तिरुप्पावै श्लोकः अवतारिकासङ्क्षिप्तः

tiruppAvai shlokAH with avatArikA

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SHRI ANDAL’s TIRUPPAVAI

Sanskrit Slokas

Author: S. N. Ramadesikan. (Siromani)

TIRUPPAVAI which consists of 30 songs is a small lyric, an expression of intense love for the Lord, by Shri Andal, one of the ten Vaishnavite saints of South India. Though it, has been translated into English, the need for a translation in Sanskrit, the language of the philosophy and religion of India, was felt very much, since such translation will make the non-Tamil knowing people understand the exquisite sweetness of the lyric and derive pleasure and profit by a daily chanting of it as the Tamil-knowing Shri Vaishnavas do. This versified translation of Tiruppavai first appeared in 1942, in a monthly Journal called “Desika Shri Sukti Samrakshani” published in Madras, together with an introduction in sixteen Sanskrit verses containing a short account of the origin of Tiruppavai and the life of Shri Andal.

The merit of this small work is borne out by the foreword and introductions by such eminent persons as Dr. B. Ramakrishna Rao—who is a poet himself both in Sanskrit and Telugu, who has translated Shri Jagannatha Pandita’s five laharis in Telugu poems, who is a Navabhasha Pandita and who has dived deep in the Visishtadvaita literature, Shri V. V. Giri—a born-leader,
whose head and heart are noted for clarity and compassion, Shri M. Patanjali Sastriar-a great scholar in Sanskrit, the President of the Central Sanskrit Board, and retired Chief Justice of the Supreme Court of India, and Tarkarnava Pandita Ratna Shri Uttamur T. Viraraghavacharya whose profound scholarship in the Sastras has been recognised by the Central Government through the Presidential award in 1959, and under whom I studied the Nyaya Sastras.

I express my sincere thanks to all of them. I shall certainly deem my labour of love fully recompensed if the large circle of people for whose benefit this lyric has been prepared, read it and imbibe the spirit of Shri Andal.

S.N. SRIRAMADESIKAN.
25, Burkit Road, T. Nagar, Madras.

Shri M. PATANJALI SASTRI,
Chairman, Central Sanskrit Board,
Krishna Vihar,

The rendering in Sanskrit verse of the inspired outpourings of Shri Andal in the celebrated Tamil lyric Tiruppavai is a venturesome undertaking, but Pandit Shrirama Desikan has carried it through with notable success.

Using the Sragdhara and Sardoola Vikriditam metres, the longest known to Sanskrit prosody, the Pandit has been able to compress each pasuram of the poem within the framework of a single sloka, but not without squeezing out in the process some of the ideas here and there in the poem (e.g. pasurams 28 and 29). Such instances are, however, few, and, on the whole, the stanzas written in elegant and flowing Sanskrit keep commendably close
to the original. The Avatarika (also in verse) gives a brief
account of Shri Andal and her manobhava in composing the poem. I
congratulate the Pandit on his fine performance.

-M. PATANJALI SASTRI.

Tarkarnava Pandita Ratna Shri Uttamaur T. Viraraghavacharya,
(Holder of the President’s Award in Sanskrit)
25, Nathamuni Street, T. Nagar, MADRAS-7.

I have gone through Pandit Shri Rama Desikan’s Sanskrit,
Tiruppavai verses. The well known Tamil Divya Prabandha named
Tiruppavai by the Great Andal Devi has been rendered into
Sanskrit by Shri Rama Desikan, who has studied under me the whole
Nyaya Siromani Course when I was the Senior Nyaya Professor
in the Tirupati Venkateswara Sanskrit College. He passed
his Nyaya, Siromani Examination in 1942. He has diligently
studied the Nyya Sastra for four years and got some awards
during his studentship. He possesses the teaching capacity
in Nyaya and other subjects like Sahitya. He has studied
Vedanta and written some articles in Sanskrit and Tamil. He
has translated into Tamil some Sanskrit works also. His
ability to speak fluently and to write verses in Sanskrit
will be appreciated by every Sanskrit lover. This Sanskrit
translation of the “Thiruppavai Prabandha” will clearly show
his profound knowledge in Sahitya. His knowledge in Nyaya
Sastra, his character, and his endeavour to study the Nyaya
works critically and to analyse the facts stated in them are
to be appreciated. He deserves all encouragement.

