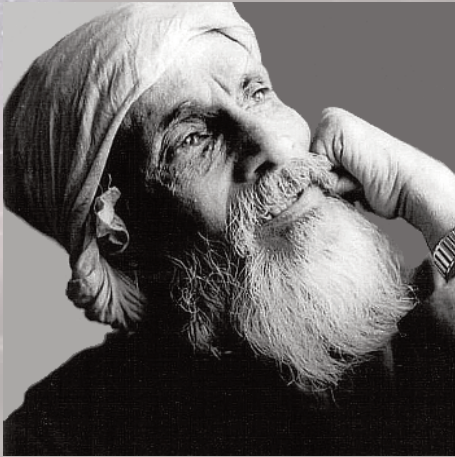
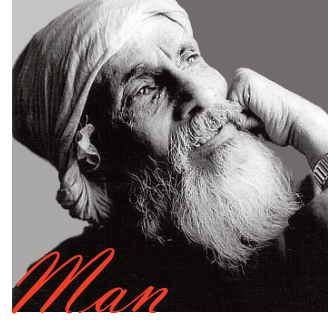


Shuddhananda
BHARATI

*Shuddhananda
Melarnavam sung
by Balamuraliskrishna*



ASSA



Story of a Man

E-book Editions ASSA

Shuddhananda Melarnavam

Dr. Shuddhananda Bharati

Notes

72 Mela Kartha ragas are the main root of our Carnatic music. Sri Thyagaraja and Muthuswamy Dhikshitar presented mela raga geerthanas in Telugu and Sanskrit. In 1932 Koteeswara Iyer (Kavi Kunjara Dasar) published 72 Melakartha geerthanas in the name of Suddha Ganamudham. Kavi Yogi Shuddhananda Bharati has performed the worship of singing since the age of five. In 1958, he participated in the Annamalai University musical concert and explained the Melarnavam in such a way as to be praised by Gomathy Sankara Iyer and Dhandapani Desikar. The Melarnavam of Shuddhananda (the Sea of Mela raga), which sprang out of many songs of musical legends, bears raga mudras in a beautiful way and includes the meaningful depths.

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Christian Piaget – Es à la Ligne

Cover : Dr. Balamuralikrishna and Dr. Shuddhananda Bharati

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Peace Anthem

Peace for all, peace for all
For all the countries peace
Joy for all, joy for all
For all the nations joy
A rosy morning peace
A smiling summer joy (Peace for all)
All for each and each for all
This is the golden rule

Life and Light and Love for all
For all that live our love (Peace for all)

Work and food and clothes for all
Equal status for all
Health and home and school for all
A happy world for all (Peace for all)

No idle rich, no more beggars
All are equal workers
No more tears, no more fears
The heart is full of cheers (Peace for all)

No atom scare, no fat mammon
No room for war demon
Like leaves in trees, like rays in the sun
We are one communion,
One Divine communion (Peace for all)

The good in you is good for all
Your life is life for all
The God in you is God for all
Your love is love for all (Peace for all)

For he or she or it or rest
This collective life is best
This Universal Life is best
North or South, or East or West (Peace for all)

Peace for plants and birds and beasts
For hills and streams and woods
Peace in Home - land and air and sea
Dynamic peace we see

Peace for all, peace for all, Immortal Peace for All

Song of Unity

Unite. Unite, Unite, Oh Souls
Unite and play your roles
Unite in mind, unite in heart
Unite in whole, unite in part
Like words and tunes and sense in song
Let East and West unite and live long

Trees are many; the grove is one
Branches are many; tree is one
Shores are many; sea is one
Limbs are many; body is one
Bodies are many; self is one
Stars are many; sky is one
Flowers are many; honey is one
Pages are many; book is one
Thoughts are many; thinker is one
Tastes are many; taster is one
Actors are many; the drama is one
Nations are many; the world is one
Religions are many; Truth is one
The wise are many; Wisdom is one
Beings are many; breath is one
Classes are many; college is one
Find out this One behind the many
Then life shall enjoy peaceful harmony

Presentation of

Dr. Shuddhananda Bharati

11th May 1897 – 7th March 1990

The wise one to the cosmic age

Although more than 90 years old, in his school in the south of India, Kavi Yogi Maharishi (great divine visionary, wise poet), Dr. Shuddhananda Bharati worked like a young man of twenty.

When he was asked his age, he answered: "My age is Courage!"

The Yogi wrote several hundred works in English, French, Tamil, Hindi, Telugu and Sanskrit; five thousand songs, and fifteen hundred poems in French. The magnum opus of the man conscious of the presence of God in him, Bharata Shakti, (in 50,000 verses) described his ideal: only One Humanity living in communion with only One God in a transformed world! Bharata Shakti is a monumental and unique work. The Yogi depicts the gasoline of all the religions, of all the prophets and saints, all the approaches of Yoga and all the cultures on an allegorical fabric. It is a book for any age which all spiritual researchers and all nations should read and meditate on. This work was completed and appreciated by Sri Aurobindo, the Mother, Mahatma Gandhi, Rabindranath Tagore,

Romain Rolland, Annie Besant, Bertrand Russell, George Bernard Shaw, Dr. Suzuki and so many others. It installs the author among the great, men such as Dante, Homer, Racine, Shakespeare, Vyasa, and Valmiki.

Dr. Shuddhananda Bharati is one of the greatest Tamil poet, having translated into this language: Gita, Upanishads, Veda, the Bible, the Koran, Avesta, the Buddha-Dhamma-Sangha and Tattvartha Sutra, the life and teachings of Lao-Tseu and Confucius. From their original languages, he also translated into Tamil The Divine Comedy of Dante, the tragedies of Racine, the comedies of Molière, the dramas of Corneille, Shakespeare, Goethe and the novels of Anatole France, Victor Hugo, Alexandre Dumas and others.

Shuddhananda's works are innumerable. Malcolm Macdonald, who chaired the Congress on the Unity of the Conscience in Singapore, said in his short speech about him: "He is such a remarkable man, having such a diversity of raised gifts, that it is difficult to know where to start and where to finish when one speaks about Kavi Yogi Dr. Shuddhananda Bharati. Few men have achieved as many things in only one human life." His name appears moreover in the Encyclopaedia of the World's Great Men, which says: "Kavi Yogi Dr. Shuddhananda Bharati is the author of literary works of varied styles: works epic and lyric, melodramas, operas, comedies, pastoral, romance, novels, biographies, commentaries on famous works and texts. Bharata Shakti is his magnum opus."

He had a presentiment that he would receive the Nobel Prize for Peace or for Literature but did not live to see it. His commitment is summarized in his book celebrating his life, *"Experiences of a Pilgrim Soul (Expériences d'une Âme de Pèlerin)."*

God I loved and lived in him,
Making His commandment
Leave to Man his entire talents
This is my will!

Dr. Shuddhananda Bharati
Editions ASSA
Christiananda Bharati

Editor's notes

Kavi Yogi Shuddhananda Bharati practised silent, lonely penance for about thirty years and gained the fruits of experience with many holy legends. He practised the yogas of Karma, Bhakti, Jnana, Raja, Tantra, Yantra and Mantra.

He is well versed in Vedagama, Siddhantha, Jaina, Bouddha, Jewish, Christian, Islamic, Chinese, and Japanese religious concepts. He founded Sama Yoga to find the mental peace and material delight for the world's people and is still doing service.

He has offered all his body, wealth and life energy in the Yagna. In Sholapuram, the Yoga Samajam has arisen in an area of thirty-two acres.

There, the penance cottage of Shuddhananda supplies the electricity of *Aum Shuddha Shakti Aum*.

Shuddhananda Bharati National School (Subhadevi) teaches the students according to the needs of the age. It is moving step by step to develop the beautiful places, industries, Sama Yoga centres, printing press, Sama Yoga journal centres, marriage halls, a region for serving people, agriculture and management.

This is to bring into being the aim of the penance of Kavi Yogi, that the world should live as one divine family. Shuddhananda is the author of 200 books.

His *Bharata Shakti*, *Yoga Siddhi* and music-drama dance books are very popular. He is a Sama Yoga Siddha. His intellect is without creed of caste and religion. He is a cosmic messenger echoing the Sama Yoga throughout the world. As the country and people inspired him, so the world will take his inspiration and benefit. He is an integrated and spiritual man, who has love and bliss. Let us also share that wealth!

Aum Shuddha Shakti Aum.

Thank you to S. Ram Bharati for recording these 72 Melagartams in 1997 in Chennai, and for translating the text.

These 72 Melagartams are sung by Pandit Dr. Mangalampalli Balamurali Krishna, a great Indian Carnatic vocalist, multi-instrumentalist, playback singer, composer and actor. He was awarded the Padma Vibhushan, India's second-highest civilian honour, for his contribution towards Indian art. He was made Chevalier of the Ordre des Arts et des Lettres by the French Government in 2005.

We can find these 72 Melagartams on five CDs by Editions ASSA in Bullet.

Warm regards and respect,

Christianananda Bharati

It is a real pleasure for me to present *Shuddhananda Melarnavam* to you. We have so much to learn from this beautiful music! Thank you to Dr. Shuddhananda Bharati for having transmitted *Shuddhananda Melarnavam* to us. With the blessing of *Aum Shuddha Shakti Aum*.

Christian Piaget

Author's notes

Shuddhananda Melarnavam

The light of affection to Shuddha Shakti! I am always delighted by your blessing! With devotion, to have success, the Melarnava mala in the world gives us the thala raga attraction.

My life has passed with meditation, songs, loneliness and delight since the age of five. Knowing this, Poornananda Bharati heard my songs and inspired me. He is brother to my maternal grandfather. He went to the Himalayas at a young age and attained Atmic status. His mentor, a great sage called Jnana Siddha, trained me in Shuddha equi-yogic practices. I meditated at the feet of Swami Siddharoodar, Shirdi Say Baba, Bhagwan Ramana Maharshi and Pooranayogi Aurobindo and developed the equi-yoga power. This power gave the inner inspiration and called me to sing. I made the songs as the practice of worship. What I learnt, heard and knew; everything is the blessing of Shuddha Shakti Paramatman.

I lived obediently in the surroundings of *Vedas, Devaram Thiruvvasaga, Thirupukal* and the music songs. My elder brother J. V. Ram, my parents, brother of my father Hari Theerthar, people of Bajana mutt, the festival singer, everybody presented the feast of music to me. Hearing these, with the Mantra *Aum Shudha Shakti* in the mind, I danced with an ecstatic mood. All the music feasts, awarded by Ramanathapuram Srinivasa Iyenger, Madhurai Ponnusamy, Sivagangai Mayandi, Pushpavanar, Koneri Rajapuram Vaidhdhinathar, Veena Dhanammal, Flute Sanjeevi Rao, Sesha Bhagavathar, Mutthiah Bhagavathar, Narasimha Bhagavathar, Dharasatha Rama Bhagavathar, Ramadoss Bhagavathar, Venkata Rama Bhagavathar, my mother Kamakshi Ammal, my grandmother Meenakshi Guruvammal, who served to Thyagaraja swami, the drama lyrician Janakiramar and Kaliyana Sundarar, created songs within me. Many musical books like *Sangeethanjali, Vishnugeetham, Shakti Paravasam, Jeevanatham, Kaviyinbak Kanavukal, Kuzhanthai Inbam, Murugan Arul, Puthia Thamizhagam, Puthumaip Padal, and Natananjali* arose. I, with the blessings of the Lord, learnt the languages of Tamil, Sanskrit, English, French, Hindi and Telugu.

Mostly, my life flourished in meditation and silent trance. I enjoyed my dance-drama literary works by dancing them myself. A great amount of art wealth developed during my silent trance experience of more than thirty years. Lord Nataraja himself is my teacher and boss. He brought movement to my songs. Vallal Raja and Sir Annamalai Chettiar appreciated my songs for spreading Tamil music. As the music birds, M. S. Subbulakshmi, Vasantha Gokilam, Kittammal, Vasanthakumari, Tiger Varadhachari, Veena expert Gomathy Sankara Iyer, Dhandapani Desikar, Flute Sambamoorthy, Chithoor Subramaniya Pillai, Ponnaia Pillai, Rasamanickam Pillai, Isaimurasu Govindarajan and others honed my art of silence. Isaimani K. C. Thyagarasan, Pattup pappa and others recorded my songs. In 1950, quitting Aurobindo Ashram, I started my tour of the world from the shrine of Chidambaram Lord Nataraja. Then Swami Sivananda, who came there at that time, garlanded me and appreciated my achievements. He told me: "The world should hear the voice of Shuddhananda. Go to the West." I started my speech with "Aum Shuddha Shakti Aum Sivam" at Chidsaba. I sang Nataraja Upasana. Next day, I got the opportunity to speak on the function of Chettinattu Raja Thirunal at the Sastri Auditorium, Annamalai University. I found a place on the art association committee. The music department accepted my Keerthanas and published them with tunes. Gomathy Sankara Iyer set swaras to my songs and released these in the monthly journal, *Bharata Shakti*. He put tunes to my Mela raga Keerthanas and recited them. Melarnavam was sleeping in my art treasury for a long time. Finally, I sent it to Chennai Iyal Isai Nataka Mandram. The Academy President, Arignar Gokulakrishnar presented it before the team of experts. It was appreciated and half of the funding came to me.

To stage the rare art wealth of everliving Tamil, Kalaigarnar Gokula Krishnan, who is doing the art service with love, helped with this happy fund from the Academy. With this fund, and with the blessing of the Almighty, this book will come into the world's vision. Thanks to the Academy, thanks!

Sangeetha Vidhwan, Thiru T. S. Raga Iyenger was singing the Mela Raga Mala. I enjoyed hearing his voice on the radio. I participated as a member of the Delhi Yoga Science Committee and Bharata Sadhu Samajam. Then I earned his friendship. I used to go to Delhi frequently. I heard and saw that he was composing tunes to Mela Raga Kartha and teaching them to his students. I recorded these. Thanks to this Pulavar.

Delhi musician Thiru T. S. Raghavan had a sweet voice, and broadcasted on radio. He was born on 27-3-1928 and obtained music proficiency by the age of 15 years. As a student, he learnt from Vanadi Krishna Iyer, and Ariyakkudi Ramanuja Iyenger. He studied at Chennai Music College for two years. Then Professor Bala Krishna Iyer himself corrected this print copy and presented the introduction. Many thanks for the unlimited help.

Raghavan performed beautiful music programmes in Bombay, at Delhi Radio and now works as music professor in Delhi University.

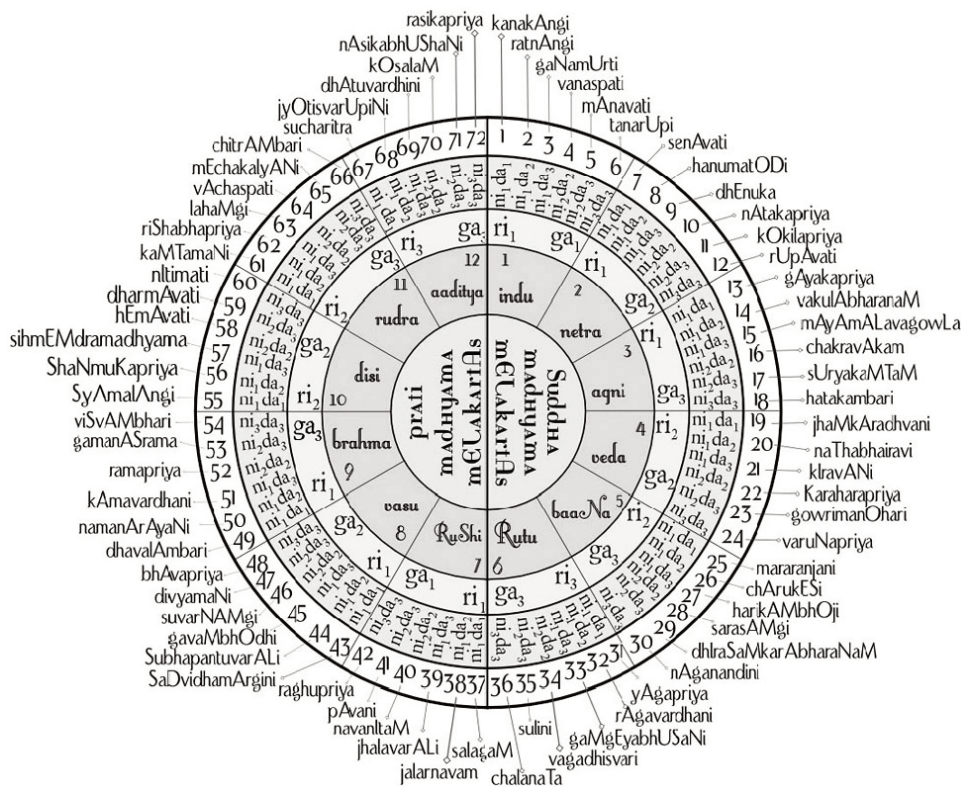
I extend my thanks to this sangeetha sigamani for composing tunes to my songs and giving voice to my art of silence. He has my full work of music. I pray for the blessings of the Goddess of Music for him to create music for more of the songs and spread the music in all directions.

To grow the music art wealth throughout the country, to develop the incomparable Tamil language, to grow the works of dance and song experts, let the blessings of the Lord, who makes all of us dance, guide us.

Yoga Samajam,
Adyar, Chennai 20

1-10-1979

Kavi Yogi Dr. Shuddhananda Bharati



The 72 Melakarta scheme

Foreword

Thillaikkootthan is blessed by his beloved devotees as 'knowledge of all knowledge', giving endless delight and, like a tree, sheltering all learned people under his branches. The people who enjoy the affection at his holy feet will attain the balance of twin karmas and liberation from lust and receive eternal bliss. Kavi Yogi Shuddhananda Bharati is such a delightful, blessed man. He is like ripened fruit, taking the bliss of the dancer in the mind. He practised song as the guidance of life. Sage Shuddhananda sings for the sake of integrated spiritual enlightenment. We also attain great delight when we sing the song of this aged mentor. This type of great pleasurable delight is presented by Shuddhananda Melarnavam.

72 Mela Kartha ragas are the main root of our Carnatic music. Sri Thyagaraja and Muthuswamy Dhikshitar presented mela raga geerthanas in Telugu and Sanskrit. In 1932 Koteleswara Iyer (Kavi Kunjara Dasar) published 72 Melakartha geerthanas in the name of Suddha Ganamudham. Kavi Yogi Shuddhananda Bharati has performed the worship of singing since the age of five. In 1958, he participated in the Annamalai University musical concert and explained the Melarnavam in such a way as to be praised by Gomathy Sankara Iyer and Dhandapani Desikar. The Melarnavam of Shuddhananda (the Sea of Mela raga), which sprang out of many songs of musical legends, bears raga mudras in a beautiful way and includes the meaningful depths.

It is appropriate that a Delhi University music teacher has set swaras to these melarnava songs. The varnamettu of Raghavar is very attractive. We appreciate the composition, which is perfectly matched to the great sahithya.

This book, which explains well the definitions of Mela Kartha ragas, will be more useful to students of music.

If such songs are sung in concerts, they will raise spiritual awakening in the minds of the listeners.

As Thiru Jnana Sambandar says: "Lord Siva becomes the song; the seven syllables, the sounds of Tamil; the taste residing within; supporting different music sounds and the sky."

The 2500 Keerthanas, presented by Kavi Yogi Shuddhananda, who is blessed by Lord Siva, are divine offerings to us. I pray to Lord Nataraja Siva for the solitary life of this worthy old mentor, to live long and give spiritual awakening to the minds of worldly men.

Dr. S. Seetha
Chennai University
Music Department Headmaster
Dr. S. Seetha LMITT. PHD

Appreciations

King of Music, Dhandapani Desikar

Shuddhananda Bharati, in Annamalai University Music Chamber, performed many rare services. He explained his Melarnavam in such a sweet way. I sing his songs with spirit. Shuddhananda is a blessed poet and musician.

Maestro Chithoor Subramaniya Pillai

I sing the songs of Kavi Yogi Shuddhananda Bharati with interest. I teach them to my students also. His Melarnavam is the peak of his geerthanas.

