருணை வெள்ளத்து
மன்னூறு பன்னூறு பை உத்தர கோபபங்கை
மின்னேறுமட வியன்மய விலையபுரம்,
பென்னேறுபுண் டிவையி! பென்னூறுல் ஆடாயே!

ஈ.

தஞ்சைக் கண்டத்தன், ழுண்டத்தவந்ததன்,
மஞ்சுதேய்ப்பட மவை உத்தர கோபபங்கை
அஞ்சொலா டீன்னேடுங்கூடி அடியவர்கள்
தெஞ்சுளேநின்ற டிதம் ழுறிக் கருணைசெய்து
துஞ்சல் பிறப்பிறப்பான், ழாய்புழ்ப்பாய்ப்,
புஞ்சம் ஆர் வெள்ளையி! பென்னூறுல் ஆடாயே!

ஈ.

ஆனே? அஹியே? அரிவையே? என்நீருவர்
கானைக் கடவுள் கருணையினுற் றேவப் ழுயம்
தானுமே உய்ய ஆட் பெண்டிருவி தந்தகருணை

III.

He Who no end and no beginning knows,—while saints
A multitude, and countless heavenly ones, stood round,
His sacred ashes gave in grace; and mercy's tide
Flow'd there: sing Uttara-koṣa-mangai's gemlike home
Of palaces, with terrace high, where lightnings play!
Maids, bright with gems and gold, MOVE WITH THE GOLDEN SWING!

IV.

His throat the poison holds; Lord of the heavenly ones;
To Uttara-koṣa-mangai's gemlike cloud capped heights
He came, with Her whose words are music; fill'd the mind
Of us His slaves, ambrosial sweetness gave and grace
That cuts off 'death and birth'! His holy praises sing!
Ye who wear store of bracelets bright, MOVE WITH THE GOLDEN SWING!

V.

The god, Whose form the Two might not discriminate,
In tender mercy, that the gods' assmled band
Might not know shame, but 'scape, made them His own, and poison at

ஊனாக உண்ட்ருளும் உத்தர கோசமங்கைக்
கோண்ஆர் பிறைச்சென்னிக் கூத்தன் குணம் பரவிப்,
பூண்ஆர் வனமுழையீர்! பொன்னாசல் ஆடாமோ!

௩௦

௬.

மாத் ஆடு பாகத்தன் உத்தர கோசமங்கைத்
தாத் ஆடு கொன்றைச் சடையான் அடியாருள்
கோத் ஆட்டி நாயேனை ஆட்கொண்டென் ரொல்பிறவித்
தீத் ஓடா வண்ணந் திகழப் பிறப்ப்' அறுப்பான்
காத் ஆடு குண்டலங்கள் பாடிக் கசிந்த்' அன்பால்
போத் ஆடு பூண்முழையீர்! பொன்னாசல் ஆடாமோ!

௩௬

௭.

உன்னற் கீரியதிரு உத்தர கோசமங்கை
மன்னிப் பொலிந்திருந்த மாமறையோன் றன்புகழே
பன்னிப் பணிந்திறைஞ்சப் பாவங்கள் பற்றறுப்பான்;
அன்னத்தின் மேல்ஏறி ஆடு மணிமயில்போல்
என்னத்தன் என்னையும் ஆட்கொண்டான் எழில்பாடிப்
பொன்னொத்த பூண்முழையீர்! பொன்னாசல் ஆடாமோ!

௪௨

As food : He, Uttara-kōṣa-maṅgai's Dancer, crowned
With crescent of the moon. Praise we His worth ! O ye
With jewell'd bosoms fair, AND MOVE THE GOLDEN SWING !

30

VI.

The Lady's Half is He ; His braided lock with flow'ry cassia dight
In Utt'ra-kōṣa-maṅgai 'midst his saints He dwells.
He freed my soul from sin ; made me, a cur, His own ;
From 'birth's old ill ' His glorious coming saves.
His pendant ear-rings' swing sing we with melting love, O ye
With flower-crown'd bosoms fair, AND MOVE THE GOLDEN SWING !

36

VII.

He dwells in beauty, Lord of the great mystic word,
Of Utt'ra-kōṣa-maṅgai shrine, past thought ; His praise
Who sing, and worship, and bow down, He frees from bonds of sin.
As gem-bright peafowl moving beauteous, on a swan,
My Father came, and made me His ! His beauty sing,
Ye with gold adorned, AND MOVE THE GOLDEN SWING !

42

௮.

கோல வரைக்குநீரி வந்து, நவையுந்துங்
சால அமுதுண்டு, நாய்கடலின் மிகெழுந்து,
ஞாலநிகம்பரிபோற்கொண்டு, நமை ஆண்டான்;
சிலந்திகழுந்திருஉந்நீர கோசமங்கை
மாலுக்கீரியானை வாய்ப்ப நாய்ப்பாய்ப்
பூலித்தகங்குயைந்து பொன்னுசல் ஆடபோட!

சுடி

௯.

கெங்குலவு சோலைத்திருஉந்தா கோசமங்கை
தங்குலவு சோலைத்தனிஉருவம் வந்தருவி,
எங்கள் பிறப்பறுத்திட் டெந்நாயம் ஆட்கொள்வான்;
பங்குலவு கோதையுந் தானும் பணிபொண்ட
கொங்குலவு கொன்றைச் சடையான் குணப்பயனிப்
பொங்குலவுபூண் முடியி! பொன்னுசல் ஆடபோட!

சுடி

VIII.

From glorious mountain height to earth He came,
Ate plenteous food, arose upon the lower seas,
In magic form upon a charger rode, and made us His;
In sacred Uttara-kōṣa-mangai where His virtue shines,
With loud acclaim Him whom Mal could not reach we praise,
And while our full hearts melt, MOVE WITH THE GOLDEN SWING!

15

IX.

In sacred Uttara-kōṣa-mangai's groves of cocoa palm
He came, in form unique a gracious light shone forth;
Our 'birth' He caused to cease, made such as us His own;
The Queen His Partner, and Himself, received our homage due;
We sing His worth Whose crest breathes cassia's sweet perfume;
Ye maids, whose jewell'd bosoms heave, MOVE WITH THE GOLDEN SWING!

16

கஎ. ஆவது

அன்னைப்பத்து.

[ஆத்தமபூரணம்.]

[Metre : கவி வீருத்தம். See V. v.]

க.

வேதமொழியர், வெண்ணீற்றர், செம்மேனியர்,
 நாதப்பறையினர்; அன்னை! என்னும்.
 நாதப்பறையினர்; நான்முகன் மாலுக்கும்
 நாதர் இந்நாதனார்; அன்னை! என்னும்.

உ.

கண்ணஞ் சனத்தர், கருணைக் கடலினர்,
 உண்ணின் றுருக்குவர், அன்னை! என்னும்.
 உண்ணின் றுருக்கி உலப்பிலா ஆனந்தக்
 கண்ணீர் தருவர்ஆல், அன்னை! என்னும்.

THE MOTHER-DECAD; OR, 'SOUL'S PLENITUDE.'

HYMN XVII.

This decad is a series of exclamations uttered by a little girl to her mother. See Vātha-Ūrār-Purāṇam V. 66. It is called தாக்கிசைமொழி = 'the broken rhythm.'

1.

'His word is the Vēdam; ashes white He wears;
 Rose-red is His form; His drum is the Nātham;
 MOTHER!' SAITH SHE.

'His drum is the Nātham; to the Four-faced,
 And to Māl too, this Lord is the Lord;
 MOTHER!' SAITH SHE.

11.

'His eye gleams black; He is compassion's sea;
 Within He dwells, He melts the soul,
 MOTHER!' SAITH SHE.

'Within He dwells, and to the melting soul
 Tears of undying bliss gives He,
 MOTHER!' SAITH SHE.

2. See Lex. காதல், and XIX. 32. 2-4. A play on the words Nātham, = 'an instrument of music,' and Nāthar, = 'Lord.' In the later Śaiva philosophy, Nātham is 'the male energy of the Deity.' The Four-faced is 'Brahmā.'

௩.

நித்த மனூளர், நிரம்ப அழகியர்,
 சித்தத் திருப்பர் ஆல், அன்னே! என்னார்.
 சித்தத்திருப்பவர், தென்னன், பெருந்துறை
 அத்தர், ஆவந்கர் ஆல், அன்னே! என்னார்.

42

௪.

ஆடரப் பூண், உடைத் தோல், பொடிப் பூசிற்கோர்
 வோடம் இருந்தவர், அன்னே! என்னார்.
 வோடம் இருந்த ஆகண்டுகன் டென்னுள்ளர்
 வாநிர்,—இது என்னே? அன்னே! என்னார்.

43

௫.

நீண்ட கரத்தர், தெறிதரு குஞ்சியர்,
 பாண்ட நன் நாடர் ஆல், அன்னே! என்னார்.
 பாண்ட நன் நாடர் பரந்தெழு சிந்தையை
 ஆண்டன்பு செய்வர் ஆல், அன்னே! என்னார்.

20

III.

'Th' eternal Bridegroom, He in minds devout
 Abides with perfect beauty crown'd ;
 MOTHER!' SAITH SHE.

'In minds devout abides, the southern Lord,
 Perum-turrai's Sire ; the Blissful ;
 MOTHER!' SAITH SHE.

12

IV.

'A dancing snake His jewel, tiger-skin His robe,
 A form with ashes smear'd He wears ;
 MOTHER!' SAITH SHE.

'The form He wears when'er I see and gaze,
 My soul within me faints, why this ?
 MOTHER!' SAITH SHE.

16

V.

'Long are His outstretch'd arms ; loose flow His locks,
 Lord of the goodly Paṇḍiyan land ;
 MOTHER!' SAITH SHE.

'Lord of the goodly Paṇḍi land, He rules
 My wandering thoughts, and shows His love ;
 MOTHER!' SAITH SHE.

21

கூ.

உன்னற்கரியசீர் உத்தர மங்கையர்

மன்னுவ தென்னெஞ்சில், அன்னே! என்னும்.மன்னுவ தென்னெஞ்சின் மால் அயன் காண்கிலார்;என்ன அதிசயம்! அன்னே! என்னும்.

உச

எ.

வெள்ளைக் கலிங்கத்தர், வெண்டிரு முண்டத்தர்,

பள்ளிக்குப் பாயத்தர், அன்னே! என்னும்.

பள்ளிக்குப் பாயத்தர் பாப்பரி மேல்கொண்டென்

உள்ளங் கவர்வர் ஆல், அன்னே! என்னும்.

உஅ

அ.

தாளி அறுகினர், சந்தனச் சாந்தினர்,

ஆள் எம்மை ஆள்வர் ஆல், அன்னே! என்னும்.

ஆள் எம்மை ஆளும் அடிகளார் தங்கையில்

தாளம் இருந்த ஆற், அன்னே! என்னும்.

கஉ

VI.

'Whose glory none may know in Uttara-maṅgai 'bides ;

He in my heart and soul abides ;

MOTHER !' SAITH SHE.

'He in my heart abides, Whom Māl and Ayan

Could not see ! How wondrous strange !

MOTHER !' SAITH SHE.

24

VII.

'White is His steed, and white His shaven head ;

He wears the sleeper's mystic dress,

MOTHER !' SAITH SHE.

'Wearing the sleeper's dress, a prancing steed

He rides, and steals away my soul,

MOTHER !' SAITH SHE.

28

VIII.

'He wears the twining-wreath ; the sandal paste

He smears ; He rules and makes us His,

MOTHER !' SAITH SHE.

'He makes us His ; in lowly servants' hands,

Hark, how the lordly cymbals sound,

MOTHER !' SAITH SHE.

32

25. This is ambiguous. See Lex. 29. See XIX. 36. 32. In the legend of Sambandhar it is said that Çivan gave him a pair of cymbals inscribed with *Namaçivāya*; but this cannot be referred to here. See Periya Purāṇam II. (I.) 102.

௯.

தையலோர் பங்கிவர், தயவு வேட்கர்,
ஐயம் புகுவர் ஆல், அன்னே! அன்னார்.
ஐயம் புகுந்தவர் பேருலார் அன்னுள்ளம்
தையும் இது அன்னே? அன்னே! அன்னார்.

10.

கொன்றை மதிய முங்கு லிள மந்தமர்
துன்றிய சென்னியர், அன்னே! அன்னார்.
துன்றிய சென்னியின் மந்தம் உன் மந்தமே
இன்றெவக் காவவர், அன்னே! அன்னார்.

IX.

'The fair One's Half, ascetic's garb He wears,
Enters our homes an alms to ask,
MOTHER!' SAITH SHE.
'He ent'ring alms to ask, my inmost soul
In sorrow sinks; wherefore is this?
MOTHER!' SAITH SHE.

X.

'Cassia, the moon, the *vilva* flower, and wild
Phrenzies crowd thick His head,
MOTHER!' SAITH SHE.
'The *vilva* flower that crowns His sacred brow
Wild phrenzy bringeth me to-day,
MOTHER!' SAITH SHE.

39. There is a play upon words here, not producible in English.

கௌ. ஆவது

குயிற் பத்து.

[ஆந்தம இரக்கம்.]

[For metre, see note at the end of the lyric, p. 202.]

க.

கீதம் இரிய குயிலே! கேட்டிஏல் எங்கள் பெருமான்
பாதம் இரண்டும் வினவிற் பாதலம் ஏழினுக்க் அப்பால்
சோதி மணிமுடி சொல்லிற் சொல்லிற் துநின்ற தொன்மை.
ஆதி குணம்ஒன் றும்இலான் ஆநந்தம் இலான் வரக் கூவாய்! ௪

௨. For பரமம்.

THE KUYIL-DECAD¹.

HYMN XVIII.

The *Kuyil*² is often referred to in these poems. Our Sage, like St. Francis of Assisi, was exceedingly fond of birds, and indeed was filled with love for the whole creation. In this poem he calls upon the Kuyil to join him in the praises of his Master, recounting the chief themes on which he was wont to dilate. The epithets applied to the Kuyil are skilfully varied; it is pictured to us as a diminutive bird haunting the leafy groves (13, 37); of a dark azure hue with a golden tint (9, 33); as uttering a sweet call of a peculiarly tender kind (1, 8); as possessed of a beauty gladdening the eye (17); and as imparting pleasure to all that hear its inviting notes (17, 21, 37). Mystically the Kuyil is the human soul. Comp. Psalm ciii.

I.

Çivan's infinity.

O KUYIL, sweet of song, if thou dost seek our Perumān to know;
If thou would'st ask of His twain feet;—they're planted 'neath the sevenfold gulf.
Would'st hear of His bright jewell'd crown? 'Tis glory old that passes speech.
Nor origin, nor qualities hath He, nor end; CALL HIM TO COME! 4

1. See XX. 9. 2. Comp. VII. 37. Muir, vol. iv. p. 387. The Tamil Aruṇāçala-Purāṇam, chap. ii. 'The Sacred Hill,' is the best account of this appearance of Çivan as a mountain:

'Whose crown above the highest height ascended,
Whose base beneath the lowest depth descended.'

Southey's 'Curse of Kehāma' is a beautiful version. 4. Martineau's Types, vol. i. p. 129.

¹ T. V. U. P., V. 67. ² The Kuyil (or Kokila: *Eudynamis indicus*) is found in all parts of the peninsula of India, and is a great favourite with the people. Its somewhat monotonous cry is more appreciated by the natives of the East than by those of the West, yet it is not unpleasing,—in moderation. Its note is sweet and plaintive. It must not be confounded with the English cuckoo, though it is of the same species, and not unlike it in some particulars. [See Catalogue of Birds in the Museum of the Honourable East-India Company, by T. Horsfield and F. Moore, 1856-1858.]

உ.

வந்தரும் ஏழுவ கேந்த வன்வரு வந்தன் னுருவாய்,
ஆர்கலிசுழ்தென் விலங்கை அழகப் வண்டோ தரிந்துப்
பேர் அருள் இன்பம் அறிந்த பெருந்துறை மோயிராளைச்
சரிய வாயற் குயிலே! தென்பாண்டி நாடனைக் கூவாய்!

ஈ.

நீல உருவீற் குயிலே! நீண்டணி மய்தீலாய்
கோல அழகிற் றிகழங் கொடியங்கை உன்வாழை கோயில்
சிலம் பெரிதும் இனிய திரு உத்தரகோசாயங்கை
ஞாலம் விளங்க இருந்த நாயக னைவரக் கூவாய்!

ஈ.

தேன்பழச் சோலை பயிலுந் சிறு குயிலே! இது கேண்,
வான் பழித் திம்மண் பருந்து மனிதரை அட்கொண்டவள்ளல்
ஊன் பழித் துள்ளம் பருந்தென் னுணர்வறு வாய ஒருக்கன்
மான் பழித் தாண்டமென் னோக்கி மனாளை நீ வரக் கூவாய்!

II.

His grace to Mandodari.

Him the fair sevenfold world extols, since every being's form is His;
In southern sea-girt Lañkā He the Lord Who Perum-turrai owns,
Vandothari the beautiful, made glad with His abounding grace!
KUYIL, the southern Pāñḍi Chief, CALL HIMSELF with thy voice divine!

III.

In His capital. XIX. 9, 12.

KUYIL with form of azure hue! In Uttara-koṅga-maṅgai's shrine,
Where bright the sacred temple stands, whose storied tenements rise decked
with gems,
One with the graceful Lady's flower-like form in virtue sweetly rich He dwells,
The loving Lord by whom the world grows bright, go thou, and HIM RECALL!

IV.

His voluntary humiliation

Thou KUYIL small, that dost frequent the grove with sweet fruit rich, hear this!
The Gracious-One Who left the heavens, enter'd this earth, made men His own,
The Only-One, despised the flesh, entered my soul, and fills my thought;
The Bridegroom of the Fawn-eyed-one that gently rules, GO HIMSELF CALL!

7. Mandōlari, in Tam. Var. (in the chief of the poems I have a the giant king of the V. Mur, vol. iv. p. 469; and note to XIV. (6) U. a. S. a. S. 10. 4.)

நீ.

சுந்தரத் தின்பக் குயிலே! சூழ்சுடர் ஞாயிறு போல
அந்தரத் தேநின் றிழிந்திங் கடியவர் ஆசை அறுப்பான்,
முந்து'நடுவு' முடிவும் ஆகிய மூவர் அறியாச்
சிந்துரச் சேவடியானைச் சேவகனை வரக் கூவாய்!

20

கூ.

இன்பந் தருவன் குயிலே! எழுல கும்முழு தாளி,
அன்பன், அமுதளித்தாறும் ஆனந்தன், வான்வந்ததேவன்,
நன்பொன் மணிச்சுவ டொத்த நற்பரி மேல்வரு வாளைக்
கொம்பின் மிழற்றுங் குயிலே! கோகழி நாதனைக் கூவாய்!

21

எ.

உன்னை உகப்பன் குயிலே! உன்றுணைத் தோழியும் ஆவன்;
பொன்னை அழித்ததன்மேனிப் புகழிற்றிகழும் அழகன்,
மன்னன், பரிமிசைவந்தவள்ளல், பெருந்துறைமேய
தென்னவன், சேரலன், சோழன், சீர்ப்புயங்கன், வரக் கூவாய்!

22

V.

His gracious appearing.

KUYIL, whose beauty is delight! Like sun with circling radiant beams,
Through upper heaven come down, He frees His saints from thrall of low desire;
The First, the Midst, the End is He;—the Three knew not His sacred form;—
His feet are bright with crimson glow;—the mighty Warrior CALL TO COME!

20

VI.

The manifestation in Madura.

KUYIL, glad pleasure give I Thee! the sevenfold worlds He rules;—
The Loving-One ambrosia gives;—the Blissful-God came down from heaven,
And on the goodly charger rode like jewel set in ruddy gold.
KUYIL, 'mid branches twittering, Gōkaṛi's Lord GO, CALL TO COME!

24

VII.

The monarch of the Tamil lands.

KUYIL, I'll joy in thee, and be thy comrade, ever by thy side;—
Him of the beauteous form Who shines, more choice than gold, in glory bright;
The King, Who on the horse in splendour rode, in Perun-turrai dwells!—
The Southern-One, the Çēran, Çōran, great Buyaṅgan, CALL TO COME!

28

28. Çivan is King of Pāṇḍi; and also of the western and of the eastern realms. See Pope's *Nālaḍiyār*, p. 414.

METRE OF XVIII.

1. Here the metre is Āçiriya-Viruttam of six feet.

2. These are all of two metrical syllables (G. 174), இயந்திரி. They represent the spondee, and the three feet formed by resolution of each long syllable into two short ones; i. e.

- -
 - - -
 - - - -
 - - - -
 - - - -

3. Each of these feet has two full 'measures' (மாதிரி, G. 16); thus the time of a line is twelve measures (long syllables), or twenty-four half-measures (short syllables).

4. The four lines of each stanza have initial rhyme (G. 182).

5. Each line is divided by caesura into two equal parts, with assonance (G. 183), generally at the beginning of the fourth foot. The lines have most often eight long and eight short syllables.

6. The scheme is:

- - - | - - - | - - - || - - - | - - - | - - -
 - - - | - - - | - - - || - - - | - - - | - - -
 - - - | - - - | - - - || - - - | - - - | - - -
 - - - | - - - | - - - || - - - | - - - | - - -

The first half begins and ends, and the second half ends, with a *metrically* long syllable.

7. Nasals and double letters are often slurred; thus துநி(ன்)ற is புனிம, and கொடிம(க்)கை is கருவினம்.

8. Very many lines are dactylic hexameters, rather after Greek than Latin models:

- - - | - - - | - - || - - - | - - - | - -

சுந்தர

சுந்தர சாஸ்திரம்.

[அடிமை செய்யுள்.]

[Metre: *செய்யுள் செய்யுள்*. See XLVII, XLVIII.]

I.

சாமினங்கிவிழே! அங்கள்பெருந்துறைக்கோன்
சீர்த்திருநாயக்கேத்துணையாய்;— ஆரூர்ன்,
செம்பெருமான், வெண்பாலரான், பற்கடலான், செம்புவிழையன்
சாம்பெருமான், வேவ்விவான் என்று!

2.

அநிலா இன்சொன்பலகதமே! ஸற்பெயிழிற்கும்
நாகன்மை ஆளுடையா^கற்றையாய்;—காதலவர்க்
கன்பாண்டுமீனா அருள்பரிவா^கற்றென்று
தென்பாண்டிநாடே தெளி!

THE SACRED TEN SIGNS: THE ROYAL INSIGNIA.

HYMN XIX.

I.

The Name of the King.

'Parrot fair and tender! soothly tell the glorious NAME
Of Perum-turai's King!'—'Lord of Anur, the ruddy Prince,
The White-flower-god, and he of the milky sea praised Him thus
Name we our Peruman, the PRINCE OF GODS!'

II.

King Civan's Land.

'O Emerald, whose blameless speech is sweet! The LAND declare
Owned by the Lord of all the sevenfold world, Whose own we are.'
'He rules His loving ones in love, and gives untailing grace,
His LAND is aye the southern Pāṇḍra-^{land}!'

1. Comp. *Overl. Anur*, 1. 6. 'Parrot, whose name has been given to the Emerald (see 2. Or 'ruddy', see *Q* 1. *Text*. For legend of Anur see *Periya Purāna*, vol. 1, p. 45. A whole canto is allotted to it. Called also *Parvati*. In *Dakṣiṇa*, 1. 1. 647-7. 2, are thirty-four lyrics in its honour. Compare the whole song, *Periya Purāna*, *Uṭṭarapāra*, *Adi*, 1. 1. 1. Series, *Malbar*, 1892, pp. 4-8, and 1. 1. 8. *Uṭṭarapāra*, II, 1. 1. 124. The others are in *Text*, 1. 1. 4. See II, 1. 1. 2. VII, 40. XVIII, 40; XXV, 1. 2. 5. The legend of the Parrot is given in the *Anur* 'alliteration' this 1. 6. *Text* 'world' may be translated 'all' or 'every'. See *The Lariyan* (see 1. 1. 2. 1. Civan. One of the great saints of the *Manār*. See XXXVI, and II, 1. 1. 8. Others say that the *Cōra* land is the 'body' of the *Periya Purāna*, and Anur.

ந.

தாதாடுபூஞ்சோலைத்தத்தாய்! நமை ஆளும்
மாதாடும்பாகத்தன்வாழ்ப்பதிஎன்?—கோதாட்டிப்
பத்தர் எல்லாம்பார்மேற்சிவபுரம்போற்கொண்டாடும்
உத்தரகோசமங்கைஊர்!

கஉ

சு.

செய்வவாப்ப்பைஞ்சிறகிற்செல்வீ! நஞ்சிந்தைசேர்
ஐயன், பெருந்துறையான் ஆறுரையாய்;—தையலாய்!
வான்வந்தசிந்தைமலங்கழுவவந்திழியும்
ஆனந்தங்காண் உடையான் ஆறு.

கசு

ரு.

கிஞ்சுகவாய் அஞ்சுகமே! கேடில் பெருந்துறைக்கோன்
மஞ்சன் மருவு மலைபகராய்;—நெஞ்சத்
திருள் அகலவாள்வீசி இன்பம் அருமுத்தி
அருளு மலை என்பது, காண், ஆய்ந்து.

உ0

III.

The City of the King.

‘O babbling bird, dweller in flowery grove with fragrance filled!
What is the Town where dwells our Lord, the partner of the Queen?’
‘The CITY Uttara-kōṣa-maṅgai named by men devout
And true, as Çiva-town on earth is prais’d!’

12

IV.

The King’s River.

‘Red-mouth’d, green-wing’d bright bird! Tell us the RIVER of the Sire
Who makes His home within our heart, great Perun-turrai’s King!’
‘O maid, the Master’s RIVER is the rapture sent from heaven,
Come down, the foulness of our mind to cleanse.’

16

V.

The Mountain of the King.

‘O parrot purple-mouth’d! Tell me the ever-during MOUNT
Of Perun-turrai’s King, that hides its head in clouds.’—‘O maid,
Behold and study well,—His MOUNT is bliss of sweet “RELEASE”;
Where the soul’s darkness flees, and light shines forth.’

20

9. *Tūth-āṅṅū*, ‘where bees feast on the pollen.’
Kurraḷ, 737. Comp. *Kurraḷ*, ch. lxxv, especially 742.

11. See II. 120.

15. See II. 105, 106.

17. Ovid, *Amores* ii. 6: ‘Tincta gerens
rubro Punica rostra . . .’

19. See II. 123, 124.

கூ.

இப்பாடே வந்தியம்புகூடுபுகல் என்செனியே!
ஒப்பாடாச் சீருடையான் ஊர்வதென்னே?—எப்போதும்
தேன் னரையுந் சிந்தையாய்க் தெய்வம்பெண் னோத்திசைப்ப
வான்புவி ஊரு மகிழ்ந்து!

௭.

கோற்றேன் மொழிக்கின்னாய்! கோதில் பெருந்துறைக்கோன்
மாற்றை வெல்லும் படை பகராய்;—அற்று
அழுக்கடையா தென்கருக முப்பலங்கள் பாயி
கழக்கடை, காண், கைக்கொள் படை.

௮.

இன்பான் மொழிக்கின்னாய்! எங்கள் பெருந்துறைக்கோன்
முன்பான் முடிந்து மற சியப்பாய்!—அன்பாய்
நிறைப்பகைகலங்கப் பேரில்புந் தொன்றும்
பருமிக்க நாகப்பறை.

VI.

The King's Courser.

'Come hither, parrot mine! and tell, before thou seek'st thy cage,
The Lord of matchless glory, what rides He?'—'He joyous rides
Upon the COURSER of the sky; with homed thought the maids
Divine attending chaunt melodious praise.'

VII.

The King's Weapon.

'Parrot, whose words are honey from the bough! What WEAPON pray
O'ercomes the foes of Perun-turrai's blameless King?'
'The triple WEAPON that He wields, transfixes threefold sin,
Causing the souls from malice free to melt.'

VIII.

The King's Drum.

'Parrot, whose words as milk are sweet, tell me the martial Drum
That awful sounds before our Perun-turrai's King!'—'I love
It bids the foe of "birth" confounded flee, and makes arise
All bliss of heaven: the joyous NATHA-DRUM.'

22. See II. 116. 27-28. See II. 117-118. 32. See II. 117, 118. NIVEL

கூ.

ஆய மொழிக்கிள்ளாய்! அள்ளுறும் அன்பர்பால்
மேய பெருந்துறையான் மெய்த்தார் என்?—தீயவினை
நாளும் அணு காவண்ண' நாயேனை ஆளுடையான்
தாளி அறு காம் உவந்த தார்.

கூகூ

கூ௦.

சோலைப் பசுங்கிளியே! தூநீர்ப் பெருந்துறைக்கோன்
கோலம் பொலியுங் கொடி கூறும்!—சாலவும்
ஏதிலார் துண்ணென்ன மேல்விளங்கி ஏர்காட்டும்
கோதிலா ஏறங்கொடி.

கூ௦

IX.

The King's Garland.

'Parrot, whose word is music, say, what is the GARLAND worn
By Perun-turrai's Lord, Who dwells in hearts where love wells up?'—
'Who owns me, worthless cur, and daily wards off "evil deeds,"—
He wears as WREATH the Tāji-arrugu.'

36

X.

The King's Banner.

'Green parrot of the grove declare, what BANNER glorious waves
Above the King of Perun-turrai's waters pure?'—'Aloft
The stainless BANNER of the bull resplendent gleams
In beauty manifest, while foes flee far.'

40

36. See Lex. and II. 113, 114, where Çivan's garland is said to be made from the red water-lily. The *Cassia fistula* (*Kondrai*), whose leaves are beautiful, long, yellow, and fragrant, is his general adornment (Ainslie, vol. i. p. 60). 37. See II. 103, 104, which is corrupt!

20. ஆவது

திருப்பாவளியொழுதி.

[திருநாளைந்தி.]

[Metre: ஆசிரிய உருமம். Formula: வி | -வி | வி | -வி | -வி.]

I.

பொற்றி! என் வாழ்முதல் ஆகிய பொருளே!
 புலந்தது, பூங்காழற் றிணைதுணை மலர்கொண்
 டேற்றி, தின் றிருமுகத் தெமக்கருண் மலரும்
 எழிவகை கொண்டிநின் றிருவடி. தொழுதோய்,
 சேற்றிதர் க் கமலங்கண் மலருந்தண் வயல் சூழ்
 திருப்பெருந் துறை உறை சிவபெருமனே!
 சற்றுயர்கொடி உடையாய்! எனை உடையாய்!
 எம்பெருமான்! பள்ளி எழுந்தருளாயே!

MORNING HYMN IN THE TEMPLE

OR

THE ROUSING FROM THE SACRED COUCH!

‘THE FREEDOM OF THE UPLIFTED SOUL.’

HYMN XX.

I.

Hail! Being, Source to me of all life's joys! 'Tis dawn;
 upon Thy flower-like feet twin wreaths of blooms we lay,
 And worship, 'neath the beauteous smile of grace benign
 that from Thy sacred face beams on us. — Civa-Lord,
 Who dwellest in Perun-turrai² girt with cool rice-fields,
 where 'mid the fertile soil th' expanding lotus blooms!
 Thou on Whose lifted banner is the Bull! Master!
 Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

¹ The image of the god is laid upon a couch each evening, and taken up in the morning. This *arise* is the first business of the day. This seems strangely at variance with ver. 5. ² This was composed in Perun-turrai, 'the great harbour,' where the poet went to buy horses for his King, and was made a disciple (p. xvi.). The bull is Civa's emblem. He rides on a white bull. It is also on his banner (XIX. 40). The bull-headed *Nairi*, whose image is everywhere in South India, is his Lord High Chamberlain.

உ.

அருணன் இந்திரன் றிசை அணுகினன்; இருள்போய்
 அகன்றது உதயநின்மலர்த்திருமுகத்தின்
 கருணையின் சூரியன் எழ எழ நயனக்
 கடிமலர் மலர மற்றண்ணல் அங்கண்ணம்
 திரணீரை அறுபதமுரல்வன. இவையோர்
 திருப்பெருந் துறையுறை சிவபெரு மானே!
 அருணிதிதரவரும் ஆனந்தமலையே!
 அலைகடலே! பள்ளி எழுந்தருளாயே!

ஈ.

கூவினபூங்குயில்கூவினகோழி;
 குருகுகள் இயம்பின, இயம்பினசங்கம்;
 ஒவினதாரகை, ஒளி ஒளி உதயத்
 தொருப்படுகின்றது, விருப்பொடுதமக்குத்
 தேவநற்செறிகழற்றூளிணைகாட்டாய்!
 திருப்பெருந்துறை உறைசிவபெருமானே!

II.

The sun has neared the eastern bound¹; darkness departs;
 dawn broadens out; and, like that sun, the tenderness
 Of Thy blest face's flower uprising shines; and so,
 while bourgeons forth the fragrant flower of Thine eyes' beam,
 Round the King's dwelling fair hum myriad swarms of bees².
 See, Çiva-Lord, in Perun-turrai's hallowed shrine Who dwell'st!
 Mountain of bliss, treasures of grace Who com'st to yield!
 O surging Sea! FROM OFF THY COUCH IN GRACE ARISE!

III.

The tender Kuyil's³ note is heard; the cocks have crowed;
 the little birds sing out; sound loud the tuneful shells⁴;
 Starlights have paled; day's lights upon the eastern hill
 are mustering. In favouring love O show to us
 Thy twin feet, anklet-decked⁵, divinely bright;—
 Çiva-Lord, in Perun-turrai's hallowed shrine Who dwell'st!

¹ The original says, 'Indra's region,' since he is regent of the East. There are eight points of the compass. Over each a deity presides.

² This passage is a curious *double entendre*. It may also be rendered 'the vast assembled host sing the six-syllables': *öm-çi-vä-ya-na-mah*. The bees, or winged beetles, are called by metonymy 'six-feet.'

³ Comp. VII. 29. The Koil or Kuyil, for which there is no English name. See XVIII.

⁴ The *Çaṅkha*, or conch-shell, used in the temple music.

⁵ Worn especially by kings and heroes.

யாவரும் அறிவரியாய்! எமக்கெனியாய்!

எம்பெருமான்! பன்னி அழுந்தருளாயே!

32.

சு.

இன்னிசைவினையரியழிவர் ஒருபயல்;

இருக்கொந்தேந்தரியாய்விவர் ஒருபயல்;

துன்னியரிணைமலர்க்கையினர் ஒருபயல்;

தொழுகையர் அழுக்கையர் துவன்கையர் ஒருபயல்;

சென்னியில் அஞ்சலி கூப்பினர் ஒருபயல்;—

தருப்பெருந்துறை உறைசிறிபெருமாவே!

என்னையும் ஆண்டுகொண்டுவருள்பரியும்

எம்பெருமான்! பன்னி அழுந்தருளாயே!

33.

சூ.

‘பூதங்கடோறுநின்றாய்’ எனின் அல்லால்

‘போக்கிலன், வரலிலன்,’ எந்நினைப்புவரோர்

கீதங்கன்பாடுதல் ஆடுதல்ல்லால்

கேட்டறியோம் உனைக்கண்டறிவாரைச்,

தீதங்கொள்வயற்றிருப்பெருந்துறைவன்து!

தீந்தனைத் தும்பரியாய் எங்கண்டறிவார்

Thee all find hard to know; easy to us Thine own!

Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

12

IV.

There stand the players on the sweet-voiced lute and lyre;

there those that utter praises with the Vedic chaunt;

There those whose hands bear wreaths of flowers entwined;

there those that bend, that weep, in ecstasy that faint;

There those that clasp above their heads adoring hands;—

Çiva-Lord, in Perun-turrai's hallowed shrine Who dwell'st!

Me too make Thou Thine own, on me sweet grace bestow!

Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

16

V.

‘Thou dwell'st in all the elements,’ 'tis said; and yet

‘Thou goest not, nor com'st;’ the sages thus have sung

Their rhythmic songs. Though neither have we heard nor learnt
of those that Thee by seeing of the eye have known.

Thou King of Perun-turrai, girt with cool rice-fields,

to ponder Thee is hard to human thought. To us

தேதங்கள் அறுத்தெம்மை ஆண்டருள்புரியும்
எம்பெருமான்! பள்ளி எழுந்தருளாயே!

20

கூ.

பப்பறவீட்டிருந்துணருநின்னடியார்
பந்தனைவந்தறுத்தார், அவர்பலரும்
மைப்புறுகண்ணியர்மான்னுடத்தியல்பின்
வணங்குகின்றார், அணங்கின்மணவாளா!
செப்புறுகமலங்கண்மலருந்தண்வயல்கூழ்
திருப்பெருந்துறை உறைசிவபெருமானே!
இப்பிறப்பறுத்தெமை ஆண்டருள்புரியும்
எம்பெருமான்! பள்ளி எழுந்தருளாயே!

23

எ.

அதுபழச்சுவை என அமுதென அறிதற்
கரிதென, எளிதென அமரரும் அறியார்.
இது அவன்றிருவுருவிவன் அவனெனவே
எங்களை ஆண்டுகொண்டிங்கெழுந்தருளும்.

In presence come! Cut off our ills! In mercy make us Thine!
Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

20

VI.

Thy saints, who sinless in Thy home abide and know,
have come, their bonds cast off; and now, a mighty host,
With beauteous garlands decked, and clothed in human shape,
they all adore Thee, Bridegroom of the Goddess dread!
Çiva-Lord, Who dwell'st in Perun-turrai's hallow'd shrine,
girt with cool rice-fields, where th' empurpled lotus blooms!
Cut off this 'birth!', make us Thine own, bestow Thy grace!
Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

24

VII.

'The flavour of the fruit is that;' 'ambrosia that;'
'that's hard;' 'this easy:' thus Immortals too know not!
'This is His sacred form; this is Himself:' that we
may say and know, make us Thine own; in grace arise!

மதுவளம்பெயிற்றிருவுத்தரகோச
 மங்கை உள்ளாய்! திருப்பெருந்துறைமன்னு!
 எது எமைப்பணிகொளுமாறுதுகேட்போம்.
 எம்பெருமான்! பள்ளி எழுந்தருளாயே!

22

அ.

முத்தியமுதவநிவிறுதியும் ஆனும்.
 சுவரும் அல்கிலரியவம்மற்றறிவாய்?
 பத்தனைவிரலியுநீயுதினவடியாய்
 பறங்குடி ஞெளம் எழுந்தருளியபரவோ!
 செத்தழல் பராதிருமேனியுங்காட்டித்,
 திருப்பெருந்துறை உறைகோயிலுங்காட்டி,
 அத்தனாவதுங்காட்டி, வந்தாண்டாய்!
 ஆரமுதே! பள்ளி எழுந்தருளாயே!

22

ஆ.

விண்ணகத் தேவருநண்ணவுமாய்ப்பா
 விழுப்பொருளே! உன்தொழுப்பா யோங்கன்

In Uttara-kōṣa-maṅgai's¹ sweet perfumèd groves
 Thou dwellest! O King of Perun-turrai's hallowed shrine!
 What service Thou demandest, Lo! we willing pay.
 Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

23

VIII.

Before all being First, the Midst, the Last art Thou.
 The Three² know not Thy nature: how should others know?
 Thou, with Thy tender Spouse, Thy servants' lowly huts
 in grace didst visit, entering each, Supernal One!
 Like ruddy fire Thou once didst show Thy sacred form;
 didst show me Perun-turrai's temple, where Thou dwellest,
 As Anthaṅan³ didst show Thyself, and make me Thine.
 Ambrosia rare! FROM OFF THY COUCH IN GRACE ARISE!

24

IX.

The gods in heaven who dwell may not approach Thy seat⁴
 O Being worthiest! Yet us who at Thy foot

¹ Uttara-kōṣa-maṅgai, an ancient Pāṇḍyan capital, eight miles south-west of Ramnad. ² See Indra, Brahma, and Vishnu. ³ A title of Brahma's. See Pope's *Asvagh.* in Lex

மண்ணகத்தேவந்துவாழச்செய்தானே!

வண்டிருப்பெருந்துறையாய்! வழியடியோம்
கண்ணகத்தேநின்றுகளிதருதேனே!

கடல் அமுதே! கரும்பே! விரும்படியார்
எண்ணகத்தாய்! உலகுக்குலகானாய்!

எம்பெருமான்! பள்ளி எழுந்தருளாயே!

ருக்

க0.

புவனியிற்போப்பிறவாமை இனனும்

போக்குகின்றோம் அவமே. இந்தப்பூமி
சிவன் உய்யக்கொள்கின்றவாறென்றுநோக்கித்
திருப்பெருந்துறை உறைவாய்! திருமாலாம்
அவன்விருப்பெய்தவுமலரவன் ஆசைப்
படவுநின்னலர்ந்தமெய்க்கருணையுநீயும்
அவனியிற்புகுந்தெமை ஆட்கொள்ளவல்லாய்,
ஆரமுதே! பள்ளி எழுந்தருளாயே!

ஈ0

எஎ. இனனம்=இந்நாளாம்.

Pay homage, Thou to earth descending, madèst blest.

Dweller in fertile Perun-turrai's shrine! our eyes
Beheld Thee; honied sweetness made our being glad.

Ambrosia of the sea! Sweetest of sweets! Thou art
Within Thy longing servants' thought!—Soul of this world!—
Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE!

36

X.

Said sacred Māl and flower-born Ayan as they gazed

on Çivan's form, 'This day in vain we spend and cry.
'Tis time we went to earth and there were born. 'Tis earth,
'tis earth alone where Çivan's grace is wont to save.'

Thou King, Who dwell'st in Perun-turrai's¹ hallow'd shrine,
mighty Thou wert to enter earth, and make us Thine!

Thou and the Grace, that flower-like blooms from forth Thy form,
Ambrosia rare! FROM OFF THY COUCH IN GRACE ARISE!

40

¹ *Perun-turrai* ('the great haven') was to the sage very much what Jerusalem, the Holy, was to the Hebrew Psalmists and Prophets; and what Jerusalem, the Golden, is to Christians now.

உக. ஆவது

கோயின் முத்த திருப்பதிகம்.

[அநாதியாகிய சர்க்காரியம்.]

[Metre : ஆசிரிய விருத்தம். Formula : -aa | -aa | -aa twice]

3.

உடையாள் உன்ற ன்நிவிருக்கும்;
 உடையா ண்நிவு ன்நி இருத்தி;
 அடியே ன்நிவுள் இருவிரும்
 இருப்ப தானுல் அடியேன் உன்
 அடியார் நடுவுள் இருக்கும் அருளைப்
 புரியாய், பொன் வம்பலத்தெம்
 முடியா முதலே! என்கருந்து
 முடியும் வண்ண முன்னின்றே!

THE ANCIENT SACRED TEMPLE-SONG

OR

'ETERNAL REALITY.'

HYMN XXI.

I.

The Mistress dwells in midmost of Thyself,
 within the Mistress centred dwellest Thou,
 Midst of Thy servant if Ye Both do dwell,
 to me Thy servant ever give the grace
 Amidst Thy lowliest servants to abide ;
 our Primal Lord, Whose Being knows no end,
 Who dwellest in the sacred golden porch,
 still present to fulfil my heart's intent !

4

1. NOTE XIII. *Çitta* is 'hymic gear.'
 4. Comp. Psalm xxvii.

3. Lines 3, 13-16, 34 are irregular in metre.

உ.

முன்னின் றுண்டாய் எனைமுன்னம்;
 இயானும் அதுவே முயல்வுற்றுப்
 பின்னின் றேவல் செய்கின்றேன்;
 பிற்பட் டொழிந்தேன், பெம்மானே!
 என்னின் ற்ருளி வரநின்று
 போந்தி டென்னு விடில் அடியார்
 உன்னின் றிவனார் என்னாரோ?
 பொன்னம் பலக்கூத்துகந்தானே!

அ

ஈ.

உகந்தானே அன்புடை அடிமைக்க்'
 உருகா உள்ளத் துணர்விலியேன்,
 சகந்தான் அறிய முறை இட்டாற்
 றக்க ஆறன் றென்னாரோ?
 மகந்தான் செய்து வழிவந்தார்
 வாழ வாழ்ந்தாய், அடியேற்குள்
 முகந்தான் ரூரா விடின் முடிவேன்,
 பொன்னம் பலத்தெம் முழுமுதலே!

ஈஉ

II.

I have not swerved.

E'erwhile in presence here Thou mad'st me Thine ;
 and I even so to be with effort strain :
 I follow Thee, and Thy behests fulfil ;
 but still I here behind am left, great Lord !
 If Thou appear not now in grace, and bid
 me come, will not Thy servants doubting say,
 'And who was he that stood erewhile with Thee,'
 Who joyest in the golden hall to dance ?

8

III.

'He joy'd erewhile in loving service done,'—
 if I, with heart of feeling reft made hard
 By grief, complain, for all the world to know,—
 will they not say, 'This is no fitting thing ?'
 Thy faithful ones, the sacrifice performed,
 now dwell in bliss with Thee, and Thou with them.
 If Thou Thy face to me turn not, I die,—
 life's Source, Who dwellest in the golden court !

12

௫.

முழுமுதலே! வாய்ப்பலனுகநும்
 மூவர்க்கும் என்றவாகநும்
 வழிமுதலே! நின் பழ அடியாள்
 திரள்வான் குழுவிக்
 கொழுமுதலே! யருட்த்திருக்க
 இரங்கும் கொல்லோ, என்
 ற்முடிவெ அன் லிமற்றென்
 செய்கேன்? பொன்னம் பலத்தாரோ!

௪௪

௫.

அரைசே! பொன்னம் பலத்தாரும்
 அமுதே! என்றுன் வருணைக்கி,
 இரைதேர் கொக்கொந் திரவுபகல்
 எசற் றிருந்தே வேசற்றேன்;
 கரைசேர் அடியாள் களிசிறப்பக்
 காட்சி கொடுத்துன் வடியேன்பால்
 பிரைசேர் பாலி னெய்ப்போலப்,
 பேசா திருந்தால் எசாரோ?

௨௦

IV.

Thou Source of All! Guide to the senses five;
 and to the Three; to me, too, in life's way!
 Thine ancient servants' thronging multitude
 is gathered now within the heavenly courts,
 Fount of all brightness! Thou hast given them grace;
 shall I not cry, 'To me show pity too?'
 And so I weep, what other can I do? —
 Thou King of Tillai's sacred court of gold!

16

V.

'King, Dancer in the golden court,
 Ambrosia,' looking for Thy grace, I cry.
 Like patient heron watching for its prey,
 by night and day, I drooping 'bide and mourn.
 Thy saints have reached the shore, in joy they shine,
 to me if Thou deny that vision bright,
 Like butter hidden in the curdled milk,
 still silent, will not they reproach?

17

கூ.

ஏசா நிற்பர் என்னை உனக்
 கடியான் என்று பிறர் எல்லாம்
 பேசா நிற்ப ரியான்ருனும்
 பேணு நிற்பே லீன்னருளே!
 தேசா! தேசர் சூழ்ந்திருக்குந்
 திருவோ லக்கஞ் சேவிக்க
 ஈசா! பொன்னம் பலத்தாடும்
 எந்தாய்! இனித்தான் இரங்காயே!

உச

எ.

இரங்கு' நமக்கம் பலக் கூத்தன்,—
 என்றென் றேமாந் திருப்பேனை
 அருங்கற் பனைகற் பித்தாண்டாய்;
 ஆள்வா ரிலிமா டாவேனே?
 நெருங்கும் அடியார்க ளு'நீயு'
 நின்று நிலாவி வினையாடு'
 மருங்கே சார்ந்து வர, எங்கள்
 வாழ்வே! வா என்றருளாயே!

உஅ

VI.

Even they will heap reproach upon my name,
 revile, and scoffing point me out as Thine ;
 While others all will utter various speech ;
 but I will cherish yearnings for Thy grace.
 Teacher!—that I amid Thy loving ones
 may render service in the sacred hall,—
 Father!—Who dancest in the golden court,—
 henceforth, O Ruler, pity show to me !

24

VII.

' Show pity, Dancer in the golden court,'
 with ever-yearning soul I pray. Of old,
 Rare teaching didst Thou give, and mad'st me Thine !
 Shall I become mere beast, with none to own ?
 Thy saints around Thee throng, where Thou and they,
 in happy sport commingled, ever dwell.
 That I may thither rise to join the band,
 our only Bliss, in grace O bid me come !

25

அ.

அருளாதொழிந்தால், அடியேனை
 அஞ்சேல் என்பார் ஆர் இங்ருப்?
 பொருளா என்னைப்புருந்தாண்ட
 பொன்னே! பொன்னம் பலக்கூத்தா!
 மருளார் மவத்தோடுகைப்பிரிந்து
 வருந்து வேளை வா என்றான்
 தெருளார் கூட்டங்காட்டாயேற்,
 செத்தே போனார் சிரியாரே?

௨௨

கூ.

சிரிப்பார், களிப்பார், தேனிப்பார்,
 திரண்டு திரண்டுந் திருவார்த்தை
 விரிப்பார், கேட்பார், மெச்சுவார்,
 வெவ்வேறுநுந்துன் திருநாமத்
 தரிப்பார், பொன்னம் பலத்தாநித்
 தலைவா, என்பார். அவர்முன்னே
 தரிப்பாய் நாயேன் இருப்பேனோ?
 நம்பீ! இரித்தா ன்ஸ்காயே!

௨௩

VIII.

Whom have I save Thee?

Grace if Thou show not to Thy servant, who
 is here to bid me cast away my fears?
 All gold, Thou entering here, mad'st me Thine own,
 as thing of worth; Dancer in court of gold!
 Me, from Thee severed, with bewildered mind,
 and troubled sore, ah! bid to come to Thee.
 If Thou show not Thy glorious fellowship,
 I die; and then will not men scoff?

௨௪

IX.

The joys of Givan's paradise.

They smile, they joy, honied delights they quaff,
 in thronging crowds Thy words expound and hear,
 And loud extol. Then each apart repeats
 the saving mystery of Thy sacred Name.
 'Our Head, Who dancest in the golden court,'
 they cry. Before these blessed ones, shall I
 Like dog, that jackals chase and scare, remain?
 My Teacher, even now bestow Thy grace!

௨௫

30.

நல்கா தொழியா ன்மக்கென்றுன்
 ன்மம் பிதற்றி, நயனநீர்
 மல்கா, வாழ்த்த வாங்குமுழு,
 வணங்கா, மனத்தா ன்னைந்துருகிப்
 பல்கால் உன்னைப் பாவித்துப்
 பரவிப், பொன்னம் பலம் என்றே
 ஓல்கா நிற்கும் உயிர்க்கிரங்கி
 அருளாய்! என்னை உடையானே!

40

X.

Let not my trust be vain!

'He will not cease to pour on us His gifts,'—
 thus have I raving named Thy Name,
 My eyes with tears were fill'd,—my praising mouth
 falter'd,—I bow'd,—in thought with melting soul
 Many a time Thine image I recalled,—
 and uttering praises named the golden court.
 My Master, grant Thy grace to me, and oh!
 have pity on the soul that pines for Thee!

40

௨௨. ஆஹி

சேயிற் றி நயங்கிற்.

[அநாஹி (அஹி) அஹி.]

Metre ஆஹி அஹி, Formula: அ - அ | அ - அ | அ - அ - அ - அ.

1.

மயிற் றி நயங்கிற் வஞ்சப்
 புலனைந்தின் வழி அடைத் தழதே
 ஊறிநின் றென்னுள் எழுபரஞ்சோதி,
 உள்ளவாகாணவந்தருளாய்!
 தேறலின் றெளிவே! சிவபெருமாளே!
 திருப்பெருந்துறை உறைசிவனே!
 சுறியாப்பதங்களியாவையுங்கடந்த
 இன்பமே! என்னுடை அன்பே!

THE SACRED TEMPLE-LYRIC

[AN ANAPHORIC DECAD.]

'THE CHARACTERISTICS OF SACRED ENJOYMENT.'

HYMN XXII

1.

Show me Thy Face.

With changing wiles the senses five bewilder me:
 their course Thou dost close up, Ambrosial Fount!
 Come, Light Supreme, that ever springing fill'st my soul,
 and give me grace to see Thee as Thou art.
 Essential Sweetness pure! O mighty Civa-Peruman,
 Who dwell'st in Perun-turrai's sacred shrine!
 O Thou, the bliss all endless happy stations yield,
 transcending far, my Pleasure and my Love!

1. See T. V. U. P., Canto V. 62. Comp. the beautiful Aphorism (Sūtram) viii in Civa-Āna-b-āham

2.

அன்பினால் அடியேன் ஆவியோடாக்கை
 ஆனந்தமாப்க்கசிந்துருக
 என்பரமல்லா இன்னருடந்தாய்;
 யானிதற்கிலன் ஓர்கைம்மாறு.
 முன்புமாய்ப்பின்புமுழுதுமாய்ப்பரந்த
 முத்தனே! முடிவிலாமுதலே!
 தென்பெருந்துறையாய்! சிவபெருமானே!
 சீருடைச்சிவபுரத்தரைசே!

2

ந.

அரைசனே! அன்பார்க்கடியனேனுடைய
 அப்பனே! ஆவியோடாக்கை
 புரைபுரைகனியப்புகுந்துநின்றுருக்கிப்
 பொய்யிருள்கடிந்தமெய்ச்சுடரே!
 திரைபொராமன்னும் அமுதத்தெண்கடலே!
 திருப்பெருந்துறை உறைசிவனே!

ii.

Praise for grace imparted.

In LOVE, Thy servant's soul and body thrilling through,
 and melting all my heart with rapturous bliss,
 Thou hast bestowed sweet grace beyond my being's powers;—
 and I for this have no return to give!
 Thou art before! Thou art behind! Thou art the Free,
 through all diffus'd! Thou First, without an end!
 South-Perun-turrai's Lord! O Çiva-Perumān!
 Çiva-Puram's ever-glorious KING!

8

iii.

Inspire me to feel and utter the very truth regarding Thee.

O KING, the slave of Thine own loving ones am I.
 Father! not soul alone but body too,
 Thou enterest melting, and with sweetness fill'st each pore.
 Thou dost disperse false darkness, O true Light!
 Ambrosial Sea, whose clearness knows no ruffling wave!
 Çivan, Who dwell'st in Perun-turrai's shrine!

உரை உணர்விறந்துநின்றுணர்வகோர் உணர்வே!
யான் உன்னை உரைக்கும் ஆறுணர்ந்தே!

௨௨

௪.

உணர்ந்தமர் முனிவருப்பயோடொழிந்தார்;
உணர்வுக்குந்தெரிவருப்பொருளே!
இணங்கிவியல்லாவுயிர்கட்கு முய்யே!
எனையிறப்பறுக்குமொம்மருந்தே!
திரைந்ததேயர் இருளிற்றெளிந்ததாவெனியே!
தருப்பெருந்துறை உறைவினவே!
குணங்கடாடில்லா இன்பமே! உன்னைக்
குறுகினேற்கினி என்ன குறையே?

௨௩

௫.

குறைவிலாநிறைவே! கோதிலா அமுதே!
ஈழிலாக்கொழுஞ்சுடர்க்குவந்தே!
மறையுமாய், மறையின் பொருளுமாய், வந்தென்
மனத்திடைமன்னியமன்னவே!
சிறைபெருநீர்பேற்றிந்கைவாய்ப்பாயுந்
சுருப்பெருந்துறை உறைவினவே!

Thou Thought unique, thinking what passes word and thought!
teach me to know the way to speak of Thee!

௨௪

iv.

Sages that know all else; the heav'nly ones and all
the others, scarce can know Thee, Being rare!
Life of all lives, with none confused! My healing Balm,
that from 'Embodiments' my spirit frees!
Pure Light, clear shining 'mid the darkness dense!
Çivan, Who dwell'st in Perun-turraï's shrine!
O Bliss, of qualities devoid! Henceforth to me,
who have to Thee drawn nigh, what can there lack?

௨௫

v.

Fulness, that knows no lack; ambrosial Essence pure!
O unsealed mount of ever blazing light!
Thou art the Veda, —Thou the mystic Veda's sense.
Within my mind Thou coming, 'bid'st its Lord!
As torrents burst their bounds, Thou rushest through my soul!
Çivan, Who dwell'st in Perun-turraï's shrine!

12. See Martineau's Types of Ethical Life, vol. 1, pp. 25, 266. *Ashtakam* of the
God: *சுவி ஈசுவர ஹ்ருஷா, ஹ்ருஷாவா மனசு* — *சுவி ஈசுவர ஹ்ருஷா*

இறைவனே, நீ என்னுடலிடங்கொண்டாய்;
இனி உன்னை என்னிரக்கேனே?

20

கூ.

இரந்திரந்துருக என்மனத்துள்ளே,
எழுசின்றசோதியே! இமையோர்
சிரந்தனிற்பொலியுங்கமலச்சேவடியாய்!
திருப்பெருந்துறை உறைசிவனே!
நிரந்த ஆகாயநீர்நிலந்தீகால்
ஆயவை அல்லையாய்! ஆங்கே
கரந்ததோருருவே! களித்தனன் உன்னைக்
கண்ணுறக்கண்டுகொண்டின்றே!

23

எ.

இன்றெனக்கருளி இருள் கடிந்துள்ளத்
தெழுசின்றஞாயிறே போன்று
நின்றநின்றன்மைநினைப்பறநினைந்தே
னீயலாற்பிறிதுமற்றின்மை

O King, my body hast Thou made Thine home ; henceforth
what blessings shall Thy suppliant ASK of Thee ?

20

VI.

That I may ever ASK and melt, within my mind,
O Light, Thou dost arise ! In beauty shines
On heavenly heads the lotus of Thy roseate feet !
Çivan, who dwell'st in Perun-turrai's shrine !
The boundless ether, water, earth, fire, air ;—all these
Thou art ; and none of these Thou art ; but dwell'st
In these conceal'd, O formless One ! My heart is glad
that with these eyes THIS DAY I've seen Thee clear !

24

VII.

THIS DAY on me in grace Thou risest bright, a Sun,
bidding from out my mind the darkness flee !
That thought may cease upon Thy nature manifest,
I think. Beside Thee all that is is nought,—

24. A various reading (உருவே) gives 'O Form unique!'

சென்றுசென்றனுவாய்த்தேய்ந்துதேய்ந் தொன்றித்
 திருப்பெருந்துறை உறைசிவனே!
 ஒன்றுநீ அல்ல அன்றி ஒன்றில்லை,
 ஆருன்னை அறியநிற்பாரே?

224

அ.

பாப்பதம் அண்டம் அனைத்துயாய் மனைத்துப்
 பரக்கதோர்ப்பட ி ஒளிப்பரப்பே!
 நீர் உறுதியே! தீனைவதேகல் அரிய
 தீன்மலா! தீன்வருள் வெள்ளச்
 சீர் உறுதிக்கை அழுக்கதோர்கேனே!
 திருப்பெருந்துறை உறைசிவனே!
 ஆருவெனக்கிங்காரி அயல் உள்ளார்?
 ஆனந்தம் ஆக்குப் பன்னோதி!

225

ஆ.

சோதியாய்த் தோன்றும் உருவமே! அருவாய்
 ஒருவனே! சொல்லுநற்கரிய,
 ஆகியே! தருவே! அந்தமே! பந்தம்
 அறுக்கும் ஆனந்தமாளனே!

Moving ever, as atoms ever wasting, Thou art One!
 Īvan, Who dwell'st in Perun-turrai's shrine!
 Thou art not anything; without Thee nothing is;
 who are they that can know Thee as Thou art?

226

VIII.

Expanse of light, that everywhere through every world,
 o'er earth and heaven springs forth and spreads alone!
 Thou Fire in water hid! O Pure One, if of Thee
 we think, Thou'rt hard to reach. Fountain of grace,
 Upspringing in the thought devout, as honey sweet!
 Īvan, in Perun-turrai's sacred shrine
 Who dwell'st, who are my kindred here, and strangers who?
 my Light, Thou changest all to rapturous joy!

227

IX.

O Form, beheld in radiant light made manifest,
 Thou only Mystic One, Who wear'st no form;
 Thou First! Thou Midst! Thou Last! Great Sea of rapturous joy!
 Thou that dost loose our being's bonds!

தீதிலாதன்மைத்திருவருட்குன்றே!
 திருப்பெருந்துறை உறைசிவனே!
 யாதுநீ போவதோர் வகை? எனக் கருளாய்
 வந்துநின் னிணை அடி தந்தே!

கூ

க௦.

தந்ததுன்றன்னைக், கொண்ட தென்றன்னைச்,
 சங்கரா! ஆர்கொலோசதுரர்?
 அந்தம் ஒன்றில்லா ஆனந்தம்பெற்றேன்,
 இயாதுநீபெற்றதொன்றென்பால்?
 சிந்தையே கோயில் கொண்ட எம்பெருமான்!
 றிருப்பெருந் துறை உறை சிவனே!
 எந்தையே! ஈசா! உடலிடங்கொண்டாய்,
 யானிதற் சிலன் ஓர் கைம்மாறே!

சு௦

Thou sacred Hill of grace and good, from evil free!
 Çivan in sacred Perun-turrai's shrine
 Who dwell'st! There is no way for Thee to part from me!
 Come, GIVE to me to worship at Thy feet!

36

x.

What Thou hast GIVEN is THEE; and what hast gained is ME:
 O Çaṅkarā, who is the knowing one?
 I have obtained the rapturous bliss that knows no end;
 yet now, what one thing hast Thou gained from me?
 Our Perumān, Who for Thy shrine hast ta'en my thought!
 Çivan, Who dwell'st in Perun-turrai's courts!
 My Father, and my Master! Thou hast made this frame
 Thine home; for this I know no meet return!

40

௨௬. ஐ. ௨. ௩

செந்திலாயபத்து.

[பொய்வுநீர் அரவநீர் கொழுவை.]

Metre நூல்பு மீட்டை, eight feet

3.

பொய்யனைன் அகநெகப்பருந் தமுறாய்
 புதுமலர்க் கரல்துணை அடிபிந்தாய்,
 கையனைன் இன்னுஞ் செத்தலேன், அந்தோ,
 விழித்தருந்துள்ளக் கருத்தினை இடிந்தேன்.
 ஐயனே! அரசே! அருட்பெருங்கடலே!
 அத்தனே! அயன் மாற்கீர் ஒண்ணுர்
 செய்யமே வியனே! செய்வகை அறியோன்;
திருப்பெருந் துறைமேவிய சிவனே!

WEARINESS OF LIFE.

(THE INFINITY OF BLISS IN ÇIVAN.)

HYMN XXIII

1.

Sever'd from Thee I cannot live.

I, false, am sever'd from the flow'ry fact that, entering here,
 made my soul melt, distilling nectar sweet.

Yet I, poor wretch, die not as yet; but, in a waking dream,
 the inner purpose of my soul I've lost.

O Teacher, — King, — Great Sea of grace, — Father, — Whose roseate form
 Ayan and Mal could never come to know,

I know not what to do, O ÇIVAN, Thou Who didst draw near
 IN SACRED PERUN-TURRAI'S SHRINE TO DWELL!

உ.

புற்றும் ஆப், மரம் ஆப்ப், புனல் காலே
 உண்டி ஆப், அண்ட வாணரும் பிறரும்
 வற்றி யாரு'தின் மலர் அடி காணா
 மன்ன! என்னை ஓர் வார்த்தை உட்படுத்துப்
 பற்றினுப்;—பதையேன், மன'மிக உருகேன்;
 பரிசி லேன்பரி யா உடற்ன்னைச்
 செற்றிலேன்; இன்னுந் திரிதரு சின்னேன்;
திருப்பெருந்துறை மேவிய சிவனே!

அ

ஈ.

புலைபனேனையும் பொருள் என நினைந்துன்
 அருள்புரிந்தனை; புரிதலுங் களித்துந்
 தலையி னுண்டந் தேன், விடைப் பாகா!
 சங்கரா! எண்ணில் வானவர்க் கெல்லாம்
 நிலைபனே! அலை நீர்விடம் உண்ட
 நித்தனே! அடையார்புரம் எரித்த

II.

Still I wander here.

Ant-hills were they, and trees were they; water and air
 their food; thus heavenly ones, and others too,
 Were sore distrest, but none Thy flow'ry feet beheld,
 O King! Me, mastered with a single word,
 Thou held'st erewhile. I pant not now, nor melt in mind subdued;
 I feel no love devout; this loveless frame
 I've not subdued; I wander yet, ÇIVAN, Who didst draw near
 IN SACRED PERUN-TURRAI'S SHRINE TO DWELL!

8

III.

Where are my old joys?

Ev'n me, the meanest one, Thou didst as thing of worth regard,
 and gav'st Thy grace; and giving mad'st me glad.
 I trod on air, O Rider of the Steed!—Author of good!
 To all heaven's countless hosts the Dwelling-place!
 Eternal One! Who atest poison from the billowy sea!
 The cities of Thy foes Thou didst consume!

5. Comp. VIII. 19, 20. They performed arduous penances. Such legends are in every *Purāṇam*.
 10. Lit. 'walked on my head.'

சிலையனே! எனைச் செந்திடப்பணியாய்;
திருப்பெருந்துறைமேவியசுவனே!

௧௨

௪.

அன்பர் ஆகியற்றருந்தவ் முயல்வார்
 அயனு' மானு'மற்றழல் உறுவெழுநாய்
 என்பராய்தனைவார் எனைப்பவர்
 திற்க இங்கெனை அற்றினுக் காண்டாய்?
 வன்பராய்முருடொக்குப் என சிந்தை;
 மரக்கண்; என்செவி இருப்பினுப் வலிது;
 தென்பராய்த் துறையாய், சிவலோகா!
திருப்பெருந்துறைமேவியசுவனே!

௧௩

௧௩ Metre requires பகவ

௫.

ஆட்டுத் தேவந்தம் விதிஒழிக் தன்பால்
 ஐயனே, என் தன் அருள் வழி இருப்பேன்!
 நாட்டுத் தேவரு' நாட்கும் பொருனே!
 நாதனே! உனைப்பிரிவுறு அருளைக்

Bowman!—Command that I should die, CĪVAN, Who didst draw near
 AND DWELL'ST IN SACRED PERUN-TURRAI'S SHRINE!

12

IV.

Why didst Thou make me Thine?

Thy loving ones, and those who wrought hard deeds of penitence,
 Ayan and Māl too, joyous, melted then
 Like wax before the fire, thinking on me; while many a one
 here stood around! Why didst Thou make me Thine?
 My mind was like the gnarled and knotted tree; like senseless wood
 my eye; harder than iron my dull ear.
 Thou rul'st the south-shore! Lord of Cīva-world, Who didst draw near
 IN SACRED PERUN-TURRAI'S SHRINE TO DWELL!

13

V.

I know no other gods but Thee.

I've left the law of 'sportive gods.' In love I neared Thee, named
 Thee 'Teacher'; in Thy gracious way I'll 'bide'
 O Being rare, Whom ev'n the 'earth-born gods' find not,—that Thee
 I may not quit, O Ruler, show me grace!

12 20 Perhaps 1. deity's worship, 2. by 1. 2. Brahmins and deified saints; and 3. the
 Vedic and Pauranic gods.

காட்டித் தேவநின் கழல் இணை காட்டிக்,
 காய மாயந்தைக் கழித்த்ருள் செய்யாய்;
 சேட்டைத் தேவர்தந் தேவர்பி ரானே!
திருப்பெருந்துறை மேவிய சிவனே!

20

ஈ.

அறுக்கிலேன் உட ற்றுணிபடத் தீப்புக்
 கார்க்கிலேன்றிரு அருள்வகை அறியேன்;
 பொறுக்கிலேன் உடல் போக்கிடங் காணேன்;
 போற்றி, போற்றி, என் போர்விடைப்பாகா!
 இறக்கிலேன் உனைப்பிரிந்தினி திருக்க
 என்செய்கேன்? இதுசெய்க, என்றருளாய்!
 சிறைக்கணைபுன லீலவிய வயல்சூழ்
திருப்பெருந்துறை மேவிய சிவனே!

24

எ.

மாயனே! மறி கடல்விடம் உண்ட,
 வானவா! மணி கண்டத்தெம் மமுதே!
 நாயினேன் உனைநினையவு மாட்டேன்
 நமச்சிவாய, என்றுன் அடிபணியாய்

Show me Thy jewell'd feet, O God; body's illusions all
 be by Thy grace for ever swept away.
 Lord of the gods that rule the 'evolving gods'! ÇIVAN, our God
 WHO DWELL'ST IN SACRED PERUN-TURRAI'S SHRINE!

20

VI.

I cannot endure this severance.

I loose not body's bonds, nor enter fire to end the strife;
 nor know the method of Thy sacred grace.
 I cannot bear this 'frame'; yet way to 'scape I none discern.
 Praise, praise, Thou Rider on the warlike bull!
 I die not yet! sever'd from Thee what pleasure can I take?
 In grace vouchsafe to bid me, 'This do thou!'
 ÇIVAN, Who didst draw near where waters flood the fertile fields,
 AND DWELL'ST IN SACRED PERUN-TURRAI'S SHRINE!

24

VII.

I am not worthy, yet hear my voice!

Illusionist; Who at'st the poison from the reflux sea;—
 heaven's Lord; our azure-throated Balm of life!
 A cur, I cannot ponder Thee, nor bow me at Thy foot,
 'Nama-Çivāya' humbly breathing out!

பேயன் ஆகிலும் பெருநெறி காட்டாய்,
 பிறைகுலாஞ்சடைப்பிஞ்சுநகனே, ஓ!
 சேயன் ஆகநின்றவறுவந்துகே?
திரும்பெருந்துறைமேவியசிவனே!

24

அ.

பேயுசேர் அயன், பொருகற்செந்தேயன்,
 புறத்தாழிகண்கிற்சாற்றென்னைக்
 கோதும் ஆட்டநின் குறைகழல் காட்டி
 குறிக்கொள் கென்றுநின் குண்டிற் கூட்டாய்;
 யாது செய்வதென்றிருந்தவன், மருந்தே!
 அடியனேன் இடப்பிடுவதும் இனிதே?
 சிவவாழ்நாணிகியவாய்சூர்
திரும்பெருந்துறைமேவியசிவனே!

25

ஆ.