-T. Viraraghavacharya

FOREWORD BY

Dr. B. Ramakrishna Rao,
(Governor of Uttar Pradesh)
I am exceedingly happy to introduce this translation into Sanskrit of the exquisite poem “Thiruppavai” by Shri S.N. Shrirama Desikachari of Madras. “Thiruppavai” is a famous devotional poem composed by Andal, otherwise known as Godadevi, who was the foster-daughter of Shri Vishnuchittar or Perialwar, who is one of the famous twelve Shrivaishnava Saints called Alwars in the South. The Alwars and the Nayanmars have been famous Vaishnavaite and Shaivite saints in the South who were responsible for propagating the bhakti cult, which has made the people intensely devotional in their lives. The large number of temples in the South and the millions of people who are devoted to worship in the temples, their maintenance, construction, improvement etc., is an eloquent testimony to the background of the Bhakti Cult, which is popular throughout India, but particularly so in the South.

Andal is supposed to have been found by her foster-father in a Tulasi-garden which he had reared for making mAlAs for the worship of Vatapatra Shayi, the deity at Shri Villiputtur near Tenkasi. Shri Vishnuchittar brought up Andal like his own daughter, and reared in that devotional atmosphere, she grew up into beautiful womanhood coupled with a sense of devotion, which only reminds us of the great woman-saint, of Rajasthan, Mirabai. Vishnuchittar used to offer tulasi and flower garlands to the Deit every evening for worship. Young Andal used to adorn herself with the flower garlands daily before they were taken to the temple for offering without the knowledge of her father. She set to put them on and delight herself by looking into the glass and admiring her own beauty. She was once detected by her father with the garlands on her and looking into the glass. Vishnuchittar was naturally upset and did not take those garlands for offering. The Lord Vatapatrashayi appeared in the
dream of Vishnuchittar that night, and was cross with him that flower garlands were not offered to Him as usual. Vishnachittar with folded hands excused himself by pointing out that they were not offered because they had been polluted by being worn by his daughter. The reply of the lord was that it was that very garland which he loved and that if only garlands worn by Andal were offered he would accept them and not otherwise. This miraculous dream resulted in the recognition by Vishnuchittar of Andal's greatness as a devotee and saintliness. It is believed that ultimately Andal who insisted on getting married only to the Lord Himself, became identified with Ranganatha, the Deity at Shrirangam. The temples of Shri Vatapatra-shayi and Andal are situated in Shri Villiputtur and the custom of sending flower garlands worn by Andal to the Deity of Vatapatrashayi temple, still continues to this day. This legend is one of the many which are characteristic of the bhakti cult and the particular form of upasana which is followed by devotees belonging to the Shrivaishnava Sampradaya of Shri Ramanuja.

