Songs of Ceṅkōṭṭai Srī Āvuṭai Akkāḷ

Tamil text, English translation and notes

Tamil text and English translation of the ten songs recorded on CD by Bombay Sisters, Smt. C. Saroja and Smt. C. Lalitha

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Foreword

How did Sri Avudai Akkal come into our lives?

There is an old saying that things happen for a reason. Others might contend that it is our prarabdha karma that takes its course. One may well ask, how did Sri Avudai Akkal come into our lives? Let me set out, as best I can, what happened.

The July-September 2019 (Vol.56, No.3) issue of the Mountain Path, a quarterly publication of Sri Ramanasramam, contained an article featuring the lives of two Saints, St Teresa of Avila (Spain) and Sri Avudai Akkal (Shenkottai, India). Both these women lived some 350 years ago and, though separated by geography, their spiritual outpourings, according to the author Dr Kanchana Natarajan, had similar mystical trajectories.

I had heard and read about Tamil women saints, Auvaiyar, Aandal and more recently Aandavan Pichai but not of Akkal. Dr Natarajan’s article made reference to an earlier article of hers on Akkal in the January-March 2010 issue of the Mountain Path. Fortunately this was available online from the website of Sri Ramanasramam. That led me to consult, as we lightheartedly say, Swami Googleananda and thence many weblinks on Akkal including articles in the newspaper, The Hindu and references to the book Transgressing Boundaries – The Songs of Shenkottai Avudai Akkal (ISBN 978 93 81017 16 6) written by Dr Natarajan herself.

I ordered and devoured these readings and thanks to Dr Natarajan’s advising people to contact her with any information on Akkal, I emailed her complimenting her on the book and asking for more details on the CD of Bombay Sisters featuring 10 songs of Akkal. Incidentally, it was these songs of Bombay Sisters and four pages (Avvadayakkal, pages 357-360) in The Lives of Saints (a publication of Sri Shivananda Ashram, ISBN 81-7052-095-9) that had set Dr Natarajan on her extensive field research on Akkal. At this point I would like to offer my sincerest thanks to Dr Natarajan and to Sri Ramanasramam for giving us permission to reproduce the bulk of the 2010 article by way of an introduction to the life and works of Akkal. See also Acknowledgements.

Much as I had googled and asked people here in Sydney and families well versed in Carnatic music whether they had this particular CD of Bombay Sisters, I was getting nowhere. To my utter surprise, none of the Carnatic music teachers I knew had heard of Akkal. I discovered later even our top tier musicians, male and female vocalists and accompanying artistes were
all unaware of Akkal but were supportive of my enquiries and encouraged me to share with them whatever I had chanced to find of Akkal’s songs.

As a last desperate act, I wrote to Dr Natarajan asking her to send me a song or two copied on to WhatsApp (even if it meant breaching copyrights for a larger purpose!) and the cover of the CD to track down. While no audio was made available, Dr Natarajan had kindly sent me the cover of the CD and the address of Sri Gnanananda Niketan in Tirukoilur, Tamilnadu to make enquiries as to their availability.

In parallel, I contacted my classmate, Sri R. Venkatraman, whose brother Sri R. Nagarajan, is the secretary of Rasika Ranjani Sabha in Mylapore, Chennai. I called Sri Nagarajan and sought his help to get the phone number for Bombay Sisters and called them. While polite with an international phone intrusion, their daughter took the call and asked that I send an email with the details I was looking for. Shortly thereafter I was advised that the sisters would ask their recording company and get back to me about their CD of Akkal songs.

Luck was turning in my favour now as the Niketan had the CDs and copies of the Tamil book of Akkal’s teachings, Paadal Thirattu. These were promptly ordered and on arrival, I took to the Tamil book as a duck to water, absorbed in the uplifting philosophy and lyrics of Akkal.

I took the liberty to again contact Bombay Sisters saying I had found their CD of Akkal’s songs as well as the book of Akkal’s songs and that they might now be able to get them from the Niketan should they so desire.

With the CD with me and the lyrics of all the Tamil songs from the Paadal Tirattu, I made a copy of the lyrics and sent them to Bombay Sisters to help me identify the raga of each of the songs in their CD as a few seemed unfamiliar to me. They were kind enough to send me the raga of each track and that helped close a significant missing link.

I must add here that Track 1 of the CD has a beautiful Introduction to Akkal by Swami Nityananda Giri. Listening to him, the special reverence we all owe Akkal becomes abundantly clear, both for her Advaita teachings and songs. But for Swamiji’s introduction, we would not know that many people had worked hard leading to the production of the CD and that our musical delight on hearing Akkal’s songs is entirely due to vocalists Smt. C. Saroja and Smt. C. Lalitha and Sri L. Krishnan who arranged the music for the ten songs. This Introduction is reproduced in Tamil transcription and English translation in the main body of this book.

Readers may note that Akkal’s first song in the CD is Ettanai naal thedi vandeno (How many days have I searched for Thee!). I can truly say that this is equally true of this search for Bombay Sisters’ music of Akkal’s songs!
I had not only approached several musicians referred to earlier, but also learned scholars and Harikatha exponents. These people like the many musicians were also totally unaware of the teachings and songs of Sri Avudai Akkal.

By now it was clear that Akkal’s songs were not known widely amongst Carnatic musicians, barring Bombay Sisters Smt. C. Saroja and Smt. C. Lalitha, and a select few vocalists who were personally made aware by Dr Natarajan of Akkal’s songs. I was therefore convinced that much work needed to be done to ‘mainstream’ both Akkal’s Vedantic work as well as her lyrics, which were well suited to the genre of Carnatic music.

Knowing that my friend Sri Robert Butler in London would find the Tamil lyrics of Akkal uplifting as I did, I suggested that if his time permitted, it would be wonderful if he could translate these verses into English, and perhaps have them published in the *Mountain Path*. Robert was delighted and invited Smt. Nalini Venkateswaran to work with us on this, to which she readily consented.

Let me now share with you an important family connection with Akkal. My wife’s aunt (athai), Smt. Haimavathi Ammal (Haimavathi Ramanathan) is 95 years old and recalls sitting with the late Smt. Gomathi Rajangam and writing a bound notebook full of Akkal songs in Varanasi. Those Akkal songs that athai recollected and wrote down may well be in the *Paadal Tirattu*. We may never know unless the notebook is found somewhere, perhaps even in the Niketan archives!

You may well wonder why I harbour some hope that this notebook of athai’s might be amongst the collection of manuscripts at the Niketan? Well, in a private correspondence with Dr Natarajan, she says:

‘According to Swamiji, many years back when he went to Kashi, a big sack of texts was given to him by Gomathi. She wanted Swamiji to edit and then print the same. It was with Swamiji for many years. He finally edited and published the book.’

The book referred to above is the *Paadal Tirattu*, our source document for Akkal’s Advaitic work and songs.

In the weeks prior to writing this note, we made a commitment, call it our ‘sankalpa’, to sponsor an Akkal program at Rasika Ranjani Sabha in Mylapore, Chennai in September 2020. We envisage a keynote address or two on Advaita and Akkal’s teachings and a Carnatic music concert of Akkal’s songs by both well-known and up-and-coming musicians.

Given the above family connection of athai and her Akkal songs, it seemed fitting to see if only we could prevail upon athai to pen a few words about her Akkal experience. We are all grateful that athai has now
done this for us, thanks largely to the untiring efforts of her daughter Smt. Sankari Amrithakumar. We have now heard first hand from Smt. Sankari that she has vivid memories of school days in the late 1950s of her mother and a number of ladies visiting their home and singing song after song of Akkal’s while she and her siblings were trying to study! Athai’s account, in Tamil with English translation, forms part of the Introduction to this book.

Sri Robert Butler, Smt. Nalini Venkateswaran and I, pray that this project be successful and that all readers and listeners of Akkal’s teachings and songs may benefit from it. To say that Akkal’s works are largely an unexplored treasure would indeed be an understatement. It would be truly wonderful to dedicate further days to Akkal’s teachings and songs beyond 2020. Towards this, we seek your support in joining us in this endeavour.

Swami Nityanandagiri of Sri Gnanananda Niketan has given his blessings, that the grace of Sadguru may help us with this Akkal project and guide us all on our spiritual journey within.

_Cheenu Srinivasan_

_Sydney, Australia_

_10 November, 2019._
Introduction

This article is reproduced by the kind permission of Sri Ramanasramam and by its author, Dr Kanchana Natarajan. For further details see the Foreword to this book.

Avudai Akka of Chengottai – Dr Kanchana Natarajan

It was a cold January afternoon in 1946. A perturbed questioner, Mr. Joshi, said to Bhagavan, “I am a beginner. How should I start?”

Bhagavan replied in his characteristic way, “Where are you now? Where is the goal?... the Self is not somewhere far away to be reached. You are always that...”

This prompted Lokamma, a lady in the audience, to sing a Tamil song that Bhagavan immediately recognized as one by Avudai Ammal.

Bhagavan then reportedly said, “Mother used to sing this song very often. This repeats the very same thing we have been talking about now...”

Bhagavan continued, “Avudai Ammal has composed a great many songs. They are very popular in those parts [Madurai and other nearby districts]. Some of them have been published. Still, so many remain unpublished. They have been handed down orally from generation to generation, mostly through women, who learn them by heart, hearing them from others and singing them along with those who already know them.”

Some years ago, as I randomly browsed through Tamil books at the Shivananda Ashram Library, Rishikesh, reputed for its range of rare books in English, Tamil, Sanskrit and various regional languages, by sheer accident — and to my immense good fortune — I came across an old and brittle book of songs composed by Avudai Akka, this great woman Vedantic seer of the eighteenth century. The text left me electrified. Never had I come across works by any self realized woman seer so driven to communicate the powerful Vedantic truths that lead ordinary mortals to the path to liberation.