ஞாலம் இத்திரன் தான் முகன் வாயவா
 திற்குமற்றெனை நாய்திவிநாண்டாய்,

26. *See note for metric*

Vile as a demon I,— show me Thy mighty way. Thou o'er
 Whose braided lock wanders the crescent moon,
 Beseems it far from Thee I roaming weep? CIVAN, Who can'st
 IN SACRED PERUN-TURRAI'S SHRINE TO DWELL!

28

VIII

Can my sufferings be pleasing to Thee?

Ayan who in the lotus dwells, the Sleeper on the warring sea,
 Purandaran, and all the rest, stood round.
 From dregs of ill Thou mad'st me clean, showing Thy jewell'd feet;
 didst give the sign, and with Thy servants join!
 Then sore amazed I knew not what to do. Balm of my soul,
 and is it sweet Thy servant suffer pain?
 CIVAN, Who didst draw nigh where cooling waters flow around the fields,
 AND DWELL'ST IN SACRED PERUN-TURRAI'S SHRINE!

32

IX.

Is there no place for me among Thy saints?

Indra, the Four-faced, and the heavenly Ones stood round,— on earth
 with tender sweetness then Thou mad'st me Thine,

காலன் ஆர்உயிர் கொண்டபூங் கழலாய்!
 கங்கையாய்! அங்கி தங்கிய கையாய்!
 மாலும் ஓலமிட் ட்லறும்அம் மலர்க்கே
 மரக்க ணேனையும் வந்திடப் பணியாய்;
 சேலு' நீலமு' நிலவிய வயல்கூழ்
திருப்பெருந்துறை மேவிய சிவனே!

௩௬

ஈ0.

அளித்து வந்தெனக்க' ஆவ! என் ற்ருளி
 அச்சந் தீர்த்த நின் அருட் பெருங் கடலில்
 தினத்துந் தேக்கியும் பருசியும் உருகேன்;
திருப்பெருந்துறை மேவிய சிவனே!
 வளைக்கையானொடு மலரவன் அறியா
 வான வா! மலை மாதொரு பாகா!
 களிப்பெ லாம் மிகக்கலங்கிடு சின்றேன்,
கயிலை மாமலை மேவிய கடலே!

ஈ0

Thou of the flow'ry Foot, that took the life from Death ;
 Gaṅgā is Thine ; the fire burns in Thy hand ;
 And Māl, in triumph-songs, to that same flower-foot sings ;
 command me too, whose eye sees not, to come !
 Bright flow the flow'ry streams around the fields where ÇIVAN came
 IN SACRED PERUN-TURRAI'S SHRINE TO DWELL !

36

X.

I languish thinking on heavenly joys.

In tender grace Thou cam'st, and bad'st me come, didst banish fear ;
 then in Thy grace's mighty sea I plunged.
 I drank, was sated ; now I melt no more,—ÇIVAN, Who cam'st
 IN SACRED PERUN-TURRAI'S SHRINE TO DWELL !
 He who the armllet wears, and flowery Ayan know Thee not,
 heaven's Lord, sole Partner of the Mountain-Maid !
 I wilder'd stand, while rising swells the mighty joy,—O SEA
 WHOSE WATERS REST ON KAILAI'S LOFTY HILL !

40

ச. ஜெயந்தி

அடைக்கலமாய்ந்து.

[புத்தரின் ஊழல்.]

The metre is onasak. Each line has four feet, and the formula is often
 உன் அடைக்கலம்!

L.

செழுக்காடலத்தினர் அநநின் சேஷர். சேர்த்தாய்ந்த
 பழுத்தமலந் தீராய் உடன் போயினர்; யான் பயிற்சோன்
 புழுக்கணுடைப்புந் குயர்வாய் போல் அக்கல்வி ஞானமொ
 அழுக்குமலந் தீரோன், உடையாய்! உன் அடைக்கலமே! #

THE REFUGE-DECAD

OR

‘THE ASSURANCE OF MATURITY.’

HYMN XXIV

It seems probable that this song was founded upon the Paddhati formula which required the devotee to utter nine times the word *magam* (உன் அடைக்கலம்), three times to Buddha, three times to the law or doctrine, and three times to the congregation — church, or order. (Frickner's Handbook of Pali, p. 81.) This entire abandonment of self on the part of the disciple was his initiation into the Buddhist system. Here our author takes ‘refuge’ at the feet of the Living Master Who has called him, and will at last receive him to Himself. This element of personal devotion to One Whom he believes to have been the Supreme manifeſt in the flesh, is very striking, and gives a power that was wanting in the Buddhist system. We must remember that all of our song was brought into hostile contact with the Buddhists, and that he declares his poems so as to afford the strongest possible contrast to that which he hated.

L.

Thy saints like clustering lotus-flowers have joined Thy roseate foot,
 Mature of mind, with Thee they're gone; while I, a sinful man,
 In body foul and vile remain, devoid of wisdom's lore,
 Of mind impure. MASTER! THY SLAVE, I THEE MY REFUGE MAKE!

1. Comp. I. 1. 2. NOT A. 3. Comp. XXIII. 1. 1. 4. The use of the word ‘refuge’ in Holy Scripture should be compared to it. See Psalm cv. 1.

2.

வெறுப்பனவே செய்யுள்என் சிறுமைமையதின் பெருமையினால்
 பெறுப்பவனே! அறாப்பழன்பவனே! பொங்கு கங்கைகடையி
 செயற்பவனே! தின்றிரு அருளால் என்பிறவியைவேர்
 அறாப்பவனே! உடையாய்! அடியேன்உன் அடைக்கலமே! 2

3.

பெரும்பெருமான், என்பிறவியைவேர் அறுத்துப் பெரும்பிச்சுத்
 தரும்பெருமான், சதுரப் பெருமான், என் மனத்தினுள்ளே
 வரும்பெருமான், மலரேன் நெடுமால் அறியாமல்கின்ற
 அரும்பெருமான்! உடையாய்! அடியேன்உன் அடைக்கலமே! 3

4.

பெய்திகின்ற துன்பப் பால் வெள்ளத்திலின் கழற் றனைகொண்
 ட்புதிகின்ற அன்பர்கள் ஏறினர்வான்; யான் இடர்க்கடல்வாய்ச்
 சுழிசென்று மாதந்த திரைபொயக் காயச் சுறவெறிய
 அழிகின்றனன், உடையாய்! அடியேன்உன் அடைக்கலமே! 4

II.

My meanness only hateful things can do ; Thy greatness still
 Forgives!—The serpent-gem Thou wear'st ; swells Gaṅgā's stream Thy crest ;
 Thou, by Thy sacred grace, the root of these my 'births'
 Dost cut away. MASTER ! THY SLAVE, I THEE MY REFUGE MAKE ! 8

III.

Great Perumān, Thou who dost free from 'birth' ! Thou frenzy giv'st
 O Perumān !—Within my mind, O Perumān the wise,
 Thou com'st. The flow'ry One, and giant Māl too, knew Thee not ;
 Rare Perumān ! MASTER ! THY SLAVE, I THEE MY REFUGE MAKE ! 12

IV.

In floods from sorrow's pouring clouds that rise, Thy loving ones
 Sinking have seized the raft of Thy blest foot, and risen to heaven.
 Whirl'd amid trouble's sea, where women-billows' dash, and lust's
 Sea-monster wounds, I sink. MASTER ! I THEE MY REFUGE MAKE ! 16

௫.

கருள்புரி கூறாயர் நயலிற்பாட்டுள் திற்புறத்திங்
கிருள்புரியாய்க்கையி லேகிடந் தெய்த்தவன்; அயத்தடங்கண்
வெருள்புரியான் அன்னதேவநீதன்பங்க! விண்ணேய்ப்பெருயான்,
அருள்புரியாய்! உடையாய்! அடியேன் உன் அடைக்கலமே! ௨௦

௬.

மாரை மைப்பவிய கண்ணியர் வன்பத்திட உடைந்து
தாழியைப்பாவு தயிப்பேறற் றவந்தேன், றடமலத்தான்
வாழி, எப்போதுவந் தெத்தான் வணங் றவன்? வல்வினையேன்
ஆழி அப்பா! உடையாய்! அடியேன் உன் அடைக்கலமே! ௨௧

௭.

மின்கணினுஞ் சூடங்கும் இடையர் வெருளிவலையில் அகப்பயர் சிப்,
புன் கணனும்ப் புரன்வேலைப் புரளமற்புநுக்கருளி,
என்கணிலே அரதுறிக் தித்தித்தென் றிவரக்கிரங்கும்
அங்கணமே! உடையாய்! அடியேன் உன் அடைக்கலமே! ௨௨

v.

Fall'n 'mid the circling troops of them of curling locks; Thy power
Forgetting; in this body dark I wearied lay. Thou Half
Of Her with wide black eyes and glance like startled fawn! Heaven's Lord!
Give me Thy grace! MASTER! THY SLAVE, I THEE MY REFUGE MAKE!

vi.

Broken by mighty churning-staff of those of jet black eyes,
Like cream in churn I bounded, suffered pain. O flow'r-foot, Hal!
When com'st Thou? When shall I whose deeds are 'mighty' worship Thee?
Lord of the Earth! MASTER! THY SLAVE, I THEE MY REFUGE MAKE!

vii.

Caught in the net of hot desire for those of glancing eyes
And slender form, I writh'd and roll'd in sorrow sore; that I
Wallow no more, pity my fault, appear, pour sweetest balm!
Lord of the temple-court! MASTER! I THEE MY REFUGE MAKE!

௮.

மாவடுவநிர் அன்னகண்ணி பங்கா! நின் மலர் அடிக்கே
கூவிடு வாய், சும்பிக்கே இடுவாய், நின் குறிப்பறிபேன்;
பாவிடை ஆடுகுழல் போற்கரந்து பரந்ததுள்ளம்.

ஆ,கெடு வேன், உடையாய்! அடியேன் உன் அடைக்கலமே! ௩௨

௯.

பிறிவ்றியா அன்பர் நின் அருட் பெய்கழற் றுளிணைக்கீழ்
மறிவ்றியாச் செல்வம் வந்துபெற் றார். உன்னை வந்திப்பதோர்
நெறி அறியேன், நின்னை யே அறியே னின்னை யே அறியும்
அறிவ்றியேன், உடையாய்! அடியேன் உன் அடைக்கலமே! ௩௩

௧௦.

வழங்குகின்றாய்க் குன் அருள் ஆர் அமுதத்தை வாரிக்கொண்டு
விழுங்கின்றேன், விக்கினேன்வினையேன், என்விதி இன்மைபால்.
தழங்க்ருந்தேன் அன்ன தண்ணீர் பருகத் தந்துய்யக்கொள்ளாய்!
அழுங்குகின்றேன், உடையாய்! அடியேன் உன் அடைக்கலமே! ௪௦

viii.

Thou Half of Her with beauteous eyes ! unto Thy flow'ry feet
Thou call'st me,—then dismisses me to deepest depths ; Thy thought
I know not. Like pipe's changing tones now sinks, now swells my soul.
Alas! I perish quite ! MASTER ! I THEE MY REFUGE MAKE !

32

ix.

Thy loving ones beneath Thy jewell'd feet that grace confer
Abiding, gain the bliss that knows no refluent tide. No way
To worship Thee I find ; in sooth I know not Thee, nor lore
That tells of Thee ! MASTER ! THY SLAVE, I THEE MY REFUGE MAKE !

36

x.

Eager I took ambrosia of Thy grace so freely pour'd ;
I strove to drink : my sinful soul by evil fate was bound !
Give me to taste the rare stream gushing honey-sweet, and save !
I sink in woe ! MASTER ! THY SLAVE, I THEE MY REFUGE MAKE !

40

௨௪. ஆயத்தி.

ஆசைப்பத்தி.

[மத்திய அகாலம்.]

[Metre: ஆயத்தி. Formula: கண்மயம், அன்புமயம்.]

I.

கருடக் கொடியோன் காணியாட்டாக் கழற்சே அழகன்துறர்,
பொருளைத் தத்திங் கென்னை ஆண்ட பொல்லாபகாரியே! ஓ,
இருளைத் தூதந்திட்புங்கே வாயன் றங்கேகூறும்
அருளைப்பெறுவான் ஆசைப்பட்டேன், கண்டாய், அன்பாயே! ௪

௨.

மெய்ப்பான்பான்பு கழிஞ்சுழை மன்பு கேட்பெய்து
குப்பாயம்புகிருக் ககிலேன், கூனிக் கென்னாய்! கேயவே! ஓ,
மப்பாயவர்க்கும் அப்பாயம் என்னுள் அழகே! ஓ,
அப்பாய! காண ஆசைப்பட்டேன், கண்டாய், அன்பாயே! ௨

THE DECAD OF DESIRE

OR

KNOWLEDGE OF SELF.

HYMN XXV

I.

I long for Thy summons.

O flawless Gem, who gav'st the wealth of Thine own roseate feet,
By the kite-banner'd King unseen,—and here mad'st me Thine own!
My darkness drive far off; say 'hither come!' The grace to gain
That calls me there to dwell, BEHOLD, O SIRE, MY SOUL HATH YEARS'D! ௪

II.

Weary of the flesh.

I not endure to wear this garment of the flesh,—of joints
And bones compact, — with fatness filled,—covered with skin! O King,
Call me! To men of every sort, as fits their case Thou com'st;
Ambrosia rare, ah, Thee to see, BEHOLD, O SIRE, I YEARS! ௪

ஈ.

சீ ஆர்ந் தீமொய்த் தழுக்கொடுதிரியுஞ் சிறுகுடி விதுசுதையக்
கூவாய், கோவே! கூத்தா! காத்தாட் கொள்ளுங் குருமணியே!
தேவா! தேவர்க் கரியானே! சிவனே! சிறிதென் முகநோக்கி
ஆவா, என்ன ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௧௨

ஈ.

மிடைந்நெலும் பூத்தை மிக்கமுகக் கூறல் வீறிலி நடைக்கூடம்
தொடர்ந்தெனை நலியத்துயர் உறுகின்றேன் சோத்தம், எம்பெருமானே
உடைந்துரைந் துருகி உன்னொளி நோக்கி உன்றிரு மலர்ப்பாதம்
அடைந்துநின்றிடுவான் ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௧௩

ஊ.

அளிபுண் னாகத்துப் புறந்தோன் மூடி அடியே னுடையாக்கை,
புரியம்பழமொத்திருந்தேன்; இருந்தும், விடையாய்! பொடியாடி!
எளிவந் தென்னை ஆண்டு கொண்ட என்னார் அமுதே! ஓ,
அளிபேன் என்ன ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௨௦

III.

Let me hear Thy call.

Call me, my King, that this poor frame, with vileness fill'd, may die !
Thou 'Dancer,' Guru-gem, Who guarding makest me Thine ;
O God by gods unreach'd ! Çivan ! Look on my face awhile.
For Thee, to hear Thee call, BEHOLD, O SIRE, MY SOUL HATH YEARN'D ! 12

IV.

I wait in humble hope.

This walking cell, with loathly filth filled full, contemptible,
Clings to me, and afflicts my soul ! Hail to Thee, mighty Lord !
Broken, subdued, and melted, looking ever for Thy light,
Thy blest feet's flower to gain, BEHOLD, O SIRE, MY SOUL HATH YEARN'D ! 16

V.

Where are the old joys ?

Within this frame is loathsome; and without skin-covered sores,
Sore grief! Thou Rider on the Bull! Bedeckt with ashes white,
Stooping to me, 'Thou cam'st, and mad'st me Thine ; Ambrosia rare !
For word of tenderness, BEHOLD, O SIRE, MY SOUL HATH YEARN'D ! 20

௬.

எய்துகெஞ்சேய்நீஇனிஇங்கிருக்கவில்லைன் இவ்வாய்க்கை
வைத்தாய், வாங்காய்; வானோர் அறியாய் அச்சேஷாயனே!
முத்தா! உன்றன் முகவெளிதோக்கி ருறுவென்னைககாண
அத்தா! சால் ஆசைப்பட்டுன், கண்டாய், அப்பாயனே!

௨௪

௭.

பாரோர்விண்ணோர்பரவிஎத்துப்பாயனே! பாந்தோரே!
வாராய்; வாரா உலகத் தந்துவந்தாய்கொள்வாயனே!
பேராயிராயர் பரவித்திரிந்தென்பெருபான் எனஎத்த
ஆர அமுதே! ஆசைப்பட்டுன், கண்டாய், அப்பாயனே!

௨௫

௮.

கையாற்றொழுதுன் கழற்சேஷுகள் கழுடிக்கழறிக்கொன்
டென்பாதிதன்றன்றலைதேடல்வைத்திகம்பெருபான், பெருபான்என்
றையா, என்றன் வாயால் அரற்றி அரல்சேர் பெழுதிசைப்ப,
ஐயாற்றரசே, ஆசைப்பட்டுன், கண்டாய், அப்பாயனே!

௨௬

VI.

I long for the life of heaven.

Weary, mere dog, I cannot here abide. Take back earth's joys
Thou gav'st, O Thou whose roseate feet flowers heaven's sons know not!
Thou know'st no bond! Thy face's light, the gleaming of Thy smile,
To see, BEHOLD, O SIRE, HOW EAGERLY MY SOUL HATH YEARN'D!

27

VII.

I long to praise Thee there.

Thou Infinite, Whom earth and heaven extol, Thou Light supreme,
Thou can'st to make me Thine! Give me the world of final bliss;
Thy thousand names I'd circling sing. Thee mighty Lord to praise,
Th' Ambrosia ever now, BEHOLD, O SIRE, MY SOUL HATH YEARN'D!

28

VIII.

My whole being worships Thee.

With hands Thee worshipping, embracing close Thy jewell'd feet,
And placing still unwearied on my head, 'Our Lord, our Lord,' I cry,
'My Teacher' with my mouth I cry. Like wax before the fire,
King of Aiyārr! BEHOLD, O SIRE, MY MELTING SOUL HATH YEARN'D!

29

கூ.

செடியார் ஆக்கைத்திறம் அறவீசிச்சிவபுரநகர்புக்குக்
 கடியார்சோதிகண்டுகொண்டென்கண்ணிணைகளிகூரப்
 படிதானில்லாப்பரம்பரனே, உன்பழஅடியார்கூட்டம்
 அடியேன்காண ஆசைப்பட்டேன், கண்டாய், அம்மானே! 175

கூ.

வெஞ்சேல் அனைய கண்ணார் தம்வெ குளிவலையில் அகப்பட்டு
 தைஞ்சே ஞாயேன், ஞானச் சுடரே! நானேத் துணைகாணேன்;
 பஞ்சேர் அடியாள் பாகத் தொருவா! பலளத் திருவாயால்
 அஞ்சேல் என்ன ஆசைப்பட்டேன், கண்டாய், அம்மானே! 30

IX.

When shall I join Thy saints ?

To cast quite off this sinful frame ; to enter Çivan's home ;
 To see the Wondrous Light, that so these eyes may gladness gain ;
 O Infinite, without compare ! Th' assembly of Thy saints
 Of old, to see, BEHOLD, O SIRE, THY SERVANT'S SOUL HATH YEARN'D ! 36

X.

Thy voice stills passion.

Caught in the net of passion fierce by those whose eyes shine bright,
 I languish'd,—I a cur,—O light of truth ! and saw no help.
 Thou Half of Her with gentle foot !—Thou only One ! To hear
 Thee say with coral lips, 'Fear not,' BEHOLD, O SIRE, MY SOUL HATH YEARN'D ! 40

௨௬. ஆவது

அதிசயப்பத்து.

[முத்தியலப்பாய்.]

[Metre] ஆசிரீட மீததட Six feet - ௬ மீ மீ மீ மீ மீ

௧.

வைப்புமாவென்றுயாணிக்குக்கொளிஎன்றுமனத்திடைசூருகாதே,
செய்யுநேற்றுடைமடவெலியாங்கங்குறந்திடைகைவேலை,
ஒப்பிலாதவ உலாமனில் இறந்தவ ஒண்பலர்க்கிருப்பபுடக்
தீய்ப்பன் ஆண்டுநன் வடியாந் கூட்டிய அதிசயங் கண்டாயே! #

௨.

நீதிஆவனயாவையுநீனைக்கிலே விளைப்பவ பெருங்கடிகை என்;
ஏகமேயிறந் திறந்தூடல் வேன்றனை என்னடி யான் என்று,
பாதிமாதிகாநிங் கூடியபரம்பர விற்றநகர மயுநின்று
ஆதி ஆண்டுநன் வடியாந் கூட்டிய அதிசயங் கண்டாயே! #

THE DECAD OF WONDER
(RELEASE)
HYMN XXVI

1.

With melting mind I said not, 'He is gold,' 'His is a ruby's light,'
I languish'd pondering charms of damsels young. — Boon indescribable,
Mercies beyond compare, to me were given; He of the flowery foot,
THE FATHER, MADE ME HIS, AND JOINED ME TO HIS SAINTS;
SUCH WONDER HAVE WE SEEN!

2.

Of righteous deeds I had no thought, nor joined those who think on these,
To sorrows born and deaths, I wandered here. — He said, 'This is my slave'
He, the Supernal, stood in nearness manifest, — His half, the Queen
THE FIRST ONE MADE ME HIS, AND JOINED ME TO HIS SAINTS;
SUCH WONDER HAVE WE SEEN!

1. The original text is in Tamil and is available in the Tamil version of the hymn.

ஈ.

முன்னை என்னுடை வல்வினை போயிட முக்கண துடை எந்தை,
தன்னை யாவரும் அறிவதற் கரியவன், எளியவன் அடியார்க்குப்
பொன்னை வென்றதோர் புரிசடை முடிதனில் இளமதியதுவைந்த
அன்னை ஆண்டுதன் னடியரிற் கூட்டிய அதிசயங் கண்டாமே! ௧௨

சு.

பித்தன் என்றனை உலகவர் பகர்வதோர் காரணம் இதுகேளீர்!
ஒத்துச் சென்று, தன் றிரு அருள் கூடிடும் உபாயம தறியாமே,
செத்துப் போய் அரு நரகிடை வீழ்வதற் கொருப்படு கின்றனை
அத்தன் ஆண்டுதன் னடியரிற் கூட்டிய அதிசயங் கண்டாமே! ௧௩

ஊ.

பரவு வாரவர் பாடுசென் றணைசிலேன், பன்மலர் பறித்தேத்தேன்,
குரவு வாரகுழ லார்திறத் தேநின்று குடிகெடு கின்றனை,
இரவு நின்றெரி ஆடிய எம்மிறை, எரிசடை மிளீர்கின்ற
அரவன் ஆண்டுதன் னடியரிற் கூட்டிய அதிசயங் கண்டாமே! ௨௦

III.

Aforetime, that my 'mighty deeds' might pass, the Father triple-eyed,—
Whom all find hard to know, to servant-bands abundantly revealed,—
Who plac'd the crescent moon on 'braided lock' of more than golden sheen,
THE SIRE,—HE MADE ME HIS, AND JOIN'D ME TO HIS SAINTS :

SUCH WONDER HAVE WE SEEN !

12

IV.

Perpend the one sole cause for which the world a madman nameth me :
I liv'd as others, knew no way to join me to His grace divine ;
To deaths, to fallings into direful hells, I gave myself a prey.
THE FATHER MADE ME HIS, AND JOIN'D ME TO HIS SAINTS :

SUCH WONDER HAVE WE SEEN !

16

V.

I hasted not to join the choirs ; I pluck'd no flowers nor worshippèd ;
A slave to charms of those of perfum'd locks I squander'd gifts of life.
By night our King dances midmost the fires,—the snake amidst His braided hair!
HE MADE ME HIS, AND JOIN'D ME TO HIS SAINTS :

SUCH WONDER HAVE WE SEEN !

20

௬.

எண்ணிலேன்றிருநாயவஞ்செழுத்துள் என்வேழையெ அழகுலே;
நண்ணிலேன்கலை குரவிக ட்ப்பொடு; நன்னிலைநாயவாகே,
மண்ணிலேபிறந் திறந்துமண் னாவதற் கொருப்பநி கின்றேனை
அண்ணல் ஆண்டுகன் னடியாற் கூட்டிய அநிசயங் கண்டாயே! ௨௪

௭.

பெருந்தைஊன் கவர் முழப்பெதித்துவந்தகம் பொழுதியபொய்ம்
கூரை,
இத்தையெய்யெனக்கருதிநின்றிடர்க்கடற்கழித்தலைப்படுவேனை,
முத்துமாயனி மாணிக்க வயிரத்த பவளத்தின் புழுச்சேபதி
அந்தன் ஆண்டுகன் னடியாற் கூட்டிய அநிசயங் கண்டாயே! ௨௫

௮.

நீக்கிமுன்னெனைத்தன் னெநில வகை குயர்வையிற் றுப்பெய்ந்து,
தோக்கிநுண்ணியநொடியனசொற்சொழுகுரீன்றிவிளக்கைத்துத்,
துக்கிமுன்சொந்தபொய் அறந்துகன் அறந்தெழுதருகடப்போதி
ஆக்கி, ஆண்டுகன் னடியாற் கூட்டிய அநிசயங் கண்டாயே! ௨௬

VI.

Through my mere folly I the Letters Five forgot, that speak His sacred Name ;
I drew not near those wise in lore divine, longing to share their virtuous deeds.
Born on the earth and dying there more thing of earth, to earth I gave myself!
THE MIGHTY MADE ME HIS, AND JOIN'D ME TO HIS SAINTS ;
SUCH WONDER HAVE WE SEEN ! 24

VII.

This hut *untrue*, whose walls are flesh, worm-stuffed, decay'd, dripping with all
that's foul, —
This did I take for *true*, whirled round in sorrow's sea. — He Who of rarest gem,
Of pearl, of ruby, adamant, and coral red, — the gleaming splendour wears, —
MY FATHER MADE ME HIS, AND JOIN'D ME TO HIS SAINTS ;
SUCH WONDER HAVE WE SEEN ! 25

VIII.

Erewhile, that I no more might 'bide with Him, He sent, and plac'd me in this cell.
He look'd on me, spake gentlest words of mystery ; brake off the yoke ; His hand
Upraised, made former falseness cease, removed all fault, filled me with gleam-
ing light :
'Twas thus HE MADE ME HIS, AND JOIN'D ME TO HIS SAINTS ;
SUCH WONDER HAVE WE SEEN ! 26

கூ.

உற்ற வாக்கையின் உறுபொரு ண்றுமலர் எழுதரு நாற்றம்போல்,
பற்றல் ஆவதோர்நிலையிலாப்பரம்பொருள் அப்பொருள் பாராதே,
பெற்ற வாபெற்ற பயனது நுகர்ந்திடும் பித்தர்சொற் றெளியாமே,
அத்தன் ஆண்டுதன் னடியறிற் கூட்டிய அதிசயங் கண்டாமே! ௩௬

கூ.

இருடிணிந்தெழுந்திட்டதோர்வல்வினைச்சிறுகுடில்இதுவித்தைப்
பொருள் எனக்களித்தருநர கத்திடை விழப்புரு சின்றேனைத்
தெருள் மும்மதி னெட்வரை இடிதரச் சினப்பதத் தொடுசெந்தீ
அருளு'மெய்ந்தெறிபொய்ந்தெறிநீக்கிய அதிசயங் கண்டாமே! ௪௦

IX.

Like fragrance hid within the blooming flower, the meaning of this frame
No mortal mind can reach : the Being infinite. That Being I knew not.
I trusted words of fools that pluck the fruit of deeds. From sensual snare to save
THE FATHER MADE ME HIS, AND JOIN'D ME TO HIS SAINTS :

SUCH WONDER HAVE WE SEEN !

36

X.

This hut, with darkness dense, the fruit of 'mighty deeds,' I took for wonderful,
Rejoiced, and so was falling into deepest hell. He gave my soul true light !
He that with angry foot and ruddy fire forthwith the triple walls threw down
The true way showed to me in grace, the false destroyed :

SUCH WONDER HAVE WE SEEN !

40

267. ஆறு.

புனைச்சொல்பாட்டு.

[முத்திரை (S. 111) க்கு.]

[Metre: ஆறுவீரத்தடி. Formula: $xx \quad mx \quad mx \quad mx \quad | \quad mx \quad xmx$. The metre is very irregular. Some lines seem to have six feet, and many more seven, or even eight. The last of each verse and some others may be: $xx \quad mx \quad mx \quad | \quad mx \quad mx \quad | \quad xmx$]

1.

கடர்வெய்து குன்றைக் கோவை முந்தைய வாயா தெய்வம் புத்தி
கடைபட்டேனை ஆண்டு கோண்ட கருணையனைக் கருபால்வியன்
தடைபட்டின்னுஞ்சாரபட்டாததன்னைத்தந்தகன்துடி அமுதையி
புடைபட்டிருப்ப தென்று தெய்வோ, என்வெய்து மானி வாயி
புனைந்தே? ச

2.

ஆற்றுகில்லைன் அடியேன் அடிசே! அனையநகற்கையிலான் ஆய
சேற்றில் அமுதநகர்ச்சிந்தையெய்துவிவன்எய் வெருபின்என்றேற்க

THE DECAD OF MYSTIC UNION

OR

THE NATURE OF RELEASE.

HYMN XXVII.

I.

When shall I reach the Inaccessible?

The gleaming golden Hill, the flawless Pearl, the Shrine of tender love
Who made me, last of man, His own, in speechless service glad! He Whom
Dark Mal and Brahmā battled yet approach not, - gave Himsel, rare Balm!
When shall I dwell in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 4

II.

My soul cries out for Thy rest.

Thy servant I endure not, O my king, upon this earth in mire
Of fivefold sense to sink! - In thought adoring Civan as my Lord,

ஊற்று மணல்போ னெக்குதெக் குள்ளே உருகி ஓலமிட்டுப்
போற்றி, நிற்ப தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௮

ந்.

நீண்டமாலும் அயனும் வெருவ நீண்ட நெருப்பை விருப்பிலேனை
ஆண்டுகொண்ட என்னார் அமுதை அள்ளு றுள்ளத் தடியார்முன்,
வேண்டுந் தனையும் வாய்விட் டலறி விரையார் மலர்நூவிப்
பூண்டு கிடப்ப தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௯

சு.

அல்லிக் கமலத் தபனு' மாலும் அல்லா தவரும் அமரர்கோனும்,
சொல்லிப்பரவு' நாமத்தானைச் சொல்லும் பொருளும் இறந்தகடரை
நெல்லிக் கனியைத் தேனைப் பாலை நிறையின் னமுதை அமுதின்
சுவையைப்
புல்லிப் புணர்வ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௧௦

With mind that melts, like sands where waters spring, with cries of jubilee,
When shall I praise, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 8

111.

When shall I join the happy saints ?

While lofty Māl and Ayan fear'd, a hill of fire Who rose, He loveless me
Made His! Ambrosia rare! Amid His saints, whose souls gush out with love,
To hearts' content, my praise outpouring, wreath'd with fragrant flowers,
When shall I lie, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 12

1V.

His blissful presence.

With Ayan of the Lotus, Māl, and all the rest,—with the Immortals' King,
Speak praises to His name! The Light surpassing speech and words' intent!
The *Nelli's* Fruit; Milk, Honey, Balm with sweetness fill'd;—Ambrosia pure.
When shall I clasp, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 16

௫.

திகழத்திகழும் அடியிற் படியின்பாண்பான் கெடுமெல் அயனும் மலரும்
அகழப் பறந்துங் காணாமல் உ அம்மான் இம்மாதிகழ்துநம்,
திகழப்பணிவெகண் தென்னை அடிவெகண் மலர், அன்றிநீர்மை
எல்லாம்

புகழப் பெறுவ தென்று கொல்லோ, என்பெயல் உயர்வரி னாய்
புணர்ந்தே? 20

ஈ.

பரிந்துவந்து பயபாணந்தன்பண்டெ அடிமேற் கருள் செய்யப்
பிரிந்துபெய்துபெருமநிலத்தின் அருமலரும்பென் என்பென்று,
சொரிந்தகண்ணிர் சொரியஉண்ணிர் உயோந்நிலிப்பமல கந்தன்
பயம்பு

புரிந்துநிற்ப தென்று கொல்லோ, என்பெயல் உயர்வரி னாய்
புணர்ந்தே? 21

௭.

நிலையப்பிறகுக் கரிய தெருப்பைநிரைக் காலை நிலை விடப் பைந்
தலைவாய்பாறாஇவ்வாக்கவிரையோக்கிக்கவாழ்த்துநாழ்த்தகண்டங்

V.

Hidden from gods: to me revealed.

To see the foot and crown, that gleam with light, Ayan and Mal, down deep,
Up high, they dug, they flew; but could not see His form! While all this earth
Stood round, my service claimed, made me His own, and bade me come! His love
When shall I praise, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 20

VI.

When shall I recover the old rapture?

In love He came, and rapture gave in olden days, to me His slave!
And then He left me on this wide vast earth to wander 'wildered!
With floods of gushing tears, and frame with transport thrilled, in joy and love,
When shall I stand, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 21

VII.

When shall I know Him?

Hard to others' thought, thou'lt fire, water, wind, earth, ether, Him,
Sole One to whom none can compare; in joy beholding, praising loud,

கணையக் கண்ணீர் அருவி பாயக் கையுங் கூப்பிக் கடிமலராற
புணையப்பெறுவ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௨௮

௮.

நெக்குநெக்குள் உருகி உருகி நின்றும் இருந்துங்கிடந்தும் எழுந்து'
நக்கும் அழுதுந் தொழுதும் வாழ்த்தி நானாவித்தாற்கூத்து நவிறிச்
செக்கர் போலுந் திருமேனி திகழ நோக்கிச் சிலிர் சிலர்த்துப்
புக்கு நிற்ப தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௩௨

௯.

தாதாய், மூவே முலகுக்குந் தாயே, நாயேன் றனை ஆண்ட
பேதாய்பிறவிப்பிணிக்கோர் மருந்தே பெருந்தேன்பில்களப்போதும்
மேதா மணியே, என்றென்றேத்தி, இரவும் பகலும் எழிலார் பாதப்
போதாய்ந் தணைவ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௩௬

While tears in torrents flow, adoring hand out-stretched, fragrant flower-wreaths
When shall I bring, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 28

VIII.

The heavenly re-union.

In bliss dissolv'd, soul melted utterly, with every gesture meet :
Laughter and tears, homage of hand and lip,—with every mystic dance,—
To see with joyous thrill, that Sacred Form, like ruddy evening sky,
When shall I pass, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 32

IX.

Pārvathi praised as one with Çivan.

Sire and Mother of the seven worlds old ; Who me, a dog, mad'st Thine ;
Thee only Balm for woes of life ; Thee wisdom's honey-dripping Gem,
For ever praising,—night and day. Thy beauteous foot with flow'ry wreaths
When shall I deck, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 36

40.

காப்பாய் படைப்பாய் கரப்பாய் ஏழுமுதுங் கண்ணாள் விகாப்பின்
விண்ணோர்க் கெல்லாய்

ஏழ்ப்பாய் ஏறா ஏதலாய்தின்று ஏதல்வா, ஏறன்னே எலை ஆண்ட
பாப்பா நேளம் பராப என்றுபாழ்ப்பாழ்ப்பாழிந்துபாழ்ப்
பூப்போ தனைவதென்று கொல்லேய, என்பெயல்வாய்கரிணாய்
புணர்ந்தே? #0

X.

His eternity.

Thou guard'st, creat'st, destroy'st ; 'midst all that fill the spacious heaven
The ELDER Thou, and First, Who knows no old; Brāhman, Who mad'st me Thine;
Thou Infinite ! For ever singing, bowing low, Thy foot's fair flower
When shall I clasp, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 10

உஅ. ஆவது

வாழாப்பத்து.

[முத்தீஉபாயம்.]

[Metre: ஆசிரிய விருத்தம். Formula: - வி | -மர | -வி | -மர | -வி | -வி | -மர.]

க.

பாரொடு விண்ணுப்ப் பரந்த எம் பரனே!

பற்றுநான் மற்றிலேன், கண்டாய்;

சீரொடு பொலிவாய், சிவபுரத் தரசே!

திருப்பெருந் துறைஉறை சிவனே!

யாரொடு நோகேன், ஆர்க்கெடுத்துரைக்கேன்?

ஆண்டநீ அருளிலை ஆனால்

வார்கடல் உலகில் வாழ்கிலேன், கண்டாய்;வருக என்றருள்புரியாயே!

உ.

வம்பனேன் றன்னை ஆண்டமா மணியே!

மற்றுநான் பற்றிலேன், கண்டாய்.

‘NO JOY IN LIFE.’

HYMN XXVIII.

1.

Longing for release.

Transcendent One, extending through both earth and heaven,

THOU SEE’ST TO NONE BUT THEE I CLING!—

O Çiva-puram’s King! In glorious beauty bright,

Çivan, in holy Perun-turrai’s shrine

Who dwell’st! To whom make I my plaint, whom blame, if Thou

Who mad’st me Thine deny Thy grace?

THOU SEE’ST NO JOY HAVE I UPON THIS SEA-GIRT EARTH;

BE GRACIOUS, BID ME COME TO THEE!

II.

Me, worthless one, Thou mad’st in grace Thine own, great Gem,—

THOU SEE’ST TO NONE BUT THEE I CLING!—

உம்பரும் அறியா ஒருவனே! இருவர்க்
 குணர்விறந் துலகம் ஊடுருவும்
 செம்பெருமானே! சிவபுரத் தரரே!
 திருப்பெருந் துறைஉறை சிவனே!
 எம்பெருமானே! என்னை ஆள்வானே!
என்னைக் கூவிக்கொண்ட நனே!

2

70.

பாடிமலிபுரமுற் புகழே அல்லாற்
 பற்றுநான் மற்றீலேன், கண்டாய்;
 தெய்வீ ஆண்டாய், சிவபுரத் தரரே!
 திருப்பெருந் துறைஉறை சிவனே!
 ஊடுவ துன்னோ சிவப்ப நாம் உன்னை
 உணர்த்துவ துனக்கொனக் குறுதி;
 வாயுனேன் இங்கு வாய்க்கிலேன், கண்டாய்;
வருக என்ற நுன்புரியாயே!

72.

Whose form unique even those in yonder world know not,
 past thought of both, all-piercing power
 Thou art, the glorious Lord! O Civa-puram's King!
 Civan, in Perun-turrai's shrine
 Who dwell'st our mighty Lord, Thou Ruler of my soul,
 BE GRACIOUS, BID ME COME TO THEE!

III.

That foot alone I seek that Mal in songs extolled,
 THOU SEE'ST TO NONE BUT THEE I CLING!—
 Thou sought'st me, mad'st me Thine, O Civa-puram's King!
 Civan, in Perun-turrai's shrine
 Who dwell'st. Though I complain, in Thee my soul delights,
 to gain anew Thy love my thought;
 Thou see'st my heart is faint, I have no joy in life;
 BE GRACIOUS, BID ME COME TO THEE!

13

9. See Muir, vol. iv, p. 163, & . Vol. Aru a. Pura, Tirumalai, 67, & . Mss. Ka, k. XXXI. 19, 28.

சு.

வல்லீவாள் அரக்கர் புரளரித் தானே!
 மற்றுநான் பற்றிலேன், கண்டாய்;
 தில்லைவாழ் கூத்தா! சிவபுரத் தரசே!
 திருப்பெருந் துறைஉறை சிவனே!
 எல்லீமூ வலகும் உருவி அன் றிருவர்
 காணுநாள் ஆதி ஈழின்மை
 வல்லீயாய் வளர்ந்தாய், வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரியாயே!

கசு

ரு.

பண்ணினேர் மொழியாள் பங்க! நீ அல்லாற்
 பற்றுநான் மற்றிலேன், கண்டாய்;
 திண்ணமே ஆண்டாய், சிவபுரத் தரசே!
 திருப்பெருந்துறைஉறைசிவனே!
 எண்ணமே உடல்வாய் மூக்கொடுசெவிகண்
 என் றிவைநின்கணைவைத்து,
 மண்ணின்மேல் அடியேன்வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரியாயே!

20

IV.

Thou Who the gleaming rebel-town didst swift consume,
 THOU SEE'ST TO NONE BUT THEE I CLING!—
 Dancer, Who bid'st in Tillai, Çiva-puram's King!
 Çivan, in Perun-turrai's shrine
 Who dwell'st, the three worlds' bounds that day the twain pass'd through,
 and saw nor first nor last of Thee,
 In might so didst Thou rise! Thou see'st I joy not here;—
 BE GRACIOUS, BID ME COME TO THEE!

16

V.

Absolute self-surrender.

Partner of Her whose words are sweetest melody!
 THOU SEE'ST TO NONE BUT THEE I CLING!—
 Surely Thou mad'st me Thine, O Çiva-puram's King!
 Çivan, in holy Perun-turrai's shrine
 Who dwell'st,—the whole: my body, mouth, nose, ears, and eyes:—
 all these in Thy control I place.
 THOU SEE'ST THY SERVANT HATH NO JOYS UPON THIS EARTH;—
 BE GRACIOUS, BID ME COME TO THEE!

20

௬.

பஞ்சின்மொல் ஸௌபயன் பங்க! நீ ஜல்உற்
 பற்றுநான் பற்றிலேன், கண்டாய்;
 செஞ்செவெ ஆண்டாய், சிவாபுத்தரே!
 திருப்பெருங் துறைஉறை சிவனே!
 அஞ்சினெ னுயேன் ஆண்டு நீ ஜளித்த
 அருளினை பருளினுன் பற்றத்த
 வந்தானென் இங்நவாய்கிலேன், கண்டாய்;
வருக என்றநன்புரியாயே!

29

௭.

பருகிவா பெயரியாய்! பருகியே ஜல்உற்
 பற்றுநான் பற்றிலேன் கண்டாய்;
 திருஉயர் கோலச் சிவாபுத்தரே!
 திருப்பெருங் துறைஉறை சிவனே!
 கருணையே! நேபத்திக் கசிந்துளாம் உருகிக்
 கலந்துநான் வாயும் ஆற்றிய
 பருளனென் உலகில் வாய்கிலேன், கண்டாய்;
வருக என்றநன்புரியாயே!

30

VI.

The senses' power.

Partner of Her with footfall downy soft,
 THOU SEEST TO NONE BUT THEE I LONG! -
 Thou mad'st me wholly Thine, O Civa-puram's King!
 Civan, in Perun-turrai's shrine
 Who dwell'st, - me trembling cur, Thou mad'st Thine own, that grace
 through senses' perturbations I forgot;
 THOU SEEST THAT IN DECEPTION LOST, I JOY NOT HERE;
 BE GRACIOUS, BID ME COME TO THEE!

31

VII.

Thou Light, that shin'st a Sun through all the spheres,
 THOU SEEST TO NONE BUT THEE I LONG! -
 Sacred, supremely glorious Civa-Puram's King!
 Civan, in Perun-turrai's shrine
 Who dwell'st, Thee I see; - my melting soul dissolves,
 'wilder'd I know not any way in life to joy.
 THOU SEEST I, FOLLY'S CHILD, CAN IN THIS LIFE PARTAKE NO JOY,
 BE GRACIOUS, BID ME COME TO THEE!

32

அ.

பந்தணை விரலாள் பங்க! நீ அல்லாற்
 பற்றுநான் மற்றிலேன், கண்டாய்;
 செந்தழல் போல்வாய், சிவபுரத் தரசே!
 திருப்பெருந் துறை உறை சிவனே!
 அந்தம் இல் அமுதே! அரும்பெரும் பொருளே!
 ஆர் அமுதே! அடி யேனை
 வந்துய ஆண்டாய் வாழ்கிலேன், கண்டாய்;
வருக என்றருள்புரியாயே!

௩௨

கூ.

பாவநாசா! உன் பாதமே அல்லாற்
 பற்றுநான் மற்றிலேன், கண்டாய்;
 தேவர்தந் தேவே! சிவபுரத் தரசே!
 திருப்பெருந் துறை உறை சிவனே!
 முவுல குருவ இருவாகீழ் மேலாய்
 முழங்கழ லாய்நிமிர்ந் தானே!
 மா உரியானே! வாழ்கிலேன், கண்டாய்;
வருக என்றருள்புரியாயே!

௩௩

VIII.

Partner of Her whose fingers jewels rare adorn,
 THOU SEE'ST TO NONE BUT THEE I CLING!—
 Thou art like ruddy flame, O Çiva-puram's King!
 Çivan, in Perun-turrai's shrine
 Who dwell'st,—endless Ambrosia,—Essence rare and great,—
 Ambrosia rare,—Thy servant Thou didst save,
 And mad'st me Thine. IN LIFE I CANNOT JOY THOU SEE'ST;
 BE GRACIOUS, BID ME COME TO THEE!

32

IX.

Thou'rt sin's Destroyer, save Thy healing foot alone,
 THOU SEE'ST TO NOUGHT BESIDE I CLING!—
 God of all gods, O Çiva-puram's King! Çivan,
 in sacred Perun-turrai's shrine Who dwell'st.
 Through the three worlds passing, above below the twain,
 as roaring flame Thou didst uplift Thy form.
 Lord of the bull! THOU SEE'ST IN LIFE I CANNOT JOY;
 BE GRACIOUS, BID ME COME TO THEE!

36

40.

பழுதெனல் புகழாள் பங்க! நீ அல்லாற்
 பற்றுநான் மற்றிலேன், கண்டாய்;
 செழுமதி அணிந்தாய், சிவா யுத் தாசே!
 திருப்பெருந் துறை உறை சிவனே!
 தொழுவதொ றிறைந் துநிப்பினே, எனக்கேயர்
 துணைஎன நினைவனே, சென் லாய்?
 மழவிடை யானே! வாழ்கிலேன், கண்டாய்;
வநக என் ற நன்புரியாயே!

x.

Partner of Her, Thy bride, of faultless old renown,
 THOU SEE'ST TO NONE BUT THEE I CLING!
 Thou wear'st the crescent moon, O Civa puram's King!
 Civan, in sacred Perun-turrai's shine
 Who dwell'st, shall I bow down to others? shall I praise?
 or may think them aids for me? speak Thou!
 Lord of the youthful bull! THOU SEE'ST I KNOW NO FOY;
 BE GRACIOUS, BID ME COME TO THEE!

உக. ஆவது

அருட்பத்து.

[மகாமாயாகந்தி.]

[Metre: ஆசிரிய விருத்தம். Formula: -வி | -மர | -வி | -மர | -வி | -வி | -மர.]

க.

சோதியே! சுடரே! சூழ் ஒளி விளக்கே!
சுரிகுழற் பணைமுலை மடந்தை

THE DECAD OF GRACE

OR

'CLEANSING FROM DELUSION.'

HYMN XXIX.

The T.V.U.P. states that this was one of the earliest of the Sage's poems, and that it was sung at Tiru-perun-turrai. It certainly bears the impress of youth, and in many respects is inferior to some of his later poems. It is said to have for its subject the purification of the soul from the great delusion (Mahā-māyā). What this is can only be known by a careful study of the Çaiva Siddhānta philosophy. A note on the subject will be found in the Appendix.

The metre is the same as in XXII, and is very sweet. In each stanza, the two latter lines nearly correspond throughout the whole poem, an epithet or two being changed. Çivan is addressed as the god who appeared in the Triclinia (Kuruntham) grove near Tiru-perun-turrai, and about thirty different epithets are applied to him, some of which are mere repetitions. The epithets applied to Tiru-perun-turrai are also varied. The last line in each stanza contains a Telugu phrase equivalent to 'and what is that?' so that the line literally reads: 'Save Thou in grace, saying "what is that"?' or in other words, 'What is there to fear? fear not.' The poet is complaining of the power of earth-born delusions, and prays the god to take away his anxious fears. I cannot trace any sequence in the thought from stanza to stanza. Comp. 'the Life,' § 2.

In the Siddhānta, very great stress is laid upon the idea that all embodiment, while it is painful and to be got rid of as soon as possible, is yet a gracious appointment of Çivan, wrought out through Çakti, for the salvation of the human soul through the destruction of deeds, which are the root of all evil to mankind (NOTE VI). Now the Buddhist formula represents suffering as being the whole account of the matter: 'Birth is suffering, old age is suffering, sickness is suffering, death is suffering. The origin of suffering is the thirst for pleasure, being, and power. The extinction of this thirst brings about the extinction of suffering.' The Çaiva Siddhānta doctrine, on the contrary, gives to life and suffering a real significance. The present life is a probation,—a purgatory,—a preparation for endless fellowship and communion with the Supreme. Thus Grace is recognised where the Buddhist sees only suffering; and the instrument of man's release is that wisdom which understands the divine purpose, and adapts itself to that purpose. Our Sage dwells much upon the value of prayer, and of humble worship paid to the divine guru, while in Buddhism all is to be done by unaided human effort. At every point the two systems are in directest opposition!

1.

O Light! O Lamp girt with effulgent beams!—
the dame with curling locks and beauteous form

1. This is toned down!

பாதியே! பரனே! பாகெகன் வெண்ணிறாய்!
 பங்கயத்த்' அயனுமடல் அநியா
 நீதியே! செல்வத் திருப்பெருந்துறைநீ
 வினையலக் குருத்தமே வியரி
 ஆதியே! அடியேன் ஆகித்தலைத்தகல்
அதிதந்துவே, என்ற நாளாயே!

௨.

நிருத்தனே! நியல! நித்தனே! நெற்றிக்
 கண்ணனே! விண்ணுனையிடுவானே!
 ஒருத்தனே! உன்னை ஓவரிடையார்,
 உலகெய்த் தேடியுங்கடனென்;
 திருத்தமாய் பெய்கைத்திருப்பெருந்துறைநீ
 செழுமலக் குருத்தமே வியரி
 அருத்தனே! அடியேன் ஆகித்தலைத்தகல்
அதிதந்துவே, என்ற நாளாயே!

௩.

எங்கனாயகனே! என்னுயிர்த் தலைவா!
 வேலவா! தரலியா! திருவா!

Is Thine. Supreme, Who wear'st the milk-white ash'
 The Just, Whom Ayan of the flower knew not,
 Nor Mal! In happy Perun-turrai Thou
 'neath the Kuruntham's flow'ry shade didst rest.
 Great First of Beings! when I craving call,
 MID THOU IN GRACE THY SERVANT'S FEARS BEGONE!

II.

O Dancer! Spotless One! O ash-besmeared!
 Thy brow hath central eye! Lord of heaven's host!
 Sole Deity! through all the world Thyself
 I sought lamenting loud, but found I see not.
 Thou, Who by Perun-turrai's pleasant lake
 'neath the Kuruntham's flow'ry shade didst rest.
 Great Source of Being! when Thy servant craving calls,
 MID THOU IN GRACE MY FEARS BEGONE!

III.

Our Leader! Ruler of my life and soul!
 Whom ladies twain, with pertum'd flowing locks,

தங்கனா யகனே! தக்கநற் காமன்
 றனதுட ற்ழல் எழ விழித்த
 செங்கனா யகனே! திருப்பெருந் துறையிற்
 செழுமலர்க் குருந்த்மே வியசீர்
 அங்கனா! அடியேன் ஆதரித் தழைத்தால்
அதெந்துவே, என்றரு ளாயே!

கஉ

ச.

கமலநான் முகனுங் கார்முகி லீறித்துக்
 கண்ணனு நண்ணுதற் கரிய
 விமலனே! எமக்கு வெளிப்படாய் என்ன
 வியன்றழல் வெளிபட்ட எந்தாய்!
 திமிலநான் மறைசேர் திருப்பெருந் துறையிற்
 செழுமலர்க் குருந்த்மே வியசீர்
 அமலனே! அடியேன் ஆதரித் தழைத்தால்
அதெந்துவே, என்றரு ளாயே!

கசு

Claim as their Spouse! Lord of the fiery eye!

Whose glance caus'd sudden fire from Dakshan's frame to spring,
 And goodly Kāman's too! In sacred Perun-turrai Thou
 'neath the Kuruntham's flow'ry shade didst rest.
 Great Aṅgaṇan! when I Thy servant craving call,
 BID THOU IN GRACE MY FEARS BEGONE!

12

IV.

The Lotus-god, the four-fac'd; Kaṇṇan too,
 dark as the azure sky, could not approach
 Thee, Pure One! when They pray'd Thee to shine forth,
 Father! Thou wert as mighty flame display'd.
 In Vēda-echoing Perun-turrai Thou
 'neath the Kuruntham's flow'ry shade didst rest.
 Great Being spotless! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE!

16

டு.

தூபுகொணேரிடையாள் கரிநூழ்வம்படற்கை
 துணைமுலைக்கண்டபேட்பங்கவடு
 பொபுகொள்வான்றடி லிற்புள்விபேபலிரண்டு
 பொங்கொளிதங் குமார்ரினவே!
 செபுகொள் வான்விபழில் சூழ்ந்தருப் பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியரி
 அடிகளே! அடியென் ஆகரித்தழைத்தால்
அதெத்துவோ, என்ந்ருளாயோ!

20

கூ.

தூப்பவே! தூபாய்! தூபவெண்ணிறு
 துறைந்தெழுதுளங்கொளி வாயிற்
 தொப்பவே! உன்னை உள்நுவாய்மவைத்தின்
 உறுசுவை அளிக் குமார் அமுதே!
 செப்பமாமறைசேந்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியரி
 அப்பவே! அடியென் ஆகரித்தழைத்தால்
அதெத்துவோ, என்ந்ருளாயோ!

27

V.

These two lines are not translatable!

Thou, Who in Perun-turrai's sylvan groves
 'neath the Kuruntham's flow'ry shade didst rest.
 O Teacher glorious! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE!

22

VI.

O Happy One and Pure! Thou like to gem
 whose radiant beams 'mid pure white ashes shine!
 In mind of those who think of Thee Thou giv'st
 sweetness intense. Thou rare Ambrosia, Who
 In sacred Perun-turrai's home of Vedic lore
 'neath the Kuruntham's flow'ry shade didst rest.
 O Father glorious! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE!

24

எ.

மெய்ப்பனே! விகிர்தா! மேருவே வில்லா
 மேவலர்புரங்கண்மூன்றெரித்த
 கையனே! காலாற்காலனைக்காய்ந்த
 கடுத்தழற்பிழம்பின்னமேனிச்
 செய்யனே! செல்வத்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியசீர்
 ஐயனே! அடியேன் ஆதரித்தழைத்தால்
அதெந்துவே, என்ற்ரு ளாயே!

௨௮

அ.

முத்தனே! முதல்வா! முக்கணு! முனிவா!
 மொட்ட்ருமலர்பறித்திறைஞ்சிப்
 பத்தியாய்நினைந்துபரவுவார்தமக்குப்
 பரகதிகொடுத்தருள்செய்யும்
 சித்தனே! செல்வத்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியசீர்
 அத்தனே! அடியேன் ஆதரித்தழைத்தால்
அதெந்துவே, என்ற்ரு ளாயே!

௩௨

VII.

Thou True One changing oft Thy form ; Mēru Thy bow,
 Thy foemen's cities three Thy HAND consumed !
 Thy foot burnt up death's king ! O ruddy One,
 Whose FORM was as a fiery column seen !
 Thou, Who in Perun-turrai's happy home
 'neath the Kuruntham's flow'ry shade didst rest.
 O glorious Teacher ! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE !

28

VIII.

The Free, the First, the Triple-eyed, the Sage,—
 Thou giv'st the heavenly goal to those,
 Who off'ring flowers with clustering buds adore,
 devoutly pondering praise ; consummate One,
 Thou, Who in Perun-turrai's happy home
 'neath the Kuruntham's flow'ry shade didst rest.
 O Sire, all glorious ! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE !

32

9.

மருளானேன்மனத்தையயக்கறதேபக்கி,
 மறுமையேயுழர்மையுங்கெடுத்த
 பொருளனே! பரிசை! பொங்குவளாவங்
 கங்கைநீர்தங்குசெஞ்சடையாய்!
 தெருளுநான்பறையேர்குப்பெருந்துறைமுற்
 செழுமலர்க்குருத்தமேவியரி!
 அருளனே! அடியேன், ஆகரித்தயைத்தன்
அதெத்துவோ, அன்றையாயோ!

52

10.

தெருத்துவாய்பெயுழில்நூற்றெருப்பெருந்துறைமுற்
 செழுமலர்க்குருத்தமேவியரி!
 இருத்தவாநெண்ணிவசமுநீனைத்திட
 டென்னுடைஎய்நீரான்என்றென்
 ற்ருத்தவா! நீனைத்தே ஆகரித்தயைத்தன்,
 அலைகடஅருளனேரின்று
 பொருத்தவா, மலையுருதெந் தூதகான்,
பெய்காய், அன்றையாயோ!

53

IX

Regarding me distraught, Thou had'st confusion cease,
 destroying thought of this world and the next,
 Thou very God, Thou Holy One, upon Thy crest
 the swelling lustrous snake and Ganga bide,
 Thou, Who in Perun-turra's home of lucid Vedic lore
 'neath the Kuruntham's flow'ry shade didst rest.
 Glorious in mercy! when Thy servant craving calls,
 HUP THOU IN GRACE MY TEARS BEGONE!

54

X.

In Perun-turra's girt with ordered stately groves,
 'neath the Kuruntham's flow'ry shade,
 I call to mind Thy glories all, and pondering yearn
 and as my mighty Lord Thee oft invoke
 Ascetic rare! when I, Thy servant, craving call,
 struggling amid the billowy sea,
 In grace declare the fitting path to reach
 the silver hill, and 'ADAM COME!'

55

௩௦. ஆவது

தீருக் கழுக்குன்றப் பதிகம்.

[சந்தருநிசனம்.]

[Metre : -மர | -வி | -மர | -வி | -மர | -வி | -வி.]

க.

பிணக்கி லாதபெருந்துறைப்பெருமானுன் னுமங்கள் பேசுவார்க்கிணக்கி லாததோரின்பமேவருந்துன்பமேதுடைத் தெம்பிரான் உணக்கி லாததோர் வித்து மேல்வினாயாம லென்வினை ஒத்தபின் கணக்கிலாத்தீருக்கோல்நீவந்துகாட்டினாப், கழுக்குன்றிலே. ௪

THE LYRIC OF THE 'EAGLE-MOUNT.'

THE SIGHT OF THE 'GURU.'

HYMN XXX.

This is one of the places which the Sage is said to have visited before seeing Çithambaram. It would appear that here he had some peculiar manifestation of the god, who had revealed himself to him in Perun-turrai. It is open to conjecture that the Guru, whom he regarded as Çivan manifested in the flesh, resided there, or at least was a constant visitant. The place itself is a renowned Çaiva shrine, and has its own legend, a considerable poem of 832 quatrains. This is of recent origin, and, I should suppose, of small authority. It states that the original name of the hill was Vēda-giri, or the hill of the Vēda. It is said to have four hills clustered together, each being one of the four Vēdas, while the central peak, which is of basaltic formation, is Çivan Himself in the form of the Liṅgam. It is curiously stated that 'in Ārūr the god dwells for the first watch of the night, and in Çithambaram for the midnight watch; but in Vēda-giri he is *always to be found*.' The name of the hill of the Vēda was changed to that of the hill of the Eagle, because two eminent persons, having disputed an order of Çivan, were sentenced to perform penance there.

1.

O peaceful Perun-turrai's mighty Lord!
to those whose talk is of Thy thousand names
One even stream of matchless pleasure flows.

My Lord, Who once didst wipe away sore griefs,
When good and evil deeds were balanced,—
(for aftermath of ill no living seed),—

In sacred glories countless didst Thou come,
AND SHOW THYSELF UPON THE EAGLE'S HILL.

4

3. This is called சந்தி-விபாசம். See NOTE V.

4. A hill with a temple nine miles south-east of

Chingleput.

2.

பிட்டுநேர்ப்படமண்காந்த பெருந்துறைப்பெரும்புத்தனே!
 சட்டநேர்ப்படவந்தவதசமுக்கனே னுனைச்சாத்தினேன்,
 சிட்டனே! சிவனே நனே! சிறுநாடினுங்கடையாயினென்
 கட்டனேனாயும் ஆட்கொள்வான்வந்து காட்டி யும், கடிக்க நன்றி
நீனே.

3.

மலங்கனேன் கண்ணி வினையாழ்ந் மலங்கெடுத்தபெருந்துறை
 விளங்கினேன்வினைக்கடனேன், இனிமேல்வினையாழ்ந்தனேன்.
 இவங்குகின்றநிச்சேவாகள் இண்கிள்வாய்விடரின்றியே
 கலங்கினேன், கலங்காமலேவந்து காட்டி யும், கடிக்க நன்றி
நீனே.

4.

பூடுணையகடிகர் அன்புண்டுபெருந்தகடெயும்பெய்றும்
 தாடுணையகடிகர்நாணம்சாத்திநகிக்கடலுள் அழுத்தினன்

II.

Thou Who for hire of cakes didst carry earth!
 Thou madman great, of the great kaveri's shrine!
 While I, who knew no law of right, to Thee,
 through ignorant delusion drew not near,
 O Best of Beings, Lord of Civa-world,
 me, lower than the meanest cur, a man
 Of evils sore, Thou cam'st to make Thine own,
 AND SHOW'DST THYSELF ON THE EAGLE'S HILL.

III.

In wilderment I strayed from Perun-turrai far,
 where tears were changed to joy, and foulness purged,
 By sinful deeds to ruin brought, henceforth
 I sinner knew not what should after grow.
 Reit of the home where Thy bright feet once stood,
 a prey to dire perplexity, I dwelt.
 To save me from confusion sore Thou cam'st,
 AND SHOW'DST THYSELF ON THE EAGLE'S HILL.

IV.

That I the matchless ornament might wear
 of love unique, draw nigh, and daily praise,
 Abashed with awe of reverence, the shame
 that knows no shame, sinking amid the sea,

பேனெணைபெருந்துறைப்பெருந்தோணிபற்றி உகைத்தலும்
காணெணைத்திருக்கோல்நீவந்து காட்டினாப், கழுக்குன்றிலே. ௧௬

௫.

கோலமேளிவராகமே! குணம் ஆம்பெருந்துறைக்கொண்டலே!
சீலமேதும் அறிந்திலாத என் சிந்தைவைத்தசிகாமணி!
ஞாலமேகரியாகநான் உனை நச்சிநச்சிடவந்திடும்
காலமே உனை ஓதநீவந்து காட்டினாப், கழுக்குன்றிலே. ௨௦

௬.

பேதமில்லதொர்கற்பளித்த பெருந்துறைப்பெருவள்ளமே!
ஏதமேபலபேசநீ எனே ஏதிலார்முனம் என்செய்தாய்?
சாதல்சாதல்பொல்லாமையற்ற தனிச்சரண்சரணம் எனக்க்'
ஆதலால் உனை ஓதநீவந்து காட்டினாப், கழுக்குன்றிலே. ௨௪

Of Perun-turrai, dear beyond compare,
the glorious ship I seized and climbed thereon ;
Straightway, in splendour no eye sees, Thou cam'st,
AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 16

v.

In glorious form displayed, Thou teeming cloud
of perfect good, in Perun-turrai seen !
O matchless Gem, Who putt'st Thyself within
the thought of me, who naught of virtue knew !
The world itself shall witness bear that I
desired Thee eagerly, and then Thou cam'st,—
That when I called Thee, then Thou cam'st,—
AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 20

VI.

Great flood of Perun-turrai's shrine, Thou didst
the love that knows no change bestow ;
When foes with many an impious speech stood round,
what didst Thou unto me before them all?
Thy Foot shall be my only refuge still,
from every death, and every various ill,—
And, therefore, when in love I called, Thou cam'st.
AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 24

61.

இயக்கிமதி அழபந்துதல்வமை எண் தனைஞ்செய்த சசனே!
மயக்கமாயகொழும்பலம்படி வல்வினைக் தன் அழகுக்கொழி,
துபக்கறுத்தனை அந்நிடுகெண்நிதின் மயலிங்கமுந்நெனைக்
கயக்கவைத்தடியாழ்நேவுந்து காட்டியார், கடிக்கொன்றிடுவ. ௨௨

VII.

O Içan, Who the four and sixty demons mad'st
to share the eightfold qualities divine,
When I had sunk in evil deeds,—the fruit
of triple foulness that confusion brings,—
Thou didst the bands of clinging sorrow loose,
mad'st me Thine own; gav'st me Thy feet's pure flower.
In presence of Thy servant-band didst come
AND SHOW THYSELF UPON THE EAGLE'S HILL.

25. This may point to the legend in NOTE VI.

கக. ஆவது

கண்டபத்து.

[நிருந்தநிசனம்.]

[Metre: செச்சக்கலிப்பா. See V. § ii.]

க.

இந்திரியவயமயங்கி இறப்பதற்கேகாரணமாய்
 அந்தரமேதிரிந்துபோய் அருநரகில்வீழ்வேற்குச்
 சிந்தைதனைத்தெளிவித்துச்சிவமாக்கி எனை ஆண்ட
 அந்தமிலா ஆனந்தமணிகொ டில்லை கண்டேனே!

‘MINE EYES HAVE SEEN.’
 THE SIGHT OF THE MYSTIC DANCE
 OR
 THE UNSPEAKABLE VISION.

HYMN XXXI.

Tillai.—In the legends of the Sage it appears that he did not visit Tillai till he had seen the other shrines of Ćaiva worship, and had become renowned both as a devotee and as a poet. It almost appears as if there existed some rivalry between the great temple of the Pāṇḍiyan land in Madura, and the famous shrine of the Ćōra land in Ćithambaram. It is quite certain that this latter in great measure superseded the former. It does not appear, indeed, that Māṇikka-Vāṇagar ever revisited Madura after his formal renunciation of his position there. It may almost be inferred that he was never heartily forgiven by the king for the misappropriation of the cost of the horses. Of the fifty-one poems about a half were composed in Tillai¹, and these may be divided into two classes: the lyrics that express his own feelings and illustrate his life; and those which were composed (as is believed) for the use of others, either in the temple, or in their sports. These last are much more artificial than the former. I wish that it had been possible to re-arrange the poems.

Among the Tillai lyrics are to be found his most impassioned utterances. With this poem (XXXI) must be compared (XL), both of them expressing his enthusiastic joy at being permitted at length to behold the greatest shrine of his Master.

On the legends of Tillai I have written a separate paper. NOTE VII.

Tillai in the time of the Sage was to the devotees of Ćivan what Jerusalem was to the Jews of old; and many of the expressions in these two lyrics will remind the reader of Psalm cxxii; and not a few of the expressions are identical with those in the rhyme often attributed to Bernard of Morlaix. One is frequently reminded of ‘Jerusalem the Golden, with milk and honey blest.’

I.

In senses’ power, sure cause of death, I crewhile ‘wildered lay,—
 Oft wrapt through realms of boundless space, then plunged in dismal hells!
 He gave perception clear, made me all bliss,—made me His own!
 I’VE TILLAI SEEN that holds the Gem, which endless rapture yields!

4

¹ These are—(i) 2, 3, 4, 31, 40, 44-46, 49-51; (ii) 9-19, 21, 22.

உ.

வினைப்பிறவி என்சென்றவெதனாயில் அகப்பட்டுக்
தனைச்சிறிதுநீயைப்படுகளர்வெய்திக் கிடப்பெயினை,
எனைப்பெரிதும் ஆட்டுகாண்டென்றிப்பறந்தவினையெலியை
அனைத்துலகுந்தொழுந்தில்லை அப்பலத்தே கண்டேனே!

௩.

உருத்தெரியாக் காலத்தே உன்பு நந்தென்றவன் பன்னிக்
கருத்திருத்தி உன்பு நந்தென்றவன் ஆண்டுகண்ட
தருத்திருத்தி மெய்யனைத்தத்திருத்தி விவாதத்தை
அருத்தியினு னுய்யயென் அணிவெய்தில்லை கண்டேனே!

௪.

கல்லாதபுல்லறிவிற்கடைப்பட்டநாயேனை
வல்லானனுய்வந்துவனப்பெய்தி இருக்குர் வண்ணாப்
பல்லோருங்காண, என்றன்பகபாசம் அறுத்தனை
எல்லோரும் இறைஞ்சு தில்லை அப்பலத்தே கண்டேனே!

II.

Enmeshed in grievous memories of deeds and fated births
Outworn I lay; nor knew my soul one faintest thought of Him,
The Matchless One, Who cuts off 'birth'; Who made me His with power!
HIM HAVE I SEEN IN TILAI'S COURT, where worships all the world!

III.

His form I knew not, even then He fixed His love on me,
Planted Himself within my thought and flesh,— so made me His!
The Lord of sacred *Turuti*, I, curfious slave, with joy
HAVE SEEN IN TILAI'S FANE ADORNED, the sweet and blissful seat!

IV.

To me, untaught, most ignorant, the very lowest cur,
In mighty grace He came, with heavenly beauty me to clothe,
And loosed my 'servile bonds of sense' in sight of many men,
His form I'VE SEEN IN TILAI'S TEMPLE COURT, where all bow down!

டு.

சாதிகுலம்பிறப்பென்னுஞ்சுழிப்பட்டித்தடுமாறும்
ஆதமிலிநாயேனை அல்லல் அறுத்தாட்கொண்டு
பேதைகுணம்பிறருருவம்பான் எனதென்னுரைமாப்த்துக்
கோதில் அமுதானுனைக்குலாவு தில்லை கண்டேனே!

20

சு.

பிறவிதனை அறமாற்றிப்பிணிமுப்பென்றிவை இரண்டும்
உறவினெனும் ஒழியச்சென்றுலகுடைய ஒருமுதலைச்
செறிபொழில்சூழ் தில்லை நகர்த்திருச்சிறம்பலமன்னி
மறையவரும்வானவரும்வணங்கிடநான் கண்டேனே!

28

எ.

பத்திமையும்பரிசும் இலாப்பசுபாசம் அறுத்தருளிப்
'பித்தனிவன்' என என்னை ஆக்குவித்துப்பேராமே
சித்தம் எனுந்தின்கயிற்றூற்றிருப்பாதங்கட்டுவித்த
வித்தகனார்வினையாடல்விளங்கு தில்லை கண்டேனே!

29

v.

Me whirled about 'mid 'caste' and 'clan' and 'birth,' and sore perplexed,—
Vile helpless dog,—He made His own, all sorrow rooting out ;
Destroyed all folly,—alien forms,—all thought of 'I' and 'mine' ;
Ambrosia pure, HIM HAVE I SEEN IN TILLAI, where the saints consort !