This book “Thiruppavai” is a collection of thirty devotional songs said to have been composed by Andal. The songs celebrate the festival of Dhanurmasa, which is held every year in the month of Margashirsha, which has been declared by Shri Krishna to be a favourite with him in the Geetha. Masanan Margashirashomi is what Shri Krishna says and this month is devoted to early rising and worship of the Lord in a form which is peculiar to Shrivaishnavas. Men and women, particularly women, are anxious to rise very early, have their ablutions and bath and engage themselves in a vrata which seems to have been performed by the Gopis in order to win the affection of Lord Krishna. In this poem which is recited one on every day during this month by Shrivaishnava devotees, Andal exhorts the
Gopis and other women to rise early, do their duties and join in the worship of the Lord and win His affection. The poems are exquisite in their sweet Tamil and can compare with the best of devotional songs in any literature. The homely sentiments expressed in the Pashurams or stanzas and the beautiful language in which they are expressed constitute a true representation of what is called anuragabhakti or devotion in the relationship of divine love. This lovely poem has been translated into Telugu and English and probably into other languages. An attempt has been made by Shriramadesikachari to clothe it in simple Sanskrit, which is very faithful to the original Tamil composition. The author is a well-known Sanskrit Pandit, who has been serving the cause of Sanskrit learning for some years. He is a fluent, speaker in Sanskrit and has to his credit some compositions both in Telugu which is his mother-tongue and also in Sanskrit. He has translated many Sanskrit dramas like Mudrarakshasam, Avimarakam, Malathi-Madhavam etc., into Tamil. He has also published many articles in Tamil on Sanskrit writers and Sanskrit literature. As the Secretary of the South Indian Sanskrit Pandits Association for six years, he conducted many conferences and public meetings and organized free Sanskrit, classes for its propagation. I am glad that, Tiruppavai has been translated by him into Sanskrit. I gladly introduce this beautiful poem to readers outside Tamilnad and I do hope that it will rouse interest among lovers of Sanskrit in other languages of the South like Tamil, which has an inexhaustible store of great literature.

B. Ramakrishna Rao
Governor’s Camp, UTTAR PRADESH.

April 24, 1961

Shri V. V. GIRI.
Governor of Kerala
Kerala Governor’s Camp,
MADRAS.

19th April, 1961.

I am very happy to receive a presentation of the Sanskrit version of the poems written by Andal (Tiruppavai) and these thirty poems are a very valuable contribution to Tamil Literature. Shri Sreerama Desikan’s rendering of these poem into Sanskrit will help the whole of India to know the significance and the spirit underlying these poems and he has done a distinct service to that great Andal in getting these circulated throughout India in Sanskrit. Shri Sreerama Desikan is a Sanskrit scholar of very great eminence and he is a Nyaya, Siromani of the Madras University. He is a gentleman of character, integrity, ability and knowledge. I wish him every success in his trying to render his humble service to the country.

V. V. Giri.

श्रीरङ्गतु
श्रीनिवासपरभ्रमणे नमः ।
श्रीगोदावरीविरचित
tiruppavai - पद्यानां संस्कृतश्रोकः

अपताधिका
बैंकुंडः रमया दाक द्वाविभज्जगीपति ।
संसारसागरे मञ्जरी जननां स्मृतवा व्यविन्तयतः ॥ १ ॥

अहां मोक्षवाहीते सागरान्तरभिक्षितः ।
यथा द्वारपि विन्यासमुद्रिष्टवामितानं धुवम् ॥ २ ॥

अवेच सम्भवं भगवानं वैमधवार्गिरासरं वजहुः ।
सरसं नैसमानसस्तनं आवधारः शन्यालिप्यानु गुजन् ॥ ३ ॥

V. V. Giri.

श्रीरङ्गतु
श्रीनिवासपरभ्रमणे नमः ।
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संसारसागरे मञ्जरी जननां स्मृतवा व्यविन्तयतः ॥ १ ॥

अहां मोक्षवाहीते सागरान्तरभिक्षितः ।
यथा द्वारपि विन्यासमुद्रिष्टवामितानं धुवम् ॥ २ ॥