Dr. Madhurai Somu Avarkal

Kavi Yogi Shuddhananda Bharati is a blessed lyrician. I sing his songs with excitement. His Melarnavam is the peak of his sahithyas. It is very dear to the music students. I request the Government and the people should appreciate the legend that is Kavi Yogi Shuddhananda Bharati.

Kavimani Desiga Vinayagam Pillai

Say, is there any person who has not eaten the feast of songs presented by popular scholar Kavi Yogi Shuddhananda Bharati, who brings the candy, fruits, the juice of sugar cane all in the form of Tamil? He has a poetic mind like Kamban; he is the presenter of the great literary work *Bharata Shakti*, which is praised by the entire world.

Rasikamani T. K. Chithambaranatha Muthaliar

The poetic excellence of Swami Shuddhananda Bharati is the life meridian to the maturity and youthness of Tamil.

Vidhwan Gomathy Sankara Iyer

I am delighted with this song recital of tunes composed to the miraculous Keerthanas of Kavi Yogi Shuddhananda Bharati. All are blessed words, which blossomed in the *Yoga Siddhi*.

Introduction

I have known Kavi Yogi Maharishi Shuddhananda Bharati for a long time. He is a born yogi, a born lyrician. His life is full of cascades of divine poems. He has been worshipping the Lord by songs since the age of seven. His poems and musical songs are popular everywhere. He is a poet not only in Tamil, but in all the languages of Telugu, Hindi, Sanskrit, English, and also French. He worshipped the Lord of mind with a flood of poems without a gap. Melarnavam is

also one of such worshipping songs. Melarnavam comprises meaningful songs of 72 Melakartha ragas.

Kavi Yogi served in the music department of Annamalai University. Then, the sangeetha vidhwans came to know his musical power and were delighted. His songs became popular everywhere. These Melarnava geerthanas are the best of his music songs. I have tasted these by singing and singing. The words are so sweet; the meanings are very deep. These Melarnava Keerthanas are treasures, having the full beauties of musical art.

My student in Delhi, T. S. Raghavan has done solid and minute swara sahithya to these geerthanas. I was delighted to see that with diligent interest. I would go to Delhi frequently for musical service. At those times, I would enjoy the tunes of Thiru Raghavan. His students sing the Melarnava Keerthanas in a sweet way. Kavi Yogi has recorded them.

May this rare work be popular everywhere. I heartfully say this is a great service to Tamil music. May the art wealth of Kavi Yogi live long.

Let delight surround us, everybody living!

Music Professor P. Balakrishnan

[He is a great music teacher, who worked in Chennai Music College and Thirupathy Dance and Song College]



Shuddhananda Bharati singing Melakarthas

Aum Shuddha Shakti Aum
Shuddhananda Melarnavam

Ocean Symphony

72 Melakartams

Composed by Kaviyogi Maharshi Shuddhanandha Bharati

Explanation on Mela Ragas

Here are the 12 swaras spots and 16 names of the swaras, used in 72 Mela Kartha Ragas.

Shadjama – Sa
Shuddha Rishabha – Ri1=Ra
Chathusruthi Rishabha – Ri2' Ri=Shuddha Ganthara ; Ga
Shadsruthi Rishabha – Ri3, Ru' Sadharana Ganthara ; Gi
Shuddha Gantharam – Ga1 ; Ga=Chathusruthi Rishabha ; Ri
Sadharana Ganthara – Ga2 ; Gi=Shadsruthi Rishabha ; Ru
Anthara Ganthara – Ga3 ; Gu
Shuddha Madhyama – Ma1 ; Ma
Prathi Madhyama –Ma2 ; Mi
Panjama – Pa
Shuddha Dhaivatha – Tha1 ; Tha
Chathusruthi Dhaivatha – Tha2 ; Thi= Shuddha Nishadha ; Na
Shadsruthi Dhaivatha ; Tha3 ; Thu = Kaisiki Nishadha ; Ni
Shuddha Nishadha – Ni1 ; Na = Chathusruthi Dhaivatha ; Thi
Kaisiki Nishadha – Ni2 ; Ni = Shadsruthi Dhaivatha ; Thu
Kakali Nishadha – Ni3 ; Nu

The Keerthanas and set up of ragas are given based on the complete Mela sequence. When the vivaadhi swaras are involved, it will be sweet to sing by expanding one and contracting the other. Sometimes, it may come as varjam. To develop melody, if you sing the vivaadhi swaras one from the top and another from the bottom, it will increase the attraction. For this, you have to move and hold the vivaadhi swaras.

S1	Shudha Mathyamam	Swarabeta details
no.	Mela Ragas 72 Names	Ri Ga Tha Ni

1. Indu Chakra

1	Kanagangi	Su	Su	Su	Su
2	Rathnangi	"	"	"	Kai
3	Ganamoorthy	"	"	"	ka
4	Vanaspathi	"	"	"	kai
5	Manavathi	"	"	"	ka
6	Dhanaroppi	"	"	Sha	ka

2. Netra Chakra

7	Senavathi	"	Saa	Su	Su
8	Hanumad Thodi	"	"	"	Kai
9	Thenuka	"	"	"	ka
10	Natakapriya	"	"	"	kai
11	Gokilapriya	"	"	"	ka
12	Roopavathy	"	"	Sha	ka

3. Agni Chakra

13	Gayakapriya	"	A	Su	Su
14	Vakulhabharanam	"	"	"	Kai
15	Maya Malhava Gowlha	"	"	"	ka
16	Chakravakam	"	"	"	kai
17	Sooryagantham	"	"	"	ka
18	Hatakaambari	"	"	Sha	ka

4. Veda Chakra

19	Jangaradhwani	Sa	Saa	Su	Su
20	Natabhairavi	"	"	"	Kai
21	Keeravani	"	"	"	ka
22	Karaharapriya	"	"	"	kai
23	Gowrimanohari	"	"	"	ka
24	Varunapriya	"	"	Sha	ka

5. Bana Chakra

25	Maaraanjani	"	A	Su	Su
26	Charukesi	"	"	"	Kai
27	Sarasaangi	"	"	"	ka
28	Harikambodhi	"	"	"	kai
29	Dheera Sankarabharanam	"	"	"	ka
30	Nagaanandhini	"	"	Sha	ka

6. Ritu Chakra

31	Yagapriya	Sha		"	Su	Su
32	Ragavarddhani	"	"	"	Kai	
33	Gangeya Bhooshani	"	"	"	ka	
34	Vagadheeswari	"	"	"	kai	
35	Shoolini		"	"	"	ka
36	Salanaata		"	"	Sha	ka

7. Rishi Chakra

37	Salakam		Su	Su	Su	Su
38	Jalarnavam		"	"	"	Kai
39	Jaalavaralhi		"	"	"	ka
40	Navaneetham		"	"	"	kai
41	Bhaavani		"	"	"	ka
42	Ragupriya		"	"	Sha	ka

8. Vasu Chakra

43	Kawambodhi		"	Saa	Su	Su
44	Bhavapriya		"	"	"	Kai
45	Subha Bhandhuvaralhi		"	"	"	ka
46	Shadvidha Margani		"	"	"	kai
47	Suvarnaangi		"	"	"	ka
48	Divyamani		"	"	Sha	ka

9. Brahma Chakra

49	Thavalhambari		"	A	Su	Su
50	Naana Narayani		"	"	"	Kai
51	Kamavarddhani		"	"	"	ka
52	Ramapriya		"	"	"	kai
53	Gamanashrama		"	"	"	ka
54	Vishwambhari		"	"	Sha	ka

10. Disi Chakra

55	Shyamalhangi	Sa	Saa	Su	Su
56	Shanmugapriya	"	"	"	Kai
57	Simhendhra Madhyamam	"	"	"	ka
58	Hemavathy	"	"	"	kai
59	Dharmavathy	"	"	"	ka
60	Neethimathy	"	"	Sha	ka

11. Rudra Chakra

61	Ganthamani	"	A	Su	Su
62	Vrishabhapriya	"	"	"	Kai
63	Lathaangi	"	"	"	ka
64	Vaasaspathy	"	"	"	kai
65	Mesakalyani	"	"	"	ka
66	Chithrambhari	"	"	Sha	ka

12. Aditya Chakra

67	Sucharithra Sha	"	"	Su	Su
68	Jyothiswaroopini	"	"	"	Kai
69	Thadhuvarddhani	"	"	"	ka
70	Naasikaa Bhooshani	"	"	"	kai
71	Kosalam	"	"	"	ka
72	Rasikapriya	"	"	Sha	ka

Explications of the letters:

||p|| : pallavi,

||a.p|| : anu pallavi

||ch|| : charaNam,

||m.s|| : madhyamakAla sAhityam

Pallavi - is the first set of verses in a composition

Anupallavi - is an optional verse that follows the Pallavi in a composition

Charanam - are the verse(s) that follow the Anupallavi

Madhyamaka Sahityam – verses having a change of tempo

The pure bliss of the ocean of symphony

Benediction

0. Om Ganapati! Om Pasupati! Om Saraswati!

Om Ganapathi Om Pashupati Om 5.03
rAga: mAyamALavagowLa – tALa: rUpaka

Om gaNapati Om pashupati
Om sarasvatiyE sharaNam ||p||

pUmpuviyilum pugazhaipADi
pUsanai seyya Asi taruveer ||a. p||

akara ukara makara Omena
anbar ivarul kUDi
amara gangai aruvipOl
shuddhAnandam konDADi
sikharajOti nAdamAga iha para sukha bOdham Aga ||ch||

sirandhu viLanga mELArNavam
varam tandennai vAzha vaippeer ||m.s||

Obeisance to Ganapati, Shiva and Sarasvati.

Bless me to sing your praise in the entire world and worship you.

Let me imbibe the grace of the knowledge of love through the sound of Aum, comprising the letters – a-kAra, u-kAra and ma-kAra. Let me celebrate the pure bliss, like the cascading divine Ganga, of the sound of music. Bless me to excel by granting me the boon of the ocean of symphony which dazzles like a flame on a summit and which imparts the knowledge to make me happy in this world and the next.

(Note: the Sankrit word Om when split, comprises the sound A.U.M)

– Akara, U – Ukara, M – Makara

1. **Kanangangi: Sa Ri1 Ga1 Ma1 Pa Tha1 Ni1 Ss**

Ullam Urugi Urugi Anbu 3.44
rAga: kanakAngi – tALa: rUpaka

uLLam urugi urugi anbu
veLLam AgAdO paramA ||p||

kaLLa mAyakkanavugal inDri
kavalaiAgum tinavugal inDri ||a. p||

viNNiraviyAl aruviyAgum
veLLi-ppaniyai-pOLE
vEgamAna minsArattin

viLakku varisai pOLE
kaNNum karuttum kalanda porule
kanakAngita jOti arule ||ch||

This is a Moorchana Mela. The rishabha moorchana of this is Kamavardhani (51). This is first Melaraga. The code letter of this is Indhu-Pa. This is a very sweet one to start from base Shadjama. Time of Vilamba is suitable to this. Please travel from Mantra Nishadha to Thara Madhyama.

O, Almighty! Will not my heart melt completely and flow in flood of love, benefit of false illusions and fantasies as well as the anguish of anxieties? Oh, dazzling flame of Grace, naked in gold, blending vision and thought! You are like the cascade formed by the sun on the firmament, you are like the row of lamps of instant-flowing electric current.

2. Ratnangi: Sa Ri1 Ga1 Ma1 Pa Tha1 Ni2 Ss

Nimmadiyana Nenjinile Nidam 3.52

rAga: ratnAngi – tALa: Adi

nimmadiyAna nenjinilE-nidam
ninaiyEnO ninaiyE param porulE (uL) ||p||

vemmadi seyyum vEdanai inDri
vIN manamAya sOdanai inDriyE (uL) ||a. p||

ponmaya aruNappunnagai pUtta
pUraNa vAn pOIE
pUnguyil kUvum tInganichOlai
poli tiruvazhaginai pOIE
nanmaiyyin uruvE chinmaya guruvE
navaratnAngita naTana sabEshanE (uL) ||ch||

Second Moorchana Raga. The rishabha madhyama moorchana is Gamanashrama (53). It is also Jangaradhwani (19) It would be attractive to start from base Shadjamam i.e., Thara Shadsham. The travel would be prolonged from Mantra Nishadha to Thara Madhyamam.

O, Supreme Being! Shall I not think of you with a peaceful frame of mind every day, devoid of the pangs created by a harsh moon or the pointless temptations of the mind? O, Shiva, the cosmic dancer, clad in a robe of nine gems! O, preceptor in the flesh of pure consciousness! O, personification of all that is good! You are like the Perfect Being with the smile of the golden dawn. You are like the glowing grace of beauty of the orchard with the melody of the koel (cuckoo).

3. **Ganamurti: Sa Ri1 Ga1 Ma1 Pa Tha1 Ni3 Ss**

Nambi Vazhgiren Nambane Unaye 3.10
rAga: gAnamUrti – tALa: Adi

nambi vAzhgirEn nambanE unayE ||p||

vambu seyyum mAya thunba valaiyil
manam sikkiDAdu dinam enaikkavAi ||a. p||

illai enDra sollE illAdaruLum
Eka nAyakA shuddha yOga nAyaka
tillai jeevanAna pullanguzhalil
tEnisai pozhivAi gAnamUrtiyE ||ch||

Indhu-Ko. This is Moorchana mela. Its Ri=Vishwambhari (54); Ma=Shyamalangi (55). It has the travel from Ganthara to Thara Madhyamam.

O, friend! I continue to live, placing my faith in you; do protect my mind all the time from getting enmeshed in the net of tormenting illusions. O, the sole Lord and the God of Pure Yoga, who bestows the grace of never denying anything! O, the incarnation of music! Pour out honeyed melody through the flute, which is the soul of dance.



S. Ram Bharati with Dr. Balamuralikrishna

4. **Vanaspati: Sa Ri1 Ga1 Ma1 Tha2 Ni2 Ss**

Kapatra Tarunam Ide 4.38
rAga: vanaspati – tALa: Adi

kApATra taruNam idE - kaDaikkaN
pArAi karuNAnidE - pArvatI patE ||p||

bhUbhAram nIkka vallavA – inda
pullanaittAnga-ppugal illayo ||a. p||

guNapati jagapati pashupati
guhapati bhagavati shukhapati
gaNapati kavimalar kulungum
vanaspati nIyE paragati ||ch||

Indhu-Poo; this is a Moorchana Karaka Mela. It's Ma=Maararanjani (25).
It is nice and attractive to start from the centre of Madhyama. You can travel
from Shadjama to Thara Madhyama.

O, consort of Parvati and treasure house of compassion! This is just the right
moment to hear me; please cast your side-glances at me. You are competent to
remove the burden of the entire earth; but is there no refuge for my trivial self!
O, Lord of all sentiment beings! O, Lord seated in the heart! O, venerable Lord!
O, Lord of felicity! O, Ganapati! You are the sole supreme resort of the tree shak-
ing with the blossoms of poesy.

5. **Manavati: Sa Ri1 Ga1 Ma1 Pa Tha2 Ni3 Ss**

Manavatiyai Iruppai 3.10

rAga: mAnavati – tALa: Adi

mAnavatiyai iruppAi- paramasukha
gyaAnapatiyai ninaippAi – manamE ||p||

monattinilE varum - muttikkaNavanaiyE
mukkaraNangaLuDan - pakkuvamagak kUDi ||a. p||

kAsu paNattinilE Asai miga vaittE
kaNvalai vIsiDum kAmavalaiyir chikki
mOsam pOgAdE anda mOham AgAdE
mUla purushaniDam ati shllavatiyai anu-
kUlavatiyai iru; sAla madi iduvE ||ch||

Indhu-Ma; its Ma=Ganthamani (61). It would travel from Shadjamam to Thara Madhyamam. It is sweet to start from Madhya, Thara Shadjama and Dhaivatha.

O, mind! Be high-spirited and think of the Lord of Wisdom and Supreme Bliss. Join passionately with mind, speech and body the trance consort of salvation appearing in your trance. Be not blighted by too much desire for wealth or by getting trapped in the net of lustful glances; that infatuation would be avoided. Be faithful and chaste to the Supreme God and be agreeable to Him; this is the best console.

6. **Tanarupi: Sa Ri1 Ga1 Ma1 Pa Tha3 Ni3 Ss**

Tana Rupam Aduve 5.38
rAga: tAnarUpi – tALa: Adi

tAna rUpam aduvE - tannaitandu
tadAkAra mAvaduvE – AnandamAna ||p||

InappErAsai inDri vAna mazhaipOIE
iyarkaiyin IgaipOl - suyanalamillAda ||a. p||

Aditanukke tan Aviyai tandiDum
alaikaDal pOlavE nilaiporum anbirke
jAdi mada nira bEdhamillAmalE
tanda sudandara bandhamil chindaiyE ||ch||

Indhu-Sha. No Moorhana. You can travel from central Shadjama to Thara Ganthara. With the usage of “GaMaPaThaaPaMaGa” “NiSsRiSsNiThaa”, it would be attractive and beautiful.

That is the personification of munificence, blissful, giving itself away and becoming itself. Bereft of petty avarice, it is like the rain from the sky and the gift of nature, shorn of selfishness. Like the billowing ocean giving its vapour “soul” (in Tamil the same word denotes vapour and soul) to the sun, cosmic thought, shorn of all bondage and free, gives fully to firmly established love without distinction of caste, creed or colour.

7. **Senavati: Sa Ri1 Ga2 Ma1 Pa Tha1 Ni1 Ss**

Senavati Om Bhagavati 3.12

rAga: sEnAvati – tALa: Adi

sEnAvati Om bhagavati
jayashakti bhava bhaya bhanjani ||p||

dAnavar naDungum dharmAmbike
dIna rakshaNi em dEsharakshaniyE ||a. p||

shiShTar vazhavE - duShTar vIzhavE
dhIra vIra sUra ttiral OngavE
aShTa lakshmigaLum veTri kUravE
ATral-IguvAi pOTri raNa chaNDi ||ch||

Nethra-Pa Moorhana Mela; Ri=Lathaangi (63) Tha=SooryaKantham (17). You can travel from central Shadjama to Thara Madhyama.

O, Divine sEnAvati, victorious power and destroyer of the fear of rebirth! O, Goddess of righteousness at whom demons' tremble! O, saviour of the humble! O, Protector of our country! In order that the good flourish and the wicked are destroyed and the capability of heroism gets the upper hand, O, Goddess chanDi of battles, I worship you to give me proficiency so that the eight-fold Lakshmi proclaim victory.

Lakshmi and all prospering Lakshmi, consort of Vishnu, is the Goddess of wealth. She assumes eight forms to grant different blessings to devotees. They are: (1) Adi Lakshmi, who grants all accomplishments; (2) Santhana Lakshmi, who grants progeny; (3) Gaja Lakshmi, who grants royalty which, in a republican set-up, denotes high position in government; (4) Dhana Lakshmi, who grants wealth; (5) Dhanya Lakshmi who grants cereals, pulses and oil-seeds; (6) Vijaya Lakshmi, who grants victory in all endeavours; (7) Maha Lakshmi, who grants prosperity; (8) and Veera Lakshmi who grants heroism.



8. **Hanuma Todi: Sa Ri1 Ga2 Ma1 Pa Tha1 Ni2 Ss**

Sadhu Sangam Podum Aiiyane 3.43
rAga: hanuma tODi – tALa: rUpaka

sAdhu sangam pOdum aiiyanE – inda
sagattinil anubhavittu chalittEn ||p||

sUdum vAdum vEdanai sheyyum
sUzhchchi inDri ttUya nalla ||a. p||

saDikAra-kkumbal-inDri, adhikAra iDambaminDri
japa tapa subha gItamuDanE sadA-dhyAna pUjai seidu
ati manidarAi-pati arivuDan
hanumattODi pADi-ADum ||ch||

Nethra-Sree Moorhana Mela: respectively the Ri=Kalyani (65) Ga=Hari Kambhodhi (28) Ma=NataBhairavi (20) Tha=Sankarabharanam (29) Ni=Karaharapriya (22). This is a tri-pace (tristhayi) raga. It is also raga of Sarva swara gamaga variga rakthi. Very popular raga; it was the principal one prior to the formation of the Mela Karta system.

