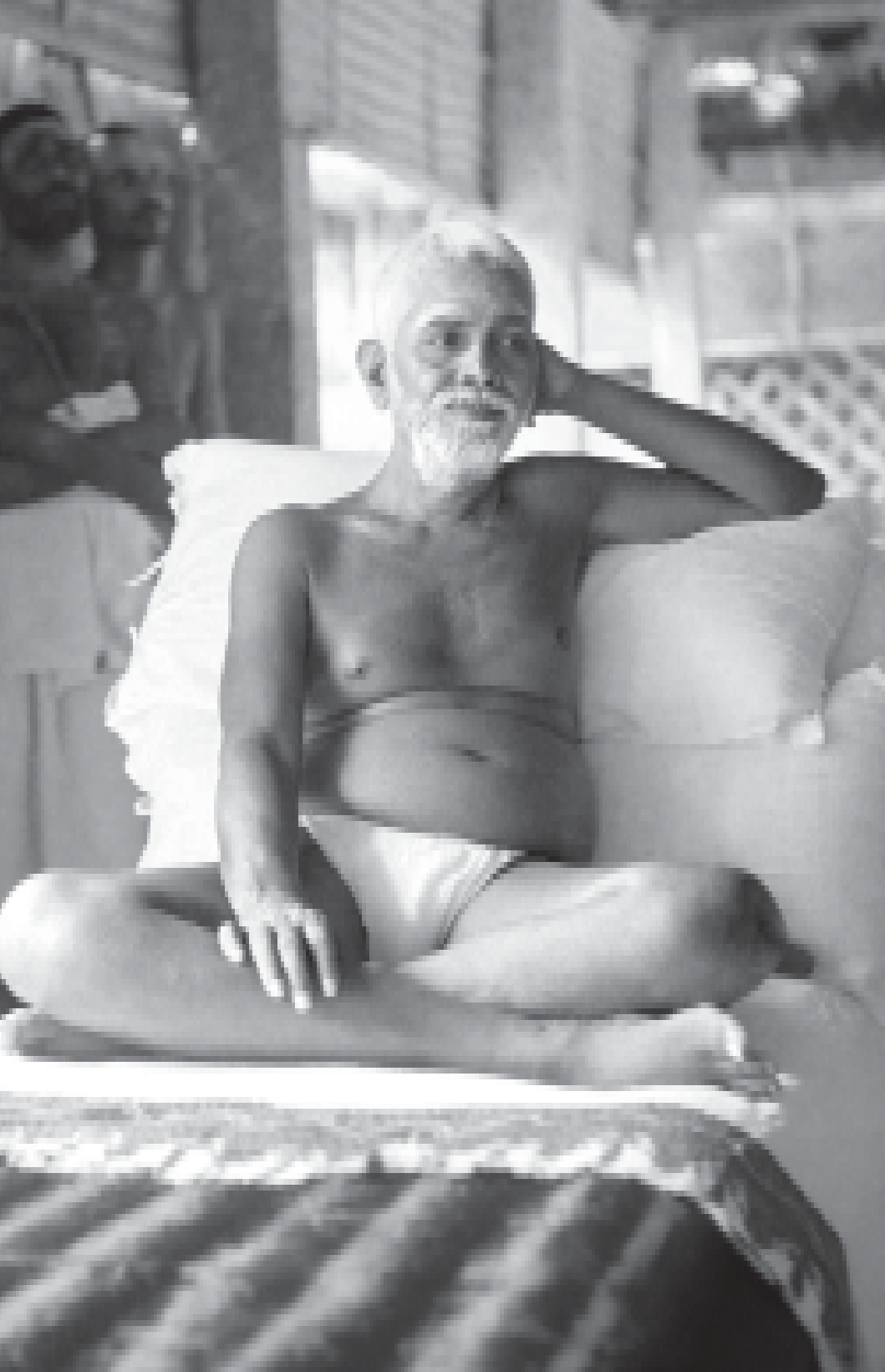




MONDAY PARAYANA
SRI ARUNCHALA STUTI
PANCHAKAM



FIVE HYMNS TO ARUNACHALA

The *Five Hymns to Arunachala* are among the earliest compositions of Sri Bhagavan. They were written about 1914 when Bhagavan was living on the hill at Virupaksha Cave.

Arunachala Mahatmyam

The short hymn that introduces *Sri Arunachala Stuti Panchakam* is taken from the *Skanda Purana* and was translated by Sri Bhagavan into Tamil. Included in this prelude are verses on the significance of Arunachala written by Muruganar and a verse by Sri Bhagavan on the significance of the beacon flame atop Arunachala's summit at the Deepam festival.