20

vi.

From birth itself, from sickness, age to 'scape ; earth's ties to loose ;
I went,—I saw the 'Only-First-One,' Owner of the world,
Who dwells, while Vēdic sages, hosts of heavenly ones adore,
IN TILLAI-CITY'S SACRED COURT, girt round with leafy groves.

24

vii.

My servile bonds of sense in grace He loosed,—me loveless mean,—
Fast tied He to His sacred Feet by willing mind's stout bonds,
That never part ; made me a fool in sight of men ; and now
I'VE TILLAI SEEN, where sportings of the wondrous Mage are known.

28

௮

அளவிலாப்பாவநத்தால் அழக் குண்டங்குறிவின்றி
விளைவொன்றும் அறியாதெனெறுவியனும் கிடப்பெனும்
களவிலா ஆவந்தம் அளித்தென்னை ஆண்டனைக்
களவிலாவானவருத்தொழுந்தில்லை கண்டினை! ௨௨

௯

பாங்கிடுகுநிபர்சொன்றும் அறியாதபொனை
ஒங்கி உளத்தொளிவளர உலப்பிலா அன்பருளி,
வாங்கிவினை, மலம் அறந்த, வான்கருணைகத்தலை
நான்குமறைபயிற்சில்லை அறியாதகேகண்டினை! ௨௩

30.

பூதங்கள் ஐந்தாநிபுலன் ஆசிரிப்பெருள் ஆகிப்
பேதங்கள் அனைத்துடையப்பேதம் இலாப்பெருமையனைக்,
கேதங்கள் தெரிந்தாண்டுகளிர் ஒளியாய்நகர்த்தை,
வோதங்கடொழுதேந்தூர்விளங்கு தில்லை கண்டினை! ௨௪

VIII.

Sunk here midst infinite conceits, all ignorance was I,
I lay, poor empty soul, unweaving aught that might spring forth,
Now Him who made me His, bestowing raptures infinite,
I'VE SEEN IN TILLAI, where the guileless heavenly ones bow down!

IX.

To me, a dog, who knew not anything of secretly light,
He gave His heavenly grace, took me and cut off actions' guilt,
He gave unfailing love: light high and higher shone; Him I
IN TILLAI'S COURT HAVE SEEN, where the four mystic scrolls are conned!

X.

The elements, the senses five, He is; and substance too,
All diverse forms He, mighty, wears: knows no diversity
The gleaming Light that rules, and ill destroys; the Emerald,
HIM HAVE I SEEN IN TILLAI BRIGHT, where Vedas worship and extol!

கஉ. ஆவது

பிரார்த்தனைப்பத்து.

[சநாமூர்த்தி.]

[Metre : ஆசிரிய விருத்தம். Irregular.]

க.

கலந்து நின்னடியாரோ டன்று
வாளா களித்திருந்தேன்;
புலர்ந்துபோனகாலங்கள்;
புகுந்துநின்ற திடர்பின்னாள்;
உலர்ந்துபோனேன் உடையானே!
உலவா இன்பச் சுடர்காண்பான்
அலந்து போனேன் அருள்செய்யாய்,
ஆர்வங் கூர, அடியேற்கே!

உ.

அடியார்சிலர் உன்னருள்பெற்றார்
ஆர்வங் கூர; யான் அவமே
முடையார் பிணத்தின் முடிவின்றி
முனிவால் அடியேன் முக்கின்றேன்.

THE SUPPLICATION.

HYMN XXXII.

[See Life, § ii.]

I.

Alternations of feeling.

Mingling with Thy true saints, that day in speechless joy I stood;
Next day, with dawning daylight trouble came, and there abode.
My soul grows old. Master! to seek the gleam of fadeless bliss
Wand'ring I went. In grace to me, Thy slave, let love abound!

II.

Impatience.

Some of Thy saints have gained through plenteous love Thy grace. Grown old,
All vain my griefs,—of this vile corpse I see no end.

கடிபேனுடையகதி வினையைக்
களைத்துநீங்கருணைக்கடல்பொங்க
உடையாய்! அடிபேன் உன்வந்தே,
ஓவாதுருக அருளாயே!

௩.

அருள் ஆர் அழகுப்பெருங்கடல் வாய்
அடியாய் எல்லாய் புக்கழுந்த
இருள் ஆர் ஆக்கை இதுபெயறுக்கே
எய்த்தேன், கண்டாய், எம்பாயே!
மருள் ஆர்மனத்தேயர் உன்வந்தேன்
வருமால் என்நீங்கருணைக்கண்டாய்;
வெருளாவண்ணமெய்யாய்பை
உடையாய்! பெறுதான் வேண்டியே!

42

௪.

வேண்டும் வேண்டியெய்யடியாய்
ருள்ளேவிருள்பிரியையருளாய்
ஆண்டாய் அடிபேனிடர்களைந்த
அழதே! அருமாமணிழந்தே!
துண்டாயினக்கின் கடலையாய்!
தொண்டனேற்குமண்டாய்கொள்
வேண்டாதென்றான்வேண்டாது
மீக்கஅன்பெயேவுகவே!

43

Remove from sinful me my deeds of sin; let mercy's sea o'erflow!
O Master, to Thy slave give ceaseless soul-subduing grace!

8

III.

Fortitude strong in love—needed.

Deep in the vast Ambrosial sea of grace Thy perfect saints
Have sunk. Lo, Lord, I wearied bear this frame with darkness filled!
Men see, and cry, 'A madman, one of 'wildered mind is here.'
Master, that I may fearless live, true love I NEEDS must gain!

12

IV.

Craving for consummate bliss

I NEED! I NEED! Midst Thy true faithful ones, in grace desiring me,
Thou mad'st me Thine, my griefs expell'd, Ambrosia! precious peerless Gem,
Like gleam of quenchless lamp! And I, Thy servant too, shall I
Reach Thee, and ne'er again know NEED? Thou all abounding Love!

16

ஔ.

மேவும் உன்றன் அடியாருள்
 விரும்பியானு'மெய்ம்மையே,
 காவிசேருங்கயற்கண்ணுள்
 பங்கா! உன்றன்கருணையினால்
 பாவியேற்கும் உண்டாமோ,
 பரமானந்தப்பழங்கடல்சேர்ந்
 தாவியாக்கை யான் எனதென்
 றியாதும் இன்றி அறுதலே?

20

ஈ.

அறவேபெற்றூர்நின்னன்பர்
 அந்தமின்றி அகநெகவும்;
 புறமேசிடந்துபுலைநாயேன்
 புலம்புகின்றேன், உடையானே!
 பெறவே வேண்டு' மெய்யன்பு,
 பேரா ஒழியாப்பிரிவில்லா
 மறவா தீனையா அளவிலா
 மானா இன்பமாகடலே!

29

ஐ.

கடலே அனைய ஆனந்தங்
 கண்டார் எல்லாங்கவர்ந்துண்ண,
 இடரேபெருக்கியேசுற்றிங்
 கிருத்தல் அழகோ? அடிநாயேன்,

V.

Shall I get free from Self?

Thou Partner of the bright-eyed maid! To dwell among Thy saints,
 Desiring Thee in truth, shall it be giv'n to sinful me
 By Thine own grace, gaining the ancient sea of bliss superne,
 To rest, in soul and body freed from thought of 'I' and 'mine'?

20

VI.

Longing desire of the Infinite Bliss.

Thy loving ones have gained 'cessation' absolute; but here
 My spirit ever melts, outside I lie,—base dog,—and mourn!
 O Master mine, I would attain true love's vast sea of bliss,
 That change, surcease, oblivion, sev'rance, thought, bound, death knows not! 24

VII.

Cut short Thy work!

They've seen the sea-like bliss, have seized it, and enjoy! Is't meet,
 That I, low dog, with added pains and pining sore should bide?

உடையாய்! நீயே அருளுக! என்
 றுணர்ந்தபொழுத்கேகழிந்தெகழிந்தென்,
 கடர் ஆர் அருளால் இருணர்ங்கள்
 சேரதி! இனித்தான் மனியாயே!

அ.

அனிய உருக அருள்பெருக
 நெய்நெய்தெண்டி டையபுருந்த
 தினியார்முங்கிற்சிறைகயென்
 சிவனே! தினுதெய்கென்றேன்;
 அனியர் அடியர் உவந்துள்ள
 அன்புத்தாய்! அருள் அனியக்
 தனியாநெய்தலைவந்தருளித்
 தனிப்பெயற்பாதத்தயாயே!

ஆ.

தார அருள் ஒன்றிற்றே
 தந்தாய் என் றன்றாய் எல்லாய்
 யாதின் று; அடியேனும்
 அடியர் போல அயர்வேனோ?
 சிர் ஆர் அருளாற்சிறைகயெய்த
 திருத்தி ஆண்ட சிவனேயே!
 பேர் ஆவந்தப் பெயரை
 வைக்க வேண்டும், பெருமனே!

Master, do Thou Thyself give grace, I pray! I faint! I fail!
 Cut short Thy work! O light, let darkness flee before Thy mercy's beam!

VIII.

Come quickly.

Enter'd amongst Thine own, to whom true melting grace abounds,
 I stand with soul like tough *bambusa* stem, and wear away.
 O Giver, grant the love Thy crowned servants bear to Thee!
 O swiftly come, and give to me Thy tender beauteous Foot!

IX.

Was I not made Thine own?

Thine own stood round, and all declared: 'No grace withheld, all grace
 Is given,' and I, Thy servant, shall I mourn as aliens woe?
 Thou King of Giver-world, by glorious grace dost change my thought,
 And make me Thine. I pray Thee, Lord, place me in changeless bliss!

க௦.

மாளோர்பங்கா! வந்திப்பார்
 மதுரக்கனியே! மனநெகா
 நான் ஒர்தோளாச்சுரை ஒத்தால்
 நம்பி! இத்தால் வாழ்ந்தாயே!
 ஊனேபுகுந்த உனை உணர்ந்தே
 உருகிப்பெருகும் உள்ளத்தைக்
 கோனே! அருளுங்காலந்தான்
 கொடியேற்கென்றோகூடுவதே?

F0

க௧.

கூடிக் கூடி உன்னடியார்
 குனிப்பார், சிரிப்பார், களிப்பாரா?—
 வாடி வாடி வழியற்றேன்
 வற்றன்மரம்போன்றிப்பேனே?
 ஊடி ஊடி உடையாயொடு
 கலந்துள்ளுருகிப்பெருகிநெக்
 க்ாடி ஆடி ஆனந்தம்
 அதுவேயாக அருள், கலந்தே!

F1

X.

Is aught gained by delay?

Thou Partner sole of the Gazelle! Sweet fruit to them that worship Thee!
 Teacher! If I am like an *unbor'd gourd*, doth thus Thy glory live?
 O King, when comes the time that Thou wilt grant in grace to me
 A soul that melts and swells in knowing Thee, Who cam'st in flesh?

40

XI.

Must I languish here?

In concert joining shall Thy saints, there bending smile and joy?
 O Master, drooping, all forlorn, like withered tree, must I
 Stand sullen while they mingle, melt, souls swelling, lost in bliss
 In rhythmic dance? Grant bliss of sweet communion with Thy grace!

44

38. This could not make a lute.

43, 44. This is, in Tamil, somewhat incoherent.

செடிசேர் உடலைச் சிதையாத தெத்துக்கெங்கள் சிவலோகா?
உடையாய், கூவிப்பணிகொள்ளாதொறுத்தால் ஒன்றும் போதுமே? அ

ஈ.

ஒன்றும் போதா நாயேனை உய்யக்கொண்ட நின்கருணை
இன்றே இன்றிப்போய்த்தோதான்? ஏழைபங்கா! எங்கோவே!
குன்றே அனைபகுற்றங்கள் குணமாம் என்றே நீகொண்டால்,
என்றூன்கெட்ட திரங்கிடாய், எண்டோண்முக்கண் எம்மானே! கூ

சு.

மானோர் நோக்கி மணவாளா! மன்னே! நின் சீர்மறப்பித்திவ்
ஊனேபுக என்றனை நூக்கி உழலப்பண்ணுவித்திட்டாய்.
ஆனால் அடியேன் அறியாமை அறிந்துநீயே அருள் செய்து
கோனே! கூவிக்கொள்ளுநாள் என்றென்றுன்னைக்கூறுவதே? கூ

This body vile? Our Lord, Who dwell'st in yon blest world!

Thou called'st,—if my service not accepting now
Thou dost afflict, Master, will any gain accrue?

8

III.

Pardon my offences.

Thy mercy given to save one void of worth,
a dog like me, hath it this day pass'd all away?
Thou Partner of the Tender One, our Mighty King,
ev'n faults that like a mountain rise, to virtues turn,
If Thou but say the word! If Thou didst take me once
for Thine, why dost Thou not—though ruined—pity take
On me? our Lord,—Thou of eight arms and triple eye!

13

IV.

When wilt Thou call me back to Thee?

Bridegroom of Her with fawnlike eyes! Our King! If Thou
hast caused me Thine abiding glory to forget;
If Thou hast thrust me out in fleshly form to dwell;
if Thou hast caused Thy slave to wander here forlorn;
Knowing Thy servant's ignorance, O gracious King,
when comes the day that Thou Thyself wilt show Thy grace?
Ah! When, I cry, when wilt Thou call me back to Thee?

16

இ.

கூறுநாவே முதலாகக் கூறுங்காணாம் எல்லாம்?
 தேயும்வகைநீ! திகைப்புநீ! திரைநன்மை யுறுதிநீ!
 வேறோப்பரிசெங்கெ கான்றில்லை. பொய்ய்ப்பை உன்னைவித்துரைக்கில்
 தேயும்வகைஎன்? சிவசொகை, திகைக்கற்றேற்றவேண்டாவோ?

20

ஈ.

வேண்டத்தக்கத்தீர்வோய்நீ! வேண்ட யுறுதுந்தருவோய்நீ!
 வேண்டிநின்றுபயம்புறக்கீயோய்நீ! வேண்டி என்னைப்பணிசெய்யாமல்
 வேண்டிநியமருள்செய்தாய்? யதுயும் யுறுவேவேண்டி உன் அல்லால்
 வேண்டிம்பரிசொன்றுண்டென்கில் யுறுவுள் உன்றன்வருப்
 பன்றே?

21

எ.

அன்றே என்றன் ஆவியும் உடலும் உடைமை எல்லாயும்
 குன்றே அனைபாய்! என்னை யுட்கெண்டபொடுகெகொண்டாயோ?

V.

All is Thyself!

The tongue itself that cries to Thee, — all other powers
 of my whole being that cry out, — all are THYSELF!
 Thou art my way of strength! The trembling thrill that runs
 through me is Thee! THYSELF the whole of ill and weal!
 None other here! Would one unfold and truly utter Thee,
 what way to apprehend? Thou Lord of Civa-world!
 And if I trembling fear, should'st Thou not comfort me?

20

VI.

Desires.

Thou know'st what to DESIRE is meet, — when we DESIRE
 Thou'rt He that wholly grants! To Ayan and to Mal
 DESIRING Thee, how hard to reach! Yet me Thou didst
 DESIRE, my service claim! DESIRING what didst Thou
 Bestow Thy grace? That and naught else do I DESIRE!
 And it aught else there be that stirs in me DESIRE,
 That too, in sooth, is Thy DESIRE, — is it not so?

24

VII.

I am wholly Thine.

That very day my soul, my body, all to me
 pertaining, didst Thou not take as Thine own,
 Thou like a mountain strong! when me Thou mad'st Thy slave?
 And this day is there any hindrance found in me?

இன்றோர்இடையூறெனக்குண்டோ? எண்டோண் முக்கண் எம்
மானே!

நன்றேசெய்வாய், பிழைசெய்வாய், நானே இதற்கு நாயகமே! ௨௮

௮.

நாயிற்கடையாநாயேனை நயந்துநீயே ஆட்கொண்டாய்;
மாயப்பிறவி உன்வசமே வைத்திட்டிருக்கும்; அதுவன்றி
ஆயக்கடவேனானேதான்? என்னதோ இங்கதிகாரம்?
காயத்திடுவாய் உன்னுடைய கழற்கீழ்வைப்பாய், கண்ணுதலே! ௩௨

௯.

கண்ணார் நுதலோய்! கழலிணைகள் கண்டேன், கண்கள்களிகூர
எண்ணதிரவும்பகலுநான் அவையே எண்ணும் அது அல்லால்
மண்மேல்பாக்கைவிடுமாலும், வந்துன்கழற்கேபுகுமாலும்,
அண்ண! எண்ணக்கடவேனே? அடிமைசால அழுகடைத்தே! ௩௬

Our Mighty One! Eight-arm'd and Triple-eyed!

Do Thou to me what's good alone, or do Thou ill,
To all resigned, I'm Thine and wholly Thine!

28

VIII.

My destinies are in Thy hand.

Me dog, and lower than a dog, all lovingly
Thyself didst take for Thine. This birth-illusion's thrall
Is plac'd within Thy charge alone. And I in sooth,
is there aught I need beyond that, with care search out?
Herein is there authority at all with me?

Thou may'st again consign me to some mortal frame;
Or 'neath Thy jewelled foot may'st place me, Brow-eyed One!

32

IX.

My soul is fixed on Thee.

Thou in Whose brow a central eye doth gleam! Thy feet—
the twain—I saw; mine eyes rejoic'd; now, night and day,
Without a thought, on them alone I ponder still!

How I may quit this earthly frame, how I may come
To enter 'neath Thy feet in bliss, I ponder not!

Save Thee, O King, should I Thy servant ponder aught?
Thy service here hath fulness of delight for me!

36

10.

அழகே புரிந்திட் ட்டி நாயேன் அழற்றுநென்றேன், உடையனே!
 திகழாதின்ற திருமேவி காட்டி. என்னைப்பணிவெகண்டாய்;
 புகழே! பெரியபதம்! எனக் குப்பராண! நீதக் தருவாதே,
 குழகா! கோலமறையேனே! கோனே! என்னைக் குறைந்தாயே! ௪௦

X.

The hope deferred.

Thy beauty only I, a slavish dog, desire,
 and cry aloud. O Master! Thou didst show to me
 Thy sacred Form in lustre shin'd, and didst accept
 my service. Thou my Glory! Mine august abode,
 In ancient days assur'd, Thou now withhold'st; and so,
 O beauteous Lord!—Thou of the glorious mystic Word!
 My King,—sorely indeed hast Thou bruise'd my poor heart!

கூ. ஆவது

உயிர் உண்ணிப் பத்து.

[சீவானந்தம் மேலிடுதல்.]

[The Tamil metre is Kali-Viruttam, four lines, of four feet under one rhyme.]

க.

பைந்நாப் பட அரவேர் அல்குல் உமைபா கம தாய் என்
மெய்ந்நா டொறும் பிரியா வினைக் கேடா! விடைப் பாகா!
செந்நா வலர் பரசும் புகழ்த் திருப்பெருந்துறை உறைவாய்!
எந்நாட் களித் தெந் நாள் இறு மாக்கேன், இனியானே? ௪

உ.

நான் ஆர் அடி அணைவேன்? ஒரு நாப்க்குத் தவி சிட்டிங்க்'
ஊன் ஆர் உடல் புகுந்தான்; உயிர் கலந்தான், உளம் பிரியான்;
தேன் ஆர் சடைமுடியான், மன்னுதிருப்பெருந்துறை உறைவான்
வா னோர்களும் அறியாததோர் வளம் ஈந்தனன் எனக்கே! ௮

‘MY SOUL IS CONSUMED.’

RAPTURE OF LIFE IN ÇIVAN.

HYMN XXXIV.

The lyric is a good example of the enthusiastic expression of Bhakti. See NOTE VIII.

I.

His praises.

Partner of Umai's loveliness! Destroyer of the 'deeds'
That to this frame cling fast! Thou Guardian of the Bull! Who dwell'st
In Perun-turrai's sacred shrine by well-skilled bards extolled!
When shall I joy, O when exulting sing, henceforth, I too? 4

II.

His condescending love.

And who am I would reach His foot? To me, mere cur, a throne
He gave; enter'd my flesh; mixed with my life; leaves not my soul.
With crown of honey-dripping-locks, blest Perun-turrai's Lord
On me a gracious boon bestow'd, that heavenly ones know not! 8

1. The Tamil line is a sad blemish! 2. 'Karma' or 'vinai.' NOTE V. 4. This is, in fact, the idea: 'When will it be granted to me to join the saints in Çivan's paradise?' There are four of the stereotyped invocations.

௬.

எனைநான்என்பதறியோன்; பாகல் இரப்பனொம் அறியோன்;
மனவாசகங்கடந்தான்எனை மந்தேன் மந்தன் அகநிச்
சினமால்விடை உடையன்மன்னுதி நுப்பெருந்துறை உறையுள்
பவவன்எனைச் சொந்தபுற்றியோன், பந்த கடவே! ௧௨

௭.

வினைக்கேடரும் உளையோழிர், சொல்லி, வியந்தவகிள்?
எனைந்தான்புருத்தாண்டான் என தென்பின்புரை உருக்கிப்
வினைத்தான் புருத்தெல்லே, பெருந்துறையில் உறை பெயர்மான்
மனத்தான், கண்ணின் அகத்தான், மறுபுற்றித்திடையவே! ௧௩

௮.

பற்றுங்க்வை அற்றி, பற்றுப் பற்றுங்க்து பற்றி,
தற்றுங்கதி அடைவோம்எளிற், தெரிவி, ஓடி வாய்விள்;
தெற்றுச்சடை முடியான்மன்னுதி நுப்பெருத் துறை இறை சி
கற்றுங்க்வன் காதல்பேணிவ ரொடுங்கூநிரின், கலந்தே! ௨௦

III.

Sacred enthusiasm.

I know myself no more, nor day's nor night's recurrence, He
Who mind and speech transcends with mystic madness madden'd me,
He owns the angry mighty Bull, —blest Perun-turrai's Lord;
The Brāhman used to me wiles I know not,—O Beam divine! 14

IV.

None like to Him.

And are there other sin-destroyers, say! in this wide world?
Ent'ring me too, He made me His, melting my very bones!
He bound me fast, O joy! Lord, Who in Perun-turrai dwells,
He fills my mind, in eye enshrin'd, midmost in every word! 16

V.

Cling to Him with reverent love.

Ye who are freed from clinging to us, cling ye where man should cling!
If ye desire the blissful goal to reach, swift hasten on!
Learn ye the glory of the King, Who crowned with braided lock
In Perun-turrai dwells; join ye with those who cherish there His foot! 20

கூ.

கடலின்றிரை அதுபோல்வரு கலக்கமலம் அறுத்தென்
உடலும்மென தூயிரும்புகுந் தொழியா வண்ண நிறைந்தான்;
சுடருஞ்சுடர் மதிசூடிய திருப்பெருந்துறை உறையும்
படருஞ்சடை மகுடத்தெங்கள் பரன்ரூன்செய்த படிறே! ௨௪

எ.

வேண்டேன்புகழ், வேண்டேன் செல்வம், வேண்டேன் மண்
ணும்விண்ணும்,
வேண்டேன்பிறப் பிறப்புச், சிவம் வேண்டார்தமை நாளும்
தீண்டேன், சென்று சேர்ந்தேன், மன்னுதிருப்பெருந்துறை இறை
தாள்
பூண்டேன்; புறம்போகேன், இனிப்புறம்போகல்லுட்டேனே! ௨௫

அ.

கோற்றேன் எனக் கென்கோ? குரை கடல்வாய் அமு தென்கோ?
ஆற்றேன் எங்கள் அரனே! அரு மருந்தே! என த்ரசே!
சேற்றூர்வயல் புடைசூழ்தரு திருப்பெருந்துறை உறையும்
நீற்றூர் தரு திருமேனிநின் மலனே! உனை யானே? ௨௬

VI.

I am His, body and soul.

Foulness that heaves like billows of the sea He all destroy'd ;
My soul and body enter'd,—fills, and quits no more. He Who
In Perun-turrai dwells, with crown of spreading braided locks,
Wreath'd with the moon's bright beams, our Lord Supreme. This is His wile! 24

VII.

The goal reached.

Glory I ask not ; nor desire I wealth ; not earth or heaven I crave ;
I seek no birth or death ; those that desire not Çivan nevermore
I touch. I've reach'd the foot of sacred Perun-turrai's King,
And crown'd myself ! I go not forth ! I know no going hence again ! 28

VIII.

Honey or nectar ?

Shall I name Thee 'honey from the branch'? 'nectar from the sounding sea'?
Our Aran ! precious Balm ! my King ! No powers have I to sing Thy praise,
Who dwell'st in Perun-turrai's shrine, by loamy rice-fields girt,
Thou Spotless One, Whose sacred Form the holy ash adorns ! 32

௯.

எச்சம்மறி வேஞ்சும் எனக் கிருக்கின்றதை அறிவேன்.
 அச்சோ, எங்கள் அனோ! அரும நுக்கே! எனத் தடுக!
 செச்சமலர் புறையேவியன், திருப்பெருந்தூற்று ஹவாய்
 நீச்சம்மொன தெஞ்சிம்மன்வி, யான் ஆகிரிள் முனோ! ௩௨

10.

வான்பாவிய உட்கத்தவர் தவயே யொய, அனயே
 ஊன்பாவிய உடலைச் சாந் துட னியம் ஆனோன்;
 தேன்பாய்மலர் க்கெ கன் ஹவாய், திருப்பெருந்தூற்று ஹவாய்,
 தான்பாவியன் ஆனும், னை 'கங்கம்' எனல் ஆயே! ௩௩

IX.

Withdrawal of comfort.

Thee I know I need ; and all I need I yet know not ;
 Ah me ! our Aran, precious Balm, Ambrosia, Thou Whose Form is like
 The crimson flower, Who dwell'st in sacred Perun-turrai's shrine,
 And still remain'st, the very self within my soul ! 34

X.

Prayer permitted still

While dwellers in the heavenly world do holy deeds, in vain
 Bearing a frame of flesh compact, I stand like forest tree,
 Thou dwell'st in Perun-turrai's shrine, where honey-dripping *cassia* blooms,
 Though I'm a sinner, yet I may implore, 'give grace to me !' 35

௩௩. ஆவது

அச்சப் பத்து.

[ஆனந்தம் உறுதல்.]

[The metre is ஆசிரிய விருத்தம், six feet in each line. The formula is:—

கூ } விளம் | புளி } மர | தே மர || கூ } விளம் | தே } மர | தே மர.]
கரு }

க.

புற்றில்வாள் அரவும் அஞ்சேன்; பொய்யந்தம்மெய்யும் அஞ்சேன்;
கற்றைவார் சடைஎம் மண்ணல் கண்ணுதல் பாத' நண்ணி
மற்றும் ஓர் தெய்வந் தன்னை உண்டென நினைந்தெம் பெம்மாந்
கற்றிலா த்வரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௪

THE DECAD OF DREAD

OR

'ABSORPTION IN DIVINE KNOWLEDGE.'

HYMN XXXV.

I.

Heretics.

Not the sleek snake in anthill coil'd I dread ;
nor feignèd truth of men of lies,—
As I, in sooth, feel fear at sight of those
who have not learnt the Lofty-One
To know ; who near the Foot of the Brow-Ey'd,—
our Lord, crown'd with the braided-lock,—
Yet think there's other God. When these unlearn'd we see,—
AH ME ! WE FEEL NO DREAD LIKE THIS !

4

1. In T.V. U. P., Canto V. 6S, it is said that he composed this when he had made a hut of leaves for himself outside the city of Çithambaram, and withdrawn to it as a Yōgi, p. xxx.

உ.

வெருவரேன்வோட்கைவந்தால்; வினைக்கடல்கொவினும் அஞ்சேன்
 இருவரான்மாறுகாணு எம்பிரான் றம்பிரான் ஆனும்
 திருஉரு அன்பு பற்றேர் தேவர்எக் தேவர் என்ன
 அருவரா த்வரைக் கண்டால், அஃ! நாம் அந்தகர் ஆறே! ௨

௭.

வன்புலால்வெளுர் அஞ்சேன்; வன்னைகாய்கடைக்கண் அஞ்சேன்;
 என்பெல்லாம் உருக நோக்கி, அற்புடத்திநி இன்ற
 என்பொலாமணியைஎதி, இனிக்குள்பருக மட்டா
 அன்பிலா த்வரைக் கண்டால், அஃ! நாம் அந்தகர் ஆறே! ௩

௪.

கிளி அனும் கிளி அந்தேன்; அவர்கிறி முறுவல் அஞ்சேன்;
 வெளியநீ குஞ்சிமேனி வேதியன் பாக் தண்ணிக்

II.

False teachers.

I shudder not, though evil yearnings rise;
 nor fear, though sea of *deeds* o'erwhelm!
 Beside His sacred Form, our Lord of lords,—
 in which the *Tao* no change discerned,
 When name of other gods, whate'er they be,
 by lips profane is but pronounc'd:
 If I see those, who loathe not such discourse,—
 AH ME! WE FEEL NO DREAD LIKE THIS!

III.

The unloving.

I dread not mighty jav'lin, dripping gore;
 nor glance of maids with jewell'd arms!
 But those that will not sweetly taste His grace,—
 Whose glance can melt the inmost soul,—
 Who dances in the hallow'd court, — my Gem
 unstain'd and pure, — nor praise His Name:
 Such men of loveless hearts when we behold,
 AH ME! WE FEEL NO DREAD LIKE THIS!

IV.

The unfeeling.

I dread not chatter vain of parrot-tongues;
 nor fear their guileful wanton smile!
 If, drawing nigh the Vethian's feet, Whose Form
 the sacred ashes white displays,

துளிஉலாங்கண்ணர் ஆகித் தொழுத்மு துள்ள' நெக்கிங்க்'
அளிஇலா த்வரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௧௬

௫.

பிணிஎலாம்வரினும் அஞ்சேன்; பிறப்பினோடிறப்பும் அஞ்சேன்;
துணிநிலா அணியி னன்றன் ரொழும்பரோ ட்முந்தி அம்மால்
திணிநிலம் பிளந்துங் காணாச் சேவடி பரவி வெண்ணீ
ற்றணிகிலா த்வரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௨௦

௬.

வாள்உலாம் எரியும் அஞ்சேன்; வரைபுரண்டிடினும் அஞ்சேன்;
தோள்உலா' நீற்றன், ஏற்றன், சொற்பதங் கடந்த அப்பன்,
தாளதா மரைகள் ஏத்தித் தடமலர் புனைந்து நையும்
ஆள் அலா த்வரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௨௪

Men's souls nor melt, nor weep they worshipping,
their eyes with gushing teardrops fill'd :

If these, of tender feeling void, we see,—

AH ME! WE FEEL NO DREAD LIKE THIS!

16

V.

The undevout.

I fear not, though diseases all should come ;
nor dread I birth with death conjoin'd !

The crescent moon as ornament He wears,
yet men praise not His roseate Feet,
(Which Māl, though the firm ground He clave, saw not,)
nor join His worshippers devout !

If those that wear not ashes white we see,—

AH ME! WE FEEL NO DREAD LIKE THIS!

20

VI.

Not real worshippers.

I dread not angry flash of gleaming fires ;
nor fear, though mountains on me roll !

His shoulders ashes wear, Lord of the Bull,
Sire, passing utterance of speech,—

Yet men praise not His lotus Feet, nor bow,
nor crown them with the full-blown flower !

If those hard hearts, that yield not to His power we see,—

AH ME! WE FEEL NO DREAD LIKE THIS!

24

௭.

தகை இலாப்பறியும் அஞ்சேன்; சமலை முன்னாம் அஞ்சேன்;
புகை முகந் தெரிகை விசிப் பெலிந்த அம்பலத்துள் ஆநீர்
முறை நகைக் கொன்றை மலை முன்னவன் பாநம் எத்தி
அக்தெகா த்வரைக் கண்டால், அம்ப! நயர் அஞ்சார் ஆறே! * -

௮.

தறிசெறி களிறும் அஞ்சேன்; தழல்விழி உழவை அஞ்சேன்;
வெறிகமழ்சடையன் அப்பன் விண்ணவர் தண்ணமட்பார்
செறிதரு கழல்கள் எத்திச் சிறந்தினிதருக்கமட்பார்
அறிவிலா த்வரைக் கண்டால், அம்ப! நயர் அஞ்சார் ஆறே! * -

௯.

மஞ்சலாம் உருமும் அஞ்சேன்; மன்னரோ சிறவும் அஞ்சேன்;
நஞ்சமே அமுதம் ஆக்கு' நம்பியான் வம்பியன் அறம்

VII.

Devoid of enthusiasm.

Not guilt unseemly that swift vengeance brings;
nor stroke of instant death I dread!
He dances in the beauteous court, and waves
'mid smoking clouds His fiery axe;
The cassia wreath, all bright with jewell'd buds,
He wears, of beings First! Yet men
Praise not His Foot! If these, unmov'd by grace we see,
AH ME! WE FEEL NO DREAD LIKE THIS!

VIII.

No high aspirations.

I fear not elephant to pillar chain'd,
nor tiger fiery-eyed I dread!
The Sire, whose crest sweet fragrance sheds,—His Feet
that heav'nly ones may not approach,
Men praise not, nor with triumph hark
within His shrine to sweetly live!
If we behold these men of wisdom rett,
AH ME! WE FEEL NO DREAD LIKE THIS!

IX.

False shame.

I fear not thunderbolt from out the cloud,
nor changing confidence of kings!
Our Lord of lords the very poison made
Ambrosia, by His gracious act;

செஞ்செவே ஆண்டு கொண்டான் றிருமுண்டந்தீட்ட மாட்டா
தஞ்சுவார் அவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௩௬

௧௦.

கோணிலா வாளி அஞ்சேன்; கூற்றுவன் சீற்றம் அஞ்சேன்;
நீணிலா அணியி னுனை நினைந்துரைந் துருகி நெக்கு
வாணிலாங் கண்கள் சோர, வாழ்த்திநின் றேத்த மாட்டா
ஆணலா த்வரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௪௦

He makes us His in way of righteousness ;
yet men smear not the sacred ash!
If those who from His side shrink thus we see,—
AH ME ! WE FEEL NO DREAD LIKE THIS!

36

X.

Men that worship not.

I dread not arrow that unswerving flies ;
nor wrath of death's dread King, I fear !
Him Whose adornment is the mighty moon
men praise not, nor with hymns adore ;
They ponder not with souls subdued, while tears
from brightly beaming eyes pour forth.
These thankless men,—not men!—if we behold,—
AH ME ! WE FEEL NO DREAD LIKE THIS !

40

௩௬. ஐயது

தீருப் பாண்டிப் பதிகம்.

[திருவளத்தவிடாவு.]

[For metre, see VI.]

4.

பருவரை மங்கைதன் பங்கரைப் பாண்டியற் கார் அழகநயர்
ஒருவரை ஒன்றுள் இவநவரைக் கழற் றோதிறைந்திந்

THE SACRED PĀṆḌI.
[THE GROWTH OF RAPTURE.]

HYMN XXXVI

The Lyric of the Sacred Pāṇḍi.—NOTE IV should be studied as introductory to this very dramatic poem, which is in every way a remarkable composition; yet I should hardly venture to affirm that Maṅikka-Vaṅgar was its author. In order to understand it, it is necessary to call to mind the strange legend of Ćivan's appearance at Madura as a horse-man, or as He is here called a warrior. [I. 1, 2, 3, 4.] The first stanza is supposed to be uttered by the poet as he contemplates the God entering Madura on that occasion, surrounded by the other gods, all on splendid chargers. Ćivan Himself is mounted upon such a steed as the world has never yet seen, and combines in His appearance the attributes of the leader of a band of foreign merchants, the graces of the accomplished knight, and the majesty of a king. He has come, according to His promise, to save His servant from suffering, and to vindicate His fidelity. The poet in his soul honors his Deliverer and his God.

In the remaining stanzas he addresses the assembled multitude, and expounds the mystery (NOTE I): 'Fear not as though it were the Avatar of some ruthless conqueror.' This hero-man is Ćivan, the founder, according to legend, of the dynasty of Paṅḍyan kings. 'Here the almighty King of Madura, and now He comes in grace to the mortal king of Madura, Arimartanan.' The whole typifies the sacred war that He wages as the Lathi (NOTE XII) against the enemies and tormentors of His people's souls. The third stanza skilfully, though by an anachronism, allegorizes the flood that Ćivan brought upon the city, when at His command the Vayal overflowed its banks. In the fifth stanza he spiritualizes the idea that Ćivan appears here as a merchant, a seller of horses. The sixth, referring to His previous appearance at Perumittur, hints at His character as a Guru, a giver of spiritual light; and the whole ends with an urgent call to the people to throw aside all foolish delusions, and to march boldly forward under His banner, and accept Him as their King. The way in which the whole legend is allegorized points, it may be thought, to a later period, when the Ćaiva Siddhanta system had been more developed, and when, under the influence of the Santana-Teachers (NOTE XI), the whole system was being harmonized. There is here a disposition to make little of the myth, and to bring into prominence its spiritual teaching. This was the second stage of the Ćaiva development. This however is mere conjecture, and there seems to be scarcely any means for its absolute verification.

The state of the saint, and his experiences are shown in chapter viii of Uma-Ćiva, ariyar, which is given in NOTE VI.

The metre is to my ear the most rhythmical of all the metres of Tamil poetry. The student should learn to recite and enjoy the verses, if he would fully understand them.

1.

The God appears, and is recognised by the Sage.

The Bridegroom of the mountain Maid, - the Pāṇḍiyan's Ambrosia rare, -
The One, - Who is from all diverse, - I worship at His flow'ry Feet'

தெரிவர தின்'றுருக் சிப்பரி மேற்கொண்ட சேவகனார்
ஒருவரை அன்றி உருவ்றி யாதென்ற ன்உள்ளமதே!

ச

உ.

சதுரை மறந்தறி மால்கொள்வர் சார்ந்தவர் சாற்றிச்சொன்னோம்:
கதிரை மறைத்தன்ன சோதி கழுக்கடை கைப்பிடித்துக்
குதிரையின் மேல்வந்து கூடிடு மேற்குடி கேடுகண்டிர்;
மதுரையர் மன்னன் மறுபிறப் போட மறித்திடுமே!

அ

ஈ.

நீர் இன்ப வெள்ளத்து னீந்திக் குளிக்கின்ற நெஞ்சங்கொண்டிர்!
பார் இன்ப வெள்ளங் கொளப்பரி மேற்கொண்ட பாண்டியனார்
ஓர் இன்பவெள்ளத்துருக்கொண்டுதொண்டரை உள்ளங்கொண்டார்
பேர் இன்ப வெள்ளத்துட் பெங்கழ லேசென்று பேணுமினே!

கஉ

சு.

செறியும் பிறவிக்கு நல்லவர் செல்லனரின்! றென்வனன்னாட்
டிறைவன் திளர்கின்ற காலம்இக் காலம். எக் காலத்துள்ளும்
அறிவொண் கதிர்வாள் உறைநழித் தாவந்த மாக்கடவி
எறியும் பிறப்பை எதிர்ந்தார் புரள இருநிலக்கே!

கசு

Made manifest in grace, He on a charger rides, and thrills my soul
In Warrior-guise! no other form beside my inmost soul doth know!

4

II.

'Behold His condescension.'

They gather'd round, bewilder'd all, as in a waking dream;—I spoke:
'Like sun that veils its beams He comes, His hand divine holds warrior's spear.
He on a charger rides! Ye see our race with ruin threatened sore!
'Tis thus for Madura's king he stays the flowing tide of future birth!'

8

III.

The Flood in Madura. (See p. xxvi.)

'Ye who a soul possess that swims and bathes in rapture's rushing tide!
A Pāṇḍi-king, He mounts His steed, to make all earth the gladness share.
He takes the form of flood of joy unique, and holds His servants' hearts.
Plunging in flood of heavenly bliss, O cherish ye His sacred Foot!'

12

IV.

The Holy War.

'Good friends, persist not in this round of BIRTH! This is the time! The King
Of the good southern land shines forth, and ever draws from out its sheath
His gleaming sword of wisdom pure, His steed of rapture urges on,
Makes war with warring BIRTH through the wide world, and foes confounded flee!'

16

இ.

காலம்உண் டாகவே காகம் செய் துயர்மின்! கருகிய
 குலம்உண் டானொடு தன் தகன் வானவர் தண்ணீரிய
 ஆலம்உண் டான்எங்கள் பாண்டிப் பிள்ளன் அடியவர்க் கு
 றுலபண் டாய் வடிங் துகின் தன், வந்தி யுந்தாரினே! ௨௦

உ.

சண்டிய மாயா இருன் செய் - எப்பெரு வுள் விளங்கத்
 தூண்டிய சோதியை, மினைவ னுந் பெயல் வல்வன் அல்வன்;
 வேண்டிய பேதே விவக்கலை வார்தக் கருப்புரின தன்
 பாண்டியன் ஆர் அருள் செய்கின்ற ர்க்கிப்பரிசீ தினே! ௨௧

எ.

மாய வன் அப்பரி மேல்கொண்டு மற்றவர் கைக்கொளலும்
 போய் அறும் இப்பிறப்ப பென்னும் பகைகள் புநுத்தவருக்
 காய அருள்பெருஞ் சிருடைத் தன்னகு னே அருவார்
 சேய தெரிங்கொடைத் தென்னவன் சேஷடி சேமின் கனே! ௨௨

v.

'Now are His good gifts to be gained:' a merchant.

'While there is time, give Him your love, and save yourselves! Haste ye to Him
 Who ate the poison, Whom 'tis hard for him *who ate the earth*,
 And him of faces four, and all the heavenly ones, to draw anigh;
 Who to His servants stores of grace dispenses, our good Pandi-lord!'

vi.

'This is His day of grace:' a teacher.

'That gathering darkness may disperse, illusions cease, and all be clear,
 The Splendour urges on His steed. The Minavan himself knows not
 To utter all His praise. Would ye all joy obtain, seek His blest Foot!
 This is the gift in rarest grace the Pandiyan gives, - RELEASÉ for aye!'

vii.

'He gives audience:' a conquering king.

'When on illusion's charger He in beauty rides, and gathers round
 His waiting hosts; the enmities whose name is "earthly birth" shall cease.
 To those who refuge find He gives grace, glorious, vast, inscrutable.
 Draw near the South-king's mighty Foot, Whose conquering banner proudly
 waves!'

19. Vishnu is said to have swallowed the earth. - But see Manu, v. 110, p. 116, and Lex. 406.
 20. Brahma. 22. *Manavan* means 'He of the East' (Manu), a diva title of Pandiyan king,
 a fish being on their banner. - Sometimes it is given as the sea of Pandiyan. 23. *Seruk* - trust.
 25. The horses were rakkals. See Lex. § 3. 28. There was alternative and the meaning,
 'Whose gifts of mercy wide extend.' See Lex. 406.

௮.

அழிவின்றி நின்றதொர் ஆந்த வெள்ளத் திடை அழுத்திக்
கழிவில் கருணையைக் காட்டிக் கடிய வினை அகற்றிப்
பழமலம் பற்றறுத் தாண்டவன் பாண்டிப் பெரும்பதமே
முழுதூல குந்தரு வான்கொடை யேசென்று முந்துமினே! ௩௨

௯.

விரவிய தீவினை மேலைப் பிறப்புமுந் நீர்கடக்கப்
பரவிய அன்பரை என்புருக் கும்பரம் பாண்டியனார்
புரவியின் மேல்வரப் புந்தி கொளப்பட்ட பூங்கொடியார்
மரவியன் மேல்கொண்டு, தம்மையுந் தாம்அறி யார்மறந்தே! ௩௩

௧௦.

கூற்றைவென் றுங்கைவர் கோக்களை யும்வென் றிருந்தழகால்
வீற்றிருந் தான் பெருந் தேவியுந் தானும்ஓர் மீனவன்பால்
ஏறுவந் தார்உயிர் உண்ட திறல்ஒற்றைச் சேவகனே;
தேற்றம்இ லாதவர், சேவடி சிக்கெனச் சேர்மின்களே! ௪௦

VIII.

‘Receive His gracious gift.’

‘In deathless rapture’s flood our souls He plunges, shows His changeless grace ;
Drives far away our DEEDS, dissolves the bonds of old impurity ;
And makes us His! Come draw ye near the Pāṇḍi-ruler’s mighty Foot.
Press forward, take the gracious boon of Him Who made the circling world!’ 32

IX.

The magic power of His appearing.

‘That men may cross the mingling sea of evil DEEDS and future BIRTH,
The Pāṇḍi-king supreme, Who melts the soul of those that love and praise,
Upon His charger came. When this the slender flower-like maidens knew,
Like trees they stood,—their senses rapt, themselves forgot, and all beside!’ 36

X.

‘In faith and love cling to Him.’

‘As once He conquered death, so now the five sense-kings He conquered too ;
And then, in beauteous state, Himself,—and the great Goddess with Him,—sat!
Strong Warrior, on the Bull he came to Minavan, and slew his foes!
O ye of weak and wavering faith! Draw near, hold fast His roseate Feet!’ 40

32. Compare XLVI.

37. See Pope’s *Nālaḍiyār*, p. 6: Through Him the faithful have victory over death and the phenomenal sense-world!

40. This is Tiruvilai-āḍal, 39.

கவி. ஆயத்து

பிரித்தபத்து.

[முத்திநீலமர்ப்பு.]

[The metre is ஆசிரிய மீரத்தம்; and the formula - மீரம் - ௨௧ | - ௨௨ - மீரம் | - மீரம் - ௨௨.]

1.

உம்பர்கட் கரசே! ஒழிவுற நிறைந்த
 யோகமே! ஊத்தையேன் றனக்கு
 வம்பெனப் பழுத்தென் குடிமுழு தாணி
 வாய்வுற வாய் விந்த பாருந்தே!

THE DECAD OF THE 'TENACIOUS GRASP'

HYMN XXXVII

This is one of the most characteristic of the Sage's lyrics, and would seem to belong to a later period than that when the 'cry of the forsaken' VI. was composed. It is in singular contrast to that lyric. He had meanwhile visited many shrines, and had passed through much struggle; but when he reached what is here called *Tiruvannam* (the sacred Boat-town), of which the modern name is *Sthalam*, he found a magnificent temple there, that seemed to him like a reproduction on earth of the almighty mountain *Kumbakonam*, on which the God dwells in splendour with *Iarvathi*. This shrine has always been remarkable, but is especially honoured now as the reputed birthplace of *Tiruvana sandanbar*, who, in popular estimation, is perhaps the greatest of the *Varava* saints. In his legend we have elsewhere given some notices of this his home. It has twelve names connected with wild legends, but is called here 'the sacred Boat-town,' because when at the end of each aeon the deluge of universal destruction overwhelms the universe, this shrine floats securely on the waters, 'the everlasting ark.' Here it seems that the Sage renewed his vows to his *guru*, from whom he had somewhat departed in thought and practice. He seems to regard himself now as a *பெருந்தலை* (NOTE V.); and declares that he will henceforth hold fast his allegiance under all circumstances, even through death. Compare NOTES IV. and VII.

1.

Thou art our own!

O King of those above!— O ceaseless Plenitude
 of mystic bliss! To me defiled Thou can'st,
 Fruit newly ripe, and mad'st me Thine own dwelling-place
 Balm, yielding bliss all earthly bliss beyond!

This is variously written. In Tamil it is *சீகர* *சீகர*

செம்பொருட் டினிவே! சீருடை கழலே!
 செல்வமே! சிவபெரு மானே!
 எம்பொருட் டின்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் த்ருளுவ தினியே?

ச

உ.

விடைவிடா தூகந்த விண்ணவர் கோவே!
 வினையனே னுடையமெய் பொருளே!
 முடைவிடா தீயேன் மூத்தற மண்ணாய்
 முழுப்புழுக் குரம்பையிற் கிடந்து
 கடைபடா வண்ணங் காத்தெனை ஆண்ட
 கடவுளே! கருணைமா கடலே!
 இடைவிடா தூன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் த்ருளுவ தினியே?

அ

ஈ.

அம்மையே! அப்பா! ஒப்பிலா மணியே!
 அன்பினில் விளைந்த ஆர் அமுதே!

True meaning's Certitude! The Foot in glory bright!
 My Wealth of bliss! O Çiva-Perumān!
 OUR VERY OWN—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

4

II.

My only Help in this life.

Ever the bull Thou holdest,—King of heaven's glad host!
 To me a man of sin Possession true!
 Thy slave is foul decay that quits not, merest earth;
 within a very nest of worms I lie!
 Thou mad'st me Thine, and safe hast kept, lest I should fail
 at last; O God, O mighty Sea of grace!
 FOR EVERMORE—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

8

III.

Reality amidst illusions.

O Mother! O my Sire! My Gem beyond compare!
 Ambrosia, ever-precious yield of love!

பொய்ம்மையே பெருக்கிப் பொழுதனைச் சுருக்கும்
 புழுத்தலைப் பழையனை றவக்ருச்
 செம்மையே ஆயிவொய்தம் அளித்த
 செவ்வமே! சிவபெருமனே!
 இம்மையே உன்னைச் சிக்கொப்பிடித்தேன்;
எங்கெழந் துறவுவ திவியே?

42.

3.

அருளுடைச் கடனே! அளித்த கோர் கவியே!
 பெருந்தலை அருந்தவர்க் கரனே!
 பொருளுடைக் கலையே! புறந் திணைக் கடந்த
 பேசுமே! யோகத்தின் பொலியே!
 நெருவிடத் தீயயர் சிந்தையுட் புருத்த
 செவ்வமே! சிவபெருமனே!
 இருவிடத் துன்னைச் சிக்கொப்பிடித்தேன்;
எங்கெழந் துறவுவ திவியே?

43.

I, vile one, dwell in short-lived house of worms,
 where false illusions ever growing press.
 On me Thou hast bestow'd the true and perfect rest,
 my Wealth of bliss! O Çiva-Peruman!
 UPON THIS EARTH— I'VE SEIZ'D THEE, HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

1

IV.

Light in the darkness

Splendour of grace! Well ripen'd luscious Fruit unique!
 King of ascetics stern of all prevailing power!
 Science of meanings deep! Delight transcending praise!
 Of mystic sacred musings' Fulness blest!
 Thou enterest Thy servant's thought, and all is clear!
 My Wealth of bliss! O Çiva-Peruman!
 IN EACH DARK HOUR— I'VE SEIZ'D THEE, HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

16

நீ.

ஒப்புனக் கில்லா ஒருவனே! அடியேன்
 உள்ளத்துள் ஒளிர்கின்ற ஒளியே!
 மெய்ப்பதம் அறிபா வீறிலி யேற்கு
 விழுமியத்ளித்ததோர் அன்பே!
 செப்புதற்கீரிய செழுஞ்சுடர் மூர்த்தீ!
 செல்வமே! சிவபெரு மானே!
 எப்பிடத்துன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தீருளுவ தினியே?

உ.0

கூ.

அறவையேன் மனமே கோயிலாக் கொண்டாண்
 டளவிலா ஆநந்தம் அருளிப்
 பிறவிவேர் அறுத்தென் குடிமுழு தாண்ட
 பிஞ்சுகா! பெரிய எம் பொருளே!

v.

The One Helper in life's struggles.

Thou only One, to Whom can none compare! Thou Light
 shining within the very soul of me, Thy slave!
 On me who knew not the true goal,—of merit void,—
 O Love unique,—Thou hast choice grace bestowed!
 O radiant Form Whose splendour bright no tongue can tell!
 My Wealth of bliss! O Çiva-Perumān!
 IN WEARINESS—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

20

VI.

In death, as in life.

O Piñṅagan, our great Possession, Thou hast held
 as sacred shrine my empty worthless mind;
 Hast given me rapturous joy that knows no bound; hast cut
 the root of 'birth,' and made me all Thine own!

திறவிலே கண்ட காட்சியோ! அடியோன்
 செல்வமே! சிவபெருமனே!
 திறவிலே உன்னைச் சிக்கவைப்பிடித்தேகன்;
சங்கெழும் திருவை கிரியோ?

௭.

பாசமே! அறுக்கும் பழம் பெருகுட்ன்னைப்
 பற்றும் ஆற்றியனைந் கருவிப்
 பூசனை உகந்தென் சிந்தையுள் புருந்து
 பூங்கழல் காட்டிய பெருமே!
 தேகடை விளக்கே! சேழுஞ் கடி மூர்க்கி!
 செல்வமே! சிவபெருமனே!
 சசனே! உன்னைச் சிக்கவைப்பிடித்தேகன்;
சங்கெழும் திருவை கிரியோ?

௮.

அத்தனே! அண்டி அண்டமாய் நின்ற
 ஆதியே! யாதும் சரில்லாத்

O mystic Form, by me in open vision seen!
 My Wealth of bliss! O Ciiva-Peruman!
 IN HOUR OF DEATH I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH
 AM, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

VII.

The revelation of the way to worship.

Thou Who didst teach the way to grasp that Ancient One
 Who cuts the root of every servile 'bond';
 O Being, Who didst show to me Thy flowery feet;
 my worship didst accept; entering my soul; =
 Resplendent Lamp! 'Thou mystic Form of splendour bright'
 My Wealth of bliss! O Ciiva-Peruman!
 RULER SUPREME I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH
 AM, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

VIII.

The Deity everywhere present

O Father! worlds on worlds Thy presence fill;
 Thou Primæ Deity! O wondrous One

சித்தனே! பத்தர் சிக்கெனப் பிடித்த
 செல்வமே! சிவபெருமானே!
 பித்தனே! எல்லா உயிருமாய்த் தழைத்துப்
 பிழைத்தவை அல்லையாய் நிற்கும்
 எத்தனே! உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் த்ருளுவ தினியே?

௩௨

கூ.

பாணினைந் தூட்டுந் தாயினுஞ் சாலப்
 பரிந்து, நீ பாவியேனுடைய
 ஊனினை உருக்கி, உள்ளொளி பெருக்கி,
 உலப்பிலா ஆநந்தம் ஆய
 தேனினைச் சொரிந்து, புறம்புறந் திரிந்த
 செல்வமே! சிவபெருமானே!
 யான்உனைத் தொடர்ந்து சிக்கெனப் பிடித்தேன்;
எங்கெழுந் த்ருளுவ தினியே?

௩௩

Who knows no end! Thy saints devoutly cling to Thee!
 My Wealth of bliss! O Çiva-Perumān!
 Wild Vagrant, living Germ in being's every form,—
 diverse Thyself from every living thing!
 ILLUSIONIST—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

32

IX.

The rapture of devotion.

The mother's thoughtful care her infant feeds: Thou deign'st
 with greater love to visit sinful me,—
 Melting my flesh, flooding my soul with inward light,
 unfailing rapture's honied sweetness Thou
 Bestowest,—through my every part infusing joy!
 My Wealth of bliss! O Çiva-Perumān!
 CLOSE FOLLOWING THEE—I'VE SEIZED, AND HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE?

36

10.

முன்புலால்யக்கைபுணா முறை கனியாய்
 பொன்னெடுங்கேயலியாய்ப்புருந்தென்
 என்பெலாம் உருக்கி எளியாயாய் ஆணை—
 ஈசனே! ஈசலியாயியே!
 துவம்பமே பிறப்பே இறப்பொடு ஈயக்கழல்
 தொடக்கெலாம் அறுத்ததற் சேரகீ!
 இன்பமே! உன்னைச் சிக்கெனப்பிரித்தென்;
எங்கெழும் திருவெவ கனியே?

30

x.

The delight of His indwelling.

O Ruler, spotless Gem, Who mad'st me Thine, thrilling
 my frame through every pore ; in friendly shape
 Didst enter it,— as 'twere a vast and golden shrine,
 making this body vile of sweetness full !
 Affliction, birth and death, bewilderment, all links
 of life,—Thou hast cut off, O beauteous Gleam !
 MY SOUL'S DELIGHT— I'VE SEIZED THEE, —HOLD THEE LAST ! HENSLFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE ?

10

௩௮. ஆவது

திருவேசறவு.

[சுட்டறிவொழிந்தல்.]

[For the metre, see V. § ii. p. 48. The formula is:—

-சரம் | -சரம் | -சரம் | -சரம்.]
 (-ஐ) | (-ஐ) | (-ஐ) | (-ஐ)

க.

இரும்புதரு மனத்தேனை ஈர்த்தீர்த்தென் என்புருக்கிக்
 கரும்புதரு சுவைஎனக்குக் காட்டினை உன் கழல்இணைகள்,
 ஒருங்குதிரை உலவுசடை உடையானே! நரிகள் எல்லாம்
 பெருங்குதிரை ஆக்கியஆ ற்ன்றே, உன் பேர் அருளே. #

உ.

பண்ணார்ந்த மொழிமங்கை பங்கா! நின் னாளானுர்க்
 குண்ணார்ந்த ஆர் அமுதே! உடையானே! அடியேனை
 மண்ணார்ந்த பிறப்பறுத்திட டீள்வாய்! நீ வா என்னக்
 கண்ணார உய்ந்தஆ ற்ன்றே, உன் கழல்கண்டே! #

SACRED SADNESS.

['ABSTRACTION FROM OBJECTIVE THOUGHT.']

HYMN XXXVIII.

I.

My iron mind full often didst Thou draw, and melt my frame ;
 Thy feet to me didst show, as though the sweet cane's pleasantness ;
 Thou of the braided lock, where waters wander wave on wave !
 The jackals all Thou mad'st great horses ; thus didst show Thy grace. 4

II.

Thou Partner of the maid whose words are music ! To thine own
 Ambrosia precious, sating every soul ! Master, Thy slave
 Rule Thou ! Cut off these earthly 'births.' When Thou didst pity me
 I saw Thy foot in vision clear, and, ah, my soul was freed ! 8

௩.

ஆதிலீ யான்பிறப்பிறப்பென்னும் அருமுகில்
ஆந்தமரும் இன்றியே அழந்துவேற் காவாவன்
சூதமலி தஞ்சண்ட உடையானே! அடியேற் நன்
பாதமலர் காட்டிய ஆற்றன்றே, எம் பார்ப்பானே!

49

௪.

பச்சைத்தால் அரவாட்ட! படர்சடையாய்! பருமலர்
உச்சத்தார் பெருமானே! அடியேனை உய்யக்கொண்
டெச்சத்தார் சிறுதெய்வம் எத்தானே, அச்சோ, என்
சித்தத்தா யுய்த்த ஆற்றன்றே, உன்றிறக்கினைக்கே.

45

௫.

கற்றறியேன் கலைஞானங், கசிந்துருகேன், ஆயிடு வும்
மற்றறியேன் பிறதெய்வம் வாங்கியலால் வார்ப்பு ல்வுந்
துற்றியாமாத் திருந்தேன்எம் பெருமானே! அடியேற்கும்
பொற்றவிசு தாய்க்கிதிர் ஆற்றன்றே, தீன் பொன்னருளே.

27

௬.

பஞ்சாய அடிமடவா! கடைக்கண்ணால் இடர்ப்பயிற்
தஞ்சாய துயர்கூர நடுங்குவே னின்னருளால்

III.

No hiding-place had I, in hell of births and deaths I sank,
No loving hand was stretched to aid; Master, Thou had'st me come,
Who didst the poison eat from out the swelling sea! To me,
How Thou didst show Thy flowery foot, our Deity supreme!

17

IV.

Dancer with serpent girded foot! Thou of the braided lock!
Lord of the saints crowned with Thy flowery foot! me dost Thou save,
From praising meaner gods that others praise. O wondrous grace!
I ponder how Thou to my soul didst show Thy saving power!

100

V.

No lore of wisdom had I, melted not in rapturous tears,
Yet other gods knew not! And by Thy word, our mighty Lord!
My soul exulted when I gained Thy foot. To me Thy slave,
As though one gave to e'er a golden seat, Thy grace was shown!

VI.

Sore troubled by the glancing eyes of damsels, soft of foot,
A poisonous anguish pierc'd my tumbling frame; yet by

உஞ்சேன், எம்பெருமானே! உடையானே! அடிபேனை
அஞ்சேல்என் ஆண்டஆற்றே, அம்பலத்தமுதே! ௨௪

௭.

என்பாலைப் பிறப்பறுத்திங் சிமையவர்க்கும் அறிய ஒண்ணாத்
தென்பாலைத் திருப்பெருந் துறை உறையுஞ் சிவபெருமான்!
அன்பான் அகநெகவே புகுந்தருளி ஆட்கொண்ட
தென்பாலே நோக்கியஆற்றேஎம் பெருமானே! ௨௮

௮.

மூத்தானே! மூவாத முதலானே! முடிவில்லா
ஓத்தானே! பொருளானே! உண்மையுமாய் இன்மையுமாய்ப்
பூத்தானே! புகுந்திங்குப் புரள்வேனைக் கருணையினால்
பேர்த்தேநீ ஆண்டஆற்றேஎம் பெருமானே! ௩௨

௯.

மருவினிய மலர்ப்பாத மனத்தில் வளர்ந் துள்ளருகத்
தெருவு தொறு' மிக அலறிச் சிவபெருமான் என்றேத்திப்
பருகியறின் பரங்கருணைத் தடங்கடலிற படிவாம்ஆ
ற்றூள் எனக்கிங் சிடைமருதே இடங்கொண்ட அம்மானே! ௩௬

Thy grace I 'scaped, my Lord, my Owner! Me Thou bad'st 'Fear not,'
And mad'st Thine own,—Ambrosia of the sacred temple court! 24

VII.

For me Thou caused'st 'birth' to cease, great Lord of bliss, Who dwell'st unknown
By even the heavenly ones in Perun-turrai's southern shrine!
Entering in love, melting my heart within, Thou madest me Thine!
Great Lord, such was the way that Thou didst look on me! 28

VIII.

O Ancient One! First One, that grows not old! The Endless
Chaunted word! True Essence! Burgeoned forth as that WHICH IS,
AND IS NOT. Entering here, me who in error rolled, Thy grace
Restored, and made Thine own. Such was Thy way, O mighty One! 32

IX.

Special manifestation in Iḍai-maruthūr.

Sprang up Thy foot, as sweetly fragrant flower within my mind, melting my soul!
In every street I wept, and praised Thee, mighty Lord of bliss!
Mercy supreme that as wide ocean rolls, I tasted, plunged therein!
Father, in Iḍai-maruthūr Thou show'dst Thy grace to me! 36

40.

நானேயோ தவஞ்செய்தேன், சிவாயநாம எனப்பெற்றேன்!
 தேனும் இன்னமுதமுமாய்த் தித்திக்குந் சிவபெருமான்
 நானேவுந் தெவனாள்வம்புருந்தடியேற் க்ருள்செய்கான்,
 ஊனொறும் உயிர்வாய்க்கைக ஓறுத்தன்றே வெறுக்கிடவே.

X.

No desert in me: all is His grace!

Have I indeed performed ascetic deeds, Ci-va-ya-na-ma gained to chaunt
 Civan, the mighty Lord, as honey and as rare ambrosia sweet,
 Himself He came, entered my soul, to me His slave gave grace;
 So that I hated, loathed this life of soul in flesh enmeshed, that day.

கக. ஆவது

திருப் புலம்பல்.

[சிவநந்த முதிர்வு.]

[Metre as the preceding.]

க.

பூங்கமலத் தயனொடுமால் அறியாத நெறியானே!
 கோங்கலர்சேர் குவிமுலையாள் கூறா! வெண்ணீரூட!
 ஒங்கயில்குழ் திருஆரூர் உடையானே! அடிபேரீன்
 பூங்கழல்கள் அவை அல்லா தெவையாதும் புகழேனே!

உ.

சடையானே! தழலாட! தயங்குழு இலைச்சூலப்
 படையானே! பரஞ்சோதி! பசுபதி! மழவெள்ளை

THE SACRED LAMENT.

[‘THE MATURITY OF RAPTURE.’]

HYMN XXXIX.

I.

I praise none but Thee.

O Thou Whose way Ayan, from flow'ry lotus sprung, knows not, nor Māl!
 Partner of her whose swelling bosom wears the Goṅgu flower! Whose form
 White ash displays! Owner of blest Ārūr, begirt with lofty wall!
 Saving Thy flower-like feet, nought else will I Thy servant ever praise!

II.

To Thee alone I look for help.

Thou of the braided tuft! Fire-wielder! Thou Whose weapon is the dart
 Three-leav'd and gleaming! Light superne! Lord of the flock! The soft,
 white bull

1. Comp. Psalm lxxvii. 19: ‘Thy way is in the sea,
 And Thy paths in the great waters,
 And Thy footsteps are not known.’

See Index: *Aruṇāçalam*.

3. *Ārūr*, see Lex.

5. See Muir (1872), vol. v. p. 462.

6. Paçupati, Paçunām-pati = ‘Lord of kine.’ Muir, vol. iv. p. 336; vol. i. pp. 108, 444. NOTES X-XII. Bhūtāpati, Prajāpati = ‘Lord of created beings.’

விடையானே! விடுபெயரில் கழிப் பெருந்துறையாய்! அடியோனான்
உடையானே! உனை அல்லாததுமுதுகையற்றிற்சேனே.

௩.

உற்றொரையான்வேண்டேன், உயர்வேண்டேன், பேர்வேண்டேன்,
கற்றொரையான்வேண்டேன், கற்பனவுள் இனி அடையுள்;
குற்றாவுத் தட்டித்துறையுள் கடத்தா! உன் தலையெழற்கே
கற்றாவினியொய் போலக் கவித்யுந வேண்டிவெனே.

Is thine! O Lord of Perun-turrai girt by spreading groves! Thy slave
Am I. Owner, I know in truth no other present help than Thee.

III.

Nor friends, nor kin I seek; no city I desire; no name I crave;
No learned ones I seek; and henceforth lessons to be connd suffice.
Thou dancer, in Kuttālam dwelling blissful, Thy resounding feet
I'll seek, that as the cow yearns for its calf, my longing soul may melt.

11. Kuttalam. Called by Europeans *Cuttalam*. There are two places of this name, both
Śaiva shrines; one a few miles W. by S. from Mayavaram in the Tanjore district, and the other in
Tinnevely. See Sewell, *Archaeologic Essays of Southern India*, vol. 1, pp. 272, 278.

சு. ஆவது

குலாப் பத்து.

[அனுபவம் இடையீடு படாமை.]

[Metre as V. § ii. Formula: -மர | -கரம் | -கரம் | -கரம்.]
 (-வி) | | |
 (-மர) | | |

க.

ஒடுங் கவந்தியுமே உறவென்றிட் டிள்கசிந்து,
 தேடும் பொருளுஞ் சிவன்கழலே எனத்தெளிந்து,
 கூடும் உயிருங் குமண்டையிடக் குனித்தடியேன்
 ஆடுங் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே!

ச. கொண்டன்றே = கொண்டற + ஏ. கொண்டி + ஆன் + த.

உ.

துடிஏர் இடுகிடைத் துமொழியார் தோண்சையால்
 செடிஏறு தீமைகள் எத்தனையுஞ் செய்திடினும்,

THE DECAD OF 'GLORIOUS TILLAI'

['UNINTERMITTED ENJOYMENT.']

[See T. V. U. P., Canto V. 62. Life, § vi.]

HYMN XL.

I.

He enters on a life of absolute renunciation.

The potsherd and the skull I deemed my kin ; my soul dissolved ;
 Wealth to be sought was Çivan's foot alone, I clearly saw ;
 With soul and body to the earth in worship bent, a slave,
 I'VE REACH'D HIM WHERE HE DANCES, LORD OF TILLAI'S HOME OF JOY!

II.

Here shall I be set free.

Through fond desire of those of slender form and gentle words,
 How many deeds soever guilt increasing, I have done,

¹ Comp. Lyric XXXI. In Tillai he built himself a hermitage, and entered on the last stage of his service. See XXXV; *Kurraḷ*, chaps. xxxv-xxxvii; *Nāḷaḍiyār*, chap. vi; and especially NOTE VI.

முடியேன், நிறவேன்! எனைத்தவநான் முயங்குவந்த
அடியேன் குலாத்தில்லை ஆண்டனைக் கொண்டன்றே!

ச. தலாய்ப்பத்து. ௪௦. ௪௧.

௪௧.

என்பள் ஒருக்கி, இருவினையை உடழித்துத்,
துன்பங்களைந்து, துவுந்துவங்க ஸீயை செய்து,
முன்பள் எவற்றை முழுநீதியென்புந்,
அன்பின் குலாத்தில்லை ஆண்டனைக் கொண்டன்றே!

௪௨.

குறியு' தெரியும் குணமுள் இவள் குழங்குடையைப்
பிறியு' மனத்தார் பிறிள்விய பெற்றியனைச்
செரியும் கருத்தில் உருத்த பதாஞ் சிவபுத்தகை
அறியும் குலாத்தில்லை ஆண்டனைக் கொண்டன்றே!

௪௩.

பேரும் குணமுள் பிணிப் பறியு' இப் பிறவிதனைத்
தாருள் பரிசு தரிசு யுத்துத் கொண்டர் எல்லார்

Nor 'death' nor 'birth' I dread! He caus'd me to embrace His feet
A slave, I've REACHED HIM WHO BEARS RULE IN TILAI'S HOME OF JOY!

III.

He brought back my wandering mind.

Melting my inmost frame, He killed the germ of twofold deeds;
Plucked out my rooted griefs; made purely one the manifold,
So that all former things might perish quite, He entered in!
I'VE REACHED HIM WHO IN LOVE BEARS RULE IN TILAI'S HOME OF JOY!

IV.

Given made known only to disciplined minds.

Who severs not Himself from those whose minds are severed still
From vain assemblies void of sign, and way, and tempo meet,
The 'goal of bliss,' Ambrosia's mighty flow, to chastened thought
Revealed, I'VE REACHED HIM WHO BEARS RULE IN TILAI'S HOME OF JOY!

V.

The consummation gained in Tilai

This same embodiment bound up with name and quality
To consummate, He cuts off sin that clings! His servants all

14. The three notes of a *Uva* a *śābalya* (1) *śābalya*. The *śābalya* is a daily beast of their own emblem, and *śābalya*. 15. *Uva* śābalya XXXI, 14. 17, 18. The whole design of embodiment. N. 11. V. XI.