It took me some time to come to terms with Akka’s simple, direct, uncompromising, intense and profound songs. They are composed in simple spoken Tamil, carrying the Advaitic message of sarvatmabhava, (Oneness of Being) and the eternal bliss of final liberation. Anyone familiar with even colloquial Tamil can access these powerful utterances. Akka’s poems are public songs that address Tamil women as a community.

Her song Vedanta Pallu was published as early as 1896 by Sarada Vilasa Publication in Tamil Nadu. In 1910 further attempts were made to publish her work. In 1953, a major endeavour was made by A. Venkatarama Sastri to personally collect some songs from widows of Chengottai (Akka’s birthplace) and print them. Many more extant songs were later collected by Gomathi Rajankam who sporadically published them in the Tamil spiritual journal Sri Ramakrishna Vijayam. Swami Nityananda Giri of Gnanananda Tapovanam, Tamil Nadu, has published most of Akka’s songs under the title Chengottai Shri Avudai Akkal Padal Tirattu (2002).

For over two hundred years, Akka’s songs were sung, circulated and preserved for posterity by women, especially widows, who gained immense solace, comfort and knowledge from the lyrical compositions, and from the awareness that the sage herself had undergone the grim life of a child-widow prior to initiation by her guru. Akka explains the terse metaphysical truths of Vedanta in a simple yet unique way, using familiar motifs rooted in the daily activity of the women of those times.

Who was Avudai Akka? What took her to the great teaching of Advaita? Gomathi Rajankam, a prolific Tamil writer on spiritual issues, spent an extended period in Chengottai and other nearby villages gathering information about Akka’s life and songs from the local women. The following brief account of Avudai Akka’s life draws upon my conversations with an erudite scholar and school headmaster, Mr Janardhan, a resident of one of the agraharams in Chengottai village. I have also drawn from Gomathi Rajankam’s introduction to the work Chengottai Shri Avudai Akkal Padal Tirattu (2002).

The name ‘Avudai’ is the Tamil form of Gomati Amman, the presiding goddess of the temple Sankaran Koil, some 40 kilometres from Chengottai. This massive temple is dedicated to Shiva, his consort Gomati and Shankaranarayan. Akka was born into an orthodox Brahmin family of the Chengottai agraharam, and her parents raised her with love and care. In keeping with tradition, she was married off at a very young age to a neighbour’s son; so young as to not know who her groom was, her formalised relation to him, or what marriage itself implied. Soon there was weeping in the house, and when she asked about the cause of the gloom and tears she was told that the neighbour’s child had died. Her immediate reaction was, “Why cry so much for a boy who has died in another house?” With her first menstruation she was initiated into the numbing rites of widowhood, such as tonsure, breaking of bangles, mandatory white sari, and relegation to a dark interior room, unending chores, and lifelong stigmatisation as an inauspicious woman. She was inconsolable
at the thought that such claustrophobic subjugation was to be her destiny. The famous scholar Tiruvaisainallur Shridhara Venkatesa Ayyawal, who belonged to the tradition of namasankirtan, was invited by the then king of Travancore to conduct the worship of Shiva on Shivaratri day. The master set out with a group of disciples, walking from Kumbakonam. On the way he passed through Chengottai, and was welcomed by the brahmans of the agraharam. As he passed Akka’s house, where the threshold was neither swept clean nor decorated with the customary kolam because of the inauspicious presence of the child-widow, his legs became transfixed. He stood there singing the name of God. Akka flew out of the house like an arrow leaving the bow of a deft archer, fell weeping at his feet and begged him to save her from her fate as a widow. Ayyawal compassionately told her not to worry but to come to the riverside mantapam in the evening to receive initiation. The onlookers were outraged at Akka’s audacity, and pushed her back into the house. They confronted Shridhara Ayyawal and rebuked him for encouraging the child-widow, saying that she was not eligible to receive any initiation from anyone, much less from a saint. Ayyawal is supposed to have retorted, “If she is not eligible, then no one in this village is eligible for anything. Desire to know the truth is the only criterion for knowledge, and not the nature of embodiment, male, female, widowed or married.” Unhappy at this reply, the brahmans of the agraharam threatened Akka’s parents with dire consequences if their daughter obeyed Ayyawal’s instructions. Headless of all this, Akka managed to escape the house in the evening, went to the mantapam and received the Upanisadic mahavakya from her guru. Needless to say, she was ostracised from the agraharam, but the master allowed her to accompany him to Travancore. The women of the palace objected to a young child-widow being part of his all-male retinue. But Ayyawal insisted that Akka was a jnani. He demonstrated this publicly by making her perform the Shivaratri worship. The king provided ceremonial golden bilwa leaves for the puja that Akka performed with great concentration. The next morning she collected the golden leaves along with the faded flowers and cast them all into the flowing waters of the nearby river. The fact that Akka made no distinction between ordinary flowers and priceless golden leaves was proclaimed by Ayyawal to be an instance of her absolute dispassion. Akka is supposed to have lived near her master by the holy river Kaveri for many years, experiencing the supreme Advaitic truth. She began singing songs about this experience of sublimity. Her state of deep samadhi is legendary. Once, while meditating on the Kaveri bank, there was a flash flood; many of Ayyawal’s disciples ran for their lives. Akka, however, stayed totally oblivious to her surroundings; reportedly the surging river

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**Songs of Auvdai Akkal**
piled mud around her in a circular heap, forming an island so she could continue her meditation uninterrupted. Akka was called an unmattha (one who wanders like a madwoman), spiritually intoxicated; she composed her songs while in this state. Her lament Anubhogaratnamalai, composed when she heard of the passing away of her master Ayyawal, stuns the readers with the heartwrenching intensity of its pathos. A few women devotees, probably widows, attended to her when she was in the state of divine inebriation; they followed her, learnt her songs and passed this treasure on to other women. Slowly her songs became known in every local brahmin household. There may have been a time, perhaps, when the women of all brahmin households in Tiruneveli district sang her songs. The story about Akka’s departure from the world claims that she told her three intimate disciples to accompany her to Kuttralam; and when they all climbed the cliff by the Shenbaka aruvi (waterfalls) she gestured to them not to follow her further. She walked on, never to return. Her disciples waited for a long time and then searched for her, but there was no trace of Akka or her remains. All that was left was the priceless legacy of her songs, which were taught to younger women and thus kept in circulation.

I offer here a translated excerpt of Akka’s song Paraparai Kanni.

Worshipping and offering flowers to Him,
Who emerged from the pillar,
I became free from ego and the three impurities,
Paraparame.

Adoring my Guru and venerating his lotus-like feet,
I performed penance to (know) my self, Paraparame.

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2. This refers to one of the incarnations of Vishnu who took the form of half-lion, half man to save his devotee Prahlada. See Pandeya Ramtej Shastri (ed.), ‘Sri BadarayanaVedavyasavirachitam’ in Srimat Bhagavat Maha Puranam, VII: 12-39 (Kashi Pandit Pustakalaya, 1952), pp. 620-23.

3. Akka uses the Saiva Siddhanta term mummalam or ‘three passions’, i.e., those generated through ignorance, action and pride.

4. This is also the title of the song. Akka’s passion and intensity is affirmed throughout the autobiographical composition. The song is addressed to the Paraparam, the Absolute Being that transcends the duality of both param (Supreme) and aparam (non-supreme). The Tamil saint Tayumanavar, probably Akka’s senior contemporary, has also composed Paraparakkanni, a widely-read work. This address to the Absolute is used to describe the spiritual journey of the author as well as to detail the nature of the world and its illogical social norms. While Akka uses the Paraparakkanni to express her spiritual attainment, she also relentlessly and powerfully criticizes the oppressive prevalent brahminical value systems that she understood well from personal experience as a child-widow.
Mother, Saraswati, constantly honouring you, 
I became Saccidanandam⁵ itself, *Paraparame.*  
The restless mind that surged like incessant waves,  
Now rests unmoving in bliss, *Paraparame.*  

The gigantic tree stump of ignorance uprooted,  
And devastated,  
I stood as conscious witness,  
As all-encompassing space, *Paraparame.*  
With the weapon of Self destroying the ego⁶  
I attained the indivisible state, *Paraparame.*  

Understanding the Truth through the tortuous grief of the heart,  
And from the words of the Master,⁷  
I lost the mighty force of both sin and merit, *Paraparame.*  
Having annihilated the series of interminable births,  
Severing the entanglements,  
I crossed the city of delusion,⁸ *Paraparame.*  

Swimming across the ever-flowing ocean of birth and death,  
And ascending the shore,  
I became timeless eternity, *Paraparame.*  
Diving deep into the ocean of sorrow, reaching the other shore,  
I shunned shame and disgrace,  
And abandoned births, *Paraparame.*  

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5. Satchitanandam, or existence, knowledge and bliss, is the nature of the non-material Self that, even though present in the body, remains unaffected by it. According to Advaita Vedanta, this is the essential nature of one’s self; however, we identify ourselves with the composite body-mind-intellect, mistaking this to be the self. This persistent fundamental error is what creates, reinforces and perpetuates existential suffering.

6. The knowledge of the higher Self annihilates the ego-generated illusion of regarding the transient and defective body-mind complex as our true Self. Hence knowledge of the Self is a weapon that destroys the ego and its creations.

7. Probably this is a reference to Akka’s tortuous early widowhood and the subsequent arrival of the master who initiated her and gave her teachings on Vedanta.