अवेच सम्भवं भगवानं वैमधवार्गिरासरं वजहुः ।
सरसं नैसमानसस्तनं आवधारः शन्यालिप्यानु गुजन् ॥ ३ ॥
અંતરય-નામ: સત્પીલિાધિવસમયવૃત: 
ચિંતાનાશે ચિંતાનાશે ચિંતાનાશે ચિંતાનાશે: || 4 ||
આશી અમાર્થપદ પડાયું: 
ચુંખ તું તું તું તુંના તાં તાં તાં: || 5 ||
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સવા સવા સવા સવા સવા: || 8 ||
અનાપૃષિલુપદતાજે હુલાપાયા હુલાપાયા: 
પૂર્વવસ્થામાલી કૃત્ય દાયા-ની પ્રતય્ય: || 9 ||
અંતગત કચા તા ગોયા સાધય નિશાણી: શુભમ: 
પ્રારથનો શ્ય તૃપ્તિ પ્રતય્ય: || 10 ||
અપૂર્વીકર તદદયના તા પ્રાર્થના સહલા વયથાત: 
કૃવઝું કૃવઝ માર માર દાયા-ની સાધય: || 11 ||
તદશના સાહીત સાહીત વધાર નથી વધાર: 
યા પૂર્વ પ્રતાનિષિલે પ્રયોજન સાપઃ: || 12 ||
સાધય નિવેદ નિવેદ પ્રતાનિષિલે સા: 
યમુના સુખ સુખ આતિ દીક્ષી પક્ષ પ્રકટમ: || 13 ||
પૂર્વવસ્થામાં માર્દી માર્દી પું પું પું પું: 
ાધારિકામાં કૃતના સંસ્થી મનસા સતી: || 14 ||
ઓબુકાલ: કું કું કાયયાત તબ્મિણયા: 
સ્વપ્રેન ઉચ્છું સા ગોયા સર્વ સર્વ સર્વ સર્વ: || 15 ||
મતયા તબ્યે સા ગોયા પ્રયોજન કઠા સ્મૃતમ: 
બિનણા સાધયશાળી હીનભુમિ સુભિની: || 16 ||
અત્ય તનુંપ્રેન શ્રોક: 
યા સ્વય મદના-લય લીટિ રીતીમથી: ||
தப்பாருநிதியினர் செய் தார் பொட்டு மன்: II

காவிலக்கு தீமா உபஸ்஥ாய் போட்டுவகாப் பாறையதி
அன்றி போதியதி - மார்ஜனிக்குரு - தாது இ
மாரங்கள் மார்த் தினக்கின் சுரித்ந வடிமந்தினின்றவிடுத
தம்மதுநாய் பொன்ற் குறுத்ததுபுன: மாடூரின்: பற்றாத I
ஒ: சரவான் சூழுநார் துருண்மிக் மூன்று தச் சோற்றுப் புது:
தம்ம: பிறாவதார் தியாக எக்காகத்தினதி II 1 II

ப்ராதல்பிதியமால்க தாகிலிப்பிக் - வைணவு வாண்பாக்கு - தாது
தே குல்பவளாய் ந: குருது சுக்காசை வகுந்தோ
வாய் முடுகவகாக் போற்றம் தற்போதுபுருநான் விள்ளை
நாம்பிவிவுமி வரிச்சினிய வாய் போர்த்தாங்கே
வாய் நீங்குப்புடாதிபந் தாயார் உடேன் தச் I II

போட்டுவகாசத்தோ கும்ம போற்றே - ஒருரிக் விளக்கு - தாது I

பாதகாண்டசம்பந்தூந்திவர்க் தூத்த பாண்ட் இருள்வர்க்கூறு
அந்தேக்கும் படை ஆலு வாரிக்கு விவாதிக் வைறை

காவோரிடி பக்கா: கிளா மகி செல்வே: சமுக்கா செதூது
தேவே வேதிக் மகிக் மார்கப் ப தண்ண: நித்திரிக் பாண்டு I III

கோப்பே: வர்மகட்டே பாண்டியே பரிசயதே - அருண் மணிகாட்டு - தாது I
தே பாண்டு சமுக்காமல் செவில் போட்ட சமுக்கா தன்
குருது நீலநுற்றார்க்குளிப்பு: இருல்பாந்த்தே: கூறு I

நாம்பிவிவுமி மான்மானே சுற்றுே வர்த்த தாம்
நால்வா தன் சமாதி சுருக்கியின் துடு மும்பே வைறை I IV

பாதகாண்டசம்பந்தோ கும்ம குளிர்நியேற்றுத்தமால் - மெல்லும் முறு - தாது I
ச மெல்லபினமானுண்டு பிரிவா: ச மெல்லும் ஜாப்பே
எ பாண்டு முருக்கா மாவை முருகீதே நகரிக் கூறு I V