The company of holy people is enough for me. O, God; fraud and ill-tempered arguments cause agony; let me be free from gangs of conspirators; let me be free from authoritative arrogance; let me engage myself in holy chants, austerities and auspicious songs as well as worship through meditation of all times in the company of holy people; thereby let me become a superman and realising God, sing the rAga hanuma tODi and dance.

9. **Dhenuka: Sa Ri1 Ga2 Ma1 Pa Tha1 Ni3**

Kamadhenuka 2.47

rAga: dhEenuka – tALa: trishra jhampE

kAmadhEenukA – divya

nAmAmruta pAnamaruLum ||p||

sAma vEda sAramAna

tatvamasi mandirattil Urum

sOma sUrya rasattai-tandu

sOga mOga dAgam pOkkum ||a. p||

punidamAna, pullil mEindu

pUng-uzhalum yAzhum tOindu

manidar dEvarAga gyAna

maDi surakkum paDi-arulshei ||ch||

Nethra-Ko Moorchana Mela; respectively the Ri=Chithrambhari (66) Ma=Shanmugapriya (56) Tha=Shoolini (35). It is delightful to start from central Panjamam and Shadjamam and to travel on to Tharasthayi Ganthara.

O, kAma-dhEenukA (wish-yielding divine cow)! You bestow the ambrosial drink of divine names. You bestow the solar soma juice, pickled in the mantra, “That art Thou” (one of the great proclamations from Upanishads) which is the essence of sAma vEda, and thereby banish sorrow and the thirst of infatuation. Grazing on sacred grass, You grace us by yielding from Your udders of wisdom, the music soaked in the flute and the lute to make angels out of men.

10. **Natakapriya: Sa Ri1 Ga2 Ma1 Pa Tha2 Ni2 Ss**

Natakapriya 3.08

rAga: nATakapriya – tALa: rUpaka

nATakapriyA inda

navarasa ulagAga nadikkum ||p||

ADalAga anbar uyya

aindozhil puri tuyya meyyA ||a. p||

kavi-yOgigal kanDu magizha

kAlacchuruLgal avizha avizha

seviyum kaNNum karuttum silirkka

janma vinaigaL teerakkaLikkum ||ch|| *janma

Nethra-Poo Moorhana Mela; Its Ga=Vasaspathy (64) Ma=Charukesi (26) Ni=GowriManohari (23). It is sweet to start from central Dhaivatha. You can travel from Manthra Dhaivatha to Thara Panjamam.

O, nATakapriya! You act the world of nine sentiments in order that patrons are uplifted through dance and the performance of the five devices of dramaturgy. Poetic yogis witness and are delighted; the knots of time are loosened; the eyes, ears and the mind are all thrilled; all the sins of this birth are wiped out.

11. **Kokilapriya: Sa Ri1 Ga2 Ma1 Pa Tha2 Ni3 Ss**

KuvuginDren Unnai Nan Kokilapriya 4.41
rAga: kOkilapriya – tALa: Adi

kUvuginDren unnai nAn kOkilapriyA
konji-kkonji-kkonjit-tanjam enDrE ||p||

dEva dEvAdi-dEva vA vA enakkirangi
sAvaiyum taDuttiDum samaya sanjeeviyE ||a. p||

mudiya mukguNa tonda mUTTai sumandu konDe
mOgakkAnalil inippOga muDiyAdappA
pudiya vasanta mugappunnagai kATTi gyAna-
bOdam vaLara tarpOdam taLara vEnDi (kUvuginDren) ||ch||

Nethra-Ma Moorhana Mela; Ma=Vrishabhapriya (62) It is sweet to sing in Vilhamba and Madhyama. It would good and nice to travel from Manthra Dhaivatha to Thara Panjama.

O, kOkilapriyA! I coo unto you, prattling pleasantly and tenderly and seek your refuge. O, Lord! Lord of Lords! Take pity on me and come, O, timely sanjeevini (a cure-all plant), reversing death. I cannot proceed any further in the torrid heat of infatuation, carrying the burden of old age, the three characteristics (triguNa) and the pairs of opposites (dwandva). So, display the smile of the new spring's face so that wisdom may grow and material concerns may disappear.

(Kokila is the bird koel or Indian cuckoo. Sanjiv is a herb in mythology which can bring to life dead persons. The three gunas or characteristics are Sattva – pure, Rajas – energetic, Tamas – inertia, which can be rendered as purity and uprightness, vigorous actions and inactions. The pains of opposites are sorrow and happiness, loss and gain, victory and defeat etc).



12. Rupavati: Sa Ri1 Ga2 Ma1 Pa Tha3 Ni3 Ss

Nada Rupavatiye Sarasvatiye 3.51

rAga: rUpavati – tALa: rUpaka

nAda rUpAvatiyE – sarasvatiyE

nAvil vandaruL purivAi – Om shakti ||p||

vEda vEdAnta siddhAnta sanmArgattin

sADhanAnubhavattai geetam pADi kkonDADa ||a. p||

kalvikkaDal kaDandu - kAtchitturai aDaindu

kaNkaNDa kalaigalaippaN kanDu, pozhindiDa

selvattir selvamAm jeeva-brahmAnandam

tiLaikka tiruvaruLir kuLiikka chittam kaLiikka ||ch||

Nethra-Sha. No Moorhana. You can travel from central Shadjamam to Tharasthayi Ganthara. The raga exposure would be good while frequently showing the ordinary Ganthara and Shadsruthi Dhaivatha.

O, the beautiful one, manifested as musical sound! O, Sarasvati! Come to my tongue and bestow your grace, Aum Shakti, in order that I may celebrate the experience of accomplishment of the righteous path of the tenets of vEda and vEdAnta by singing songs. After crossing the ocean of scholarship and reaching the port of sight, let me pour out in song all the arts I have witnessed so that I may plunge and splash about in the bliss of the supreme soul even while living, which is the greatest of treasures, and bathe in its divine grace, delighting to the mind.

13. **Gayakapriya: Sa Ri1 Ga3 Ma1 Pa Tha1 Ni1 Ss**

Nayaka Nanum Gayakapriyai 3.57

rAga: gAyakapriya – tALa: Adi

nAyakA nAnum gAyakapriyai- enda

nALum ennai ALum prANa ||p||

tAyum tandaiyum guru deivamum

dhanamum ghanamum manamum Agiya ||a. p||

arumaiyAna kAdal vAzhvin

anbum paNbum inba nalamum

perumaiyAna peyarum pugazhum

pEsiDAda periya sukhamum neeye – Atma nEyanAna ||ch||

Agni-Pa Moorhana Karaka Mela; Ri=Thadhuvarddhini (69). The raga will be enriched by frequently using the Suddha Nishadha and Anthara Ganthara. You can travel from central Shadjama to Thara Madhyama.

O, Lord! I am your beloved gAyakapriya (singing Your glories). You are my governing master at all times. You are my mother and father, preceptor and God, and wealth, status and mind. In our unique conjugal life, you, the soul-mate, are love and refinement, joyous good, proud name and fame and great happiness beyond speech.

Note: A composition in nAyaki bhAva

(The author here imagines himself to be the beloved wife of God, which is an oft-repeated sentiment in Hindu religion. There is a pun on the word Gayakapriya, which is the name of the Raga and which also means beloved who is a musician).

14. Vakulabharanam: Sa Ri1 Ga3 Ma1 Pa Tha1 Ni2 Ss

Varam Arulvai Parabhakti Seiya 3.47
rAga: vakuLABharaNam – tALa: Adi

varam aruLvAi parabhakti seyya
vakuLABharanar vAzhttum deivamE ||p||

nara jeevanum amara jeevanAgi
nAda vindu kalA teeta nilai peravE ||a. p||

suddha satchidAnanda-chhokkilE
turiyAnubhava gaganattilE
attaitindrangE aduvAgi nirkkum
suddha nilai-tA tEjOnmayanE ||ch||

Agni-Sree Moorhana Karaka Mela; Ri=Kosalam (71) Ma=Keeravani 21; Ni=Hemavathy 58. You can travel from central Shadjama to Thara Madhyama. It would be attractive when using the Anthara Ganthara and Kaispki Nishadha in tactics.

O God, praised by vakuLABharanam (adorned by the flower garland of Vakula, aka Bakula or Mimusops elengi), grant me the boon to be devoted to the supreme in order that mortal man may become immortal and establish himself beyond the snares of duality. O, dazzling one! Grant me the accomplished state, entrapped in the pure bliss of identification of the individual consciousness with the supreme Soul and, floating in the firmament of experiencing the fourth state - turIya, where the soul enjoys divine experience, and being totally content with that.

(The fourth state is the one in which the soul become one with Brahman or the Supreme Spirit. The other three states are waking, dreaming and sleeping).

15. **Maya Malava Gowla: Sa Ri1 Ga3 Ma1 Pa Tha1 Ni3 Ss**

Mangala Yazhisai Pongugave 3.32

rAga: mAyA mALava gowLa – tALa: Adi

mangaLa yAzhisai pongugavE

mAyA mALava goulaiyuDan – shubha ||p||

tanga nagai seyyum taLiriLam kAlaiyil

jaya shiva hari guha shuddha shaktiyena ||a.p||

manaviruL vilagiDa mAsugaL pEra

manida janmamidu inikkaDaittEra

punidamAna upa shAntame sAra

puNNiya sruti svara laya gati sEravE ||ch||

Agni-Ko Moorhana Mela; Ri=Rasikapriya 72 Ma=Simhendhra Madhyamam 57, Popular raga. It was very popular prior to the formation of the Melakarta raga system. Tri-pace raga.

Let the beneficent and auspicious melody of the veena pour forth to the brim, accompanied by the rAga mAyA mALava gowLa, with the chant of victory to Shiva, Hari, Guha and pure Shakti of dawn, when the sun fabricates ornaments of gold. Let the veena pour forth in order that the darkness encompassing the mind is banished, impurities disappear, this human birth attains upgradation, the sacred equanimity of the senses, body and mind is achieved and the courses of sanctified shruti, svara and laya merge into One.

(Sruti 'pitch or tune', as applied to music, is a unit of measurement of the relation of notes in an octave. Laya is time in music; a pause in music. Svara is a set of musical sounds called notes).

16. **Chakravaka: Sa Ri1 Ga3 Ma1 Pa Tha2 Ni2 Ss**

Shantamana Madi Ezhundadu 3.25

rAga: chakravAka – tALa: Adi

shAntamAna madi ezhundadu
chakravAkam kUDikkuzhaindadu ||p||

kAntam pOloru shakti veesiDa-
kAdalan mugam kanindu pEsiDa ||a. p||

nAvellam tiru nAmam AgiDa
nan-manam aruLanbu kUDiDa
jeevanE shiva maNam kamazhndiDa
chir-sukAnubhavam pirandiDa
vA vA vA vA ||ch||

Agni-Poo Moorhana Karaka Mela; Ma=Sarasangi 27, Ni=Dharmavathy 59. You can travel from Mantra Dhaivatha to Thara Panjamam. The raga will be enriched by frequently using the Kaisiki Nishadha and Shuddha Rishaba diligently.

The mind became tranquil and chakravAkam (implying the mind merging with its source like the Brahminy male and female ducks which are supposed to be together always), joining it, blended with it in order that a magnet-like power may extend and the lover's face, full of compassion, may start talking. Come, come, so that the entire tongue may be full of divine names, the good mind is imbued with the grace of love, all life wafts the fragrance of Shiva and the joyous experience of the soul is born.

17. **Suryakantam: Sa Ri1 Ga3 Ma1 Pa Tha2 Ni3 Ss**

Suriya Kantattile 3.43

rAga: sUryakAntam – tALa: Adi

sUriya kAntattile-un suDar mugam kAnudamma ||p||
kAriruLai vizhungi -un kani nagai poliyudamma ||a.p||

ulaginai chhuzhaTruginDrAi pala pala
uDal konDu kazhaTruginDrAi
nalamura uyirgaLellam-inba
nAdagam naDippavale ||ch||

Agni-Ma Moorhana Karaka Mela; Ga=Senapathy (7) Ma=Lathaangi (63).
The raga is obtained by using Nishadha, Gandhara and Rishabam in a tactic way. You can travel from Mantra Dhavatha to Thara Madhyama.

O, Mother! I behold your dazzling face in resplendence of Sun, which devours dismal darkness, when your nature smile glows. You make the world revolve; taking many bodies, you make it go round in order that all living beings may benefit, O, Mother, enacting a pleasant drama.

18. Hatakambari: Sa Ri1 Ga3 Ma1 Pa Tha3 Ni3 Ss

Hatha Kambari Padam Padida 3.01

rAga: haTakAmbari – tALa: Trishra Eka

hATakAmbari padam pADiDa naDamADiDu manamE ||p||

ida pingaLai munai kUDiyE

isai vanDamuduNNavE ||a. p||

viLaiyADiDum ulagil varum

visanattinai marandE

kaLaiyADiDu paramAtmanai-

kalandinbura dinamE ||ch||

Agni-Sha Moorchana Karaka Mela; Ga=Kawambhodhi (43). It would be attractive to use Shadsruthi Dhaivatha, Shuddha Rishabha and Kakali Nishadha in a tactic way.

O, mind! Amble alone to sing a song of hATakAmbari (one who is enrobed in gold) in order that you may partake of the nectar of music accompanied by the tips of the nerve-channel (nADi) Ida and Pingala. Forgetting the travails met with in this playful world, dance joyfully, O, mind, so that you may merge with the Supreme Soul and experience felicity every day.

(Texts on yoga lay the foundation of the human trunk, the neuraxis, the seat and pathway of kundalini, the coiled-up power. The kundalini consists of the central Sushumna and the Ida and Pingala nerves, the latter two behaving like semi-material positive and negative to start into action the free spiritual current of Sushumna).

19. Jhankaradhwani: Sa Ri2 Ga2 Ma1 Pa Tha1 Ni1 Ss

Jhankaradhwani-Suddha Shakthi Om 3.59

rAga: JhankAradhwani – tALa: rUpaka

JhankAradhwani-shuddha shakthi Om ena bhakthi seyvOm ||p||

tanga yAzhum kuzhalum muzhavum
jalatarangamum alai veesiDa ||a. p||

shiva hari hara sharavaNabhava
jaya guhavana idayam tuDikka
navarasa maya nAdam olikka
gyAna jOti ezhundu jolikka ||ch||

Vedha-Pa Moorchana Karaka Mela; Pa=Rathnangi (2) Tha=Gamanashrama
(53). You can travel from base Shadjama to Thara Madhyama.

Let us pray uttering “Aum! The pure power of JhankAradhwani” in order that the golden lute, flute, drum and jalatarangam may give life to waves of music. Let the heart throb with the words Shiva, Hari, Hara, Shanmukha and victory to Guha. Let the melody, full of the nine sentiments, be played. Let the halo of wisdom arise and dazzle.

(Note: Jalatharangam is a set of porcelain cups of different sizes filled with varying amounts of water. The size of the cup and the quantity of water in it determine its pitch. Such water-filled bowls, one for each note, are arranged in a semi-circle; the player sits in the centre of the semi-circle and plays on the cups with a bamboo stick in each hand).

20. **Nathabhairavi: Sa Ri2 Ga2 Ma1 Pa Tha1 Ni2 Ss**

Ananda sudandiram vEnDum - en 4.11
rAga: naThabhairavi – tALa: Adi

Ananda sudandiram vEnDum - en
anbu naTabhairavi aruviyAi-perugavE ||p||

vAna veLiyinilE gAnapparavai pOIE
gyAna veLiyinilE nAnum parandulAva ||a. p||

nOvum tuyar palavum mEvum paDukuzhiyil
jeevanaittaLLuvadO - nara janmattai eLLuvadO?
koovum kuyilazhagai-kurangin kai koDuppado?
konjum kiLiyai-pulikkUnDil adaippado? ||ch||

Vedha-Sree Moorhana Karaka Mela; Ga=Sankarabharanam 29,
Ma=Karahapriya 22, Pa=HanumadThodi (8) Tha=Kalyani (65) Ni=HariKamb-
hodhi. The travelling is seen from Shadjama to Thara Madhyama. Natabhairavi
is proud of its janyas.

I pray for joyous liberty in order that my beloved naTabhairavi may flow in a
cascade. Like the bird in the open sky, I desire joyous freedom to roam, flying in
the firmament of wisdom. Should I push my life into the deep cavern full of dis-
ease and much travail, and thus make a mockery of human birth? Should the
beauty of the cooing cuckoo be entrusted in the hands of a monkey? Should a
prattling parrot be dumped in a tiger's cage?

21. Keeravani: Sa Ri2 Ga2 Ma1 Pa Tha1 Ni3 Ss

Geeta Vaniye Keeravaniye 4.13

rAga: keeravANi – tALa: Adi

geeta vANiyE keeravANiye
kiranam paravum vEdavANiye ||p||

AdAra OmkAra veenaiyE
AnandakkaDalil ADum tONiyE ||a. p||

eNNum eNNamellAm paNNisaigaLAgI
paNNisaigaLellAm kaNNulagamAgI
maNNulaga vAzhvu viNNamuda UTrAi
mangalam poliya-pongi viLaiyADum ||ch||

Vedha-Ko, this is a Moorhana Karaka Mela; Ma=Hemavathy (58)
Pa=Vakulhabharanam 14; Tha=Kosalam 71, You can travel from Mantra Nishad-
cha to Thara Panjama.

O, the sound of music! O, keeravANi (the voice of parrot)! You are the words of
vEdas, spreading your rays; you are the supporting lute, tuning the sound
“Aum”, you are the boat dancing in the ocean of bliss. When all the thoughts
that arise in me become songs and all the songs become the visible world, with
the life on this earth becoming the spring of divine ambrosia, shine auspiciously
and keeravANi bubbles over and sports merrily.

22. **Kharaharapriya: Sa Ri2 Ga2 Ma1 Pa Tha2 Ni2 Ss**

Hara Hari Yena Kharaharapriya 4.04
rAga: kharaharapriya – tALa: rUpaka

hara hari yena kharaharapriyA
ADippADuga nADi yAzhilE ||p||

nara jeevanum amara jeeva
nadiyAgi sat-gati sEravE ||a. p||

sarasara vena bhava vinaigaLin
sankaTangaL teera
shAntamAna sama nilaiyilE
saga(ha)ja niShtai sEra
parashiva chidambara veLiyilE
paravasha uyirpparavai ulava ||ch||

Vedha-Poo Moorchana Karaka Mela; Ri=Thodi (8) Ga=Kalyani (65)
Ma=Hari Kambhodhi (28) Pa=Nata Bhairavi (20) Ni=Sankarabharanam 29.
Famous tri-pace raga.

O, kharaharapriya! (Lord Shiva addressed as the friend of Lord Vishnu, who in His incarnation as Rama slayed the demon Khara, a cousin of Ravana) Sing and dance with the lute, chanting “Hara and Hari” so that the life of man may become the immortal ever flowing river and attain salvation. Chant, sing and dance so that the travails of the misdeeds of existence are speedily removed and, achieving natural steadiness of mind in tranquil equanimity, the bird of life, overpowered by the supreme, floats along in the firmament of the consciousness of Supreme Shiva.

23. **Gaurimanohari: Sa Ri2 Ga2 Ma1 Pa Tha2 Ni3 Ss**

Gauri Manohariye Enadu Kalai 2.59

rAga: gaurimanOhari – tALa: Adi

gaurI manOhariyE enadu kalai

kavin pera aruL puriyE ||p||

dairiya vANi tA; tagunda pulavar sabhai

tamarindu magizha varakavigaL pugazha ||a. p||

iyalisai nADagam iyalburattulangiDa

eLiya naDaiyum poruL ETranum viLangiDa

kuyilenakkuraluDan nayamurappADi nAn

kuvalaya vAzhvilE navayugam kUDiDa ||ch||

Vedha-Ma Moorhana Karaka Mela. Ri=Natakapriya (10) Ma=Vasaspathy 64; Pa=Charikesi 26. You can travel from Mantra Dhaivatha to Thara Madhyama.