8. Akka here uses the term *mayapuri* (the city of delusion).
The idle gossip, falsity and delusion of the world disappeared
And I became like the sky
Vast, indivisible, Paraparame.
All the scriptures I had read became tattered and
Worn out like an old cloth,
While I became shoreless and immeasurable infinity,
Paraparame.

Renouncing the self-conceit of ‘I am the body’,
I understood ‘I am That’,9
And I stood forever mute and resolute, Paraparame.
One glimpse was enough to recognise
the treacherous ocean of pravritti,10 as I stood
As the beacon light
To those on the path of nivritti, Paraparame.

The idols no more alluring, the three gunas hammered to nirguna,
The desires resolved,
I became forever exultant, Paraparame.
Those immersed in nada and bindu11 and other cosmic details
Will never know this omnipresent Being, Paraparame.

While wide awake I slumbered (to the world),
As though in deep sleep,
Thus liberated from pollution and purity, Paraparame.
On arriving There, anger and desire destroyed, I was alone,12
No-one to talk to, Paraparame.

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9. Giving up the false knowledge ‘I am this form’ gives rise to the knowledge ‘I am That’, where there is a recognition or discovery of the true nature of the Self.
10. Pravritti is the path of indulgence, relating to worldly attainments Nivritti is the path of the renunciation of worldly pursuits.
11. Nada is the first movement of Siva-Sakti towards movement. The term is also used for ovum and sperm. Bindu is the undifferentiated point which is ready to manifest as the universe.
12. With the attainment of the non-dual Absolute Self there is nothing more to be achieved; there is nothing other than the Self present everywhere. Hence Akka’s declaration: “I was alone, none to talk to.”
The (three) states and their false support now having perished, I remain the witness
Ever alone and one, Paraparame.
After the demise of the six enemies I conquered death, Paraparame.

Explain how the Infinite goes wandering
As though enclosed in six measures of length, Paraparame.
Like celestial beings enjoying sense-pleasures, I too wandered for a while, But then seeing the Truth I stood still, Paraparame.

Feeding the hungry, feeling content, I became satiated, Paraparame.
Silencing the mind, becoming one with every other, I now rejoice in the spring of my Being, Paraparame.

Father, mother, daughters and sons became
A crowd in the market place, Just like a herd is no more than a number For the cowherd, Paraparame.
Just as an object slips from the palm of a sleeping man, despondency slid away from me, Paraparame.

Ignoring the rivers venerated by the uninformed fools, I dived deep into the perennial river of the Self, Paraparame.
Did the crazy crab, the bulky whale, frog, tortoise, All attain liberation thus, Paraparame.

13. According to Advaita, the states on which we rely in this world for all existential transactions are three: waking, dreaming and deep sleep. We cannot conceive of a world or of social involvement in any mode other than these three.
14. The six enemies are passion, anger, covetousness, delusion, pride and hatred. With the destruction of the six enemies, one becomes immortal.
15. Perhaps Akka is evoking the paradox of the Infinite assuming human embodiment and moving about subject to physical limitations.
16. Celestial beings, such as Indra, are believed to be perpetually in search of sensual experience.
17. Akka is referring here to the ritual of bathing in holy rivers like the Ganga or Kaveri.
18. This verse satirises the religious belief that bathing in holy rivers will bring about liberation. Akka points out that if this were indeed the case, all amphibious creatures would automatically attain moksha.
**Introduction**

When the house called the body became
Another object (worthy of rejection),
I forgot the cows, calves and relatives, Paraparame.
The delusions of jati-linga (caste and gender) gone,
I set my eyes on and worshipped
the jyoti linga (engulfing light), Paraparame. 15

As the lower doors closed, the middle one opened,
The upper door 19
Became great Space, Paraparame.
That Truth became all forms, and all forms became me,
I knew that “every form is but Your”,
So I became compliant, Paraparame. 16

In the centre of the upper region I raised the dhvani OM,
Lingering alone, I became the melody OM, Paraparame.
Through worship, at the very core of breath,
I was initiated
Into the sublime by Manonmani,20 Paraparame. 17

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19. This refers to the three chakras: the muladhara at the pelvic region, the anahata at the heart and sahasrara at the cranium. The muladhara is activated for base sexual propensities; the anahata for the intensification of exalted emotions like devotion to the Supreme; and the sahasrara for the final beatitude. All spiritual exploration is made possible only with the closing of the lowest chakra and the opening of the middle chakra. The final union with the Absolute is enabled through the highest centre.

20. Manonmani is the name of Sakti the consort of Sadasiva in South Indian Saivism. In the Tamil Siddha systems, Manonmani is the supreme goddess who reveals the truth of alchemical transmutation. Hathayoga texts such as *Gheranda Samhita* posit Manonmani as a state of transcendental bliss. See Rai Bahadur Srisa Chandra Vasu (trans.), *Gheranda Samhita* VII, 14-15 (Delhi: Oriental Books Reprint Corporation, 1975), p.58.
In the book *Conscious Immortality*, a series of *satsang* notes with Sri Ramana Maharshi, compiled by Paul Brunton, the following exchange takes place:

**Ramana**: Eliminating the ‘not I’ is not enough. The process is only intellectual. The Truth cannot be directly pointed out. Hence the process. Now begins the real inner quest. The I-thought is the root now to be sought at its source. Find out who it is and abide there.

**Devotee**: Is the analytic process merely intellectual or does it exhibit feeling predominantly?

**Ramana**: The latter.

So what is this ‘feeling’ that remains over once the analytic process, the work of the mind, has reached its limit and which now becomes the focus of our quest? It is simply the sense of being, the sense simply that one is, one exists.

There are innumerable works on Advaita that are perfectly valid on the intellectual level but relatively few are the works that, in addition to providing a guide to what we call the state of ‘real’isation of the Self on the level of the intellect, also succeed in conveying some actual sense or foretaste of that state and which, through bringing us to focus uniquely on that sense of being, spur us on and make us dare to aspire to attain it for ourselves. Amongst such works in Tamil, selecting those that are most suited to the mind-set of an individual living in the 21st century, we might mention the *Ulladu Narpadu* of Sri Ramana Maharshi, the *Ozhivil Odukkam* of Kannudaiya Vallalar, the *Vairagya Catakam* of Santhalinga Swamigal and the songs of Avudai Akkal.

In the aforementioned category of spiritual texts the songs of Akkal hold a special place, conveying a sense of immediateness, an almost breathless excitement, as if she is unable to contain the irresistible desire to communicate her realisation of her true nature as the Self to others and thereby put an end to their suffering also, just as her own torment has come to end. A typical, one might almost say archetypal, example of such a song is song 64 of *āṭaṭiya rasa kīrttaṇaiṅkāḷ* (track 4 on the Bombay Sisters’ CD) beginning with the words *āṭaṭi māṅē*. In this Akkal sings at some moments as if she is speaking to a girlfriend engaged in an ecstatic dance and at others, as if she is herself the dancer. The sense of breathless excitement in the song is underscored by the *Pallavi*, the refrain which is repeated after each verse of the *Saranam*, the main body of the song:
Dance, my dear, as the undivided One, dance my dear, dance on.

In the first verse of the *Saraṇam* we learn what was the nature of the dance she had formerly danced, for she describes it as:

\[\text{āṭṭaṁ māṇē aṅkāntamēru āṭti māṇē}\]

\[\text{The dance which I danced in accordance with my perception of the world as manifold.}\]

The ‘dance’ she is referring to is the chaotic whirl that ensues when we try to exercise control over the illusory world of the mind and senses, convinced that we ourselves are the doer. Manikkavacagar in Hymn 50, *Āṇanta mālai* compares such a state to that of a puppet, tossed about helplessly by its strings, which are the ego-mind and senses:

\[\text{cīlam īṇṛ nōṇp[u] īṇṛ-c}\]
\[\text{cerivē īṇṛ ārīv[u] īṇṛ-t}\]
\[\text{tōlin pāvai kūṭṭāṭṭv-c}\]
\[\text{cuḷanru viḷuntu kiṭappēṇai}\]
\[\text{mālum kāṭṭi valī kāṭṭi}\]
\[\text{vārā ulaka nēri-yēra-k}\]
\[\text{kōlam kāṭṭi āṇṭāṇai}\]
\[\text{koṭiyēṇ ēṇrō kūṭuvatē?}\]

\[\text{Of love and wisdom,}\]
\[\text{virtue, penance, all bereft,}\]
\[\text{like leathern puppet in the dance,}\]
\[\text{I whirled and fell, yet as I lay,}\]
\[\text{you showed me my delusion,}\]
\[\text{and the righteous way;}\]
\[\text{revealed to my your holy form,}\]
\[\text{that I might journey to that world}\]
\[\text{from which [to birth] there’s no return.}\]
\[\text{With Him who came to rule me thus,}\]
\[\text{when, O when}\]
\[\text{shall I, a wicked wretch, be merged?}\]

In the third line of this first verse we learn the reason for Akkal’s elation. It is the realisation, brought to fruition by the teaching imparted by her guru, Sri Venkatesha Ayyawal, of the truth that this apparent frenetic whirl of *maya* is something that takes place within her own consciousness only
and that this sensate world, once it is seen for what it is, is powerless to harm her, just as the snake, formerly seen in the rope, can never reassume its form as a snake:

‘tat tvam’patārta svarūpamē cittu.

The Self, the Reality of ‘Thou art That’ is only consciousness.

This is a momentous realisation for the spiritual aspirant, who, after puzzling over the meaning of formulations such as ‘Thou art That’ and having gained a sound intellectual grasp of them, suddenly comes to fully ‘real’ise in the deepest seat of her being, that the ‘That’ which she has been making the focus of her attention is nothing other than her own consciousness, her own being.