சேரும் வகையாற் சிவன்கருணைத் தேன்பருகி
ஆருங் குலாத்தில்லை ஆண்டாளைக் கொண்டன்றே!

20

ஈ.

கொம்பில் அரும்பாய்க் குவிமலராய்க் காயாகி,
வம்புபழுத்துடல் மாண்டு, இங்ஙனப் போகாமே
நம்பும் என்சிந்தை நணுகும் வண்ணம்நான் அணுகும்
அம்பொன் குலாத்தில்லை ஆண்டாளைக் கொண்டன்றே!

21

எ.

மதிக்குந் திறலுடைய வல்லரக்கன் ரோணெரிய
மிதிக்குந் திருவடி என்றலைமேல் வீற்றிருப்பக்
கதிக்கும் பசுபாசம் ஒன்றும்இலோம் எனக்களித்திங்
க்திர்க்குங் குலாத்தில்லை ஆண்டாளைக் கொண்டன்றே!

22

அ.

இடக்குங் கருமுருட் டேனப்பின் கானகத்தே
நடக்குந் திருவடி என்றலைமே' னட்டமையால்,

As they draw near, the honey taste of Çivan's mercy, and
Are filled, where I'VE REACHED HIM WHO RULES IN TILLAI'S HOME OF JOY! 20

VI.

My being in His hand.

Bud on the bough, then rounded flower, next fruit unripe, then fruit
Matured,—my frame thus formed He made His own, nor hence departs;—
That trusting thought may ever cling to Him, as it clings now,
I'VE REACHED HIM WHO BEARS RULE IN TILLAI'S GOLDEN HOME OF JOY! 24

VII.

The mighty foot.

The *demon's* arm for strength renowned, by the same sacred foot
That pressed upon my head, was crushed, and glorious rested there;
Thus by His grace I'm freed from galling bonds of life, and here
I'VE REACHED HIM WHO BEARS RULE IN TILLAI'S HOME OF THRILLING JOY! 28

VIII.

The sacred foot that walked within the wilds after the wild
Black boar that digs deep down, He planted on my head;

கடக்குந் திறல் ஐவர்கண்ட கற்கள் வல்லாட்டை
அடக்குந் தூய்க்கில்லை ஆண்ட லனைக் கொண்ட ன்றே!

32

கூ.

பாழ்ச்செய்வியாவிப்பயாவிவியாய்க் கிடப்பெய்துக்
கீழ்ச்செய்தவந்திற்பிழிநிநெய்ப்பு
தாட்சொய்தயடனாச் சைவனுக்கென்புண்டியாயல்
அட்சொய் தூய்க்கில்லை ஆண்ட லனைக் கொண்ட ன்றே!

33

30.

கொய்மை வரிழலைக் கொய்ப்பியாயன் சுறனுக் தி
செய்மை மனத்திற்பிழிபணி கள் செய்வெனுக்
கிம்மை தருப்பாயன் இத்தையுள் சங்கெய்க் து
அய்மை தூய்க்கில்லை ஆண்ட லனைக் கொண்ட ன்றே!

30

And so surpassing power of the five fierce ones' mighty play
Doth cease, when I've REACHED HIM WHO RULES IN THEA'S HOME OF JOY! 32

IX.

I lay as one who tills a barren field and reaps no crop;—
'Twas then the gain of penance done of old accrued; and thus
Before the Çaiyan's roseate lotus foot I bent my worthless head
His own, — I'VE REACHED HIM WHO BEARS RULE IN THEA'S HOME OF JOY! 33

X.

Her form He shares who by His side grows as a tender bough;
To Him I with right mind my sacred ministries perform;
This here, abolishes what'er results this state can yield;
I'VE REACHED HIM WHO BEARS RULE IN THEA'S HOME OF DIVINELY JOY! 30

31. The sei ses. 34. Virtue in the present is fruit of past deeds. See *Ānandā* claps xxvii and xxxviii. 37. Not literal! 39. See Pope's *Nirūṭṭā*, 67. *Ā. ānandā*. Comp. N. 11 V. On the whole, our song are the Divyān 11. 1. 16. and especially 11. 1. 17.

சக. ஆவது

அற்புதப் பத்து.

[அனுபவம் ஆற்றமை.]

[The metre is rather rugged, but is mainly -மர | -வி | -வி | -வி || -வி | -காய்.]

THE MIRACLE-DECAD.

[THE UNUTTERABLE EXPERIENCE¹.]

HYMN XLI.

The following decad was composed at Tiru-perun-turrai, and is probably one of the first sung by our bard. It is in some respects quite unique among his compositions, and certainly has not the flowing ease and rapture of some of his subsequent verses; but perhaps it reveals more of himself than any other. It was put forth, as would seem, immediately after his conversion; and is a thankful acknowledgment of the grace that has delivered him (as he now thinks) completely, and for ever, from the bonds of sensual passion.

The three things² which a Çaiva saint has to get free from are sensual passion, wrath, and the infatuation that regards the phenomenal as the real. Our Sage seems never to have been troubled with wrathful tendencies; and, in fact, must have been a very gentle and sweet-tempered man; but it must be remembered that at the time of his conversion he was yet in his early youth, the Prime Minister and favourite of the great Pāṇḍiyan king, the virtual ruler of that ancient realm, boasting a pure and lofty lineage, of prepossessing appearance and manner, instinct with the glow of a poet's enthusiasm; and, in fact, possessing all that the phenomenal world has to give. Remembering, too, the tone and manners of his time and people, it is not to be wondered at that this poem makes acknowledgment of a previous utter absorption in worldly enjoyments, and a habit of mental infatuation,—apparently absolute. From the first and third of the trio of evils, he had very little chance, humanly speaking, of ever becoming free. Yet the history tells us that he had previously sought for light, had consulted teachers of many systems, and had waited in darkness and in bonds for the coming of the Master Whose service should be 'perfect freedom' from sensual thralldom. This poem is his thanksgiving for (what he believes to be) his final deliverance. It will be noted that he dwells with persistent monotony on one theme: he is 'free'; the time has not yet come for the analysis of his feelings, or for considering his future career. There is here an almost entire absence of mythology,—the one idea of God that he has before him is the loving Guru Whose feet have crowned the suppliant's head; even Umā, the mother, is not mentioned or alluded to; he utters no invitation to others to join him in praise: his is a gladness with which no stranger can intermeddle.

The other poems, sung in the same place soon after, show him recovering from the overwhelming effect of his first glad surprise, and in them he finds it possible to dwell upon other topics.

The *Tiruvāçagam* is a veritable Pilgrim's Progress, and surely reveals the experience of a devout and godly soul. It is possible that in this and in other of the poems, lines may have been altered and even verses added; for there is a noticeable discrepancy here and there; but internal evidence justifies us in concluding that mainly we have here the unrestrained utterances of a Çaiva mystic of the eighth century.

¹ One editor says: 'The sobbing utterance of unspeakable and unbearable experiences.'

² See *Nīlāḍi*, p. 121.

உ.

உய்யு.

மையலாய்இந்தமண்ணிடையழ்வெனும் அழியுள் அகப்பட்டுத்
தையலாய் எனுஞ் கழித் தலைப்பட்டுநன் றலைநி மயமுபோ,
பொய்யெலாய்விடத்தகு அருட்துதன்பொன்னடி இணை காட்டி
பொய்யனுள்வெளி காட்டி முனிவின்றதேயர் அற்புதம் விளம்பேனே!

உ.

உய்யு.

வந்தமாமலிஇட்டு ராட்டமுதேயர் இயல்பொநிர் வணங்காதே,
சுந்நம் அந் முலைக்கைய வல்லாபொநித் தலைநி மயமுநிப்,
போத்தியன் றுய்யம் தவணாய் அருள்சொழிபெழ்கநல் இணை காட்டி
வேந்தனுள்வெளியேளன் முனிவின்றதேயர் அற்புதம் விளம்பேனே!

1.

The Truth.

By lust bewilder'd ; -in this earthly sphere
caught in the circling sea of joyous life ;
By whirling tide of woman's charms engul'd ;
lest I should sink with mind perturb'd,
He gave His sacred grace, that falseness all
my soul might flee, and showed His golden feet !
The TRUTH Himself, He stood in presence there ;
THIS MATCHLESS MIRACLE I TELL SOI, I!

11.

The King.

I gave no fitting gift with lavish hand
of full-blown flowers ; nor bowed with rev'ence meet.
He grace conferr'd, lest I should tread the paths
of grief, with mind bewildered by soft dames
With fragrant bosoms fair. He came to save,
and showed to me His golden jewell'd feet !
As KING in presence manifest He stood ;
THIS MATCHLESS MIRACLE I TELL SOI, I!

ந்.

அரும்பொருள்.

நடித்து மண்ணிடைப் பொய் யினைப்பலசெய்து நான் என தெனு
மாயம்

கடித்த வாயிலேறின்று முன்வினைமிகக் கழறியே திரிவேனைப்
பிடித்து முன்னின்றப் பெருமறைதேடிய அரும்பொருள் அடியேனை
அடித்தடித்து அக்கார' முன்றீறிய அற்புதம் அறியேனே! ௧2

சு.

திணைவன்.

பொருந்தும் இப்பிறப்பிறப்பிவை நினையாது பொய்களே புகன்று
போய்க்

கருங்குழலிவிடு கண்களால் ஏறுண்டு கலங்கியே சிடப்பேனைத்
திருந்து சேவடிச் சிலம்பவை சிலம்பிடத் திருவொடும் அகலாதே
அருந்து னைவன் ஆய் ஆண்டுகொண்டருளிய அற்புதம் அறி
யேனே! ௧௧

III.

The Ineffable Essence.

Busied in earth I acted many a lie ;
I spake of 'I' and 'mine,'—illusions old ;
Nor shunned what caused me pain ; while sins increased
I wandered raving. Me, that BEING RARE,—
By the great mystic Vēdas sought in vain,—
held fast in presence there ; to lowly me
Essential sweetness was the food He gave :
THIS MIRACLE OF GRACE I KNOW NOT, I !

12

IV.

The Helper.

To 'birth' and 'death' that cling to man, I gave no thought ;
and uttering merest lies went on my way.
By eyes of maids with flowing jet-black locks
disturbed, with passion filled, I helpless lay.
He came ! the anklets on His roseate feet,—
I heard their tinkling sound ; nor parts the bliss !
In grace my precious HELPER made me His :
THIS MIRACLE OF LOVE I KNOW NOT, I !

16

௫.

உரை

மாதிக் கற்றழர் மற்றுள போகழர் மங்கையர் தந்தோயிற்
கூடி அங்குள குணங்களால் எறுண்டு குலாய்யேதிரிவேனை
வித்தென்றன் வெந்தெழில் விட்டடி மொன்றல்க்குடல் காட்டி
ஆதி வித்தென தக்கம் குந்தாண் போர் அற்றநம் அறியேனே! ௨௦

௬.

குணங்கடல்

வணங்கும் இப்பிறப்பிறப்பினை தீயோயது, மங்கையர் தந்தோயிற்
ரிணைந்து, வாய்இதர்ப் பெருவெள்ளத்தழுத்தி, தான் பித்தனும்
திரிவேனைக்

குணங்களுங்குறி களுட்டுலாந் குணங்கடல் கோளத்தெகிங்கூடி,
அணைத்துவந்தெனை ஆண்டு கோண்ட குளிய அற்றநம் அறியேனே!

௨௧

V.

Freedom.

I wealth and kindred and all other bliss
enjoy'd ; by tender maidens' charms was stirr'd,
I wandered free in joyous intercourse ;
such goodly qualities it seemed were there,
He set me free ; to stay the course of 'deeds'
my foes, He showed His foot-flowers' tender grace,
My spirit stirred, entered within, and made me His :
THIS MATCHLESS MIRACLE I KNOW NOT, I!

22

VI.

The 'Sea of excellence.'

I gave no thought to 'birth' and 'death,' that yield
their place successive ; but with maidens joined
I sank engulfed as by a mighty flood :
their rosy lips my death ! I madly roamed.
The SEA OF EXCELLENCE, Whom neither quality
nor name of excellence defines,
He came, and tenderly embracing made me His.
THIS MIRACLE OF GRACE I KNOW NOT, I!

23

எ.

அப்பன்.

இப்பிறப்பினில் இணைமலர்கொத்துநான் இயல்பொடஞ் செழுத்
 தோதித்
 தப்பி லாதுபொற் கழல்களுக் கிடாதுநான் றடமுலை யார்தங்கள்
 மைப்புலாங் கண்ணால் ஏறுண்டு கிடப்பேனை மலரடி இணைகாட்டி
அப்பன் என்னைவந் தாண்டுகொண் டருளிய அற்புதம் அறி
யேனே! ௨௮

அ.

ஓசையால் உணர்வர்க் குணர்வரியவன்.

ஊசல் ஆட்டிமீஇவ் வுடல்உயிர் ஆயின இருவினை அறுத்தென்னை
ஓசையால்உணர்வார்க்குணர்வரியவன் உணர்வுதந்தொளி ஆக்கிப்
 பாசம் ஆனவை பற்றறுத் துயர்ந்ததன் பரம்பெருங் கருணையால்
 ஆசை தீர்த்தடி யார் அடிக் கூட்டிய அற்புதம் அறிபேனே! ௩௨

VII.

The Father.

Though born a man, unfailing gifts
 I laid not at the golden feet ; nor did I cull
 The cluster'd flowers, by rule and wont prescrib'd ;
 nor chaunted the ' Five Letters ' due. O'ercome
 By the full-bosom'd damsels' jet-black eyes
 I prostrate lay. Showing His flow'ry feet,
 To me the FATHER came, and made me His :
 THIS MIRACLE OF GRACE I KNOW NOT, I ! 28

VIII.

He Whom words express not.

He caused the ' twofold deeds ' to cease, that cause
 this swing of soul with body joined. He, Whom
 'Tis hard to learn by uttered sound to know,
 gave me to know Himself: thus made me light !
 He cut asunder bonds that clung ; fulfilled
 with His own mercy's gift sublime my soul's
 Desire ; and joined me to His servants' feet :
 THIS MIRACLE OF GRACE I KNOW NOT, I ! 32

சு.

௮௪௪

பொச்சை ஆன இப் பிறவியிற் கிடந்து நான் பழுதல்ல நாய்ப்பால்
 இச்சை ஆயின ஏனையார்க் கேசெய்தங் கணங்கியே தரிவேளை
 இச்ச கத்தரி அய்யனும் எட்டாததன் வினாமலர்க் கழல்காட்டி
அச்சன் என்னையுள் ஆண்டு கண்ட குளிய அற்புதர் அறிவேனோ! ௬௩

10.

௮௪௫

செறியும் இப் பிறப்பிறப்பினை தீனாயது செறி குற உப்செய்யும்.
 கிறியுங்கிறிமையுங் கண்டை அங்கண் கரும்கன்கிரியே கிடப்பெனை
இறைவன் எம்பிரான் எல்லே இல்லாததன் இணாமலர்க் கழல்காட்டி.
அறிவுதந்தெனை ஆண்டு கண்ட குளிய அற்புதர் அறிவேனோ! ௬௪

IX.

The Imperishable.

In tangled wilderness of 'birth' supine
 I lay; like wretched cur diseased I roamed,
 Did as I lusted; dwelt with creatures vile,
 with them complying, satisfied in soul!
 He showed me there His flowery fragrant feet,
 by Hari and by Ayan unattained;
 Th' IMPERISHABLE made ev'n me His own:
 THIS MIRACLE OF GRACE I KNOW NOT, I!

X.

The Lord Supreme.

I gave no thought to thronging 'births' and 'deaths,'
 but dwelt on tricks, and wiles, and glancing eyes
 Of maids with wealth of braided tresses fair;
 and thus I lay. The King, our LORD SUPREME,
 His jewell'd feet, that traverse all the worlds,
 to me made manifest like clustering blooms,
 He wisdom gave, and made me all His own:
 THIS MIRACLE OF GRACE I KNOW NOT, I!

30. Ayan is probably for Sans. *Iti* ௧9௩. See 1. 1.

சஉ. ஆவது

சென்னிப் பத்து.

[சீவவினாவு.]

[Metre: ஆசிரிய விருத்தம்.]

க.

தேவ தேவன், மெய்ச்சேவகன், தென்பெருந்துறை நாயகன்,
மூவராலும் அறி ஒணமுதல் ஆய ஆனந் தமூர்த்தியான்,
யாவர் ஆயினும் அன்பரன்றி அறி ஒணமலர்ச் சோதியான்
தூய மாமலர்ச் சேவடிக்கண்டு சென்னி மன்னிச் சுடருமே! ச

உ.

அட்டமூர்த்தி, அழகன், இன்னமுதாய ஆனந்த வெள்ளத்தான்,
சிட்டன், மெய்ச்சிவலோகநாயகன், நென்பெருந்துறைச்சேவகன்,

THE HEAD-DECAD.

[THE CERTAINTY OF BLISS.]

HVMN XLII.

I.

Çivan a light.

The God of gods; the Warrior true; south Perun-turrai's Chieftain dear;
The First; the Blissful One, Whose form the Three could not attain to know;
The Flower full-blown of LIGHT is He, to all save to His loving ones, unknown!
UPON HIS MIGHTY ROSEATE FOOT'S PURE FLOWER OUR HEADS SHALL GLEAMING
REST! 4

II.

Çivan the beautiful: Sundaran.

The eightfold FORM, the Beautiful, the sweet ambrosial Tide of bliss;
Most Worthy, Prince of Çiva-world; south Perun-turrai's Warrior-king;

மட்டுவாய் நுன்பங்கையனைபோய்ப்புகர் வைத்த ழுழகந்துறன்
வட்டமாவலிச் சேவாக்கண்டிசென்னைபன்னிபாலநிறை! ௩

௪.

நங்கைநிர்னை நெகழின்னங்கனுகைய்ப்பணி கொண்ம வன்,
கெங்குசேனைகள் துன்பெருந் துறைபோய்நெகனுகனுகுமன்,
மங்கையாநகையில் வையுங்கெண்டென்புநி நுந் கொண்டெந்
பணிகொண்டவன்,
பெங்குமாவலிச் சேவாக்கண்டிசென்னைபன்னிபொலியிறை! ௪

௫.

புதகி சூழப்பாய்பயன்பாயில் வந்தபுயம்பப்பவென
சித்திச் சூழச் சிவரிதான் றில்லையுநாந் துந் தொண்டவன்;
எத்கன் ஆகிவந்தில் புத்தெரை ஆளுங்கெண்டென்பணிகொண்
வான்;
வைத்த மாவலிச் சேவாக்கண்டிசென்னைபன்னிபாலநிறை! ௫

The Beautiful, Who made the Queen with flowing locks part of Himself,
UPON HIS ROSEATE FOOT'S FULL-ORBED FLOWER OUR HEADS SHALL BLOOM
REST!

III.

Loving and gracious.

Ye maids, the Lord whose eye looked on me sweetly, claiming service due,
The Warrior-lord, in Perum-turai girt with cocoa-groves Who dwells,
Who takes the maidens' armlets bright, and claims our soul and service true,
UPON HIS ROSEATE FOOT'S EXPANDING FLOWER OUR HEADS SHALL BLOOM
REST!

IV.

Gracious manifestations

With pious men around, Parābaran¹ on earth appeared, a Soul
Mid saints made perfect, Ćiva-Lord dances in Pillai's city old.
Mystic! He comes, enters our homes, makes us His own, our service claims.
UPON THE MIGHTY ROSEATE FOOT'S FLOWER GIVEN OUR HEADS SHALL BLOOM
REST!

¹ This is the word used when the Ćiva-Lord appeared on earth. See Lexicon, p. 114. The story given in Canto II of the K. y. Purānam illustrates this in the following verse:—S. 17. V. 15. NOTE 1.

௫.

மாய வாழ்க்கையை மெய்யென் றெண்ணி மதித்தி டாவகை நல்
கினான்;

வேயதோள் உமை பங்கன் எங்க டிருப்பெ ருந்துறை மேவினான்,
காயத்துள்ளமுதாறஹநீ கண்டு கொள்ளென்று காட்டிய
சேயமாமலர்ச் சேவடிக்கண்ணு சென்னி மன்னித் திகழுமே! ௨௦

ஈ.

சிந்த மேபுகுந் தெம்மை ஆட்கொண்டு, தீவினைகெடுத் தூய்ப்பலாம்
பத்தி தந்துதன் பொற்கழற்கணை பன்மலர் கொய்து சேர்த்தலும்,
முத்தி தந்திந்த மூவுலகுக்கும் அப்பு றத்தெம்மை வைத்திடும்
அத்தன் மாமலர்ச் சேவடிக்கண்ணு சென்னி மன்னி மலருமே! ௨௪

௭.

பிறவி என்னும் இக் கடலைநீந்தத்தன் பேர் அருட்ந் த்ருளிநான்,
அறவை என்றிடி யார்கட்ங்கள் அருட்குழாம்புக விட்டுநல்

V.

His disciple.

He gave the boon that I should not vain joys of life as true regard.
Partner of Umai's grace, He came to sacred Perun-turrai's shrine.
And, while ambrosia flowing filled our frames, showed us His foot, and said
'Behold'!

UPON THAT MIGHTY ROSEATE FOOT'S AUSPICIOUS FLOWER OUR HEADS SHALL
REST! 20

VI.

He gives an assured hope.

Our mind He entered, made us His, destroyed 'ill deeds,' and piety
That saves bestowed. Unto His jewelled foot when wreath of flowers we bring,
He'll give our souls release; grant to dwell safe beyond this threefold world.

UPON THAT FATHER'S ROSEATE FEET, THOSE FULL-BLOWN FLOWERS, OUR HEADS
SHALL REST! 24

VII.

Fellowship with His saints.

That I might swim this sea called 'birth,' great grace in love He gave;
Caused me released to join the gracious band of saints, and made me of their
goodly kin.

21. See *Kurraḷ*, chap. xxxviii, with notes; and *Nāḷaḍiyār*, chap. xi. p. 66, &c.

25. See *Kurraḷ*, chap. i. p. 10, and the notes there, p. 188.

உறவு செய்தினை உய்யக்கொண்ட றியான் றனுண்டாய் பெருங்
கடாப்

திறமை காட்டிய சேஷாக்கண்ட தென்னிமன்விக்கி கறமே! ௨௨

௮.

புழுவினும்பொதிந்திந் திந் தாய்ப்பெய்திப் பொய்க்கை யொழிவிக்கிந்
எழில்கொள் சேநிதெயர் சசன் சார்ரியன் சன்னுடை அன்பன்
என்றென்று

தொழுதகையினர் அகித்தாமலர் கண்கலிம்பல் நுக்கொண்டிக்கு
வழுவி லாமலர் சேஷாக்கண்ட தென்னிமன்விக்கி கறமே! ௨௩

௯.

வாய் ஒர்த்திரி வேளைவா என்று வல்வி ளைப்பகையடித்திந்
உப்பரான், உலகூட்டுத்தகப்ப றத்த ஒர்நின்ற சார்ரியன்,
அன்பரானவர்க்கு நிடெய்யா யாங்கு நெய்தந்த வாழ்க்கிந்
பெய்பொன் மயலர்ச் சேஷாக்கண்ட தென்னிமன்விக்கி கற
மே! ௨௪

To save me thus the Lord His truth displayed, in greatness of His grace!
UPON HIS ROSEATE FLEET, WHO SHOWED SUCH MIGHT, OUR HEADS SHALL BEAMING
REST!

VIII.

Unfalling Refuge.

The falsehood of these bodies vile, worm-filled, Thou dost abolish quite,
'Bright Splendour, Ruler, Lord, our Father,' evermore they cry, and lift
Adoring hands; their eyes' pure flower with tears o'erflows; to these Thy saints
THY ROSEATE FLEET ARE SOE; UPON THOSE FLOWERS OUR HEADS SHALL FLOWER
CROWN'D REST!

IX.

Lord of Earth and Heaven

Me vainly wandering here Thou bad'st to come, didst slay the 'hate of deeds,'
Celestial Lord! This world Thou dost transcend, Lord of the realms beyond,
Pleasures of grace shall spring perennial to Thy loving servants true,
UPON THY ROSEATE FLEET'S PURE GOLDEN FLOWER OUR HEADS SHALL BEAMING
REST!

33. THY ROSEATE FLEET'S PURE GOLDEN FLOWER OUR HEADS SHALL BEAMING REST!

30.

முத்தனைமுதற் சோதியை முக்கணப்பனைமுதல் வித்தினைச்
 சித்தனைச்சிவலோகனைத் திருநாமம்பாடித்திரிநரும்
 பத்தர் காளிங்கேவம்மினீருங்கள் பாசந்தீரப் பணிமிகே!
 சித்தம் ஆர்தருஞ் சேவடிக்கண்ஞ் சென்னி மன்வித் திகழுமே! ௪௦

X.

All join in His praise.

The Free,—the Primal Splendour,—Father Triple-eyed,—all being's Germ!
 The Perfect,—Lord of Çiva-world,—sing, chaunt His name, O men devout!
 Hither draw nigh your bonds to loose! O bow ye down and worship here!
 UPON THE ROSEATE FOOT, THAT FILLS THE SOUL, OUR HEADS SHALL GLEAMING
 REST!

சக. ஆவது

திருவார்த்தை.

[அறிவிக்கப்பட்டது.]

1.

மாதிவாபாகன் மறைபயிற்றாசகன் மயலி மோசேகி,
கோதில் பரங்கருணை அடியார் நலாவுந்திருண மாகநல் கும்
போதலர் சோலைப் பெருந்துறை எம் புண்ணியன், மண்ணிடை
வந்திழிந்து

ஆதிப்பிரமன் வெளிப்படுத்த அருள் அறிவார்வார்வான் அலாபே! #

2.

மலபன்வானவர்கோனும் வந்துவணங்க அலாக்கருள்செய்தாசன்
ஞாலம் அகனிடை வந்திழிந்து நன்வெறி காட்டி நலத்திழிந்து.

THE SACRED WORD.

GRATEFUL LOVE.

HYMN XLIII.

1.

The gracious incarnation.

The Lady's Spouse; of mystic word Proclaimer skill'd;
Light seen mid blooming flowers; the faultless Grace supreme,
Who to His servants grants the boon of justice bright;
the King of virtuous excellence Who reigns benign,
In Perun-turrai girt with fragrant flowery groves; -
Himself hath come, and on this earth, a gracious Form,
Descending hath revealed the Primal Deity.
THAT GRACE WHO KNOW WITH OUR SUPERNAL LORD ARE ONE!

II.

His condescension

Mal, Ayan, and the King of heavenly hosts approached
and lowly bowed before Him, - Then gave them grace
Descending to this world, He showed the perfect way
unto the simple dame that dwelt in E'javai,

கோல மணியணி மாடநீடு குலாவும் இடைவைமட நல்லாட்டுச்
சீலமிகக்கருணையளிக்குத் திறம் அறிவார் எம்பிரான் ஆவாரே! ௮

௩.

அணிமுடி ஆதி அமரர் கோமான், ஆநந்தக் கூத்தன் அறு சமயம்
பணிவகை செய்து படவதேறிப் பாரொடு விண்ணும் பரவித்தப்
பினிகெட நல்கும் பெருந்துறை எம் பேரரு ளாளன், பெண்
பால் உகந்து

மணிவலை கொண்டு வான்மீன்விசிறும் வகை அறிவார் எம்பிரான்
ஆவாரே! ௧௨

௪.

வேடுரு ஆகிம கேந்திரத்து மிகுகுறை வானவர் வந்துதன்னைத்
தேட இருந்த சிவபெருமான் சிந்தனை செய்தீடி யோங்கள் உய்ய
ஆடல் அமர்ந்தபரி மாஹி, ஐயன் பெருந்துறை ஆதி, அந்நாள்
ஏடர் களைஎங்கும் ஆண்டுகொண்ட இயல்பறிவார் எம்பிரான்
ஆவாரே! ௧௬

Where mansions fair arise with goodly splendour bright,
of sparkling gems, and saints hold converse sweet,—
Grace of abounding excellence He gave.

HIS POWER WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 8

III.

The crown'd Eternal-One,—King of th' immortal host,—
the rapturous Dancer, as the six sects homage pay,
Ascends the boat, accepts and crowns their service due ;
while heaven and earth adore and praise their King.
He grants infirmity should die!—In Perun-turrai's shrine
He dwells in mighty grace!—In love to her, His bride,
He brought a jewelled net, to catch the mystic fish!

HIS WAYS WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 12

IV.

A woodman's form He bore, on mount Mahēndiram
when sore distressed the suppliants came
And sought Him, Çivan, mighty Lord, was nigh to save!
That we His servants pondering Him, should safety win,
The Teacher on a prancing charger mounted came,—
of Perun-turrai's shrine th' Eternal Deity,—
That day His friends from every side He made His own!

THEY WHO HIS NATURE KNOW WITH OUR SUPERNAL LORD ARE ONE! 16

டு.

வந்திமையோர்கள் வணங்கிவந்தமாக்கருணைக்கடல் ஆழ் அடியாய்
பந்தனை விண்டிற நல்கும் என்கள் பரமன், பெருந்துறை ஆதி,
அந்தாள்

உந்துதிரைக் கடலைக் கடந்தன் றேங்குமதில் இலங்கை அநகரில்
பந்தனைமெல்விரலாட்கருளுள் பரிசீர்வார்வாரிரான் ஆவாரே! ௨௦

சூ.

வேவுந் திரி றஞ் செற்றவில்லி, வேடுவன் ஆழ்க்கடி நாங்கள் நூழ்
சவுற் செயல்செய்யுந் தேவர் முன்னே எம்பெரு மான்குன் றியங்
கு காட்டில்

சவுண்டபன்றிக்கிரங்கியிசன் எந்தை, பெருந்துறை ஆதி, அன்று
கேவலங் கேழலமப்ப் பால்கொடுத்த திடப்பீர்வார் வாரிரான்
ஆவாரே! ௨௧

v.

He came. The gods in reverence bowed their heads, and praised.

A sea of mighty merey, - He in grace brake off
His servants' bonds, and set us free. Our Deity, -
th' Eternal-One of Perun-turrai's shrine, that day
Himself passed o'er the sea, whose surging billows rose;
His grace He gave within the lofty walls
Of Laukā's home to the soft-fingered captive maid!
HIS WORTH WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 20

vi.

Lord of the bow that wrapt the cities three in flames;
a huntsman's guise he took with guard of dogs around, -
Before Him gathered gods obeying His behests;
our mighty Lord, in forest wilds where He abode
Took pity on the hunted boar! Iṅan, that day,
our Father, Perun-turrai's King, the Eternal Deity,
A pig became, wonder unique, and milk bestowed!
HIS DEEDS WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 24

19. See Muir, vol. iv p. 461, and Song XVIII 6
the 'sacred sports' - A strang legend'

23. See forty fifth and forty sixth of

எ.

நாதம் உடையதோர் நற்கமலப் போதினி ன்ணணிய நன்னுதலார்
 ஓதிப் பணிந் தல் தூவி ஏத்த ஒளி வளர் சோதி எம் ஈசன், மன்னும்
 போதலர் சோலைப் பெருந்துறை எம் புண்ணியன், மண்ணிடை
 வந்துதோன்றிப்
 பேதங் கெடுத்தருள்செய் பெருமை அறியவல்லார் எம்பிரான்
ஆவாரே! உஅ

அ.

பூவலர் கொன்றையமலைமார்பன், போருகிர் வன்புலிகொன்றவீரன்,
 மாதுநல் லாளுமை மங்கைபங்கன், வண்பொழில் சூழ்தென் பெ
 ருந்துறைக்கோன்,
 ஏதில் பெரும்புகழ் எங்களீசன், இருங்கடல் வாணற்குத் தீயிற்
 ரேன்றும்,
 ஓவியமங்கையர்தோள்புணரும் உருவறிவார் எம்பிரான் ஆவாரே!
ருஉ

VII.

In their fair garden home 'mid lotus flowers and hum
 of bees, the maids with beauteous brows assemble round,
 Chaunting bow down, strew full-blown flowers, and praise
 our Īcan,—radiant Beam of rosy growing light,—
 Who ever bides in Perun-turrai's flowery grove,—
 our Holy-One. To earth He came,—appeared,—destroyed
 Earth-born diversities,—gave grace. His MIGHT OF LOVE
 WHO'VE POWER TO KNOW WITH OUR SUPERNAL LORD ARE ONE! 28

VIII.

His breast wears garlands of the opening cassia flower ;—
 Hero, He slew the tiger strong of claw ;—
 The Partner He of Umai, lovely queen ;—
 of Perun-turrai girt with rich groves King ;—
 Īcan, in great and spotless glory bright ;—
 He folds the beauteous ones in soft embrace ;—
 He to the vast sea's king in fiery form appear'd ;—
 HIS FORM WHO KNOW SHALL UNION GAIN WITH OUR SUPERNAL LORD ! 32

கூ.

தூவென்னைநீறணி எம்பெருமான், சோதியகேந்திரநாதன், வந்து
தேவர் தொழும்பதம் வைந்த சசன், தென்வன், பெருந்துறை
யாணி, அன்று

காதல் பெருகக் கருணைகாட்டித் தன்கழல் காட்டிக் கசிந்துருகக்
கேதங் கெடுத்தென்னை ஆண்ட குளுங் கிடம்புறிவார் எம்பிரான்
ஆவாரே! ௩௦

கௌ.

அங்கணன், எங்கள் அமர்பெம்பான், அடியார்க்குமுதன், அவ
னிவந்த

எங்கன்பிரான், இருப்பாசந்திர இகபராமாதேவர் இப்பெம்மந்தச்
சங்கங் கவர்ந்துவண் சாத்தினேடுஞ் சதுரன், பெருந்துறையாணி,
அன்று

மங்கையர் மல்கு' மதுரைசேர்ந்த வகை அறிவார் எம்பிரான்
ஆவாரே! ௪௦

IX.

Our mighty Lord with pure white ashes decked ;

Who came Bright Ruler of Mahendiram ;

Iṣan, Whose planted foot the gods adore ;

the southern Ruler, Perun-turrai's King ;-

Who loving pity showed to me that day,

showed me His jewelled foot to melt my soul,

My sorrows soothed, in grace made me His own !

HIS DEEDS WHO KNOW WITH OUR SUPERNAL LORD ARE OWN ! 36

X.

The Beauteous-eyed ;- the Immortals' Lord and ours ;

Ambrosia to His servants ;- Prince Who came

To earth to loose our mighty bonds, that we

a bliss unique in earth and heaven might gain ;

With strong control he sways th' Assembly wise ;

skilled Leader ; Perun-turrai's King ;- that day

To Madura with damsels thronged He came :

HIS WAYS WHO KNOW SHALL UNION GAIN WITH OUR SUPERNAL LORD ! 40

37 See அகநானூறு. It may be அகநானூறு, He of the hall.' 39 The Madura Gaṅgam, or Academy? But also அகநானூறு? See Pope's *Kaṅgam*, Introduction, p. iv.

சச. ஆவது

எண்ணப்பதிகம்.

[ஐத்யாவின்பத்துவகை.]

[Metre: ஆசிரிய வீருத்தம். Formula: - லீ | - மர | - லீ | - மர || - லீ | - லீ | - மர, with variations.]

க.

பாருரு வாய் பிறப்பற வேண்டும்;
 பத்திமையும்பெற வேண்டும்;
 சீருரு வாய் சிவபெருமானே!
 செங்க மலம லர்போல்
 ஆருரு வாய் என்னார் அமுதே!
 உன் அடி யவர்தொகை நடுவே
 ஒருரு வாய் நின்றிரு அருள் காட்டி
 என்னையும் உய்யக்கொண்டிருளே!

ச. நீரு எ-து சத்தக்கேடு.

உ.

உரியேன் அல்லேன் உனக்கடிமை;
 உன்னைப் பிரிந்திங் கொருபொழுதும்
 தரியேன் நாயேன் இன்னதென்
 ற்றியேன் சங்கரா! கருணையினால்

DEVOUT MUSINGS.

[JOYOUS EMOTION.]

HYMN XLIV.

This poem expresses his intense longing to rejoin at once the Master and His disciples. [Life, § v.]

I.

Longings for endless joy.

Would birth in earthly forms might cease, devoted love so might I gain!
 O Çiva-Perumān, Whose form is beautiful like red lotus-flower;
 Thou art my rare Ambrosia; midst the assembly of Thy saints
 Thy sacred grace unique show Thou; be gracious, take me too and save! 4

II.

He pleads the promise.

I'm not my own, Thy slave am I; sever'd from Thee no moment can
 I live; a cur, I nothing know,—O Çaṅkaran! In pitying grace

பெரியோன் ஒருவன் கண்டு கொள் அன்றுன்
பெய்கழல் அடி காட்டிப்
பிரியோன் என்றென் றிருவிய அருளுந்.
பொய்யோ, எங்கள் பெருமனோ?

ஈ.

என்பே உருக நின்னருள் அளித்துள்
வினைமலர் அடி காட்டி,
மன்பே என்னை ஆண்டு கொண்ட
மனிவா! மனிவா! முழு முதலே!
இன்பே அருளி எனே உருக்கி
உயிருண் கின்ற எம்பனோ!
தன்பே அருளாய், என்னுயிர்
ததா! நின்னரு னுண்பே.

ஈ.

பத்திலன் எனும், பணித்திலன் எனும்,
உன்னுயர்ந்த பைங்கழல் காணப்
பித்திலன் எனும், பிதற்றிலன் எனும்,
பிறப்பறப் பாய் எம் பெரு மானே!
முத்தனையனே! மணி அனையனே!
முதல்வனே! முறையோ, என்
றெத்தனே ஆனும் யான் டெருடந்த் துன்னே
இனிப்பி ரித்தாற் றேனே!

Thou Mighty said'st to me, 'Behold,' and showed'st Thy jewell'd feet. Our Lord,
And was the promise false that said, 'I sever nevermore from Thee ?'

III.

Love that 'maketh not ashamed.'

Melting my frame, granting Thy grace, showing to me Thy flow'ry feet,
Erewhile Thou madest me Thine own, O Sage, O First of sages all!
My Bliss, Thou didst dissolve my soul, and dost my life consume.
Grant me Thy love, King of my soul; that so Thy grace from shame may shield!

IV.

He laments his deadness of soul.

Of piety I'm void, nor bow at vision of Thy golden feet;
My heart is dead, my lips are seal'd;—yet cause this 'birth' to cease, our Lord!
Pearl-like Thou art, gem-like Thou art! First One, I utter my complaint;
So oft I've follow'd Thee, henceforth apart from Thee I bear not life!

நூ.

காணும தொழிந்தே ளீன்றிருப் பாதங்
 கண்டு கண்களி கூரப்
 பேணும தொழிந்தேன், பிதற்றும தொழிந்தேன்,
 பின்னை எம்பெரு மானே!
 தானுவே! அழிந்தே ளீன்னினைந் துருகுந்
 தன்மை என்புன் மைகளால்
 காணும தொழிந்தே னீஇனி வரினுங்
 காண வுநா னுவனே!

20

கூ.

பாற்றிரு நீற்றெம் பரமனைப்,
 பரங்க ருணையோடும் எதிர்ந்து
 தோற்றி மெய் யடியார்க் க்ருட்டுறை அளிக்குஞ்
 சோதியை, நீதியிலேன்
 போற்றி, என் னமுதே, எனநினைந் தேத்திப்
 புகழ்ந்தழைத் தலறி, என் னுள்ளே
 ஆற்றுவ னாக உடையவ னே, எனை
 ஆவ என்றரு ளாயே!

29

v.

Spiritual declension.

I see Thy gracious feet no more, which seeing erst mine eyes were glad ;
 I've ceased to cherish Thee ; I've ceased to utter childlike praise ; and thus
 Tāṇu, my mighty Lord, I'm lost ; the state, that melting thinks on Thee,
 By meannesses I've ceas'd to know ; 'twere shame to me to see Thee come ! 20

vi.

Supplication.

Thee, Lord supreme, with milk-white ash adorn'd, meeting with grace superne
 Thy servants true,
 Who dost appear, and show the hav'n of grace,—Thee, glorious Light, I, void
 of righteousness,
 Extol asmy Ambrosia, praising Thee,—praise, glorify, invoke with weepings loud !
 Master, thus working in me mightily, in grace O speak, in pity speak ! 24

௪௪. ஐ.உ.உ

யாத்திரைப் பத்து.

[அனுபவநிகரந்தல்.]

[Metre: ஆழிசை மீள்தமம் Formula: - ௪ | ௪ - ௪ | ௪]

௪.

புவர் சென்னை மன்னன் எம்
புயங்கப் பெருமான் சிறியோரை
 ஓவா துள்ளக் கலந்துணர்வாய்
 உருக்கும் வெள்ளக் கருணையினால்
 ஆவா, என்னப் பட்டன்பாய்
 ஆட்பட்டீர், வந் தொருப்படுமின்!
 போவோந் காலம் வந்தது, காண்,
 பொய்விட் டடையான் கழல்புகவே!

THE PILGRIM-SONG.

[RAPTURE.]

HYMN XIV.

This is our Sage's wonderful 'psalm of the up-going,' Psalm cxxii. He commemorates his first visit to Tillai, and thence mystically sets forth the soul's pilgrimage through the world of sense to union with Çivan on the silver mountain.

1.

The setting-forth on the journey.

Our King with head flow'r-wreath'd, BHUVASĀN-LORD,
 by mercy's swelling flood that all dissolves,
 Commingled ever, like perception's self,
 within our souls, 'O come,' hath said in love,
 And made us lowly ones His own! Come ye
 with one accord; behold, the time hath come;
 Pass we,—falsehood for ever left behind,—
 to enter 'neath the Master's jewelled feet!

1. Each stanza contains this epithet. See Lex. 2, 3. There is a play upon the word 'come.'

உ.

புகவே வேண்டாபுலன்களினீர்;
புயங்கப் பெருமான் பூங்கழல்கள்
 மிகவே நினைமின், மிக்க எல்லாம்
 வேண்டா போக விடுமின்கள்!
 நகவே ஞாலத் துள்புகுந்து
 நாயே அனைய நமை ஆண்ட
 தகவே உடையான் றனைச்சாரத்
 தளரா திருப்பார் தாந்தாமே!

ஈ.

தாமே தமக்குச் சுற்றமுந்,
 தாமே தமக்கு விதிவகையும்,
 யாம் ஆர், எமதார், பாசம் ஆர்,—
 என்ன, மாயம்? இவைபோகக்

II.

The pilgrim's preparation of soul.

Enter no more the juggling senses' net!
 BHUYAṄGAN'S flow'ry feet, the mighty Lord,
 Ponder intensely,—other things desire ye not:
 dismiss them, let them go, and pass ye on!
 With joyous smile He, entering this world,
 made us—who were like curs impure—His own.
 As it befits to draw anigh the Lord,
 let each with no weak faltering step move on!

III.

Earthly ties must be loosed.

Each to himself be his own kith and kin!
 each to himself be his own law and way!
 For who are 'WE'? what 'OURS'? and what are 'BONDS'?
 illusions all,—let these departing flee!

7. This joyousness of Çivan's manifestations is much insisted on. (NOTE I.) All is the 'sport' of the Supreme.

கோமான் பண்டைக் கொண்மொடு
 அவன்றன் குறிப்பெகுறிக்கொண்டு,
 போமொடுமாரின், பொய்த்தீக்கிற்
புயங்கன் ஆள்வான் பொன்னாடுக்கே'

42

௪.

அடியாய், ஆளி எல்லாந்
 அகல விடுமின் வினாயுடையக்;
 கடிசேர் அடியே வந்தடைந்து,
 கடைக்கொண்டிருமின் திருந்திரிப்பைச்
 செடிசேர் உடலைச் செலுத்திச்
 சிவலோகந்தே தமையவைப்பான்
 பொடிசேர்மேனிப் புயங்கன்றன்
 பூஆர் கடிற்கேபுகவிடுவே!

43

௫.

விடுமின் வெகுளி மோடகையோ
 மிகமொடு காலம் இறுதில்லை;

And, with the ancient servants of the King,
 taking His sign alone for guiding sign,
 Shake falsehood off; go on your happy way,
 unto BIRYASGAN's golden foot, = our King!

11

12.

Sober, hopeful assurance.

All ye His servants who've become,
 put far away each idle sportive thought,
 Seek refuge at the Foot where safety dwells;
 hold fast unto the end the sacred sign;
 Put off from you this body stained with sin;
 in Çivan's world He'll surely give us place!
 BIRYASGAN's self, Whose Form the ashes wears,
 will grant you entrance 'neath His flow'ry feet!

16

13.

Faunt not, press on!

Free ye your souls from pains of wrath and lust;
 henceforth the time shall not be long drawn out!

உடையான் அடிக்கீழ்ப் பெருஞ்சாத்தோ
 டுன்போ வதற்கே ஒருப்படுமின்!
 அடைவோநாம், போய்ச் சிவபுரத்துள்
 அணியார் கதவத் டையாமே
 புடைபட்டுருகிப் போற்றுவோம்,
புயங்கன் ஆள்வான் புகழ்களையே!

20

கூ.

புகழ்மின், ரொழுமின், பூப்புனைமின்,
புயங்கன் ருளே புந்தி வைத்திட்
 டீகழ்மின் எல்லா அல்லலையும்,
 இனி ஓர் இடையூ ற்டையாமே
 திகழுஞ் சீரார் சிவபுரத்துச்
 சென்று, சிவன்றூள் வணங்கி, நாம்
 திகழும் அடியார் முன்சென்று,
 நெஞ்சம் உருகி நிற்போமே!

22

எ.

நிற்பார் நிற்க, நில்லா உலகில்
 நில்லோம் இனிநாஞ் செல்வோமே,

Beneath our Master's feet with glad acclaim
 that we in one may go, in one combine !
 Even we in Çivan's town shall refuge find,
 whose flow'r-wreath'd gates to us shall not be clos'd !
 There enter'd we in ecstasy shall sing
 the glories only of BHUYAÑGAN-KING !

20

VI.

Persevere ! The glorious consummation awaits you.

Praise ye ! Adore ! Bring beauteous flowers !
 BHUYAÑGAN's foot plant ye within your souls !
 Despise adversities of every form !
 Henceforth no hindrance bars your happy way
 To Çivan's town, that fill'd with glory shines.
 To Çivan's foot go we to worship there !
 Before the saints that there abide we'll move,
 and stand in soul-dissolving rapture there !

24

VII.

Loiter not, scatter not !

Let those that bide abide,—abide not we
 in world that not abides. Straight pass we on

பொற்பால் ஒப்பாத் திருமேனிப்
புயங்கன் ஆள்வான் பொன்வடிக்கே!
 திற்பீர் எல்லாத் தாயாதே,
 திற்கும் பரிசே ஒருப்பநிலின்
 பிற்பா னின்று பேழ்கணித்தழ்
 பெறுதற் க்ரியன் பெருமாளே!

அ.

பெருமான் போதத்தத்துப்
 பிரியா திருக்கப் பெற்றீர்களே!
 அருமால் உற்றுப் பின்னேகீர்
 அம்மா அழுங்கி அறற்றுகே,
 திருமா மணிசேர் திருக்கதவந்
 திறந்த போதே சிவாபுத்துந்
 திருமால் அறியாத் திருப் புயங்கன்
 ழிருத்தான் சென்று சேர்வோமே!

Unto the foot of our BHUYAŚGAS-KING,
 Whose sacred form is milk with golden hue !
 All ye that loitering stand delay not now !
 Gather in one to march, where'er ye stand !
 Unto the Mighty One access henceforth
 is hard to gain, if ye should loiter now !

VIII.

The gate opens !

Ye, with the Lord, in rapture infinite
 conjoin'd for ever, who have gained to dwell !
 In strong illusion henceforth sink not ye,
 in sooth ; nor utter senseless words profane !
 The sacred door where dwells the priceless Gem,
 is opening even now. To Givan's town
 Come, move we on, to reach the sacred foot
 of BHUYAŚGAS, to Mal divine unknown !

28. Tennyson. —

'No light : so late ! and dark and chill the night !
 O let us in, that we may find the light !'
 'Too late, too late — ye cannot enter now !'
 'Have we not heard the bridegroom is so sweet ?
 O let us in, tho' late, to kiss his feet !'
 'No, no, too late ! we cannot enter now !'

கூ.

சேரக் கருதிச், சிந்தனையைத்
 திருந்த வைத்துச், சிந்திமின்!
 போரிற் பொலியும் வேற்கண்ணுள்
 பங்கன், புயங்கன், அருள் அமுதம்,
 ஆரப் பருகி ஆராத
 ஆர்வங் கூர அழுந்துவீர்
 போரப் புரிமின்! சிவன்கழற்கே
 பொய்யிற் கிடந்து புரளாதே!

௩௬

கூ0.

புரள்வார், தொழுவார், புகழ்வாராய்
 இன்றே வந்தாள் ஆகாதீர்?
 மருள்வீர், பின்னை மதிப்பாராய்?
 மதியுட் கலங்கி மயங்குவீர்,
 தெருள்வீர் ஆகில் இதுசெய்ம்மின்!
 சிவலோ கக்கோன், திருப் புயங்கன்,
 அருளார் பெறுவார்? அகலிடத்தே
 அந்தோ, அந்தோ, அந்தோவே!

௪0

IX.

Anticipate the joys of fruition.

Ah, think how ye may reach the goal! Your thoughts
 correct, and duly chasten'd, ponder this!
 Ye, who are sinking now in love's excess,—
 enjoying, never sated, the ambrosial grace
 Of BHUYAÑGAN, the Spouse of Her, whose eyes
 are like the gleaming spear that warrior wields,—
 Joy ye to go to Çivan's jewell'd foot,
 nor wallowing lie ye here in falsehood's mire!

36

X.

They enter in!

Will ye not come this day, and be His own,
 and prostrate fall, and worship, and adore?
 Those lost in wilderment, who would esteem?
 Ye who bewilder'd and confounded stand,
 If ye would perfect clearness gain, this do!
 Ye who would gain in this wide realm the grace
 Of sacred BHUYAÑGAN, of Çiva-world
 the King! Ah, haste ye, haste ye, haste ye on!

40

சுக. சூ. 2

திருப்பாவை அடிகை.

[மயங்கியோர்]

க.

ஞானவான் ஏந்தும் ஐயம் நாநப் பறை அறைநின்;
மாமய ஏறும் ஐயம் மதி வெண் குடைகநின்;
ஆனநீற் அக்கவரம் அடையப் பூரின் கன்;
வானஓற் கொள்ளோநா'நா' மயம்படை வயயே!

உ.

தொண்டர்கா' தேசெல்லி; பழங்கான், தூர்ப்போநி;
ஒண்டிறல் யோநிகளே; பேரணி உந்தி'கன்;
திண்டிறல் சித்த'ர்களே, கடைக்கடைய செவ்வின் கன்;
அண்டி'நாடா'ளனோ'நா'ர் அல்லற்படை வயயே!

THE SACRED MARCH.

THE HOLY WAR.

HYMN XLVI

1.

Strike the sounding drum of the Guru, Welder of wisdom's sword,
Spread the white canopy over the Guru, Who mounts the charger of heaven;
Enter and take to you armour of ashes, fragrant, divine;
Possess we the heavenly fortress, where hosts of illusion come not!

11.

Servants of His, — march on in the van; ye Devout ones, — move on the flanks,
Ye Sages of power illustrious, — come fill up the swelling ranks,
Ye Mystics of strength unfailing, — advance and close up the rear
We shall rule the heavenly land, no hosts of evil for ever to fear!

2. Comp. XIX. 24, where His charger is called *வானவீரன்*, i. e. 'the horse of heaven.' Hence *வயயே* here seems to be for *வயயே* (Qiva), as Agni is called *தீவீரண* — 'possessing red horses'. The Maruts, or personified winds, are sons of Indra and all his charioteers. Some reminiscence of this led to such expressions as that in our text. 3. 7. Here are four classes of holy warriors: (1) Servants *சேவக*, i. e. the seventy-two legendary Qaiva warriors; (2) Devout men *மறவ*, i. e. the ordinary good Qaivas; (3) Yogis *யோக*, i. e. ascetics, or contemplative virtues; (4) Mystics *மறவ*, i. e. those who have gained supernatural powers by austerities. See Lex.

சஎ. ஆவது

திருவெண்பா.

[அணைந்தோர் தன்மை.]

க.

வெய்ய வினை இரண்டும் வெந்தகல மெய்யுருகிப்
பொய்யும் பொடி ஆகா தென்செய்கேன்?—செய்ய
திரு ஆர் பெருந்துறையான் தேன் உந்து செந்தீ
மருவா திருந்தேன் மனத்து!

உ.

ஆர்க்கோ, அரற்றுகோ, ஆடுகோ, பாடுகோ,
பார்க்கோ? பரம்பரனே! என்செய்கேன்?—தீர்ப்பரிய
ஆநந்த மால் ஏற்றும் அத்தன், பெருந்துறையான்
தான் என்பார் ஆர் ஒருவர் பணிந்து!

THE SACRED VEṆḌĀ.

[THE STATE OF 'THOSE WHO HAVE ATTAINED!']

HYMN XLVII.

This purports to have been composed immediately after his return to Perun-turrai, when he was hoping for speedy consummation, but felt impatient. [Life, § v.]

I.

How shall I endure this state of imperfection?

What shall I do while twofold deeds' fierce flame burns still out,—
Nor doth the body melt,—nor falsehood fall to dust?
In mind no union gained with the 'Red Fire's honey'
The Lord of Perun-turrai fair!

II.

How employ the weary time of waiting?

Shall I cry out, or wail, or dance, or sing, or watch?
O Infinite, what shall I do? The Sire Who fills
With rapturous amaze,—great Perun-turrai's Lord
Let all with me bending adore!

1. For metre, see Pope's *Nālaḍiyār*, Introduction, p. xxvi. Nos. XIX and XLVIII are in the same metre: in all twenty-eight quatrains. 3. Çivan's colour is red, and he is the fiery one,—the later representative of the Vedic deity Agni. Here, 'honied grace' comes from the 'fiery one'! 1-3. G. 83. Old future forms.

1 See Çiva-Piragāçam II. 42, &c. These are Jivan-muttar: 'saints' perfected, though still in the flesh.' NOTE V.

ஈ.

செய்தபிழை அழியேன்; சேஷையே கைதொழுதே
உய்யும் வகையில் உயிர்ப்பற்றியேன்;—வையந்
திருந்துறையும் வேன்மடுத்தென் சிந்தனைக்கே கோத்தான்,
பெருந்துறையின் மேயவிரான்!

42

சு.

முன்னை வினை இரண்டும் வேறறுத்து முன்னின்குன்,
பின்னைப் பிறப்பறுக்கும் பேரவான்.—தென்னான்,
பெருந்துறையின் மேய பெருங்கருணையவான்,
வருந்துயரந் தீர்க்கும்பெருந்து!

43

சூ.

அறையோ? அறிவார்க்கனைந்துலரும் சன்ற
மறையோனு' மாலு' மால்கொள்ளும் இறையோன்
பெருந்துறையுண்மேய பெருமான் பிரியா
திருந்துறையும் என்னெஞ்சந் தின்று!

44

III.

The wonder of his conversion.

No sense of fault had I! Nor of refreshment knew,
In safety's path, by worship at His roseate feet.
He stood on earth, His dart shot forth, and to my thought
Linked Himself; Perun-turrai's Lord!

12

IV.

He came in grace.

He stood before me, rooting out my 'twofold deeds,'
The mighty Ruler Who at last shall cut off 'birth';
Lord of the south; in Perun-turrai great in grace,
Who dwells; Balm of all human woes!

16

V.

Praise superfluous

To them that know what word can praise the King?—Him, Who
All worlds brought forth, Whom Vedic god and Mal knew not;
The mighty Lord, Whose seat is Perun-turrai's shrine;—
In me to-day and evermore!

20

கூ.

பித்தென்னை ஏற்றும் பிறப்பறுக்கும் பேச்சரிதாம்
மத்தமே ஆக்கும்வந் தென்மனத்தை—அத்தன்
பெருந்துறையான் ஆட்கொண்டு பேரருளா னோக்கும்
மருந்திறவாப் பேரின்பம் வந்து!

௨௪

எ.

வாரா வழி அருளி வந்தெனக்கு மாறின்றி
ஆரா அமுதாய் அமைந்தன்றே—சீரார்
திருத்தென் பெருந்துறையான் என்சிந்தை மேய
ஒருத்தன் பெருக்கும் ஒளி!

௨௮

அ.

யாவர்க்கு மேலாம் அளவிலாச் சீருடையான்
யாவர்க்குங் கீழாம் அடியேனை—யாவரும்
பெற்றறியா விற்பத்துள் வைத்தாய்க்கென் னெம்பெருமான்
மற்றறிபேன் செய்யும் வகை?

௩௨

VI.

The bliss of His advent.

He filled with frenzy ; set me free from 'births' ; my soul
With speechless fervours thrilled,—blest Perun-turrai's Lord,—
The Sire in grace exceeding made me His ; the balm
For all my pain ; the deathless BLISS !

24

VII.

Leading and light.

He showed the realm where 'births' return no more ; He came
In grace that no requital knows, Ambrosia sating not !
This is the light diffus'd within my thought by Him,
The Lord of Perun-turrai's shrine !

28

VIII.

Condescending love.

Glorious, exalted over all, the Infinite,—
To me mere slave, lowest of all, Thou hast assigned
A place in bliss supreme, that none beside have gained or known !
Great Lord, what can I do for Thee ?

32

௯.

மூவரு முப்பத்து மூவரு மற் றொழிந்த
தேவரும் காணாச் சிவபெருமான்—யாவேறி
வையகத்தே வந்திழிந்த வாங்கு ல்கள் வந்தி க
மெய்யகத்தே இன்பமிரும்!

௩௯

௧௦.

இருத்தென்னை யாண்டான் இணையு யே சிந்தித்
திருந்திரந்து கொண்டை ந்ரே, எல்லந்—நருங்காண்,
பெருந்துறையின் மேய பெருங்கருணை யானன்
மருந்துருவாய் என்மனைத்தே வந்து!

௪௦

௧௧.

இன்பம் பெருக்கி இருளகற்றி எஞ்ஞான்றும்
துன்பத் தொடர்வறுத்துச் சோதியாய்—முன்படைந்துச்
சிரர் பெருந்துறையான் என்னுடைய சிந்தையே
ஊராகக் கொண்டான் உவந்து!

௪௧

IX.

Unparalleled gift.

The three, the thirty-three, all other gods beside
See Thee not, Civan, mighty Lord! Riding the steed
Hither descending didst Thou come. When at Thy foot
I lowly bow, bliss thrills my frame!

6

X.

Be not afraid to ask of Him.

Soul, ponder His twain feet Who here made me His own!
Beg for His grace! Behold, He will give all,—the King
Who grace bestows,— Whose seat is Perun-turrai's shrine,
Dwelling ambrosial in my soul!

10

XI.

Light and love from His indwelling.

He hath increased delight, hath darkness banished,
For aye cut off afflictions' clinging bond, and light
Of love hath given,— the Lord of Perun-turrai great,
Well pleased to make my heart His home!

14

33. See Muir, vol. v. pp. 8-12. The three are Agni, Vayu, and Sūrya. Er, at a later time, the Trimūrta,—Brahma, Vishnu, and Civan. The thirty-three are Vastu (eight), Indray (eleven), Ādityas (twelve), with Dyauś and Pṛthivi. Beside the e we had Prajapati, Indra, &c.

சஅ. ஆவது

பண்டாயநான்மறை.

[அனுபவத்துக்கையமீன்மையுரைத்தல்.]

[Metre as XLVII.]

க.

பண்டாய நான்மறையும் பால் அணுகா மால் அயனும்
கண்டாரும் இல்லைக் கடையேனைத்—தொண்டாகக்
கொண்டருளுங் கோகழி எங் கோமாற்கு, நெஞ்சமே!
உண்டாமோ, கைம்மாறுரை?

உ.

உள்ள மலமுன்று' மாய உகுபெருந்தேன்
வெள்ளந் தரும்பரியின் மேல்வந்த—வள்ளல்
மருவும் பெருந்துறையை வாழ்த்துமின்கள்! வாழ்த்தக்
கருவுங் கெடும்பிறவிக் காடு!

THE ANCIENT MYSTIC WORD.

[THE REALITY OF DIVINE GRACE.]

HYMN XLVIII.

I.

No requital of electing grace.

The ancient fourfold mystic word draws not anigh His seat ;—
Nor Māl nor Ayan Him have seen ; yet me, the most abject,
By grace He made His servant ! To Gōkaṛi's King, my heart,
Say, is there any just return ?

II.

The great manifestation in Perun-turrai.

Praise Perun-turrai ! There the King, who on the charger came,
Abides, and gives a mighty flood of honied sweetness forth,
By which my soul's threefold impurity is swept away ;—
So roots of ' birth's ' wild forest die !

ஈ.

காட்டகத்து லோடன் கடலில் வலைவாணன்
தாட்டிற் பரிப்பாக வர்வினையை—விட்டி
அருளுந் பெருந்துறையான் அங்கமல பயகம்
மருளுங்கெட, தெந்திரை, வாழ்த்து!

42

ஐ.

வாழ்த்தார்கள் ஆவாரும் வல்வினையை மயம்பாரும்
தாழ்த்துலக மேத்தத் தருவாரும்—சூழ்த்தாயர்
சென்றிறைஞ்சி எத்துந் திருவாரி பெருந்துறையை
தன்றிறைஞ்சி எத்து தாயர்!

43

ஓ.

தண்ணிப் பெருந்துறையை தம்மீட்டினன் போய், அகல
எண்ணி எழுதோ கழிக்கரசைப்—பண்ணின்
மொழியானோ துத்தர கோசமங்கை மன்விக்
கழியா திருந்தவனைக் காண்!

44

III.

He assumes many characters to save men.

In wilds a Huntsman; in sea He casts a net;
On land He rides the charger: thus our 'deeds' destroys.
The fair foot-flower of Perun-turrai's Lord praise Thou,
My heart, that error thus may die!

11

IV.

The Centre of Worship.

Householders devout; saints who mighty 'deeds' destroy;
Those whom 'tis meet the world should bow before, and praise;—
Immortals too in worship circling move, and laud! O friends,
In Perun-turrai blest adore!

10

V.

Come, see the King.

To Perun-turrai drawing near, that woes disperse,
Ponder the King of lofty Gokari; and see
Him Who with Her whose words are music sweet abides
In Utt'ra-koga-maṅgai's shrine!

7

9. See XIX, 8, and note to VIII, 11. 13-16. Four classes of word appear viz Perun-turrai
1) devout householders, 2) ascetics, 3) distinguished sages, and 4) gods.

கூ.

காணுங் கரணங்க ளெல்லாம்பே ரின்பமெனப்
 பேணு மடியார் பிறப்பகலக்—காணும்
 பெரியானை, நெஞ்சே, பெருந்துறையில் என்றும்
 பிரியானை வாயாரப் பேசு!

உச

எ.

பேசும் பொருளுக் கிலக்கிதமாம் பேச்சிறந்த
 மாசின் மணியின் மணிவார்த்தை—பேசிப்
 ‘பெருந்துறையே’ என்றுபிறப்பறுத்தே னல்ல
 மருந்தினடி என்மனத்தே வைத்து!

உஅ

VI.

Ever praise the God of Perun-turrai.

The eyes that see Him there are all a rapture of delight ;—
 The saints that cherish Him are freed from mortal birth ;—
 The Mighty One, in Perun-turrai dwells for aye ;—
 My heart, give Him unstinted praise !

24

VII.

‘Perun-turrai’ is the saving word.

This is the purport sole of all men say ; all speech
 Surpassing, gem-like word, as flawless jewels’ sheen !
 Ut’ring but ‘PERUN-TURRAI,’ I’m from ‘births’ released ;
 That healing foot fixt in my mind !

28

27. This is the key-note ! Perun-turrai = ‘the great haven :’

‘Then are they glad because they be quiet ;

So He bringeth them unto their *desired haven.*’ Psalm cvii.

சீவனவாழ்வு.

சீவனவாழ்வு.

[சீவனவாழ்வு.]

[Each verse contains four lines under one *சீவனவாழ்வு*. Each of these is divided into two precisely similar halves, which are hexameter dactylic hypercatalectic. Each of these half-lines has literally a caesura in the fourth foot, dividing the half-lines into quarter-lines, all the four having the same *சீவனவாழ்வு*. A verse is thus printed in sixteen quarter-lines, or eight half-lines. They are Iambic pentameter dactylic with an accent on every *சீவனவாழ்வு*.

Metre: *சீவனவாழ்வு*. Formula: *சீவனவாழ்வு* - *சீவனவாழ்வு* twice. Full word by *சீவனவாழ்வு*.

1.

கண்களிற் பரந்திம் அவன்கழல் கண்டு களிப்பவா, ஆகாதே?
காரிகையாங்கடம் வாய்வி லென்வாய்வு கடைப்பநிம், ஆகாதே?
மண்களில் வந்துபிறந்தி டிபயறாற்றந்திநிம், ஆகாதே?
மால் அழியாமலிப்பயறாற்றந்திநிம் வணங்குநர், ஆகாதே?

THE MARSHALLING OF THE SACRED HOST.

[THE CESSATION OF LIFE'S EXPERIENCES.]

HYMN XLIX.

It was no easy task to work out a version of this lyric, the diction, beauty of which is very remarkable. I have striven, at the risk of sundry irregularities in metre, to imitate the flow of the original; but the numberless allusions in a poem, which sums up the whole *சீவனவாழ்வு* of the blessedness of Givan's final manifestation to the emancipated soul, will give the reader little chance is at all to enter into its spirit. The metre itself is very unusual, resembling somewhat that of the Attics of Catullus, and is much admired by those who use the poem in their *சீவனவாழ்வு* service. My rendering is, I believe, strictly and almost literally exact, but it differs in some respects from the Tamil paraphrases. The intense mystic fervour of the song cannot make itself felt.

1.

His appearing.

Eyes the twain His jewell'd Feet beholding shall be glad, SHALL IT NOT BE?
Joy amid joys of damsels beautiful shall cease to lure; SHALL IT NOT BE?
The round of birth in earthly worlds shall in oblivion pass; SHALL IT NOT BE?
Twin flow'ry Feet that Mal knew not adoring shall we bow; SHALL IT NOT BE?

பண்களிகூர்தருபாடலொடாடல் பயின்றிடும், ஆகாதே?
 பாண்டிநன்னாடுடையான்படையாட்சிகள் பாடுதும், ஆகாதே?
 விண்களிகூர்வதோர்வேதகம்வந்து வெளிப்படும், ஆகாதே?
 மீன்வலைவீசியகானவன்வந்து வெளிப்படும், ஆயிடிலே. ௮

உ.

ஒன்றினொடொன்றும்ஒரைந்தினொடைந்தும்உயிர்ப்புதும், ஆகாதே?
 உன்னடியார் அடியார் அடியோம் என உயந்தன, ஆகாதே?
 கன்றைநீனைந்தெழுதாயெனவந்த கணக்கது, ஆகாதே?
 காரணமாகுமனாதிசுணங்கள் கருத்துறும், ஆகாதே?
 நன்றிதுதீதெனவந்தநடுக்கம் நடந்தன, ஆகாதே?
 நாமுமெலாமடியாருடனேசெல நண்ணுதும், ஆகாதே?
 என்றும் எனன்புநிறைந்தபராவமு தெய்துவத், ஆகாதே?
 ஏறுடையான்எனை ஆளுடைநாயகன் என்னுள்புகுந்திடிலே. ௯௬

ந.

பந்தவிகாரகுணங்கள்பறிந்து மறிந்திடும், ஆகாதே?
 பாவனையாயகருத்தினில்வந்த பராவமுத், ஆகாதே?

To sing with gladsome melody, and dance our endless task;—SHALL IT NOT BE?
 The warriors of the fair Pāṇḍi-land's Lord we shall sing;—SHALL IT NOT BE?
 The mystic change for which the heav'ns are glad will come;—SHALL IT NOT BE,
 If He who cast the net,—the Woodman,—come, in grace made manifest to me? 8

II.

One with one, and five with five,—the life shall last;—SHALL IT NOT BE?
 Thy servants' servants' servants made, we shall be free;—SHALL IT NOT BE?
 The Mother thinks on her young, and rising hastes; so shall He come;—SHALL
 IT NOT BE?
 The causal qualities that no beginning own shall fill the thought;—SHALL IT NOT BE?
 At 'this is good,' and 'this is ill,' no more shall trembling shake;—SHALL IT NOT BE?
 We too to join Thy saints above shall onward pass;—SHALL IT NOT BE?
 Th'Ambrosia supreme that fills my loving thought we then shall gain;—SHALL
 IT NOT BE,
 If the bull's Lord, my Master, Whose I am, within my soul shall entering come? 16

III.

Bonds, changes, qualities, all loos'd and cast aside shall fall away;—SHALL IT NOT BE?
 Within my mind, ere while with fancies fill'd Ambrosia supreme shall flow;—SHALL
 IT NOT BE?

7. = பேதகம்; or, Vedic Sage, see Tiruvilai-āṭṭal, 16. [வேதகம்.] 8. 'The net,' see XLVIII. 9, and note VIII. 11. 'Woodman,' see Tiruvilai-āṭṭal, 57. 9. One body with one soul? Five senses with their objects? But here, more probably, 'The soul with Ćivan, and the body of five elements merged in the fivefold supreme.' உயிர், v. = 'live.'

அத்தரிலாதவசண்டமுதம்முன் அகம்பநிம், ஆகாதே?
 ஆதிமுதற்பரமாயபாஞ்சுடர் அண்ணுவுந், ஆகாதே?
 செந்துவம்வாய்படவாரிடாவைவெடுத்திந், ஆகாதே?
 சேலவாகண்கள் அவன்றிருமேவிநிலைப்பய, ஆகாதே?
 இத்திரஞாலவிடம்பிறவித்துயர் அருவந், ஆகாதே?
 என்னுடைநாயகனுகிளவீசன் எதிர்ப்படுமாயிலே.

௨௪

௪.