The Marital Garland of Letters

Among his devotees at the time were several sadhus, mendicant ascetics who used to go to town each day to beg for alms. It so happened that, increasingly, other sadhus in town tried to give their benefactors the impression that they too were connected with the Maharshi in order to improve their chances of receiving alms.

Bhagavan's devotees asked Bhagavan to compose a song that they could sing while on their *bhiksha* round, both as a way of benefiting their patrons with Bhagavan's wisdom and also to distinguish themselves from these other sadhus. At first Bhagavan refused, saying that there were already plenty of songs by the Saivite saints. But they continued to press him, and in the end, he relented, composing a song with a refrain at the end of each stanza, which tells of the love and union between the human soul and God. This was in 1914 or 1915.

The Necklet of Nine Gems, the Eleven Verses and the Eight Stanzas

The second, third and fourth hymns were written at about the same time. Whereas the later poems of the Maharshi are more teaching-oriented, these hymns are emotional, inspiring and devotional. *The Necklet of Nine Gems*, like *Aksharamanamalai*, sings the glory of Arunachala.

Eleven Verses and the *Eight Stanzas* were written without any prior prompting from devotees. Bhagavan said:

The only poems that came to me spontaneously and compelled me, as it were, to write them without anyone urging me to do so are the *Eleven Verses to Sri Arunachala* and the *Eight Stanzas to Sri Arunachala*. The opening words of the *Eleven Stanzas* came to me one morning and even though I tried to suppress them, saying, "What have I to do with these words?" they would not be suppressed till I composed a song bringing them in; and all the words flowed easily, without any effort. The remaining stanzas except two were composed in the same way.¹

¹ See *Ramana Maharshi and the Path of Self-knowledge*, Arthur Osborne, 2004, p. 205.

Five Stanzas to Sri Arunachala

The fifth hymn, *Arunachala Pancharatna*, is a different case. In 1917, the great Sanskrit poet and devotee Ganapati Sastri (Nayana) begged Bhagavan to write a poem in Sanskrit in the *arya* metre. Bhagavan replied that he knew very little Sanskrit and less about its metres. The Muni, however, explained the rules of the *arya* metre for him and repeated the request. Subsequently Bhagavan presented the astonished scholar with five verses — two, on the first day and three on the following day — all in flawless Sanskrit set perfectly to the *arya* metre. After Sri Bhagavan composed these five verses, a gifted devotee named Daivarata wrote an additional verse, “Srimad Ramana Maharsher...”, as a concluding verse. Five years later, in 1922, at the entreaties of a devotee named Aiyasami Pillai, Sri Bhagavan translated the five slokas into Tamil in *venba* metre, and adapted the idea of Daivarata’s verse in a concluding *venba* “Arunagiri Ramanan...”. The Sanskrit version of this hymn is chanted daily with *Sri Ramana Chatvarimsat* of Nayana at 6:45am at the Ashram.

FIVE HYMNS TO SRI ARUNACHALA

(INVOCATORY VERSES)

The Ocean of Compassion, conferring liberation on those who but think of it, is this Arunachala Siva.

Significance of Arunachala

The appearance of *Annamalai*¹ in front of Brahma and Vishnu and their utter distress at not being able to know it symbolizes the Heart Centre (the Self), which shines of itself, while the intellect and the ego are nonplussed seeking it.²

Significance of the Beacon

Getting rid of the 'I am the body' idea, turning the mind inwards, and merging it in the Heart to realize the real, non-dual and Effulgent Self, is the real significance of seeing the beacon on Annamalai, the centre of the universe.

¹ *Annamalai* is another name for Arunachala.

² Composed by Muruganar.

SRI ARUNACHALA STUTI PANCHAKAM

(INVOCATORY VERSES)



Karuṇār ṇavamāyk karudak gati-nalgum
Aruṇāchala Sivam īdām.*

Arunachala Tattuvam

Buddhi ahañ-kāram pulam-beida vōngum
Maddhi idayan-tān maraiya-vanum mālum
Natta-variyādu nalañ-kulaia annār
Maddhi-yoḷir aṇṇāmalai yinadu meyyē.

Deepa Darsana Tattuvam

Ittanuvē nānām enu-madiyai nīttap
Buddhi idayattē porundi-yaha nōkkāl
Adduvita māmei ahac-chuḍar-kāṇ gaibhū
Maddhi-yenum aṇṇā malaic-chuḍar-kāṇ meyyē.

*Bhagavan drew this sketch of Arunachala and wrote the couplet beneath it, hence 'this' Arunchala Sivam.