Verses two and three of the Saranam go on to explore the further ramifications of this realisation. She sees now that if the Real is only her own consciousness, then the world and all the jivas that inhabit it are only an appearance within her own Self:

cittē jakattu tēham enakk[u] ena pratakku?

World and body are consciousness only.

What else exists, apart from me?

She finds herself inhabiting now a state which is entirely free of the ego-mind and senses, all the conditioning factors which were formerly the cause of her bondage. If she is all that is or ever could be, then her freedom is absolute and if there is no ‘other’ to threaten her, then fear is banished forever. The state of absolute freedom and fearlessness transports her into a state of blissful ecstasy:

nirkkuṇaṇāntattil koṇṭu oṭuppikkum

It takes me to merge with ecstasy, of all attributes entirely free.

The frenetic dance at the mercy of the ego-mind and senses is now transformed into a dance of bliss in which she remains perfectly still as the lila of the world and its activities plays out upon the screen of the Self. She typifies this state as:

āṭamal āṭum inta āṇanta kūttu

This dance of bliss in which I dance without dancing.

Finally In verse four she describes the final term in this process of transformation, which is beyond even bliss, in which there is no longer any trace of ‘I’ or ‘other’. It is described by Sri Ramana Maharshi in the following terms:

That is the state of the jñāni. It is neither sleep nor waking but intermediate between the two. There is the awareness of the waking
state and the stillness of sleep. It is called *jagrat sushupti*...Go to the root of thoughts and you reach the stillness of sleep. But you reach it in the full vigour of search, that is, with perfect awareness.

*Talks with Sri Ramana Maharshi*, 609.

In this state the experience of bliss is totally transcended and she has become bliss itself, merging with the Self in the state of *jnana*. Like Sri Ramana she too characterises this state as *tünkāmal tünkum kūtu* – *the dance in which I sleep with out sleeping*:

\[
\text{tāṉ piṟar āṟru tatākaramē vaṭiv[u] ēṟru}
\]
\[
\text{ēṅkāmal etu vantālum nilaittu}
\]
\[
\text{tünkāmal tünkum sukāṉanta kūtu.}
\]

*Dwelling in the form of ‘That’, free of [thoughts of] ‘I’ and ‘other’, abiding firmly, come what may, [in the Self] without dismay, deeply sleeping, but wide awake. this is the dance of joy and bliss.*
என் கடந்த கால அப்பவம்

வகைப்படுத்தப்பட்ட 30. நான் வுய மகாராமணர் கூறினான். அவர் அவுடையாக்கால் அவன் பாதிக்கார்கள் பற்றிய அனைத்து குறிப்பிட்டு பதிக்கட்டு பாதிக்கார்களைக் கூறினான். ஆனால் அவன் ஆண்டன “பாதிக்க” சாத்து வருத்தத்தின் வரவர அனைத்து வேறு விளக்கம் வகைப்படுத்தத்தின். அவர் கணக்கடை செய்து பல்தொன்றியால் விளக்கு வகைப்படுத்தின் வரவர அனைத்து ஆண்டாள் பலர் விளக்கள். 

சீலனார், “ஆண்ட அக்காளை” பலகத்தாக காண்பது வனிதம் பல்தொன்றியால் விளக்கு வரவர அனைத்து ஆண்டாள் பலர் விளக்கள். நான் அண்மைப்படுத்தத் தக்கு அவர் குறிப்பிட்டு பல வேறு வகைப்படுத்தியாள், ஆண்ட கலந்தே விளக்கம் அனைத்து பல்தொன்றியால் அனைத்து விளக்கள். “வரும் பாதிக்க பல வரவர “வனிதம் வரவர அனைத்து வேறு வகைப்படுத்தியாள். அவர் நாம் வரவர வனிதம் வலித்த அவர்களின் பலகத்தான் விளக்கு வரவர அனைத்து விளக்கள். அவர் பதிக்கார் மீது வனிதம் வரவர வலித்த அவர்களின் பலகத்தான் விளக்கு வரவர அனைத்து விளக்கள். வரவர வனிதம் மீது வரவர வனிதம் வலித்த அவர்களின் பலகத்தான் விளக்கு வரவர அனைத்து விளக்கள். அவர் பதிக்கார் மீது வரவர வனிதம் வலித்த அவர்களின் பலகத்தான் விளக்கு வரவர அனைத்து விளக்கள்.
At that time I was 30 years of age. I met an elderly lady. Although suffering from joint pains, she spoke to those who came to see her reclining on a swing. Her radiant presence captivated me and drew me close to her. She looked at me, smiled gently and told me to sit next to her. Then she taught me “Avudai Akkal’s” songs and requested me to sing them. She taught me several vedantic songs and listened to me sing them. I took a notebook, wrote down many songs that she taught me and sang those songs back to her every day. She initiated me into the chanting of Rama’s name (Rama nama japa), taught me to meditate, and helped me practise every day. I used to reflect on the import of Avudai Akkal’s “Is there anything else as ecstatic upon the tongue as Rama’s name!“ and sing it daily with feeling. From then on, my spiritual practice to attain happiness in this world and the next (iha para sadhaka) became well established. I obtained mental peace through this process. All who came there for the first time looked at the notebook and copied the songs I had written down. It was she who made me memorise many of these songs, including their vedantic meaning and ragas and clearly understand the greatness of Rama’s name. She shared with me innumerable accounts of Sridhara Ayyaval and Avudai akkal every single day. Her pre-eminent doctrines set the precedent for my spiritual path.
Songs of Aundai Akkal

அன்று பார்த்தது “தொண்டு நம் பால் வெப்பத்திலிருந்து அன்பால் பொன்னு” எனவே வந்ததே, என்னால்தான் பிறந்த வந்தது பதிக்குடும்பாக மக்களுக்கு வழங்கவும் அவர்கள் விளக்கத்தில் நம் அருகே பாகிக்கும் பல அபிஷங்காகப் பாலாகப் பாலாகப் பாடல்களை அவர் வழங்குகிறான். எனினும் வந்த வைத்திய மதி வைத்தியம் சுற்றிலும்.

மக்களின் பால் வழியா.

பக்தர்

நம் பழம் நம் நம் பழம்

இயற்கை

நம் தமக்குக்கு வெண்டும் தமிழ் தொன்மை வருகிறது என்ன?

[தமம்புடம் நம் தமம்புடம்]

சுருக்கம்

இயற்கை காண்டு திண்டுவராது புரோக்கி

சாதாரணமாக பார்க்கிறது நம் நம்முடன்

சாதாரணக் புரோக்கி கண்டாடினானாக நம்முடன்

சாதாரணக் புரோக்கி சிறு கண்டாடினாக நம்முடன்

[தமம்புடம் நம் தமம்புடம்]

இயற்கை காண்டு செழிப்புகள் - இயற்கை வேளைகளில்

சாதாரணமாக வெண்டும் வெண்டும் கண்டாடினான் பல கைகளர்

சாதாரணக் வேளைகளில் அவர்களை மீண்டும் கூர்த்து

சாதாரண காலம்

[தமம்புடம் நம் தமம்புடம்].

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From then on, the thought, “I too must chant Rama’s name and attain realisation,” became deeply entrenched in me. Then, even after my Guru “Thathakara Mammi” ( “Auntie who is of the form of That”) attained the feet of the Lord, I sang all the songs she had taught me in front of her, to honour her. This fills my heart with joy.

An example of a song:

**Pallavi**

*The fruitful name is Rama’s fruitful name*

**Anupallavi**

*Is there anything so ecstatic upon the tongue as Rama’s name?*

*[The fruitful name is Rama’s fruitful name]*

**Saraṇam**

*Sadhana’s ecstatic fruit in this world and the next, though we glimpse and strive to snatch, will slip away and evade our grasp.*

*Don’t waste your time. Don’t spend it in vain, as one who struggles, plucking meagre greens. Don’t forget [to chant] Lord Rama’s name.*

*[The fruitful name is Rama’s fruitful name]*

*Who will accept and digest this truth? No need to retreat to a forest lair. No need to endure hardships there. If in the home we simply stay performing puja every day samsara’s boundless ocean cross we may.*

*[The fruitful name is Rama’s fruitful name].*
Acknowledgements

We would like to offer our thanks to all the following, who assisted in the production of this book:

Swami Sri Nityananada Giri for his blessing and for his invaluable work in collating and publishing the collection of Akkal’s works. *Padal Tirattu*, from which these songs have been extracted.

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Listening to the songs

The entire CD as recorded by Bombay Sisters has been uploaded to the Internet by Sri Gnanananda Niketan and can be heard on Youtube at the following link: [https://youtu.be/yhzc-0TpfDI](https://youtu.be/yhzc-0TpfDI). Alternatively simply type ‘Sri Avudai Akkal Songs’ into the Youtube search box.

The book ஆத்யா அக்காள் பாடல் திரட்டு and the CD from which the following 10 songs were taken can be obtained from:

Sri Gnanananda Niketan
Thapovanam P.O.
Villupuram R. P. District
Tamil Nadu, India.

Website: [http://www.srignananandaniketan.org](http://www.srignananandaniketan.org)
Email: gniketan.office@gmail.com
Phone: 04153 224938/224124
Mobile: 94866 29866
CD Playlist

**Track 1**: Introduction of Akkal in Tamil with English translation by Swami Nityananda Giri of Sri Gnanananda Niketan

**Track 2**: _ettaṉai nāl_. In rāga mālikā (Garland of rāgas): bhairavī, kaṇḍaṭā, pantuvarāḷi, hindōḷaṇṭ, sāma, behāg, ending with bhairavī again.