என்னணியார் முலையகங்கைந்துடன் இன்புறார், ஆகாதே?
 எல்லையின் பாக்கருணைக் கடலின்றிநிதாநிறார், ஆகாதே?
 தன்பவரிநதமுடிக்கி அனுள்ளுற தண்ணுவுந், ஆகாதே?
 தாதவணித்திருநீற்றினை நித்தலுந் தண்ணுவுந், ஆகாதே?
 மன்னிய அன்பரிவென்பணிமுதமுறவைநவுந், ஆகாதே?
 மமறையும்புறியாமலப்ப்புதம் வணங்குதார், ஆகாதே?
 இன்னியற்செங்கமுநீர்மலபென்றலை அய்நுவுந், ஆகாதே?
 என்னையுடைப்பெருமாவருவீசன் எழுந்தருளப்பெடுவிலே.

௨௫

The Endless, Indivisible shall in us dwell;—SHALL IT NOT BE?

The heav'nly Light, from endless days supreme shall then appear; SHALL IT NOT BE?

The pains from silly ones with crimson lips shall be dispell'd;—SHALL IT NOT BE?

The sparkling eyes His sacred form shall then embrace; SHALL IT NOT BE?

Sorrow of grief-ful birth, that from illusions springs, shall all depart; SHALL IT NOT BE,

If Içan, my own loving Lord, in presence meet me here?

26

IV.

The bliss to rest within His lov'd embrace shall we enjoy;—SHALL IT NOT BE?

In mercy's vast and boundless sea sweetly this day shall we disport; SHALL IT NOT BE?

The mystic music of the beauteous gems, within my soul shall thrilling sound, SHALL IT NOT BE?

The sacred ashes that the Lord for aye adorn shall we approach, SHALL IT NOT BE?

'Mid steadfast loving ones foremost in service there shall I abide;—SHALL IT NOT BE?

The flow'ry Feet, to even the mystic scrolls unknown, shall we adore, SHALL IT NOT BE?

The sweet red water-lily Flower my head shall crown,—SHALL IT NOT BE,

If Peruman, the gracious,—Içan, He Who owns, arise to visit me?

27

௫.

மண்ணிலின்பாயைமதித்துவகுத்த மயக்கமும், ஆகாதே?
 வானவரும்மழிபாமலர்ப்பாதம் வணங்குதும், ஆகாதே?
 கண்ணிலிகாலமனைத்தினும்வந்த கலக்கமும், ஆகாதே?
 காதல்செயும்மடியார்மனமின்று களித்திடும், ஆகாதே?
 பெண்ணலியாணைநாமெனவந்த பிணக்கமும், ஆகாதே?
 பேரறியாதவனேகபவங்கள் பிழைத்தன், ஆகாதே?
 எண்ணிலியாகியசித்திகள்வத்தெனை யெய்துவத், ஆகாதே?
 எண்ணையுடைப்பெருமானருளீச நெழுந்தருளப்பெறிலே. ௪0

௬.

பொன்னியலுந்திருமேனி வெண்ணீறு பொலிந்திடும், ஆகாதே?
 பூமழைமாதவர்கைகங்குவிந்து பொழிந்திடும், ஆகாதே?
 மின்னிபனுண்ணிடையார்க்கருத்து வெளிப்பிடும், ஆகாதே?
 வீணைமுரன்றெழுமோசையிலின்ப' மிகுத்திடும், ஆகாதே?
 தன்னடியாரடிபென்றலைமீது தழைப்பன், ஆகாதே?
 தானடிபோமுடனையுபவந்து தலைப்பிடும், ஆகாதே?

v.

Fond fancies all, that valued earth's illusions vain, shall cease;—SHALL IT NOT BE?
 Before the flow'ry Foot to heavenly ones unknown we'll bow;—SHALL IT NOT BE?
 The perturbations all from blindness sprung shall cease;—SHALL IT NOT BE?
 The mind of loving saints this day shall greatly joy;—SHALL IT NOT BE?
 Entanglement of 'sex diverse,' and self shall now be loos'd;—SHALL IT NOT BE?
 States manifold, their very names unknown, we'll 'scape;—SHALL IT NOT BE?
 Innumerable mystic powers my soul shall then possess;—SHALL IT NOT BE,
 If Perumān, the gracious Īṣan, He who owns, arise to visit me? 40

vi.

The ashes white upon His sacred golden form all beauteous shine;—SHALL IT
 NOT BE?
 A rain of flowers adoring hands of mighty saints shall shower;—SHALL IT NOT BE?
 The heart's intent of damsels bright with slender form shall then appear;—
 SHALL IT NOT BE?
 The sounds from smitten lyre that rise shall multiply delights;—SHALL IT NOT BE?
 His servants' feet upon my head shall flourish then;—SHALL IT NOT BE?
 Himself to set His servants free shall forthwith come;—SHALL IT NOT BE?

37. See *Īṣa-nāna-bōdham*, first aphorism. The whole creation is arranged under three categories: *he, she, it*; i. e. organized beings, male and female; and unorganized beings, neuter.

இவ்வரிபமெங்குநிறைந்தவிநாயகவியப்பிரிநீர், ஆகாதே?
என்னைமுனாளுடையிசவெனெத்தன் எழுந்தருளப்பெய்தே. ௪௨

எ.

சொல்லியலாதெழுதாயணிபோசைகளைநரும், ஆகாதே?
துண்னைவென்னுளபவ்வரியசொதிநெடந்தெழும், ஆகாதே?
பல்லியல்பாயபரப்பறவத்தபாயார், ஆகாதே?
பண்டரியாதபானுபவங்கள்புத்தெழும், ஆகாதே?
வில்லியவன்னுகலாயயலின்றுவிளைந்தீர், ஆகாதே?
விண்ணவரும்பறியாதவிழப்பொருளிற்பொருள், ஆகாதே?
எல்லையிலாகவெண்நணாமாவைவெய்தீர், ஆகாதே?
இத்துசிகாமணிஎங்களைபாளவெழுந்தருளப்பெய்தே. ௪௩

அ.

சங்குதிரண்டுமுரன்றெழும்ஓசைநரைப்பாடி, ஆகாதே?
சாதிவிடாகருணைக்கன்றோடுசலித்தீர், ஆகாதே?
அங்கிதுநன்றிதுநன்றெனுமாயைஅடக்கீர், ஆகாதே?
ஆசைஎலாம்அடியார்அடியோம்எனு'அத்தனை, ஆகாதே?

Sweet instruments of music dulcet strains shall everywhere rehearse, — SHALL
IF NOT BE,

If Içan, Whose of old I am, my Sire, in grace arise to visit me? 42

VII.

The pure gems' wordless music then shall rapture yield; — SHALL IT NOT BE?
The light that hides within my soul sudden shall rise and burn; — SHALL IT NOT BE?
That manifold phenomena may cease the Deity shall come; — SHALL IT NOT BE?
Experiences divine unknown before shall unfolding rise; — SHALL IT NOT BE?
Distraction caused by those whose lovely brows are bows shall cease this day,
SHALL IT NOT BE?

The Essence excellent that even heavenly ones know not shall be with us;
SHALL IT NOT BE?

The eightfold qualities that know no bound shall we attain, — SHALL IT NOT BE?
If He, Whose crest the crescent moon adorns, to make us His in grace arise? 43

VIII.

From shell that music breathes the sounds shall then burst forth, — SHALL IT NOT BE?
The qualities that quit not earthborn race shall fret no more; — SHALL IT NOT BE?
Delusion that declares this good, or that, shall all die down; — SHALL IT NOT BE?
Our whole desires shall ask to serve His servants' noath His feet; — SHALL IT NOT BE?

செங்கயல் ஒண்கண்மடந்தையர்சிந்தை திளைப்பன, ஆகாதே?
 சீரடியார்கள்சிவானுபவங்க டெரிந்திடும், ஆகாதே?
 எங்குநிறைந்தமுதூறுபரஞ்சுடர் எய்துவந், ஆகாதே?
 ஈறறி யாமறை யோன் எனை ஆள எழுந்தரு ளப்பெறிலே. சுச

The thought of damsels bright of eye shall then rejoice;—SHALL IT NOT BE?
 The bliss of Çivan shared by glorious saints wethen shall know;—SHALL IT NOT BE?
 The heavenly all-pervasive Light Ambrosial shall we gain;—SHALL IT NOT BE,
 If He, the endless Vēdic Lord, to make me His in grace arise? 64

சே. ஐசு.

ஆனந்தமாலை.

[சிவானுபவநியாயம்.]

(Metre: ஆசிய மீத்தல். Formula: *aa* - *aa* *aa*.)

4.

மீன்னோர் அகைய பூங்கழல் கள்
 அடைந்தார் கடந்தார் வியனுகள்
 பொன்னோர் அகைய மலர்கொண்டு
 போற்றி நின்றார் அமரதெய்வம்
 கன்னோர் அகைய மலர்கடையாய்க்
 கழிப்புண்டவலக் கடல்விற்றக
 என்னோர் அகையேன் இனி உன்னைக்
 கூறும் வண்ணம் இயம்பாயே!

உ.

என்னால் அறியாப் பதந்தந்தாய்,
 யான் அறியாதே கெட்டேன்;

THE GARLAND OF RAPTURE
 [DESIRE OF THE EXPERIENCE OF QIVAN.]

HYMN I

I.

How may I join my friends beyond?

Th' Immortals all have gained Thy flower like feet,
 bright as the lightning's glance; have crossed
 The world's wide sea, and bearing golden flowers
 they praise! Reveal in love, I pray,
 Thou Refuge of the stony worthless heart,—
 how one like me,—distressed,—cast off,
 Sunk in the sea of fond desire,—at length,
 how may I come to Thee?

II

Have pity on my lonely grief!

Thou gav'st the station blest I knew not of,
 but I knew not Thy grace, was lost!

உன்னால் ஒன்றுங் குறைவில்லை,
 உடையாய், அடிமைக் கார் என்பேன்.
 பன்னாள் உன்னைப் பணிந்தேத்தும்
 மழைய அடிய ரொடுங்கூடா
 தென்னா யகமே! பிற்பட்டிங்
 கிருந்தே னேய்க்கு விருந்தாயே!

21

ஈ.

சீலம் இன்றி நோன்பின்றிச்
 செறிவே இன்றி அறிவின்றித்
 தோலின் பாவைக் கூத்தாட்டாய்ச்
 சுழன்று விழுந்து கிடப்பேனை
 மாலுங் காட்டி வழிகாட்டி
 வாரா உலகநெறியேறக்
 கோலங் காட்டி ஆண்டானைக்
 கொடியேன் என்றோ கூடுவதே?

42

ஈ.

கெடுவேன் கெடுமா கெடுகின்றேன்,
 கேடி லாதாய் பழிகொண்டாய்;

Master, no failure is in Thee at all;
 Who comes to aid Thy slave? I cry!
 Not joined with Thine own ancient saints,—
 who serve and praise Thee many a day;
 My Leader loved, here left behind I stay;—
 Thou see'st my lonely pain!

8

III.

I am His—when shall I join Him?

Of virtue void, of penitential grace
 devoid, undisciplined, untaught,—
 As leathern puppet danced about, giddy,
 I whirling fell, lay prostrate there!
 He showed me wondrous things; He showed the way
 to pass to worlds not reached before;
 The raft He show'd; when shall I come, a wretch,
 to Him Who made me His?

12

IV.

Am I rightfully abandoned?

I perish, as to perish is my doom;
 the blame, Imperishable One,

படுவேன் படுவ தெல்லாதான்
 பட்டாற் பின்னைப் பயனைன்னே?
 கொடுமா தமகத் தழுந்தாரே
 காத்தாய் கொள்ளும் நு நூணியே!
 தடுவாய் தில்லா தெழிந்தக்கால்
 தன்னோ, எங்கனும்புகளே?

இ.

தாயாய் பழையைத் தருவானே!
 தாயா தெழிந்தநற் சவலையாய்
 தாயேன் கழித்து போவேனோ?
 தம்பலி! இனித்தான்ல்குதயே.
 தாயே என்றான்முன் அடைந்தேன்.
 தயநீ என்பாலில்லையே.
 தாயே ஊமை உடனாக
 ஆண்டாய் தான்முன், வேண்டாவோ?

ஈ.

கோவே! அருள வேண்டாவோ?
 கொடியேன் கெடவே அறையுமோ,

Thou tak'st; and, if to suffering doomed, I bear
 my destined woes, what is the gain?
 O Guru Gem, Who dost defend and rule,
 that I sink not in cruel hell;
 Is't good, our Leader lov'd, that Thou withdraw,
 and stand not in the midst?

V.

Is there no pity?

Thou Who dost cherish men like mother dear,
 uncherish'd, left, a weakling here,
 And must I perish, I a cur! In love
 henceforth Thy goodness show to me!
 I've called Thee 'Mother,' sought Thy sheltering foot,
 but now Thou hast no grace for me,
 Vile me, whom Thou 'mid saints didst make Thine own!
 I'm he! Should'st Thou not save?

VI.

I claim Thy consolation.

O King, should'st Thou not show Thy grace
 I, wretched, lie at ruin's door

ஆவா என்னுவிடில் என்னை
 அஞ்சேல் என்பார் ஆரோதான்?
 சாவார் எல்லாம் என்னளவோ?
 தக்க வாறன் றென்னாரோ?
 தேவே! தில்லை நடமாட!
 திகைத்தேன் இனித்தான் றேற்றாயே!

உச

எ.

நரியைக் குதிரைப் பரியாக்கி,
 ஞால மெல்லா நிகழ்வித்து,
 பெரிய தென்னன் மதுரையெல்லாம்
 விச்ச தேற்றும் பெருந்துறையாய்!
 அரிய பொருளே! அவநாசி
 அப்பா! பாண்டி வெள்ளமே!
 தெரிய வரிய பரஞ்சோதி!
 செய்வ தொன்றும் அறிபேனே!

உஅ

And, if Thou bid me not to come to Thee,
 who is there here to calm my fears?
 Are they who're doomed to die, my fellows all?
 'This is unmeet,' will not men say?
 O God, Dancer in Tillai's hall, I tremble,
 henceforth comfort me!

24

VII.

I sink powerless before Thee.

Thou mad'st the jackal be a charger fleet!
 Didst work enchantments manifold!
 The mighty South King's Madura Thou fill'dst
 with madness, Perun-turrai's Lord!
 O Being hard to reach! O Avanāçi's Sire!
 The Pāṇḍi kingdom's rushing flood!
 O Splendour, infinite, unknown, in sooth
 I know not aught to do!

28

25. Life, § iv.

27. *Avanāçi*, a shrine near Madura.

ச. க. ஐயத்த

அச்சொப்பாடிகள்.

[அறுபாடும் அறுபாடும்.]

Metre: கவிதாநாடகம். Formula: - எம் | எம் - எம் | எம் -

ச.

நாடகம்

முத்திதெறி அறியாத சரீர்க்கெய்தி மயல்கொண்டவர்
பத்திதெறி அறிவிந்துப் பறவினைகள் பற்று வண்ணம்
சித்தமலம் அறுவிந்துச் சிவம் ஆக்க எனை ஆண்ட
அத்தன் எனக்க' அருளிய ஆ ழிப்பெறுவாய்? அச்சொப்போ!

THE WONDER OF SALVATION ENJOYMENT INEFFABLE.

HYMN 11.

This hymn was composed after he had settled down in Lalan, his active life elsewhere, was waiting for the great release. He surveys, as he was so fond of doing, the whole course along which his Master had guided him; acknowledges how often he had fallen through carelessness and a purified mind; and records with thankfulness that grace had given him the victory at last. *'A rapture like his'*. Each verse addresses his Master variously as: 1. Father, 2. 3. My G. 4. The G. 5. 3 the Guru, 6. the High and Forty One, 7. the Master, 8. the Blessed, 9. as the Guru, 10. 8. the Author of all things, and 11. the Master. Compare with Upanis. See I. V. P. 100, 101, 102 and the Memoir, 5, 6, 7.

1

The Father's converting grace

To me, who toiled and moiled 'mid fools, that knew not way of final peace,
He taught the way of pious love; and that 'old deeds' might cease and flee,
Purging the foulness of my will, made me pure bliss, took for His own;—
'Twas thus the FATHER gave me grace: O RAPTURE! WHO SO BLEST AS I? 1

1, 2. In this and the next verse the word 'way' or 'path' is used again and again, perhaps an allusion to the Buddhist use of it. 2. See Page 131, 132, 133.

உ.

கூத்தன்.

நெறி அல்லா நெறிதன்னை நெறியாக நினைவேனைச்
சிறுநெறிகள் சேராமே திருஅருளே சேரும்வண்ணம்
குறிஒன்றும் இல்லாத கூத்தன்றன் கூத்தை எனக்
கறியும் வண்ணம் அருளிய ஆ ரூர்பெறுவார்? அச்சோவே! ௮

ஈ.

ஐயன்.

பொய்எல்லாம் மெய்என்று, புணர்முலைபார் போகத்தே
மைபல் உறக் கடவேனை மாளாமே காத்த்ருளித்
தையல்இடங் கொண்டபிரான் நன்கழலே சேரும்வண்ணம்
ஐயன் எனக்க்' அருளிய ஆ ரூர்பெறுவார்? அச்சோவே! ௧௨

சு.

அண்ணல்.

மண்ணகனிற் பிறந்தெய்த்து மாண்டுவிழக் கடவேனை
எண்ணம்இலா அன்ப்ருளி எனை ஆண்டிட் டென்னையுந்தன்
சுண்ண வெண்ணீர்ணிவித்துத் தூய்நெறியே சேரும்வண்ணம்
அண்ணல் எனக்க்' அருளிய ஆ ரூர்பெறுவார்? அச்சோவே! ௧௬

II.

The mystic Dancer converts the heretic.

A WAY that was no rightful WAY I followed, deeming it the WAY,—
That I might seek no meaner WAY, but only seek His sacred grace
To gain,—He, Whom no signs describe, His mystic DANCE has given to know!
'Twas thus the DANCER gave me grace : O RAPTURE ! WHO SO BLEST AS I? 8

III.

The Teacher leads and guards in the way of truth.

Me trusting every lie as truth,—plunged in desire of women's charms,—
He guarded that I perished not with soul perturb'd,—the Lord Superne,
On whose left side the Lady dwells! He brought me nigh His jewell'd feet,—
'Twas thus my GURU gave me grace : O RAPTURE ! WHO SO BLEST AS I? 12

IV.

The Lofty One purifies by discipleship.

To me,—born in this clay, and doom'd, o'erworn, to perish, and to fall,—
Love inconceivable He gave;—made me His own;—caused me to wear
His own perfumèd ashes white;—that I the way of purity
Should reach, the LOFTY gave me grace : O RAPTURE ! WHO SO BLEST AS I? 16

7, 8. Note the connection of the dance with heresy, and compare the legend of Çithambaram.
NOTE VII. 12. See NOTE IV. 'The Guru.'

அ.

ஆதி.

சாதல்பிறப்பென்னுந் தடஞ்சுழியிற்றடுமாறிக்
காதலின் மிக்க' அணி இழையார் கலவியிலே விழுவேனை
மாதொருகூறுடைய பிரான் றன்கழலே சேரும்வண்ணம்
ஆதி எனக்க' அருளிப ஆ ரூர்பெறுவார்? அச்சோவே!

கூஉ

கூ.

அம்மை.

செம்மை நலம் அறியாத சிதடரொடுந் திரிவேனை
மும்மைமலம் அறுவித்து முதலாய முதல்வன் ரூன்
நம்மையும்ஓர் பொருள் ஆக்கி நாய்சிவிகை ஏற்றுவித்த
அம்மை எனக்க' அருளிப ஆ ரூர்பெறுவார்? அச்சோவே!

கூசு

தீருவாசகம் முற்றுப் பெற்றது.

VIII.

The First saved me by gift of personal devotion.

My troubled soul was whirled around in circling tide of death and birth ;
I fell, enamoured with the charms of those with jewels rare adorned ;
The Lord, whose Form the Lady shares, in mercy drew me to His feet.
'Twas thus the FIRST-ONE gave me grace : O RAPTURE ! WHO SO BLEST AS I ? 32

IX.

Saves me with a Mother's love.

With those that knew not right or good,—men ignorant,—I wandered too.
The First, the Primal Lord Himself threefold pollution caus'd to cease ;
Even me He took as something worth,—like dog in sumptuous litter borne !
'Twas thus the MOTHER gave me grace : O RAPTURE ! WHO SO BLEST AS I ? 36

32. He is also the Self-existent, First, Eternal Being. See 'Fruit of Grace,' chap. i. 6. NOTE IV.
36. The Çaiya doctrine is that the first exercise of grace on the part of the Supreme is through His Çatti (*çakti* = energy); which energy is personified as His inseparable Bride, and is the fountain of wisdom, of desire, and of action. Surely there is an analogy here with the Christian belief in the Holy Spirit proceeding forth to be the Author and Giver of life to the souls of men. 'Fruits of Divine Grace,' chap. i. 2, and NOTE XIII. See Lex. அம்மை.

PART III.

LEXICON, CONCORDANCE,
AND
GENERAL INDEX.

A

LEXICON AND CONCORDANCE

TO THE

TIRUVĀṢĀGAM.

The references in the Lexicon are as follows:

The numbers refer to the lines of the Text.

§ refers to the Tamil Handbook, or First Lessons.

G. is the Catechism of Tamil Grammar, No. 1, 2, or 3.

K. points to words in the Dictionary to the Kurral.

N. points to words in the Dictionary to the Nalāḥi.

S., T., M., C., Fu. for Sanskrit, Teluge, Malayalam, Canarese, and Tuluva.

For quotations, see Introduction, where a list of authors is given.

அ—அஹி—அஹர்.

அ

அ, that self-same, 3. 132. Comp. அஹர்.

அஹ. See N.

அஹிஷ்டம் [S.A + KHAṢṬA], that which is entire; the indivisible Divine essence, 49. 19.

அஹம், *n.* [An original Tamil root; but from S. AHAM came another form, confounded with it.]

I. *n.* mind: அஹம்மம், 41. 20.

அஹம்மம்தத, with melting mind, 4. 67; 16. 48.

அஹம்மம், so that mind softens, 5. 389; 35. 28.

அஹம்மம், while my heart is glad, 13. 70. Comp. in 5. 42-44.

II. *n.* = அஹர், the inner part; opposed to அஹம்.

'That contains,' 'dwells in', 9. 65, 67.

Hence a sign of case. அஹம், அஹம்மம் = *am*, within, 3. 172; 5. 44. 20. 33. 39; 47. 35, 39, 48, 9.

அஹம்மம், *v. inf.* [§ 36. II.] be taken, held by, gained, 11. 1; 18. 9; 19. 19.

அஹம்மம், *v. inf.* § 64, subline, 9. 46.

அஹம்மம்மம், 4. 136.

அஹம்மம், one who dwells within, 34. 16.

அஹம் (ஹ), *v.* [§ 56. III.] N.

அஹம்மம், the wide world, 15. 45.

அஹம், widely (part, 7. 7; 19. 19). 3. 4; 20. 33, 37.

அஹம்மம், to separate, 6. 5; 11. 15.

அஹம், widely, 20. 3; 1. 35.

அஹம்மம், who strains out, அஹம்மம் 3. 24.

அஹம்மம், to take away, 20. 3.

அஹம்மம் [§ 160], cause to depart, 1. 4.

அஹம், *v.* [§ 57], delve down, 27. 18.

Comp. அஹம், N. 160; K. 111.

அஹம்மம் [§ 160], drive (u), dissipate,

36. 30; 47. 41.

அஹம் [or அஹம், S. AHART, 'Aquila or eagle-wood', *n.* a fragrant wood, 3. 170.

அஹம்மம், joined to *v'* = be able, 3. 167. See அஹம்.

அஹம்மம், அஹம்மம், அஹம்மம், அஹம்மம், 20. 6.

அஹம்மம் [N] = அஹம்மம், அஹம்மம், 41. 12.

அஹம்மம், *n.* Civan, 'Lord of the Court', அஹம்மம், from S. ANGANAM; or 'He whose eye is gracious', அஹம்மம், from

அம் + கண் [K.], 8. 5; 24. 28; 29. 12; 43. 73.

அங்குறை! = Thou of beautiful eye: அழகிய கண்ணாளா [அம், கண், ஆளன்], 5. 284.

This may be: 'Lord of the fair place!'

அங்கி for அக்ரி, அக்கினி [S. AGNI], the god of fire, 13. 57; 14. 19; 23. 34.

அங்கு, there, 41. 18. With போன்று, like to, 16. 12. In 16. 7 a mere *expletive*.

அங்குன், so, 5. 384.

அசம்பு, *n.* foulness, ordure, 26. 25.

ஆம்பொருகிய, *N.*, p. 29, &c., especially 47.

அசுரன் [S. ASURA], a spirit, a demon, 1. 29. Muir, vol. v, Index.

அசை.

I. *v. n.* [§ 57], wander, suffer, 3. 82.

II. *v. a.* [§ 64], brandish, move, 11. 21.

அச்சம், dread, fear [அஞ்சு], 3. 98; 5. 323; 6. 32; 7. 73; 35. Source, or object of fear, 11. 30.

அச்சன், father, for அத்தன், 5. 115; 41. 36.

But ? = அகையன். [S. AKSHAYAN.]

அச்சு, *n.* axle, 14. 8.

அச்சோ! அத்தோ! Oh, wonderful! 34. 34.

அதிசயக்குற்ப்பு, an interj. of astonishment.

அக்கோ ப்பதிகம், 51.

அக்கோவே! *is the refrain*: 'O behold!'

அஞ்சலி, *n.* [S. AÑJALI], reverential clasp of hands, 3. 75; 5. 287; 20. 15. With காட்டு, கூப்பி.

அஞ்சனம் [S. AÑJ], a dark, magic collyrium for the eyes, 17. 2.

கண்ணஞ்சனத்தர்.

அஞ்சு [N.].

I. *v. tr.* [§ 62], fear, dread, revere, 4. 172; 5. 45; 6. 61, 125; 21. 29; 35. 1, &c. [அச்சம்]; 50. 22 [G. 92]; 51. 20.

II. = ஐந்து, comp. பஞ்சு, five (letters, senses, elements), 4. 19; 5. 107; 6. 32, 41; 41. 25.

அஞ்சகம், *n.* parrot: கிளி, தத்தை, 19. 17.

அட. *N.* and *K.*

அடக்கு, *v. a.* restrain, repress, 40. 32.

அடங்கு, *v. n.* for அடங்கிவிடும், be subdued, 49. 59.

அடர், *v.* throng, press on, 6. 148, 149.

அடவி, *n.* [S. AṬAVI], a forest: காடு, 34. 38.

அடி.

I. *v. a.* [§ 64], strike, blow, 4. 55; 41. 12.

II. *n.* foot: தாள், கழல், பாதம், சரண், 1. 5, 6; 4. 5 (*passim*).

அடிக்கண், on, at—his foot, 7th case, 42. 4, 8, &c. See சே, மலர், சி.

As adj. அடிநாயேன், 33. 37.

அடிக்குடி, suburb, 3. 160.

As வினைக்குறை, constantly, 1. 47, 60; 2. 119, 144; 3. 160.

அடிக்கமலம் = பாதரவிந்தம், தாமரைத்தடர், 7. 69.

அடியிட்டலும், 14. 7. அடிமை, devotee, 21. 9; 33. 36.

அடியான், அடியார், அடியவர், 5. 6, 113; 27. 10.

அடியேன், 5. 9; 33. 4. அடியவன், 2. 46.

அடிகள், *n.* a guru, 29. 20.

அடு, *v.* kill: கொல், § 68.

அடுக்கை வேல், 'murderous,' 6. 47.

அடல் அரைசே! 6. 144. அடற் கரி, 6. 124, 125.

அடை.

I. *v.* [§ 57] [அட], reach, attain to, take refuge, 4. 26, 161; 12. 37; 25. 16; 46. 3; 50. 1, 19.

அடையாமே, 45. 19, 22. அடையார், foes, 23. 11.

II. [§ 64], enclose, close up, stop, 22. 1. அடைத்தோன், 3. 28.

III. *n.* a refuge: அடை|வு.

மனக்கடையாம்! O refuge of my soul! 50. 3.

அடை|கலம், *n.*, 24. = சரணம், 7. 73.

அட்டம் [S. AṢṬAN], eight: எட்டு, 2. 63; 42. 5. [V. U. P., iv. 93.]

அட்டி, *v. a.* pour, put to, apply; போடு. *K.* 1093. Comp. ஒட்டு.

வாயிற் பெரடி அட்டு, 'put to shame,' 13. 12.

அணங்கு, *n.* beauty; goddess, fairy: அழகு, தேவி [K.], 13. 27; 20. 22.

அணவு, *v.* (அணைவு), join.

கொந்தணவும் பெரறிச்சேலை, 'the luxuriant grove where branches interlace,' 18. 37.

அணி.

I. *v. a.* and *n.* [§ 57], wear as ornament, adorn, 2. 114; 3. 31; 9. 9, 13; 12. 41; 13. 17.

அணிவதற்கு, 35. 20.

அணிவி, *v.* *caus.* [§ 160], cause to wear as ornament, adorn with, 51. 15.

II. *n.* line of battle, 5. 354; 13. 67; 16. 40; 16. 6; 19. 25; 51. 30.

அணு, *n.* [S. ANUS], atom, 3. 5, 45; 4. 112; 5. 97; 22. 27.

அணுநீர், *v.* [§ 62], draw nigh: *கணுநீர்*, 20. 5; 40. 23; 48. 1.

அணை.

I. *v.* [§ 57], embrace, 20. 30; 26. 17; 27. 36, 40; 28. 29; 31. 5; 41. 24.

II. *n.* dam, 13. 3.

அண்டம் [S. ANDA], the material universe, 3. 1, 95; *கண்டம்*; heaven, 8. 52; opposed to *அந்தம்*, 3. 95; 12. 22, 23; 18. 31; 22. 29.

The 'macrocosm' in opposition to *அந்தம்*, the 'microcosm.'

அண்டவானம், the celestials, 23. 5.

அண்டவாய், 16. 8; அண்டவாய், 37. 29.

அண்டதகை, 16. 19.

அண்டமேவம், title of 3, and 3. 1.

அணி = கண்: a root with the notion of nearness, or height.

அண்ணல், *n.* a ruler, 2. 104; 20. 6; 26. 24; 35. 2; 51. 16.

அண்ணல் = தகைத, 4. 149; 33. 36.

அண்ணல், *v.* [§ 64], draw near, 4. 4.

அண்ணல், *v.* approach: *கண்ணல்*, 19. 21.

அண்ணல், unaj' reachal: 5. 39, 83.

அண்ணல், 4. 119; 7. 69; 8. 6; அண்ணல்.

அண்ணல் = கண்ணல், nearness.

அண்ணல், 6. 57.

அதிகாரம், *n.* [S. ADHIKARA], 33. 31.

அதிசயம், *n.* [S. ATICYAYA], wonder, 4. 72; 17. 24; 26. title, 4, 8, &c.

அதிசயம், *v. a.* and *n.* [§§ 64, 57], acclaim, 40. 28.

அதிசயம் = திசயம் [1. 12], often redundant, 2. 27. அதிசயம் = திசயம் மென்றிசயம். So 2. 31, 63.

அதிசயம், moreover, 3. 28.

அதிசயம், *v.* [§ 62], swarm on, 6. 144.

அதிசயம்! [T. ADINDUVA], in 29 as refrain; lit. What is that?

'But thou in grace thy tears be.' &c.

அதிசயம், *n.* deity, 17. 12.

அதிசயம், *n.* Father, அதிசயம், 1. 79; 4. 123; 5. 133; 6. 64; 7. 9; 15. 24; 16. 41; 25. 24; 37. 29; 51. 4.

அதிசயம் [S. HASTI], elephant, 4. 19; 11. 49; 19. 73.

திருவாய்மொழி.

அதிசயம், *n.* [S. ANUBHAVAM], experience. See 27. 19, 52; and 30. 19, 62.

அதிசயம் [S. ANANTARA], the manifold, 1. 5; 3. 39; 5. 97.

அதிசயம், *n.* S. ANUBHAVAM, a demon slain by 9, 10, 13, 57.

1. S. ANUBHAVAM, a demon slain by 9, 10, 13, 57.

2. From *அதிசயம்* S. ANANTARA, 12, 13.

3. Abhi. Upan. 8.

அதிசயம், a Brahman: *கேதிலம்* [K. Lex. in loco], 2. 42, 85, 108; 11. 2; 18. 38; 20. 32.

அதிசயம், *n.* [S. ANTA], end: *அதிசயம்*, 4. 73; 2. 22, 92; 3. 51; 5. 88, 108; 7. 1; 12. 37; 18. 4; 22. 34, 38; 19. 19.

அதிசயம், *n.* [S. ANTA], 51. 24.

அதிசயம், *n.* [S.], space: *அதிசயம்*.

அதிசயம், 2. 95, 8. 14, 57. See 18. 18.

அதிசயம், 2. 31, 31.

அதிசயம் = 12. 11. *அதிசயம்* 9. 11.

அதிசயம், *inter.* alas! behold! 3. 34; 5. 87; 15. 41. = *அதிசயம்*.

அதிசயம், 22. 9; 41. 28; 42. 3; 17.

அதிசயம், *inter.* alas! behold! 3. 34; 5. 87; 15. 41. = *அதிசயம்*.

அதிசயம், 22. 9; 41. 28; 42. 3; 17.

அதிசயம், *inter.* alas! behold! 3. 34; 5. 87; 15. 41. = *அதிசயம்*.

அதிசயம், apply, as a pedagogue, &c. In *சுந்தரம்*, see the note on *அதிசயம்* in the *Index*.

அதிசயம், *n.* water, 6. 8; 8. 64; 40. 29.

அதிசயம், *n.* [S. AVAMRI], the immortals, 7. 21; 27. 1; Indra, 43. 73; 48.

14.

அமிர்(ரு), *v.* [§ 60], 2. 22; 4. 147.

Comp. அமை.

தேன் அமிர் சேலை, 2. 73, 98; 16. 19.

அழகம், 18. 6.

அமிர்ந்த, seated pleasantly, 8. 78; 16. 2; 39. 11.

அமளி, *n.* [S. A|MALA? M.], a bed.

போதா அமளி, a flowery couch, 7. 3, 5.

அழுக்கு, *v.* } [§§ 62, 160], press down,
அழுங்கு, *v.* }
be pressed down.

அழுக்கு, *n.* depression.

அழுக்குள் [§ 265], be sunk in, 31. 29.

அமுது, அமுதம் [S. AMRITA], (1) am-
brosia, 3. 170; 4. 142, 173; (2) food,
12. 73; 40. 15.

An epithet of Çivan, 5. 197.

பாபமுது, 3. 181; 49. 18.

ஆரமுது, 1. 57; 4. 198; 20. 40.

தேனார் அமுது, 1. 63.

அமுதன், 7. 3; 43. 74.

அமுதசெய், eat, 12. 75; 13. 47.

அமுதாக்கு, feed, cause to eat.

அமுதாசாரகர், 3. 174. அமுதக்கடல், 4. 150; 5. 103.

அமை.

I. = அமிர், *v. n.* fit, suit, suffice, agree
to, 24. 1.

போமாறமையிள்! 45. 12. அமையும்! enough!

போதும், 5. 327; 39. 10. பொற்பமைத்த, 10. 1.

அமைந்தன்றே, 47. 26. அமைவதாக, 4. 53.

அமையுமே! it must be; is it fit? 50. 21. Suffice,
5. 327.

II. *v. a.* [§ 64], fix, 3. 20, 177; 47. 42.

III. *n.* bambu, 3. 103. மூங்கில்.

அம், *n.* beauty: அழகு, 2. 140; 6.
149, sweet; 16. 21; 20. 6; 41. 38;
48. 11.

அம்பரம் [S. AMBARA].

1. Garment, 12. 73. அம்பரவன் = திராகாயன், whose
garment is pure intelligence.

2. Ether, 6. 80.

அம்பலம், *n.* [? corr. of S. AMBARA, an
open court], porch, hall, open court,
5. 69.

பொன்னம்பலம், 21. 3, 8, 24, &c.

அம்பலக்கூத்தன், 21. 25.

அம்பலவன், Çivan, 5. 204; 10. 7, 67.

நிலைமம்பலத்தே, 11. 79; 13. 3, 27, 55.

அம்பலவரணன். See அங்கணன்.

அம்பலத்தமுதே! 38. 24.

அம்பு, *n.* arrow: பாணம், 14. 4, 5.

அம்ம, *inter.*, 35. 4, &c. அம்மா, 35. 18; 45. 30.

அம்மதம், அம்மம், a woman's breast,
4. 17.

அம்மானே, a female play with balls,
8. 19; 9. 4.

அம்மாறும்! 8. *passim*.

அம்மான், father, 4. 168; 9. 4; 25!
27. 18; 33. 4.

அம்மை.

I. *n.* [S. AMBĀ], a mother; Pārvathi:
தாய், 37. 9.

II. So 51. 36 (see note there); = அத்
தன்மைபோல்.

III. = அழகு [அம்], beauty, 40. 40.

அயர், *v.* [§ 57], languish: தளர், வாடு,
சோர், 32. 34.

அயல், *n.* what is foreign, 11. 42; 22.
32.

அயலவர், 4. 46. அயலார், 7. 40; 32. 34.

அயலே = புறமே, 'as a stranger,' 5. 348.

அயன் = பிரமன், *n.* [S. AJA = the un-
born], Brahmā, 5. 5; 8. 12; 9. 69;
12. 13; 13. 58; 27. 9, 13; 39. 1;
41. 35; 48. 1.

'Aja (= Brahmā) is the father of Daksha, whose
daughter Çatti married Çivan.' [Muir, v. 383.]

போதுசேர் அயன், 23. 29. Comp. கமலன்.

மலரவன், 10. 1, 77.

அயில், *v.* eat, 5. 275; 6. 173.

அர, *n.* a snake. See N. under அரா.
ஆடாப்பூண், 'His ornament was a dancing snake,'
17. 13.

அரக்கன் = இராவணன், 40. 25. See
அருக்கன்.

அரசு, *n.* kingly rule, king [K. and N.],
6. 3, &c.; 27. 5; 34. 30; 37. 1; 48. 18.

Comp. இறைவன். Written also அராசு.

அரத்தம், *n.* [S. RAKTA], redness, 5. 37 I.
அரவம், 6. 139. ஜவாயரவம். See N.,
pp. 279, 280.

அரவக்கச்சையன், 6. 124.

அரவு, 5. 68; பணம், 34. 1; 35. 1. [K.
P. ii. 33.]

நக்சரவு, 3. 106. அரவாட்டி, 38. 13.

வாரவு, 3. 70. அரவன், 26. 20.

அலங்கல், *n.* garland : பூமாலை, 6. 115.
அலமரு, *v.* [p. அலமந்தேன் for அலமர்ந்தேன்], be agitated, confounded, 6. 77; 11. 17, where comp. அருமந்த.

அலம்பு, *v.* [§ 62], murmur as a stream, 11. 79.

அலர்.

I. *v.* bloom, expand : மலர், பூ, பர, 3. 122; 8. 87; 20. 39.

II. *n.* a full-blown flower : மலர்; guilt, blame : பழி, 4. 20; 12. 72; 39. 2; 43. 51.

அலரவன் = மலரவன், பூவேறுகோன், Brahmā, 12. 21.

அலறு, *v.* weep aloud, 2. 134; 3. 152; 5. 71, 87; 27. 11.

அலி, what is not (male or female), 3. 57, 134; 5. 115, 166; 6. 88; 16. 25; 49. 37.

அலை.

I. *n.* a wave : திரை, தரங்கம், 3. 122, 151.

II. *v.* [§ 57], be disturbed, 6. 61; 26. 26.

அலைகடல், 3. 151; 4. 207; 14. 39.
தொல் அலைவினை.

III. *v. tr.* [§ 64], beat upon, 3. 85.

அலைப்பு, distress.

அலைப்புண் [§ 265], 6. 81.

அல். See அன்று, G. 125.

அல்குல், *n.*, 5. 258; 34. 1.

அல்வி, *n.* the inner petals of the lotus, 27. 13.

அல்லை, thou art not all things [G. 93], 1. 71; 22. 23, 28; 37. 31.

அல்லான் = அல்லாதவன், 1. 73.

அல்லாதவர், and the others, 27. 13.

அலால், 22. 26.

அல்லால் = அல்லாமல், 28. 9, 17, 21.

அல்லல், sadness, 1. 91; 4. 39.

தன்பம். 31. 18; 33. 5; 45. 22.

அல்லற்படை, 46. 8.

அவம், *n.* [S. AVA], what is vain, 3. 82; 5. 18; 7. 14; 11. 13; 20. 37; 32. 5; 34. 37.

அவகதி [S. AVAGATI], perception, 11. 13.

அவநாசி, *n.* [S.], a Çivan shrine, near Madura, 50. 27.

அவயவம், *n.* [S.], limb, 3. 156.

அவலம் [அ + பலம், S. ABALAM], 5. 80; 50. 3. See K. 1072.

அவனி, *n.* [S.], earth, 4. 75; 8. 14; 11. 21, 42; 20. 40; 27. 5; 43. 37.

அவா, *n.* desire : ஆசை, 4. 37; 5. 95, 216.

அவி [S. HAVIS], an oblation.

அவி பாகம், a share of the oblation, 14. 16. Comp. 5. 13.

அவிதா = முறை, complaining cry, 5. 14.

அவிர், *v.* [S. AVIṬ, sun], gleam, 6. 144. N. 89; P. N. N. 222; K. 1117.

அவிழ், *v. n.* open out, 3. 89.

அழகு, *n.* beauty, 4. 126; 18. 38; 23. 28; 33. 36, 37. See குழகு.

அழகுற, beauteous, 2. 37, 143. அழகம், 2. 98; 18. 6.

அழகியர், 17. 9.

செந்தழகியர், 7. 12.

அழகன் = S. SUNDARA, the beauteous : சுந்தரன், 4. 159; 40. 5; 42. 5.

Hence the name பரிமேலழகர் of the great Commentator on the *Kuṛaḷ*.

அழல், *n.* fire, 2. 92; 5. 115, 349; 15. 47; 25 : one of the five elements, 23. 13; 25. 31.

அழலருவாய், 12. 26.

அழி.

I. *v. a.* [§ 64], destroy; surpass, 1. 42; 2. 5; 5. 117; 40. 9. See ஈடு.

கட்டழி, 1. 88.

II. *v. n.* perish, 4. 133; 6. 125; 13. 59; 40. 11; 44. 19.

அழிதர = அழிதர, 3. 118. அழிவு, 4. 132.

அழு, *v. n.* [§ 60], weep, 2. 136; 4. 61; 5. 348, 349; 21. 16; 27. 30.

அழுக்கை, *n.* weeping, 20. 14.

அழுக்கையர், those that weep.

அழுமது, weeping, 21. 16.

அழுக்கு, *n.* filth : மலம், மாசு, 1. 53; 2. 109; 24. 4; 25. 9.

அழுங்கு, *v.* sink down : அழுந்து, 24. 40; 45. 30.

அனை, so much, such. See இனை, எனை.
அனைத்து + உம், every, 1. 41; 3. 28; 5. 302; 10. 11; 22. 29.
அனைய, 5. 87; 50. 1, 2, 3.
என்னேர் அனையோர், 3. 147; 50. 4. [See கேள்.]
அனையாள், she who is like to, 40. 37; such an one.
அனையேன், 5. 355; 44. 15. அனையாய்! 33. 26.

அன்பு, 2. 7; 3. 93; 4. 64, 81; 5. 178; 22. 4, 5; 51. 14.
அன்பர், 1. 71. அன்பர், 5. 181, 273; 22. 9.
அன்புடைமை, 7. 31, 11.
அன்பின்மை, the absence of love, 10. 13, 49.

அன்று.

I. that day, 2. 61; 4. 4; 33. 25; 38 (refrain).

II. For அது, 40. 4.

கொண்டன்றே = கொண்டதே.

III. அன்று (அல்), it is not, 5. 282, 283.
அன்றே, will (they) not? 6. 24; 33. 24.
அன்றி, without, 22. 28.
அன்றது, such as it is, 3. 36; 5.
அன்றி, like to, 6. 16. அன்றாக், 8. 114.
அன்றாக், 5. 350.
அன, 5. 151; 49. 22. See also அன்னம்.
அன்னவர், 7. 35.

அன்னம் [S. HANSA], swan [N.], 10. 43; 16. 12, 40.

அன்னை [S. AMBĀ], அம்மா, அம்மை, mother; elder sister; companion, 6. 64; 26. 12.

Voc. அன்னை! 17. *passim*.

ஆ

ஆ.

I. *n.* a cow: ஆன், ஆவு, கற்றா (கன்று + ஆ), a cow with its calf, 4. 73; 39. 12.

ஊரா, 5. 347.

உம்பர்ஆன் = காமதேனு, the cow of paradise, 5. 230.

II. *n.* manner: ஆறு, 8. 36; 11. 16, &c.; 13. 6, sing how; 15. 12, &c.; = வண்ணம், திறம், 11. 12.

ஆயிடை, and so, thus, meanwhile, therefore, 3. 83.
குடியா, as his abode, 2. 8.

III. *v.* ஆ, ஆகு, ஆயு, ஆவு, become, 5. 388; 48. 13.

ஆவது, 4. 133. ஆவகை, 9. 61.

ஆகாதே, 49. 1, &c. ஆவார், 43. 3, &c.

ஆகார், 7. 4. ஆயான் = ஆனவன், 8. 42. See 8. 52.

ஆக்கு, make, cause, create: பய, 1. 42; 5. 383, 388.

ஆக்கி, having caused to become (devoted to), changed into, 2. 36; 5. 101-103; 15. 23.

ஆக்குவீ, *v.*, 8. 63; 31. 26.

ஆக்கம், *n.* increase, development; wealth, 1. 41. See K. N. and Nannūl, 275, &c.

IV. *inter.* Oh! Ah! Alas! 44. 24.

ஆவ, 5. 14. ஆவா, 14. 16. But வா = come in.

V. For அ, that.

ஆகமம், *n.* [S. Ā + GAM], the Āiava supplement to the Vēdas, 1. 4, Āiava is the Āgamam—the outcome and real meaning of the V.; 2. 18, 'He received the Ā., the great object of quest.'

ஆகம், *n.* bodily frame; bosom: மாற்பு, 5. 287; 13. 34, 67; 49. 25.

ஆகாசம், ஆகாயம், *n.* [S. ĀKĀṢA], ether, 5. 115; 22. 23.

ஆகரன் in கருணாகரன் [S. ĀKARA], abode of mercy, 6. 159.

ஆக்கை = யாக்கை: உடம்பு, உடல், body, 6. 37; 22. 5, 9; 26. 33; 32. 20.

அந்நுருக்கை, 3. 177.

பேற்ற ஆக்கை, the body that deserves no pampering, 3. 123.

அழிநகு ஆக்கை, 3. 118. படிந்நுக்கை, 5. 175.

செடி ஆர் ஆக்கை, 25. 33. வெற்றியர் ஆக்கை, 3. 137.

துயர் ஆக்கை, 6. 156. இருளார் ஆக்கை, 32. 10.

ஆங்கு.

I. As, 36. 37.

ஈக்கியங்கு, as if it licked, 6. 49, 53.

II. There, 22. 23; 34. 17-20.

ஆங்காரம், *n.* [S. AHĀṅKĀRA], pride, self-confidence, 12. 24.

ஆசை [S. ĀCĀ. ĀCĀNSĀ], desire, hope. See 25. title.

ஆசைப் பட்டேன், 5. 328; 20. 39; 49. 60.

பேர் ஆசை, inordinate desire; lust, 8. 12; 13. 37.

ஆராத . . . , insatiable desire, 13. 70.

ஆசை அறுப்பான், He will root out desire, 18. 18.

ஆசை நீர், satisfy desire, 41. 32.

ஆடகம், *n.* [S.], gold, 4. 90; 5. 43; 9. 28.

ஆடு, *v.* dance, move, ride; use, 2. 1; 4. 62; 5. 27, 121; 9; 11. 21-24, 79. See நடம், நடனம், நடட்டம், கூத்து, நாடகம். See esp. 16. ஆடாமோ, an imp. 'let us swing!'

கேள்வரி, play at ball, 9 69
கூட்டுதல், 17, 13. கூடல், 12, 80; 19, 5.
In 19, 9, 10, *merely for rhyme*; 5, 17, 18.
குமரன், matchless, 19 22
கூறல், extol, 19 11. விளையல், sport, 21 27
Comp. 5, 27. குள் வீரன், 5, 379, 380; 11 20
குள், 4 92; 7 42. குள் 39 2, 5.
கூறல், declare, speak forth, 11 23.

குடை, *n.* a garment : உடை, அம்பாட்டி,
12, 9. From குடு.

குடல். See குள்.

குடல்.

I. *v.* [§ 160], brandish, cause to oscil-
late, dance. 3, 106.

With கூறல், 11, 29.

கூறல் (see காதல், purify, 16, 33; 19, 10.
கூடல், 35, 13.

II. *n.*

விளையல், sport, 15, 13.
கூறல், powerful impulse, 10 31.
கூத்தகாடல், 50, 10.
கூறல் தேவ = விளையல், கோல், 23, 17.

குட்டி, I. fem. of குள்; II. from குடு,
குட்டி.

குண்டி, *n.* a nail, wedge. 4, 65.

குண்டி, *n.* a male, 3, 134; 5, 115, 166;
16, 25; 49, 37. See குண்டி.

குண்டி, virility. குண்டியல், 6, 88
குண்டியல், 35, 40.

குண்டி. See குண்டி.

குண்டி.

I. *n.* a year, 4, 26.

குண்டி, குண்டி, 5, 299.

II. See குண்டி.

குதல், *n.*, = குதல், support, 31, 18;
38, 9.

Comp. S. ADHARA

குதல், *n.* [S. ADARAS], desire, 4, 5.

குதல், *v.* [§ 64; S. ADRI], crave, 29,
4, &c.

குதி [K.], *n.* [S. ADI, ADYA, ? *der.*],
beginning, 2, 221; 3, 97; 4, 107;
5, 285 (= and others); 7, 1; 18, 4;
22, 24; 28, 15; 29, 4; 49, 20.

குதல் = கட்டி, friendship, 4 46. குத
கூதல், p. 149, line 5.

குதலாதிதேவன் [title of 33] = self-
dedication.

குதல், *n.* [S. ANANDA], rapture, 2,
106; 4, 132; 5, 281, &c. (5, viii);
12, 38, 39; 15, 31, 32; 19, 16; 22,
5, 34, 38.

In comp., 12 5

குதலாதிதேவன், 17 7, 8. குதலாதிதேவன், 8 title.
குதலாதிதேவன், 19 11. குதல், 17 12.
குதல், 36 15.
குதல், a *kind of fruit*; 6 84.
குதல், *inter.* 12 43, 67

குதல்.

I. *v.* [§ 57], cull, investigate, 27, 35;
33, 31.

II. குதி, குதல். See குதி

குதல், choice flowers, 5 21. குதல், 19 20
III. *n.* = தாய், mother. 5, 185
குதல், *n.* Vishnu, 5 89. 8.
குதல், a thousand, 1 99; 11 3; 15 37, 25 27.

குதல்.

I. = அரி, அரி, அரி, rare, precious,
12, 19 (or I); 19, 73 [§ 131, f.]

குதல், 19 67; 36 39. குதல், 27 3.

II. *v.* *n.* [§ 57], be full. 3, 166; 5, 276;
38, 5-8.

குதல், 7, 10. குதல், 16 2, 19, 1.
குதல், 1, 15; 16 1. குதல், 5 276, 13 71
குதல், 15 1, 19 20.
குதல், I bring not to fullness, 21 21
குதல், thick clustering, 15 2

Other குதல் simply fills up the met. c., 1 22
குதல், 3 94; 15 35. குதல், 16 17
குதல், 5 193. Comp. 33 33
குதல், 1 16, 11 70, 15 34

III. *v.* [§ 64], shout, fill; sound, roar,
bellow; bind, 3, 142, 151; 4 55;
6, 31, and note; 7, 45, 47; 9, 25, &c.,
47, 5.

குதல், 7 47

IV. *pron. inter.* = அரி, அரி, Who?
10, 5. Used for all persons and
numbers.

குதல் = குதல் [S. ARYA], a guru,
1, 64; 2, 22.

குதல், *n.* Arur one of the ancient
capitals of the Coṭa kingdom

2. 73; 4. 147; 5. 323; 6. 10; 11. 8.
See Periya Purāṇam.

ஆநரன் = Çivan, 39. 3. *This lyric was sung there.*

ஆர்|கலி, *n.* the sea: 'the resounding,' 18. 6.

ஆர்வம், *n.* [in K.], affection, 32. 4, 5; 45. 35.

ஆலம், ஆலாலம் [S. HĀLA, HĀLAHĀLA], poison, 6. 200; 12. 30, 31, 73; 13. 47.

ஆலயம், *n.* [S. ĀLAYA], a habitation.
ஆலயன், 27. 2. See சுருணாலயன். Comp. ஆகரன்.

I. ஆல், ஆலம் [S.], the banyan tree, *Ficus Indica*, 12. 62, 63, 77; 13. 49.
Çivan taught under it. See 16th and 33rd of the Tiruvilai-āḍal.

II. ஆல், a case ending.

III. ஆல், a redundant particle, 17. 8, &c.

ஆவ, ஆவா, an interj. Oh! Ah! 3. 165; 5. 294; 11. 25. See ஆ and வா.

ஆவி = உயிர், *n.* soul, 5. 87; 22. 5, 9; 32. 20; 33. 25.

ஆழ். Comp. தாழ், அழுந்து.

v. [§ 57], sink down, 1. 35; 4. 119; 5. 77, 78, 323.

ஆழி = சக்கரம், discus: a weapon given by Çivan to Viṣṇu: வளை, 12. 69.
Comp. 15. 39; 24. 24.

= சமுத்திரம், sea, 41. 1.

ஆழியான், (1) a king, சக்கரவர்த்தி; (2) Viṣṇu, 7. 31; 9. 11.

ஆள்.

I. *n.* a person, servant, 38. 5.

ஆளாகு, 45. 37. ஆப்படு, 12. 46. ஆளன், 43. 22.
ஆள்வலாதவர், those who are not devotees, 35. 24.

II. *v.* [§ 70], rule; take for one's own; use, 1. 3; 8. 55; 46. 8.

ஆண்டுக்கொண்டாய், 3. 63; 5. 91, 281 (*passim*).

ஆண்டான், 2. 40; 40. 4, 8, &c.

ஆண்டாய்க்கு, 'to Thee who didst make me Thine' [Pope's *Nāḷāḍi*, p. xxi; grammatical note on G. 95], 5. 203.

ஆன்பாள், exercise love, 19. 7.

ஆளி, ruler, 18. 21; 43. 34. Comp. 30, கோள்.

ஆள்வான், 45. 12. ஆள்வாரிவி, 21. 26.

ஆறு.

I. [= ஆ from அறு], *n.* method, way,

1. 25; 5. 225-228; 7. 31; 22. 12; 45. 12; 51. 4, &c.

அத்தனை ஆறன், He, so manifold, 9. 4; as, as much as, 35. 4, &c.

II. *n.* river, 2. 106; 4. 81; 5. 288; 19. 14, 16.

ஆற்றல் கரை, 6. 9.

ஆற்றம் for ஆறு [see கோர்], 'way,' 1. 44.
But ? நாற்றம்.

ஆற்றி, *v.* bear, sustain: தரி.

ஆற்றவில்லேன் [கு + இல்], 27. 5.

ஆற்றேன், I cannot endure, 1. 85; 3. 34; 5. 260; 34. 30; 44. 16.

ஆற்ற இன்பம், overpowering delight, 3. 122.

ஆற்றல், *n.*, வல்லமை, strength, 2. 103; 5. 178.

ஆற்றவன், a sustainer, 44. 24.

ஆனந்தம். See ஆநந்தம்.

ஆனா, *v.* [§ 70], move, remove.

ஆன அறிவு, steadfast wisdom, 8. 95.

Kamb. Rām. I. iv. 70: ஆனத யாடத்திட, in the abiding mansion.

ஆனை, *n.* an elephant, 4. 11; 5. 161; 6. 81; 8. 79. See யானை.

ஆள். See ஆ.

ஆன்று, from ஆன்ற, moreover, 3. 28. See ஆல்.

இ

இகம், *n.* [S. IHA], this world, 6. 68; 43. 76. Opp. to பரம்.

இகழ், *v.* contemn, 4. 77; 6. 65; 45. 22. Opp. to புகழ்.

இசை.

I. *n.* [S. YAÇAS], sound, 3. 35.

இன் + இசை, 20. 13.

II. = இயை, *v.* [§§ 57, 64], make melody, chaunt, harmonize, combine, resemble, 3. 35; 4. 209; 7. 50; 9. 2; 19. 23.

இடைக்க, 2. 39.

இச்சை, *n.* [S. ICHCHH], 5. 322; 41. 34.

இட, *v.* [§ 66], (1) dig, delve down.

தோண்டு, இடர், அகழ், 4. 7 (as a boar); 8. 1; 40. 29.

(2) Dig out, 12. 71; 15. 38.

இட்டல் for இடுதல், 14. 7.

இடக்கு, *n.* straitness, compression, 1. 84. [Or விடக்கு.]

குடபுழை [S. RISHABHA], திருவட, ௨௨, 12, 58, 60.

குடநீர், left side; place, 6, 65; 51-11. குடநீரை, take up one's abode, 22-20, 10. குடநீரை குடநீர், 13, 7.

குடநீர், *n.* affliction, 1, 101; 38, 21; 49, 23. குடநீரை, 21-14; 26, 26.

குடநீர், *v.* [§ 64], pound; shatter, 3, 85; 9, 4, &c. Comp. குடநீர், குடநீர், குடநீர்.

குடநீர், *v.* [S. DĀ, DHĀ], give, put, place, 33, 32.

குடநீர், though he is, 12, 3. Often உடநீர். As an auxiliary உடநீர், 5, 254, 255; 21, 30, 49, 3, 8. உடநீரை, 'include', 12, 31.

குடநீர்.

I. = குடநீர், place, 3, 81.

Sign of locative, and even of instrumental case - with, in. உடநீரை, in the wild, 6, 97; 24, 31. குடநீரை, thereupon, 3, 83; 1, 137, 141. குடநீரை, who is in the centre of, 34, 16. உடநீரை, 26, 1, 2.

II. = குடநீர், ௨௨, 12, 58, 60.

குடநீர், a town in the T. V. country, on the south bank of the Kaveri, 2, 75; 1, 145, 13, 7, 8; 16, 11; 38, 36, 43, 7.

The sage went to this place after U. K. M. [Vāthā. P. v. 28]. See *Ārjuna Vāthāra* Series, Pātānāthi Pillayar, pp. 73-147. This is the same tree *Terminalia* (*Madras* S. ADHYA), and hence the name of the town has been rendered in S. MAHYAĀ SAM. See also உடநீர். In the 2௨௨ - twelve lines are in praise of this shrine six by Sānānīhar, five by Nāyakkāra, and one by Śūndarar, pp. 418-434. It would seem some special experience was connected with this visit.

குடநீர், *v.* to interpose, introduced between, 1, 31. குடநீரை, 32, 29. குடநீரை, *v.* intermitting, 1, 61, 5, 13. குடநீரை, *n.* implement, 34, 27, 45, 22.

III. *n.* the female waist, 1, 33; 7, 61; 11, 35.

குடநீரை, 21, 25; 33, 6, 49, 13. குடநீரை, 9, 4.

குடநீர், *adj.* small, delicate. குடநீரை, 7, 61. குடநீரை.

குடநீர், root with notion of agreement. குடநீர்.

குடநீர், *v.* have union with, 5, 38; 13, 26; 41, 34.

குடநீர், *n.* comparison, 30, 1. குடநீரை, unmingled, 22, 14.

குடநீர்.

I. *n.* a pair, 13, 1; 20, 1; 41, 3, &c. குடநீரை, 16, 2. குடநீரை, 2, 256, 10, 33. குடநீரை, 1, 9, 77, 22, 26, 41, 27.

II. *v.* [§§ 57, 64], 31, 7; 41, 25. குடநீரை, 2, 1, 46.

குடநீர், *v.* a contr. of குடநீரை, from S. HRIDAYA, heart, 2, 1, 9.

குடநீர், *n.* lip, 9, 54; 41, 22.

குடநீர், *n.* a fig-tree, 1, 152. குடநீரை, 26, 26.

குடநீர் [S. INDRA], ௨௨, 12, 58, 60. குடநீரை, 8, 13; 9, 1. 13, 58; 20, 5. குடநீரை, *v.* to walk, 1, 1, 3, 14. குடநீரை, S. INDRA, ௨௨, 12, 58, 60. 19, 25.

குடநீர் [S. INDU], the moon, 13, 14. குடநீரை, 19, 26.

குடநீர், *n.* of the, 31, 1.

குடநீர், S. INDRA, ௨௨, 12, 58, 60. 19, 25.

குடநீர், *n.* Mount Himadaya, 2, 147.

குடநீர் [S. HIMAYAS], the personified Himalayas, 9, 5.

குடநீர், *n.* twinkling of an eye. குடநீரை, *v.* to twinkle, 1, 1.

குடநீரை, 5, 6, 25, 16, 14, 22, 21.

குடநீரை, 5, 127, 28, 25.

குடநீர், *n.* 9, 57. See உடநீர்.

குடநீர், *n.* this world, 9, 31, 37, 12. See உடநீர்.

குடநீர், *v.* walk, abide, 13, 14.

குடநீரை, *v.* to walk, 1, 1, 3, 14. 19, 25.

குடநீர், [§ 52], utter sounds, tell, say, declare, 3, 147, 5, 39, 7, 29; 12, 58, 74, 78, 19, 21, 3, 20, 19; 19, 47, 50, 4.

குடநீர், *n.* any musical instrument, 49, 47. [For உடநீர், S. VADYAM.]

குடநீரை, S. VADYAM, 49, 47. குடநீரை, 1, 9, 5, 25. 19, 25.

குடநீரை, 14, 4.

இயல்.

I. *n.* nature, 8. 111; 9. 5; 36. 36; 38. 18.

இயல்பு, *n.* essential property,—so Çivan is to all that has life, 2. 24, 140; 12. 4; 20. 22; 41. 5, 25; 43. 32; 49. 43: with only one vesture, 2. 77.

II. *v.*, 49. 41, 49.

இயற்கை, habitude, 2. 23; 12. 80.

இயை, *v.* [§ 57], agree, unite, 9. 71.

For இசை.

இயோனி = யோனி.

இயோக = இயோகம், யோகம், 12. 36.

இண்டி, *n.* two, 5. 196. See இரு, ஈர்.

இராவணன், *n.* Rāvaṇan, 13. 57. See 14. 55-57; 18. 6.

இர, *v.* beg, 5. 22; 22. 20, 21; 47. 38.

இரங்கு, *v.* have mercy, cry out, 5. 307; 6. 199; 21. 15, 24; 33. 12; 34. 27.

இரவி, *n.* the sun, 7. 70.

இரவு, இரா [S. RĀ], 26. 19; 27. 35; 33. 34; 34. 9. Comp. இருள்.

இரப்பகல், 7. 4.

இரி, *v.* *tr.* and *intr.* flee away, perish, 3. 70; 15. 55. See N. Comp. இழி.

இரு.

I. *adj.* form of இரண்டு. See ஈர்.

இருமு = அறு, six, 3. 79. Comp. 3. 17.

இருதலை, in both directions, 6. 32, 33.

இருமை, a double state; two worlds, present and future, 4. 15.

II. **இரும்**, *adj.* great.

இருநிலத்தே, 36. 16. இருஞ்சீரன், 7. 25.

இருஞ்சீனை, 7. 48. இருக்கடல், 43. 62.

இருக்கழல், 4. 129. இரும்பரவகன், 2. 69.

III. **இரு**, *v.* [§ 60], be.

இருத்தி, thou art, 21. 11.

இருத்த, *v.* cause to remain, hoard, 5. 372; 30. 10.

இருத்தல், 4. 27; 32. 26.

இருக்கு [S. RĪG], the Rig-Vēda; any mystic chaunt, 20. 13.

இருதயம், *n.* [S. HRĪD], heart, 4. 84. Comp. இதம், இதயம்.

இரும்பு, *n.* iron, 5. 86; 23. 15; 38. 1. இரும்பு, *adj.* of iron, 5. 317.

இருள், darkness, 2. 123; 4. 18; 6. 68; 19. 19; 20. 5; 22. 10; 26. 37.

இரை.

I. *n.* prey, ravenous birds of prey, 15. 55; 21. 18.

II. *v.* [§ 64], roar, hiss, 9. 55.

இலக்கிதம் [S. LAKSHITAM], what is characterized, 48. 25.

இலங்கு = விளங்கு, *v.* shine, appear conspicuous, 4. 91; 5. 365; 9. 30; 13. 67; 15. 7; 16. 7.

இலங்கை, *n.* [S. LAṅKĀ], Ceylon, 18. 6; 43. 19.

இலை, *n.* a leaf.

மூவிலைவேல், the three-pronged javelin : திரிகுலம், 6. 36.

மூவிலைச்சுலப்படை, 39. 5.

இல்.

I. *v.* not : இன்.

இலேரம், 7. 36. இல்லா, 22. 16.

இல்லை, thou art not, 22. 18.

இல்ள், 22. 6. இன்றி, 33. 10.

இன்ற } = இல்லை, இல்லையே, 7. 13, 22.

இன்றே }

II. **இல்**, **இல்லம்**, *n.* a house : இலம், 7. 66; 42. 15.

இன்னுமை (குமை), 3. 5.

உடலிலம், making their bodies Thy home, 6. 51. = இடம், 22. 20.

III. Case ending, §§ 245, 251.

இலி = '— less person;' but also = 'less,' 5. 27; 12. 10, 11; 21. 26; 49. 35, 37.

இவார், இவரு, *v.* [§ 60], 43. I. = அமை, ஏறு.

அருளிவா, so that grace abound, 21. 7.

[இழ், a root with idea of 'descent.']

இழ, *v.* [§ 66], lose, 4. 74; 23. 2.

இழி.

I. *v.* [§ 64], disgrace, degrade, = பழி, 5. 1, 260, 261.

II. *v.* [§ 57], descend, embark on; go down into; perish; = இறங்கு, இழிதரு, 2. 98; 5. 30; 18. 18; 19. 15; 24. 14; 47. 35. Opp. to ஏறு.

இழிதரு, *v.* *intr.* pass away, 5. 30.

Comp. இசி [S. RĪ].

இழை, *n.* thread; jewel; lady. See N. and K.; G. 162.

கேசிகை, a lady adorned with seemly jewels, 7. 11, &c.

சேயிகை, 9. 54.

இள, இளை, *adj.* tender, young, § 131. f.

இளமுடி with கொள், 4. 31; 5. 210; 11. 12
இளகொள், 19. 1. இளமொட்டி, 5. 135.

இளை, *v. intr.* [§ 56. III], tire, grow weary, 1. 31.

இற, *v.* [§ 66], pass away; surpass; die, 1. 24; 4. 124; 47. 24; transcend, 5. 153, 173; 26. 3.

இறியு, *n.* death, 5. 45, 95; 11. 13, 21
இறவு, *n.* death, 37. 24.

இற, *v.* [§ 68], இல் + ற. See ஈற.

இறியு, 11. 56, 57
இறம [— ௪௪௬, ௮௪௪, ௪௪, 1. 41; 3. 54; 5. 372; 20. 29.

இறமா, *v.* [§ 56], 5. 16; 10. 78; 34. 4; 38. 19.

இறை.

I. *v.* [§ 64], irrigate, 15. 50.

II. *n.* இறை, இறைவன், இறைமையன், a king: தலைவன், 1. 5; 2. 96, 144; 4. 102; 5. 7; 34. 19; 36. 14; 47. 18.

III. *n.* the fold of a garment, 5. 227.
இறைஞ்சு, pay homage, 1. 22; 5. 5, 6; 7. 18; 16. 39.

இறைமையது, 6. 167.
இறம or ஈறம, thus, 5. 134

இனம், *n.* kind, sort, race, species.

இனமகம், 7. 49. உணர்மகம், 9. 37.

இனி, yet, hereafter, 5. 107, 327.

இனிது. See இனிது, எனிது.
இனிமது, such an one, 5. 86

I. இன். See இன்.

இன்மை, non-existence, 5. 58, 298; 22. 26; 28. 15; 38. 50 opp. to உண்மை, இது உன்.
இன்மைமது, 5. 369, 370.
இன்மைமகம், 19. 13, 49.

II. இன், a euphonic and connective particle, § 22.

III. இன், sweet: இனி.
இனிது, sweetly, 2. 145; 15. 2.

இன்பு, இன்பு, *n.* pleasure, 1. 16, 75; 3. 122; 5. 285; 19. 19; 22. 4; 36. 9. 12. See இன்பு.

இன்பு, 19. 25. இன்புமகம் 3. 25
இன்புமகம் sweet voice, 29. 13.
இன்புமது, 27. 15.

இன்புமம், yet, 5. 316; 7. 13, 22.

இன்பு, 5. 160. இன்பு 27. 3.

இன்ற, இன்றம, this day, 1. 34; 33. 10; 15. 37
And see இன்.
In verbal terminations for ற of இன்ற

ஈ

ஈ, I. ஈ, [§ 57], give, 5. 275; 8. 53; 14. 49; 34. 8.

II. *n.* a fly, 6. 181; 25. 9.

ஈசு, here, 2. 129. [ஈசுசு]

ஈசுசுசுமீமம், *n.* a town with a Śivan shrine, 2. 84; 4. 158.

See Divyāram, p. 332, one hymn by Śaṅk. a. that

ஈசுசு = தலைவன், இறைமையன், இசைமையன்,

மலைமையன், ஈசுசுசு [விடு, possess, own], owner, Lord, 1. 11; 2. 25;

3. 46; 4. 102; 5. 201, 308, 309;

7. 3; 8. 45.

ஈசுசுசு, 7. 8.

ஈசு, *n.*, from இசு, equivalent, result, retribution, 40. 9, 34.

ஈயும்.