O, gaurImanOhari! (O Goddess Gowri to whom my mind is surrendered) Bless me that my art may attain beauty. Grant me courageous speech that the assembly of competent poets may appreciate its quality and enjoy it, and that gifted poets praise it. In order that prose, music and dance shine naturally and simplicity of style and softness of content are evident, let me sing delicately with the voice of a cuckoo so that in this life on earth, I may enjoy the bliss of a new era.

24. **Varunapriya: Sa Ri2 Ga2 Ma1 Pa Tha3 Ni3 Ss**

Karunai Mugil Garjittida Varunapriyai 2.26
rAga: varuNapriya – tALa: trishra

karuNai mugil garjittiDa varuNapriyai varugavE ||p||

aruNattiru azhaguppayir aruLAl viLaivEravE ||a. p||

vanamAmalar maNanmADiDa malai ArugaL ADa
manamAmayil magizhindADiDa inamAmayiluDanE
tana-tAnana tana-tanDana taga-tagguni takajam-ena
enaDAruyir naDamADiDa iraivan pugazh pADi ||ch||

Vedha-Sha Moorhana Karaka Mela; Pa=Ragavarddhini (32). The raga exposure will flourish while frequently using Shadsruthi Dhaivatham and Kakali Nishadha. Otherwise it would reflect the Bhairavi. You can travel from Shadjama to Thara Madhyama.

O, varuNapriya! (varuNa is the lord of oceans, water and aquatic life) Come, accompanied by thundering clouds of compassion, in order that the crops of beauty flourish by the sanctified grace of the morning sun. The guest flowers of the park dance with fragrance; the mountain streams dance; the great peacock of the mind is overjoyed and starts dancing along with its mate singing “tana-tAnana tana-tanDana tagka-takkumi takajam”; and my dear inner life dances in tune, singing the praise of the Almighty.

(Varuna is the god of water in Hindu scriptures and Priya means beloved).

25. **Mararanjani: Sa Ri2 Ga3 Ma1 Pa Tha1 Ni1 Ss**

Mara Ranjani Mangala Ambigai 4.07
rAga: mAraranjani – tALa: Adi

mAraranjani mangaLAmbike
magarAji divya jaganmOhini ||p||

Aramudappunnagai azhagE
AnandamAna tEnaruviyE ||a. p||

Urum kAdalAgi upayOgamAgi
uyirAgi inda ulagellAm Agi
veeru konDu viLaiyADum shaktiyE
viNNinbam ingE viLaivittaruLvAi ||ch||

Pana-Pa; Moorhana Karaka Mela; Pa=Vanaspathy (4). To get the raga exposure you should sing other swaras, frequently touching its Dhaivatha Nishadha. You can travel from Shadjama to Tharasthayi Madhyama.

O, mAra-ranjani! (One who delights the god of love) O, auspicious Goddess! O, Empress! O, Divine charmer of the universe! You are the beauty of the smile that is sweet like ambrosia! You are the joyous cascade of honey! O, Goddess of power! You become the spring of love; you are the experience of love! You are life and the entire world. Bless us, creating heavenly bliss here.

26. **Carukeshi: Sa Ri2 Ga3 Ma1 Pa Tha1 Ni2 Ss**

Innum Enna SODANAI 4.14

rAga: cArukEshi – tALa: rUpakam

innum enna sODANAI - en

inba mannavA-shivA vA vA ||p||

kanni yunnai nambi yuLLEn

kAdalukku jAdi unDO? ||a. p||

chArukEsi pOla mEgha rAsi paDarum nishiyil

taDa-taDavena-tandi pEsi ttAvu minna liDiyil

pOrum puyalum seerum ulagil

pugalariyAdu pulambuginDrEn

puNNiyam unDu gaNNiyam unDu

punnagai mugam kATTi varuvAi ||ch||

Pana-Sree; Moorhana Karaka Mela. Ma=Gowri Manohari (23)
Pa=Natakapriya (10) Ni=Vasaspathy (64). You can elaborate from Manthra Dhai-
vatha to Thara Panjama. The raga exposure would be good when you sing other
swaras, frequently touching the Suddha dhaivatha and Kaisiki Nishadha.

O, Shiva! Come, my dear lord! Why create further trials? The virgin that I am, I
depend on you. Is there any discrimination of caste in love? In the dark nights
when groups of clouds gather like the charming tresses of young ladies, and
when lightning flashes across accompanied by thunder which speaks the lan-
guage of the unwise “taDa - taDa”, I stand waiting not knowing a refuge in this
world where wars and cyclones are hissing past me. Come to me displaying
your smiling face; thereby you will earn merit and dignity.

(Charukesi means a lady with dark tresses. Here also the poet imagines that he
is the lady-love of God).

27. **Sarasangi: Sa Ri2 Ga3 Ma1 Pa Tha1 Ni3 Ss**

Tai Sollum Varttayai Tattadu Keladi 3.07

rAga: sarasAngi – tALa: Adi

tAi sollum vArttayai taTTAdu kELaDi

sarasAngi manasE -deiva ||p||

pEi konDa kAmugar pEcchinai eDukkAdE

pEneDukkum kurangai tEniDam viDukkAdE ||a. p||

Urai mayakkiDa uDalai minukkAdE

ulaiyilE pOTTiDa valaiyilE piDikkAdE

mOraikkuttiya pAlin mugam pOlattiriyAdE

mOgamellAm shiva dAgama dAkkuvAi ||ch||

Pana-Ko; Moorhana Karaka Mela. Ma=Dharmavathy (59)
Pa=Chakravakam (16). The beautiful travelling is seen from Mantra Dhaivatha
to Thara Panjama. The raga exposure will be good when frequently using the
Shuddha Dhaivatha.

Listen to the divine mother's counsel without a murmur of protest, O, mind, the
coquettish woman that loves glamorous display! Listen not to the babble of lust-
ful people possessed by the devil; do not let the monkey, used to picking lice
from the heads of other monkeys, come anywhere near the pot of honey. Do not
show off your bodily charms just to attract others. Do not catch things in the net
to be cooked in the oven. Do not be corrupted like the surface of curdled milk.
Divert all infatuation towards thirst for Shiva.

28. **Harikambodi: Sa Ri2 Ga3 Ma1 Pa Tha2 Ni2 Ss**

Hari Kambodi Padi Avalai Azhaikkiren 3.44
rAga: harikAmbOji – tALa: Adi

harikAmbOdi pADi AvalAi azhaikkirEn
priya maNALanE guNALanE ||p||

sarigamapadaneE – enum, saptasvara vEdamum
jatisvarangaLum - sEra, tALa mELangaLuDan ||a. p||

sAtvika manaduDan - sanmArga naDaiyuDan
sAdu sangattuDanE sadA kAla niShTaiyuDan
Atma samarpaNattAl aganDEya sugandOya
aga nADaganE, nin saga nADagankanDe ||ch||

Pana-Poo; Moorhana Karaka Mela. Ri=Nata Bhairavi (20);
Ma=Sankarabharanam (29); Pa=Karaharapriya (22); Tha=Hanumad Thodi (8),
Ni= Mesa Kalyani (65). The janyas of this are very popular. You can travel from
Shadjama to Thara Madhyama.

O, hear beloved husband, full of all virtues! I invite you passionately, singing
the rAga harikAmbOdhi, with the seven svaras - sa, ri, ga, ma, pa, da, ni which
constitute the vEdas of music joined by melodic and rhythmic patterns of jatis-
vara and accompanied by tAla and drums. Possessing a tranquil mind and
treading the path of good conduct, I keep the company of holy people and offer
myself to you with total fixity of mind all the time when my ego wanes and hap-
piness crystallizes; O, actor on the stage of the innermost recesses of the heart! I
witness the drama you enact in the universe as the stage, as I call for you in love.

(Jatis are melodic types which got modified into ragas of later times).

29. **Dheera Sankarabharana: Sa Ri2 Ga3 Ma1 Pa Tha2 Ni3 Ss**

Ullaga Mellam Kalagamindri 2.35
rAga: dheera shankarAbharaNa – tALa: jhampe

ulagamellAm kalagaminDri
uLLam onDri vAzhgavE
unmai anbu sUzhgavE ||p||

nalivilAda kalvi selva-
pulamai-Onga-punmai neenga ||a. p||

eera nenjum eLiya naDaiyum
eegaiyum tyAga-tonDum
dheera shankarAbharaNa-tEnisai inimai pOla
karuttum kalaiyum poruttamAna
kavidai-pOla-kavaracchi konDE ||ch||

Pana-Ma; Moorchana Karaka Mela; It was a popular raga, even prior to the formation of the Mela Kartha system. It is called Sankarabharanam. The word 'dheera' was added to identify the code of Gadabhayathi. It's a very ancient raga. Ri=Karaharapriya (22); Ga=HanumadThodi (8); Ma=Kalyani (55); Pa=Hari Kambodhi 28; Tha=Nata Bhairavi 20.

Let the entire world be free from strife, and everyone's mind be tuned in unison and true love, enveloping all humanity. Let the wealth of scholarship grow without interruption and good manners, like the honeyed music of dheera shankarAbharaNam, and let a compassionate mind, by simple living munificence and service through sacrifice, flourish. Let thought and art, like appropriate poetry, be attractive.

Note: "dhee + ra" added to the name of the rAga shankarAbharaNam denotes its number in the mELakarta rAga scheme. "dhi" gets the number 9, when counted from the alphabet "Tha" and "ra" gets the number 2, when counted from the alphabet "ya". When these two numbers are reversed, we get 29 and that's the mELa number according to the kaTapAyAdi sUtra.

30. **Naganandini: Sa Ri2 Ga3 Ma1 Pa Tha3 Ni3 Ss**

Naga Nandini Ragam Padiye 4.21

rAga: nAgA-nandini – tALa: Adi

nAganandini rAgam pADiyE

nAda pUjai seidEn, Adi shivanE ||p||

dEgAlayattin divya sannidhi vaLar

DyAna vaDivAna chinmaya mUrtiyE ||a. p||

anjum aDangittan arivAga ninDrE

antarAtma sukham vandu vandinikkavE

nenjinilE muraLi konja veeNaiyuDan

niradisa-yAnanda para-nAda-paN muzhanga ||ch||

Pana-Sha; Moorhana Karaka Mela. To identify it, separated from Sankarabharanam, you should show Shadsruthi Dhaivatha frequently. You can elaborate from Shadjama to Thara Madhyama. Ga=Bhavapriya (44) Pa=Vagadheeswari 34.

O, primordial Shiva! O, personification of consciousness in the shape of meditation! I performed the worship of music by singing the rAga nAganandini in the sanctum sanctorum of the temple of the human body. When the five senses are controlled and only knowledge remains and the bliss of the inner soul spreads its sweetness, the flute prattles tenderly and sweetly in the mind along with the veena, and the tune of the supreme Soul gives rise to uninterrupted ecstasy.

31. **Yagapriya: Sa Ri3 Ga3 Ma1 Pa Tha1 Ni1 Ss**

Tyaga Bhoga Yagapriya Arul Yoga Varane 3.46
rAga: yAgapriya – tALa: rUpaka

tyAga bhOga yAgapriyA aruL yOga varanE ||p||

EganE anEganE -en idaya gyAna deepanE, Om ||a. p||

sOga mOga dAgaminDri

suddOham suddOham suddOham enDrE

surudi kUTTi jeeva yAzhai aruvi pOla meeTTi

AgAyattil aNukkaL pOIE

ariya shakthi kATTi avani vAzhvil amudam UTTa ||ch||

Rithu-Pa; No moorchana. The raga exposure will be safeguarded only by using (in every application) the Shadsruthi rishabha, Anthara ganthara, Suddha Dhaivatha and Suddha nishadha. You can travel from Shadjama to Thara madhyama.

O, yAgapriya (one who is pleased by the oblation of ego into the fire of knowledge) of our sacrifice, full of sacrifice and enjoyment of the grace of superb good fortune! O, the one and the many! Aum, you are the light of wisdom in my heart. Free from sorrow and the thirst of infatuation, let me tune the lute of life, sounding “pure am I; pure am I” continuously like a cascade. Let me display great power like the particles in the firmament so that nectar is fed in this worldly life itself.

(*Rig Veda* says that God is one but the wise tells of Him in many forms; the poet refers to this in addressing God as “The one and the many”)!

32. **Ragavardhini: Sa Ri3 Ga3 Ma1 Pa Tha1 Ni2 Ss**

Eppodum Inbam Inbame Iniya Ragavardhini 5.09

rAga: rAgavardhini – tALa: Adi

eppOdum inbam inbameE iniya rAgavardhini enadu manadil Ura ||p||

muppOdum ammayappan mudalvan Adibagavan

munninDrennai naDattum innanbai ninaittiDin ||a. p||

tAmasa rAjasa taDaigaL uDai paDavE

sAtvika vEgattAl, shakti naDaiperavE

kAmamellAm shiva kAmamadAgavE

kaNNum karuttum adil kalanda kalaviyilE ||ch||

Rithu=Sree; beautiful Moorhana Karaka Mela; Ma=Varunapriya (24);
The raga exposure will persist when using Shadsruthi Rishabha by touching
from Suddha Dhaivatha, Kaisika Nishadha to Thara Shadjama. You can travel
from Shadjama to Thara Madhyama.

When sweet rAga vardhini (which enhances) springs up in my mind, this is joy
and more joy all the time. When I think of the sweet love with which I am led by
primordial Almighty, the first principle and consort of Parvati, in the past, pre-
sent and future, I am filled with ecstasy. Let the obstacles created by ignorance
and hyperactivity be sheltered. Let me become powerful, using the force of a
tranquil mind. Let all love be transmuted to love of Shiva and let vision and
thought merge in the union with Shiva.

33. **Gangeya Bhusani: Sa Ri3 Ga3 Ma1 Pa Tha1 Ni3 Ss**

Gangeya Guna Bhusana Ennaik 3.05

rAga: gAngEyabhUShaNi – tALa: Mishra chApu

gAngEyA guNa bhUShaNA ennaik-

kA! kanda karuNai vEndA ||p||

AngAra mamakAra arakkarai azhi shivakkanalE ||a.p||

eenappagaivar sUzhcchi ennai

mAnabangam seidiDAmal

eDutta paNiyai muDittu-koDuppaAi

igalai vellum guga ShaNmuga

gyAna panDita gurunAdA -namaskAram praNava bOdA ||ch||

Rithu-Ko Moorchana Karaka Mela; Ma=Neethimathy (60); The travelling is seen from Manthra Nishadha to Thara Madhyama. The applications of 'Tha Ni Sa Rii' Ni Sa Ri Ga' would make this raga flourish.

O, gAngEya (Lord Subrahmanya, addressed here as son of Ganga, the consort of Lord Shiva), adored with great qualities! Save me, O, Skanda, the king of compassion! O, spark of Shiva! Destroy the demons of egotism and passion. O, Guha! O, Shanmukha, victorious in battle! O, expert in wisdom! O, lord of preceptors! I salute you, O, teacher of the meaning of Aum! Help me to finish the task undertaken without the conspiracy of petty enemies destroying my self-respect.

(Lord Skanda or Kanda or Muruga or Subramaniya as He is variously known, is the second son of Siva and Parvati. Siva's sparks were borne by the Ganga from which Skanda was born; hence He is known as Gangeya. He has six faces and so He is shanmukha. According to mythology, He taught the meaning of Aum to His father Siva Himself. So He is referred to as such as well as "Expert in Wisdom" and "Lord of Perceptions").



34. **Vagadheeswari: Sa Ri3 Ga3 Ma1 Pa Tha2 Ni2 Ss**

Vagadheeswari Varakavi Yogigal Kondadam 3.07

rAga: vAgadheeshwari – tALa: JhampE

vAgadheeshwari varakavi yOgigaL konDaDum ||p||

vEgamAna Ugamum, vivEgamum kalai mOgamum aruL ||a. p||

villum kaNaiyum viralum konDa

veeran pOla veTri peTra

sollum poruLum suDarum arivum

nalla kanavum ninaivum aruLi

ellai aTra shaktiyAga

enadu vAkkai UkkukinDra ||ch||

Rithu-Poo Moorhana Karaka Mela. Ma=Naganandhini (30);
Tha=Bhavapriya (44). You can travel from Shadjama to Thara Panjama. You
have to use Shadsruthi Nishadha frequently to escape from HariKambodhi.

O, vAgadheeshwari (the Goddess of speech – Sarasvati), celebrated by yogis
instead, who are gifted poets! Bless me with instant intuition, discretion and
love for the arts. Bless me with all-conquering speech full of meaning like the
victory of a proficient hero, bearing bow and arrows. Grant me resplendence,
knowledge, good dreams and thoughts and bestow the power to break out of
my senses, stimulating my speech.

35. **Shulini: Sa Ri3 Ga3 Ma1 Pa Tha2 Ni3 Ss**

Deiva Guna Monga Timai Yellam Neenga 3.36
rAga: shUlini – tALa: Adi

deiva guNamOnga teemaiyellAm
neenga-cheivAi bhavAni tiri(tri) sUlini ||p||

veyya rAkShasarai noyyavE puDaikkum
veerar pOTrum shakti -un
pErai-chonnAl sitti ||a. p||

teettaNalaippOla ppUtta kunDalini
divya shaktiyuDan sEnAbalamum
Atma deeramum aruL purivAye
amarEnDiran pOla arasALa ulagai ||ch||

Rithu-Ma Moorchana Karaka Mela. Ga=Thenuka (9); Ma=Chithrambhari (66). Tha=Shanmugapriya (56) 'Tha Ni Sa Rii' is an attractive application. If you classify one side with Chathusruthi Dhaivatha, Kakali Nishadha and Shad-sruthi Rishabha and another side with the application of 'Sa Rii Ga Ma Pa Tha', the raga exposure will flourish at Poorvanga and Utthraanga. You can travel from Shadjama to Thara Madhyama.

O, bhavAni (the consort of bhava, Lord Shiva) holding a trident! Ensure that divine nature takes the upper hand and all bad is eliminated. By just chanting your name, it is possible to achieve power which is hailed by heroes who thoroughly constitute fiery demons. Bless me with the divine power of Kundalini (spiritual energy) dazzling like red hot embers, the strength of an army and spiritual courage, so that I may rule over the world like Indra.

(Kundalini is the coiled spiritual power in the human body which can be aroused by the performance of proper yogic practices. Indra is the lord of the divines in heaven).



36. **Chalanata: Sa Ri3 Ga3 Ma1 Pa Tha3 Ni3 Ss**

Canchalanata Nenjinile Oru 2.32

rAga: chalanATa – tALa: Adi

chanchalanATA nenjinilE oru shakti pirakkudaDa ||p||

vanjanai yillA malarkani vanattaik-
konji viLaiyADum kuLirmalai aruvipOl ||a. p||

sUriyan pOloru jOtiyaik kanDadum
sudandiram udikkudaDa
sUzhndu virindu parandiDum vAnilOr
suDar kavi pAdudaDa
kArya shakti valukkudaDa ilan-
kATrai uyirtiDavE
kaDavuLai iyarkayil kanDu teLindu
kalandiDum kAdalinAl ||ch||

Rithu=Sha Moorchana Karaka Mela. Ga=SubhaBhandhuvaralhi (45). For the system of Melakartha, this raga is completed by adding the word 'sala' for Gabhayathi code and calling it Salanada. But in tradition, the lyrics would be as Sa Ri Ga Ma Pa Ni Sa, Ss Ri Pa Ma Rii Sa and Sa Ga Ma Pa Ni Ss, Ss Ni Pa Ma Ga Sa as Nada, Gambheera Nada respectively. You can travel from Mantra Panjama to Thara Madhyama.

A power is born in my mind that fights off wavering and the tendency to lack fixity like a cool mountain cataract which sports, prattling tenderly in the park full of blossoms and fruits. Freedom arises when a halo like the sun is sighted. A flaming poem is heard in the firmament, enveloping and spreading far and wide. The power to perform deeds gets strengthened, sighting God in nature. My mind becomes clear and my love merges with it, giving life to the tender breeze.