**Track 3**: _vārārō_. In rāga kalyāṇī

**Track 4**: _āṭṭa māṉē_. In rāga nādanāmakriyā

**Track 5**: _paripūrṇāṇanta_. In rāga pīlu

**Track 6**: _saccitāṇanta_. In rāga begada

**Track 7**: _oru pāpiyākilum_. In rāga mōhaṇa

**Track 8**: _Guru: cīrperukum_. In rāga chenchurutti

**Track 9**: _cērvatum eppatiyō_. In rāga jaunpuri

**Track 10**: _aiyā nī tantatu_. In rāga dhanyasi

**Track 11**: _Maṅgaḷam: pavapayaṅgaḷ_. In rāga madhyamāvati
ஓம் ஈவேரா குருராத்ேமதிமூர்த்தி பதவிக்கையில் வேத வியாப்தித்தக்கில் நம் ஆண்டு அக்காள் தமிழ் நாட்டின் எப்பைமமிக்க எப்பொர் எப்பண்டிர் ஞானிகளில் ஒவர் ஆவார். சுமார் 350 ஆண்டுகளுக்கு முன்னர் தேவாய்ந்தநூறு காலநடை செய்த அவர், பொலிக்காலத்தில் செய்த சிறைகளில் முடுனெல்விடும் வரலாற்றுத் தருணர் வரவு புரிந்து கீழிவிட்டது. அவர்கள் மாந்த சிற்றமிருந்த கௌரவம் பெற்றது, கால கிருக்கம் அள்ளியிருந்த பகார்த்திகார் குறிப்பிட்டுள்ளார். ஆசிரியர்களின் விவேகம் காலத்தில் குறிப்பிட்டுள்ளார். பல்வேறு பொருள்களின் சொல்லிட்டுக் குறிப்பிட்டுள்ளார். முருக்கிணி செய்திகளின் குறிக்காலமில் குறிப்பிட்டுள்ளார், காலத் தொடர்பாக முழு குறிப்பிட்டுள்ளார். வேத வியாப்திகளின் சவையாய்தல் கீர்த்தனேசம் பல்வேறு காலங்களின் செய்திகளை மன்னித்து தவறித்துள்ளார். ஆசிரியர்களின் குறிப்பிட்டுள்ளார். வேத வியாப்திகளின் சவையாய்தல் கீர்த்தனேசம் பல்வேறு காலங்களின் செய்திகளை மன்னித்து தவறித்துள்ளார். ஆசிரியர்களின் குறிப்பிட்டுள்ளார். வேத வியாப்திகளின் சவையாய்தல் கீர்த்தனேசம் பல்வேறு காலங்களின் செய்திகளை மன்னித்து தவறித்துள்ளார். ஆசிரியர்களின் குறிப்பிட்டுள்ளார். வேத வியாப்திகளின் சவையாய்தல் கீர்த்தனேசம் பல்வேறு காலங்களின் செய்திகளை மன்னித்து தவறித்துள்ளார். ஆசிரியர்களின் குறிப்பிட்டுள்ளார். வேத வியாப்திகளின் சவையாய்தல் கீர்த்தனேசம் பல்வேறு காலங்களின் செய்திகளை மன்னித்து தவறித்துள்ளார். ஆசிரியர்களின் குறிப்பிட்டுள்ளார்.
Avudai Akkal is one of the most distinguished women jnanis of Tamil Nadu. She was born about 350 years ago into a Brahmin family in Chengottai, Tirunelveli district. Having lost her husband at a very young age, she was blessed by the presence of the famous saint Sri Venkatesa Ayyaval of Tiruvisanallur who was visiting Chengottai. By the grace of her guru, after receiving initiation by mantra and exposition of vedantic knowledge from him, she made very swift spiritual progress. Immersed in a flood tide of bliss and intoxicated by a love of the divine, she was praised by all, both illiterate and erudite, and became very popular. She composed songs in the very simple household Tamil vernacular existing at the time around the Nellai (Tirunelveli) area, which are overflowing wellsprings of spiritual experiences and profound vedantic truths. These songs, in addition to imparting instructions on the path of sadhana, also confer spiritual fulfilment and stillness. Memorised and passed on by oral tradition in most households of Tirunelveli district over a long period of time, they were sung to bring joy to the soul and also recited ceremonially at puja times. In every song she not only reveres her guru but also affirms that without guru’s grace attainment of realisation of the Self is impossible.

The most famous songs are the many long works like Vedanta Kuravanji, Vedanta Vidhya Sobanam, Soodalai Kummi and the collection of short works called Vedanta Gnanarasa Keerthanaigal. A compilation of these songs has been published by Sri Gnanananda Niketanam of Sri Gnanananda Tapovanam in Tirukovilur. Some of the Gnanarasa Keerthanaigal have been sung and recorded on audio tape by the renowned Bombay sisters, Srimathi Saroja and Srimathi Lalitha with the help of music director L.Krishnan. We pray that our Lord Sadguru may bestow dispassion born of devotion and true knowledge, along with all auspicious blessings, upon those who have performed this great service of introducing us to the works of Akkal, upon all the rest who have participated in bringing it about and upon all those who hear these songs and reflect on their inner meaning.

Om
Track 2: Song 24 of ஞானரஸ்கீர்த்தைனகள்

பல்லவி

ஞானரஸ்கீர்த்தைனகள் உருவாக்கத்தில் அபயம் கருதினார் என்று சொல்ல விளைக்

அனுபவனால்

அனுபவனை பிரபலமானது வலியும் கவசமான பிற்பிரவையில் பார்த்தது பண்பாகியுள்ளது மலருடன் புரிவு நிகழ்வுகளையும் வருமாறுபடுத்தியுள்ள என அனுபவம்

புனிதநாள் வலியும் பார்த்தாலிருந்து பார்த்தல் குளிர்கால்

[நகைரகவடா...]

சயவேண்

தீப்பிச் சொரை என்பதுகிடைக்கிறது - அபயம் அல்லது

தீப்பிச்சியும் பரவக்கும் அதிகமான

சகையநாளயும் விளைந்தால் என்னைவிடத்துதீபிச்சை பிரபலமாக்காது என்றுதீப் 1

[நகைரகவடா...]

சான்புத்து ஆனாக்குகிடைக்கிறது - அபயம் அல்லது

சான்புத்துக்களைக் காட்டி என்பது - இதன் அபயம்

சான்புத்துக்களிலும் தீப்பிச்சிகளின் வேறுபட்டி

போன்று பார்த்தாலிருந்து என்பதுபையும் தீப்பிச்சை

2 [நகைரகவடா...]

சரணம் சரணம் கர்மம் என்கிறது - அபயம் அல்லது

சரணம் கர்மம் கைழிக்கு என்பது - இதன் அபயம்

சரணம் கர்மம் என்பது - இதன் அபயம்

3 [நகைரகவடா...]
**Songs of Avudai Akkal**

*Track 2: Song 24 of ṇāṉa rasa kīrttanaika!*

**Pallavi**

Oh, how many days have I journeyed, adiye saki,¹ seeking to serve my Guru

**Anupallavi**

‘Brahman is the only truth and all the many worlds are false,’ this assurance with his grace he gave, showing liberation’s way. Listen, dear, you who’re ever filled with lust of intellect, mind and will, Maya, nature’s Primal Cause, he razed, granting us his feet to praise.

[Oh, how many days...]

**Saraṇām**

Daily rites have we performed, adiyo saki. We’ve seen and followed virtue’s path. Fasting, penance, acts of charity we’ve surely done. [Yet only] at my guru’s feet I learned, Reality is Brahman, the eternal One. ¹

[Oh, how many days...]

In a thousand rivers did we bathe, adiyo saki. All temples have we circled, seeking, lips seven crore mantras in prescribed form repeating. [But only he] did haughty maya slay, granted jivan mukti’s eternal way. ²

[Oh, how many days...]

His holy name we did repeat, adiyo saki. Good many holy epics did we heed. Fruit of selfless action to the Creator offered we. [But only he] felled the forest of our deeds, the state that’s ever One decreed. ³

[Oh, how many days...]
1. The phrases atīyō saki, atīyē saki, which occur throughout this song, have not been translated. ati is used in addressing women in a familiar manner and the ō and ē are emphatic particles. saki or caki, from the Skt. sakhī means female companion, confidante. If we were to translate it we would say, perhaps my dear, dear friend.

2. neti neti vākkiyam tāṭṭi, literally driving away the words ‘Not this, not this.’ As long as the disciple is unable to free his consciousness from its tendency to identify itself with the world-illusion of māyā, he must continually remind himself of its fundamental unreality, rejecting those unreal phenomena, saying neti, neti – not this, not this, < Skt. na iti – not this. Akkāḷ affirms here that her guru has established her irrevocably in the
Could this the fruit of pujas be, adiyo saki,  
to Shiva and Vishnu, my dear,  
that through the Self’s power manifesting, banishing the woes of birth,  
for mature souls he came and wore the guru’s mantle here on earth?  

[Oh, how many days...]  

Offerings of food and cloth with love we gave, adiyo saki,  
to the One who ever in abidance as the Self remains.  
[In return], his guru’s feet he gave, all Veda and its end explained,  
through his teaching placed us in the state beyond  
‘neti neti’s verbal game.’

[Oh, how many days...]  

Some in the Vedas’ holy writ are versed,  
others, the power to fulfil desires have earned.  
But he the state of fulness granted, all religions and beliefs supplanted,  
banished the senses’ constant changes and installed me in Reality’s state.  

[Oh, how many days...]  

When once I Parabrahman gained, Selfhood’s state,  
where’er I cast my gaze – adiyo saki  
was nought but Venkateshwara’s Self-shining form,  
al all names and forms within Himself as consciousness absorbed.

[Oh, how many days...]  