I. *adv.* here thus; much, 2. 14; 39.

II. *v. intr.* crowd, join, press together, 2. 144; 4. 27; 36. 21.
ஈயுமது, 5. 308, 7. 4

ஈஈ.

I. = இது, *v.* [§ 64] draw both ways, 3. 99; 6. 32; 38. 1

II. = இது, two, 4. 2; 14. 4.

ஈஈது, *n.* a straw, 4. 34.

ஈது = முடிமது, இஈது, *n.* end, 4. 11, 211; 5. 279; 16. 13, 22, 4; 28. 15. 1; an இது.

ஈது, *n.* defect — ஈதுமது, complete, perfect, 4. 14.

ஈது, *v.* [§ 59. (III)], produce, 47. 17.

ஊ

ஊ, ஊ (= கூ) *v. intr.* [§ 58], = விழி, *v.* *acc.*, delight in, accept, = 2. 68, 7. 35; 8. 81, 88; 12. 33, 35, 57, 58;

18. 2; 21. 9; 27. 23, 97; 5. 29.

ஊ = கூ = கூற, *n.* 11. 18

ஊசு = கூசு, *n.* nail, claw, 18. 54; 43. 58.

உகு, *v.* [§ 57], fall off, pour down, drip, 5. 142; 48. 5.

உகை = செலுத்து, *v.* [§ 64], urge on, 30. 15.

உச்சம் = உயர்ச்சி, *n.* [S. UCHCHA], the crown of the head.

உச்சநீர், those on whose heads rests . . . , 38. 14.

உடல் = உடம்பு, காயம், சரீரம், மெய், *n.* body, 4. 61; 5. 255; 15. 41; 22. 20, 40; 23. 7, 21, 22; 28. 19; 33. 7, 25; 34. 22, 38; 51. 21.

உடற்றி, *v.* afflict, 13. 31.

உடன், together. [ஆடு, ஒடு.]

உடனக, 50. 20. See ஒருங்கு.

உடனவரு, accompany, 5. 210; 24. 2.

உடனசெல், 2. 130. உடனகல, 2. 131.

உடு, *v.* [§ 64], invest, clothe, 5. 28, 160.

உடை.

I. *n.* possession [C. OḍEYA, M. UDA'YĀN, T. OḍAYADU, equivalent to S. ĪḌA, ĪḌĀNA, ĪḌVARA].

As a particle, 18. 33-36. In 49. 40 governs என்னை, 49. 48.

உடையான், owner, master, 5. 9, 220, 221; 19. 16; 51. 19, 49. Corr. to ஆள்.

In 24 throughout we find Voc. உடையாம்பு! = O master! 4. 110; 33. 1.

உடையாள் [= S. ĪḌVARI], mistress, 7. 61; 21. 1.

உடையு, [§ 184], 47. 43.

உடையநாதன், 5. 384, 385. இருடையான், 47. 29.

உடைமை, *n.* possession, 7. 11, 31; 33. 25.

II. *n.* a garment: ஆடை, 12. 45. [உடு.] உடையவன், 6. 3.

III. *v.* [§ 57], be broken, 10. 7; 24. 21. உட். See உள்.

உண்க்கு = வற்றுதல், *n.* dry and withered condition, 30. 3.

உணங்கு, *v.* yearn for, 5. 298.

உணர், *v.* [§ 57; N. உள்], feel, perceive, understand, know, 5. 139, 165, 228; 7. 20; 11. 1; 20. 21; 22. 12, 13; 41. 30.

உணர்ந்த, *v. caus.* [K.], teach, 22. 12; 32. 27.

உணர்வு, understanding, 3. 49; 4. 110, 124; 8. 91; 11. 71; 21. 9; 22. 12, 13.

உணர்ச்சி, perception, 3. 112.

உணர், § 265.

I. *v.* [§ 56. (III)], eat; suffer, 5. 160, 164; 7. 66 (imbibe); 12. 30, 31; 19. 74; 23. 11; 32. 25.

Forms a passive, 5. 105, &c.

உண்பலி, alms, 10. 7.

உண்ணி in 34 is 'one who is consumed.'

உண்பு = உணவு, food, 23. 5.

II. உணர், உண்டு, உண்மை. See உள்.

உண்டை (from உருளு), *n.* a sphere, 3. 1.

உதயம், *n.* [S. UDAYA], rising.

'The light of the dawn,' 20. 5.

'The mount where the sun rises: the eastern hill,' 20. 10.

உதரம் = யோனி, *n.* [S. UDARA], womb, 4. 13.

உதை, *v. a.* [§ 64], kick, spurn.

உதைத்தல், 9. 70.

உத்தமம் [S. UD + TAMA].

உத்தமன், 'the best one,' 5. 8, 9; 15. 53.

உத்தரகோசமங்கை, 2. 48, 220; 6. 1-20; 16; 17. 21; 19. 12. See Introduction to 6.

This was the first place he was sent to. Vāthavūrar Pur. iv. 93, v. 26.

உத்தாளி, *v.* besmear: பூசு, 6. 85.

உந்து, *v.* skip; push away, 10. 37; spring forth. rise, 10. 60; 12. 40; 43. 37; 46. 6; 47. 3.

உந்தியார், உந்திபு, 14. See note.

உபாயம், *n.* [S. UPĀYA], means, stratum, 26. 14.

உமை, உமையாள், *n.*, உமாதேவி, the goddess Umāi, 2. 142; 5. 217; 9. 12; 33. 2; 34. 1; 42. 18. [See Muir.]

உம்பர், *n.* the gods; paradise; above, 5. 243, 255, 264; 6. 99; 37. 1. இம்பர், தேவர், தேவர்புதவி, மேல்.

உம்பரன் = Çivan, 5. 230, 268; 42. 34.

உய், root with idea of 'uprising.'

I. உய், *v. tr.* and *n.* [§§ 57, 64], escape, live; save, release, 1. 33; 2. 25; 4. 205; 5. 107, 306; 7. 44; 14. 10; 16.

உவலை, *n.* twigs and sprays, 11. 65.

உவா, *n.* [S. YUVĀ], fulness.

உவா|க்|கடல் = the swelling sea, 3. 169.

உழல், *v.* [§ 56. III], wander, 5. 212; 11. 43; 26. 6; 33. 14.

உழி, place.

உழிதரு, wander, 5. 28, 29. சமுவு, திரி. (See கால்.)

In 5. 31 உழி = ஊழி.

உழு, *v.* [§ 60], plough, cultivate.

உழவு, *n.* cultivation. உழவர், cultivators, 3. 94.

உழுவை, *n.* a tiger, 5. 28; 35. 29.

உழை, *v.* [§ 64], suffer, 6. 180; 33. 2.

உழைதருகோக்கியர், 6. 181.

உளி, 3. 127. முறையளி, duly. See உள்.

உளு, *v.* [§ 64], be decayed, worm-eaten, 26. 25.

உளுப்பு, unsoundness, 15. 22.

உலா, *v.* [§ 57], suffer, perish, 3. 150; 14. 2. Comp. உல, உழை.

உள், a root signifying 'existence, reality, residence within,' = அகம்.

In comp. often becomes உட or உண்.

I. An adverb or preposition. Sign of 7th case = கண், 5. 138; 8. 37; 22. 2; 40. 1. Another form is உளி, 3. 127.

Doubtful in உள்வினை, deeds inhering.

உட்பொருள், esoteric meaning, 12. 61; 51. 27.

உள்விட்ட, including, 12. 31.

உட்படு, *v.* [§ 64], bring under, 23. 6.

உட்புகு, enter in, 31. 9. உள்ளான், 8. 7; 37.

உள், things within, 5. 139.

உள்ளேன, 'I think not,' 5. 8; or 'I am within,' 6. 7.

II. உள்ளுரு, *v.* think, = உணர், நினை, எண்ணு, 5. 8; 10. 61.

III. உள்ளு = உள்ளுரு, 5. 221; 8. 37; 29. 22.

IV. உள்ளம் (உளம்) = அகம், mind, 1. 33; 2. 7; 3. 112, 121; 4. 61; 5. 161, 221; 6. 55; 8. 10; 21. 9; 35. 15; 36. 4, 11.

V. உண்டி, உள்ள [G.], there is, there are, that are, 5. 113, 165, 167; 6. 92, 93; 22. 2; 33. 24; 36. 17; 48. 4, 5. Opp. to இல்.

VI. உண்மை, *n.* existence, reality: மெய்மை, 5. 58, 298, 306, 312, 369, 370; 38. 30. Opp. to இன்மை.

உறங்கு, *v.* [§ 62], slumber profoundly.

உறக்கம், *n.* slumber: தூக்கம், 7. 31.

உறவு, *n.* relationship, 4. 181; 22. 32; 35. 33; 40. 1; 42. 27. For உறுவு.

உறு.

I. *v.* [§ 68], suffer, 1. 32; 10. 37, &c.; 26. 33.

= உடு, be, combine, unite with, 5. 298; 39. 9.

Whom all may gain, 2. 20; 3. 55.

= பொருத்த, 5. 179; 6. 92.

உற்றவர், 3. 129.

உற்றார், 7. 40; 39. 9.

உணவந்தறம் ஆறே, so that I may gain union with thyself, 5. 360; 7. 24.

சீருநீ, fire pervading water, 22. 30, 31.

In comp. with other verbs, முகக்குறம் for முகக்கு, 15. 2.

உற = பட, 2. 12; 51. 10. கண்ணு = ஆர், 22. 24.

II. *adj.* intense, great. Comp. உரு.

உருசுவை, 5. 82; 6. 9; 29. 22; 39. 8.

III. = உள்ள, 2. 143; 22. 31. Opp. to அறு.

உறப்பு, a member; the body, 5. 213.

IV. *v. n.* [§ 64], be firm.

உறுதி, *n.* assurance; benefit, 28. 11; 33. 2.

உறை.

I. *n.* [from உறு], a sheath, 36. 15; 47. 11.

II. *v. intr.* [§ 57], dwell, 22 and 28; *passim.*

உறை (உளி), 3. 127; 18. 10; 34. 3, 7, 11, 15, 23, 31, 35, 39.

உறைபுள், a dwelling.

உன் (உண்ணு), *v.* [§ 62], meditate.

See உண்.

உன்னற்குள், hard to be comprehended, 7. 25; 16. 37; 17. 21; 18. 30.

உன்மத்தம், *n.* [S. UN-MATTA, UD + MAD], 5. 28; 17. 39, frenzy; 32. 11; 34. 10. See மத்தம்.

ஊடு

ஊக்கம், *n.*, முயற்சி, energy, 3. 24. [K.]

ஊசு, ஊஞ்சு.

ஊசல், *n.* a swing, 16; 41. 29.

ஊடு.

I. *v.* [§ 62], = பிணங்கு, புல, feign aversion, sulk, 28. 11. Comp. K., ch. 131-133; N. 222.

II. *n.* = *உள்* *உடல்*, what is within.

உள் *உட்கொடு*, 'in my inmost soul,' 5, 44.

உள் *உட்கொடு*, penetrate, pass through, 28, 6.

உட்கொடு pierce, 12, 34.

உள் *உட்கொடு*, *v.* feed with, supply, 6, 20; 37,

33. Causal from *உள்* *உட்கொடு*, § 160.

உள் *உட்கொடு*, *n.* food, 12, 45; 16, 28. [*உள்* *உட்கொடு*.]

உள் *உட்கொடு*, *v.* [*S. V.A.*; see *உள்* *உட்கொடு*], breathe

10, 4, 8, &c.

உள் *உட்கொடு*, *n.* filth, excrement, 25, 13.

[Comp. *S. URDU.* *உள்* *உட்கொடு*.]

உள் *உட்கொடு*.

I. *n.* town: *உள்* *உட்கொடு*, 5, 212, 16, 4, 19,

9, 12; 39, 9; 17, 44.

உள் *உட்கொடு*, 'from town to town,' 5, 11.

உள் *உட்கொடு*, 5, 224. *உள்* *உட்கொடு*, 5, 217.

II. *v.* [§ 57], ride, mount, 19, 22, 24.

உள் *உட்கொடு*, *n.* a vehicle, that which con-

veys, 2, 123; 5, 259; = *உள்* *உட்கொடு*, 8, 50.

உள் *உட்கொடு*, *n.* eternity, eternally, 3, 86.

உள் *உட்கொடு*, 3, 9; 1, 8. *உள்* *உட்கொடு*, from eternity, 15, 31.

உள் *உட்கொடு*, II. who is from eternity? 7, 72.

உள் *உட்கொடு*, 5, 31. *உள்* *உட்கொடு*.

உள் *உட்கொடு*.

I. *v.* gush out: *உள்* *உட்கொடு*, 1, 47; 5, 114,

7, 18; 18, 22; 23, 1; 49, 63. See

உள் *உட்கொடு*.

உள் *உட்கொடு* = *உள்* *உட்கொடு*, honey gushing out, 6, 15.

உள் *உட்கொடு*, *n.* a fountain, 3, 121.

II. *n.* injury.

உள் *உட்கொடு*, 4, 20. *உள்* *உட்கொடு*, *உள்* *உட்கொடு*.

உள் *உட்கொடு* sorrow and shame?

உள் *உட்கொடு* = *உள்* *உட்கொடு*; perhaps for *உள்* *உட்கொடு*.

Comp. *உள்* *உட்கொடு*.

உள் *உட்கொடு*, 'toil me,' 37, 1.

உள் *உட்கொடு*, *n.* [*S. U.S.A.*], defect, 2, 105;

உள் *உட்கொடு*.

உள் *உட்கொடு*, infinitely various, 4, 12.

உள் *உட்கொடு*, *n.* flesh, 5, 58, 23; 37, 9, meat

10, 7; 15, 10; the body, 8, 91, 11,

71; 37, 34.

உள் *உட்கொடு* *உள்* *உட்கொடு*, dwell in a human body

5, 58.

உள் *உட்கொடு* *உள்* *உட்கொடு*, 34, 38.

உள் *உட்கொடு*, 5, 220, 13, 18, 31, 12.

உள் *உட்கொடு* *உள்* *உட்கொடு*, 8, 22.

உள்

உள் *உட்கொடு*, where? 5, 236.

உள் *உட்கொடு*, everywhere, 7, 29, 59, 63.

உள் *உட்கொடு* [*S. V.A.*], the offerer, 8, 85, 12,

17, 19, 13, 14, 59, 15, 43. *உள்* *உட்கொடு*

உள் *உட்கொடு*.

உள் *உட்கொடு*, 'thirst for the sweetest,' 38, 15.

உள் *உட்கொடு*, *v.* be deficient, 3, 76.

உள் *உட்கொடு*, *n.* *உள்* *உட்கொடு*, 4, 33.

உள் *உட்கொடு*, *v.* [§ 64] take up, present, offer

7, 59, 9, 17, 18, 28, 3.

உள் *உட்கொடு*.

I. *n.* eight, 5, 166. See *உள்* *உட்கொடு*.

II. *v.* reach up to, 1, 22; 41, 35.

உள் *உட்கொடு*.

I. *n.* number; thought, regard, 1, 24,

15, 33 = 'in pitious case,' or 're-

nowned in story,' 10, 36. [*உள்* *உட்கொடு*.]

உள் *உட்கொடு*, 'aimless,' 2, 3, 23, 13.

உள் *உட்கொடு*, *v.* *உள்* *உட்கொடு*, 19, 9.

II. [*உள்* *உட்கொடு*], think, count, calculate,

1, 22; 5, 107, 26, 21, 33, 34, 39,

48, 18.

உள் *உட்கொடு*, *n.* calculation, thought, 5, 95, 28, 19,

15, 51, 14.

III. *உள்* *உட்கொடு* form of *உள்* *உட்கொடு*, eight, 30, 25,

33, 12, 49, 55.

உள் *உட்கொடு* *உள்* *உட்கொடு*, *n.* oil, 5, 184. See *உள்* *உட்கொடு*.

உள் *உட்கொடு*, *v.* confront, 5, 171, 6, 139,

36, 16; 44, 21.

உள் *உட்கொடு*, 19, 24.

உள் *உட்கொடு*, *n.* a deceiver, 37, 32, 42, 1,

உள் *உட்கொடு*, *உள்* *உட்கொடு*, *உள்* *உட்கொடு*.

உள் *உட்கொடு* (1) for *உள்* *உட்கொடு*, comp. *உள்* *உட்கொடு*, *உள்* *உட்கொடு*,

உள் *உட்கொடு*, 7, 11, *உள்* *உட்கொடு*? (2) *n.* deceiver,

உள் *உட்கொடு*, *உள்* *உட்கொடு*.

உள் *உட்கொடு*, *உள்* *உட்கொடு*.

உள் *உட்கொடு*, 'O father!' 4, 111; 6, 162,

21, 6; or 'our mother,' 13, 5.

உள் *உட்கொடு*, *உள்* *உட்கொடு*.

உள் *உட்கொடு*, our Father = *உள்* *உட்கொடு*, *உள்* *உட்கொடு*,

1, 11, 5, 184, 185; 22, 3.

எம், our, [from நான், I. It forms compounds. Comp. எந்னை, தந்னை, தம்பிரான்.]

எம் பிரான், 5. 33, 36, 185; 12. 2. See பிரான்.

எம்பெருமான், 23. 39.

எங்கோமான், 48. 3.

எம்பாவை, our lady friend! 7. See பாவை.

எமை, us, 20, 40.

எம்மானே! 'our God!' 5. 201; 33. 12. 27.

எம்மனை, *n.* a mother: அம்மனை, அன்னை, அனை, தம்மனை, தாய், 10. 31. [But see மனை.]

எய்.

I. *v.* [§ 64], grow weary, 4. 7, 33; 6. 61; 24. 18; 51. 13; so that we grow not weary, 7. 44.

எய்ப்பு, weariness, adversity, 3. 105; 5. 391; 6. 155; 37. 20.

எய்ததேன், 8. 80; 25. 21; 32. 10.

II. *v.* [§ 58. I], shoot at; put into, impart, 8. 22; 9. 19 71.

எயில், *n.* wall, fortress, city, 39. 3; மதில்.

எயிறு, *n.* tusk; tooth, 3. 31; 9. 69.

எய்து, *v.* [§ 62], approach, attain unto, 1. 21; 2. 132, 137, 139; 3. 101; 4. 57; 8. 35; 11. 18; 49. 39.

எய்து, 5. 213; 50. 63. எய்திடும், 5. 314; 49. 55.

தாடுவெய்தி, 31. 6. எய்திந்வேள், 5. 19.

எய்துந்ரு, 5. 298.

எரி.

I. *n.* fire: அக்கினி, தீ, நெருப்பு, அனல், தழல், தணல், 2. 132; 3. 158; 13. 21; 35. 21, 26. See MANU III. 85.

எரியாடு, 26. 19.

II. *v. a.* [§ 64], consume with fire, 6. 40; 12. 59; 13. 22, 24; 15. 33; the god of fire, 15. 42; 23. 11.

எலும்பு, *n.* a bone: என்பு, 12. 41.

எல் = all.

எல்லோம், 7. 11, 27.

எல்லே, an interjection, *oh!* 34. 15.

எல்லை, *n.* limit, 1. 24; 5. 191, 301, 375; 49. 26, 55.

எவ்வம், *n.*, இடர், affliction, 5. 162.

எழில், *n.* beauty: அழகு.

எழில்பெற, 1. 22; 2. 3, 84, 114, 140; 3. 3, 72; 7. 76; 9. 10; 27. 35; 42. 30. எழில்கை, 3. 158.

எழுத்து, letter, syllable. [எழுது.]

அஞ்செழுத்த, 5. 107. See கம்சிவாய.

எழு, *v.* rise, 4. 1; 6. 126; 22. 2, 31; 49. 57; *as sounds*, 49. 44, 49. With அருள், visit in gracious majesty, 20. 4, &c., 30; 7. 66; 37. 4, &c.; 49. 64. Comp. ஏறு, எழும்பு.

எழு, noble, 48. 18. எழுச்சி, 20! 46!

எழுகேள் = எழுவேல், 5. 216, 336.

எழுப்பு, *v.* rouse, 7. 21.

எள்.

I. *n.* sesamum seed, 5. 184.

II. *n.* what is easy, light. Opp. to அரு. [See N. Lex.]

எளியான், 5. 137. எளிய, 4. 117, 126; 8. 8.

எளிது, what is easy, 4. 10. எளியாய், 20. 12.

எளியை, coming, easy of access, 5. 363.

எளிவரு, condescend, appear in lowly guise, 3. 117; 8. 18; 25. 19.

III. எள்ளு, *v.* despise, 5. 7.

I. எறி, *n.* a throw, toss; blow, blast, 3. 11.

II. *v.* [§ 57], throw, strike; dash, 36. 16.

முச்செறி, 3. 74; 15. 6.

எறிப்பு, pierce, stab, wound, 9. 41; 24. 15.

எறும்பு, *n.* an ant, 4. 11; 6. 33, 96, 97.

எற்று, *v.* beat, toss. Comp. எறி.

எற்றுண்டு [§ 265], buffeted, 5. 105.

Nig. எற்றுநல் புடைத்தலோடே

எறிதலும் இருபொரமே.

என்னான், 'my own, Lord,' 7. 27; 8. 113.

என்று, I. from என், say.

II. when? See இன்று, அன்று.

என்றே, ah, when! 50. 12. என்றும், always, 49. 15.

என்றகொல், when? 5. 172.

I. எனை, how many? 4. 27; 5. 304.

Comp. அனை, இனை.

II. for என்னை, me, 3. 27?

I. என், *v.* say, 33. 12. என்கோ? 34. 29.

II. என், what?

என்னே? 5. 107; 7. 4; 50. 14.

என்பு for எலும்பு, bone, 4. 80; 5. 121; 35. 10.

any male, 13. 61; 19. 10; 49. 16.
[வீர வெள் விடைக் கொடி.]
எந்தன், 35. 22.

பேரேறு = சிங்கம், of Çivan, 5. 209.

ஊரேறு = பன்றி, a hog, 5. 212.

By met. = சிறந்தவன், Lord, 5. 265.

II. = மேற்கொள், *v.* ascend, mount, ride,
5. 210; 10. 1-4; 12. 57, 58; 16. 2,
17, 18; 47. 34; 50. 11.

எ, utterly, 2. 6.

வறுண்டு, having become excited, 41.

14. 18. 27. உண், § 265.

ஏற்று, *v.* [§ 62], induce; exalt; take.
3. 105; 5. 195; 8. 9, 26; 26. 17; 47.
7; 50. 26.

ஏற்றுவி, *v.* [§ 160], cause to ascend,
10. 30; 51. 35.

ஏற்றார், foes, 3. 158; 19. 26.

எனம், *n.* a wild boar, 3. 31; 4. 6, 166;
40. 29. Comp. எயிறு.

[See Tiruvilai-āḍal, 45, 46.]

எனை, other, any. 5. 149, 378.

எனோர், others, 4. 117; 8. 13.

ஐ

I. ஐ, minuteness, subtilty, beauty.

ஐயோன், *n.*, 3. 45; 5. 107(?).

II. = ஐந்து, five. 49. 9.

ஐந்தாய், as the five elements, 4. 137.

[Comp. 2. 22-26.]

ஐம்புலன், the five senses, 4. 3; 5. 280,
313; 21. 13.

ஐம் புலப்பந்தனை, 3. 70.

ஐம்முமுகம், Çivan's five faces, 2. 20.

[அகோரம், ஈசானம், சத்தியே, தற்பு
ருடம், வாமம்.]

ஐயம், alms: பிச்சை, 17. 34, 35.

ஐயன், *n.* அய்யன், இறைவன், Guru,
Father, Lord, God, 1. 35; 5. 288 =
தந்தை; 10. 67; 19. 14; 23. 3; 46. 1, 2.

ஐயனே! ஐயரீரனே! = தேவர்தேவனே! God of
gods, 9. 46. See NOTE XII. 'The Guru.'

ஐயாறு, *n.* [= five rivers], a town with
a Çaiva shrine, seven miles N. of
Tanjore, 2. 85; 4. 148.

ஐயாநாசே. 8. 78; 9. 4; 25. 32.

ஐயர், the five (senses), 36. 37.

ஐவாய்|அரவம், 6. 139.

ஒ

ஒ, *v.* [§ 64], resemble; agree.

ஒசக்கொத்த, like a heron, 6. 33, 83; 8. 82; 21. 18.
வினொத்தபின், 5. 161 [NOTE V]; 30. 3.

ஒப்பு, *n.* comparison; resemblance,
6. 62, 115; 8. 65; 19. 22; 37. 17.

ஒப்பாட, 5. 242.

ஒத்தன ஒத்தன, what each deems meet, 5. 11.

ஒப்பு = பேரவ, 25. 31.

ஒப்பொருத்த, like gold, 16. 42.

ஒப்பார், 27. 26. ஒக்க = பேரவ, 5. 281.

ஒத்தச்செல், go in harmony with, 26. 14.

ஒப்பது, 5. 113; 10. 13.

ஒன்றெய்யில். 10. 14.

ஒப்பார், like to, 7. 26. ஒப்பு வி, *v.*, 8. 65.

ஒடு = அடங்கு.

ஒடுக்கு, *v.* restrain, subdue, 3. 161.

ஒடுங்கு, *v.* subside, be subdued, 6. 69;
15. 46.

ஒட்டு, *v.* (1) betake oneself to. adhere
to, 10. 27; (2) permit, 6. 95; 9. 18;
34. 28.

ஒண்.

I. [K. Lex. See ஒள்.]

ஒண்|பொருள் (ஒள்ளிய), 'resplendent Being,' 3. 118

(otherwise in K.); 5. 165; 11. 23.

ஒண் டமல், 18. 30. ஒண்டமல், 4. 56.

ஒண்மை, brilliancy. ஒண்மையனே! 6. 84, 85.

ஒண் கண், 49. 61. ஒண்கறி, 36. 15.

ஒண்ணித்திலம், 7. 13.

II. possibility. Comp. ஒல்.

ஒண்ணு, *v.* be possible, 5. 161.

அறி + ஒண் + கு + இல் + ஐ, thou art not know-able.

ஒண்ணை, that cannot, 2. 35; 5. 377; 23. 3; 30.
13-16.

ஒரு, *adj.* unique: ஒப்பற்ற, 3. 79. [ஒன்று.]

ஒருமை, unity, 4. 16.

ஒருங்கு, *v.* [Nāḍi, p. 317], be united,
4. 31; 38. 3. With உடன், at once,
altogether, 2. 105; 14. 3.

ஒருப்படு, muster, collect, go on in a course, 20.
10; 26. 15, 23; 45. 3, 18, 27.

ஒருவன் [S. EKA], 3. 43; 4. 75; 5. 164, 268, 269.

ஒருத்தன், the only one, 5. 243; 18. 15; 29. 6.

ஒருத்தி, 5. 226.

ஒல். Comp. ஒள், ஒண்.

ஒது, *v.* read. chaunt; call upon. 20. 24; 39. 30; 41. 25.

ஒத்து, *n.* Vēdic text.

ஒத்தான், 38. 30.

ஒம்பு, *v.* cherish, 5. 152, 160.

ஒமி, *v.* [§ 57], come to an end, cease, 1. 20; 5. 152; 8. 37. Comp. ஒழி.

ஒய்வு = அழிவு, *n.*, 5. 153.

ஒர்.

I. = ஒரு from ஒன்று, *adj.* [§ 172], one, only, 37. 13.

II. *v.* [§ 57], consider. regard, 20. 7.

ஒரியூர், a Çaiva shrine, 2. 68.

ஒலக்கம், *n.* an assembly, 21. 23.

ஒலக்கஞ்சேவி, 'minister in the assembly.'

ஒலம் (இடு), sound. invocation: சத்தம், அபயம், 5. 297; 7. 20; 13. 19; 23. 35.

ஒலை, *n.* a palm leaf, 11. 29. [See *Nālaḍi*. 256.]

ஒலியம், *n.* a picture: சித்திரம், 43. 63.

ஒவு. *v.* cease: ஒய், ஒழி. 7. 57, 58; 18. 30; 20. 10; 32. 8; 45. 2.

க

கங்கணம், *n.* [S. KAṅ + KAṅ + A], a bracelet: கடகம், கைவலி, 9. 75.

கங்குல், *n.* night: இரவு, 7. 75.

கங்கை, *n.* [S. GAṅGĀ], a sister of *Pār-rathi* [Muir, vol. iv. p. 364, &c.], the river Ganges, the eldest daughter of Himavat, as Umā is the second, 4. 30; 5. 256; 6. 102; 9. 1, 55; 23. 34; 24. 6. [See K. Rām. I. x. 43. &c.]

கசி, *v.* [§ 57], grow moist, soft, tender; melt, 1. 57; 5. 223; 15. 13; 22. 5. Connected generally with உருகு. Comp. நெகு, நை, இரங்கு.

கச்சி, *n.* [S.], 'Kañçi,' or Conjevram, 9. 15. See *வகம்பம்*, *திருவேகம்பம்*.

கச்ச = கச்சை.

கச்சை [கச்சு], *n.* a girdle: அரைக்கச்சு, 3. 96; 4. 32; 9. 75.

கச்சைபன், 6. 124.

கட. See N. Lex., p. 321.

I. கட. or கடவு = obligation, necessity:

a noun, used as a குறிப்புவினை [Pope's Gr., §§ 93, 125], and so a kind of *defective verb*, = ought [§ 140]; what owe I? 5. 45; ought I to...? 33. 31; compelled, bound to be, 51. 10. 13.

II. கட, *v.* a. [§ 66], pass beyond *or* over, 'who have passed beyond,' 5. 95; transcended. 3. 40; 10. 33; 18. 31; 22. 4; 34. 10.

கடந்தார் வியன் உலகம், 50. 1.

III. கடமை, *n.* duty: கடன், கடப்பாடு, 5. 263.

IV. கடவு, *v.* ride, drive, 36. 15. See மா. [= உளரு, 19. 22, 24.]

V. கடம், *n.* [S. KAṬA], that which exudes from the temples of a male elephant: மதம், 3. 155; 6. 124. See தாவு.

கடகி = மதகி, 12. 57.

VI. கடம்பூர், *n.* a Çaiva shrine near Madura, 2. 83; 4. 160. See *Dēvāram*, p. 207, where three songs are in its honour.

VII. கடல், *n.* a sea, 3. 66, 168, 169; 5. 103; 6. 48, 49, 128; 8. 11; 10. 36; 13. 39, 47; 22. 11, 34; 23. 3, 40; 28. 4; 32. 7; 34. 21; 42. 25; 43. 17, 19. [Comp. வெள்ளம்.] See கருணை, அமுதம், பால், நஞ்சு, அலை, தெள், பெரும், அருள், சவலை, உவா.

VIII. கடவுள், *n.* god, deity, 3. 14, 16, &c.; 4. 89; 5. 252, 253.

கடி. See N. Lex., p. 321.

I. *v.* a. [§ 57], cut away, destroy.

வினாகடி, dispel, 2. 123; 8. 28; 22. 10, 25. இந்.

II. *v.* a. [§ 64], grasp, hold in the mouth; bite, 41. 10.

கடிப்ப, 'so that (*or* when) they seized,' 6. 161.

III. *n.* swiftness: கடிநாய், 43. 42; fragrance [S. GANDH], brilliance, 18. 33; 20. 6; 25. 34; 45. 14.

IV. கடிய, கடிபேன். See கடுமை.

கடு, கடுமை, கடும், கடிய, severe,

கிவ|கதி, auspicious goal, 6. 164.
பா|கதி, final resting-place. 5. 35; 29. 30.
கதரம்|கதி [?] for கன்று + ஆம், the happy goal. 34. 18.

II. *v.* [§ 64], grow thick, swell, increase, 4. 32 (where text is கதிர்ந்து); 40. 27. = மிகு.

கதிர், *n.* beam, gleam, 3. 5; 4. 4; 7. 70; 36. 6, 15.

ஆவ், கதிரோன், the sun, 8. 87; 15. 41.
கதிர்ந்து, in 4. 32. seems for கதிந்து? See கதி II.

கதுவு, *v.* seize, perturb, 6. 117, 141.

கமலம், *n.* [S. KAMALAM], a lotus: *Nelumbium*: சாமரை, பதுமம்.

மலர்க்கமலப்பாதனே, 'Thou of the flower-lotus-foot!' 5. 370. By met. 'a foot,' 10. 8. [See தமரைத்தாய், 5. 179.]

கமலச் செவடியாய்! 'Thou of the lotus-like roseate foot!' 22. 22; 24. 1.

பூங்கமலத்தாய், 29. 13; 39. 1. [See ஆயன், and Muir, vol. iv. pp. 43, 229. 266, 477, கமலாசனன். Brahṃā is said to have sprung from the lotus, springing from Viṣṇu's navel.]

கமழ், *v.* [§ 57], exhale, 35. 30. [See *Nālaḍi*, 180.]

கம், *n.* [S. KAM or KHAM], whiteness. ஆம் + கம் + குருகு (?), 'the beautiful white birds,' 7. 49.

கம்பம், *n.* [S. KAMP], a trembling, 5. 287.

கம்பி, *v.* [§ 64], tremble: நடுங்கு, 4. 61; 6. 106.

கய|க்கு, *v.* rub: கசுக்கு? 30. 28. [In P. P. V. = கலக்கு, pp. 84, 98. So here 'filling me with mystic emotion.']

கயம், *n.* [S. GAJA], an elephant, 9. 70. [An Asuran called Gaya was slain by Çivan.]

கயல், *n.* carp-fish. See சேல், கெண்டை. [N. Lex.]

செங்கயல்கண், 9. 38; 11. 41.

கயிலை, *n.* [S. KAILĀSA], Çivan's mountain, 6. 136; 23. 40. See கைலை.

கயிலயம், 6. 159.

கயிறு, *n.* [K. 482], a rope, 1. 52; 16. 1; 25. 5; 31. 27.

கஈ, *v. a.* [§ 66, மறை], conceal; destroy, involve; *v. n.* lie hid, 2. 55, 65, 92; 3. 14, 15. 71; 5. 23; 7. 46, 70; 22. 24; 24. 31; 27. 37.

கரணம், *n.* [S. KARANA], any organ, sense, intellectual faculty, 10. 33; 33. 17; 48. 21.

கரம், *n.* [S. KARA], hand: கை.

கரமலர், 4. 84.

கரங்குவி, fold the hands, 1. 9. [நொடி.]

கரி [S. KARĪ], an elephant: ஆனை, கயம், 6. 76, 125, 194.

கரி.

I. *n.* a witness, 30. 19. [K. Lex.]

II. see கரு, black.

III. see கரம்.

கரு.

I. *n.* [S. GARBHA], a germ, core, 10. 53; obstinate to the core, 40. 29.

உணக்கரு, my inner being, 5. 162.

கருகெட, that birth may wholly cease, 14. 36; 48. 8. [பிறப்பற.]

With பிறவி. கருவேர், 11. 6, 19.

II. used as = பெரு, 2. 55.

III. black. See கருமை, கார், கரி.

கருமை, *n.* [§ 131. e], blackness. In *adj.* use: கரு, கரும், கரிய, கார், 9. 49.

கரு, black, 3. 67. கருமால், see மால்.

கருங்குழவி, 7. 66. கரிய, 5. 73, 258.

கரியாய், 'Thou art black,' 6. 122.

கரியான், 'He is black,' 8. 51.

கருடன், *n.* [S. GARUḌA], a mythic bird, vehicle of Viṣṇu, 25. 1.

கருணை, *n.* [S. KARUṆĀ; not in K. or N.], pity, compassion, grace: அருள், 2. 107; 3. 180; 5. 375; 6. 1; 11. 33; 15. 13, 24; 31. 10, 35; 33. 9; 43. 2.

க-கடல், 10. 36; 17. 5; 32. 7; 38. 35; 47. 15.

கருணையான், 5. 387. கருணையிற் குரியன், 20. 6.

கருணைக்கண், 1. 21. கருணைத்தேன், 8. 34.

கருணைவெள்ளம், 5. 251; 8. 27; 16. 15.

கருணகார [S. ĀGĀRA = ĀLAYA, abode], 6. 111, 159.

கருணலயன், 27. 2.

கருணைமட்டு, 6. 129. [See வான்.]

கருது, *v.* think of, regard, 3. 15; 4. 43, 171; 5. 366; 10. 66; 26. 26; 36. 17; 45. 33.

கருத்து, *n.* [§ 190], thought, attention, intention, 3. 16; 21. 4; 23. 2; 31. 10; 49. 12.

கருமம், *n.* [S. KARMA], act (of worship). 15. 25. Comp. விவேக.

II. *v. a.* [§ 64], purge away, 5. 32; 23. 9; draw from the scabbard, 36. 15.

கழிப்பு, *n.* guilt; what is rejected, refuse. 50. 3.

கழுக்குடை, *n.* trident, spear: *திரிசூலம்*, *முத்திலவேல்*, *ஈட்டி*, 2. 110; 19. 28; 36. 6. See *படை*.

கழுக்குன்றம் (or *குன்று*), *n.* name of a place: *Eagle-hill*, 2. 89; 4. 191. See introduction to 30.

கழுத்து, *n.* a demon: *பிசாசம்*. 5. 27. [Comp. *Kāci Kh.* 87. 9; and *Muir*, vol. iv. p. 379.]

கழுநீர், *n.* a water-lily, 2. 113.

கழுமலம், a *Çaiva* shrine; a name of *சீகாழி*, 2. 88.

கழுமு, *v.* join, 25. 29. Comp. *குழுமு*, *குழுவு*, *கெழுமு*.

கழுவு, *v.* wash away, 7. 50. [*கழி*, *√கழ்*.] *கழுமணி*, a perfect gem, 6. 108.

களன், *n.* [from various *S.* roots], expanse.

பெருக்களன், open place, 5. 139.

கனி.

I. *n.* joy, gladness. 6. 56, 57; 10. 62. [See *S. HLĀD.*]

கனி கூட, *v.* joy exceedingly, 7. 57; 25. 34; 33. 33; 49. 5. See *கூட*.

II. *v.* [§ 64], joy, exult; make glad, 3. 121; 6. 56, 129; 21. 33; 22. 24; 23. 9; 32. 1, 41; 34. 4; 49. 1.

கனிப்பு, *n.* joy, 23. 40.

கனிநறு, *n.* a male elephant, 3. 178.

களை.

I. *v. a.* [§ 57], root out, destroy, 4. 101; 5. 255; 6. 75, 113, 132; 32. 7.

II. *n.* weariness; fault, 6. 132.

கள்.

I. *n.* the honey in flowers; falsehood. 5. 182.

கன்னை, false me, 6. 8.

கள்ளம் = *வஞ்சகம்*. 2. 55, 65; 6. 56.

கள்ளம் for *கன்னை*, falsehood, 4. 171.

II. *v.* [§ 56. (III)], deceive, steal, [*கள்ளுகிறேன்*, *கட்டேன்*.]

கள்ளப்படு, become false, 10. 62.

கள்ளம், *n.* theft, evil, 5. 138; 31. 32.

கள்ளன், a deceiver. 5. 23; 10. 41, 73.

கள்ளமேன், 5. 195.

கற, *v.* [§ 66], milk, 1. 46.

கறங்கு, *v.* sound, rustle, 2. 108; 11. 29.

[See *N. Lex.*]

கறு, *v.* [§ 64], detest, be wroth with, 5. 139.

கறை, *n.* (1) a stain, blackness. Comp. *கருமை*.

கறைக்கண்டன் = *கறைமீடற்றன்*, 6. 128; 10. 33.

முயற்கறை = *பிறை* (met.), 6. 138. [*Nil.* 151, 176.]

(2) a mortar: *கறை உரலை*, 9. 13.

கற்பகம், a tree of *Indra's* paradise, yielding every fruit: *இந்திரன்கற்பகம்*, *கற்பகவிருட்சம்*, 9. 10.

கற்பம், *n.* [*S. KALPA*], an aeon; period of phenomenal existence, 3. 54.

கற்பனை, *n.* [*S. KALPANA*], instruction, 21. 26. Comp. *கல்*, *கற்பி*.

கற்பி, *v.* [§ 160; ? from *S. KLRIP*], teach, 21. 26. See *கல்*.

கற்பு, *n.* = *கற்பனை*, 30. 21.

கற்றறு. See (1) *கல்*; (2) *கன்று*.

கற்றறு. See *ஆ*.

கற்றறை, *n.* a collection of hairs, rays, &c.: *கற்றறைச்சடை*, 9. 55; 35. 2.

கனகம், *n.* [*S.*], gold, 2. 39; 4. 98.

கனவு (*கனவு*), *n.* a dream, sleeping state. [Comp. *நனவு* and *K. Lex.*]

கனவையும், even in a dream, 4. 74, 143; 9. 62; 11. 37.

கனல், *n.* fire: *அனல்*, *நீ*, 5. 29. [*N. Lex.*]

கனி.

I. *n.* ripe fruit, sweetness: *பழம்*, 2. 142 (*சுரு*) = sweet; 3. 162, 178; 4. 97; 5. 106, 'like sweet ripe fruit'; 5. 374; 8. 27; 9. 54 (*செங்*); 37. 13.

II. *v.* [§ 57], grow sweet; be filled with sweetness, 22. 10; 37. 37.

கனிவி, *v.* [§ 160], 6. 135.

கனினை, *v.* sound: *சிலம்பு*, 11. 37.

கனகமேன், 'Thou with tinkling anklets,' 27. 27.

கன்னம் in comp. for *கல்*, 10. 42.

கன்று, *n.* a calf. 10. 37 [*உந்து*]; 15. 6; 19. 11.

vata Purāṇa, IV. §§ 2-7; Kāçi Kh. 87. 11, &c.

‘. . . . ஊன் சுழித்த வெண்டலை
திருத்திய தாமரை செக்கை கொண்டதே!’

காமம், *n.* [S. KĀMA], love; lust.
காமன், the god of love, 15. 41; 29. 10. See
ஆணக்கன், வேள்.

காமச் சுரவு, ‘the sword-fish lust,’ 5. 106; 24. 15.

காம்பு, *n.* a handle. 9. 13.

காயம், *n.* [S. KĀYA], the body, 5. 131,
241; 6. 163; 11. 29; 23. 19; 33. 32.
See உடல், உடம்பு, யாக்கை, மெப்ப்.

காய், *v. a.* and *n.* [§ 57], be hot, angry;
consume, 6. 200; 12. 3; 15. 41; 29.
26. [Comp. S. KĀÇ and KAM.]

காரணம், *n.* [S. KĀRAṆA], cause, 6. 8;
26. 13; 31. 1; 49. 12.

காரணன், *n.* a causer. 4. 224.

காரிகை, *n.* [S. KĀRIKĀ], a lady.

காரிகையர், 49. 2.

கார் = சுருநிறம், blackness, darkness, 6.
9; 7. 49, 70; 13. 39; 18. 33; 29. 13.
See சுருமை. [Comp. S. KĀLA.]

காரைக்கால் ஆம்மாள், legend, 7. 57, &c.

காலம், *n.* [S. KĀLA], time : கால், 5. 30-
32, 172, 213, 314; 7. 14; 12. 44; 30.
20; 36. 14, 17.

காலந்தரம், *n.* [S. ANTARA], an interval of time,
12. 43.

காலன், *n.* [S. KĀLA], the god of death :
யமன், 9. 70; 15. 41; 23. 34; 29. 26.

கால்.

I. *n.* a leg, foot, post, stalk : பாதம், 2.
135; 9. 70; 16. 1; 29. 26. See
விசை.

மடிககால், root of the hair, 3. 170.

II. a channel : வாய்க்கால், 23. 5.

III. for காலம், time, 7. 57, 58.

IV. [C. GĀLI], wind : காற்று, 2. 135;
3. 24; 5. 29, 106, 277; 6. 80; 22. 23;
27. 25.

உயிரகால், the restless wind : உதாத்தி.

காலை = (1) காலம், 4. 26; (2) morning :
காலமே, 4. 28.

காலி, *n.* the blue lily, 32. 18.

காளி, *n.* [S. KALI = the black one], a

wife of Çivan; a demoness, 2. 142;
12. 56. Comp. Muir, vol. iv. p. 421, &c.

காற்று, *n.* the air, wind, 5. 252. [கால் IV.]
As an element : வாயு, வளி.

காண், காணம், *n.* [S. KĀNANA], a wilder-
ness, forest : காடு.

காண்புலி, 3. 32; 12. 45; 40. 29.

காணவன், a forester, hunter, 49. 8. See கிராதன்.

கிஞ்சகம், *n.* [S. KIŅÇUKA], (1) the
Butea frondosa : முருக்கம்பூ. (2)
crimson colour (like its flowers),
2. 15; 19. 17.

கிட, *v.* [§ 65], lie; remain inactive,
1. 60; 37. 6.

கிடத்தோன், 5. 85; 6. 180; 7. 4; 10. 66; 40. 33;
41. 14, 27, 38; 50. 10.

கிடத்தோன் [Nārāyaṇan], 23. 29.

கிடப்பன், 3. 109.

கிடத்தினைபை, ‘thee, who hast lain,’ 5. 129.

கிடத்தி, ‘wilt thou lie?’ 7. 28.

கிடத்து, *v.* [§ 160], lay to rest.

கிடாதம் for கிடத்தி [III Gr. 86], laying to rest,
3. 109.

கிடப்பு, *n.* state, condition, 43. 24, 36.

கிண்ணம், *n.* a cup, 5. 366.

கிராதன், *n.* [S. KIRĀTA], கிராதவேடன்,
in disguise of a mountaineer, 2. 15.
[Comp. Mahābhārata III. xxxvii.
63, &c.]

கிருமி, *n.* = புழு [S. KṚIMI], a worm,
4. 14.

கில் (கிற்) = ஆற்றல். This is regarded
as a verb (like கல்); கில் (கில்ல்),
கிற்கிறேன், கிற்றேன், கிற்பேன்; fol-
lows an infinitive, and may = ‘be
able.’ But க is not doubled!

கிப்பு seems often redundant.

கித்திலேன், I cannot. See 5. 164.

கிற்பன், one who can.

கிறநவ = கிலநவாத. ever active, restless, 5. 133.

கில்லேனே, 5. 132, 260. Here may be = ஆற்றேன்
[ஆற்ற + கு + இல்லேன்].

இருக்ககில்லேன், I cannot remain, 25. 6.

அறியகிற்பார், 22. 28.

கிழ : கிழமை, ownership.

கிழவோன், owner, = உடையான், 2. 146;
3. 19.

கயில், *n.* [S. KŌKILA], a bird, famous for its song, 14. 25. [See note on 20. 9.]

Indra became a Kuyil, 20. 9. [See Kāṣi Kh. 89. 32.]

கயில்பத்த, the Kuyil dead, 18. Comp. the ten forms of address!

குரம்பை, *n.* the body: சரீரம் [குடம்பை] உடம்பு, 3. 172, 173; 5. 215; 24. 3; 26. 29; 37. 6; 42. 29.

குரவு, *n.* perfume, 5. 66; 26. 18. [Comp. S. KHURA.]

I. குரு, *n.* [S. GURU], a divine teacher, 4. 91; 25. 10. = தேசிகரத்தினம்.

குருமணி, 1. 3; 50. 15.

குருவன், 5. 270. குருபன், 4. 76.

II. splendour: குருநீர்மதி [S. GHŪI], the bright moon, 6. 104.

குருகு, *n.* a small bird: குருவி, குரீடி [குறு], 7. 29, 49; 20. 9.

குருவி, *n.* = குருகு, 4. 208.

குருடி, blindness.

குருடா [§ 131], a blind cow. 5. 347.

குருந்து, குருந்தம், *n.* a fragrant tree: *Trichilia*, 2. 61; 29. 3, &c. It was under one of these trees that Çivan appeared to Māṇikka-Vāṅagar. [T. Va. Ūr. Pur. II. 15.]

குருள, *n.* the young of wild animals. 4. 166.

குரை, *v.* *n.* [§ 64], [S. KUR], sound.

குரைதழல்கள், tinkling anklets, 13. 42; 23. 30.

குரைகடல், 12. 29; 34. 29.

குலம், *n.* caste, race: குடி, 5. 154; 6. 113; 10. 21; 11. 77; 31. 17.

குலத்தான், upholder of the family, 7. 39.

குலாருகுலம், a Brahman, 6. 112.

குல, *adj.* rare, distinguished, 16. 11.

குலவு, குலாவு [உலாவு], *v.* hold familiar intercourse, shine resplendent, 31. 20; 41. 18; 43. 2, 7.

Bend, curve: வளை, 7. 63.

Shine, or curve, or walk, 23. 27. குலாம் = குலாவும்.

குலா குலாவு, குலாவும்புத்த, 'the deced of joyous communion with the saints in resplendent நிலை,' 40.

குலாத்திலை, 'Tillai the joyous, resplendent home,' 40. 4, &c.

குலுங்கு, *v.* *n.* shake, 14. 33.

குவலயம், *n.* [S. KUVALAYA], earth, 7. 46; 16. 43.

குவலை, *n.* [S. KUVALĀ], the water-lily, *Pontederia*.

குவலைக் கண்ணி, 'whose eyes are like K. flowers,' 3. 64.

கைபுக் குவலைக் கார் மலர், 'the dark flowers of the blooming K.,' 7. 49.

குவால், *n.* a heap, 3. 124.

குவி, *v.* *tr.* and *intr.* be conical, glo-bular; clasp, as hands in prayer. [தொழு.] Comp. கவி.

குவிமுலையார், 39. 2; 51. 22.

குவிமலர், 40. 21. கரம் குவிவார், 1. 9.

கிரங்குவிவார், 1. 10.

குவை, *n.* heap, conical pile.

குவைப்பதி, 4. 187.

குழகு = அழகு, beauty.

குழகன், epithet of Çivan = கந்தான், the beautiful, 3. 12; 33. 40.

குழல், *n.* a musical pipe, flute, 24. 31. [குழ, hollow.]

Woman's hair, a chignon, 5. 66; 7. 53; 26. 18. See தாழ், கூந்தல்.

மருவார் மலர்க் குழன்மாத = உமை, 10. 54.

So. குழலி, she with hair rolled up, 2. 80; 5. 373; 7. 66; 29. 9.

குழலினர், 15. 8. குழலினர், 41. 14.

குழறு, *v.* stammer out, 21. 38.

குழாம், *n.* company, band, swarm: கூட்டம், 4. 48; 7. 53; 9. 25; 11. 45; 16. 13; 42. 26.

குழுழு, *v.* [S. KUL, KULA], collect, flock together: கூட்டங் கூடு, 21. 14. [குழுவு.]

குழை.

I. *v.* [§ 64], make soft, bruise; utter softly and sadly, 4. 219; 33. 1, &c. குழைத்தபத்த, 33.

II. *v.* [§ 57], languish; grow tender, be crushed.

அகக் குழையேன், my mind grows not tender, 4. 67; 5. 53; 6. 197.

III. *n.* ear-rings, 7. 53; 10. 69.

குளம், *n.* [S. KŪLA], a tank. Comp. குழி, குட்டம்.

குளவாய், 3. 90.

குளரி, *v.* [§ 64], bathe, 6. 168; 36. 9.

army: கடைக்கூழை, 46. 7; women's back-hair? கூழையர், 24. 17. See குழல்.

கூறு.

I. *v.* proclaim, publish, tell out, impart: இயம்பு, பகரு, உரை, 19. 38; 33. 16, 17.

II. *n.* share, part: பங்கு, பாகு, 2. 107; 51. 31.

கூர், 3. 64; 5. 266; 33. 6; 39. 2; 40. 37. கூறகூர், 2. 26; 5. 66.

கூற்று, *n.* Yaman: கூற்றம், கூற்றன், கூற்றவன், 5. 180; 6. 98; 13. 57; 35. 37; 36. 37.

கெடி, *n.* glory.

கேடி, O noble ones! 34. 18.

கேடு.

I. *v.* intr. [§ 68; see *Nāl.* and comp. S. KHID. See also கேடு], perish, be destroyed, 5. 128; 11. 69-72; 14. 36, 39; 24. 32; 26. 18; 43. 11; 50. 13.

II. *v.* *tr.* [§ 64], destroy, 1. 6; 5. 128; 11. 67; 31. 39.

கேட்டேன், I ruined one, 10. 26.

கேட்டத, my ruined state, 33. 12.

கண்செட்ட, blind, 5. 211.

கெண்டை, *n.* carp-fish: கயல், 41. 38.

கேழ், கெழுமை [S. KĀḌ; see கேழ், கேள், கிளர்], splendour.

கேழுநிலை, O source of light! 21. 15. Hence *v.* கேழு, கேளு. The root indicates 'connection; light.' Its forms are கேழு, கேழ்.

கௌரி (கேழறு), *n.* a large fish, 2. 17. [Comp. S. KHALIḌA.]

கேடு, *n.* destruction, 5. 109, 228, 321; 12. 28; 19. 17; 50. 13. [கேடு.]

கேடு, 10. 26.

கேடு, a destroyer, 34. 2, 13; one ruined, 30. 10. [See வினை.]

கேதம் [S. KHĒDA], distress: துன்பம், 3. 78; 31. 39; 43. 36. Comp. கேடு.

கேவலம், *n.* [S. KĒVALA], absoluteness, isolation, 43. 24.

கேவடர் [S. KĒVARTĀ], a fisherman, 2. 17. [See Tiruvīlai. 57; Note on 8. 11.]

கேழல், *n.* swine, boar, hog: பன்றி, 43. 24. [Tiruvīlai. 45.]

கேழ்.

I. brilliance. 8. 103. See கெழு-மை.

II. comparison. Comp. கேள்.

கேள், incomparable, 7. 30.

கேள்.

I. *v.* *n.* [§ 70], hear; ask; obey, 5. 109, 111, 302; 8. 31, 67; 26. 13.

கேள்வி, *n.* hearing, 5. 313.

கேட்ட, *v.* [§ 160], cause to hear, 5. 111.

II. affinity, kinship: கெழு, கேழ்.

கேள்வன், *n.* husband, 9. 51. [? From கிழவன்.]

கை.

I. *n.* a hand: கரம், 3. 162; 5. 2, 4, 288; 7. 73; 8. 13; 14. 20; 35. 26.

கையம்! 23. 34.

கொழுக்கை, a worshipper, 4. 131.

கைக்கொள், wield, carry, 2. 110; 19. 28.

கைதரு, *v.* help, 4. 89.

விசைக்கையன், Vishnu, 23. 39.

கைமரது, recompense: மீதியுபகரம், 22. 6, 40; 48. 4.

II. trunk of an elephant: தும்பிகை, 5. 161; 6. 94.

III. place; space, 3. 78.

கையு, completely, so as to fill up the void, 8. 76.

கையன் = கயன், a base fellow, 23. 2.

[See K. and N. Lex.]

கையலை [S. KAILĀSA], Çivan's paradise:

கயிலை, 2. 146.

கொக்கு, *n.* a heron, 11. 77. [Tiruvīlai. 48.]

கொங்கு, *n.* perfume, 7. 66.

கொள் குண்டுகருள் குழலி . . . 'having coils of dark hair that drinks in perfume,' 16. 53.

கொங்கை, *n.* the bosom, 2. 16; 5. 300; 7. 52; 14. 33.

கொங்கையர், women, 6. 5.

கொடி = விருது, துவசம் [from கொடு, crooked, flexile. S. KŌṬA], I. a flag, banner, 2. 104; 9. 10; 19. 38, 40; 25. 1.

கொடிமங்கை, a place, 18. 10.

வெல்கொடியோள், 4. 95; 9. 63.

II. a creeping plant, 6. 77; 33. 6.

கொடிறு = குறடு, pincers; jaws; an elephant's jaw, 4. 63.

കേരളം.

I. v. [§ 64] = ക, ക്ര, ക്ര, give, 2. 88.
കേരളം, n. a gift, 2 for കേരളം, 30. 32

II. adj. = ക്ര, evil, base, cruel, severe,
33. 1, 2; 50. 15. Comp. ക്രമം.

കേരളം, n. [§ 131], cruelty, 5. 339.
കേരളം, fierce, 6. 76.
കേരളം, കേരളം, 3. 171; 5. 212; 32. 13

III. for കേരളം, 7. 14; 51. 26.

കേരളം, v. [§ 62; Karra], 663].
send whirling away, 3. 12.

കേരളം, v. [§ 62], strike on a tambour.
In xi. കേരളം seems to be the Telugu im-
perative, first person plural: കേരളം, 'strike
we'

കേരളം, n. a cloud: കേരളം, 30. 17.
Comp. 3. 65, 95.

Anepithet of Givan: കേരളം [Comp. Tiruvil. 110.]

കേരളം = കേരളം. In 40. 4,
8, &c. = കേരളം.

കേരളം, n. cluster, 6. 119.

കേരളം for കേരളം, 18. 37; 51. 22.

കേരളം, n. a branch, bough: കേരളം,
6. 76; 18. 24; 40. 21, 37.

കേരളം, n. കേരളം, കേരളം, 6. 26, 6. 27

കേരളം, roundness: കേരളം, 40. 37.

കേരളം, v. [§ 57], pluck, cull: കേരളം, 13. 4,
&c.; 41. 25; 42. 22.

കേരളം? കേരളം കേരളം, 2. 27. കേരളം
കേരളം? It may be a Telugu form. AM. 30.

കേരളം.

I. v. [N. Lex.], kill, destroy, 5. 384;
9. 70; 12. 9, 64.

II. കേരളം, an expletive generally
with an interrog., 5. 329; 22. 37.
കേരളം, 'When, what, what?' 27. 4, 5.

കേരളം, n. a creeper, a kind of
Bryonia, 6. 5; കേരളം കേരളം.

കേരളം, v. [§ 64], sweep down, carry
away as a torrent, 3. 84, 6. 187.
Comp. കേരളം.

കേരളം - മന. The idea is 'luxuri-
ance, softness, tenderness'. See
കേരളം, കേരളം [§ 131].
കേരളം, 6. 111. കേരളം, 22. 17.

കേരളം, 6. 104, 105. കേരളം, 6. 105.

കേരളം, 6. 105, 106, 107.

കേരളം, 6. 105, 106, 107.

കേരളം, v. kindle, burn up, 6. 73.

കേരളം, n. a fire-brand, 6. 33.

കേരളം, n. pillage, booty, pestilence,
4. 33.

കേരളം, v. take, receive, acquire,
comprehend, 3. 112, 5. 181, 22
37, &c., 36. 9, 11, 46. 4. [Conn. to
കേരളം, § 76, III.] See 88.

കേരളം, 6. 27.

കേരളം, 'By what name?' 6. 110.

കേരളം, 'what a day!' 4. 65, 22. 7.

കേരളം, കേരളം.

കേരളം, n. കേരളം, 2. 8, tenet.

fact, 2. 8, 36, 45, 61, 6. 18.

കേരളം, 2. 8, 36, 45, 61, 6. 18.

കേരളം, the Day of my ... 4. 105.

കേരളം, n. victory: കേരളം, n. m.

കേരളം, 9. 63.

കേരളം, 2. 8, 36, 45, 61, 6. 18.

കേരളം, 6. 112.

See കേരളം, കേരളം.

കേരളം, 2. 8, 36, 45, 61, 6. 18.

കേരളം, n. a tree (*Cassia fistula*)
8. 94, 97, 9. 73, 13. 17, 34, 36. It
has long fragrant yellow leaves
[Ainslie, vol. i. p. 61.]

കേരളം, 2. 8, 36, 45, 61, 6. 18.

കേരളം, 2. 8, 36, 45, 61, 6. 18.

കേരളം, 2. 8, 36, 45, 61, 6. 18.

III. കേരളം, 'What, what?' 27. 4, 5.

കേരളം, 'When, what, what?' 27. 4, 5.

I. കേരളം, n. a king, god, 2. 17,
5. 116, 119, 8. 47, 9. 28, 13. 2,
33, 9. 1, 36, 37, 37. See കേരളം,
കേരളം.

II. as *adj.* great, heavy, 2. 72.

കേരളം, 2. 72, 3. 112, 5. 181, 22
37, &c., 36. 9, 11, 46. 4.

കേരളം, 2. 72, 3. 112, 5. 181, 22
37, &c., 36. 9, 11, 46. 4.

III. [§ 64], link, to, tingen, 47. 11
കേരളം, n. the silk cotton tree, *B. m.*
കേരളം, 39. 2.

கோடி, *n.* [S. KŌṬI], ten millions, 3. 4; 4. 44; 16. 14.

[For கொடி, a banner, 2. 104.]

கோடை, *n.* the intense heat of the hot season, 3. 71.

I. கோண், *n.* [S. KŌṆA], a curve, 16. 29. கோணப் பறை, the much-curved crescent moon, 35. 37.

II. கோணு, *v. n.* bend. See கோடு. கோணுதல், 4. 70.

கோது, *n.* fault, impurity, 7. 39; 19. 40, 25; 43. 2.

கோதரட்டு, *v.* purify, 7. 19, 66; 8. 117; 19. 10; 23. 30.

கோதிர, pure, 22. 17; 31. 20.

கோதை, *n.* a wreath of flowers: கோதைக்குழல், 7. 53.

கோத்தும்பி, the dragon-fly, *Euplea splendens*, 10. 4, &c. See கோ and தும்பி.

கோபம், *n.* [S. KŌPA], anger: சினம், 3. 73.

கோமளம், *n.* [S. KŌMALA], tenderness, 5. 270; 6. 77; 41. 23. [Or, by met. = உமை.]

கோமான் = கோ, king, 5. 55; 7. 63; 43. 9; 45. 10; 48. 3.

கோயில், *n.* [கோ + இல்], a palace, temple, 5. 55, 382; 9. 15, 19; 12. 9; 22. 39; 37. 21, 37.

கோல்.

I. *n.* beauty: கோல் வளையாள், 11. 77; 51. 22. Comp. கோலம்.

II. branch of a tree: மரக்கொம்பு. கோற் றேன் = கொம்புத்தேன், honey from the bough, 3. 157; 19. 25; 34. 29.

கோலாலம், *n.* [S. KŌLĀHALA], ? = கோலாகலம், uproar, 12. 29.

கோலம்.

I. *n.* [S. KŌLA, GŌLA], majesty, splendour, beauty, seemly array, form, 2. 30, 72; 5. 170, 257; 7. 19 (*adv.*); 8. 50; 10. 72; 18. 10; 30. 16, 17; 43. 7.

கோலம் குளிக்க்த, in auspicious majesty, 13. 42.

கோலச் சடையாள், 14. 50; 16. 43.

கோல மறை யோள், 33. 40.

II. epithet of Çivan, = 'form unique,' 5. 170.

III. a raft: தெப்பம், புணை, 50. 12.

கோவணம், *n.* [S. KAUPĪNA], a small waist-cloth, 12. 2.

கோழி, *n.* domestic or wild fowl: சேவல், 7. 29; 20. 9.

கோள். See கொள்.

கோன், *n.* a king: கோ, கோமான், 1. 9; 2. 40; 5. 59, 118, 119, 219, 339; 7. 50; 9. 7; 10. 1, 52; 16. 11; 19. 1, 17, 25, 37; 33. 16, 40; 43. 9.

கோணன், 8. 83; 13. 46.

கொ = (கவ்வு).

கொளரி, *n.* [S. GAURI], a name of Çatti, 9. 3.

கொவு, *v. a.* grasp, take, 3. 133. [கவ்வு.]

ச

சகம், *n.* [S. JAGAT], the world: உலகு, 4. 68; 21. 10; 41. 35.

சகலம் (சகலம்), [S. ÇAKALA]: (1) all; (2) material being.

சகலர். NOTES IV, XII.

I. சங்கம், சங்கு, *n.* [S. ÇAṆKHA], a conch-shell, 7. 51; 9. 53; 20. 9; 49. 57. வெண்சங்கு, 7. 29.

II. *n.* an assembly [S. SAM + GĀ], 43. 39. [See திருவிளையாடல், 51, 55, 56.]

சங்கமம், *n.* [S. SAM + GĀ], association; opposed to தாவரம் [S. STHĀ]: that which has power of locomotion, 1. 30.

சங்கரன், *n.* [S. ÇAṆ-KARA = maker of bliss. Comp. ÇAM-BHU], an epithet of Çivan, 5. 241, 256; 10. 25; 22. 37; 23. 10; 44. 6. (= சகத்தை உண்டாக்குவோன்; but from S. ÇAM + HRI = destroyer. See Tiru-arul-payan I. 8, 9. NOTE XII.)

சச்சையன், *n.* the essential Being, 6. 120, 121.

எல்லாம் பெருந்கஞ்சுஞ்சு சாரமாயிருப்பவன். [S. SAÑ-JAN.] சச்சை = சத்தை = சரம், essence.

சுடை, *n.* [S. JAṬĀ], top-knot of braided hair, 5. 256; 6. 144; 12. 26, 27; 33. 3; 34. 7, 24; 39. 5.

சுடைப்பிழ்ஞ்சு, 23. 27. கற்றை வர் சுடை, 35. 2.

சுடையவன், 6. 4. சுடையப்பன், 8. 64.

கொன்றைச் சுடையாள், 16. 32.

சுட்டி, *n.* rule, regulation, 30, 6. [Perhaps S. SHASHI, SHAI.]

சுட்டு [S. ÇATHI], evil, 10, 25 (?).

சுண்டம், *n.* [S. CHANḌA], violence.

சுண்டம், *n.* a hurricane, 4, 25.

சுண்டேசுரநாயகர் [S. CHANḌA + 10-VARA + NAYANA = 'Durgā's Lord's devotee'], a devotee, 15, 25, 28; P. Purāṇ. III. (vi), vol. i. p. 512.

சுது, *n.* [S. CHATURA; comp. சதுரிமம்], (1) ability, cleverness: சதுரிமம், சாமித்திரம், 4, 71; 5, 56, 12, 30, 74; 36, 5.

சுது, *n.* cleverly, 2, 28, 23, 27, 22, 37, 41, 39.

சுது, *n.* 21, 10.

(2) four [S. CHATUR].

சுது, *n.* Brahman, 11, 18.

சுத்தி [S. ÇAKTI], 'energy', 4, 44; 9, 1. See introduction to 7, and NOTE XIII. In Çiva-Ānanda-bhāṣā, p. 59, is a valuable excursus on Çatti.

சுத்தமம், சுத்து, *n.* [S. CHANDANA], sandal-wood: *Santalum album*, 3, 89, 4, 203; 17, 29.

சுத்திரம், *n.* [S. CHANDRA], = சந்திரம், the moon-god, 8, 85, 12, 13; 13, 58. In the slaughter at Dakṣha's sacrifice he lost his head.

சுந்தம், a name of Çiva.

சுந்தம் [S. CHANDRĀDYĀ], a shrine so called, 2, 97.

சுமம், *n.* [S. SAM + 1 = together], sect, 3, 17, 79; 11, 65; 15, 21; 43, 9.

சுமம், *n.* sectarian disputant, 4, 32.

சுமம்.

I. [S. JAYA], victory, 2, 58.

சுமம், S. JAYA-JAYA, 'victory', 4, 8, 5, 3, 248. See சுமம்.

II. *n.* [S. KSHAYA], destruction, 12, 16.

சுரு, *n.* [S. SARU], a thread, string, 12, 2.

சுரு, *n.* [S. CHARAṆA], a foot; support, 4, 105; 10, 34.

சுரு, *n.* refuge: சுரு, 5, 257; 30, 23.

சுரு, *n.* [S. ÇRĀDDHA, ÇĀRA], faith, devotion: சுரு, 4, 51.

சுரு, *v.* [§ 57], be overturned, 14, 13.

சுரு.

I. *n.* [S. JALA], water, 12, 9.

II. malice [S. CHHĀMA], 12, 9, 7, 18. [Comp. Muir, vol. v. p. 195.]

சுரு, *n.* [S. JAMĀNDHĀRA], an Āśura slain by Çiva, 12, 69.

சுரு, *v.* [§ 64, S. ÇHA], be weary, spent, 4, 59; 49, 58.

சுரு, *n.* 2, 139, 11, 7.

சுரு, *n.* [S. ÇĀPĀLA], fluctuation, weakness, as of an infant, 11, 69, 50, 17.

சுரு, *n.* fault, ignorance, falsehood, 30, 6.

சுரு, *n.* [§ 58] die, 3, 155; 5, 12, 13, 72, 115, 14, 17, 35, 25, 50, 23.

சுரு, *n.* 20, 22, 23, 24, 25.

சுரு, *n.* death, 39, 27, 51, 29.

சுரு, *n.* [S. SĀGARA], a sea, 4, 25.

சுரு, *v.* deviate, 'the overturned offering', 14, 13.

சுரு, *n.* [S. JĀMI], tribe, caste, 15, 29, 31, 17; 49, 58.

சுரு, *n.* = சுரு, சுரு [S. SASTRA], science, 2, 69, 4, 50, 11, 65.

சுரு.

I. *n.* acclamation, with loud acclaim. In 2, 28, Com. says சுரு, சுரு. If so, from S. SARATHI, 43, 32, 15, 18. [Comp. சுரு and S. SARU.]

II. *v.* apply, put to, do e. 12, 8.

சுரு, சுரு, *n.* [S. ÇĀNTA], aromatic fragrant paste, 2, 31, 4, 2, 3, 6, 12, 10, 70; 41, 6.

சுரு, *n.* [S. ÇĀNTA], aromatic paste, 17, 29.

சுரு, *n.* and *n.* bend bow, 5, 27.

சுரு, *n.* [S. ÇĀNTA], aromatic paste, 17, 29.

சுரு, *n.* beauty, 4, 31.

சுரு, *n.* [S. ÇĀNTA], aromatic paste, 17, 29.

சுரு, *n.* [§ 57] bring, approach, draw near, 1, 87, 4, 71, 50, 79, 7, 5, 10, 34, 11, 7, 21, 28, 27, 3, 36, 5, 15, 8.

சுரு, *n.* [§ 71], abound, 3, 20, 3, 20, 3, 20.

much, abundantly, utterly, 16. 44; 19. 38; 25. 24; 33. 36.

சாழல், *n.* a woman's play: திருச்சாழல், 12. See introduction to 12.

சாற்று, *v.* speak, declare: பகைசாற்று, 14. 22; 36. 5. Comp. சாத்து.