Nature in Es à la Ligne

37. **Salaga: Sa Ri1 Ga1 Ma2 Pa Tha1 Ni1 Ss**

Unnai Yallal Gathi Illaiye 3.47

rAga: sALaga – tALa: Adi

unnaiyallAl gati illaiyE- vAzhum

upAyam enakku nee sollaiyE – paramA ||p||

tannala vanjamum sadikAra nenjamum

innal sei nanjamum minjiya ulagilE ||a. p||

vAyADiyArppizhaikka vAchAlakamillai

vaLam perum pugazh pera viLambarangaLum illai

sEyan un aruLaiyE tAyena nambinEn

chitta puyalil chikki tattaLikkum siriyeEn ||ch||

Rishi-Pa No moorchana mela. You can travel from Shadjama to Thara Panjama. The applications of 'Ga Ma Pa Tha' 'Ni Ss Rii' G M Ga Rii' Ss Nii Tha Nii' 'Tha Pa Ma Gaa Ri Saa' are attractive. The application 'Pa Tha Nii Tha Pa Ma Gaa' will protect from Ganthamani and make this raga flourish.

O, supreme God! There is no refuge but you. Tell me the method by which I can live in this world full of selfish deceit, conspiratorial mindset, and the poison of harming others: I possess no oratorical skills to live by talking much. I do not have the benefit of advertisements to attain great fame. The child that I am, I have placed all my faith in your grace as a mother. My insignificant self, tormented by getting entrapped in the storm of the mind, has no refuge but you.

38. **Jalarnava: Sa Ri1 Ga1 Ma2 Pa Tha1 Ni2 Sa**

Chitta Jalar Navattil Jeeva Pattu Chellum 3.23
rAga: jalArNava – tALa: Adi

chitta jalArNavattil jeevappaTTu chellum
shivapperundurai sEravE ||p||

patti ttuDuppinaI balamAga nATTiyE
paraman aruLE kalangarai viLakkAga ||a. p||

AngAra kkoDumbuyal aDiTTu norukkAmal
Asai ttingilangaL angAndu vizhungAmal
OmkAra alaiyilE tUngAdu chenDru nal
udaya vELaiyilE idaya tteLivu kANa ||ch||

Rishi-Sree No moorchana mela. You can travel from Shadjama to Thara Madhyama. The applications 'Nii Tha Pa Ma Gaa' Pa Ma Gaa Rii Saa; Sa Rii Ga Ma Pa Thaa Nii Tha Paa' are very attractive. The raga exposure will flourish, being away from the reflections of Ganthamani and Bhavapriya, by starting with 'Pa Thaa Ni Thaa Pa Ma Gaa'.

Taking life and traversing the ocean of the mind, let me plant firmly the oar of devotion and proceed to reach the great shrine of Shiva, keeping the grace of the Supreme as the lighthouse. Let me proceed without being broken up into smithereens by being struck by the cruel cyclone of egotism or by being devoured there by the whales of desire or by sleeping in the waves of "Aum". Let me reach the great shore of Shiva at beneficent dawn in order to find clarify of mind.

39. **Jhalavarali: Sa Ri1 Ga1 Ma2 Pa Tha1 Ni3 Ss**

Endrum Perinbam undu Maname 3.01

rAga: JhAlavarALi – tALa: Adi

enDrum pErinbam unDu manameE

inda ulagilE vanda namakkellAm ||p||

tonDru toTTa suddha sudandara jOti

kanDu samarasa vanDu pOla vAzhndAl ||a. p||

saLLai sei manadai uLLaDakkiyE

JhAlavarALi alai salasalakkum

veLLaTTil midakkum vEgappaDagu pOla

vigyanAnattil uyir mEvi mun chenDrAl ||ch||

Rishi-Ko. Non moorchana raga mela. Ancient raga. It was popular prior to the formation of Mela system. For the count of Kadabhayathi, the word 'jala' was added. Prior to this, it was popular under the name of Varalhi Gandharam.

O, mind! There is always supreme bliss for all of us who have come into this world if we realise the ancient pure halo of freedom and lead a life like a beetle steeped in equanimity. Controlling the petty-fogging mind, if we go forward devoting earnest (sincere) attention to superior knowledge, like a speeding boat floating in the flood buffeted by waves of JhAlavarALi, there is always supreme ecstasy.

40. **Navaneetam: Sa Ri1 Ga1 Ma2 Tha2 Ni2 Ss**

Allalellam Vilagi Atma Sudandarattil 2.46
rAga: navaneetam – tALa: jhampE

allalellAm vilagi Atma sudandarattil
aiya nAn vAzhavaruL -iraivanE ||p||

palgiya vinaigaLil paTru viTTeppOdum
pAlil navaneetam pOl padumattil annam pOl ||a. p||

ayalonDrum ninaiyAmal agamugam kalaiyAmal
aduvenum poruLinai iduvenDrarinduLLE
iyalbAirundapaDi iyalbAirundenDrum
ennuyir tudippellAm unnuLLa tuDippAgi ||ch||

Rishi-Poo. Non moorchana mela. You can travel from Shadjama to Thara Panjama. By starting as 'Ga Ma Pa Tha Ni Thaa', this raga will persist without reflecting the 'Vasaspathy' 'Hemavathy'. This raga exposure will be good when 'Ni Tha Pa Ma Gaa Ri Saa' is used.

O, God! Bless me to live in spiritual freedom, bereft of all turmoil, giving up all attachment to multiplying actions at all times, just like butter in milk and a swan and white lotus. Let me not think external things and let my mind and face not display any disturbance. Realising that you, O, God, pervade all, let me persevere in the state of spirituality and may all my heart-throb become the throb of your mind.

(The name of the raga, Navaneetham means butter).

41. Pavani: Sa Ri1 Ga1 Ma2 Pa Tha2 Ni3 Ss

Patita Pavani (Bhavani) Paramesvariyai 3.59
rAga: pAvani – tALa: Adi

patita pAvani paramEsvariyai
tudi sei dinandinamum-maname ||p||

tudiseya tudiseya madi tarum; paditarum
sudandira gatitarum suddha parAshakti ||a. p||

eNNiya kAriyam tiNNamAi kUDum
eLidinil aramporuL inbamum veeDum
ViNNarasAtchiyum maNNilam sUDum
veTri tirukkaLellAm
suTrilum viLaiyaDum jeevanil kaLaiyaDum ||ch||

Rishi-Ma. Non moorchana karaka mela. The applications of 'Ga Ma Pa Tha Nii' 'Tha Pa Ma Gaa Rii' 'Pa Tha Ni Ss Rii' 'Ni Tha Pa Ma Ga Rii' are very attractive. You can travel from Shadjama to Thara Panjama.

O, Mind! Pray every day to paramEshwari, the saviour of the fallen; as you keep on praying, it will give you a clear intellect; the pure great power bestows the great protector and total freedom in life. All planned activity will be fulfilled efficiently; you will attain easily the threefold objective of Dharma: wealth, pleasure and liberation. The kingdom of heaven is seen on this earth. All kinds of prosperity and triumph will come easily to the person who worships Her, and his life will brighten up considerably.

42. **Raghupriya: Sa Ri1 Ga1 Ma2 Pa Tha3 Ni3 Ss**

Parama Sugandarum 3.11

rAga: raghupriya – tALa: Adi

parama sugandarum japatapa sAdanamE
paNNiDu tiN manamE – dinamE ||p||

nirandaram varandarum
parandarum igandarum ||a. p||

chitta suttu tarum jeevan mukti tarum
teevinai pOgum tiruvinaiyAgum
sutta shakti shivajOti raghupriya
sundari sudandari shreekari Om ena ||ch||

Rishi-Sha. Non moorchana mela. It will be sweet to travel from Shadjama to Thara Ganthara. The applications of 'Pa Thaa Pa Ma Gaa Rii Saa' 'Pa Tha Ni Saa Ni Tha Pa Ma Gaa' 'Sa Ri Ga Ma Pa Thaa Paa' 'Ga Ma Pa Tha Ni Ss Rii' and 'Gaa Ri Ss Ni Thaa Paa' are very attractive.

O, firm mind! Perform daily austerities and religious chants which bestow great pleasure, boons without interruption, salvation and all worldly desires. Chanting the name of the Pure Power, the Halo of Shiva, raghupriya, charming, reveling in freedom and bestowing prosperity along with the prefix Aum, grants clarity of mind and salvation even in this life, which all bad deeds vanish and auspicious deeds appear.

43. **Gavambodhi: Sa Ri1 Ga2 Ma2 Pa Tha1 Ni1 Ss**

Sivam Pera Arul Purivai 2.34

rAga: gavAmbOdhi – tALa: Adi

shivam pera aruL purivAi-jeevan
navam pera aruL purivAi paramAtmanE ||p||
tavam pera ttonDarai ttAngi naDattiDum
sattiya sanmArga samarasakkaDavule ||a. p||

pazhaiya teevinaiyellAm pAzh paTTEgavE
pAsamum pashupati nEsamadAgavE
kuzhaindu kuzhaindurugi kkonjum kAmbOdhi
kuyilunaikkUviDa kkayilayin mEvia ||ch||

Vasu-Pa Moorhana Karaka Mela. Tha=Haadakambhari (18). You can travel from Shadjama to Thara Madhyama. The applications of 'Ga Ma Pa Tha Nii' 'Ni Saa Ni Tha Pa Ma Gaa' 'Ri Ga Ma Pa Thaa Paa' and 'Pa Tha Ni Tha Nii Tha Pa Ma Gaa Rii Saa' are very attractive.

O, super God, steeped in truth, good conduct and tranquillity, who supports and guides all devotees! Bless me that I may attain all that is auspicious, that my life may become good and that I may attain penance. In order that all old bad deeds are destroyed, and all love is diverted towards Shiva, start cooing, O, the cuckoo of "gavAmbOdhi," melting, stirring and prattling tenderly, and bless me to attain Shiva, dwelling in Mount Kailash.

44. **Bhavapriya: Sa Ri1 Ga2 Ma2 Pa Tha1 Ni2 Ss**

Mukguna Mayayil Chikki Alaiyadu 3.45
rAga: bhavapriya – tALa: Adi

mukguNa mAyayil chikki alaiyAdu
mukti taruvAi appanE-jeevan
mukti taruvAi paranE ||p||

pakkuvamAi ulagaip-
pArAdu pArttirukkum
parama upasAnta varamE shubhakaramE ||a. p||

enadu yAn engira irumAppu pollAdE
endapporuLum ingE vandadu nillAdE
manadu nilaittunadu mArAda diyAnattil (dhyAnattil)
mangaLa bavapriyA sivapriyai AgavE ||ch||

Vasu-Sree Moorchana Mela. Ga=Vagadheeswari (34); Tha=Naganandhini (30). The applications of 'Nii Tha Pa Ma Gaa' 'Sa Ri Ga Ma Paa' 'Pa Tha Ni Tha Nii Ss Ri Saa' 'Tha Ni Ss Ni Tha Pa Ma Gaa Rii Saa' are very attractive. You can travel from Mantra Dhaivatha to Thara Panjama.

O, God! O, Father! Grant me salvation even while living without getting caught in the illusion of the three-guNas (sattva, rajas and tamas). Grant me the beneficent boon of great equanimity of senses, body and mind to behold the world maturely without getting involved in it. The arrogance of egotism is bad and nothing that has come into this world is ever-lasting. So let the mind be fixed in unchanging meditation of yourself so that auspicious "bhavapriya" (that is cherished by the Lord Shiva) becomes embedded in my concentrated mind.

(Bhava is one of the names of Siva and so Bhavapriya, the name of the raga, means the beloved of Siva, the three gunas are tranquility, vigorous action and ignorance).



45. **Shubha Pantuv Varali: Sa Ri1 Ga2 Ma2 Pa Tha1 Ni3**

Chinkaik Kanavil Vanda Nayaka 2.01
rAga: shubhapantuvarALi – tALa: Adi

chindaik kanavil vanda nAyakA
chiranjeeviyAna sukha dAyakA ||p||

andaranga manattandiyilE shubha-
pantuvarALi pAindu varumpOdu ||a. p||

muttu muttAga natchattiram pUttu
mullai muruvalai aLLi veesum vELai
eddisaiyilum iyarkkai azhagin
inbamAnA kalaippaNbu pongum vELai ||ch||

Vasu-Ko Moorhana Mela. Tha=Salanaata (36). You can travel from Manthra Dhaivatha to Thara Panjama. The application of 'Saa Nii Tha Ni Ni Tha Pa Ma Gaa' 'Ri Ga Ma Pa Tha' 'Ni Ma Ga Rii' and 'Tha Ma Ga rRi Saa' are very attractive.

O, Lord, appearing in the dream of my thought! O, bestower of everlasting felicity! When "shubha-pantuvarALi" arrives streaming in the inner consciousness of the mental wireless, you, O, Lord, appeared in the dream of my mind. At the time when pearl-like stars blossom and spread their jasmine smile and when the pleasing artistic refinement of nature's charm bubbles over in all directions, O, Lord, you appeared in the dream of my thought.

46. **Shadvidham Margini: Sa Ri1 Ga2 Ma2 Pa Tha2 Ni2 Ss**

Jati Samaya Bedam Illadu Shatvita Mardhini 2.58
rAga: ShaDvidhamArgiNi – tALa: rUpaka

jAdi samaya bEdam illAda ShaDvidamArgiNi
satya dharma rakshaNi ||p||

vEdAgamamum vivilum kurAnum
geetaiyum tirukkuraLum Odum ||a. p||

karuNai anbu karuma veeram
karaNa suddham kAtchi arivu
maraNa bhayamillAda shakthi
vamaruL shubakamaruL tAyE ||ch||

Vasu-Poo Moorhana Karaka Mela. Ga=Naasika Bhooshani 70. You can travel from Shadjama to Thara Panjama. The applications of 'Ni Tha Pa Ma Gaa' 'Tha Pa Ma Ga Rii' 'Ga Ma Pa Tha Nii' 'Tha Ni Sa Ni Ss Ri Gaa Ri Saa' and 'Sa Ni Tha Nii Tha Pa Ma Gaa Ri Saa' will make this raga flourish.

O, ShaDvidamArgiNi, free from distinction of caste and creed. O, protector of truth and dharma! You chant the vEdas and Agama, Bible and Koran and Gita and Thirukkural. O, Mother! Bless me with the beneficent boon of compassionate love, inner purity, comprehension of what is seen, and strength free from the fear of death.

47. **Suvarnangi: Sa Ri1 Ga2 Ma2 Pa Tha2 Ni3 Ss**

Enna Kuraiyum 3.29

rAga: suvarNAnGi – tALa: Adi

enna kuraiyum vaikkavillaiyE
ennammai svarnAnGi mahAlakshmiyE ||p||

anna vichAraminDri sonna vichAraminDri
Atma vichAram seyyum Anandam tandapin ||a. p||

sEi pOlavE mAdai ttAyAgavE kanDEn
jeevakODigaLilE sivamayam viNDEn
tUya vAzhuDan puvi ttonDinai kaikkonDEn
tUnDu suDar pOl vAzha vEnDum enDrenai AnDAL ||ch||

Vasu-Ma Non moorchana Mela. You can travel from Manthra Dhaivatha to Thara Panjama. The applications 'Tha Ni Tha Pa Ma Gaa' Pa Tha Pa Ma Ga Rii' 'Ri Ga Ma Pa Tha Nii' Gaa Ri Sa Ni Tha Paa' and 'Nii Tha Pa Ma Gaa Ri Saa' are very attractive.

My mother mahAlakshmi, possessing golden limbs (suvarNAnGi), has ensured that I am free from all wants. When mahAlakshmi has granted me this bliss of having no worry for food or wealth and engaging myself in spiritual enquiries, I have no problem. I look upon all women as a child looks upon its mother. I behold pervading Shiva in all living beings. I take up service to all humanity, leading a pure life. mahAlakshmi has made me lead a life like a kindled flame.

(Suvarnangi, the name of the raga, literally means a lady who has golden limbs).

48. **Divyamani: Sa Ri1 Ga2 Ma2 Pa Tha3 Ni3 Ss**

Avan Mel Enna Pizhaiye Asattu Maname 2.26
rAga: divyamaNi – tALa: Adi

avan mEl enna pizhaiyE asaTTu manamE
aDangA ppiDAri neeyE – dayAparan ||p||

kaviyOgi vaNangiDum kAdalanE unadu
kaNavanAgiyum summA piNangi alaiginDrAi ||a. p||

uDal koDuttAn adil uyirAga ttuDittAn
ulam koDuttAn inda ulagaiyum koDuttAn
diDam koDuttAn aruL iDam koDuttAn emmAn
dinamaNi sugamaNi divyamaNi suguNi ||ch||

Vasu-Sha; Moorhana mela. You can travel from Manthra Dhaivatha to Thara Panjama. The applications 'Thaa Ni Sa Ri Gaa' 'Ri Ga Ma Pa Thaa Pa Ma Gaa Ri Saa' are very attractive.

O, foolish mind! You are the uncontrolled Virgo and there is no blame attached to a compassionate God. Though the beloved worshipped by Kavi Yogi is your husband, you grumble and loaf about. He gave you the body and throbbed within it as life; He gave you the mind of the entire world; He gave you firm resolve and blessed you. He is the sun, the divine jewel (divyamaNi) of happiness and possessed of auspicious attributes.

(Divyamani means divine jewel).

49. **Dhavalambari: Sa Ri1 Ga3 Ma2 Pa Tha1 Ni1 Ss**

Tharuvai Kalai VaramE - Om Saraswati 2.32
rAga: dhavalAmbari – tALa: Adi

taruvAi kalaivaramE - Om sarasvati
dhavaLAmbari tAyE pavaLavAi malarndu ||p||

uruvAi ulaginil aruvAi uLamisai
guruvAi arivinil varuvAi pUraNi jaya nAraNiyE ||a. p||

vEdavyAsar kALidAsan vAlmeeki kamban
veeru migunda vAkkum Aru pOla naDaiyum
kAdalum veeramum karuNaiyum yOgamum
kalanda kavidaAyAlE kAlattai vellavE ||ch||

Brahma-Pa; Non moorchana mela; You can travel from Shadjama to Thara Madhyama. The applications 'Ga Ma Pa Tha Nii' 'Pa Tha Ni Ss Nii' 'Ss Nii Tha Pa Ma Ga Ri Gaa' and Sa Ri Ga Ma Pa Tha Ni Ss Nii' are very attractive.

Om sarasvati, Mother, clad in white robe! Open your coral mouth and grant me the boon of proficiency in arts. O, nArAyaNi, victory to you, O, perfected Goddess! You appear with a form in the world and formless in the mind as the preceptor of the intellect. Grant me proficiency in arts in order to conquer time through poetry wherein live heroism, compassion and yoga which merge with each other with a style flowing like a river and with words of vigour like those of Veda Vyasa, Kalidasa, Valmiki and Kamban.

(Dhavalambari: means cloud in white sarees).

50. **Nama Narayani: Sa Ri1 Ga3 Ma2 Pa Tha1 Ni2 Ss**

Nave Nalantaarum Tiru Nama 3.11

rAga: nAmanArAyaNi – tALa: JhampE

nAvE nalantarum tiru nAma

nArAyaNi shiva Om ena navilvAi ||p||

sAvE aNugAda jeeva shakti tarum

sAyujya padaviyum tAnE tEDivarum ||a. p||

suranga ttangam urugi chokka ttangam Agi

suDarmaNi muDiyAgi sUzhulagai yALum

varam perum kalaigaLum param perum nilaigaLum

siram perum divviya jeevanir kanindiDum ||ch||

Brahma-Sree; Non moorchana mela; You can travel from Shadjama to Thara Ganthara. The applications of 'Ga Ma Pa Tha Ni Tha Paa' 'Ri Ga Ma Pa Tha Ni Tha' 'Tha Ni Sa Ri Gaa' P G Ri Ss Ni 'Tha Ni Tha Pa Ma Gaa' and 'Ni Tha Pa Ma Ga Ri Saa' are very attractive.

O, tongue! Chant the beneficent holy name of 'nAma nArAyaNi, Shiva Aum'; it will grant the life-force without the threat of death; the status of union with the lord will come of its own accord. The gold in the mine melts and becomes bur-nished gold which is fashioned into a gem-studded crown; it is possible to get the boon to rule over the world wearing such a crown. When the tongue repeats the holy names, proficiency in arts can be attained and the evolved divine life attains high spiritual status and maturity.