2. [Cont’d] state of the Self, Reality, beyond any risk of any such contamination by the world of māyā.
Track 3: Song 43 of 'ஞானரஸ் கீர்த்தைனகள்'

1. This couplet expresses in a forceful manner the way in which realisation of the Self radically transforms consciousness, annihilating the entire conceptual universe that is founded upon the ego-mind. Sri Ramana Maharshi explains:

   The spark of *jnana* will easily consume all creation as if it were a mountain heap of cotton. All the crores of world being built upon the weak (or no) foundation
Songs of Aundai Akkal

Track 3: Song 43 of ŋāṆa rasa kīrttaṇaikaḷ

Pallavi

Did he not come, did he not upon me cast his gaze?
Did not my Lord the state of liberation to me vouchsafe?

AṆupallavi

He dwells not in those who know no repose within their minds
nor in the myriad moments that make up the flow of time.

[Did he not come...]

Saraṇam

Like a powerful hurricane reducing the universe to dust,
he is the flawless sage who evil maya’s net asunder burst.¹
Dwelling in his devotees’ minds, he the sense of separate being purged,
revealing the undivided state [of Selfhood] through his words.

[Did he not come...]

Seeing in him the Non-Dual ocean of being-consciousness bliss,
the One, the Reality apart from which naught else does exist,
they show their love, to attain salvation before the body dies,
believing that in Him the means of liberation, true and fair, does lie.

[Did he not come...]

By the grace of Him who’s boundless being-consciousness-bliss,
for them O Lord, the body’s birth and death no longer can exist.
God he is, shining here through his own effulgent light,
as Brahman, Venkateswara, my guru [in his might].

[Did he not come...]

¹. [Cont’d] of the ego, they all topple down when the atomic bomb of jnana comes
down upon them...This knowledge that there is nothing but God or Self, that I
and mine don’t exist and that only the Self exists is jnana.

Day by Day with Bhagavan, 22-11-45 Afternoon.
Track 4: Song 64 ஞானரஸ்கீர்த்தைனகள்

பல்லவி

அய்ப்பல்லவி அசனில்பல்லவி அய்ப்பல்லவி

அய்ப்பல்லவி

அய்ப்பல்லவி, அசனில்பல்லவி நண்பர், மானாவாய் பிரத்தியக் பிரம்மநேதன் பிரத்தியக் பிரம்மநேதன்

[அய்ப்ப்பல்லவி...]

சுருக்கம்

நான் மானாவாய் பிரத்தியக்கேத

சுருக்கம் கேத பிரம்மநேதன் பிரம்மநேதன் கேத பிரம்மநேதன் பிரம்மநேதன்

[அய்ப்ப்பல்லவி...]

பல்லவி

புனிதக்கேத பிரம்மநேதனேத

புனித பிரம்மநேதனேத பிரம்மநேதனேத

[அய்ப்ப்பல்லவி...]

காசாவாய் காசாவாய் பிரம்மநேதனேத

காசாவாய் காசாவாய் பிரம்மநேதனேத

[அய்ப்ப்பல்லவி...]

பிரம்மநேதனேத பிரம்மநேதனேத

பிரம்மநேதனேத பிரம்மநேதனேத

[அய்ப்ப்பல்லவி...]

பிரம்மநேதனேத பிரம்மநேதனேத

[அய்ப்ப்பல்லவி...]
Songs of Auvai Akkal

Track 4: Song 64 of ēṉa rasa kārtaṅṅaiṅaṅ

Pallavi

Dance, my dear¹, as the undivided One, dance my dear, dance on.

ĀṆupallavi

Dance my dear, for I am the unfettered One.² All I see is Brahman, clearly manifest, apart from which naught can be.

[Dance, my dear...]

Saraṇam

The world³ as manifold did I see and danced my dance accordingly.⁴ But now, apart from all of this, I as the Self, pure consciousness, exist. The Self, the Reality of ‘Thou art That’⁵ is only consciousness [at last].

[Dance, my dear...]

World and body are consciousness only. What else exists, apart⁶ from me? ‘I am eternal bliss’ is now the state in which I dwell. It takes me to merge with ecstasy, of all attributes entirely free.

[Dance, my dear...]

As supernal bliss ever greater grows, free of clinging [to the world], experiencing this, the delusion of pride and attachment goes. This dance that knows no dancing is the dance of bliss.

[Dance, my dear...]

Dwelling in the form of ‘That’, free of [thoughts of] ‘I’ and ‘other’, abiding firmly, come what may, [in the Self] without dismay, deeply sleeping, but wide awake. this is the dance of joy and bliss.

[Dance, my dear...]

11
1. āṭ(u) aṭi māṅē – dance, my dear. Unlike in Song 24, the refrain here has been translated. For the term aṭi see note 1 to that verse. The word māṅ – deer also means woman and is often used of Śiva’s consort, Parватī. The term māṅē – deer also means woman and is often used of Śiva’s consort, Parvatī.

2. asaṅkōham – I am free of attachment. asaṅkam Skt. asaṅga means freedom from attachment, impediment, ties, hindrances. The jñāṅi is necessarily unattached, without any ties because in the Self there exists no ‘other’ to which she might become attached.

3. pirapaṅcam, Skt. prapañca means expansion, development, manifestation, manifoldness, diversity, referring to the manifold world which appears to arise in conjunction with the ego-mind.

4. nāṅ īṅṭāṭu ēṛyā āṭiyā kūttu literally, the dance which I danced, thinking, ‘It is so.’ Until the reality of the apparent ‘world’ is questioned and found to be ultimately unreal, we must necessarily dance to its tune, trying to meet the impossible demands and constraints of the ego based mind and senses.

5. tat tvam patārttam – the expression ‘Tat Tvam’ is of course a reference to the Upanishadic mahāvākya ‘Tat tvam asi – Thou art That’. It originally occurs in the Chandogya Upanishad 6.8.7, in the dialogue between Uddalaka and his son Śvetaketu; it appears at the end of a section, and is repeated at the end of the subsequent sections as a refrain. See the Manikālam song on p.34, which contains references to all four of the most common mahāvākyas.

6. pratakku, Skt. prtak means separately, differently. eṅakkēṇ prtaṅkku? – What exists that is other than, apart from me?
Track 5: Song 4 of ஞானரஸ்கீர்த்தைனகள்

பல்லவி

பரிபுரநாதான் கோயில் தில்மறை
பெருமாள் முடலா பல்யன், பெரியேர்நாள்

ஆகா பல்தக்காலால் அரசனின் நாயகான்
நூற்றாண்டுகளுக்குக் கொண்டால் நாற்று நாட்டு
பெருமாளாக நிகழ்வு (சுகம் தந்த குநாதா
மாடும் குனி குருடானால் பரம்பரை மிகவும் முக்கியமானது)
நம்பிருந்தல் செய்யும் நிறுவனால் என்று
செய்யிறந்து என்று பல்தக்காலான் பல்லவி
[பயன்றமானது...]

தரசரம்

அத்தன் பாலாமல் அவிலம் சாஸ்திருக்குறிக்கிறது
நான்கு நூற்றாண்டுகளுக்கு பிரம்மாய்ப்
பெருமாளாக நிகழ்வு (சுகம் தந்த குநாதா
மாடும் குனி குருடானால் பரம்பரை மிகவும் முக்கியமானது)
நம்பிருந்தல் செய்யும் நிறுவனால் என்று
செய்யிறந்து என்று பல்தக்காலான் பல்லவி
[பயன்றமானது...]

கல்பைனயால் காண்பெதல்லாம் சாஸ்திருக்குறிக்கிறது
நான்கு நூற்றாண்டுகளுக்கு பிரம்மாய்ப்
பெருமாளாக நிகழ்வு (சுகம் தந்த குநாதா
மாடும் குனி குருடானால் பரம்பரை மிகவும் முக்கியமானது)
நம்பிருந்தல் செய்யும் நிறுவனால் என்று
செய்யிறந்து என்று பல்தக்காலான் பல்லவி
[பயன்றமானது...]

1. truṭam colli – asserting firmly. truṭam, tiruṭam, Skt. drśha means fixed, firm, hard, strong, solid, In native Tamil we would say uṟaticolli.

2. In initiation it is customary in some traditions for the guru to whisper the mantra of initiation into the disciple’s right ear.

3. ākāca malar – a lotus in the sky is another metaphor for the illusory nature of māyā, like the snake in the rope, and the water in the mirage.
**Track 5: Song 4 of ŋāṉa rasa kīrtanaikaḷ**

**Pallavi**

Guru Lord, you who the joy of infinite bliss conferred.
Venkatesha, you who banished quite the ocean vast of birth.

**Anupallavi**

Asserting that all the worlds with Hari, Hara and Brahmā and all the other gods were only One, you drew me unto you, and in my right ear² vouchsafed the teaching, ‘You alone are!’

[Guru Lord.]

**Saraṇam**

You said the universe was like the phantom of a lotus in the heavens.³ Towering up within me, as deathless Being you banished birth forever. The minds delusive faculties erased, you granted liberation’s state, and in the heaven of solitude sublime did me forever place.

When once I heard those three short words, ‘Do not fear!’⁴ what more, my Lord, what more, could there be for me to hear?

[Guru Lord.]

Seeing within my mind all the world’s imaginary creation as a shimmering mirage, my heart was filled with deep elation.

This female form a mere nothing was I surely came to know.
In whom does this world subside entire? It is in Him,⁵ the Self, alone.
All this world, I did avow, dream-like still, occupied my sight, but can sorrow, suffering or delusion be, once the Self is realised?

[Guru Lord.]

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4. abhayam eḻṟu coṇḍatai kéṭṭa piy, literally after [I] heard his saying ‘Abhayam’. abhayam mean fearlessness, and is associated with the mudra in which the palm is held upright, facing outwards. It is the position held by the lower right hand of Lord Śiva in statues of Naṭarāja.