மதராம்மாரூர்கு குளிர்நியேற்றுத்தமால் - மெல்லும் முறு - தாது I

தேவை ந: குறுது சுக்காசை வாண்பாக்கு பிரிவு: குண்டு

அந்தேக்கு இரண்டு குடும்ப பிள்ளையாலும் வாழுதல்: I P I

காவோரிடி இரண்டும் குளிர்நியேற்றுத்தமால் - புண்ணிக் விளம்பிய குண்டு - தாது I

தேவை ந: குறுது சுக்காசை வாண்பாக்கு பிரிவு: குண்டு

தேவை ந: குறுது சுக்காசை வாண்பாக்கு பிரிவு: குண்டு

தேவை ந: குறுது சுக்காசை வாண்பாக்கு பிரிவு: குண்டு
અનાય કાર્યક્ષતાપયત - કીર્તુ કીર્તુ - હિત ।
બૃહત ભજનલગ્નાતિનદાન્ તરીકુ બૃહતીતમૂન ।
ગોથ: કુંજકેશયાત્મકાસાંતા માગુજ્યાત પૂત ।
બંધનચત ધર્મહૈ તૈ જનાતા શભાંષ વટ્ટેજાં
બૃહસપત્વસ્તી ન દી નિશામત્ય પચો શુભે ॥ ૩ ॥
અેંકા અપરા પ્રભોયાત - કીરતનમૂ - હિત ।
દૃશ્વય પ્રાથય પ્રકલ્પ તદ્વસ્ત સુદુંધયીયમકાના માધા: ।
ધાવણનેકતા તું તું કાલનિદિયા નેવ વરતામેડ ।
સાથે સશ્કરીય: વનવનના સમા: સયપવિશે: ગોથી: ।
પ્રાસા મરમા ડી નેતુ મુખનિષદને કૃષ્મિયયો: સુદુંધ ॥ ૮ ॥
ગોપાકખયાયમાં અપરા ગોપિકા ઉદ્ભવ પિત: - તુમાજી માટું - હિત ।
પલંજુ ભારુખીયંતિ પુષ્ટથા વાપું
નિભાષિ ક્ષેયવે ક્ષેત્રુગાં તયા ક્ષેપ્મણ્યા ।
મુક્ષ ડી પણ નયા તસ સંત સયાય ચાલાર્વ ગતા
ડર વા કીલત માગન કદિરમિમા ક્ષેપ ત્વયયાપ પ્ર: ૬ ॥
ગોપિકામેંક અપરા પ્રભોયાત - નોગ સ્વરયય - હિત ।
અસમા પરદ્યપીન તુવ્યીયુ મૌલીના શાશ્વિયા
વસનો શયાસોહ: સિ વિજિતો નિદ્રાપરીકાયિયો ।
સન સ્વયંચારણચાલ્ય મહતી નિદ્રામધાઈ નુ તે
સે તય સ્વયિનીયુઃ કુલવી સમાધાયમાનતં મુક્ષ: ॥ ૧૦ ॥
ગાડ મદનનારૂ મમનમયજિના અનય ગોથી ઉદ્ભવ પિત - કૃષ્મિયો - હિત ।
સમાયત તશ શાહનાયયી હુલાયુ: પુલિદે
વશેલફમણગ્રામપ્રવસમયે મયૂરીનિમે ।
સયદે સમુસુખયયા જયથાસમય ભજન્ય કર્ત: ।
નોટિકાપશ્યી મુલયાયસભિતા ડી મદનસર નિદારય ॥ ૧૧ ॥
અનય કાયમિતુ ગોપિકા ઉદ્ભવ પિત - કૃષ્મિયય - હિત ।
બાહુલ્ય: પસારાયો: સુધીિયો-કૃ: પથસ્તા-સયાય - ગુલાસકારશાણિયયુઃ પંચનિબલગાયય્ય: 
સમવસા: ॥
Fluttering on the wings of other avatars is a common theme in the Tiruppavai. The following is a translation of some verses from the Tiruppavai in the Tamil language:

Verse 12:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય નવાસ નવાસ નવાસ \]

Verse 13:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય નાયકનાય્ય નાયકનાય્ય \]

Verse 14:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય નાયકનાય્ય \]

Verse 15:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય નાયકનાય્ય \]

Verse 16:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 17:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 18:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 19:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 20:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 21:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 22:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 23:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 24:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 25:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 26:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 27:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 28:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 29:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 30:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 31:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 32:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 33:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 34:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 35:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 36:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 37:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 38:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 39:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]

Verse 40:

\[તદ્ુદ્ુદાપૂર્વાક નાયકનાય્ય \]
અસમાનતિત ક્ષેત્રના માધ્યમબદામ કનતાય સ્વયં સુગીતી

કૃણંતમણ હસારકિરિણ સુભાષ્યકલ્પનો પ્રવૃત્તિ ॥ ।

નીવાદવી પુરસ્કાર કૃણાસભામ મૂલ્ય પણી - કૃણ વિષયક - હિત ।

પણું પ્રમુખ પણાદી સંગ્રહ કાનતના સંગ્રહ -

વિનાશખેત્રમાં બજેણ વાચ હાથલ પે ॥ ।

દેવિ ત્વ ન લેખકની સ્વશાસનકાયત દાયકુથીત

ટ્વે તે તાજની સંવેદના તવ ન તમો ૧૮ ॥

શ્રીપણ્ડી કૃણાસભામ ગોપિકા: પ્રણોધયનિ - મુજ્જતંનું - હિત ।

શૈલી પન્થયકામે પુસ્ત ગાય તાવાંલીફદા -

કાલનાટક હેન્સલાનાટ્રણ સ્વયં નમૂના ।

પ્રોઝ વિદ્યાકી બ્રહ્મકાય તે લગ્ન ન: ॥

કૃણાસભામ ગોપિકા: પ્રણોધયનિ - અંધ કલ્કુણુ - હિત ।

આપું પ્રસૂતાનું ઘટનું ભાજપથી બણિજ્યયું:

લેખકી ગુજરાતી યોગિકની ગોપસભ તસ્તામાજ ।

દીર્ઘકાયકારસાક્ષાત્રાત્મકપ્રણાપનિદિક

પ્રામાં: અં: ભ્રમતફાંવદ જગડીય પ્રુદ્ધયસ્વ બો ॥ ૧૮ ॥

અશ્રુદ્વારા બજગનું સંવેદના તમારી તખદાનને - આખરું વા - આખા-હિત ।

નાદક્ષત્તિચાર્યવિરુદ્ધકત ભિત્તનાપુષપ-

અડાન ન પલસુરભ તથય: કે તે કડકશા: શાહે ॥

અવિશેષમાંચિતાકેણ-ચિતકાંતાવ્રધાને મનાકુ ગેદુભયા-

નસાતુ પશ્ચિમ નસાપનિશા: યાં પ્રદૃષ્ટ વચમ ॥ ૨૦ ॥

ગોપાલસંહ: કૃણાસભામ સ્વાગમ નવાંધન હિત ।

ઉપશ્રીમૃદ્રકન-રકેઠાયલ સંખ: પ્રભુધી તથય

ચુઢું પાશ્ચાત ડેરસવચા આગેચસ્વીરાન ગુમ્મા ।

આસત્રોવવિભિંકત: સુવિભૂત નીચસાં મહાદની

પ્રામાં: અંગું વિવૃત કૃણાસભામ અંદરાં ॥ ૨૨ ॥

બજળત કૃણસભ દૃષ્ટિસદૃષ્ટિકારાય પ્રજાસિખ પ્રકુલા -

પ્રાયોગને - અનુપ કૃણું પામણાંય - હિત ।
தூத்தியாத்தானாதிகாதன் தவ்விக்கோன் வர்த்தை

வாட்காக்குரிவிக்கிணிக்கு சான்முத்த் பிறைத்தாய் போல் ।

த் தொக்கைற்றுப் புத்தகத் துணைய முட்டாய் இதன்

- மேற்புற தானா தம் வேதாயிருக்கும் தொட்டோப்பித்தம் ॥ 28 ॥

வல்லா: சுந்தரகாரான் வாஸ்து நிவேதத்தின் - அச்சம் மினையம் - இளை ।

சாந்திசைராசுபவிசிதர் தமிழ்வாய் புரட்சிக் கூண்கும் வேண்டும் ।

தொக்கைய தம் நிறுத்தவேதாதிக்கும் வாழ்விற்கு ।

மற: பத்தாயிக் குடும்பங்கள் இல்லாத புத்த கால் ॥ 28 ॥

ஜோவிக்கா: நேமதமா பிற்றாத்தான் பிற்றாத்தின் - மாது முழுக்கு - இளை ।

நரேந்திரவாடாவன் நந்தமனே பிற்றாரினான் திருப்பா பழுது புண்டராண்

தெய்யமார் படைத்தான் பழுது பழுது பிற்றாரினான் வேண்டும் ஜனாய் ।

அதுதவாமாதுமாறித்தம் வாய்வார் திருத்தை ।

தொக்கைய வான்னாத்த தொன்றின் நிறுத்தவேதாதிக்கும் - குடும்ப வேலாம் - இளை ।

து நோயர்சுவாமி பிற்று பிற்று சுத்தார் பழுது வாய் வாய் பழுது ।

லயாஜுதர்காற்கூர்பாற்றான் புரோஷ தம் வார்த்தை ।

வாட்காவு குருது புத்துச்சுகி பேர்கள் வாய்வார் இல்லாத வேடா ॥ 28 ॥

பரிதமக்காத ஜோவிக்கா: பொருத்தி அபராத்தானள் வாய்ந்தே - கர்வேகு பிள்ளை வேலா - இளை ।

ஜோவிக்காவிய இரு வாழ்த்துக்கர் ஜோவிக்காரான் சுற்று

சேன் ப்ராதநூற்று மூன்று பழுது சும்பா சில் தே ।

அச்சம்: பிற்று குரு ஜோவிக்காரினதவா மாட்டையார் ।

மன்னு முகு வாய்வுக்கைத்தம் இங்கு பழுத் பாறை பாறை ॥ 28 ॥

அடையாளா ஐதிகானப் பச்சையாண் சம்பாந்து சம்பாந்து வாய்வுக்கைத்தமதுமாட்சும்

சான்று - கிளாயம் கை வேண்டும் - இளை ।

குரு ப்ராதநூற்று மூன்று பழுது சும்பா சும்பா சும்பா சும்பா சும்பா

ஜோவிக்காவிய பத்தாயிர வாழ்வாரியற தூத்துத்து மறையார்

மண்டர் முகு வாய்வுக்கைத்தம் இங்கு பழுத் பாறை பாறை ॥ 28 ॥
तिरुप्पावै अनवरतारिकासिताः

तिरुप्पावै अ-नर्मधन्य हुनिं जूते - वर्तककर्मु कृं रन माधवने- धति ।

विश्राम्यानिधानान्वयवनि: संस्तुत्य धामोर्ते
प्रामा चतुर्साडिक्क कृतिमिन्म गोदामित्या कृतम् ।

श्रीवीरराघवार्णां उत्तमूर्चर्कृतम्
अवतारात्रान्वयनेवासी अयध्य जनः ॥

वर्तानित्वदुः निन्द्यु वाल्य श्रीमाधिलिकः
व्यतानित्व श्रीगदेवाः कृतिशुभाम् ॥

श्रीगदेवाः नमः

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tiruppAvai shlokAH with avatArikA

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Please send corrections to sanskrit@cheerful.com