சிகாமணி, *n.* [S. ÇIKHĀ-MANI], gem worn on the crest: Çivan, 30. 18; 49. 56.

சிக்கென, *adv.* [§ 273, என = என்று], tightly, 5. 130; 36. 40; 37. 4, &c.

சிட்டி, *n.* excellence, 10. 28.

சிட்டன், *n.* [S. ÇIṢṬA], the excellent one; pl. சிட்டர், saints, 9. 74; 10. 28; 30. 7; 42. 6. Comp. விசிட்டர். Sometimes confounded with சித்தர்.

சிதடர், *n.* blind men, ignorant persons: குருடர் [சிதடு = குருடு], 51. 33.

See புராணாறு, 73. 7: தஞ்ச புலியிடறியிடுதடன் போல, like a blind man that has stumbled over a sleeping tiger. See, also, the same 28. 1, where சிதடு, உறப்பில்பிண்டம், கன், குரன், ஊம், செவிடு, மா and மஞ்சர் are the eight imperfect forms in which a human embryo may develop.

சிதலை, *n.* white ants: சிதல், கறையான், 6. 163. [See N. Lex.]

சிதை, *v. tr.* [§ 64], destroy: கெடு, 15. 25; 33. 7.

v. intr. [§ 57], perish, 25. 9.

சித்தம்.

I. *n.* [S. CHITTA], mind, as seat of volition, 3. 41; 7. 57; 11. 64; 15. 22; 17. 10, 11; 31. 27.

சித்தமலம், 51. 3. சித்தமழையாச், 7. 12.

சித்தவிசாரம், changeful moods of mind, 10. 23.

II. *n.* [S. SIDDHAM], assurance, 4. 42; 42. 40.

சித்தன், *n.* [S. SIDDHA], the perfect, the perfecter; an epithet of Çivan, 29. 31; 37. 30; 46. 7.

சித்தி, *n.* [S. SIDDHI], (1) a name of சத்தி, 9. 3; (2) a supernatural gift, 2. 93; 49. 39. [See T.Va. Ūr. Pur. IV. 93.]

சிந்தனை, thought: சிந்தை, 1. 47, 82; 5. 101; 20. 19; 45. 33; 47. 11.

சிந்தி, *v.* [§ 64], think, 5. 100, 312; 8. 100; 45. 33; 47. 37.

சிந்து.

I. *v.* perish: சிந்தாத, 15. 51; 49. 21. A play on சிந்தாமணி.

II. scatter, 8. 88; 9. 9.

சிந்துரம், *n.* [S. SINDŪRA], vermilion, 18. 20.

சிந்தை, *n.* [S. CHIT, CHINTĀ], thought, mind: சிந்தனை, சித்தம், 1. 17, 19; 5. 312, 313; 10. 57; 17. 19; 19. 13; 22. 19, 39; 23. 15; 30. 18; 47. 43.

சிந்தையர், 19. 23.

சிரம், *n.* [S. ÇIRAS], = சென்னி, தலை, head, 1. 10; 13. 22; 14. 37, 56; 22. 22.

சிராப்பள்ளி, *n.* Trichinopoly, 4. 154. [Tiru-çirā-palli.]

சிரி, *v.* [§ 64], smile, deride, mock, 4. 68; 5. 232; 11. 12; 21. 32, 33; 32. 41.

சிரிப்பி, *v.* [§ 160], cause to deride, 6. 192, 193.

சில, some. [See K.; N.; Nan. Sūt., 170.]

In 7. 6, 25, இவையுஞ்சிலவோ? 'Are these mere trifles?' Comp. சிந், சித், சின்.

சிலம்பு.

I. *n.* an ankle-ring worn by dancers, 2. 53; 7. 51; 9. 53; 11. 80; 13. 69; 41. 15.

II. *v.* tinkle, sing; sound (as a சிலம்பு), 7. 29, 47, 51; 8. 73; 13. 69; 41. 15. See ஆர், ஒலி.

சிலிரி, *v.* [§ 64], rise, bristle as hairs on the body from emotion, 4. 83. So சிலிரிசிலிரி, 27. 31. See உரோமம், மயிர்.

சிலை, *n.* [S. ÇILĀ], a bow: வில், = a mountain bent as a bow, 5. 51; 6. 40, 113.

சிலையன், 23. 12.

சிலவும், *n.* [S. ÇIVAM, √ÇVI], blessedness, 5. 19; 8. 33; 11. 10, 16, 17; 15. 6; 51. 3, 339.

சிலகதி, 6. 164.

v. n. [§ 66], be red: செவ. See செ. சிவன் (சிவம்), *n.*, 1. 12, 17; 3. 56, 62; 5. 34; 7. 12; 11. 25; 22. 8.

கிடப்புகழம் = கைவாசுகுர, Karuga, 19, 11.

கிடப்புகழம், 29, 1, 13, 61, 22 and 28 f. m.

கிடப்புகழம், 1, 63; கைவாசுகுர, 25, 33

கிடப்புகழணி, 1, 19.

கிடவாசுகுர, 5, 33; 33, 7, 23

கிடபுகழம், 31, 11.

கிடைபுகழுகுர, 19, 62. See அழகம்.

கிவியை, *n.* a palanquin, litter, 10, 31, 51, 35. [*Kural*, 37.]

கிழ, *v.* [§ 66; S. CR1; comp. கீழ்], in glory, excel, 1, 47, 61; 35, 31.

கிழப்பம் = கீழ், glory, 3, 8.

கிழவே, 5, 344; 4, 181

கிழகு, *n.* wing: கிழை, 20, 3, 19, 13.

கிழி, *adj.* [§ 131], small, mean: கீழ்ப். Comp. கிழை, கீழ்.

கிழிமை, *n.* meanness, 1, 77; 5, 34; 24, 5.

கிழி:

கிழிமை, 1, 58; 5, 70; 6, 145. கீழிமை, 15, 3

கிழி, little things, 3, 6.

கிழி:

கிழிமை, 5, 205. கிழிமை, 2, 143.

கிழிமை, 26, 37. கிழிமை, 51, 6.

கிழிநீர்:

கிழிநீர், short lived mortals, 6, 199

கிழி, 6, 17.

கிழிமை, *n.* restraint, imprisonment, 3, 89; 6, 188; 22, 19; 23, 24

கிழிநீர்மகல், *n.* [S. CH1 = heart, soul], the hall at 'Chillumbaram': கிழிநீர்மகல் for கிழிநீர், 7, 54, 9, 74.

கிழிநீர்மகல், 9, 207

கிழி, *n.* wrath: கிழிமை, 14, 28.

கிழிமை, 26, 37 and 38.

கிழிமை, கைவாசுகுர, 31, 11

கிழிமை, 11, 4

கிழிமை, கைவாசுகுர, 25, 33

கிழிமை, *n.* [S. CH1HA], sign, clation-sound, 7, 26.

கிழி.

I. *n.* [S. CR1], glory. See கிழகு

II. reproach, 10, 47.

III. matter, pts, 25, 9.

கிழி, *inter.* Fie! Fie! 7, 6.

கிழி, *n.* [S. CH1A], coolness: கிழிமை, 1, 77; 5, 34; 24, 5

கிழிமை, 7, 54, 22, 19

கிழி, *n.* [S. CR1], excellence, rectitude, dignity, glory: கிழிமை, 1, 13, 24, 7, 57, 13, 4, 29, 6, 15, 7, 16, 1, 16, 1, 28, 2, 29, 3, &c., 36, 27, 28, 18, 8

கிழிமை, Thy devoted ones, 7, 34

கிழிமை, கைவாசுகுர, 1, 11, 8, 10, 1, 6, 2, 16, 1, 19, 2

கிழிமை, கைவாசுகுர, 25, 11, 2, 22, 5, 23

கிழிமை, Thy devoted ones, 7, 34

கிழிமை, கைவாசுகுர, 1, 11, 8, 10, 1, 6, 2, 16, 1, 19, 2

கிழிமை, Thy devoted ones, 7, 34

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கிழிமை, Thy devoted ones, 7, 34

சுருக்கு, *v. a.* diminish; waste (?), 6. 89; 7. 61; 37. 10. Comp. சிறு.
 சரை, *n.* a bottle gourd: *Cucurbita lagenaria*, used for lutes, 32. 38.
 சவடு, *n.* stirrup(?), 18. 23; trace, mark, 11. 27; 29. 17.
 சுவர், *n.* [M. ÇUVAR], a wall, 26. 25.
 சுவர்க்கம், *n.* 'Svarga, the paradise of Indra,' 4. 213.
 சுவை, *n.* savour; sweetness, 3. 25; 9. 58; 20. 25; 27. 15; 29. 22; 38. 2; 49. 49. [See N. Lex.]
 சைவநா, 3. 158.
 சுழலு, *v.* [§ 56. (III)], revolve, be whirled round [K.], 6. 116, 127; 50. 10. Comp. சூழ், சுருள், சுற்று.
 சுழி.
 I. *v.* whirl, 3. 85; 4. 55; 24. 15; 26. 26.
 II. *n.* an eddy, 3. 84; 51. 8.
 சுறா, சுறவு, *n.* sword-fish, shark, 5. 106; 24. 15.
 சுற்று, *v.* throw around, gird, go round, 3. 144; 6. 119; 8. 118. See சுழ், சூழ்.
 சுற்றம், *n.* kindred, environment, 4. 48; 8. 118; 11. 42; 13. 2, 5; 41. 17; 45. 9. [See *Kurraḷ* and *Nāḷaḍi*.]
 சுற்றச்சு, relationships, 13. 2.
 சுற்றிச் சுற்றுகொடுவு, 8. 118. [உறவு, உறு]
 சுனை, *n.* spring, fountain, 7. 48.
 சூக்கம், *n.* [S. SŪKSHMA], what is subtle, spiritual: opp. to தூலம், 3. 10; title.
 சூடகம், *n.* a bracelet: கைவளையே, 9. 25.
 சூடு, (1) [S. CHŪDĀ]; (2) see சுட; (3) *v. intr.* wear, assume, wreath oneself with, 5. 123; 8. 97; 34. 23.
 சூட்டு, (*trans.*) crown, adorn with wreath, &c., 5. 123.
 சூரியன், *n.* [S. SŪRYA], sun: அருணன், அருக்கன், 14. 43; sun of grace, 20. 6. Comp. பகன்.
 சூலம், *n.* [S. ÇŪLA], Çivan's trident: கழுக்கடை, மழுச்சூலம், மூவிலைச்சுலப்படை, 9. 67; 10. 71; 39. 5.
 சூழ், *v.* [§ 57], surround, 3. 100, 144; 4. 58; 7. 55; 8. 32; 18. 17; 20. 3; devise, 5. 79, 228. Comp. சுழி, சுற்று.

சூத்த for சூத்த, 5. 63.
 சூதல், a company, 24. 17.
 சூத்தர = சூதல், 34. 31. See தர.
 சூறை = சூறவளி, a whirlwind, 3. 10. Comp. சுழ், சூழ்.
 செ [சே, சிவ; S. çiv], the meanings are (1) ruddy; beautiful; (2) right.
 செ, செய், செய்ய, crimson, 40. 35.
 செக்கச், *n.* and *adj.* redness, red, 27. 31.
 செய்யன், the ruddy one, Çivan, 7. 42; 29. 27.
 செய்யார், 8. 75.
 செய்யவன், one just, impartial, 6. 28.
 செய்யநாதரை, 40. 35.
 செக்கை = வெட்டி, *Ixoracochinea*, a tree from whose crimson flowers wreaths were made for successful freebooters, 5. 116; 34. 35. [P. P. V.]
 செய்ய மெளியன், 6. 123. செய்ய வாய், 19. 13.
 செய்யார், 10. 68.
 செம், red; right, good, 7. 47; 37. 3.
 செஞ்செவே, an irreg. redup. = completely, 28. 22; 35. 35.
 செஞ்சுடர், 3. 77. செத்தழல், 18. 40.
 செம்மை, 37. 11; 40. 38; 51. 33.
 செக்கன், 7. 65; 8. 1; 13. 58; 29. 11.
 செக்கரூர், 49. 31. செக்கமலம், 7. 67; 18. 34.
 செக்கனி, 9. 54.
 செத்தவச்சுவர், 49. 21. செம்மெளியன், 8. 51.
 செக்கரவலர், skilful bards, 34. 3.
 செம்மியன், 5. 267.
 செம்பெருமன், 19. 3; 28. 7.
 செம்பெயர், 5. 205; 9. 15, 19, 64. செத்தி, 47. 3.
 செத்தார், 8. 89.
 செவ் :
 செவ்வாய்ச்சுவர், 6. 161.
 செவ்வாய், 2. 142; 5. 73; 6. 5; 8. 99.
 செடி, (I) *n.* demerit, sin: செடி ஏறு தீமைகள், 5. 331; 25. 33; 33. 7; 40. 6. (2) a shrub, thick foliage, 29. 19.
 செண்டு, *n.* a ball: பந்து. With ஆடு, 9. 69.
 செத்து, செத்தேன், &c., 3. 165. See சா.
 செப்பு.
 I. *adj.* form of செம்பு: 'of copper.'
 II. *n.* a casket of gold, ivory, &c.: செப்பார் முலை பங்கன், 8. 61; 20. 23; 26. 2.

சேவகன், *n.* warrior, horseman, 2. 45, 59, 81; 3. 98; 4. 130; 8. 38; 18. 20; 36. 3; 42. 1, 6.

சேறு, *n.* mire, loam, any paste; sweetness, 20. 3; 27. 6; 34. 31. [See N. 106, and Lex.]

சைவன், *n.* [S. ÇAIVA, from Çiva], Çivan as a guru, 2. 85; 4. 113; 40. 35.

சொரி, *v.* [§ 57; S. SRU, ÇRU], flow down; emit, diffuse, 10. 11; 27. 23.

சொக்கதாக = துய்தாக, 2. 34. [From சொக்கு = beauty.]

சொல் (சொல்லு).

I. *n.*, = மொழி, 6. 149.

II. *v.* [§ 70], 'The Ancient One beyond utterance,' 3. 40, 111; 18. 3.

சொற்பாலத, what may be spoken with, 15. 16.

சொல்லுதற்கரிய, 22. 33; 49. 49.

சோதி, *n.* [S. JYŌTIS], light: சுடர், ஒளி, 1. 62; lustre, 3. 20; 7. 1; 9. 78; 18. 3; 22. 21, 32, 33; 29. 1; 47. 42.

புஞ்சோதி, 7. 5; 39. 6.

சோதியன், 1. 72.

மாதேசோதி, the sun, 10. 3.

சோத்தம், சோத்து, a corr. of S. STOTRAM; in use = போற்றி, — இழிந்தார் செய்யும் அஞ்சலி, 6. 175; 25. 14.

சோமன் [S. SŌMA], the name is variously applied (see Muir), the moon-god, 14. 38; 15. 43.

சோமி, name of a Çatti, 9. 2. NOTE XIII.

சோர், *v.* [§ 60; S. SRU], drip, ooze, distil, 1. 54; drop, fall, 5. 227; droop, faint, languish, 5. 87, 226. Comp.

சுர, சரி.

சோரன் [S. CHŌRA], an adulterer, 5. 226.

சோலை, *n.* a grove: பொழில், 2. 73; 8. 4; 18. 13, 37; 19. 9, 37, &c. [Comp. S. ÇĀLĀ.]

சோழன், a Çōra king, 18. 28. [Nālaḍi, p. 414.]

சோறு, *n.* boiled rice; anything soft, 15. 28. (சோறுபற்று, be effaced.)

சோற்று [S. SVASTU], hail! 6. 175; 9. 30. See சோத்தம்!

ஞ

ஞாயிறு, the sun: இரவி, சூரியன், 7. 76; 18. 17; 22. 25.

ஞாலம்.

I. *n.* the earth = மண்; for நாலம், from நாலு, 5. 110, 171; 7. 5, 18; 13. 43; 18. 12; 23. 33; 30. 19; 36. 18 (Vishṇu).

II. for S. JĀLA = deceit, magic, 2. 3; 16. 45; 49. 23; 50. 25.

ஞானம் [S. JĀNA], sacred knowledge, mystic wisdom, 1. 38, 39, 40, 75; 2. 74; 24. 3.

ஞானி, 26. 22. ஞானக்கள், 10. 5.

ஞானநாடகம், 5. 380.

ஞானக் கரும்பின் தெளி, 9. 57.

ஞானசுடர், 25. 38. ஞானவார், 46. 1.

ஞானறு, *n.*, = நாள், a day.

எஞ்ஞானறு = என்ற, when?

எஞ்ஞானறம், ever, 47. 41.

த

தகப்பன், *n.* father, 9. 51. See தம், அப்பன்.

தகர்.

I. *n.* a ram, 5. 13. It was an *Ajamētham* [S. AJA-MEDHA].

II. *v. tr.* [§ 64], shatter, 8. 87.

தக்கன், *n.* [S. DAKSHA], Dakshan, 5. 13; 8. 85; 12. 17; 13. 14, 59; 14. 46; 29. 10. [See Muir, vol. iv. pp. 200, 372, &c., and 9. 69, &c.; 14. 5-48.]

தகு, *v.* [§§ 68, 117], be fitting, 5. 40, 240.

திருத்தரும், sacred, eminent: மேத்தகு, 3. 16, 20, 23.

தகவே, 5. 38; 45. 8. [தகவு = தகைவு.]

தக்கன், any befitting form, 2. 67.

தக்கது, 5. 225; 33. 21. தகை, 5. 37, (38, 40).

தக்க, befitting, 4. 24. தகவு, *n.*, 35. 25.

தகை, *n.* beauty, fitness, 6. 44-48.

தெகெதகை, 6. 44, 45.

தங்கு, *v.* abide, 16. 8, &c., 50; 23. 34. Comp. தாங்கு.

தசாங்கம் = பத்தடையாளம் [S. DAÇA, ten, + அங்கம், member], the ten attributes or adjuncts of the king, 19. (title).

meaning. See 5. 28-32. [Comp. G. 124.]

திரீதரு = திரீயும். எழுதரு = எழும், 26. 31, 33.

ஒலீதரு = ஒலிக்கும், 2. 146.

பொலீதரு = பொலியும், 2. 144, 145. கனிதரு, 2. 142.

தரு (தரும்) is sometimes = உள்ள, ஆன, 3. 45; 38. 1, 2.

தருக்கு, *v. n.* be proudly obstinate, conceited, 6. 153. [See *Kurra!*, 935.]

தருப்பணம் [S. DARPAṆA], a mirror: கண்ணாடி, 2. 31.

தலம் [S. STHALA], in பூசீதலம். Comp. தலை II.

தலம் [S. STHALA], region, 2. 134; 4. 7. See பூ.

தலை.

I. *n.* head: சிரசு, சுபாலம், 3. 71; 5. 147; 6. 33-36, 159; 9. 69; 12. 17, 20; 13. 1; 25. 30. [N. Lex.]

தலைவன், 5. 155, 233; 6. 160.

தலைப்படு, begin, 49. 46.

தலைஆளி, grant especial favour, 7. 23.

உடைதலை, a skull, 10. 7.

With தமொரு, 3. 152; 41. 2, 6.

இருதலை, on both ends, 6. 32, 33.

தலையாடல், 6. 153; 23. 10. (சுட, be reckless.)

II. = இல் [S. STHALA], place, as ending of locative case, 6. 157, 189; 41. 2.

தவம், *n.* [S. TAP, TAPAS], 5. 17; 34. 37.

The *Kurra!* lifts தவம் into a loftier sphere in ch. xxvii:

'Due penitential pains to bear, while no offence He causes others,—is the type of PENITENCE.'

தவீ, 3. 97; 5. 16; 27. தவம் எய்து, 5. 213.

ஆரத்தவா! 'O mighty ascetic!' 29. 39.

தவ = மிக [S. TU, TAVAS], very, 3. 81.

தவிசு, *n.* seat, 5. 110; 10. 79; 34. 5; 38. 20.

தவிர்.

I. *v.* [§ 64], put away, expel, 3. 98; 11. 30; 12. 24.

II. *v.* [§ 57], 5. 3.

தழல், *n.* fire: அழல், அனல், 4. 66; 6. 173, 189; 29. 14.

With எரி, 12. 59. ஒண்டழல், 18. 30.

செக்தழல், 20. 31. தழலாடி, 39. 5.

தழங்கு, *v.* resound, 24. 39. [N. Lex.]

தழி, *n.*, 6. 188. = தனி, rain-drop (?).

தழு, *v.* [§ 64], stammer, 27. 26.

தழும்பு, *n.* a scar.

காத்தழும்பு, 5. 50; 9. 59. See கா.

தழுவு, *v. tr.* [§ 62], embrace, 25. 29. [N. Lex.]

தழை, *v.* [§ 64], flourish, abound in, 3. 171; 4. 86; 27. 26; 37. 31; 42. 35; 49. 45.

தனரி(ரு), *v. n.* [§ 57], droop, faint, fail, 4. 170; 6. 4; 24. 22; 45. 8.

தனரீவு, faintness, 3. 81; 31. 6.

தனிர, *n.* shoot, 5. 135; 7. 77; 32. 32.

[இளம், செம்.]

தனை, *n.* fetter.

தடனை = காலவிலக்கு, fetters for the feet, 3. 143.

தயி.

I. *v. a.* [§ 64], cut off, 14. 20.

II. *n.* a post, 35. 29.

தன், தன், தத், from தான் [S. TAD].

தனி, *n.* loneliness, existence by itself, uniqueness, 5. 104; 6. 152; 11. 51; 16. 50; 27. 26.

தனியன், one who is alone, 5. 104, 105; 12. 10, 11. See தம்.

தனிமை, loneliness, 5. 272.

தனை, (so) much: இத்-அத்-எத்தனை, 5. 302-304; 10. 9, 11.

தன்மயன் [S. TAN-MAYA], the self-subsisting, 11. 70.

தன்மை, state, nature: தத் துவம், 2. 67, 95, 99; 5. 38, 232, 233; 22. 26.

தாங்கு, *v.* [S. DHĀ], bear, 6. 4; 12. 60. [K., N.]

தாங்குநர், 6. 91.

தாணு [S. STHĀṆU], an epithet of Çivan as the liṅga, 44. 19.

தாது [S. DHĀTU, DĀTU], the pollen or filaments of a flower, 13. 52; 16. 32; 19. 9.

தாதை = தந்தைதாதாய்! Vishṇu is Brahmā's father, 9. 11; 10. 31; 14. 18, 51; 15. 26; 27. 33. Muir, vol. iv. p. 230.

தாபத, *adj.* [S. TĀPASA], ascetic, 17. 33.

தாபம், *n.* [S. TĀPA], thirst, 3. 82.

தாமம், *n.* [S. DĀMAN; DĀ, bind], a chaplet, 9. 1.

I. *n.* a globe, a rounded mass, aggregation; an assembly, 4. 103; 21. 14; 24. 1.

திரடோள், huge, mighty, 5. 130; 8. 97.

II. *v. intr.* [§ 56. (III)], be collected together, throng, 20. 7; 49. 57.

திரட்டு [§ 160], collect, assemble, 14. 19.

திரம், *n.* [S. STHIRA].

திரி.

I. *v. intr.* [§ 57], wander, 5. 11, 16; 12; 25. 9, 27; 31. 2; 41. 10, 18, 22, 34; 51. 33. [See N. Lex.]

II. *n.* [S. TRĪ], three: மூன்று, திரிபுரம், 43. 41.

திரு, the real Tamil form of சீர்.

I. *adj.* [S. ÇRI], sacred, applied to any person or thing belonging to Çivan, 2. 122; 51. 6.

திருவடி, 1. 92; 2. 1. திருமுகம், 2. 143.

திரு, திருவு, wealth, glory, 3. 68; 5. 19; 10. 56; 11. 5, 60; 12. 49; 41. 15.

திருத்தரும், eminently sacred, 3. 16, 20, 69.

திருவையாறு, 4. 148.

திருமால், Vishnu, 4. 4; 14. 16.

திருத்தூ, 44. 21. திருப்பனையூர், 2. 87.

[திரு and சீர் are different versions of S. ÇRĪ.]

திருவாஞ்சியம், 2. 79.

II. in 4. 4, திரு = திருமகள், Lakshmi? See திரு and சீர்.

திருத்து, *v. tr.* set right: சீராக்கு, 32. 35.

திருத்தம், order, regularity, 29. 7.

திருந்து, *v. intr.* be (or become) right, in order, 3. 138; 12. 20; 29. 37; 41. 15; 45. 33.

திரை, *n.*, = அலை, wave, 3. 151, 168; 5. 105; 6. 147; 22. 11; 34. 21.

மாரந்திரை, 24. 15.

திரோதம் [S. TIRO-DHĀ, 'conceal'], NOTE V.

தில்லை, *n.* the ancient name of Çithambaram, from a grove of trees of that name, 1. 90; 2. 1, 127; 3. 1; 12. 53; 13. 3, 55; 31. 4, &c.; 50. 24. NOTE VII.

தில்லைநகர், 8. 29. In 40. குலத்திலலை.

திரை, *v.* [§ 64], (1) abound; (2) disport, 10. 43; 23. 38; 49. 61.

திற, *v.* [§ 66], open, 7. 10, 18; 45. 31.

திறவு, *n.* an opening: வெளி, 37. 23.

திறவிலை, fully manifested, in open vision.

திறம், *n.* authority, power, influence, 2. 125; 3. 130; 7. 55, 56; 24. 17; 25. 33.

மடவாலியர் தங்கள் திறம், the charms of silly women, 26. 1.

= so that, 11. 12, 22, or in the way that, = ஆகவே.

திறமை, power, ability, 42. 28.

திறல், *n.* [S. STHIRA], vigour: திறம், திரம், 36. 39; 37. 13; 40. 25; 46. 6.

ஒண்டிறல், திண்டிறல், 3. 21; 46. 7.

தினை, *n.* millet-seed, 5. 146, 302; 6. 156; 10. 9. [With அளவு, துணை,

பாகம், துணை.]

திண், *v.* [§ 56. (III)], cat, 5. 13.

தி, *adj.* evil.

திமை, *n.*, 33. 18; 40. 6. திவினை, 36. 33.

தி, *n.* anything evil, 15. 25; 16. 34; 22. 35; 49. 13. தீய, *pl.* evil things.

தி, *n.* fire, one of the five elements, 3. 22, 160; 5. 156, 251, 277; 6. 17; 7. 26. [N. Lex. See அனல், தழல்.]

திவேள், *v.* marry, offer in the fire, 12. 50, 51.

திமேனியன் = Çivan (as Agni), 10. 80.

திட்டு, *v. a.* rub, 35. 35. [Caus. of திண்டு.]

திண்டு, *v.* [§ 62], touch: தோய், தொடு, 3. 61; 34. 27.

திபம், *n.* [S. DĪPA], a lamp, 2. 97; 9. 1.

திம், *adj.* sweet: இன், 8. 92.

தீர்.

I. *v. n.* [§ 57], be free from, complete, 3. 22; 5. 273.

II. *v. a.* [§ 64], remove, abolish, 5. 272, 293; 6. 28, 29; 7. 11; 15. 3; 47. 16.

தீர்த்தம், *n.* [S. TĪRTHA, TRĪ].

தீர்த்தன், 7. 45.

திவு, *n.* [S. DVĪPA], an island, 2. 71.

தீற்று, *v.* [§ 62], feed with choice morsels: ஊட்டு, 41. 12. [See N. Lex.]

துகள், *n.* dust, fault, 26. 31. See தூள்.

துகில், *n.* garment, 10. 69.

துகிலறை, folds of garment, 5. 227.

துக்கம், *n.* [S. DUḤKHA], sorrow, 4. 23.

துஞ்சு, *v.* perish, 14. 28.

துஞ்சல் = இறப்பு, death, 16. 23.

துடி, *n.* a double drum, 40. 5. [Nāḷaḍi, 388.]

தூன்|வம், *n.* a stitch.

தூன்|பெய் கோணம், a clouted waist-rag, 12. 6.

தூ, தூய், தூய, *adj.* pure: சுத்த.

தூய்மலர்க்கழல், 30. 27.

தூய்மொழியார், 40. 5.

தூநீர், 19. 37; 22. 4; 43. 65; 49. 49.

தூவண, 2. 51. See வண்ணம்.

தூய, *adj.*, 2. 112; 9. 9; 16. 23; 29. 21.

தூய்சேரி, 51. 15.

தூய்மை, 15. 44; 40. 3.

தூ, *v.* strew, 5. 71. See தூவு, தூறு.

தூ|கு, *v.* sweep, cleanse, 5. 51. See

தூய், தூர், திருவலகிடு.

தூக்கு, *v.* lift up; suspend, 9. 1;

26. 31. (Trans. of தூங்கு.)

தூசி, *n.* 'the van of an army:' முன்

னணிப்படை, 46. 5. [The van carries

forward the standard; hence கொ

டிப்படை. See S. DHVAJA.]

தூண்டு, *v.* trim a lamp; stir up, 2. 41.

தூண்டுசோதி = very bright light, 32.

15; 36. 22.

தூபம் [S. DHŪPA], incense, 9. 1.

தூர், *v. intr.* [§ 60], 40. 5.

தூர்ப்பரிசு, 'so that ... might be filled up, closed.'

தூவு, *v.* scatter, strew.

மலர் தூவி, 27. 3; 43. 51.

தூ|வணம் [for தூவண்ணம், pure-hued],

2. 51.

தூவம் [S. STHŪL], palpable essence:

opposed to குக்கம், 3. 10, and title.

தூறு, *n.* a thicket, shrubbery: குறுந்

தூறு, 6. 81.

தேங்கு, *n.* the cocoa-palm, 16. 49.

[தேன்னம், தேங்.]

தேக்குவவுசோலை, the grove where the cocoa-

palms wave, 8. 4; 42. 10.

தேண், clear, bright. See தெள்.

தேன் கடல், 22. 11. தேன் னீர், 6. 48.

தேய்வம் = a divinity, திவ்வியம்; from

தேவன், 4. 42; 5. 8; 35. 3.

தேய்வப்பெண் = தேவத்திரி, 19. 23.

தேர், the idea is 'clearness.' See

தேள், தேறு.

தேருள், *n.* clear perception, 21. 32;

37. 15. Opposed to மருள்.

தேரு, *v.*, = தெளி, be renowned, 26. 39; 29. 35;

understand, 45. 39.

தேரி.

I. *v.* [§ 57], be intelligible; be perceived:

தேரிவர = தெரிய, 36. 3.

தேரி ஒதை, 5. 378.

தேரிவு, *n.*, 4. 195.

தேரியன், if one would comprehend Him, 3. 6.

II. [§ 64], make known, reveal, 3. 165;

11. 10.

தேருவு, *n.* a street, 5. 124; 38. 34.

தேவிட்டு, *v.* abound exceedingly, 3. 77.

தேள். See தெண், தெர்.

தேள்ளு, *v.* shine clearly forth, 10. 76.

தேளி.

I. *n.* pure clear essence, 5. 229; 9. 57.

[= தேறல்.]

தேளிவு, *n.*, 4. 195; 5. 218, 359; 22. 3.

II. *v.* [§ 57], be clear, pure, bright;

understand, rely on, 5. 229; 6. 16;

16. 9; 19. 8; 26. 35; 40. 2.

தேளிவந்த, for தெளிந்த, 8. 18.

தேளிவி, *v.* [§ 160], clear up, illumine,

10. 23; 31. 3.

தேள்ளேணம், seems to be *an imitative*

word. See 11.

தேற்றச்சடை, a twisted tuft.

தேற்று or தேத்த = entanglement, 34. 19.

தேன், *adj.* southern, 2. 71; 5. 218.

தேன்னன் (voc. தென்னு), 'Çivan, southern one,'

7. 26; 8. 4, &c.; 11. 36, 76; 15. 30; 17. 11;

36. 13; 47. 14.

தேன்னவன், 18. 28.

தேன்பாண்டி நாட்டான், 1. 90; 19. 8.

தேன்பால், to the south of, 2. 71.

தே, *n.* [S. DE], grace: அழகு, கருணை,

10. 40; 11. 28.

தேக்கு, *v. tr.* fill: அமுதம் ... தேக்கி

டச்செய்தனன், 3. 171.

தேச்.

I. in S. we have √DIÇ, 'show;' hence

தேசம், தேசன், தேசிகள், தேசகன்.

II. we have also √TIJ, and thence

தொல், *adj.* old: பழ, மூ, 3. 31; 8. 118; 16. 33.

தொல்லி, *n.* antiquity, 14. 39.

தொல்லோன் = பழையோன், 3. 40, 111.

தொன்மை = பழமை, antiquity, 2. 34, 41, 51; 6. 88; 10. 71; 18. 3.

தொல்லிடம், 4. 40. தொல்பசுக் குழாக்கள், 4. 48.

தொழு, *v.* [§ 60], worship, serve, 5. 62, 351; 6. 175; 20. 2; 45. 21.

தொழுகுவம், *n.* Brāhman caste, a Brāhman: அந்தணன், வேதியன், 6. 112.

தொழுகை, *n.* worship, 20. 14.

தொழுமிப்பு, *n.* servitude, 1. 43; 6. 6; 7. 35; 8. 83; 27. 1.

தொழுமிப்பன், *n.* a slave, 6. 151, 175; 10. 27; 15. 49.

தொழுப்பி, *adj.* form [§ 131. (c)].

தொழுப்பியோக்கள், 'we thine obedient slaves,' 20. 33.

தொழுப்பான், 5. 391. Comp. தொண்டு.

தொறு, 3. 33; 10. 10. See தோறு.

தொடு, *n.* 'an ear-jewel,' or 'curled leaf worn in the pierced lobe of the ear,' 10. 69.

தொணி, *n.* a boat, 6. 103; 30. 15.

தொத்திரம் = துதி. *n.* [S. STÖTRA], praise, 20. 13.

தொய், *v.* touch, 16. 20; 29. 17. [See N. Lex.]

தொல், *n.* skin: உரி, சருமம், Çivan's tiger-skin, 5. 28; 6. 2; 10. 69; 12. 45; 17. 13; human skin, 1. 53; 25. 5, 17; leather, 50. 10.

தொழ் = fellowship. Comp. தொழ, தொட்.

தொழி, 4. 120; 7. 39.

தொழி, 7. 4; 8. 31; 18. 27.

தொள் [S. DÖS], shoulder, 5. 130; 8. 97; 40. 25. [See N. Lex.]

தொட்கொண்டீர்ப்பன். See தீறு.

தொள்சேல், *v.* embrace, 7. 74; 8. 3; form, 5. 238.

தொள்ளைக்கம் [தொள் + கொக்கம் = 'shoulder-aim'], a play of Tamil women, in which they strike one another's shoulders. This word is the burthen of the chorus, 15.

தொளி, she whose shoulders are, 3. 103; 11. 38.

தொள், *v.* be perforated, 27. 1. Comp.

தொளை, பொள்.

தொள்ளுத்த, an unperforated pearl, 4. 197; 32. 38. Comp. பொல்லா மணி for பொள்ளா.

தொறு or தொறு (தொறுவு), *n.* collection, crowd, 4. 26.

When உம் is added, this is used as = 'every, each,' 3. 136.

3. 175, with a noun; 10. 10, with வினைத்தொகை: சினை, காண், பேசும்.

தொற்று, *v.* (தொண்), 2. 41; appear, 3. 108; 44. 22; create, 2. 5.

தொற்றுவி, show, 2. 10.

தொற்றம், *n.* rise, source, 3. 8; 5. 278; 7. 78; 8. 70; appearance, 1. 80; 6. 16.

தொன்றி, *n.* the *Gloriosa superba*, a kind of lily with large red and white flowers: காந்தள், 3. 72 (?).

தொன்று, *v.* (தொற்று), appear, 1. 72; 3. 67, 134; 5. 167.

ந

நகர், *n.*, = புரம் [S. NAGARA]. chief city.

Also நகரம், நகரி.

தில்லைநகர், 8. 29. பென்னகர், 5. 209.

கிவனகர், 5. 159. மதுரைப் பெருநன் மாநகர், 2. 44.

நகு, *v.* [§ 68], smile, laugh; shine, 5. 238.

நகவேதகு, it is something to laugh at, 5. 40; 45. 8.

நகை.

I. a laugh; teeth as shown in smiling.

நுகை, a smile, 2. 143; 5. 288; 6. 146; 7. 9; 8. 35; 20. 2.

கொண்ணகை, a bright smile, 4. 30.

II. a jewel, 6. 105; 35. 27.

எழினகை, 3. 158.

நக்கு, *v.* lick, 6. 49. Comp. நா, &c.

நங்கை, *n.* a lady.

Voc. நக்கா! 12. 41. Voc. pl. நக்கை! 42. 9.

நகை, *n.* desire, 3. 80.

தொண்கை, 40. 5.

நச்சு.

I. *adj.* from நஞ்சு, poisonous: நச்சுரவு, 3. 106; 5. 384.

II. *v.* desire, 30. 19. See நகை.

நள். Comp. உள்.

I. *n.* the middle, 3. 169; 5. 183. See

நண், நடு, நாடு.

கள்ளிருள், thick darkness, 1. 89.

நடு, the middle: நள் + து.

நடுவே, in the midst of, 5. 41; 20. 29;

21. 1-3; 22. 34; 44. 3.

மெய்க்கீல், intervene, 50. 16.

II. நள் (ந்), *v.* form friendship, 5. 6.

நறு.

I. fragrance.

நறுமலர், 26. 33. See நாறு, நாற்றம்.

நறுவம், *n.* fragrance, 6. 142.

II. goodness.

நறுநறு, 9. 18.

நற்று, what is good, for நன்று, 34. 18.

See நல்.

நனவு, *n.*, = சாக்கிரம், 'a state of wakefulness,' 4. 144; 11. 39. Opp. to கனவு.

நனி, *n.* (1) greatness; (2) used adverbially: much, 3. 59; abundantly, 3. 133; 5. 155, 214; 11. 45.

நன்று, a good thing, 49. 13, 59. See நல்.

நா, *n.* tongue: நாவு, நாக்கு, 5. 395; 6. 53; 33. 17; 34. 1. [N. Lex.]

நாவேறுதெலவி = சரஸ்வதி, 10. 2.

நாமகர் = சரஸ்வதி, 9. 2; 14. 37. [Nālaṅṅi, 252.]

நாத் தழுமடி, 4. 47; 5. 50; 9. 59. With நை = 'be fluent.' [See சீதிகெறிவி, 76.]

நாவுலர், 34. 3.

நாகம், *n.* [S. NĀGA], a snake: அரவம், 11. 21. Comp. 17. 13.

நாங்கூழ், *n.* an earth-worm, 6. 97.

நாசம், *n.* [S. NAṢ], destruction: கேடு, அழிவு.

என் பிறிற் நாசனே! 5. 202. பாவ நாசம், 2. 57.

நாசி, *n.* nose, 14. 37.

நாடகம், *n.* [S. NĀDAGA], a comedy, dance, 5. 27, 40, 41, 379, 380.

நாடகன், 2. 138. See கூத்து, நிருத்தம், நடம்.

Also நாடகம் may = நாட்டகம் to match வீடகம், 'the earth,' 5. 27, 28.

நாடு.

I. country, cultivated land, 15. 15; 19. 6, 8; 23. 18; 36. 13. From நடு; opp. to காடு.

நாடர், a ruler, owner of the land, 18. 8.

நாடவர், 3. 154; 4. 69; 9. 26.

நாடர், inhabitants: வாளுடர், 13. 20.

நாட்டான், நாட்டர், 1. 90; 5. 110; 8. 35, 57.

குட்காடு, 2. 27. பாண்டிநாடு, 2. 118; 19. 8.

நாட்டுத்தேவர், 23. 18. பூசர்.

II. *v.* seek out: தேடி, ஆய், ஆராய், 9. 57; 13. 18.

நாட்டுப்பொருள், 23. 18.

நாடுடாறும், 3. 19. See நாள்.

நாட்டு, *v.* plant, 9. 10. See நடு, நாடு.

நாணு, *v.* be ashamed, 7. 21; 16.

27; 30. 14; 44. 12, 20.

நாண், நாணம், *n.* shame, 4. 69; 5. 238;

30. 14. [See K. Lex.]

நாதம், *n.* [S. NĀDA], sound; music, 43. 49.

நாதப் பெரும் பறை, 2. 108.

நாதப் பறை, 19. 32; 46. 1. நாதப்பறையினர், 17. 2, 3.

நாதன், *n.* [S. NĀTHA], Lord, 1. 1, 89;

2. 136; 4. 82; 5. 90; 9. 11, 72; 17. 4;

19. 6; 42. 9; 44. 12.

நாதத்திகம், *n.* [S. NA + ASTI = NĀSTI], atheism, 4. 47.

நாமம், *n.* [S. NĀMA], name, 11. 3, 4; 9. 64; 30. 1.

நிருசாமம், 19. 2; 26. 21.

நாயகம், *n.* [S. NĀYAKA: √NĪ = 'lead'], a central gem; excellence; leader, Lord, lover, husband, my Lord; for நாயகன், 50. 8, 16; 33. 28.

நாயகன், *n.* Lord, 8. 40; 10. 45; 12.

15; 18. 12; 29. 9-11; 42. 1, 10; 49. 16.

நாய், *n.* a dog: நாயடியேன், 6. 49; 10. 30; 16. 3. See நா and நக்கி.

நாயிற் கையாய், meaner than a dog, 1. 60.

ஊர்நாயிற் கடை, 5. 222.

நாயினேன், 'I a dog,' 2. 127; 5. 90, 197. With அடி.

நாயேன், 4. 219; 33. 9, 37.

நாயிற் கையாய் நாயேன், 33. 29.

நாரணன் [for S. NĀRĀYAṆAN], 10. 2; 12. 18.

நாராயணன், a name of Viṣṇu, 16. 3. See மரல்.

நார்ப், *n.* bark; outer fibre, 11. 33; 13. 35.

With உரி, proverbially 'peel a stone,' 'skin a flint.'

நாலு, *n.* four. See நால், நான், நாற், நான்கு, நன்.

bhāṁ (भ्रं, भ्रं), *n.* a day, 33, 16.

भ्रं, to-morrow, 7, 21.

भ्रं, भ्रं, a newly-blown flower, 9, 25, 16, 3.

भ्रं, 3, 19, 31, 2.

भ्रं, *v.* exhale fragrance; stink. See भ्रं.

भ्रं, *n.* [M, C. SAITA], fragrance, 1, 44 (or भ्रं, भ्रं); 3, 11, 5, 26, 33.

भ्रं, भ्रं, points from all points of the compass, 1, 3.

भ्रं, *n.* fragrance, 16, 3 (?). See भ्रं, भ्रं.

भ्रं, 1, 8, 138; 5, 89, 297, 10, 2, 12, 17, 91, 77, 79; 11, 49.

भ्रं, 12, 61.

भ्रं, the perit world, 1, 21; भ्रं, See भ्रं.

भ्रं, one learned in the four Vedas, 2, 21, भ्रं.

भ्रं = भ्रं + भ्रं, *n.* Brahma, 4, 1; 11, 52; 29, 13. See भ्रं and भ्रं.

bhī, *v.* [§ 57], stand, subsist; cause, 3, 25; 4, 138; 27, 18; 15, 24.

भ्रं, cause to be, 59, 25.

भ्रं, *n.* [S. NIGĀ], night, 1, 28.

Nig. भ्रं = भ्रं + भ्रं.

भ्रं for भ्रं, S. NIGĀ, continually, long, 19, 28.

भ्रं, *n.* = भ्रं, ever, 31, 39.

भ्रं, *n.* [S. NIDHĪ], = भ्रं, a treasure-house; treasure, 9, 9, 10, 21.

भ्रं, 29, 8.

भ्रं [for S. NIGĀ], eternal, 17, 9. See also भ्रं and भ्रं.

भ्रं, 1, 173; 23, 11.

भ्रं, continually, 5, 14.

भ्रं, *n.* [S. NIDRĀ], sleep, 1, 29.

भ्रं, *n.* a pearl, भ्रं, 7, 13.

भ्रं, भ्रं, *n.* [S. NĪR + MĀLA], purity: भ्रं [= भ्रं], the stainless: भ्रं, 1, 13; 4, 175; 29, 5.

भ्रं = भ्रं.

bhī, *v.* spread out, rise, lengthen out, 2, 104, 4, 32; 28, 35. [= भ्रं,]

भ्रं, *n.* probably for भ्रं. [S. NĪR + ANĪTĀRĀ], unbroken, continuous, 5, 24, 32, 23, 26, 7.

bhī, *v.* become full, 3, 173.

भ्रं, भ्रं, 17, 9. See भ्रं.

भ्रं, S. NĪRĀ, what is uniterable, 2, S. NĪRĀ, 2, 31.

भ्रं, *n.* [S. NĪRĪ], = भ्रं, dancer, 4, 241; 5, 244, 29, 5.

भ्रं, a line, series, swarm, 20, 7. Comp. भ्रं, भ्रं.

bhī, *v.* [§ 75], stand, remain, exist, be present, 1, 3, 13, 17, 69, 45, 25, 28. [See भ्रं, which is its causal, 3, 11.]

भ्रं, 'I stand, they do not stand, I was not, they were not,' 21, 27.

भ्रं, 'that which stands,' 3, 35, 11.

भ्रं, 20, 27, 6, 25.

With भ्रं, भ्रं, 21, 4, 5.

भ्रं = भ्रं, 18, 18. Comp. भ्रं = भ्रं.

भ्रं, *n.* the earth, 1, 59; 12, 22, 15, 17; 27, 27.

भ्रं, *v.* exist, spread abroad, flourish, 5, 178, 159; भ्रं, 9, 14, 18, 9, 21, 27, 23, 24, &c. Comp. भ्रं, भ्रं.

भ्रं (भ्रं), *n.* the moon, moonlight; = the changing one, 5, 174, 35, 18, 25, *n.* stability, 3, 9.

भ्रं, 26, 24.

भ्रं, 21, 11. Comp. भ्रं, भ्रं.

भ्रं [S. NIVĒDASAM], dedication, भ्रं, 21, 11.

bhī, *n.* shade, shadow, coolness, 3, 24, 4, 78. See भ्रं.

bhī, *n.* colour, quality, tinge, 1, 49, 29, 13.

भ्रं, [§ 16], maintain, establish, stop, 3, 116. See भ्रं.

भ्रं (भ्रं) [भ्रं = भ्रं]

bhī = fulness. Comp. भ्रं.

1. *n.* excellence, 13, 51.

II. *v.* [§ 57], be full; fill, 1. 23; 3. 90; 34. 22.

நிறைவு, as *adv.* full, 5. 94; 9. 34.

நிறைவு, fulness, 22. 17.

நினை, *v.* [§§ 64, 57], think, reflect, remember: சிந்தி, எண்ணு, 3. 33; 5. 9, 157, 203, 300, 301; 10. 25; 22. 26; 26. 5; 27. 25; 35. 38; 37. 13; 41. 13, 21; 44. 23; 49. 11.

நினைப்பு, *n.* thought: சிந்தனை, 11. 51; 22. 26.

நினைவு, *n.* thought: சிந்தை, 4. 115; 5. 10.

நிர்.

I. = உள் from நீ, 20. 21, &c.

II. a negative prefix [S. NIR, NISH, NIH]: நி, நிர், நிஃ.

நிர்மலன் = நிமலன், 5. 244, 311.

நீ.

I. *pron.* thou: நீர், 33. 17-20, &c.

II. *v.* [§ 64], forsake. [Comp. S. NIR.]

நீதல் = நீக்கல், 'abandonment,' title of 6: = விடுதல்.

நீக்கம், *n.* extension: as if நீட்டம், 3. 9.

நீக்கு, *v. a.* put away, 5. 331, 399; 8. 117; 26. 29, 40.

நீங்கு, *v. n.* quit, remove, 6. 13.

நீங்காதான், 'He who departs not,' 1. 2.

நீசன் [S. NĪCHA]: நீசனைன், 5. 203, 311.

நீடு. See நீள்.

நீண்ட, *past rel. part.* long. See நீள்.

நீண்ட காதல் 17. 17. நீண்ட மால், 27. 9.

நீதி, *n.* [S. NĪTI], justice, right, 26. 5; 43. 4; 44. 22.

நீந்து, *v.* [§ 62], swim: நீந்திக்கட, cross over water, 36. 9; 42. 25.

நீர், pl. of நீ.

நீர், *n.* fluid; water; essence; nature, 2. 59; 3. 25, 88; 4. 138; 5. 251, 277; 19. 37; 27. 25. Comp. சாரம். See கண், தண்.

நீர்மை, *n.*, தன்மை, நிலைமை, குணம், goodness, essential excellence, 27. 19.

நீலம், *n.* [S. NĪLA], blue; the blue lotus:

கருங்குவளை, 18. 9; 23. 36.

நீழல் for நிழல், shade, 13. 49.

நீள், *v.* [§ 56. (III)], be long: நீளு, நீடு; used as an *adj.* in many senses: bright, 4. 202; 35. 38; mighty. [நீண், நீட்ட, நெட்ட, நேட்ட.]

நீள் கழல்கள், 1. 59. நீட்டெழில், 3. 72.

நீண்மணி, 18. 9. நீண்முடி, 6. 15.

நீடு, *adv.* long, long since, 43. 13.

நீண்ட, 27. 9; applied to Vishnu in his incarnation as Vikraman. [Muir, vol. iv. p. 67.]

நீறு, *n.* ashes: திருநீறு, 3. 108; 5. 94; 16. 15.

நீறிடு, 5. 194.

நேட்ட கொண்ட நீற்றன், 8. 3. Comp. 8. 50.

நேசன் உலர் நீற்றன், 35. 22.

நெண்ணீறு, 12. 1.

நெண்ணீற்றன், 5. 266. நெண்ணீற்றர், 17. 1.

நீற்றேன், 3. 33.

கண்ணைப் பொன் நீற்றன், 10. 16. Here நீறு = 'sacred powder.'

நீற்றுக் கோடி [for கோடி-, ? ash-strown], 2. 104.

நுகர், *v.* enjoy, 26. 35.

நுடங்கு, *v.* waver, be tremulous, 11. 35; 24. 25.

நுடை, *v.* crawl: நெளி.

நுண், minute: குட்டும்.

நுண்ணுணர்வு, 1. 76, 80.

நுணுக்கு, subtlety, 1. 76. நுண்ணிய, 26. 30.

நுண்ணியன், நுண்ணியேன், 1. 35; 3. 49; 11. 54.

நுண்ணி, 3. 76; 4. 85. நுண்ணிடை, 49. 43.

See நுட்பம், நுளி.

நுதல் [T. NUDURU; C. NOSAL; M. NUDAL; S. NĪṬALA], brow: நெற்றி, 1. 21; 3. 135; 12. 49. See கண், வாளர்.

நுணுதலர், 49. 53.

நுந்து, *v.* stir up: உந்து, 6. 187; 10. 37.

நுழை, *v.* [§ 57], enter, 3. 5. [இல் + நுழை.]

நுழைவு, 11. 54.

நுறுக்கு, *v.* thrust, 33. 14.

நுறுக்கம், impulsive energy, 3. 24. [நுறுக்கம்.]

நூல், *n.* a thread; scientific manual; the Vēda, 3. 49; 11. 54. Play on two meanings. [Comp. S. SŪTRA.]

நூல் மெய்க் நூல், 6. 170.

நூர் நூலர், 8. 50. See நூர்.

நூறு.

I. *v.* be crushed to powder, perish, 16. 16. Comp. நூர், நீறு.

II. *n.* a hundred, 3. 4.

தோக்கு.

- I. *v.* regard, 1. 76; 5. 235; 21. 17; 38. 28; 42. 9.
 II. *n.* eye, 1. 76; 6. 157.
 கோக்கி, 4. 135; 5. 151, 217; 18. 16; 33. 13.
 கோக்கியர், 6. 157.

பு

- பகர், *v.* [§ 60], declare, say: from பகு, 2. 102; 3. 3; 7. 22; 19. 18, 26; 26. 13. Comp. கூறு, இயம்பு, உரை, செப்பு, சொல்லு.
 பகல், *n.* day-time, 4. 28; 33. 34; 34. 9.
 Opp. இரவு, நிசி. [பகு.]
 பகலோன், the sun, 15. 17.

பகன்.

- I. *n.* [S. BHAGA], one of the Asuras, sons of Aditi.
 II. one of the suns, sometimes said to be twelve in number. His eye was plucked out by Rudra-Çivan¹, 14. 31. See அருக்கன். [9. 69; 13. 14.]
 பகுதி, *n.* [S. PRA-KṚITI], original, source; nature, constitution, 3. 1, 18 (and title). See அண்டம் and வின்.
 பகை, *n.* enmity, 14. 22; 19. 31; an enemy, 36. 25. [பகு.]
 பங்கம் [S. BHAṄGA], shame, 13. 59.
 பங்கயம், *n.* [S. PAṅKA-JAM = *mud-born*], a lotus: தாமரை, கமலம், 7. 52, 68; 15. 10; 29. 2.
 பங்கு, *n.*, = பாகம், a part, share: பாதி, கூறு. [N.]
 பங்கன்(ர்), 4. 184; 5. 217, 373; 6. 164; 28. 17, &c.; 33. 10; 36. 1; 45. 34.
 பங்கினன் = கூறன், பாதியன், பாகத்தன், 9. 27; 17. 33.

- பங்காளன், 7. 32.
 These all refer to Çivan as united to Pārvathi, as Arddha-nārīçuran.
 பசி, *n.* hunger, 4. 28.
 பசு.
 I. *n.* [S. PAÇU], an animal, 4. 48.
 NOTE XII.
 பசுபாசம், 31. 15, 25; 40. 27.
 பசுபதி [S. PAÇUṆĀM-PATI], name of Çivan, 39. 6.
 II. [§ 131], green, yellow, bright, pure.
 See பசும், பசிய, பாசு, பச்சு, பசுமை, பைம்.
 பசமரம், 4. 65. பச்சுசாந்த, yellow sandal, 10. 70.
 பசம்பிளி, 19. 37.
 பச்சை, *n.* greenness, &c., 38. 13. See பசு.
 பஞ்சப்பள்ளி, *n.* a shrine, ப. என்னுத்திருப்பதி, 2. 13.
 பஞ்சு, *n.* cotton, 4. 184; 25. 39; 28. 21; 38. 21; 51. 17.
 படம், *n.* [S. PAṬA], a picture, 13. 53; a snake's hood, 34. 1.
 படர், *v. intr.* [§ 60], spread: விரி, பர.
 படரெளி, expanding light, 22. 8; 34. 24.
 படர்ச்சடை, 38. 13.
 படவு = தோணி, a boat, 43. 19.
 படி.
 I. *n.*, = ஒப்பு, comparison: the matchless Infinite, 25. 35; a step; earth, 4. 211; manner.
 தெரிக்கும் படித்தன்றி, not so as to manifest, 11. 10.
 II. *v.* sink down; submit; repose in, 2. 16.
 படிவு, subsidence; submission, 38. 35.
 படிமம், *n.*, from படிசகம் [S. SPHAṬIKA], crystal, purity: பரிசுத்தம், 2. 76.
 Comp. படிவம், வடிவம்.

¹ In Kāçi Khāṇḍam, 89. 38, it is said that when Vīra-bhadra (a son or manifestation of Çivan) came with his demon rout to interrupt the sacrifice of Dakshana:

கற்றை அஞ்சுடர் கான்ற வெல் தனையிருள் பருகும்
 ஒற்றை ஆழிஅக் தேருடைப் பகன்றனை உடன்ற
 பற்றி மற்றவன் கண்ணினை வேரொடும் பறியா
 எற்றி மன்றிடை வீழ்த்திவின் திரூத்த தோர் பூதம்:

'Bhagan,—who pours forth clustering rays of fair light, who devours the gross darkness, who owns a beauteous one-wheeled chariot,—a demon fought with, seized, plucked out his eye from the root, stabbed, threw down, and dragged away.'

படி *n.* [S. VATARA]: அட்சரம், அட்ச, ஓடிச்சம், 5. 158; 6. 137; 31. 12, 24. படிதாசன், 5. 175. *சூலம்* உடல், படித' deceitful man! 7. 5. கடித

116.

I. *v.* [§ 56. (II); S. PAD], fall into; be caught, 3. 42; 5. 325, 328; suffer, 50. 14.

II. *v.* [§ 60], lie down, effect, make, 10. 79. With *செய்தல்*.

செய்தல், rectify my being, 15. 15; affect, 5. 321. Catch, ensnare, 2. 17. *செய்தல்*, 2.

1150 *v.* [§ 64], create, 7. 48, 8. 43; *செய்தல்*, *செய்தல்*, the creator, *செய்தல்*, but *செய்தல்*, 5. 45. *செய்தல்*, 'Thou makest the maker,' 3. 15, 32, 4. 100; 27. 37.

1151.

I. *n.* weapon: *செய்தல்*, 19. 26, 28; 39. 6. See *செய்தல்*, *செய்தல்*, *செய்தல்* *புல*.

II. host: *செய்தல்*, 13. 15; 46. 4. *செய்தல்*, 16. 116. *செய்தல்*, 19. 6. 116.

பட்டம் *n.* [S. PATTA], dignity, royalty. *பட்டம்*, a Āiava shrine near Ramanā, 2. 62.

பட்டம் *n.* place (a wide place?), 5. 195.

பண்ணு [S. PHANA], cobra (prop. its hood), 3. 96.

1152 *n.* melody, 28. 17; 38. 5.

பண்ணு, 8. 43. *பண்ணு*, renowned in song, 13. 13. *பண்ணு*, 19. 49.

பண்ணு *n.* a religious mendicant, 36. 20.

பண்ணு *n.* what is ancient: *பண்ணு* *செய்தல்*, 5. 238; 6. 131; 8. 53.

பண்ணு, 18. 1. *பண்ணு*, 33. 1; 45. 11. *பண்ணு*, 27. 27.

1153.

I. *n.* [S. PAN, PAN], service, 6. 131, 40. 38.

பண்ணு *செய்தல்*: a *செய்தல்*, 19. 157, 5. 181, 214, 19. 17, 13. 53, 16. 31, 33. 8. *பண்ணு* *செய்தல்*, 7. 25, 75, 13. 17.

II. *v.* [§ 57], serve, bow before, 1. 95, 5. 122, 140, 352, 353, 7. 34.

III. *v.* [§§ 64, 160], cause to bow, put down, 5. 39, 6. 131; 11. 34.

IV. *v.* [§ 64, S. BHAN], say, declare, bid: *செய்தல்*, 2. 2, 5. 163, 386, 10. 15, 23. 12; give, 6. 131.

செய்தல், *n.* a chunk, 6. 186.

செய்தல், *n.* make *செய்தல்* (*causa*), 33. 14.

1154.

I. *v.* expand, 4. 32, 14. 24.

II. *n.* [S. BHAN] rice-field, 12. 14.

செய்தல் *n.* quality: *செய்தல்*, 2. 53. [See K. Lex.]

செய்தல் [S. PATASTALI], a Āiava devotee, whose legend is given in the Koyil Puranam, B. ii, 2. 138. See the legends of Āithambaram, NOTE VII.

1155.

I. [S. PATA], station, 5. 362, 29. 7. See *செய்தல்*.

செய்தல், 6. 171, 22. 4, 33. 1, 50. 3. *செய்தல்*, 36. 21. *செய்தல்*, 31. 11, 37. 11. *செய்தல்*, 37. 18. *செய்தல்*, 26. 19.

II. word, 3. 47, 111.

செய்தல் *v.* rush precipitately, 4. 49, 73. [*செய்தல்*]

1156. [As noun S. See NOTE XII]

I. *v.* *a* [§ 64], insert, plunge into, 11. 47.

II. *n.* [S. PATA], town, *செய்தல்*, 2. 118 (seems = habitation?), 12. 45, 13. 13; 19. 1.

செய்தல், 6. 172.

செய்தல் [S. PATAVA, Not from *செய்தல்*: does not always consist of ten verses], 13. 21 and 22.

1157 *v.* [§ 43] *பு* *செய்தல்*, *செய்தல்*, 5. 74. *பு* *செய்தல்* in sympathy, 5. 82, 122, 23. *செய்தல்*, *n.* *செய்தல்*, 15. 47.

செய்தல் *n.* [S. BHAKTI] piety, devotion, 2. 119. Comp. NOTE VIII.

செய்தல், 31. 1. *செய்தல்*, 11. 47.

செய்தல், 7. 41. *செய்தல்*, 11. 47, 11. 13.

பத்திமை, 31. 25; 44. 1.

In 7. 10 பத்தடைபீர் = பத்தியுடையவர்களை! So 44. 13.

பத்தர், 4. 176. [Either 'spouse,' S. BHARTĀ, or 'devotee.']

பத்தர், 19. 11; 37. 30; 46. 5.

பத்தேதமில்லாத, 10. 19. Where பத்த = பத்தி or பத்த.

பந்தம், பந்தனம், பந்தனை.

I. = பாசம், கட்டு [S. BANDH], bondage: 3. 52, 70, 85; 5. 126; 8. 17; 13. 6; 22. 34. [NOTE V.]

II. beauty: அழகு, 6. 187; 20. 21; 43. 18.

பந்தர், a pandal, 2. 58.

பந்து, *n.* [S. BANDHU], a ball.

பந்தனாவிலாள், 20. 30; 28. 29; 43. 20.

பப்பு, *n.* resemblance: பப்பற, 20. 21. [Some say = பப்பு, மண்பப்பு, distraction.]

பபு, *v.* yield; produce, create, 5. 117.

பயன், *n.* fruit, profit, 26. 35; 50. 14.

பயில், *v.* [§56. (III)], practise (an art), 12. 54, 55; energize in, 2. 2; 18. 13; frequent, haunt, 4. 210; 6. 143; 31. 36.

பயில்பயல், 1. 89; 13. 19. மனையயில், 10. 55; 43. 1. பயில்வி = பயில்வாய், 6. 136.

பர, *v. n.* [§66; S. PARA, PRA], spread, be diffused: பற, 4. 33, 137; 5. 21; 17. 19; 22. 7, 29; 24. 31; 28. 1; 49. 52.

பரப்பு.

I. *n.* diffusion, extension, complexity, multiplicity, 4. 36; 22. 29; 49. 51. [Used for பிரபஞ்சம்.]

II. *v.* spread, scatter, 9. 9.

பரம். [S.]

I. the best and highest, 4. 50, 72; 15. 48.

II. Çivan, 5. 173.

III. the other world, 6. 68. Opposed to இகம்.

பரம்பம், 4. 222; = மிகவும் மேலான, 2. 119.

பான், the supremely excellent, 4. 222; 6. 136; 20. 30; 28. 1; 34. 24; 47. 6.

அரு பரந்தொருவர், 4. 75.

என்பம் அல்லா, beyond my power, 22. 6.

பரபரம், பரபான், the Supreme, 13. 41. [பர + அபர்.]

பரபர! 5. 386; 9. 27; 42. 16.

பரகதி, the highest goal, 4. 214.

பரஞ்சோதி, light supernal, 5. 334; 11. 47; 22. 2; 25. 25.

பரமம், the supreme Deity, 15. 46.

பரம், *adj.*, 2. 138. பரமன், 3. 37.

பரமனந்தம், supreme rapture, 3. 66.

பரசு, *v.* praise, 34. 3. See பர, பரவு.

பரவு, *v.* praise, 5. 64, 65; 11. 60; 13. 8, 13; 25. 25, 27; 35. 19. See பர, ஏத்து.

பரா, *adj.* [S. PARĀ], supreme, supernal, 3. 181; 49. 15.

பாரதபலங்கள், 49. 52.

பராய். See பரு.

பரி.

I. *n.* charger: பரிமா, 2. 38, 116; 8. 17; 12. 57; 17. 27; 18. 23; 36. 10, 25; 43. 15; 50. 25.

பரிப்பாகன், groom, 18. 32.

II. *v.* love, 11. 55; 27. 21; 37. 33. [Comp. S. BHRI.]

பரிமலேன், I cherish no affection, 23. 7.

பரிபர உடல், the loveless body, 23. 7.

பரிசு, *n.* [S. SPARÇA], boon, gift, present:

பரிசில், 5. 132, 362; manner, 2. 47, 57, 102, &c.; 5. 35, 36; 7. 4, 20, 28, 35; 33. 19, 24; 43. 20; honour, dignity, propriety, 13. 59; 31. 25, 33; 36. 24.

பரிசு, entirely, 51. 23.

பரு (பராய்), *adj.* great, 4. 153 (= பெருங் துறை); 23. 15, 16; 36. 1. Comp. பெரு, and *Nālaḍi*, 246.

பருமிக்கு, *v.* [perhaps S. PARI-MITA], triumph, exult, 19. 32.

பருகு, *v.* drink, 3. 81, 166; 5. 379, 390; 6. 129; 11. 58; 45. 35.

பருதி, *n.* [prop. பரிதி; S. PARIDHI], the sun, 28. 25.

பலகை, *n.* a board, 16. 2.

பலாப்பழம், *n.* jack-fruit, 6. 181.

பலி, *n.*, = பிச்சை, alms, food given to a religious mendicant, 10. 7; 12. 65.

பல். [பற், பன்.]

I. many, 1. 27, 95; 3. 27; 5. 214; 15. 20. [பல.]

ॐॐॐॐ, 'many years': a song of praise, 9, 2.
 II. tooth: ॐॐॐ, 8, 87; 14, 43.

ॐॐॐॐ [S. PAVSAVA], the langed cobra: ॐॐॐॐ
 ॐॐॐॐ an imitation of ॐॐॐॐ, 13, 68.

ॐॐॐ [S. BHU, BHAVA], state, condition
 of existence, worldly life, 5, 26; 11,
 14; 19, 38.

ॐॐॐ, Qivan: *the Panchant*, 1, 172; 5, 37; 10,
 ॐॐॐ 2, 6, 28.

ॐॐॐॐ, *n.* coral, 16, 1; 26, 27. [See
 S. PRABALA.]

ॐॐॐॐॐॐ, 6, 198.

ॐॐ.

ॐॐॐ, *n.* ripe fruit, 18, 13; 20, 25; 25, 18.

ॐॐ, old, 30, 26. [Written also ॐॐॐ,
 so ॐॐ and ॐॐॐ.]

ॐॐॐॐ, observants, 6, 127; 7, 10; 21, 14, 25, 35.

ॐॐॐ, old, 5, 353.

ॐॐॐॐ, the Ancient, the Eternal, 3, 13, 37.

ॐॐॐॐॐॐ, 7, 33; ॐॐॐॐॐ, 3, 66.

ॐॐॐॐॐ, 20, 30; ॐॐॐॐ, 13, 31; 51, 2.

ॐॐॐॐ, 36, 31; ॐॐॐॐॐॐ, 6, 185.

ॐॐॐॐ, *n.* a rice-field; a tank. Here for
 ॐॐॐॐ, the hill of Pulney, 4, 159.

ॐॐॐ, *v.* [§ 64], despise, 4, 60; 5, 262;
 18, 14-16; (surpass), 6, 185.

ॐॐ, ॐॐॐ, *n.* blame, guilt, 6, 185; 35, 25; 50, 13.

ॐॐॐ, *v.* [§ 64], ripen, become mature:

ॐॐॐॐॐॐ, 24, 2; 37, 2, 22.

ॐॐॐ, *n.* a fault, flaw, 5, 252; 6, 179;
 28, 37. [ॐॐ = old.]

ॐॐॐ, ॐॐ for ॐॐॐ, fault, 6, 184.

ॐॐॐ ॐ = ॐॐॐॐ, guilt, 5, 14.

ॐॐॐॐ, *n.* crystal: ॐॐॐॐ, 4, 163.
 [Comp. S. SPHAT.]

ॐॐॐ, *n.* couch, 20, 4, &c.; village 3,
 2, 13; 17, 27.

ॐॐॐ, *v.* [§ 66], fly, 14, 2, &c.; 27, 17.
 ॐॐॐॐ any winged creature, 1, 27.

ॐॐॐ.

I. *v.* *intr.* [§ 57], be gone.

ॐॐॐॐॐॐ, so that Iouds were *hatched*, 8, 1,
 19, 17.

II. *v.* *tr.* [§ 64], pluck, 3, 87; 9, 16, 60;
 26, 17; 29, 26.

ॐॐॐॐ.

I. = ॐॐॐॐ, *n.* a drum ॐॐॐॐ,

ॐॐॐॐ, 2, 168, 17, 2, 3; 19, 32,
 46, 1.

II. *v.* [§ 57], publish, 5, 339.

ॐॐॐॐ.

I. *v.* [§ 62], grasp 3, 143; 4, 49; 9, 13,
 10, 16; 34, 17; 37, 27.

II. *n.* a support; something to grasp;
 a stay; a grasp hold, 3, 143; 5, 1, 5,
 289; 8, 119; 12, 1, 10, 19; 16, 39;
 28, *Prabala*, 34, 17.

v. ॐॐॐॐ, 26, 24.

ॐॐॐॐ, *n.* a Brahman 2, ॐॐॐ, 34,
 12. Comp. ॐॐॐ.

ॐॐॐ.

I. *n.* (1) dew ॐॐॐॐ; (2) coolness
 ॐॐॐॐ, ॐॐॐॐ, 5, 13; 9, 38.

II. *v.* [§ 64], bedew, 7, 78.

ॐॐॐॐ, 2, 87. See ॐॐॐ.
 See Divyana, 1, 197; 8, 17; ॐॐॐ,
 and ॐॐॐ.

ॐॐॐ, *n.* a boat; ॐॐॐॐ, ॐॐॐ, 11, 1
 [ॐॐॐ.]

ॐॐॐॐॐ. See ॐॐॐ.

ॐॐॐॐॐ.

v. utter praise, 5, 17.

ॐॐ, *n.* music, song, 24, 31; ॐॐॐॐॐ.

ॐॐॐ [S. UHAVA] part partition 8, 20,
 ॐॐॐ, 2, 78; 4, 152; 5, 96; 12, 27,
 14, 19; 42, 7.

ॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ, 8, 14,
 16, 31, 19.

ॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ.

ॐॐॐॐॐ, ॐॐॐॐ.

ॐॐॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ.

ॐॐॐॐ in Malhatta ॐॐॐॐ, ॐॐॐॐ,
 groom.

ॐॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ,
 ॐॐॐॐ, 18, 24, 18, 2.

ॐॐॐ, *n.* impugned, worst, 9, 57.

ॐॐॐॐ, *n.* for ॐॐॐॐ, property ॐॐॐ,
 ॐॐॐॐ, 4, 172; 7, 1, 34.

ॐॐॐॐॐ, ॐॐॐ.

ॐॐॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ, ॐॐॐॐ.

ॐॐॐॐ.

I. *n.* [S. PAV] deviation, 7, 2.

II. the bond of impurity: மும்மலம், 8. 119; 9. 16; 18. 35; 31. 15, 25; 41. 31; 51. 26. [NOTE XII.]

பாடகம், *n.* [S. PĀSHAKA], a female foot-ornament, 9. 27.

பாடி, *n.* district, village, 2. 21.

பாடு.

I. *n.* (1) a place, 11. 49, 50; 26. 17. [படு.]
(2) a song, 1. 93.

இப்பாடே, hither, 19. 21.

II. *v.* [§ 62], sing, 5. 87; 6. 176, 177; 16. 5, 176, 177.

பாடுதம், 'Let us sing!' 8. 6, &c.

பாடல், a song, 8. 43; 11. 4, &c.; 13. 64; 49. 5.

பாடுவி, 10. 45.

பாணன் (பாழ்நன்), *n.* a worthless man; or a minstrel, 5. 175. [பாடு.]

Or = வானன், and this either (1) வாழுநிலவன் or (2) for வினன். [This is best!]

பாண், music, 5. 334. [பா.]

பாண்டி, *n.* the ancient Madura kingdom, 1. 90; 2. 118; 17. 18, 19; 19. 8; 36. 19, 31; 49. 6.

பாண்டியன், *n.* [S.], any king of Madura, 2. 38; 4. 214; 13. 63; 36. 1, 10, 24, 34.

திருப்பாண்டிப் பதிகம், 36. title.

பாண்டிப்பிரான், Lord of the Pāṇḍi-land, 8. 57; 13. 6; 36. 19.

பாண்டூர், a Ćaiva shrine, 2. 70.

பாதகம், *n.* [S. PĀTAKA], a heinous offence, 15. 28.

பாதம், *n.* [S. PĀDA], foot: தாள், அடி, கழல், 2. 53, 76, 137; 5. 49, 101, 262, 304; 26. 3. Comp. பதம்.

மலர்ப்பாதம், 5. 207; 8. 2; 25. 15.

பாதமலர், 5. 205; 38. 12, 13.

பாதலம் = பாதாளம், 18. 2.

பாதாளம், *n.* [S. PĀTĀLA], the subterranean regions of the Nāgas, of which there are seven: அதலம், விதலம், சுதலம், இரசாதலம், தலாதலம், மகாதலம், and பாதாளம், 7. 37; 11. 49, 73; 18. 2.

பாதாளத்தர், 8. 7.

பாதி, *n.* half: பாதியன், 8. 39, III; 9. 79. See பாகன்.

பாதிமத. 26. 7.

பாதுகா, *v.* guard, 5. 307. See கா.

பாம்பு, *n.* a snake, 1. 27; 4. 56.

பாம்பு, *v.* [§ 57], rush, spring, 2. 132; 3. 84; 7. 51, 52; 12. 26-28; 17. 27; 22. 19; 34. 39.

With ஆடு, 7. 52, 60.

பாம்புத்து, *v.*, = பாம்பு, causal, 3. 173.

பாபி, *v.* [§ 64], guard, 1. 64.

பாபி.

I. *v.* [§ 64], see: காண், நோக்கு, 14. 23; 26. 34.

II. *n.* earth [comp. S. PRITH], 2. 69; 4. 137; 11. 49; 19. 11; 22. 29; 28. 1; 42. 13; 44. 1.

பாபி, 8. 7. பாபி, 25. 25. பாபி, 36. 10.

பாபிகள் = பூமிகள், பூமிதேவி, 9. 2.

பாபிப்பதி = பாபி, the mountain maid: a name of Ćivan's bride, 9. 3; 12. 25; 14. 22.

பாபிப்பான், *n.* a Brāhman, 27. 38; 42. 13.

பாபிப்பு [? S. PĀRVATA], a fledgling, young bird: பறவைக்குஞ்சு, 5. 174.

பாலகன், *n.* [S. BĀLAKA], a child, youth, 2. 69; 14. 49.

பால்.

I. *n.*, = பகுதி (for பகல்), place, part; quarter, 2. 71; 5. 26; 12. 33-36; 20. 13-15; 38. 26; 48. 1.

II. as a case-ending: with, at, = இடத்தில், 7. 65; 22. 38; 38. 25-28.

மன்பால் = பூமியில், 13. 62. ஆம்பால், 5. 26.

ஆம்பால் It often takes ஐ, 8. 66; 38. 25.

நின்பால், towards thee, 5. 271, 349.

கற்பாற்பதி [§ 64], set right, 15. 15.

பாலதானவர், so as to become object of (my praise), 15. 16.

முன்பால் = முன்பு, 19. 30.

In எப்பாலவர் = வகை, 27. 7.

III. milk, 1. 46; 7. 18; 8. 82; 21. 20.

பாந்தடல், 3. 168; 5. 229; 14. 49; 19. 3; whiteness, as of milk, 10. 70; 44. 21; sweetness, as of milk, 2. 13; 19. 29.

பாலை.

I. *n.* a desert region, 2. 98.

2. for பால்.

பாவகம், *n.*, பாவகன் [S. BHĀVAKA], appearance, form; conception, thought, 2. 82; 4. 210; 11. 55; 31. 29.

பாவம், *n.* [S. PĀPA], sin: தீவினை, 1. 52; 5. 16; 11. 30.

பாவி, a sinner. பாவித்தொழும்ப், 10. 27.

பாவிமேன், 5. 214, 307; 24. 2; 34. 40.

பாவாசம், 2. 57. பாவாசன், 5. 396; 28. 33.

II. *n.* a fault, 5. 338; 6. 29, 89, 197; 10. 46; 24. 27; 33. 28; 47. 9.

பிழைப்பு, the false, 4. 219.

பிளா, *v.* [§ 66], split, cleave, 18. 30; 35. 19. பிளவு, *n.*

பிளளை, *n.* a child, 7. 73; 9. 66; 13. 74. [See Muir, vol. iv. p. 203, &c.]

பிற.

I. *v.* [§ 68], be born, 5. 352; 8. 69; 20. 37; 51. 13. [Comp. S. PRA.]

பிறக்கம் = தொகுதி, 3. 1, 124. (?)

பிறங்கு, *v.* be raised up, 7. 71.

பிறப்பு, 1. 7, 14; 4. 13; 5. 45, 95; 14. 30; 31. 17; 41. 13, 21. See அறு.

பிறவி, birth, embodiment, 3. 73; 5. 105, 201; 6. 139; 8. 68, 69; 19. 31; 36. 13; 49. 25.

II. *adj.* other: பிற, 5. 8; 7. 18, 22.

பிறர், others, 5. 145, 233; 21. 21.

பித்த, other, 5. 256.

பிறி = பிரி, *v.* [§ 57], lie asunder, 5. 146; 40. 14.

பிறிவு, *n.* severance, 4. 78; 5. 127; 24. 33.

பிறை, *n.* the crescent moon, 23. 27; 33. 3.

பிறைக்கலம், 6. 188. துண்டப்பிறை, 8. 49.

பின், after, 4. 7. [பிற.]

பின்பு, 22. 7. பின்னாள், 5. 395; 8. 110.

பின்னிசு, *v.*, 21. 6. பின்படு, 21. 6.

பின்ன, 34. 15. பின்னா, what comes after, 7. 33.

புகல்.

I. (ஹ), *v.* [§ 70], say, declare; I know not how to endure, 3. 123; 41. 13.

II. (புகு), refuge: அடைக்கலம், 5. 246. புகல், say, 10. 77. புகலிடம், 6. 65.

புகழ்.

I. *v.* [§ 57], praise: ஏத்து, பரவு, 1. 25; 5. 177; 27. 19; 39. 4; 45. 21, 37.

II. *n.* praise; epithet of Çivan, 33. 39; glory, 34. 25; 45. 20.

புகழ்ச்சி, praise, 37. 14.

புகு, *v.* [§ 68], enter, 2. 145; 4. 236,

237; 5. 36, 37; 7. 41; 8. 29; 10. 65; 12. 53-56; 17. 34, 35; 22. 10; 26. 29, 38.

மண்புகு, 18. 14, 15; 19. 21.

See உள்புகு, ஊள்புகு. 31. 9, 10.

ஐயம்புகு, solicit alms, 17. 34.

புகுது, *v.* = புகு, 5. 368; 6. 37.

புகுவி, causal, 1. 43.

புகை.

I. *n.* smoke, 3. 91; 35. 26.

II. *v.* [§ 57], 6. 141.

புங்கம் [S. PUṄGA, PUṅJA], elevation, 5. 284.

புஞ்சம் [S. PUṅJA], a quantity, collection, 16. 24.

புடை, *n.* place, 34. 31.

புடையாந்து, extending wide, 4. 33.

புடைகும், 8. 32, 89.

புடைபடு, approach, reach, 27. 3.

புணர், *v.* [§§ 57, 64], join, embrace, 27. *passim*; 43. 63; 51. 9. [Comp. உணர்; S. PUNAR, √PUT.]

புணர்நிலை, that is not understood, 5. 280.

புணர்க்கை, explanation, 5. 280.

புணர்ப்புது, mystic intimate union, 5. 281-284.

புணர்ச்சி, union, 27. title.

புணரிய, in order to reach to, 3. 8.

புலிணை, *n.* a raft: மரக்கலம், 5. 107; 24. 13.

புலையாளன், a raftsmen, 13. 4. [Kurva], 306.]

புண், *n.* a wound, 8. 47; 13. 16, 64; 25. 17.

புண்டரிகம், *n.* [S. PUṆḌARĪKA], = தாமரை, பங்கயம், a lotus, 7. 79.

புண்ணியம், *n.* [S. PUṆYA], merit.

புண்ணியன், 43. 6, 54.

புது, *n.* what is new, 5. 251; fresh, 23. 1.

புதுமை, *n.* novelty, 7. 33.

புதுக்கு, *v.* renew, 7. 73.

புதுநகர், new-town. Two are given in 2. 29, 31.

புத்தன், *n.* [S.], a Buddhist; Buddha, 11. 61 (somesay = புதுமையானவன்); 15. 21.

புத்தி, *n.* [S. BUDDHI], understanding, 13. 76.

புத்து, 7. 11, from புது. [G. 121; H. B., § 131.]

புத்தமயோம், opp. to பழமயம்.

புத்தேளிர், *n.* deities, 5. 54. [See K. 58.]

புத்தி (for புத்தி), *n.* understanding, 36. 35; 45. 21.

புற்று, *n.* an anthill, 8. 20; 23. 5; 35. 1.
புனம், *n.* high, unirrigated land, 11. 38.

[From புன், as in புன்செய்.]

புனல், *n.*, = நீர், water, 5. 29; 7. 52, 60;
13. 3; 15. 1; 23. 5.

புனிதன், *n.* [from S. PU], the pure one:
an epithet of Çivan, 29. 34.

புனை, *v.* [§ 57], adorn: பூப்புனை, 5. 50,
54; 13. 51; 35. 23; 45. 21.

புன், 7. 11; 44. 19. See புல்.

புன்மையன், 5. 234. புன்மையர், 5. 38.

புன்ருமைய, 24. 3. புன்கண், 24. 26.

புன்புலல், 37. 37.

பூ.

I. *n.*, = flower, 10. 1, 9; as *adj.* [§ 131], =
flowery, beautiful, 3. 75, 115; 7. 48;
11. 27.

II. *v. intr.* [§ 64], blossom, burst into
flower, 15. 1; 38. 31.

பூமழை, 49. 42. பூமடி, 6. 19.

பூவெடுகோன், Brahmā, 10. 1, 77.

பூக்கமலத்தையன், 30. 1. பூக்கொடியார், 36. 35.

பூப்புரை, like lotus flower, 3. 75.

பூப்பேரது, 27. 40. பூப்பூசல், 7. 52; 60.

பூக்கழல்கள், 1. 8; 50. 1. பூம்பொழில், 6. 39.

பூஞ்சேலை, 19. 9. பூக்குயில், 14. 25; 20. 9.

பூவல்லி, a flowering creeper: *convolvulus*, 2. 134;
13. *passim*.

III. *n.* [S. BHŪ], the earth: பூமி, 38. 31.

பூதலத்தே, 2. 134; 8. 2; 10. 18; 11. 26.

பூதலர், 5. 326. பூதலத்தோர், 11. 18.

பூசல், battle, din, 14. 1. [See K. 71.]

பூசனை [S. PŪ], act of worship, 15. 9;
32. 26.

பூசு, *v.* besmear, 5. 94, 326; 12. 1, 3;
17. 13.

பூதி, *n.* any shrub: பூண்டு, 1. 26.

பூண்.

I. *n.* [S. PUṬ], an ornament: பூண்முலை,
4. 70; 6. 12, 164; 7. 60; 16. 18; 17. 13.

II. *v.* [§ 62], put on as an ornament,
have on, wear, 5. 176, 281; 12. 1;
24. 6; 30. 30.

பூண்டு கொண்டு, 5. 295; 24. 6; 34. 28.

பூண்கலன், 7. 53.

பூனெடுத, never worn before, 30. 13.

பூதம்.

I. [S. BHŪTA], an element: பஞ்சபூதம்,
3. 114; 20. 17; 31. 37.

II. a demon, demon-host: பூதம்படை,
13. 15.

பூமி, *n.* [S. BHŪMI], earth, 20. 37. [பூ.]

பூலித்து for பூரித்து, 16. 8.

பூவணம், *n.* a town near Madura, 2. 50;
4. 191.

பூவலம், a Çaiva shrine, 2. 56.

பெண், *n.* a female, 2. 78; 3. 57;
5. 115; 19. 23; 49. 37.

பெண்டிசு, *n.* a female, 5. 166.

Plur. பெண்டர், 10. 21.

பெண்மை, *n.*, 6. 88. பெண்னாடு, *v.*, 8. 58.

பெண்பால், 43. 22.

பெண்டிரு, பெண்டிருவு, blessed woman, 12. 49.

பெண்ணாடு, 4. 152.

பெம்மான், 4. 200; 21. 6. See பெருமான்.

பெயர். [பேர்.]

I. *v. a.* [§ 64], scatter, overthrow, 3. 12.

II. *v. n.* [§ 57], be removed, changed
into, 3. 134; 6. 100.

III. = பேர், *n.* [C. HESARU], name:
நாமம், 2. 122.

பெய், *v. act. and n.* [§ 58], put on,
scatter; fall (as rain); shed.

பெய்கழல்கள், 1. 7; 5. 395; 26. 29 [= செய்து];
36. 12.

பெய்வளை, *n.* a lady: Çatti, 7. 56.

தன்மபெய், to which patches are put, 12. 6.

பெருந்துறை, the great haven, 1. 15;
34. 23. [Generally திரு, see 22 and
28. *passim*.]

In the south, தென், 22. 8; 42.

Çivan is its கையகன், 42.

பெருந்துறையார், 8. 1, &c.; 19. 14, 34; 47.
passim.

பெருந்துறைக்கோள், 19. 1, 17, 25.

Surrounded by groves of cocoa-palm, 8. 1; 42. 3.
புகழ்த்திரும்-, 34. 3.

பெருமான், சிவ-, எம்-, நம்-, 1. 48; 5. 33,
&c.; 18. 4; 20. 4, &c.; 24. 9-12; 45. 8, 9.

தம்பெருமான், 10. 31.

பெர்மான், 4. 199; 21. 6; 34. 15.

செம்பெருமான், 19. 3, &c.; 28. 2.

புகழ்சம்பெருமான், 4. 222.

பெரி [§ 131. *ε*], great: பெரு, பெரும்,
பெரிய, பேர், 1. 24; 5. 139. [H. B.,
§ 131. *ε*.]

பெருக்கணன், 7. 1. பெரியான், 4. 177; 5. 70.

பெரியோன், epithet of the Supreme, 3. 6, 38, 107.

பொய்யீமை [S. MĀYĀ], falsehood, 5.

274.

பொய்யன், 5. 206, 208, 249; 9. 47; 35. 1.

பொய்யமையன், 5. 290; 6. 25.

பொய்கை = தடாகம், tank, lake, 7. 41, 48; 15. 1; 29. 7.

பொர்(ரு), *v.* [§60], join; collidewith; war against, 3. 85; 6. 116; 24. 15.

திரைபொர், 22. 11.

பொருகடல், the raging sea, 23. 29.

பொருள், wealth, 25. 2; being, essence, 4. 43; 20. 1; 37. 3, 14, 25; meaning, 1. 93; 6. 24, 64, 65; 7. 33, 54; 8. 70-72; 12. 52; 26. 33, 34, 38.

பொருள், epithet of Civan, 21. 30; 29. 34; 38. 30. Comp. அருத்தன், the wealthy one, 29. 8.

பொருட்படுத்த, 10. 79.

ஒன்பொருள், &c. = being, 3. 118; 5. 165.

ஆரும் பொருள், 5. 190; 41. 11; 49. 54.

பாம்பொருள், 26. 34.

பொருட்டு, 5. 160; 37. 4.

பொருட்து, *v.* befit, harmonize with; occur; cling to, 5. 51; 30. 13; 41. 13.

பொருட்தம், *n.* what is befitting, 5. 368, 369.

பொருப்பு, *n.* a mountain, 4. 192.

பொருள் பற்றி = real, having regard to the object, 15. 9.

பொல். See பொன்.

பொலி, *v. n.* [§ 57], 7. 62; 22. 22. [Comp. S. PUL, POLA.]

Shine bright, 2. 50, 145; 8. 67. [பொலிப்பு = பொலிபு.]

பொலிவு, *n.* fulness of beauty, 2. 30; 37. 14.

With சீர், 28. 2; flourish, 6. 36, 37; 16. 38; 19. 38; shine, 35. 26; 42. 12; 45. 34.

பொல்லா, evil, 1. 25; 5. 202, 233; 24. 3; appears to be a negative from a *v.* பொல்லு?

பொல்லாமணி, 5. 37; 25. 2; 27. 4, 8, &c. See பொள். பொலாமணி, 35. 11. பொல்லாமை, 30. 23.

பொழ்.

பொழி, *v.* [§ 57], pour down: சொரி, 7. 64; 24. 13; 49. 42.

பொழில்.

I. *n.* a luxuriant grove: பொழிற்சோலை, 6. 39, 67; 8. 89; 18. 37; 20. 27.

II. world, 3. 44; 5. 117; 19. 5.

பொழுது, *n.* [§ 25], time, 1. 2; 37. 10.

பொள்|ளு, *v.* bore, 6. 95. See போழ்.

Here பொள் seems to be an imitative word: 'the *rending* flame.' This is corrupted into பொல்லு; hence பொல்லா = பொள்ளா, unbored, 25. 1. With மணி = a ruby as from the mine, flawless, unsullied, 27. 4.

பொறி.

I. *v.* inscribe.

பொறித்தலுமே, as soon as He impressed, 11. 27.

II. *n.* the five sense-organs, T. A. P. 44, NOTE IV.

பொறு, *v.* [§64], endure, bear; forgive, 3. 123; 5. 338; 6. 24, 156, 163; 10. 46; 24. 6; 32. 10; 33. 3.

பொறுக்கை, *n.* forgiveness, 5. 263.

பொறுக்கிலேன், 23. 22.

பொற்பு = அழகு, 10. 1; 45. 26. [பொன்.]

பொன், *n.* gold, 27. 1; 38. 20. See பொல்.

பொன் நம்பலம், 21. 30.

பொன்னே! my golden one, 21. 30.

பொன்னைக், 5. 209.

செம்பொற்பாதம், 5. 205.

பொன்னக்கழல், 5. 236, 350; 10. 44.

பொற்பிலை, 5. 51.

பொற்பாதம் [= S. HIRANYA], 7. 78.

பொன்மேனி, 8. 48. பொற்சண்ணம், 9. 4.

பொற்பாதம், 6. 147.

பொற்பாலை, 12. 49.

போ, போக்கு, போது, *v.* [§ 58], go, 5. 340; 24. 2; 45. 4, 6, 10, 12.

போத்தே for போய்தே, 33. 10.

போதல், the going, 5. 36; 6. 95; 17. 35.

போகி, செல்லி, 'Go ye!' 46. Also மின், மின்சு!

போக்கு.

I. *n.* an exit, way out, 20. 17; 23. 22.

II. *v. causal* [§ 62], destroy, waste, spend: சுழி, 1. 43; 6. 37; 7. 14; 20. 37.

போக்கல் (புழம்), rejection, 5. 247.

போதாவு, 5. 36.

போகம், *n.* [S. BHŌGA], enjoyment, 5. 284, 285; 7. 78; 37. 14; 41. 17; 51. 9.

போது.

I. *v.* [§ 62], come, 5. 85, 369.

போது = வந்து, 5. 209; 8. 2; 21. 7; 27. 22; 51. 26.

போத்தேன், 5. 341, 345.

போது seems a past tense of போ, reversing its meaning.

II. *v.* [§ 117], suffice: பற்று, அமை, 9. 21; 33. 8, 9.

III. = பொழுது, time, 33. 26.

IV. a flower, 5. 101; 6. 119; 16. 36; 23. 29; 43. 50, 53. [See K. 1227.]

சூர்தி குழி, a bed of flowers, 7. 35.
இயல்பு சூர்தி, 13. 53. மலர்சூர்தி, 5. 398, 399. 2
சூர்திபூக்கள், பரதேசசூர்தி, 27. 35.

சூர்தி.

I. *v. a.* [§ 64, from *சூர்தி*], wear, put on: *சூர்தி*த்தல், 9. 70.

II. *n.* [from *v. சூர்தி*], war, 13. 40, 61, 73; 43. 58; 45. 34.

சூர்தி, 6. 81; 16. 6.
சூர்தி, of Çivan, 'Lion in the fight,' 5. 208, 209; 23. 22.
சூர்தி, entirely, 45. 36.

சூர்தி, *v.* [§ 227], resemble, 5. 249; 11. 29; 34. 21.

சூர்தி, 7. 17, 50.

சூர்தி, *n.* praise, 1. 11-16; 5. 3; 7. 77-80.

In 1. 11-15; 3. 106; 4. 87 *et fin.* it seems equivalent to S. SAMĀH *சூர்தி*.

சூர்தி, *v. n.* [§ 62], 5. 295; cherish, 3. 123; guarding against, 5. 176; praise, 5. 237; 13. 66; 50. 2.

சூர்தி, *n.* [? from S. BHĪJANA], food அமுது, 9. 68; 13. 48.

சூர்தி = *பய*, a sea: கடல், ஐயர், 5. 105.

ஈ.

ஈ. ௪.

மகன், *n.* son, 9. 51.

மகன், *n.* daughter, 9. 50; 14. 37.

மக்கள், children, 10. 21; 14. 47.

மகம் = *வேள்வி* [see S. MAHĪVA, MAHĪVA, MAHĪVA], sacrifice, 21. 11.

மகம்மகம், 11. 17.

ஈ. ௫., *v.* [§ 60], rejoice, exult, 1. 9, 19; 2. 80; 9. 24; 13. 70; 19. 24.

மகிழ்ச்சி, *n.* joy, delight, 6. 169.

மகாசூர்தி, *n.* = சூர்தி [S.], crown, 34. 24.

மகேந்திரன், *n.* [S. MAHĪNDRA], a mountain, 2. 9, 19, 100; 43. 25.

The mountain is thirty-two miles S.W. of Beahampore: many ruins of Çiva temples.
மகேந்திரன், 13. 66.

மகிழ்ச்சி, *n.* [? from மகிழ்ச்சி], a lady:

மகிழ்ச்சி, 2. 26; 5. 259, 265; 6. 164; 9. 27; 15. 29; 41. 17, 21; 42. 7.

See மகிழ்ச்சி.

மகிழ்ச்சி, *n.* [? from மகிழ்ச்சி], a bear led cooling, 14. 8.

ஈ. ௬.

I. *n.* [S. MAHĪ], beauty

மகிழ்ச்சி, மகிழ்ச்சி, the least of 4. 181, 19. 18.
[மகிழ்ச்சி - மகிழ்ச்சி, and then, மகிழ்ச்சி - மகிழ்ச்சி, 3. 95]

II. cloud: மகிழ்ச்சி, 16. 2, 35. 33.

மகிழ்ச்சி, *n.* saffron, 9. 34.

மகிழ்ச்சி, *n.* [S. MAHĪRA], a peafowl
மகிழ்ச்சி, மகிழ்ச்சி, 16. 11.

ஈ. ௭., *v.* be bent, broken, 6. 2, 7, 3

ஈ. ௮., *n.* [from S. MAHĪ, MAHĪ] simplicity, 9. 29.

மகிழ்ச்சி, 16. 11, 3. 129.

மகிழ்ச்சி, 38. 21, 19. 11, 51. 17.

மகிழ்ச்சி woman, 6. 147.

மகிழ்ச்சி, single, 1. 11, 14.

மகிழ்ச்சி, 5. 66. மகிழ்ச்சி, 26. 2.

மகிழ்ச்சி, *n.* a palm leaf, 6. 52.

ஈ. ௯., *v.* [§ 57], perish, 14. 48.

ஈ. ௧௦.

I. *v.* [§ 64], penetrate, fill, 5. 318, 47. 11.

II. *n.* pool, tank, 6. 153; 7. 51.

ஈ. ௧௧., *n.* limit: sweet juice, sap, honey; calyx, 3. 89, 6. 43; 42. 7.

மகிழ்ச்சி, sweet juice of the night cane, 5. 318.

மகிழ்ச்சி, palm water, 6. 42.

மகிழ்ச்சி, honey of grass, 6. 119.

மகிழ்ச்சி, Çiva's breast, he in whose breast was the galaxy, 1. 11; 4. 11; 5. 28, 5.

மகிழ்ச்சி, 1. 11; 4. 11; 5. 28, 5.

ஈ. ௧௨., *v.* [§ 66, comp. S. MAHĪVA] exhale fragrance, wed, 6. 147.

ஈ. ௧௩., *n.* fragrance, nuptials

மகிழ்ச்சி, 1. 11; 4. 11; 5. 28, 5.

மகிழ்ச்சி, 17. 9, 18. 17.

மகிழ்ச்சி, 6. 16; 20. 22; 31. 17.

ஈ. ௧௪., *n.* [S. MAHĪ] a gem, 5. 215, 6. 21, 41, 16. 16.

மகிழ்ச்சி, 3. 124, 20. 17, 28. 3, 45. 31.

மகிழ்ச்சி, 1. 11; 4. 11; 5. 28, 5.

மகிழ்ச்சி, 20. 22; 27. 11; 31. 17.

மகிழ்ச்சி, 16. 11; 20. 22; 31. 17.

மகிழ்ச்சி, 5. 21.

ஈ. ௧௫., [Opp. *ஈ. ௧௬.*]

I. the earth, 1. 23; 2. 4, 5. 297; 41. 19, 51. 13.

மண்கர், 49. 2.
 மண்ணகம், 5. 381; 20. 34.
 மண்ணை, inhabitants of earth, 11. 74.
 II. earth, clay, 2. 47; 8. 47; 13. 62;
 37. 6.
 III. earth, as an element, 3. 26; 5. 29,
 57; 26. 23.
 மண்ணூர்வளர், a ruler of earth, 5. 46.
 மண்டபம், *n.* [S.], a porch, outer court,
 5. 195.
 மண்டலம், *n.* [S.], a sphere; *or* மண் +
 தலம், the earth, 8. 45.
 மண்டை, *n.* skull, head, top: குமண்டை,
 40. 3.
 மண்டு, *v.* come in flocks, throng,
 press, 2. 135.
 மதம்.
 I. *n.* sect, 4. 52.
 II. *n.* [S. MAD], exudation from a fierce
 elephant's temples; exultation, 3.
 155.
 III. *n.* intention: அம்மதம், 4. 17.
 மதர்.
 I. *n.* [S. MADAM], joy, desire.
 II. *v.* [§ 64], rejoice; desire intensely,
 4. 31.
 மதி.
 I. *n.* [S. MAN], understanding, 5. 129;
 9. 73; 10. 6; 45. 38.
 II. *v.* [§ 64], respect, value, 5. 46;
 40. 25; 42. 17; 45. 38; 49. 33.
 [Wax fat,—from மதம், be elated, 3. 153. *Or*
 மறித்து.]
 III. *n.* [S.], the moon; month, 3. 21;
 4. 15, &c.; 5. 33, 157; 6. 14; 34. 23;
 46. 2.
 மதிப்பிசை, the crescent moon on Çivan's head,
 9. 66.
 தேய் மதியன், 6. 183.
 மதியம், 17. 37.
 மதில், *n.* wall: எயில், 8. 32; 13. 55.
 ஒம்மதில் = ஒம்புரம், 9. 19; 12. 59.
 மது, *n.* [S. MADHU], sweetness; wine;
 honey: தேன், 5. 251; 6. 52, 135;
 20. 27.
 மதுகரம், *n.* a bee, 5. 63.

மதுரை, *n.* Madura, 2. 44; 4. 90; 8. 46;
 13. 62.
 மதுரையர், 36. 8.
 மத்தம், *n.* [S. MATTA], frenzy, madness,
 4. 37; 5. 10; 9. 73; 17. 37; 47. 22.
 மத்தர், wild enthusiasts, 3. 153.
 மத்தோன் மத்தன், an utter madman, 34. 10. See
 உன்மத்தம்.
 மத்து, *n.* [S. MATHIS], a churning-stick,
 6. 116, 117; 24. 21.
 மத்திடு, chain, 5. 158.
 மந்தம், *n.* softly, 6. 143.
 மந்தரம் [S.], Mount Mandara, 2. 100;
 4. 204. [Spelt மந்திரம்.]
 மந்தாகினி, *n.* the heavenly Ganges,
 6. 187.
 மந்தாரம், one of the trees of Paradise:
Erythrina Indica, 6. 143; 8. 90.
 மந்திரம், *n.* [S.], sacred spell; a dwell-
 ing-place, 2. 100. [Or, S. MANDIRA.]
 மந்தோதரி. See வண்டோதரி.
 மய. Comp. மை, மாயம்.
 மயக்கு, மயக்கம், *n.* confusion, 2. 133;
 10. 35; 22. 1; 29. 33; 49. 33. With
 மால், 30. 26. Comp. மாயம், மையல்.
 மயங்கு, *v.* be bewildered, confounded,
 3. 153; 5. 245; 8. 98; 10. 6; 14.
 45; 31. 1; 45. 38.
 மயல், *n.* confusion: மயக்கம், மையல்,
 5. 348; 11. 43; 49. 53.
 மயிர், *n.* hair: உரோமம்.
 மயிர்க்கால் = roots of the hair, 3. 170.
 மயில், *n.* peafowl, 4. 30; 16. 40.
 மரகதம், *n.* [S. MARAKATA], emerald,
 3. 124; 31. 39.
 மரணம், *n.* [S. MARAṆA], = இறப்பு,
 சாதல், 10. 35.
 மரம், *n.* [M., C., T. MRĀNU, MĀNU],
 tree; a senseless eye, 1. 26; 3. 87;
 6. 9; 14. 26.
 மரக்கண், 5. 84; 23. 15, 35. மரவியல், 36. 35.
 மரு, *n.* perfume, 2. 80; 10. 54; 38.
 33. [See மருவு, மருகு; S. MARUVA.]
 மருகன், *n.* a son-in-law, 9. 24.
 மருங்கு, மருங்குல், waist of a female,
 5. 266; 7. 42; side, place, 21. 28.

மண், *n.* endurance, all that endures, 16. 16; 22. 18.

மன்னர், king, 1. 14; 5. 296, 392; 20. 19; 33. 13.
மன்னன், மன்னன், 6. 168, 169; 8. 111.
மன்னு, *v.* [§ 62], abide, stand fast, 2. 9; 4. 128;
of cities, 6. 3, &c.; 8. 29; 16. 16; 17. 22, 23;
31. 9; 34. 7, &c.
மன்ற = சபை, ஆம்பலம், court, 4. 92.

மடா.

I. [S. MAHĀ = great], 2. 9, 18, 44; 3. 124; 5. 214; 6. 94; 9. 33; 10. 3; 49. 42.

மாதேவன், Ćivan, 7. 2.

II. விலங்கின் பொது, any beast, 10. 3 (?); 47. 34.

மாலி, the skin of an animal, 28. 36.

மரிமர, a charger, 2. 116.

III. mango: மரவடு, a young unripe mango, 24. 29.

மாசு, *n.* stain, spot, flaw: ஆசு, 1. 62; 5. 96; 37. 38.

மாசுணம், *n.* [? der.], a rock-snake, 9. 75.

மாமம், *n.* [S. MĀPI], palace: (?) a story, 16. 17, 20; 18. 9; 43. 14.

மாடு, *n.* [S. MĀḌ], gold: மாடுகை, 9. 11; 41. 17.

வைப்பு மாடு, hoarded gold, 26. 1.

மாட்டு, *v.* [§ 117], be able (mostly used in the negative).

மாட்டா = ஒண்ணை, that cannot, 5. 203, 215; 20. 33.

மாணி = பிரமசாரி [cor. of S. MĀṆA-VAGA], a young Brāhman, 15. 7.

மாணிக்கம், *n.* [S. MĀṆIKYA], a ruby, 26. 1, 27.

மாண், மாணு, *v.* [§ 56. (III)]; S. MAH, MĀN], be worthy, 11. 41.

மாண்டு, மாண்ட, past forms of மாணு and மாளு, 11. 41-44.

மாண்பு, *n.* excellence, 8. 56. [மாண்.]

மாதா, *n.* [S.], mother, 4. 13.

மாது. plur. மாதர், *n.* [S. MĀTU], a woman: Umā, 2. 107; 5. 118; 7. 2; 8. 39, 111; 19. 10; 43. 1.

மாதர்த்திரை, 4. 34; 24. 15.

மாய், *v.* [§ 64], destroy: மாய்ந்து [§ 57], perish, 5. 215; 11. 69; 12. 14 [? see மாயை]: 31. 19; 42. 33; 48. 13.

மாயை, மாயாவாதம். the later Vēdānta, 4. 54.

மாயம், மாயா, *n.* [S. MĀYA; der. uncertain], delusive, 1. 14, 51; 4. 44; 33. 30; 41. 9; 42. 17; 45. 10; 49. 33.

கண்மாயம், a visual juggler: மயக்கு, 5. 168; 36. 25.

மாயனே! 23. 25. பவமாயம், 11. 14.

மாய, 13. 11; 36. 21. மாயா இருள், 4. 44, 45.

மாயப்படை, 46. 4.

மாருதம், *n.* [S. MARUT. MĀRUTA], wind, as one of the elements, 3. 10; 4. 55; 11. 69.

மார்கழி, name of a month, half of December and half of January, 7. 80.

[From S. MĀRGA-ĆIRA from MRIGA-ĆIRA = antelope's head, a constellation containing three stars, of which λ in Leo is one. The full moon enters it on the fifteenth day of the first half of this month.]

மாங்குமி கீர் ஆடு, bathing in the month M. [T. V. V. P., V. 41].

மாற்பு, *n.* breast, chest, 29. 18.

மாற்பன், 43. 57.

மாலை, *n.* [S. MĀLĀ], garland, 2. 113 (கழுநீர்); 6. 119 (குடர்), 189 (அரா); 8. 90; 9. 1 (பு).

Nig. மாலையே ¹விரோட்க்கு²

³மாலிகை ⁴யொழுங்கு காற்பேர்.

மரல்.

I. *n.* [S. MĀLA], delusion, one deluded; bewilderment, ecstasy: மையல் மயல், 2. 133; 5. 10, 103; 27. 22; 45. 30; 47. 7, 18 (= பிச்சு); 50. 11. ஆறிமால், conscious, frenzy, 36. 5.

II. greatness: பெருமை, 5. 259; 34. 11.

III. *n.* Vishṇu, 3. 38; 4. 4; 5. 67, 393; 8. 13; 10. 77; 11. 1; 17. 3; 23. 35; 33. 6.

For this, ஞாலம் is found in 23. 33, but compare 36. 18, He swallowed the earth. See சாணன், அரி, ஆயன்.

He is called விசுக்கையான் (see விசு), 23. 39.

கருடக்கொடியோன், 25. 1.

பெருங்கடந் திடக்கோன், 23. 29.

கீண்டமால், 27. 9.

செங்கணெடுமால், 4. 4; 7. 65; 8. 1. [Nālaḍi, 373.]

Vishnu sang Givan's praises at various times, 28, 9.

अशुभ, 'dark Vishnu,' 27, 2. अशुभ, 3, 7. शशुभ, 15, 32; became Givan's bull, 12, 60, 14, 16; dug out and offered an eye to Givan, 15, 37-40.

मण्डप = अण्डि केशिन्दि, मण्डप, अण्ड, a very young mango fruit, 21, 21.

अण्डिका, n. palace, 16, 17. [? AL. MARK, 'king.' See अण्डिक.]

मृत्, v. die, 5, 246; 51, 10, 13. [Comp., as to forms, मृत्ति.]

मृत्, 5, 76. मृत्ति, 5, 370, 11, 42, &c.

मृत्.

I. n. (1) a change, 35, 6. [From मृत्. Comp. मृत्, and see K. and N. Lexicons. S. VARAM, VRI, MRI, MARA; Gk. *μωρα*, *μειρω* = अ. मृत्; Lat. VAR.]

(2) enmity, a grudge, 6, 40, 41. मृत्, foes, 19, 26.

(3) a recompense, return for favours, 5, 361; 6, 169; 47, 25. See मृत्.

II. v. n. change, be hostile to, 22, 1. मृत्, v. n. n. मृत्, 5, 129; 7, 21.

मृत्, v. waver, 5, 127.

मृत्ति, 'millions ever shining,' 1, 44. 9, 46. मृत्ति, n. (1) a reply; word, 1, 45; 31, 16. (2) change; मृत्ति, 1, 81.

मृत्ति, v. [§ 16c], change, 30, 9; 31, 21.

मृत्ति.

I. n. self-respect, 4, 197, 15, 29. [Pepe's *Nāḍḍiyar*, p. 188, &c.]

II. heaven, 46, 2. For मृत्ति, [Comp. 19, 24.]

मृत्ति, n. [S. MANUSHYA FROM MANUSHA], what belongs to man; human form, 4, 13; 5, 393; 20, 24. मृत्ति, मृत्ति, 6, 183; 8, 11, 79.

मृत्ति.

I. Lord, 5, 360. [It seems to be from S. MAHAT. See मृत्ति, 5, 216.]

II. = मृत्ति, deer, antelope, lawn, 3, 85, 4, 135, 5, 158, 217, 337; 6, 157, 7, 21; 18, 16; 32, 37, 33, 13.

मृत्ति, v. [§§ 64, 68], surpass, 1, 23. [See *Nāḍḍi Lex.*]

मृत्ति, greatness, 1, 7.

मृत्ति, abundance, superfluity, 12, 13, 14, 6.

मृत्ति, 5, 121, 178. मृत्ति, greatness, 1, 79.

मृत्ति, 1, 79.

मृत्ति, the rest of the world, 11, 6, 1, 20.

मृत्ति, upon, on, in, 2, 27.

मृत्ति, 1, 1, 7.

मृत्ति, throat; मृत्ति, 6, 26.

मृत्ति, 19, 33.

मृत्ति, v. [§ 57], be crowded, full of, 6, 162; 25, 13.

मृत्ति, v. [§ 64], act hastily and presumptuously, 4, 54, 6, 13.

मृत्ति, v. [§ 64], tread down, 40, 26.

मृत्ति.

I. v. [§ 64], stare in bewilderment, 6, 159.

मृत्ति, मृत्ति, मृत्ति, मृत्ति, मृत्ति, मृत्ति, मृत्ति, 5, 347.

II. v. [§ 57], wear as an ornament, मृत्ति, मृत्ति, 6, 119.

मृत्ति, 3, 160, 4, 25, 6, 118.

मृत्ति, v. twitter, 18, 24. [Comp. मृत्ति. S. MIFCHIL.]

मृत्ति, v. [§ 57], gleam, 1, 38, 3, 72, 6, 14, 85; 26, 19.

मृत्ति.

I. n. lightning, 6, 62, 16, 17, 24, 25. मृत्ति, 19, 33.

मृत्ति, मृत्ति, मृत्ति, मृत्ति, मृत्ति, मृत्ति, 6, 173.

II. v. gleam, 6, 16, 7, 52.

मृत्ति, m. on, 2, 20. मृत्ति, 2, 7, 3, 62, 49, 45.

मृत्ति, m. 4, 2, 7. Comp. मृत्ति, मृत्ति.

मृत्ति, v. n. and v. a. [§ 56, III], return, bring back, restore, 5, 376.

मृत्ति, 2, 117.

मृत्ति, मृत्ति, मृत्ति, 1, 87, 1, 1, 1.

मृत्ति.

I. n. fish, 6, 1, 1. [S. MINA. See note 36, 8.]

मृत्ति, 1, 1, 37.

मृत्ति, 8, 1, 41, 2, 1, 5.

II. a star. [From मृत्ति.]

மு, *adj.* form of மூன்று. See மூ.
 முக்கண், 9. 20; 29. 29; 33. 12.
 முக்கீர், the ocean. முப்புரம், 9. 71; 14. 1-3.
 மும்மை, triplicity, 51. 34.
 மும்மலம், 2. 111; 30. 26.
முக, *v. tr.* [§ 66], draw from: முகக் குறும் (உறு), 11. 57; 15. 1; 35. 26.
முகம் [S. MUKHA], face, 2. 20; 4. 1; 5. 227. See நால்.
 முகத்து, from Thy face, 20. 2. முகவொளி, 25. 23.
 முகத்தரு, admit to one's presence, 21. 12.
 நான்குமுகத்தொருவன், Brahṁā, 5. 393.
 சலமுகத்தால், with her watery face, with deceitful purpose, 12. 24, 26, 27.
முகில், *n.* cloud: மேகம், 3. 67; 4. 127; 29. 13. [Comp. S. MUDIRA, MIHIRA.]
முசை என்ன, an imitative word, 'with a splash,' 7. 41.
முசை, *n.* a bud: முகிழ்.
முஞ்சுதல், *n.* dying, 4. 19.
முடி.
 I. *n.* head, crown: தலை, கிரீடம், 4. 4, 5; 5. 25, 391; 6. 15, 19; *18. 3.
 முடியன், 5. 391.
 II. *v. n.* [§ 57], come to an end, attain completion; die, 21. 4, 12; 40. 7.
 முடிவு, end, 5. 88; 22. 7; 32. 6.
 III. *v. a.* [§ 64], finish, tie, ordain, 5. 224, 225.
முடை, *n.* a stench: நாற்றம், 5. 224; 37. 6.
முட்டு.
 I. *n.* obstacle.
 II. *v. n.* be deficient, stinted.
 முட்டாறு, without stint or hindrance, 5. 17, 21; 41. 5.
 III. *v. a.* butt against, rush on.
 முட்டிலேன், 5. 147. மேரதிக்கொக்கிலேன்.
முண்டம், *n.* [S. MUNḌA], head, shaved head, 17. 25; ashes, 9. 30; 35. 35.
முதலை, *n.* a crocodile, 6. 161.
முத்தல் = ஆதி.
 I. beginning, 4. 1; 5. 88, 108; 22. 7.
 II. source, 13. 75; 21. 4, 13-15; spring, chief, best, greatest, 20. 1; 27. 38.
 III. = &c., 3. 113; 21. 4.
 முதல்வன், 1. 8, 94; 5. 118; 21. 4; 27. 38; 29. 29; 51. 34.

முத் = S. MUK.
முத்தன் [S. MUCH, MUKTA], greed; an epithet of Çivan, 4. 122; 22. 7; 25. 23; 29. 29.
முத்தி [S. MUKTI], final release, 11. 45; 19. 19; 36. 24; 42. 23; 51. 1. [See NOTE III.]
முத்து, **முத்தம்**, *n.* [S. MUKTA, MUTYAM], 7. 9; 9. 1, 37; 16. 1; 26. 27.
முந்தை, *adj.* original; former, 1. 20; 5. 314.
முந்து.
 I. *n.*, = ஆதி, முதல், 18. 19.
 II. *v.*, 5. 361; 20. 29; 36. 20.
 முந்தி = முன், 5. 187.
முந். See மு, முன்.
முந்நீர், *n.* ocean. [= 'Triple water.' The sea contains (1) spring water, (2) rain water, (3) river water; or it makes, sustains, and destroys, performing three divine operations: ஆக்கல், அவித்தல், அழித்தல்.]
மும்மை. See மு.
முயங்கு, *v.* embrace, 8. 98.
 முயங்குவி, 40. 7.
முயல் (ஆ).
 I. *v.* [§ 56. (III)], toil (Eng. *moil*), 3. 127; 23. 13; 51. 1.
 முயல்வு உறு, persevere, 21. 5.
 II. *n.* a hare: முசல், 6. 138. See கறை.
முரசு = நாதப்பறை [S. MURAJA], 19. 30; + எறி, 3. 74.
முரண், *n.* strength; wrath; hate, 4. 6, 118.
 Nig. முண்¹ வலி² பகை² என்ப.
முரல், *v.* [§ 70], sound, hum, 5. 63; 6. 143; 20. 7; 49. 44, 57.
முருடு, for முரடு, முரண்டு, *n.* a knot in wood, a stump, 23. 15.
 Its *adj.* form is முருட்டு: முருட்டு, 40. 29.
முலை, *n.* a woman's breast: கொங்கை, dug, udder, 4. 34; 5. 210; 6. 164; 7. 60; 16. 18; 40. 37; 41. 6; 50. 17; 51. 9.

மெய்யன், மெய்யவன், மெய்யர், one who is true.

1. 34, 86; 5. 207, 356, 400; 6. 26; 8. 77; 9. 47; 29. 25; one in bodily form, 18. 31; 41. 4.

மெலி, *v.* grow soft, waste away: இனோ, 6. 38.

மெல், tender, 6. 138. See மென், மெள்.

மென்முலையார், 5. 210. மென்கனி, 5. 374.

மெல்லடி, 9. 27; 28. 21.

மெழுக்கு.

I. *n.* wax, 4. 60; 5. 350; 7. 26; 23. 13; 25. 31.

II. *v.* [§ 62], anoint, 5. 55; 9. 9.

மெள்ளனவே, softly, 6. 96. Comp. மெல்.

மென், soft, 6. 138; 8. 103; 18. 16. See மெல்.

மேகம் [S. MĒGHA], a cloud: முகில்.

மேகன், an epithet of Ćivan, 3. 95.

மேதா|மணி [S. MĒDHĀ], excellent gem, or gem of *understanding*, 27. 35.

மேரு, *n.* Mount Mēru, 9. 33; Ćivan's bow, 29. 25.

மேல், *n.* the upper; upon, 14. 52; 47. 29.

மேலாய, 8. 55; 12. 32.

மேலை, *adj.* upper, 5. 169; 8. 35.

மேற்கொண்டான், He mounted, 8. 17; 36. 10, 25; assumed, 5. 28.

மேற்பட, above, 3. 4.

மேல் விடக்கு, be displayed aloft, 19. 39.

மேன்மேல், 3. 92; 5. 67, 120.

மே|வு, *v.* [§ 62], attain to, abide with or in, fill: பொருந்து, 5. 120, 207, 362, 367. See உறை, மருவு.

மேய=மேலிய, 3. 116; 11. 5; 18. 7; 43. 1; 47. 12, 15. Comp. 23. 4, &c.

மேயான், the dweller in, 4. 204; 8. 39; 31. 11.

மேவுதல், 32. 16, 17. மேதகு, 3. 23; 9. 34.

மேழில் or ஏழில், a lute, 7. 29.

மேனி, *n.* body, form, 2. 33, 51, 112; 5. 236, 371; 6. 115; 8. 48. [மேல்.]

கோலமேனி, 30. 17. செம்மேனி, 8. 51.

தீமேனி, 10. 80; 49. 22. கன்மேனி, 18. 26.

வெளிய கீடுமேனி, 35. 14. செம்மேனியர், 17. 1.

மை.

I. [S. MASI], blackness: அஞ்சனம், கருமை, கறுப்பு, 5. 291; 6. 27; 7. 43; 8. 67, 74; 9. 45.

மைப்பு = கறுத்தல், 20. 22; 41. 27.

II. மையல் = மயக்கம்; மால், மயல், 4. 218; 6. 93; 41. 1; 51. 10. [Comp. S. MĀYĀ.]

மைந்தன் = மனிதன், 5. 18.

மொக்கணி, *n.* a gram-bag: தோற்பை, 2. 33.

மொத்துண், *v.* be beaten, 8. 47. [மொத்து = a stroke.]

மொட்டி, *v.* close in like a bud, 4. 84.

மொட்டு, *n.* a flower-bud, 29. 29.

மொய்யி.

I. = மொய்ய்ப்பு, *n.* a crowd, throng, 7. 41; 9. 37; 25. 6.

II. *v.* [§ 64], swarm: ஈமொய்த்து, 6. 96; 25. 9.

மொழி, *n.* a word, 2. 13; 7. 13; 8. 103. [See N. Lex.]

(Met.) பரல் மொழியை உடையவர் [G. 162], 19. 25, 33; 38. 5.

பண்ணினேச் சொழியார், 28. 17.

ஆயமொழி? = ஆனமொழி; or = ஆய்த்த, 'choice'; or as in ஆயக்குதல், 'sweet words such as shepherds sing.'

வேதமொழியர், 'He Who utters the Vēdam,' 17. 1. [Comp. Tiruvijai. 16.]

சின்மொழியர், 6. 17.

ய

யா.

யாக்கை, *n.* body (generally ஆக்கை), 25. 17; 33. 35. [See K. and N. Lex.]

யாத்திரை, *n.* [S. YĀTRĀ], a journey, 4. 29; 45.

யா|வரும், all, 20. 12. [யா = எல்.]

யாழ், a lute: வீணை. [? ஏழ், seven-stringed.]

யாழினர், 20. 13.

யானை, *n.*, 4. 11; 5. 161. See ஆனை.

யான் = நான், 5. 59; 31. 19.

யோகம், *n.* abstract contemplation, bliss, 37. 1, 14.

யோகி, *n.*, 46. 6.

யோகு, *n.* [for S. VI-YŌGA?], separation, 12. 36.

யோனி, *n.* [S. YŌNI], womb, matrix, 4. 12.

5. 376; a mountain, 28. 16. [G. 93.]

II. *v.* வல்லு, swiftly, 28. 13.

வல்லு (or ஆல்லு?), 5. 200; 36. 22; 43. 56.

வல்லு, 5. 342. வல்லு, 31. 14.

வல்லு, 40. 31.

வல்லினை, 6. 73, 148; 13. 11. [See வினை.]

வல்லுகரர், mighty demons, 1. 29.

Comp. 28. 13, and 40. 25.

வலி, *n.* strength, 6. 40.

மனவலியர், 10. 41.

வல்லா, Thou Who art mighty, 20. 40.

வல்லோ, 3. 108. வல்லோ, 8. 26.

வல்லி [S. VALLI], a creeper: படர் கொடி, 13. title.

வலை, *n.* a net, 3. 42; 6. 156, 157; 24.

25; 25. 37; 43. 23; 48. 9; 49. 8.

வழங்கு, *v.* distribute, 24. 37; 36. 20.

வழி, *n.* a way; so that: நெறி, 2. 117;

5. 344; 6. 20; 22. 1; 50. 11.

வழிவந்தர் [K. EL], men of tried faithfulness,

5. 344(?) ; 21. 3.

வழிஅடியோம், 7. 42; 12. 48; 20. 34.

வழிஅந்நேன், 5. 99; 32. 42. வழிமுதல், 21. 4.

வழு.

I. *n.* a fault: வழுவு, 42. 32; faultless.

v. [§ 64], (or வழுக்கு, § 62), err, fail, slip.

II. வழுவு, *v.* fail: தப்பு.

வழுமை = வழுவாமை, without fail or exception.

வழுத்து, *v.* extol, 4. 9, 10. See வாழ்.

வளர்.

I. *v.* sleep [§§ 57, 64], = வளருதியோ? dost thou slumber? 7. 2.

வளர்ப்போன், 3. 48.

II. grow, abound, 6. 13; 20. 27; 28.

16; 31. 34; 38. 33.

III. *v.* [§ 64], cultivate, 5. 383; bring

up, save, 4. 87; 6. 12; 7. 56.

வளி, *n.* wind: கால், காற்று, 3. 11; 4. 140;

5. 57.

வளை.

I. *n.* an armlet, 7. 47; 10. 71.

வளைக்கையர், women, 35. 9; 42. 11.

வளைக்கையர் (the disc or *chakram*), Vishnu: ஆழி,

சகரம், 23. 39.

வெள்வெளி, 16. 24. கோல்வெளி, 11. 77.

II. *v. intr.* [§ 57], bend, 14. 1.

வளர், *n.* strength, beauty, 20. 34.

Comp. வல், வண்மை.

வளம், *n.* abundance, 3. 2; 34. 8.

வண்டொக்கை, 9. 29.

வளர்ளால், *n.* a gracious one, 5. 249;

10. 74; 13. 75; 18. 14; 48. 6.

வற்று, *v.* wither, dry up; be utterly at

a loss. [✓வறு; and வல்?]

வற்றிழம், 8. 20.

வற்றி, 6. 53; 23. 6. வற்றன்மரம், 32. 42.

வனாமி, *n.*, = அழகு. [? வர்ணம்.]

வனமுலையர், 16. 5; 36. 25.

வனப்பு, *n.* beauty, 31. 14.

வன்மிக்நாதர் [S. VALMĪ = an ant; VAL-

MĪKA = an anthill], an epithet of

Çivan as worshipped in Ārūr.

Comp. புற்று, p. 119.

வன், hardness: வல்.

வன்பாயமுடு, 23. 4. வன்செவி, 7. 2.

வன்சூயி, 18. 21. வன்புவால் வேல், 35. 9.

வன்முத்திட, 34. 21.

வன்னெஞ்சம், 7. 28; 10. 41; 14. 19.

வா, 11. 26; 42. 43. See வரு.

வாக்கு, *n.* [S. VĀCH], word; speech;

tongue, 5. 102, 301, 313; 38. 18.

வாக்கை for வாக்கு, 26. 33. [Or ஆக்கை.]

வாங்கு, *v.* take, receive; bend, 2. 18;

5. 271; 6. 13; 31. 35.

வாக்குவாய், 'Thou wilt destroy,' i.e. bring back

under Māyā, 5. 382; 25. 22.

வாசகம், *n.*, = வாக்கு [S. VĀCHAKA],

speech, utterance.

Title, திருவாசகம், மனவாசகம், 11. 43; 34. 10.

வாசகன், 43. 2.

(திரு)வாஞ்சியம், *n.* a town, 2. 79. See

Dēvāram, p. 589, &c.; Periya Purā-

ṇam, II Kāṇḍam, p. 326.

வாடு, *v.* fade, pine away, 5. 214;

8. 101; 11. 45; 17. 16.

வாணன், ? for பாணன் [S. VĀṆ], 5. 175;

9. 36; 43. 31; 48. 9. Or, for வாழுநர்

= 'those that live and flourish.'

ஆண்டவாணன், the celestials, 23. 5.

ஆம்பல்வாணன். See ஆம்பலன்.

வாண். See வான் and வாழ்.

உயிர், *n.* gate: உயிர், உயிர், 1, 54, 5, 382.

உயிர்.

I. *n.* mouth, lips: உயிர், 2, 15; 5, 13, 6, 318; 6, 5, 18; 7, 57; 13, 12; 14, 43; 19, 13; 25, 39; 27, 11; 28, 19; 41, 10, 22.

உயிர், fall into the mouth of, 5, 106.

உயிர், those with ruddy lips, 6, 161.

உயிர், 2, 15.

II. for உயிர், gate, 5, 279.

III. a sign of seventh case, 7, 3; 13, 25; 22, 19; 24, 14; 31, 29.

IV. *v.* §§ 57, 64, succeed, flourish.

உயிர், fitness, 4, 218.

உயிர் for உயிர், உயிர், 36, 23.

உயிர், *v.* [S. VAR. VRI], sweep away as a flood, 14, 44.

உயிர்.

I. *v. intr.* [§ 57], pour forth, 5, 275; 24, 37.

II. *v. tr.* [§ 64]

III. *n.* variously used as 'great,' 'expanded,' &c.

உயிர், 4, 10; 28, 4.

உயிர், encreased foot, 13, 25.

உயிர் உயிர், 5, 210; 6, 12.

உயிர், 18, 36.

உயிர், 7, 47.

உயிர், 9, 5.

உயிர், a stable grove, 29, 7.

உயிர். See உயிர்.

உயிர், 16, 18.

உயிர், *n.* [S. VRI, VAR, VARI, Lat. MARI, Gk. ἰσπ-], sea: உயிர்.

உயிர், 4, 132. உயிர், 8, 12.

உயிர், *n.* [S. VARTI], word, tidings, report, 5, 102; 23, 6; praise: உயிர், 7, 47.

உயிர், *n.* plantain: *Musa paradisiaca*, 6, 135.

உயிர், *v. n.* flourish, live, 5, 61, 76, 77; 19, 10; 20, 34; 21, 11; 28, 14. [Root உயிர், of which உயிர் is a variation. See N. Lex. and K. G. 153.]

உயிர், *n.*, 5, 241; 25, 21; 38, 40; 42, 17.

உயிர், *n.* felicity, 4, 121; 5, 5, 26, 264; 37, 2; 41, 1; 49, 2.

உயிர், source of bliss, 6, 91, 155; 160; 20, 1.

உயிர், 'no joy in life', 28.

உயிர், 24, 23.

உயிர், Hail! 1, 5, 397-1, 5, [6, 85]

உயிர், 28, 4, 12, &c.

உயிர், salute, worship, had, 5, 6, 61; 7, 2; 9, 14, 59; 13, 25.

உயிர் [§ 16], 37, 2.

உயிர், silently (as from a : உயிர், உயிர், உயிர்), 7, 28; 27, 1.

உயிர், *n.*

I. a sword, 28, 13; 36, 17.

II. brightness, 5, 278; 9, 41; 19, 19; 35, 21. Comp. உயிர்.

உயிர் உயிர் - brightness, 5, 274.

உயிர் உயிர் - உயிர் உயிர், 7, 1, 9, 29, 16, 6.

உயிர் உயிர் = உயிர், 3, 70; 7, 2; 29, 34, 35, 1.

உயிர், shining brow, 3, 135; 12, 49.

உயிர், 19, 19.

உயிர், *n.* an arrow, 35, 37.

உயிர், உயிர்.

I. *n.* heaven, sky, 5, 46.

II. *n.* = greatness: உயிர் உயிர், 5, 136; 12, 40; 29, 19.

உயிர், 4, 139; 9, 56. [உயிர்]

உயிர் உயிர், 8, 19; 24; 19, 15.

III. உயிர் உயிர் = உயிர், Civan, 8, 84; 13, 47.

உயிர் உயிர், 1, 131; 3, 131; 5, 22;

12, 48; 14, 2; 16, 8. உயிர் உயிர்.

உயிர் உயிர், 14, 21; உயிர், 16, 4.

உயிர், 5, 21; 8, 13; உயிர், 1, 181.

உயிர், 13, 24; உயிர், 16, 4.

உயிர், the heaven, 4, 1; 5, 61, 66; 12, 40.

உயிர், 2, 4; 8, 1; 13, 6.

உயிர் உயிர், 6, 175; உயிர், 5, 79.

IV. other உயிர், உயிர், 3, 23; 5, 77; 25, 277; 11, 59.

உயிர் உயிர், 6, 139. [Some say உயிர் = உயிர்.]

உயிர், *n.* [S. VI-KRI], change, perturbation.

உயிர் உயிர், 10, 1; 11, 1.

விகிர்தன், *n.* [S. VIKRĪTA], one who changes; one who is false, dissembling, 4. 96, 105; 29. 25.

விக்கு, *v.*, 24. 38.

விசிறு, *v.* cast a net: வீசு, 8. 11; 43. 23. See மீன்.

விசுமட்டி.

I. *n.* heaven: = விண், 5. 171.

விசம்புள்ளர், 8. 7.

II. ether, as an element: ஆகாயம், 27. 25.

வீசிவி . . . , 15. 17.

விசை, *n.* impetus, swiftness.

கால் விசைத் தோடி, running like the wind, 2. 135.

விச்சு [S. VĪJA, BĪJA], seed: வித்து, விதை, 5. 381.

விச்சக்கேடு, destruction of the germ, 5. 321.

விச்சை for வித்தை [from S. VIDYĀ], wisdom, magic power, a wonder, 5. 103, 112, 113, 320, 374, 380.

விச்சையன், *n.*, 6. 122.

விடக்கு, flesh, 6. 162.

விடங்கன், *n.* [S. VIDANĠGA], Çivan as worshipped in கடம்பூர், 4. 160; 6. 74. See வீதி விடங்கப் பெருமான்.

[விடக்கம் = அழகு.]

விடம், *n.* [S. VISHA], poison, sting, 4. 40; 6. 26; 23. 25.

விடர், *n.* a fissure; (?) debauchery, 6. 150.

விடலை [S. VRIHALA], a youth, or young steer, in opp. to விருத்தன், 5. 241.

விடவுள், 5. 254.

விடு.

I. *v.* *n.* [§§ 68, 254], leave, abandon, 3. 144; 5. 234; 6. 2, &c.; 33. 35; 37. 5; 45. 13, &c. [III Gr. 92.]

விடல், 6. 50, 126. விடலென், 6. 150.

விடேக்கல்! we leave not, 5. 299.

விடேல்! 6. 176.

II. *v.* *a.* [§64], send away, 3. 136; 14. 7.

விடை [S. VRIŠHA, RIŠABHA], a bull, 37. 5.

மாச்சிடை, 6. 31. மாஸிடை, 5. 259; 34. 11.

விடையன், 13. 61. விடையன், 8. 30; 39. 7.

விடையர், 5. 81. விடைப்பகர், 1. 34; 34. 2.

விடையவன், 6. 2.

விட்டில், amoth: விட்டிற்பறவை, சலபம், பதங்கம், 6. 17.

விண் [T. VINU; S. VISH, VISHṆU; M. VIṆṆU], the firmament, 2. 4; sky, 1. 23; 5. 381; 8. 55; 18. 30; 28. 1; 49. 7. Opposed to மண். Comp. விள்.

விண்பால், heaven, 5. 297; 12. 36.

விண்ணவர் = விண்ணர், 37. 5.

விண்ணோர், 3. 18; 5. 81, 189; 6. 78; 11. 73.

விண்ணகம், 20. 33.

விண்படு, dwell in heaven, 13. 15.

Air (as an element), 3. 114; 6. 121.

விண்ணப்பம், *n.* petition, 6. title.

விதலை, *n.* trembling, shivering: நடுக்கம், 6. 162.

விதி, *n.* [S. VIDHI], fate; good fortune; Brahmā, 14. 31.

விதியின்மை, 24. 38.

விதியடியேனே, ill-fated me, 6. 166; ordinance, 23. 17.

விதிவகை, 45. 9.

விதிர், *v.* *n.* [§ 64], tremble, 4. 67.

விதிர்|விதிர், *v.* *n.* [§ 64; S. VYATH; Gk. φρου-], throb, 5. 1.

விதுவிதுப்பு, *n.* strong desire: மிருந்த ஆசை.

விதுவிறப்பென், 6. 134.

வித்தகம், wisdom: ஞானம், 2. 49.

வித்தகன் [S. VITTA-KA], the renowned, 7. 59; 8. 104; 10. 24; 31. 28.

வித்து, *n.* [S. VĪJA], seed, germ, source: விதை, விரை, 3. 93; 6. 118; 11. 73; 30. 3; 42. 37.

வித்தை, *n.* [S. VIDYĀ], = விச்சை, learning, skill, magic, 26. 37.

வியு, *v.* admire, wonder at, 3. 154; 5. 71; 6. 178; 7. title.

வியப்பு, 8. 54.

வியன், *n.* expansion, 6. 34, 94, 102; 8. 45; 16. 17; 29. 14; 34. 14.

விமலன் [S. VI + MALA], the pure One, 1. 34-36; 4. 106; 29. 14. Comp. மலம், நிமலம்.

வினைக்கேடல், 5. 85; 30. 10; one ruined by deeds:

நிவினையுடையவன் (= பரவாசன்), 34. 2, 13.

தொல்லவினை: ஊழ், 14. 39.

வல்|வினை, 5. 77; 13. 11; 42. 43.

கொடுவினை, 33. 1, 2. வினைக்கடல், 35. 5.

உள்வினை = ஊழ்வினை, fated action, 4. 12 (?).

வீசு, v. [§ 62], diffuse, emit: பரப்பு, 19. 19. Comp. விசறு.

With ஆற = cast away: எறி, 25. 33.

வெவீசு, brandish, 35. 26.

வலைவீசு, 'throw the net,' 49. 8.

விடு.

I. v. (for விடு or விழு), = வீழ்.

(1) *intr.* perish.

(2) *tr.* quit, 5. 400.

விடிந்திலேன் = விட்டுக்கொட என்னை, 6. 178.

II. n. release; heaven: முத்தி, 1. 32;

3. 52; 5. 400; 8. 5, 35; 9. 79; 20. 21;

41. 19. [விடு.]

விடுபெறு, 3. 18. விடக்கதே, 5. 42.

விட்டு, v. [§§ 62, 160 f], slay, 41. 19.
[A causal from விடு = விடு, die.]

விணை, n. [S. vīṅā, said to have been
invented by Nārada], a lute, 49. 44.

விணையர், lutists, 20. 13.

விதி, n. [S. vīthi], a street: தெரு, 7. 3;
13. 71.

விதிவிடங்கப்பெருமான், an epithet of
Çivan as worshipped in Ārūr. See
விடங்கன்.

வீரன், n. [S. vīra], a hero, 43. 58.

வீரபத்திரர் [S. vīra-bhadra], an ema-
nation of Çivan, 13. 15.

வீழ், v. (for விழு), fall, 2. 134; 5. 80, 156;
11. 19; 31. 2.

வீழ்|வி [§ 160], (for விழு|வி = விழுந்து),
cause to fall, 3. 159.

வீறு, n. 'splendour was dimmed,' 7. 69.
வீறிவி = வெண்மையிலலாதது, 25. 13; 37. 18.

வீற்றிரு, v. rest in state, 36. 38; 40. 26.

வெ, hot; cruel (வெய்ய, வெம், வெந்,
வெங், வெஞ், வே).

வெகுளி [N. Lex.], hot desire, 24. 25; 25. 37;
45. 17.

வெஞ்சீர், fierce elephant, 6. 194.

வெஞ்சேல், bright-eyed carp, 25. 37.

வெஞ்சின, burning with wrath, 14. 28.

வெந்தயர், severe affliction, 3. 71.

வெந்சீர், hot water, 6. 161.

வெம்போர், fierce fight, 6. 81.

வெம்மை, heat, 3. 22.

வெய்ய, 14. 19. வெய்யவினை, 47. 1.

வெய்யகூற்ற, 6. 98.

வெய்யம்! 'Thou art the heat,' 1. 36.

வெந்தை, a fried cake of meal, 5. 315.

வெண், வெட். See வெள்.

வெண்காடு, n. a Çaiva shrine: திரு
வெண்காடு, 2. 60. This is in S.
சுவேதவனம். It was the birthplace
of மெய்கண்டதேவர், author of the
சிவஞானபோதம். See *Dēvāram*,
§ 11 (six odes).

வெதும்பு, v. and n. glow, 5. 2; 6. 142.
[வெ.]

வெம்பு, v. wither, 6. 78.

வெரு, v. fear, 6. 102.

வெருவு, v. tremble, 6. 30, 46; 27. 9.

வெருவரு, v. shudder, 35. 5.

வெருள், n. dread, 6. 66; 24. 19.

வெருளு, v. be frightened, 32. 12.

வெல், v. [§ 70], conquer, surpass:
வென்றி அடை, 26. 11; 36. 37.

வெல் கொடியோன் [G. 153], 9. 63.

வெல்க! [G. 85], 1. 6-10.

வெளி.

I. light: வெளிச்சம், 6. 68; 22. 15.
Comp. ஒளி and வெள்.

II. the open, outside: புறம், 41. 8.

வெளிவரு, v., 6. 58; 8. 104.

வெளிப்படு, 3. 114; 49. 7, 8.

வெளிகாட்டு, v. exhibit, 41. 4.

III. the ether as element: ஆகாசம்,
4. 141.

IV. whiteness, 6. 122. [வெள்.]

வெளிது, 5. 97.

வெள்|கு, v. be afraid or ashamed:
வெட்கு, 5. 315.

வெள் (வெண்), *adj.* white; pure,
bright, 35. 14.

வெண்டலை, a skull, 6. 118, 166.

வெண்ணீறு 12. 1; 29. 21.

வெண்ணீற்றர், 8. 51; 17. 1.

வெண்முலாள், 19. 3.

வெண்ணகையம்! 5. 73; 6. 146; 7. 9.

வெண்டிருமுண்டத்தர், 17. 25. See முண்டம்.

வை.

I. *v.* [§ 64], place; impart; cause,
3. 21, 23, 26; 5. 256, 321, 392; 9. 1.

வைச்சு = வைத்து, create, 5. 382; 13. 1;
33. 30; 35. 15.

Cause, 5. 379; 13. 25, 26.

ஐ Used for வி in forming causals, 5. 379.

Store up, 10. 21.

வைப்பு, *n.* a hoarded treasure, 3. 106;
4. 121; 6. 155; 11. 74; 26. 1.

வையன், 'He Who is a treasure,' 5. 392.

வையிடம், resting-place, 30. 11.

II. *n.* the earth: வையம், வையகம்,
1. 81; 5. 380, 392; 9. 33; 47. 35.

வைராக்கியம், *n.* [S.]. zeal, 6. title.

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