51. **Kama Vardhini: Sa Ri1 Ga3 Ma2 Pa Tha1 Ni3 Ss**

Siva Kama Vardhini Bhava Kama Mardhini 20.43

rAga: kAmavardhini – tALa: rUpaka

sivakAmavardhini bhava kAma mardhini

chitpara nartakiyE - Om parAshakti ||p||

navayuga leelA vilAsini dukkha nAshini

mandahAsini suhAsini bhakta hrudaya vAsini ||a. p||

shreekari shubhakari divya soundari

chandrasEkhari krupAkari bhArati

EkAmbara nAyaki sukhadAyaki

yogAmbike sakala bhOga nAyaki dharma sagAyaki ||ch||

Brahma-Ko; Moorhana mela; Ni=Kanagaangi (1); it will function from Shadjama to Thara Ganthara. The applications of 'Paa Tha Maa Ma Pa Tha Maa' 'Ss Ri Ni' 'Tha Ni Ss Ri Nii' and 'Tha Nii Tha Pa Ma Gaa, Ma Ga Ri Saa' are very attractive.

O, Supreme power, who excites the love of Shiva, who destroys the desire for existence and who dances in cosmic consciousness! You sport in the new epoch; you destroy all sorrow; you are ever smiling gently and your smile is charming; you dwell in the hearts of devotees; you perform good and beneficent acts to the people; you are divinely beautiful; you are the consort of the moon-crested Lord; you always perform compassionate acts; you are the goddess of speech; you are the consort of Shiva; you grant bliss to your devotees; you are the goddess of yoga as well as of all enjoyment. You actively assist those steeped in dharma.

52. **Ramapriya: Sa Ri1 Ga3 Ma2 Pa Tha2 Ni2 Ss**

Mana Malai Suttu Gindren En Anbai Un 3.32
rAga: rAmapriya – tALa: Adi

maNamAlai sUTTuginDrEn en anbai un
malaraDi nATTuginDrEn paramAtmanE ||p||

kaNamEnum urangAda kAdalile sezhittu
kaNNeerile pUttu ppaNNisai vaNDUdum ||a. p||

ariyA pparuvattil AsayAikUdi en
arivAgi niraivAgi Atma chaitanyamAgi
pori pulan eTTAda poruLagi aruLAna
puruShOttamA unakke pUvai rAmapriyai ||ch||

Brahma-Poo; Non moorchana mela; you can travel from Manthra Dhai-
vatha to Thara Panjama. The applications of 'Paa Ma Ga Ri Saa' 'Pa Tha Ni Tha
Pa Ma Ga Ri Gaa' 'Ga Ma Pa Tha Nii Tha Paa' 'Ss Ri G Rii Sa Ni Tha Nii' and
'Tha Pa Ma Ga Ri Saa' are attractive.

I adorn you with a bridal garland, O, supreme God, and I plant my love at your
flower-soft feet. I prosper in the love which does not permit even a second sleep.
I offer you the bridal garland with a beetle drumming a tune and blossoming
with the tears. O, merciful superman! You embraced me with love in my inno-
cent childhood; you became my intellect and my fulfilment; you became my
spiritual consciousness as well as the object beyond the senses. The bride
"rAmapriya" that I am, I adore you with a wedding garland.

53. **Gamanashrama: Sa Ri1 Ga3 Ma2 Pa Tha2 Ni3 Ss**

Kalatt Eril Chelluvom 2.22

rAga: gamanashrama – tALa: Adi

kAlattEril chelluvOm

gamanapriyA kaLi kUrndiDa ||p||

gnAlattiru iyarkai azhagai

gnAna vizhiyAl kanDu kuLira ||a. p||

pirandu vaLarndu mAri maraindu

pirakkum jeeva nADagattin

aram poruL inbam siranda kAtchiyin

ADalAsiriyanaI nADi ||ch||

Saa' 'Ga Tha Pa Brahma-Ma; Moorchana mela; Its Ga=Jhangaradhwani (19). Ni=Rathnangi (2). You can travel from Manthra Dhaivatha to Thara Panjama. The applications of 'Pa Ma Ga Ri Saa Ni Thaa' 'Ni Sa Ri Ga Ma Pa Thaa' 'Ni Sa Ri Ss Ni Thaa' 'Tha Ni Ss Ri Gaa' and 'Ni Sa Ni Tha Pa Ma Ga Ri Sa Ni Tha Ni Saa' are very attractive.

Let us go in the chariot of time, even as "gamanapriya" is delighted, so that I may enjoy the nights of the sanctified natural charms of the world with the eyes of wisdom. This is the shining drama of life where we are born, grow up, change and die. In this drama, let us proceed in the chariot of time looking for the dance-master of the sights with superb scenes of dharma, wealth and pleasure, the Lord of creation.

54. **Vishwambhari: Sa Ri1 Ga3 Ma2 Pa Tha3 Ni3 Ss**

Engengum Unnarul Pongi Vilaiyadum 3.03
rAga: vishwambhari – tALa: JhampE

engengum unnaruLpongi viLaiyaDum
inbattai kaNNdEnE -parAshakti ||p||

tanga nagai sei taLiriLam kAlaiyil
sAnta mugam kanDEn - oru kAntakkanalunDEn
vEdAnta pporuL vinDEn ||a. p||

uLLum puramum uyirum uDalum ulagamum unmayamE - un
uruvamum chinmayamE - malai
veLLamum vAnum kaDalum suDarum un
vEda viLakkamanDrO geeta nAdanamanDrOjOti – vishwambariyE ||ch||

Brahma-Sha Moorhana Karaka Mela; Ga=Shyamalaangi (55)
Ni=Ganamoorthy (3). You can travel from Manthra Dhaivatha to Thara Gan-
thara. The applications of 'Pa Thaa Pa Ma Ga Ri Gaa' 'Ma Pa Thaa Ni Ss Ni Thaa'
'Ni Sa Ri Gaa Ri Ss Ni Thaa' 'Pa Ma Pa Thaa Pa Ma Ga Rii' and 'Sa Ni Thaa Ni
Saa' are very attractive.

O, Goddess of Supreme Power! I behold everywhere the joy of your grace brim-
ming over and forming a pool. In the early morning which fabricates ornaments
of gold, I beheld a tranquil face and I absorbed a magnetic spark when I
preached the meaning of philosophy. Inside and out, life and body and this
entire world are pervaded by you and you, in turn, are pervaded by conscious-
ness. O, Halo of "vishwambari!" Are not the mountain floods, the firmament,
the ocean and the flame, your exposition of the vEdas and the dance of music?

55. **Shyamalangi: Sa Ri2 Ga2 Ma2 Pa Tha1 Ni1 Ss**

Shyamalangi Koma Langi 2.37

rAga: shyAmalAngi – tALA: rUpaka

shyAmaLAngi kOmaLAngi

shivashankari jaya mAtangi- Om shakti ||p||

tAmasa rAjasa sAtvika guNa

bandha tondham sindhi Atma

sudandara varam tandaruL ambA - Om shakti ||a. p||

kAtchiyAga vandu vandu

kaNNai kkavarum maNNin ADalai

sAtchiyAga kkanDu nalla

tonDu seidu salanamaTra

samanilai aruL imaya gowri ||ch||

Thisi-Pa Moorhana Karaka Mela; Pa=Ganamoorthy (3) Tha=Vishwambhari 54; you can travel from Shadjama to Thara Panjama. The applications of 'Ni Tha Pa Ma Gaa Rii' 'Pa Tha Ni Ss Rii' 'Sa Nii Tha Pa Ma Gaa Rii' 'Ni Ss Nii Tha Paa' and 'Pa Tha Nii Tha Pa Ma Gaa Ri Saa' are very attractive.

Aum, Goddess of power, possessing a dark and tender body! O, Shiva Shankari! Victory to you, O, Matangi! O, Mother, bless me with the boon of spiritual freedom after getting rid of attachments and the dualities arising as a result of the three qualities basic to men. O, Gowri of the Himalayas! Bless me with equanimity, bereft of fickleness, performing good service to humanity while witnessing as a sentinel the dance of the attractive earth, appearing again and again as different Lights.

56. **Shanmukhapriya: Sa Ri2 Ga2 Ma2 Pa Tha1 Ni2 Ss**

Vinmugattilum Manmugattilum 3.20

rAga: ShaNmukhapriya – tALa: Adi

viNmugattilum maNmugattilum - un

taNmugam kANavA-ShaNmugapriyA ||p||

uNNumpOdum nAn urangumpOdumE

eNNumpOdum-anbu paNNum paNbinAIE ||a. p||

uLLam unnai kkUvum vaLLikkuyilanDrO

Unuyirum unadu gnAna mayilanDrO

veLLamAga mana vEtkai vimudaiyA

aLLi aNaiya vA

azhagA, kuzhagA amudA murugA ||ch||

Thisi-Sree Moorhana Karaka Mela; Its Ga=Shoolini (35); Pa=Thenuka (9); Tha=Chithrambhari (66). You can travel from Manthra Panjama to Thara Panjama. The applications of 'Ni Tha Pa Ma Gaa Ri Saa' 'Ni Ni Saa' 'Ni Ss Thaa' 'Saa Ni Tha Thaa' 'Paa Gaa Rii Gaa Saa Rii' 'Paa Rii Saa Nii Nii Ss Thaa' and 'Tha Pa Ma Gaa Ri Saa' are very attractive.

O, ShaNmugapriyA! Come that I may behold your pleasantly cool face in the firmament and on the earth. When I eat and when I sleep and when I think, come with your refinement created by love. Is not my mind the cuckoo Valli which calls unto you? Is not my body with flesh and blood your peacock of wisdom? O, Lord, the passion in my mind surges up in a flood, like a throne to lift me and embrace me lightly, O, charming and ambrosial Muruga!

(Muruga and Shanmukha are different names of the Lord Skanda, son of Siva. Valli is his wife and peacock this vehicle).

57. **Simhendra Madhyama: Sa Ri2 Ga2 Ma2 Pa Tha1 Ni3 Ss**

Simmendiran Pol ezhundu Nillada Mana 2.48

rAga: simhEndramadhyama – tALa: Adi

simmEndiran pOl ezhundu nillaDA mana-
ttiNmai konDa uNmai manidA ||p||

vaNmai migunda deivam unDu
vAzha ninaittAl vazhiyum unDu ||a. p||

kaNNan geetai kATTum pAdai
gAndhi pOnDra karunai Endi
viNNarasai viLakka ulagil
veTri vElan veeru poliya ||ch||

Thisi-Ko Moorhana Karaka Mela; Pa=Mayamalhavagowlhai (15)
Tha=Rangapriya (72). You can travel from Manthra Nishdha to Thara Panjama.
The applications of 'Ni Saa Ni Thaa Paa' 'Tha Paa Ma Gaa Ri Saa' 'Sa Ri Gaa Ma
Pa Tha Ni Saa' and 'Ri Nii Ss Thaa Gaa Ri Saa' are very attractive.

O, true man with a firm mind! Stand firm like a great lion. There is munificent
God and there is a way if you want to live well. The path is shown by Krishna in
His Gita. Holding aloft the principle of compassion like Mahatma Gandhi, stand
like a lion in this world and shine vigorously, like conquering Skanda, in order
to illustrate the ways of heaven to the world.

58. **Hemavati: Sa Ri2 Ga2 Ma2 Pa Tha2 Ni2 Ss**

Unnada Mana Hemavati 2.11

rAga: hEmavati – tALa: Adi

unnadamAna hEmavati

Ongum arivu taruvAi ||p||

sannada vAkkum sattiya vAzhvum

salanamaTra manamum poliyum ||a. p||

uNNa uDukka irukka nALum

uzhaittu ppizhaikkum Ukkam

uLLanbuDanE veLLam pOIE

ulagu kkudavum Akkam

kaNnan buddhan yEsu kristu gAndhi

appar pOle karuNai pongum

kavidai pOla kiraNam veesum keertiyuDanE ||ch||

Thisi-Poo Moorhana Karaka Mela; Ri=Vakulhabharanam (14); Ga=Kosalam (71); Pa=Keeravani. You can travel from Manthra Dhavatha to Thara Panjamam. The applications of 'Rii Gaa Ma Pa Thaa Paa Nii Gaa Rii Saa' 'Thaa Nii Ri Ss Ni Tha Paa Maa Gaa' and 'Thaa Paa Maa Gaa Rii Saa' are very attractive.

Give me the knowledge for superb "hEmavati" to rise up so that I may shine with inspired speech, truthful life and a steady mind. Let me possess the keenness to labour every day so that I have enough to eat and clothe myself and a house to live. Let me possess the creative endeavour to help the world with flooding love of the heart so that my fame may spread its rays like Krishna, Buddha, Jesus-Christ, Gandhi and Appar and like a poem brimming with compassion.

(Appar is one of the four great saints of south Indian Shaivism).



59. **Dharmavati: Sa Ri2 Ga2 Ma2 Pa Tha2 Ni3 Ss**

Sanmarga Siddhi Taruvai 3.51

rAga: dharmavati – tALa: Adi

sanmArga siddhi taruvAi - darmavatiyE

sadAnanda mukti peravE – entAyE ||p||

darmArta kAma mOksha chaturvidha puruShArtam

tAngiya jayashakti Ongiya nilai pera ||a. p||

aruNALayattirku yAttirai chenDriDum AgAyameen aNi pOle

karuNaikkaDal kalakka kkAdaluDan chellum

gangai veLLattinai ppOle

kaviyin kanavinai ppOle

buviyil vaLam perugi ppodu nalangaL vaLara ||ch||

Thisi-Ma Moorhana Karaka Mela; Ri=Chakravaham (16) Ma=Sarasangi (27); You can travel from Manthra Dhaivatha to Thara Panjama. The applications of 'Ni Tha Pa Ma Gaa Nii Rii' 'Tha Pa Ma Gaa Ri Saa' 'Ni Tha Noo Saa' 'Ri Ga Ma Pa Tha Ni Tha Paa' and Tha Ni Ss Rii Gaa Ri Ss Ni Tha Nii Saa' are very attractive.

O! Goddess of virtues, O! my mother grant us the boon of living a virtuous life: To attain the eternal bliss; To attain the objects of human pursuit, righteousness, prosperity, love and spiritual enlightenment.

Like the school of heavenly fish journeying to aruNALayam, like the Ganges flood rushing with love to join the sea of compassion, like the dreams of a poet for the world to thrive with prosperity and common welfare.

60. **Neetimati: Sa Ri2 Ga2 Ma2 Pa Tha3 Ni3 Ss**

Adi Bagavan Arulai Nambi 3.00
rAga: neetimati – tALa: Adi

Adi bagavan aruLai nambi
anbu sei manamE-enDrum ||p||

neetimatiyidu; sOdanaiyellAm
nilavum kadirmun vilagum panipOl ||a. p||

manasAtchiyAi vandunnuLLE
vAimai pEsum tUya shakti
tanakkuvamai illAda suddha
samarasa sanmArga jOti ||ch||

Thisi-Sha Moorhana Karaka Mela; Pa= Gangeya Bhooshani (33). You can travel from Manthra Dhaivatha to Thara Panjama. The applications of 'Thaa Pa Ma Gaa Rii' 'Thaa Ni Ss Nii Thaa Paa' 'Ga Ma Pa Thaa Ni Saa' 'Ni Ss Rii Ss Ni Thaa; and 'Pa Ma Pa Thaa Pa Ma Gaa Ri Saa' are very attractive.

O, mind! Believing in the grace of the primordial God, bestow love on all beings all the time. This is the first counsel to remove all trials like the snow disappearing before the traversing sun. Happening as the consciousness within you, it is the pure Power which speaks the truth. It is the pure, tranquil and righteous Halo nonpareil.

61. **Kantamani: Sa Ri2 Ga3 Ma2 Pa Tha1 Ni1 Ss**

Tantam Tamadeea Mamadai Yillamale 3.27

rAga: kantAmaNi – tALa: Adi

tAntAm tamadena mamadai yillAmalE

sattiyattonDu seivOm -podu jana mana magizhndiDavE ||p||

kAntAmaNi chintAmaNi sugamaNi

kaNmaNi kaDirmaNi gatitarum gurumaNikke ||a. p||

kAmam sUdu kolai kaTkaLavinDriyE

kadunchina vEgamum mOgamum kunDriyE

sEmamAgum ishTa kAmamAgum divya

nAma japattuDan nallavar kUdiyE ||ch||

Rudhra-Pa Moorhana Karaka Mela: Pa=Manavathy (5); you can travel from Manthra Dhaivatha to Tharasthayi Panjama. The applications of 'Pa Tha Ni Tha Pa Ma Gaa' 'Ri Ga Ma Pa Tha Nii Tha Paa' 'Pa Tha Nii Saa Ni Saa' 'Ni Ss Ri Gaa Ri Saa' and 'Nii Sa Nii Tha Pa Gaa Ri Saa' are very attractive.

Let us perform truthful service shorn of the arrogance of ego and possessiveness in order that the minds of the public are filled with joy. Let us perform similar service to the great and beloved preceptor, the bright "kAntAmaNi", the wish-fulfilling gem who bestows pleasure and who is the sole refuge. Let there not be lust, fraud, murder and theft; let intense rage and infatuation subside and let holy people gather chanting the divine names, giving security and desired wishes.

62. **Rishabhapriya: Sa Ri2 Ga3 Ma2 Pa Tha1 Ni2 Ss**

Malaiyena Ttalai Nimirvai- Jaya Veerane 3.32

rAga: riShabhapriya – tALa: Adi

malaiyena ttalai nimirvAi- jayaveeranE
manasAtchi magizhavE tanadAtchi tigazhavE ||p||

kalaga ppisAsugaLai kanDittu neekavE
nilavulaginai deiva kkalaivanam AkkavE ||a. p||

sanDai veriyinAIE gunDu pOttazhivu sei
dAnavarai azhittu tAnE pirar enavE
kanDuyir kkaruNayai enDisaiyilum nATTi-
kkayilai riShabhapriyan maindan kandanaipOIE ||ch||

Rudhra-Sree Moorhana Mela. Pa=Gokilapriya (11); you can travel from Manthra Dhaivatha to Thara Panjama. The applications of 'Nii Tha Ma Ga Ri Gaa' 'Pa Tha Ni Tha Paa Ma Ga Ri Gaa', 'Tha Ni Ss Ri Gaa Ri Saa' and 'Ni Tha Pa Ma Ga Ri Saa' are very attractive.

O, victorious hero! Hold your head high like a mountain in order that the conscience rejoices and your rule begins to chastise and eliminate the ghosts of strife and to make this world a divine park of the fine arts. In this you should resemble Skanda, the son of Siva, dwelling in Kailash and loving His bull, who established in all the eight directions the compassion for life, selling Himself in others, and who annihilated the demons indulging in destruction with weapons in a frenzy of fighting.

(The bull, Nandi, is the vehicle of Siva).

63. **Latangi: Sa Ri2 Ga3 Ma2 Pa Tha1 Ni3 Ss**

Subadinam Iduve...Sudandara Latangi Sivan 2.42
rAga: latAngi – tALa: Adi

subadinam iduvE...sudandara latAngi sivan
idantarum kavitanDE inbarasam pozhinda ||p||

abhayam aLitten aiyan adimai teertanbuDan
aNaitennai AnandamE nAm aduvenDra ||a. p||

sOdanai ppuyalidi vAdanai teeravE
sudandara vasantamAi vandu tandamaidiyai
nAdanE ennumun nAnara ttAnAgi
nAdam nAn enadu geetakkuyil nee enDra ||ch||

Rudhra-Ko Moorhana Karaka Mela; Pa=Sooryagantham (17); Ni=Sena-
vathy (7); you can travel from Manthra Daivatha to Thara Panjama. The applica-
tions of 'Ni Thaa Pa Ma Gaa' 'Ri Ga Ma Pa Thaa' 'Ga Ma Pa Tha Ni Saa' 'Tha Ni
Sa Ri Gaa Ri Saa' 'Ga Ri Sa Ni Thaa' 'Sa Ni Tha Paa Ma Gaa Ri Saa' 'Ni Ri Ga Ma
Pa Tha Ni Ri Ni Thaa' and 'Tha Pa Ma Gaa Ri Saa' are very attractive.