THE GLORY OF SRI ARUNACHALA

(INVOCATORY VERSES CONT.)

Nandi¹ said:

1. Arunachala is the place (that deserves to be called a holy place)! Of all places it is the greatest! Know that it is the heart (centre) of the earth. It is Siva Himself. It is a secret place representing the Heart. Lord Siva always abides there as a glorious hill called Arunachala!
2. Know that the day on which (Siva) assumed for the first time the form of a great and wonderful linga by the name Arunachala, is *athirai*² in the (Tamil month of) *Margazhi*. And the day on which the Devas led by Vishnu praised and worshipped Siva, who appeared in the midst of that splendour (or: appeared as that splendour), is Sivaratri³ in the month of *Masi*.

Siva said:

3. Though in fact fiery, my lack-lustre appearance as a hill on this spot is an act of grace for the maintenance of the world. I also abide here as the *Siddha*.⁴ Within me there are many glorious caves filled with all kinds of enjoyments. Know this.

¹ Nandi (the Bull) is the foremost devotee of Siva, always remaining before him.

² *Athirai* is the day on which the moon is in conjunction with the constellation *Ardra*.

³ The night dedicated to Siva

⁴ It is believed that Siva always abides at the top of the hill on its northern side in the form of an invisible *Siddha*.

SRI ARUNACHALA MAHATMYAM*

(INVOCATORY VERSES CONT.)

Nandi vakku:

1. Aduvē talam Aruṇā-chalam talam-yāvi-lum adikam
Adu-bhūmi-yin idayam-aṛi aduvē-Siva nidayap
Padiyā-moru marumat-talam padiyā-mavan adilē
Vadi-vānoḷi malai-yā-nidam Aruṇā-chalam enavē.
2. Ādi-Aruṇā chalap-pēr aṛbhuta-liṅgat turuk-kol
Ādināḷ mārgazhi-yil ādirai-yaj — jōti-yezhum
Īśanai-māl munna-marar ētti-vazhi paṭṭa-nāḷ
Māsi-siva rāt-tiriyā maṭṭru

Siva vachanam:

3. Aṅgi-yuru vāyu-moḷi maṅgu giri-yāgat
Taṅgal-aru-ḷal ulagam tāṅgu-vadaṛ kaṇḍri
Iṅṅurai-van siddhan-ena yendṛu-mena duḷḷē
Poṅgi-yoḷirum guhai-pal bhōga-moden ḍṛuḷḷē.

* Verses one and three are in *viruttam* metre and verse two in *venba*. Four thru seven are in varying unspecified metres known in Tamil as *veru* and chanted according to convenience.

4. Action naturally binds the entire world.
One's refuge (from such bondage) is this glorious Arunachala, the mere sight of which suffices to remove all impurities and transform one (into the Self).
5. What cannot be acquired without great pains —the true import of Vedanta (viz. Self-realization) — can be attained by any one who beholds this hill or even contemplates it from afar.
6. I, the Lord, ordain that those who reside within a radius of three *yojanas*⁵ of this place (Arunachala) shall attain union (with the Supreme), which removes all bondage, even in the absence of initiation.

Devi said:

7. This is the abode of pious devotees. Those who do evil to others here will, after lengthy suffering, be destroyed. In the twinkling of an eye, wicked persons will be completely bereft of their powers to do evil. Do not fall into the burning fire of the anger of Lord Arunachala who has assumed the form of a hill of fire.

⁵ *Yojana* is approximately nine miles.

4. Ellā ulagun tagai-yav viyalāl
Pollā vinaigaḷ ruṇa-mām puhalīdu
Illā dadu-vām edukaṇ ṇuḷalāl
Ellār Aruṇā chala-mām iduvē.
5. Urut-teri yellai utṭru kaṇṇuṭ-ṭral
Karut-tināl ḍūrak karudi-nāl ummē
Varutta muṇādu varāda vēdānta
Arutta vijñ-jñānam ārkkum uṇḍāmē.
6. Yōja-nai mūṇḍ-ṛām ittala vāsarku
Āsaru dīkṣhai yādiyin ḍṛiyu-men
Pāsa-mil sāyuj-jiyam payak-kummē
Īsa-nām eṇḍṛan āṇaiyi-nānē.

Devi urai:

7. Eṇḍṛumē aṇavōr anbarak kirup-piḍam ittalan-tān
Ponḍṛu-vār piṇarckkin nāvun pun-maiyar pannōy tunni
Onḍṛuṇa dozhi-yun tīyōr uran-oru ganattiṅ gaṅgik
Kunḍ-ṛuru aruṇai īsan kōpa-ven tazhal vizhādē.