



ஸ்ரீ அருணாகிரிநாதர் சுவாமிகள் அருளிச்செய்த  
திருப்புகழ் பதிகங்கள் - பாடல் 1328 (“ஏறுமயில் ஏறி” [மங்களம்])  
திருச்சிற்றம்பலம்

śrī arunagirināthar swāmigal's  
thiruppugal pathigam - song 1328 (“ērumayil-ēri” [mangalam])  
thiruchitrāmbalam

śrī arunagirināthar swāmigal's  
**thiruppugal pathigam - song 1328**  
**(“ērumayil-ēri” [mangalam])**  
(The Glory of God - in the form of Bhagavan Sri Skanda)

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



**English (Thiruppugal) meanings courtesy of**  
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## śrī arunagirināthar swāmigal's thiruppugal pathigams (introduction)

By Sri N.V. Karthikeyan

As Arunagirinathar was ordained by Lord Murugan to sing His glories, the Saint's main work is the Thiruppugal songs. Thiru is "God" or "Divine" and Pugal is "glory." Hence, true to the title, Thiruppugal is primarily the glory of God that is sung in these verses which are 16,000 in number, though only about 1,300 are available now. Even from these one can get a glimpse of the extraordinary capacity of Saint Arunagirinathar. These Thiruppugal songs contain information on different subjects like religion, art, music, and literature; the different systems of Yoga, like Bakthi, Jnana, Raja, Kundalini, Hatha, etc.

Though Lord Murugan is the sole object of praise, each Thiruppugal being addressed to Him and ending with "perumāLE (my Lord)," etc., Arunagirinathar so dexterously brings in all other deities like Vinayaka, Vishnu, Siva, Lakshmi, Saraswathi, Parvathi, Kali, Rama, Krishna, etc. in the capacity of their relation to Skanda as this or that, and thus, glorifies everyone of them. In so doing, Arunagirinathar brings in innumerable anecdotes, incidents, and episodes from the Ramayana, Mahabharata, Srimad-Bhagavata, Periya Puranam, Skanda-Purana, etc. It is believed that, apart from the purpose of turning the minds of people from sensuality to religion and devotion, Arunagirinathar heralded a new era of religious unity, tolerance, and understanding between the Saivites and Vaishnavites, through his Thiruppugal songs which, in glorifying Lord Skanda, praise Him as the Son of Siva, Uma Devi, etc., as also the son-in-law of Vishnu, Lakshmi, etc., thus bringing about a compromise between the two sects. Indeed this is no small achievement. This praise of all Gods and Goddesses is one of the outstanding features of Arunagirinathar's Thiruppugal songs, and is rarely seen in the works of any single saint or poet of the Tamil country.

Another salient feature is the free employment of Sanskrit words, phrases, and even complete lines in Thiruppugal and also in Kandar Alangāram, which exhibits not only Arunagirinathar's mastery over that language but also his skill to blend it with Tamil, and thus, show that the two languages are not incompatible with each other.

The Thiruppugal songs are in Santham metre and Arunagirinathar is the pioneer of this type of poems in the Tamil language.

If the available 1,300 and odd Thiruppugals themselves disclose so much of the superhuman skill of Arunagirinathar and his vast range of knowledge in different fields, we can imagine the mine of information and wisdom that could be inherited by us if all the 16,000 songs were to become available to us. The cadence and rhythm, the elegance of his diction, the meaning and sweetness, the lilt and dance of his words have even today such a magical effect. Arunagirinathar is always living with us. His works — Thiruppugal, Kanthar Anubhuthi, Kanthar Alangāram, Kanthar Anthādi, Thiru Vaguppu, Vel Viruththam, Mayil Viruththam, Seval Viruththam, Thiru Velu Kootrirukkai, and other divine literary works have survived centuries and are still sung in temples today! Long live the fame and works of Arunagirinathar!