5. The word avay has been added to complete the sense here, i.e. yārukuḷē āṭaṅkum inta avagī? avyaṅkuḷ tāṅē – In whom does this world subside. In Him alone indeed.
Track 6: Song 9 of ஞானரஸ்கீர்த்தைனகள்

பல்லவி

ஞானறந்தன் பல்லவம் பல்லவன் பல்லவன்
பள்ளி பரவல் போன்றல் கவர்கள் பிறைந்த

அதுபல்லவி

 பல்லவம் பிறைந்த பல்லவம் பல்லவப் பிறைந்த
தந்தை என்று அதுக்குவகையாகப் பிறை அப்பந்த பிறைந்த

[ஞானறந்தன்...]

அதுபல்லவி

பல்லவம் பிறைந்த பல்லவம் பிறைந்த
பல்லவம் பிறைந்த பல்லவம் பிறைந்த
தந்தை என்று அதுக்குவகையாகப் பிறைந்த

[ஞானறந்தன்...]

பல்லவம் பிறைந்த பல்லவம் பிறைந்த
பல்லவம் பிறைந்த பல்லவம் பிறைந்த
தந்தை என்று அதுக்குவகையாகப் பிறைந்த

[ஞானறந்தன்...]
Pallavi

You are the eternal Self, existence consciousness bliss, you are, my dear!
You are the substratum when doubt and all delusion disappear, my dear!

Anupallavi

You are within and without, there really is no world, you see my dear!
The whole body, both subtle and gross, is naught but the snake in the rope, my dear!

[You are the eternal Self...]

Saraṇam

This imagined world is like a mirage, my dear!
What’s seen is the substratum alone, if you look closely my dear!
You are your own true Self, awakened beyond maya’s dream, my dear!
You are awareness’ clear sky, when the ego’s whirl subsides, my dear!

[You are the eternal Self...]

The intellect which makes the false seem real is all imagination, my dear!
you are Self knowledge’s absolute fullness, my dear!
When you clearly perceive, in the attribute-free Absolute, no qualities can ever be, my dear!
When you clearly see, in the indivisible One, can there ever divisions be, my dear!

[You are the eternal Self...]
ஏகன்அகால பாடல்

மாமுத்தலை அமீனா அருள்திருக்கிய பாடல்
அல்லா மிகுந்தா செய்யும் சிற்றாக மாதிரியுடைய
விசித்திரம் நிர்மலதிலேனக உபாதியானம்
நிரதிசயானந்தசுகமிேபால் பண்ணபயின்
அைதயபவித்தேபால் அகம்பதெமன்றறிந்தம்

[அரசிகாதல்...]

அகநா அககால அந்தருக்கு செய்துறை அத்து
காவலியர்களைப் பலர்கள் காவலியர்
சிற்றாக செய்யும் சிற்றாகப் பயிற்றிய
பற்றிவக்கிலிருந்து சிற்றாக அமோநையா.

[அரசிகாதல்...]
Like a barren woman’s son, after ignorance has arisen, reigned and gone, when all conditioning factors merge, what a wonder, into the unsullied One, when the joyful experience of unsurpassable bliss has been fully shown, and through tasting that bliss, the pure state of ‘I’ is finally known,

[You are the eternal Self.]  

Your body will be the deathless, undivided, blissful Self, free of desire, lust, anger, greed [and all the rest]. When knowledge, knower, known, all have gone, Your Master’s feet you shall own.  

[You’ll be] the Self, Srimad Guru Venkatesa, consciousness’s very form.  

[You are the eternal Self.]
Track 7: Song 11 of ஞானரஸ்கீர்த்தைனகள்

பல்லவி பல்லவி ஒப்பியாகியம் பரமார்த்தங்கைளப்பாரேனா

நடைமுறையில் தேதவநரதிர்யகாதிக் குளிந்தேதகத்தில்

சரணம் சரணம் பக்தி தானவனாக தைட்டில்

அத்தைடுல் அக்காள் பாடல்
Songs of Avudai Akkal

Track 7: Song 11 of नाना रसाकृत्तानारकाल

Pallavi

May not even sinners the ultimate truths attain?
May they not liberation gain?

Anupallavi

For the gods, men, beasts and all the rest, who’re born
in their variously embodied forms,

[May not even sinners...]

Saranam

What guards are there to block the path of bakti and dispassion?
Beneath the feet that walk on liberation’s path are sharp thorns scattered?
Are the heads of those who reflect on the nature of god and inert matter
weighed down by heavy logs?
When they’ve known themselves through knowledge of Reality
to becoming one with Him, what impediment can there be?
Through ripeness of devotion, through thirst for embodied liberation,
through power of argument and discrimination between eternal and
temporal,

[May not even sinners...]

Should they be not able to know [the truth] before the worthless body dies?
The states of waking, dream and sleep, should they be not able to analyse?
Should they be not able to chastise the [illusion of] cause and effect
that through the mind’s imagination arises?
Should they be not able, through the enquiry, ‘Who is this wondrous I?’ to
reach the state in which they do not die?
In this body which arises in the delusion that spawns false imagination,
in this world that sees only that false imagination in wise discrimination,

[May not even sinners...]
அழைக்கு அவகாசம் பாடல்

பாதகராயின்தர் பாரில் பிறப்பம் பிரதிபந்தவைகாயின்தர் 
மாத்தவராமியா பிரலிப்பத்தின் காரணம் பாரில் பிறப்பம் பிரதிபந்தவைகாயின்தர் 
மாதத்தாய் பாதகராயின்தர் காயின்தர் பிருப்பகராயின்தர் 
மாதத்தாய் பாதகராயின்தர் பிருப்பகராயின்தர் 
 பிருப்பகராயின்தர்

சிககராயின்தரும், இலக்காயின்தரும் பிருப்பகராயின்தரும்

[அது பாபி பதாவையும்...]
Is it through the fault of not beseeching Venkatesan, whom the Vedas praise?
Or through the obstacles that through being born on earth a sinner are raised?
Or through the curse of rishis in penance great? Or is it simply maya’s natural state?
Whatever it is, I do not know. For these poor folk, is it just their fate?
But as the Absolute, in which no differences arise, as the cause of [cosmic sound and seed] nada and bindu, as the world’s creator and destroyer and the Sun that over them presides,

[May not even sinners...]
Track 8: நூ

1

2

3

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7
Track 8: Guru

Most glorious Teacher, Sat-chit-ananda, Consciousness ’form
  – O Guru, my Lord!

Blessed Fortune supreme, pervading all the world
  – O Guru, my Lord!

Enduring ocean of Brahman, knowledge supreme, words fail
  – O Guru, my Lord!

Master, who can know the state of grace that to me you gave
  – O Guru, My Lord!

When you granted that I should no more die and be reborn, like those
who ever climb a tree, let go and fall – O Guru, my Lord!
did you not then become my God and Preceptor?
  – O Guru, my Lord!

A simple girl I was, knowing naught of bondage and liberation’s talk
  – O Guru, my Lord!

Expounding the Vedanta’s essence, you imbued in me the eternal
experience of their import – O Guru, my Lord!

Eternal one who, with gracious and impassioned words,
sat-chit-ananda’s abiding state conferred – O Guru, my Lord!
Blessed destiny, who in grace imparted devotion and compassion’s
abiding state – O Guru, my Lord!

As blind I wandered suffering, till you subjected me to your rule
  – O Guru, my Lord!

Teacher who, filling my mind with bliss, granted me in grace Civan’s
state – O Guru, my Lord!

Fullness of Reality, the Consciousness that to my understanding is the
witness – O Guru, my Lord!
Who else might grant the experience of being the Seer of all that is?
  – O Guru, my Lord!

Songs of Avudai Akkal
நூற்றுக்கணக்கான பாடல்

பாதுத்தவ குருக்கள் காண்டு தந்து நேற்றுக்கோணம் - அருட்சல்

குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் பாதுத்த - அறிக்கை

பாதுத்தவ குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் - அருட்சல்

அவாழுமூலம் அலங்காரங்கள் நீரிட்டு அய்யத் தொழில்வகை அருட்சல் - அருட்சல்

சுத்தியட்டுமணிகள் அற்புத்த காண்டுகளில் பொன்று காத்து - அருட்சல்

பாதுத்தவ குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் - அருட்சல்

பாதுத்தவ குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் - அருட்சல்

பாதுத்தவ குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் - அருட்சல்

பாதுத்தவ குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் - அருட்சல்

பாதுத்தவ குருத் தந்தருப்பதன் வரலாற் வரவு அழகாரங்கள் - அருட்சல்
Although The supreme bliss of liberation in the Self eternally abides – O Guru, my Lord!
You alone are the Reality [who reveal] the supreme Mystery that in the ancient Vedas’ writ resides – O Guru, my Lord!

The world is unreal like the silver in an oyster’s shell, you did assert. – O Guru, my Lord!
Master, conveying the experience of the Veda’s import, you abolished quite this ghost-like world – O Guru, my Lord!

Flawless One, eternally pure and of all qualities free – O Guru, my Lord!
Eternal One, who are true knowledge’s ecstasy – O Guru, my Lord!

Did not your divine feet cut away obstacles that a mountain high did grow – O Guru, my Lord!
Lord of all, who granted me the equanimous state, in which everything as one’s own Self is known – O Guru, my Lord!

In anguish wandering, my inner truth I did not know – O Guru, my Lord!
Embodiment of love, who in grace undying devotion to Yourself did bestow – O Guru, my Lord

My liege, the evil sensate world you pulverised and drove away – O Guru, my Lord!
Immaculate, bliss unsurpassed to me you gave – O Guru, my Lord!