O, "latAngi", revelling in freedom on the auspicious day when Shiva poured
out the sweet juice of soothing poetry. This is the good day when the Lord gave
me refuge, removed my shackles of slavery and embraced me lovingly, afford-
ing me bliss and granting the realization of the unity of all life. To drive away
the tribulation of the thunder of storm of the trials of life, O, Lord, appear before
me as the spring of liberty, granting me peace. Let me become yourself and be
the music while you are my singing cuckoo.

64. **Vachaspati: Sa Ri2 Ga3 Ma2 Pa Tha2 Ni2 Ss**

Seertiruttam Vendume – Engal 2.45

rAga: vAchaspati – tALa: Adi

seertiruttam vEnDumE - engal

dEsam sudandara kailAsamAi viLangiDa ||p||

pOrinDri ttuyarinDri ppOTTi porAmaiyinDri

vEronDrum kiLaiyena UronDri valam pera ||a. p||

nalla vAchaspati pOl kalvi tozhil arindu

nATTil samayOga kkUTTturavu niraindu

ellArum ellArum inbura anbuDan

EkamAga siva bOgam kozhittiDavE ||ch||

Rudhra-Poo Moorhana Karaka Mela; Ri=Charukesi (26); Pa=Gowri Manohari (23), Tha=Natakapriya (10); You can travel from Manthra Dhaivatha to Thara Panjama. The application of 'Ni Tha Pa Ma Gaa Ri' ' Gaa Maa Paa' 'Pa Tha Ni Pa Tha Ni Saa' 'Ni Ss Ri Gaa Ri Ss Ni Tha' and 'Ni Ri Sa Ni Tha Pa Ma Gaa Ri Saa' are very attractive.

Reformation is required so that our country may shine as the Kailash of freedom, bereft of wars, travails, competition and envy and to prosper with one root and many branches. Let us learn the profession of teaching like a good master of language and let the country be full of cooperative effort steeped in the yoga of equanimity. In order that all are happy, let the enjoyment of Shiva alone, based on love, prosper.

65. **Mecha Kalyani: Sa Ri2 Ga3 Ma2 Pa Tha2 Ni3 Ss**

Nara Janmam Eedera Gnana Oli Kattiarul 3.12
rAga: mEcha kalyANi – tALa: Adi

nara janmam eedEra gnAna oLi kATTiaruL
paramEsa kalyANi bhava tAriNee sharaNam ||p||

karavuTra kAmAdi kaLLar bhayaminDriyE
kalangAda chittamuDan bakti seidu kaDaitEri ||a. p||

mukguNamum muppuriyum mummalamum mAriyE
dukka suga tondavinai bandamara neeriyE
ikkaTTum akkaTTum ekkaTTum indriyE
dikkeTTum vAn suTri chikkaTra vaLi pOle ||ch||

Rudhra-Ma Moorchana Mela; Respective these ragas are obtained. Ri=HariKambhodhi (23); Ga= NataBhairavi (20); Pa=Dheera Sankarabharanam (29); Tha=Karaharapriya (22); Ni=Hanumad Thodi (8). Tri-pace raga. All swaras are attractive. The application of 'Gaa Nii Thaa Paa' 'Ga Tha Pa Ma Gaa Ri Ma Tha Pa Gaa Ri Saa' 'Gaa Nii Gaa' Nii Thaa Ri' and 'Tha G Ri Ss Ni Tha Ga Ni Tha Pa Ma Gaa Ri Saa' are very attractive.

O, auspicious consort. O, supreme Shiva, helping all to cross the ocean of existence! I seek your refuge; bless me by showing the flame of wisdom so that this human birth may attain salvation, free from the fear of concealed baseness in the shape of lust etc, let me pray with a firm resolve and attain salvation. Transcending the three attributes of tranquillity, vigour and indolence, the three-fold evils and the three impurities of the mind, let me get rid of the ties of the duality of joy and sorrow, reducing them to orders. Let me be free from all hindrance and other similar bondage, roaming all the eight directions in the firmament, like the course of the unimpeded mind.

66. **Chitrambari: Sa Ri2 Ga3 Ma2 Pa Tha3 Ni3 Ss**

Chitrambari Shivaraja Gowri 3.42

rAga: chitrAmbari – tALa: Adi

chitrAmbari shivarAja gowri

dyAnAlayattin gnAna soundari tAyE ||p||

shuddhAdvaita siddhi aruLvAi

sUriyanai ppOLE pAril vAzhavE ||a. p||

dAga mOga sOga vEga minDriyE

tAnAna chaitanyattil onDriyE

mEgarAsikkellAm mElOngi nirkum

AgAya sATchiyAna sAntamaruL ||ch||

Rudhra-Sha Moorhana Karaka mela; Ga=Shanmugapriya (56Z); Pa=Shoolini (35); Ni=Thenuka (9); you can travel from Mantra Dhaivatha to Thara Ganthara. The applications of 'Pa Tha Pa Ma Gaa Ri' 'Tha Ni Ss Ni Thaa Pa Ma Gaa Ri' 'Ga Ni Thaa Pa Ma Gaa Ri' 'Ga Tha Paa Ma Gaa Ri Pa Thaa' and 'Pa Ma Gaa Ri Saa' are very attractive.

O, Mother! O, Gowri, consort of lord Shiva, wearing variegated robes (chitrAmbari)! You are the charming goddess of wisdom, seated in the shrine of meditation. Bless me with the accomplishment of Pure Advaita to live in the world like the sun, free from the thirst of infatuation and flooding sorrow and identifying myself with the consciousness which is but a manifestation of you. Let me be blessed with the tranquillity which is the witness of the sky, transcending all the groups of clouds.

(Chitrambari literally means a beautiful lady clad in variegated robes).

67. **Sucharitra: Sa Ri3 Ga3 Ma2 Pa Tha1 Ni1 Ss**

Iduve Enadu Sucharitam 3.08

rAga: sucharitra – tALa: Adi

iduvE enadu sucharitam

inba tunbamilla iyarkai chittiram ||p||

edu vEdam Odum podubrahmamO

adu nAn amaran Ananda shuddhan ||a. p||

pirandadum illai irandadum illai

petrizhandu tunbam utradum illaiyE

uravenDrum illai pirar enDrum illai

uDalen uDaiyAm ulagen kuDilAm ||ch||

Adhithya-Pa This is a non moorchana mela. You can travel from Shad-jama to Thara Ganthara. The applications of 'Sa Ri Gaa Maa Paa' 'Pa Thaa Paa Maa Gaa Rii Saa' 'Nii Tha Pa Ma Gaa' 'Rii Ga Ma Pa Thaa' 'Ni Ss Rii Saa' 'Ni Ss Rii Gaa Rii Saa Ssaa' and Ni Ss Rii Gaa Rii SS 'and Ss Nii Tha Pa Ma Gaa Rii Saa' are very attractive.

This is my good narrative which is the portrait of nature, free from pleasure and pain. I am that pure and ecstatic immortal which is the Brahman, chanted by the vEdas. There is neither birth nor death. Nor is there the anguish of delivering and losing. There are neither kinsmen nor others. The body is my robe, the world my home.

68. **Jyotiswarupini: Sa Ri3 Ga3 Ma1 Pa Tha1 Ni2 Ss**

Jotiswarupini Amba 2.43

rAga: jyOtiswarUpiNi – tALa: Adi

jOtiswarUpiNi ambA

shuddha hrudaya ramaNee-jaya ||p||

Adishakti akhilEswari

Anandamaya gnAnakkozhundE ||a. p||

vanjaminDri lanjaminDri

panjaminDri pApaminDri

anjudalinDri ArudalAgi

aruLum poruLum arivum aramum

anbum amudum aLavaLavi

avani vAzhvu navam peravaruL ||ch||

Adhithya-Sree One non moorchana mela. You can travel from Shadjama to Thara Ganthara. The applications of 'Ni Ga Pa Ma Gaa Ri' 'Sa Rii Gaa Ma Paa Thaa' 'Ga Maa Paa Tha Nii Tha Paa' 'Pa Tha Ni Saa Rii' 'Ni Ss Ri Gaa Rii Saa' and 'Ni Tha Pa Ma Gaa Rii Saa' are very attractive.

Victory to you, O, Mother, you are the personification of halo (jyOtiswarUpiNi), sporting in pure hearts. You are the primordial power, the ruler of all, the essence of wisdom permeated with bliss! Be my consolation so that I am free from deceit and bribery, famine and sin and fear. Bless me with grace and wealth, intellect and dharma, love and nectar blended without restraint, so that my worldly life may attain freshness.

(Jyoti Swarupini literally means a lady who is the personification of halo or brightness).

69. **Dhatu Vardhini: Sa Ri3 Ga3 Ma1 Pa Tha1 Ni3 Ss**

Yedhu Nakkari Jinda Vulagil 3.22
rAga: dhAtuwardhini – tALa: rUpaka

Edunakkaridinda ulagil
dhAtuwardhani tAyE ||p||

sAdhu sanga sankeertanam
pOdum enDra buddhi aruLvAi ||a. p||

bUta karaNam tanmAttirai porundum iyarkai ttattuvamum
nAda bindu kalaiyum kaDanda - vEdAnta sAmrAjyamum
bEdamillA shuddha mukta samarasa jeevanum aruLi
vEdamAna OmkAramAi viLanguvAi en uLamkuLiravE ||ch||

Adhithya-Ko One moorchana Karaka mela. Ni=Gayakapriya (13); you can travel from Manthra Dhaivatha to Tharasthayi Ganthara. The applications of 'Ri Gaa Ma Pa Tha Nii' 'Nii Tha Pa Ma Gaa Rii Saa' 'Ni Ss Rii Ss Ni Thaa' 'Ri Gaa Rii Ss Nii Tha Paa' and 'Tha Pa Ma Gaa Rii Saa' are very attractive.

O, Mother, increasing my vitality in this world where it is difficult to find concentration, bless me with the thought that the chanting of divine names in the company of holy people is adequate. Bless me with the natural principle which accords with my senses, limbs of motivation and the empire of philosophical thought, transgressing carnal cravings. Bless me with a life steeped in equanimity and pure salvation, ignoring all differences, and appear as the sound Aum, which is the essence of the vEdas, so that I am delighted.

70. **Nasika Bhushani: Sa Ri3 Ga3 Ma2 Pa Tha2 Ni2 Ss**

Unnoye Ninekkum Oru Varam Arul 3.28
rAga: nAsikAbhuShaNi – tALa: Adi

unnaiyE ninaikkum oru varam aruL
Om shuddha shakti ulagannaiyE ||p||

ennai marandu ponnai marandu
iga para sugam ellAm turandE ||a. p||

navaratnam oLir nAsikAbhUShaNi
nAnA ulagin AkarshiNi
shivaratnamAna chitrUpiNi
chittamellAm unmel vaittu bhaktiyuDan ||ch||

Adhithya-Poo One Moorhana Karaka mela. Tha=Shadvidhamargini (46); you can travel from Shadjama to Thara Madhyama. The applications of 'Tha Pa Ma Gaa Rii' 'Nii Tha Pa Ma Gaa Rii Saa' 'Ni Tha Ni Ss Rii Saa Saa, ni Ss Ri Gaa Ri Saa' and 'Pa Tha Ni Tha Pa Ma Gaa Rii Saa' are very attractive.

O, Mother of the world! Aum, pure Power! Grant me the boon to think only of you all the time, forgetting myself, forgetting all wealth, and foregoing all pleasure in this life and the next. Decked with a nose-stud (nAsikAbhUShaNi) dazzling with nine gems, you attract all the different worlds. You are the personification of consciousness and the jewel of Shiva. Grant me the boon to think only of you devotedly concentrating my entire mind in you.

(Nasikabhushani means a nose-screw).

71. **Kosala: Sa Ri3 Ga3 Ma2 Pa Tha2 Ni3 Ss**

Kosalesan Veera Raman 4.01

rAga: kOsala- tALa: mishra chApu

kOsalEsan veera rAman

Asi tarugavE-raghupati ||p||

mOsa vanja ppEigaL Ega

dEsam anbar vAsamAga ||a. p||

Asai veriyum vEsai minukkum

agandai ttimirum aNugiDAmal

nEsam bakti visvAsam darmA-

vEsam Atma prakAsam sUzha ||ch||

Adhithya-Ma; This is a moorchana mela. Ga=Keeravani (2); Tha=Hemavathy (58). Ni=Vakulhabharanam (14). You can travel from Manthra Dhaivatha to Thara Panjama. The applications of 'Rii Ga Pa Thaa' 'Ni Tha Pa Ma Ga Rii' 'Pa Tha Ni Ss Rii' 'Ni Ss Ri Gaa Ri Saa' 'Ss Nii Tha Pa Ma Gaa Rii Saa' and 'Rii Ga Ma Pa Tha Nii Tha Pa Ma Gaa Rii Saa' are very attractive.

O, Rama, hero of "kOsala" and leader of the old dynasty of Raghu, bless me to drive away the devils of fraud and deceit so that the country becomes the abode of friends. Let me be free from the frenzy of desires, temptations of carnality, arrogance of egotism. Bless me, O, Rama, so that I am enveloped by love and devotion, intensely possessed by dharma and shining in spiritual splendour.

(Kosala was the country ruled by Rama and Raghu was a famous ancestor of Rama, after whom the dynasty was named).

72. **Rasikapriya: Sa Ri3 Ga3 Ma2 Pa Tha3 Ni3 Ss**

Adi Ppadi Arulai Nadi 3.44
rAga: rasikapriya – tALa: rUpaka

ADippADi aruLai nADi
anbu seiguvOm-vAreer ||p||

kUDi ullakkUTTuravinAl
kuvalayam poduvalayamAga ||a. p||

vAzhvu malarum kaniyum kulungum
vasantakkalaiyAi viLanga magizhvOm
vaLarum iLamai inba nalangaL
vaLam peruga ttigazhvOm
Azhvinai pera Uzhvinai ara
amarAnanda yOgam payinDre
ariya rasikapriyarAgi
Avi deiva kkAviyamAga ||ch||

Adhithya-Sha; Moorchana mela; Gaa=Simhendra Madhyamam (57);
Ma=MayaMalhava Gowlhari (15); you can travel from Manthra Dhaivatha to
Thara Panjama. The applications of 'Sa Ni Ni Thaa Ni Saa Gaa' ' Ni Sa Ri Gaa
Ma Paa' ' Thaa Pa Ma Gaa Rii Saa; ;' Ni Thaa Pa Ma Gaa Rii Ga Ma Pa Thaa Paa'
and 'Ni Ss Rii Ss Ni Thaa Pa Ma Gaa Rii Saa' are very attractive.

Come, let us sing and dance and be loving to all to seek divine grace in order
that the earth becomes the common ground for all people through the co-operative
endeavour of all minds. Let us rejoice when springtime shines and life blossom
and ripens into fruit. Let us shine as all the pleasing and beneficent things
of growing youth flourish. To get rid of the sins of past deeds and attain salvation,
let us learn the yoga of immortal bliss and, becoming the favourites of the
unique connoisseurs, let us sing and dance the poem of spiritual divinity.

– Explanation of music ends –

Glossary

Advaita Vedanta, philosophy (Advaita Vedanta; is a sub-school of the Vedanta (literally, end or the goal of the *Vedas*, Sanskrit) school of Hindu philosophy. Other major sub-schools of Vedanta are Dvaita and Vishisht Advaita Vedanta. Advaita (literally non-duality) is often called a monistic system of thought. The word “Advaita” essentially refers to the identity of the Self (Atman) and the Whole (Brahman). The key source texts for all schools of Vedanta are the *Prasthanatrayi* – the canonical texts consisting of the *Upanishads*, the *Bhagavad Gita* and the *Brahma Sutras*. The first person to explicitly consolidate the principles of Advaita Vedanta was Adi Shankara.

Agamas, literally means “That which has come down”. The *Agamas* are an enormous collection of Sanskrit scriptures which are revered as smriti (remembered scriptures). The *Agamas* are the primary source and authority for ritual, yoga, and temple construction. The *Shaiva Agamas* revere the Ultimate Reality as Lord Shiva (Shaivism). The *Vaishnava-Agamas* (Pancharatra and Vaikhanasas Samhitas) adore the Ultimate Reality as Vishnu (Vaishnavism). The *Shakta-Agamas* (Tantras) venerate the Ultimate Reality as Shakti, the consort of Shiva and Divine Mother of the universe (Shaktism). Each set of texts expands on the central theological and philosophical teachings of that denomination.

Agni, Hindu deity, one of the most important of the Vedic gods. He is the god of fire and the acceptor of sacrifices. The sacrifices made to Agni go to the deities because Agni is a messenger from and to the other gods. He is ever-young, because the fire is re-lit every day, and also immortal. Agni, the Vedic god of fire who presides over the earth, has made the transition into the Hindu pantheon of gods, without losing his importance. With Vayu and Indra, who presided over the air and sky, he is one of the supreme gods in the *Rig Veda*. The link between heaven and earth, he is associated with Vedic sacrifice, taking offerings to the other world in the fire. His vehicle is the ram.

Appar, Saint Appar, a poet-saint, lived during the seventh century AD in South India; he was a devotee of Lord Siva. He is one of the four most revered Saivite saints (Appar, Sundarar, Jnana Sambandar and Manikkavacakar).

See Nayanars.

Aum, Om, joy, happiness, represented by universal energy in the individual heart.

Aum Shuddha Shakti Aum, the light of Grace and energy of the supreme, pure Almighty bless us with peace, happiness and prosperity.

Aurobindo, Ghose, Sri (1872-1950), mystic and Indian philosopher. Devoting a great part of his life to the Indian cause, he worked out doctrines in which yoga

constitutes the centre of interest. Aurobindo conceives yoga as the way which makes it possible to recognize the truth of God in oneself.

Bhakti Yoga, it ensures divine happiness by enthusiasm, prayer, songs and devotional dances.

Bharata Shakti, a major work (magnum opus) of Kavi Yogi Dr. Shuddhananda Bharati, describing his ideal in 50,000 verses: one humanity living in communion with one God in a world transformed! *Bharata Shakti* is a unique and monumental work. The yogi depicts the essence of all religions, all prophets and saints, all approaches of yoga and all cultures on an allegorical painting. It is a book for all ages that all spiritual seekers and all nations should read and meditate upon.

Chidambaram (Tillai) is one of the most ancient and most celebrated shrines in India, located in Cuddalore district, Tamil Nadu. It is of great religious as well as historic and cultural significance. Chidambaram is associated with Lord Nataraja or Shiva in his "Ananda Tandava" pose (the cosmic dance of bliss) in the cosmic Golden Hall and the Hall of Consciousness ("Chit Sabha"). Lord Shiva is worshipped here in the "formless form" of the Chidambara Rahasyam, and the temple is known for its Akasha Lingam (Sky Lingam), an embodiment of Shiva as formless space. This is one of the few temples where Shiva and Vishnu are enshrined under one roof. Chidambaram is also known as Tillai Ambalam.

Devaram, see Thevaram.

Dharma, commands of God, the duty of any man, altruism, the code of conduct or rules of self-discipline, the moral code, the virtue. What safeguards and protects the *Vedas*. Derived from the root: "Dha" which means "to carry", the "Dharma" is the metre which is used to measure the dignity of people. The "Dharma" is the way towards a higher existence, inspired by ideals which are expensive to us, by the level of rise which one reaches, by the social position of the individual. The "Dharma" is the truth put into practice. To live in the truth, while being conscious of the unit of creation is "Dharma". "Do to others what you would have them do to you," as said Jesus Christ, is the best illustration of the "Dharma". Straightness.

Dharma, virtuous living, **Artha**, material prosperity, **Kama**, aesthetic and erotic pleasure, **Moksha**, liberation. These are the four main goals of life known as the purusharthas. Dharma, Artha and Kama are aims of everyday life, while Moksha is release from the cycle of death and rebirth.

Durga, a goddess, the wife of Siva – goddess of destruction, called also Kali.

Ganapati, Ganapathy, see Ganesh.