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## Guide to pronunciation

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

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

### Sanskrit Vowels

<b>a</b>	like <b>a</b> in nap
<b>ā</b>	like <b>a</b> in father
<b>ē</b>	like <b>ay</b> in may
<b>i</b>	like <b>i</b> in pin
<b>ī</b>	like <b>ee</b> in sweet
<b>ō</b>	like <b>o</b> in rose
<b>u</b>	like <b>u</b> in put
<b>ū</b>	like <b>oo</b> in food
<b>ha</b>	pronounce as a faint echoing of the previous vowel; e.g. <b>ah:</b> would be pronounced “aha”; <b>ih:</b> would be pronounced “ihi”; <b>uh:</b> would be pronounced “uhu”; etc.
<b>ai</b>	like <b>ai</b> in aisle
<b>au</b>	like <b>ow</b> in cow

### Sanskrit Consonants

<b>b</b>	like <b>b</b> in bird
<b>bh</b>	like <b>b h</b> in job hunt
<b>ch</b>	like pinch
<b>d</b>	like <b>d</b> in dove
<b>dh</b>	like <b>d h</b> in good heart
<b>g</b>	like good
<b>gh</b>	like <b>g h</b> in log hut
<b>h</b>	like <b>h</b> in hot

<b>j</b>	like <b>j</b> in job
<b>jh</b>	like <b>dgeh</b> in hedgehog
<b>jñ</b>	like <b>ng y</b> in sing your
<b>k</b>	like <b>k</b> in kite
<b>kh</b>	like <b>ck h</b> in black hat
<b>l</b>	like <b>l</b> in love
<b>m</b>	like <b>m</b> in mother
<b>ñ</b>	like <b>n</b> in pinch
<b>p</b>	like <b>p</b> in soap
<b>ph</b>	like <b>ph</b> in up hill
<b>r</b>	rolled like a Spanish or Italian “r”
<b>s</b>	like <b>s</b> in sun
<b>ś</b>	sometimes like <b>s</b> in sun, sometimes like “sya” sound
<b>t</b>	like <b>rt</b> in heart
<b>th</b>	like <b>t h</b> in fat hat
<b>v</b>	like <b>v</b> in love, sometimes like <b>w</b> in world
<b>y</b>	like <b>y</b> in yes

\***t, th, d, dh,** and **n** should be pronounced with the tongue placed against the protruding slightly beyond the upper teeth.





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ஏறுமயி லேறிவினை யாடுமுக மொன்றே  
ஈசருடன் ஞானமொழி பேசுமுக மொன்றே

கூறுமடி யார்கள்வினை தீர்க்குமுக மொன்றே  
குன்றுருவ வேல்வாங்கி நின்றமுக மொன்றே

மாறுபடு சூரரை வதைத்தமுக மொன்றே  
வள்ளியை மணம்புணர வந்தமுக மொன்றே

ஆறுமுக மானபொருள் நீயருளல் வேண்டும்  
ஆதியரு ணாசல மமர்ந்த பெருமாளே.



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## śrī arunagirināthar swāmigal’s thiruppugal pathigam - song 1328 (“ērumayil-ēri” [mangalam])

ēru-mayil – ēri-vilai – yādum-mugam – onrē  
eesa-rudan – nyāna-moli – pēsum-mugam – onrē  
koorum-adi-yārgal-vinai – theerkkum-mugam – onrē  
kunru-ruva-vēl-vāngi – ninra-mugam – onrē  
māru-padu-soo-rarai – vathai-tha-mugam – onrē  
valliyai-manam-punara – vantha-mugam – onrē  
āru-mugam-āna-porul – nee-arula – vēndum  
āthi-arū-nāsalam – amarntha – perumālē

[Literal meaning:]

It is but one face of Yours that mounted the mount-worthy peacock and flew around sportively;  
It is but one face of Yours that preached True Knowledge to Lord SivA;  
It is but one face of Yours that removed the deeds of the devotees who sang Your praise;  
It is but one face of Yours that stoically directed the spear to pierce through the mount Krouncha;  
It is but one face of Yours that destroyed the rebellious demons;  
It is but one face of Yours that came forward to marry VaLLi in wedlock;  
How come You are known as the Lord with six hallowed faces? Oh Lord, You are seated in the old town of  
ThiruvāNNAmalai, Oh Great One!

[Spiritual meaning:]

1. Mounting the peacock that is my mind, You fly around sportively;  
2. coming as my Master, kindly preach True Knowledge to me;  
3. kindly destroy all my past deeds;  
4. wield Your spear to destroy my delusion and attachments;  
5. kindly suppress my two slags, namely, egoism and possessiveness; and  
6. take me over to keep me affixed to Your hallowed feet.  
... In this manner, kindly shower compassion from all Your six hallowed faces, Oh Lord Muruga!



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- [www.kaumaram.com/thiru\\_uni/tpun9999.html](http://www.kaumaram.com/thiru_uni/tpun9999.html)
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