A cataract o’erspread my eyes till you, the Universe’s Cause, healing it, revealed your light – O Guru, my Lord!
Supreme Being who in grace the toils of birth did put to flight – O Guru, my Lord!

Learned One, you who my worldly bondage erased and established me in your dwelling place – O Guru, my Lord!
Sri Guru Venkatesha, whose praises are sung in every land – O Guru, my Lord!

Songs of Avudai Akkal
Track 9: Song 65 of ஞானரஸ்கீர்த்தைனகள்

பல்லவி

பல்லவி பல்லவி பல்லவி பல்லவி

அருங்காட்சி

பல்லவி பல்லவி பல்லவி பல்லவி

[பல்லவி பல்லவி...]

சுருக்கம்

அம்மநாளுக்குச் சுருக்கம் ஒன்றில் ஒன்றில்
நூற்றாண்டுகளை ஒன்றில் ஒன்றில்
பல்லவி பல்லவி பல்லவி பல்லவி

[பல்லவி பல்லவி...]

அந்தனால் அந்தனால் அந்தனால்
அந்தனால் அந்தனால்
பல்லவி பல்லவி

[பல்லவி பல்லவி...]

நான் பல்லவி நான் பல்லவி நான்
நான் பல்லவி நான் பல்லவி

[பல்லவி பல்லவி...]

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Songs of Avudai Akkal

Track 9: Song 65 of ēṉāṉa rasa kīrttaṇaikaḷ

Pallavi

O how to reach Sadguru’s splend’rous feet?
O how with them united be?

Annaçupallavi

Auspicious mighty king, radiant guru,
like a mountain still he came his greatness to reveal,
so that we might hear and praise on high
the bless’d teachings that he gave for our common weal.

[O how to reach...]

Saranām

Crossing the bounds of a mother’s womb, venturing outside,
sorrow you endured that no words can describe.
Now at the holy feet of that invincible and lofty being
you’ll come to know the inner truths that are there revealed.

[O how to reach...]

Cleansing the stain of ignorance that’s with the body born,
in maya’s dark delusion shining forth your light,
see and worship Parabrahman, Selfhood’s very form
so that the light of pure awareness shines radiantly bright.

[O how to reach...]

Not drowning, as if fast asleep, in worldly bondage’s sea,
like a fish that thrashes to and fro, caught within a net,
stand motionless upon the shore, of every thought bereft,
established in the Brahman that of all attributes is free.

[O how to reach...]
ஸ்ரீ வெங்கடசுவர குளயைத்தினத்தில்
பாதாரவிண்டித்தில் பரதிகிப்
பரமக்கில் பாதத் பரதிகின்பார்பாயடின
திரிவரங்குக் கலங்கு அகழ்வைப்பூர்வித.

[சான்று செம்புமம்...]

30
At the lotus feet of radiant guru Venkateshwara
in worship daily bow down low.
Thus worshipping the supreme’s guru’s holy feet
the joy of bliss eternal you’ll surely come to know.

[O how to reach...]
ஞானரஸ்கீர்த்தைனகள்

பல்லவி

பல்லவி ஒளியா
நீர் தந்தியானந்தமானாம்
அதிசயமாகேவ இதாய்தயா இதயா!

பல்லவி ஒளியா
நீர் தந்தியானந்தமானாம்
அதிசயமாகேவ இதாய்தயா இதயா!

சரணம்

சரணம் சரணம் கண்டமில்லாமல் அகண்டமாய் இதாய்தயா! காவிகரணங்கள் கண்டாம்! வீணாண்டானிவர்க்குள் அகண்டமாய் இதாய்தயா! காவிகரணங்கள் கண்டாம்! வீணாண்டானிவர்க்குள் அகண்டமாய் இதாய்தயா!

பழகப்பழகெமத்து பாக்கியம்

பரமஸுகானந்தம் பரவசம் தகும் அழகான அறித்தீயால் அங்கெமல்லாம் உதகும் ஆனந்தெவள்ளம்

கைணமிகுந்தகடாக்ஷத்தினால்

அவ்வைடயமகியையாரிடம் அசால் அவ்வன்.
Pallavi

O, Lord, this blissful state you bestowed upon me!
Yet a wondrous miracle it seems to be!

Anupallavi

True one, O Guru Venkateswara my Lord, knower of the Vedas final import!
Divinity, beyond even primordial nāda transcendentally installed!

[S, Lord, this blissful state...]

Saraṇam

Without any divisions as One He appears.
The senses and intellect are useless, although them I see.
Of all the world’s rishis he’s the unique one it seems.
Untouched by the heavens, no end, no beginning, no middle has He.

[S, Lord, this blissful state...]

With constant abidance great blessings are felt.
The joy of supreme bliss, ecstatic rapture, He grants.
In jnana’s fair flame, the whole body melts
as the floodtide of bliss without limit expands.

[S, Lord, this blissful state...]

Looking upon me with his most compassionate gaze,
my suffering he saw and with me joyful union made.
Bright as the red sun at dawn the whole universe shines.
His greatness to whom might I dare to confide?

[S, Lord, this blissful state...]

Songs of Avudai Akkal
In this song all four of the major mahāvākyas, one from each of the four Vedas, are quoted by Akkāl. The mahāvākyas are terse statements on the nature of Brahman, the Real, used as objects of reflection, meditation and contemplation by aspirants on the Vedantic spiritual path and their teachers. The method of neti neti, described in note one, is a strategy employed by aspirants during this process.

1. neti neti, meaning, Not this, not this, is the method of Vedic analysis of negation. It is a keynote of Vedic inquiry. With its aid the jīni negates identification with all things of this world which are not the Ātman, in this way she negates the anātman. Through this gradual process she negates the mind and transcends all worldly experiences till nothing remains but the Self. She attains union with the Absolute by denying the body, name, form, intellect, senses and all limiting adjuncts and discovers what remains, the true ‘I’ alone.

2. prajñānam Brahma– Consciousness is Brahman. This is called the svarūpabodha vākyā or the sentence that explains the nature of Brahman or the Self. This is contained in the Aitareya Upanishad of the Rigveda.
To Him who the state supreme conferred, abolishing all fears of birth,
To Him who the condition of devotion with dispassion granted,
To the Flawless One, who through the words, ‘Not this, not this!’ those certain truths firmly implanted,
may there victory and forever auspicious blessings be.

To the Self, who, saying, ‘Brahman is awareness’ false knowledge slew,
ensuring that the state ‘I am [Brahman] I clearly knew,
To the Eternal Witness, who with the words ‘That thou art,’ as the Self, all pervading, his own true form did to me impart,

[may there victory and forever auspicious blessings be]

To the Blissful One, without beginning or end, who to me true joy did show, saying, ‘This Self is truly Brahman,’ [this should you know,]
To Him whose form’s the consciousness that embraces all,
shining as the Real throughout the fourteen worlds,

[may there victory and forever auspicious blessings be]

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3. *aham brahmāsmi – I am Brahman.* This is the *anusandhāna vākyā*, the idea on which the aspirant tries to fix his mind. This is contained in the Bṛhadāraṇyaka Upanishad of the Yajurveda.

4. *tat tvam asi – Thou art That.* This is the Upanishadic vākyā contained in the Chāndogya Upanishad of the Sama Veda. It is through this vākyā the guru initiates the disciple.

5. *ayam ātmā brahma – This Self is Brahman.* This is the *anubhavabodha vākyā*, the sentence that gives expression to the inner intuitive experience of the aspirant. This is contained in the Māṇḍūkya Upanishad of the Atharva Veda.

6. In the Purāṇas and in the Atharvaveda, there are 14 worlds, seven higher ones (vāyūḥtis) and seven lower ones (pātālas). The earth (bhu) is the lowest of the upper seven.
சாச்சித்தானந்தஸத்குணாக்கு ஆனந்தத்தால் விளங்கும் அவனி பதினாைல்ஆற்தமாய் பார்த்தி ஆத்மாக்கு பதிகு அத்தாழன் அற்காணமங்களம் நித்யசுபமங்களம்

[இருந்து கூறப்பட்டது]

முதலில் கூளக்கால மாற்றங்கள் கருதுவத்தில் கணினிகளின் சாலிகு கருப்பளவில் கருதப்படுவது முற்பட்டங்கள் கூறும் பல்லவங்கள் கருப்பு பல்லவத்தில் பல்கலைப்பிரிவுக்கான காண்கறத்துக்க

[இருந்து கூறப்பட்டது]

மூத்தகையம் மூத்தகைவால் வருமாறு தவறத்தில் மாற்ற விளக்கமுள்ள பல்லவங்கள் கூறும் பல்கலைப்பிரிவு இறைவன் பல்கலைப்பிரிவுக் இருப்பதால் பல்கலைப்பிரிவு

[இருந்து கூறப்பட்டது].
To Him who dwells in Selfhood’s state, established as the pure Witness,  
To Him who in his nature pure is being consciousness and bliss,  
To the Self which I beheld in awe,  
illuminating with bliss the fourteen worlds,  

[may there victory and forever auspicious blessings be]

To Him who revealed and spread abroad the Vedas’ light  
and, plunging swiftly into the forest of the sastras,  
with jnana’s flame reduced them to ashes,  
to the Creator, who banishes quite the bondage of our deeds,  

[may there victory and forever auspicious blessings be]

To the Flawless One, who to me unwavering devotion did afford,  
to sing praises to Venkatesha, my Sadguru and my Lord,  
in the pavilion of my Heart raised up on high,  
to hold him there, forever performing puja, my one design,  

[may there victory and forever auspicious blessings be]
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Posted: 2014

* A sensitively written Blog containing several songs in Tamil with English meaning with introductory notes to each song. 