Ganesh, Ganesha, Ganapati, "God of all the beings." The son of the Lord Shiva and Parvati. He has a body of a man and the face of an elephant; He is God who helps to surmount obstacles. He symbolizes that which discovered the divinity

in him. He is also known as Ganapati (the Lord of all the beings), Gajanana or Gajavadana (the Lord with the face of an elephant), Vinayaka (the supreme chief), Vighneshvara or Vighnaraja (the Lord of the obstacles).

Gandhi, Gandhiji, Mohandas Karamchand (1869-1948), also known as Mahatma Gandhi, was a major political and spiritual leader of India and the Indian Independence Movement. He was the pioneer of Satyagraha – a philosophy that is largely concerned with truth and resistance to evil through active, non-violent resistance – which led India to independence and inspired movements for civil rights and freedom across the world. Gandhi is commonly known in India and across the world as the Mahatma (Great Soul - an epithet given by Tagore) and as Bapu (Father). In India, he is officially accorded the honour of Father of the Nation. 2nd October, his birthday, is commemorated each year as Gandhi Jayanti, a national holiday. On 15th June 2007, the United Nations General Assembly unanimously adopted a resolution declaring 2nd October to be the “International Day of Non-Violence.” India’s Independence Day is celebrated on August 15th to commemorate its independence from British rule and its birth as a sovereign nation on that day in 1947. On January 30th, 1948, Gandhi was shot and killed while having his nightly public walk in the grounds of the Birla Bhavan (Birla House) in New Delhi.

Ganga, has an exalted position in the Hindu ethos. It is repeatedly invoked in the *Vedas*, the *Puranas*, and the two Indian epics, the *Ramayana* and the *Mahabharata*. Ganga is a goddess, Ganga Devi, one of two daughters of Meru (the Himalayas), the other being Uma, consort of Shiva. In her youth, Indra asked for Ganga (the Ganges) to be given to heaven to soothe the gods with its cool waters. The story of its descent to earth appears in slightly different forms in *Ramayana* (Bala Kanda: Vishwamitra narrates it to the child Rama), *Mahabharata* (Aranya Parba: Agastya narrates it to Rama), and in the *Puranas*.

Gavambodhi, the teacher of cows, is a ragam in Carnatic music (musical scale of South Indian classical music). It is the 43rd Melakarta ragam in the 72 melakarta ragam system of Carnatic music. It is called Geervani or Girvani in the Muthuswami Dikshitar school of Carnatic music.

Guha, see Muruga.

Hari, in Hinduism is another name of Vishnu and Krishna, and appears as the 650th name in the Vishnu sahasranama of *Mahabharata*. In Sanskrit “Hari” sometimes refers to a colour, yellow, or fawn-coloured khaki. It is the colour of the sun and of Soma.

Indra, the king of the Gods, the large warlike lord who destroyed the demons. Master of the sky, the storm and the rain, God of the firmament. He wields a lightning thunderbolt known as vajra and rides on a white elephant known as Airavata, he is the brother of Varuna and Yama. His home is situated on Mount Meru in the heaven.

Jnana Sambandar, Jnana Sambandam, Lord Siva wanted to bless the child. So He appeared with Mother Parvathi and asked Her to feed the child with the milk of divine wisdom. To obtain Siva's grace and divine knowledge, the grace of the Mother is necessary. So, Mother Parvathi fondled Sambandar and suckled him with the milk of wisdom. From that moment, Sambandar was known as Aludaiya Pillayar or 'one who enjoys the protection of the Lord' – and also as Thiru-Jnana-Sambandar as he attained divine wisdom through the grace of Lord Siva and Parvathi. From the moment he drank the milk of wisdom, Thiru Jnana Sambandar began to sing soul-stirring songs in praise of Lord Siva. The collection of these songs is called '*Thevaram*' (See Thevaram). Jnana Sambandar is also the Pugali king, Sirkazhi.

Jnana Yoga, gives self-knowledge.

Kailash or Kailala, Mount, one of the tops of the Himalayas located in Tibet. A sacred place of pilgrimage. The Remains of Lord Shiva. Symbol of Lingam, where are based the visible One and the invisible One, the beginning and the end.

Kalidasa, among the disciples of Saraswati (goddess of arts), only the name of Kalidasa dominates Indian poetry. Playwright and poet, he is regarded as the most famous classic author of Sanskrit literature and lived in the north of India towards the fifth century AD. We know few things of him, only that he was one of the "nine pearls" of the court of King Vikramâditya of Ujjayinî. The dramatic part "*Sakuntalam*" (Shakuntalâ) is recognized to be his larger masterpiece. *Meghaduta* is a short poem of one hundred and eleven stanzas. A yaksa (kind of half god or genius), exiled in the mountains of central India far from his wife, who remained in the town of Alaka at the foot of the Himalayas, sees one day a cloud stopped on a mountaintop and charges it to carry his news to his beloved!

Kamban, Kambar, Kamba, Kamban flourished in the 12th century in Therazhundur, a village in the culturally rich Thanjavur district in the modern state of Tamil Nadu in South India. Kamban was a great scholar of India's two ancient and rich languages, Sanskrit and Tamil. The *Ramavataram* or *Kamba Ramayanam* of Kamban is an epic of over 10,000 verses, of 4 lines each. *Kamba Ramayanam* is not a translation of the Sanskrit epic by Valmiki, but an original retelling of the story of the god Rama. The poetic work is well known for its similes. It is therefore so great that one is amazed by the imagination which created it.

Kamakoti, Sri Kanchi Kamakoti Peetham was established by Sri Adi Sankara in the year 482 B.C. (see About and History) and has the distinction of an unbroken line of 70 Acharyas (spiritual leaders). On this web site, we present you with several aspects of Sanatana Dharma, Hinduism and Advaita Vedanta (running into several thousands of pages). Kanchi Kamakoti Peetham is a Hindu monastic institution located in Kanchipuram, Tamil Nadu and is one of the five pancha-bhUta-sthalas (Temples denoting the five elements). The five pancha-bhUta-sthalas or material sites represent earth (Kanchipuram), sky (Chidambaram), air (Kalahasti), fire (Thiruvannamalai), and water (Thiru-

vanaikoil). It is known formally as Shri Kanchi Kamakoti Peetam, and it is claimed to have been founded by the Adi Sankara. The head of the matha is referred to as a "Sankaracharya", a title that is also applied to the heads of the four Adi Sankara mathas. The Kanchi matha has been gaining prominence since the 18th century, when it was at Kumbakonam. Today, it is one of the most important religious institutions in South India.

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Karma Yoga, it seeks Divine Grace by devoted and submissive service.

Keertan, Kirtan, Kirtana is call-and-response chanting or "Responsory" performed in India's devotional traditions. A person performing kirtan is known as a kirtankar. Kirtan practice involves chanting hymns or mantras to the accompaniment of instruments such as the harmonium, tablas, the two-headed mridanga or pakawaj drum, and karatal hand cymbals.

Krishna, an avatar of Lord Vishnu, meaning "dark." He represents the Self which remains unknown to man as long as he remains involved in the business of the world. Krishna has three distinct meanings:

1. "Karsh:" the root of the word which means that which attracts hearts to him by his games, his miraculous victories over the forces of evil, his charming conversation, his wisdom and his beauty.
2. "Krish:" root which means to cultivate his field for an abundant harvest. Krishna is also "that which eliminates the weeds in the heart of man and plants the seeds of courage, faith and joy."
3. "Krish:" also means "beyond the three attributes and of the three ages." "Na" refers to Sat-Chid-Ananda.

Lakshmi, Laxmi, see Mahalakshmi.

Mahalaxmi, Lakshmi, Goddess of fortune, richness, love and beauty, and the lotus flower and fertility. Wife of Vishnu. Lakshmi is the personification of the kindness and the mercy of Vishnu, the guardian of the universe.

Mantra, (Manthra) Man de Manava (to think), Tra de Trai (to protect) or Rha (to save). A "mantra" is a religious or mystical syllable or poem, typically from the Sanskrit language. Their use varies according to the school and philosophy associated with the mantra. They are primarily used as spiritual conduits, words or vibrations that instil one-pointed concentration in the devotee. Other purposes have included religious ceremonies to accumulate wealth, avoid

danger, or eliminate enemies. Mantras originated in the Vedic religion of India, later becoming an essential part of the Hindu tradition and a customary practice within Buddhism, Sikhism and Jainism. The use of mantras is now widespread throughout various spiritual movements which are based on, or off-shoots of, the practices in the earlier Eastern religions.

Mantra Japam, mental repetition of the canticles, mantras and holy incantations with devotion and concentration. These put in action the latent psychic capacities of man.

Mantra Yoga, it is the focused repetition of a sacred word with each breath or palpitation. This brings the wandering spirit to concentrate on only one attribute of the Divine and this attribute is assimilated into our psychic being. It prevents the divagation of the spirit. It makes us turn to the interior, reserves our energy and dynamic moral strength. The sound is a form of the Divine One.

Melakarta, Melgarta, Melarnavam is a collection of fundamental ragas (musical scales) in Carnatic music (South Indian classical music). Melakarta ragas are parent ragas (hence known as janaka ragas) from which other ragas may be generated. A melakarta raga is sometimes referred as mela, karta or sampurna as well. In Hindustani music the thaata is equivalent of Melakarta. There are 10 thaatas in Hindustani music, though the commonly accepted melakarta scheme has 72 ragas.

Nandideva, Nandi Deva, the bull god is the supreme head of all siddhas and the vehicle of Lord Shiva.

Narayana, Narayan, is an important Sanskrit name for Vishnu and is in many contemporary vernaculars a common Indian name. The name is also associated with Brahma and Krishna. He is also identified with, or as the son of, the original man, Purusha. But at its core, Nara-Narayana is further broken down where Nara means human and Narayana means the Supreme Divinity, or Vishnu. In the concept of Nara-Narayana, the human spirit Nara is the eternal companion of the Divine Narayana. Any human being with an awakened consciousness of divinity in him and who works overall for the welfare of humanity is a Nara-Narayana, an incarnation of Vishnu on earth working for the preservation of Dharma or righteousness. The omnipresent Divine.

Narayani, other name of Lakshmi, see Maha Lakshmi.

Nataraja, the King of Dance, is the dancing posture of the Hindu god Shiva, who performs His divine dance as a part of His divine duties of creation and destruction. Nataraja is most often depicted through a statue. The sculpture is usually made in bronze, with Shiva dancing in a circle of flames, lifting His left leg (and in rare cases, the right leg) and balancing over a demon or dwarf (Apas-mara) who symbolizes ignorance.

Parameswari, Parameshwari, the supreme Goddess.

Parvati, Parvathi, Uma, “The girl of the mountain”, wife of Shiva with whom she shares the same attributes of asceticism and renouncement.

Pasumati, see Parvati.

Raga, Ragam, in Carnatic music refers to melodic modes used in Indian classical music. It is a series of five or more musical notes upon which a melody is founded. In the Indian musical tradition, ragas are held in different times of the day. Indian classical music is always set in raga. Raga is also an attachment, one of the forms of the Maya Shakti.

Raja Yoga, self-conquest by mind control.

Rama, solar incarnation of Vishnu representing the cosmic law. The word consists of three components: Ra, A and Ma. “Ra” is the mystical representation of the principle of fire; this one reduces the sins to ash. “A” is the symbol of the principle of the sun which destroys the darkness of ignorance. “Ma” represents the principle of the moon; this one softens the test of the suffering. Thus, Rama comes to an end from the three tragedies and reveals the truth, the beauty, kindness. If you repeat the name of Rama with this significance with the spirit, you will feel its effects very quickly.

Ramana Maharshi (1879-1950), born Venkataraman Iyer. He was a Tamil Hindu Jivanmukta (sage/jnani) who, after a spiritual awakening (moksha) at age 16, left home for Tiruvannamalai, and subsequently lived on the nearby sacred mountain Arunachala, in Tamil Nadu, South India.

Sama Yoga, it is a regrouping of the best of all the ancient ways in yoga. It tries to build a new collective life on Earth. Sama Yoga is the integral life of the Pure Spirit in matter. It is a synthesis of material science and spiritual Yoga. The founder of Sama Yoga is Dr. Shuddhananda Bharati.

Saraswati, Saraswathi, one of the names of the Divine Mother. Goddess of Wisdom, Knowledge, Science and Art.

Saravanabhava, see Muruga.

Shakti, cosmic force, divine energy.

Shirdi Sai Baba (1856 -1918), holy Hindu man, was admired in his lifetime for his austere lifestyle and particularly for the miracles that were attributed to him. During the later period of his life, he claimed to be God and was venerated as such by his followers. His successor is Satya Sai Baba. The Shirdi Sai Baba Temple, located at Shirdi, Maharashtra, India attracts millions of devotees of all religions, castes and creeds who come to pay homage to Shri Sai Baba. The temple is a beautiful shrine that was built over the Samadhi of Shri Sai Baba.

Shiva, Siva, the third of the great Hindu gods with Brahma and Vishnou. The destructor and the regenerator of the universe. Third being of the Hindu trinity. His destroying aspect is also an allusion to the purifying divine action which destroys the ego in man to make it possible for his divine nature to appear.

There are five different avatars of Shiva: Bhairava, Natarajar, Dhakshina-moorthy, Somaskantha and Pitkchadanar.

Siddha, that which carried it out, the true self and which reached self-realization. To reach the supreme goal, bliss.

Siddharoodar, Siddharuda, Siddharoodha Swami (1837-1929), Hindu saint. His Siddharoodha Math is an eminent religious institution, a centre of Advaita philosophy located at Hubli.

Sivananda, Swami Saraswati (1887-1963), was a Hindu spiritual teacher and a well known proponent of Yoga and Vedanta. Sivananda was born Kuppuswami in Pattamadai, which is in the Tirunelveli district of Tamil Nadu. He studied medicine and served in Malaya as a physician for several years before taking up monasticism. He lived most of the later part of his life in Rishikesh. He is the founder of The Divine Life Society and author of over 200 books on yoga, Vedanta and a variety of other subjects. He established Sivananda Ashram, the location of the headquarters of The Divine Life Society, on the bank of the Ganges at Shivanandanagar, at a distance of 3 kilometres from Rishikesh town. He was a close friend of Kavi Yogi Dr. Shuddhananda Bharati; he conferred to him the title of "Maharishi".

Svara or Swara, musical notation.

Tantra Yoga, it faces nature boldly and conquers it by cosmic force.

Thevaram, Devaram, the word Dhevaram (Thevaram) in the Tamil language has evolved from the Tamil words Dhe + aram, Dhe for Dheyvam, meaning God, and aram meaning inisai padal i.e. sweet songs, together constituting *Thevaram (Dhevaram)* meaning sweet songs in praise of the divine Lord, in this context Lord Shiva. *Thevaram* songs utilise simple Tamil, the language of the common folk rather than Sanskrit the language of the elite, and in a form that is easily understood by the common man to sum up and propagate the Shivaite philosophies. The works of the 63 Nayanmars (Shiva devotees) are collectively referred to as '*Thirumurai*'. There are 12 volumes containing about 18,000 songs in Tamil, of which the first 7 volumes constitute the *Thevaram*. The first three Nayanmars are Thiru Jnana Sambandar (aka Sambandar), Thirunavukkarasar (aka Appar) and Sundaramoorthy Nayanar (aka Sundarar **Thirukural, Thirukkural**, the Holy Kural of Saint Valluvar, translated in English couplets by Kavi Yogi Maharishi Dr. Shuddhananda Bharati.

Tiruppugal, Thiruppugazh, Tiruppukazh, "Glory to the Lord" or "Divine glory" is a 15th century anthology of Tamil religious songs dedicated to Murugan, the son of Shiva, written by the poet-saint Arunagirinathar. The anthology is considered one of the central works of medieval Tamil literature, both for its poetical and musical qualities, and for its religious, moral and philosophical content.

Thyagaraja, Tyararaja, (1767-1847), was a composer of Carnatic music who, along with his contemporaries Muthuswami Dikshitar and Syama Sastri, forms

the trinity of Carnatic Music composers. He was a prolific artist and highly influential in the development of the South Indian classical music tradition. Thyagaraja composed hundreds of devotional songs, most of them in praise of the Hindu god Rama. His compositions are very popular even today. Five of his compositions called the *Five Gems (Pancharatna Krithis)*, are often sung in programmes in honour of Thyagaraja.

Valmiki, wise Hindu. Tradition makes him live in the fifth century BC and credits him with the drafting of the *Ramayana*.

Vardhini, one name of Goddess Durga. See Durga.

Veda, sacred books of Hinduism, written in Sanskrit from 1800 BC. Attributed to the revelation of Brahma, the four *Veda (Rig Veda, Sama Veda, Yajur Veda, Atharva Veda)* are collections of prayers, anthems, formulas referring to sacrifice and communion through the holy fire.

Veena, Vina, Saraswati vina (Saraswathi veena), is the instrument associated with Saraswati, the goddess of learning and the arts. This instrument is common in South India and is an important instrument in Carnatic Sangeet. It is variously called simply vina, or veena, the "Saraswati" part being implied.

Vishnu, the second of the three divinities of the Trimurti or Brahmanic triad (Brahma, Vishnu, Shiva). He is the preserving God of the universe; he appears sometimes in human or animal forms which one calls avatars.

Vishwambhari, Goddess of Supreme Power.

Vyasa, wise man and Hindu poet. In the fourth century BC, he dictated to Ganesh his poem *Mahabharata* (great history of men) in 200,000 verses divided into 18 books. *Bhagavad Gita* is the 6th book. Sage Vyasa gave it a standard form and rendered the quintessence of the *Veda* into Vedanta. Vedanta is the crown of Vedic knowledge. The *Gita* and the *Upanishads* are the text books on Vedanta. Vyasa rendered their idea into a memorable work called *Brahma Sutras* which is the cornerstone of Vedanta around which all teachers built their schools of philosophy.

Yantra, is a Sanskrit word that is derived from the root meaning "to restrain, curb, check." Meanings for the noun derived from this root include "that which restrains or fastens, any prop or support," "a fetter," "any instrument or machine," "an amulet, a mystical or astronomical diagram used as an amulet". Yantra, or other permutations and cognate phenomena such as Mandala, Rangoli, Kolam, Rangavalli and other sacred geometrical traditions, are endemic throughout Indian religions.

Yantra Yoga uses sacred geometric patterns, known as yantra, as an aid to meditation and to call up aspects of divinity.

Yoga Samaj, Samajam, spiritual, cultural and scientific centre, which teaches Sama Yoga, higher Yoga, to real seekers. Founder Dr. Shuddhananda Bharati.

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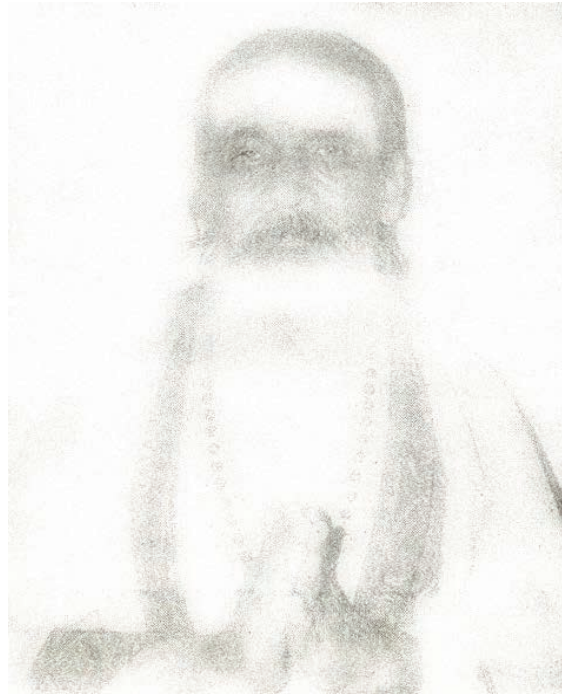
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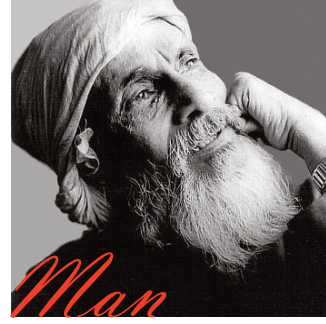
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