

# THIRUMANGAI AZHWAR'S THIRUKKURUNTHAKAM



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## THIRUMANGAI AZHWAR VAIBHAVAM



Parakalan at Ahobilam

Thirumangai Azhwar was the last of the Twelve Azhwars. His Taniyan is:

**KaarthikE KrittikA Jaatham chathushkavi SikhAmaNim**

**ShaDprabhandha kruthaM Saarnga-mUrthim kaliyamAsrayE**

Thirumangai Azhwar known as Kaliyan, Parakalan was born in Nala samvathsaram, VrischikA Maasam, PourNami dinam. It was a Thursday and Krittika Nakshathram was in ascendance. His place of birth is Thirukkurayaloor near ThiruvAli-Thirunahari. His given name at birth was Neelan. He was born in Chathurtha VarNam and he mastered svakula Vidhyai of DhanussAsthram. With his mastery of archery and weapons handling, he was formidable in fights. He became a chieftain of a district in the kingdom of ChOLAs and served the ChOLA king. He had four ministers with the names of ThALUthuvAN, Neer-mEl NadappAn, Nizhalil MaRaivAn and ThOIA Vazhakkan. With their help and the carrying power of his horse with the name of AadalmA, Neelan was able to drive away many enemies of the ChOLA king and enjoyed an honoured status in the ChOLA Kingdom.

Meanwhile, in a nearby village, there was a female child born as BhUmyamsai in an Aambal pond (Kumuda saras) and a Vaisyan took that child home and adopted it as his own. This child grew to be a beautiful maiden named Kumudavalli. The parents were worried about finding a suitable bridegroom for their daughter. Friends of Neelan mentioned to him about the extraordinary beauty of Kumudavalli. Neelan rushed to the house of the parents of Kumudavalli and requested the father to give his daughter away as his bride. The father asked his daughter



about her consent and she replied that any one whom she could marry should have VishNu Chinham (SamAsrayaNam), VishNu Bhakthi and should in addition perform TadiyAraadhanams for the BhagavathAs.

Neelan was smitten with love for Kumudavalli and agreed to her conditions. He went to the Sannidhi of ThirunaRayUr PerumAL and prayed for SamAsrayaNa BhAgyam. ThirunaRayUr Nampi consented and pressed the disc and conch on the shoulders of Neelan, presented ThirumaNN Kaappu and initiated Neelan into the meaning of Thirumanthiram. All of these happenings were not visible to the archakAs and the sEvArthis of ThirunarayUr Nampi. Neelan was blessed to receive SamAsrayaNam from the very hands of the Lord and returned home as a Sri VishNavan, wedded Kumudavalli and began the TadiyArAdhana kaimkaryams.

The spies of ChOLa Raaja reported that Neelan was spending a lot of the revenues due to the



Kumudavalli Devi with Neelan



king in TadiyArAdhanams. The angry king ordered his soldiers to capture Neelan and bring him to the court. Thirumangai Mannan confronted the soldiers sent by the king and drove them away. The king himself came to fight Thirumangai Mannan and proved to be no match for his heroic commander. The king also had to withdraw from the battle. The king however tricked Thirumangai with conciliatory words and had him imprisoned. Thirumangai was very sad over the interruption to his TadiyArAdhana Kaimkaryam and during his dream inside the prison, Lord VaradarAja appeared before him and instructed him to come to Kaanchi to recover buried treasure close to His temple and gain his release from the prison.

Next Morning, Thirumangai proceeded to Kaanchi with a court servant, worshipped Lord VaradarAjan and dug up the treasure pointed out by the Lord. He returned the funds used from the treasury of the king for TadiyArAdhanams and used the rest of the funds for the future Kaimkaryam.

Soon the extra funds from Kaanchi were used up and Thirumangai had shortage of funds to carry on his TadiyArAdhanam. With the counsel of the ministers (asAdhubhyO arTam aadhAya Saadhubhyas sampracchathi), Thirumangai appropriated funds from avaishNavAs and fed the VaishNavAs. Thirumangai did not touch any VaishNava dhanam. One day, Thirumangai did not encounter any avaishNavAs to gather money for the TadiyArAdhanam and was very sad about the interruption to his Kaimkaryam.

The Dhivya Dampathis saw the plight of their Bhakthan and appeared before him as a rich avaishNava, newly-wedded couple. Thirumangai was happy to see them adorned with rich jewellery and ornaments. He robbed them and put all his plunderings in a box and tried to lift that box so he can go back to his village. Thirumangai could not lift that box, however much he tried. He was angry and thought that the bridegroom had cast a spell that made the box unliftable. Thirumangai drew his sword and demanded that the bridegroom reveal to him the manthram that he (the Bridegroom) had used to make that box super heavy. The bridegroom laughed and addressed Thirumangai as "Namm KaliyA" and asked Kaliyan to come closer so that he can repeat the manthram into Kaliyan's ears. Lord Sriman NaarAyaNa recited the Moola Manthram in the ears of Kaliyan and blessed him with His Sevai with MahA Lakshmi and His parijanams. Thirumangai Mannan became at that instant Thirumangai AzhwAr and performed SaraNagathi at the sacred feet of the Dhivya dampathis. The AanandhAnubhava PravAham of Thirumangai found its release through Six Prabhandhams, which serve as the six angams for the four Tamizh vedams of Swamy NammAzhwAr. These Six prabhandhams set in the four modes of poetry known as Aasu, Chithram, Madhuram and Vistharam and earned him the name of Naalu Kavi perumAL. These six prabhandhams extolling Bhagavath GuNAnubhavam, SaraNagathi and Bhagavath-BhAgavatha kaimkaryams are:

1. Periya Thirumozhi
2. ThirukkuRunthANDakam
3. ThirunedunthANDakam
4. ThiruvEzhukkURRirukkai







## 5. SiRiya Thiudadal

## 6. Periya Thirumadal

Thirumangai AzhwAr performed MangaLAsAsanam for 86 of the 108 dhivya dEsams. He performed many kaimkaryams such as the building of the ramparts for the Srirangam temple, construction of the dasAvathAra sannidhi at Srirangam and the creation of the Thiruadhyayana Uthsavam at Srirangam. He ascended to Parama Padham from the dhivya desam of ThirukkuRunkudi.

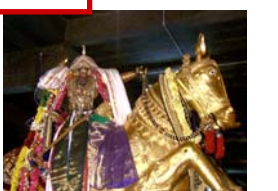
Let us reflect upon one of the ThirukkuRumthANDaka Paasurams at the conclusion of this short celebration of the vaibhavam of this great AzhwAr:

நின்ற வினையும் துயரும் கெட மாமலர் ஏந்தி,  
சென்று பணிமின் எழுமின் தொழுமின் தொண்டீர்காள்,  
என்றும் இரவும் பகலும் வரி வண்டு இசை பாட,  
குன்றின் முல்லை மன்றிடை நாறும் குறும்குடியே

NinRa Vinayum Thuyarum keda Maamalar-yEnthi,  
senRu paNimin yezhumin Thozhumin ThoNDIrkaLL,  
yenRum iravum pahalum vari vaNdu isai paada,  
kunRin Mullai ManRidai nARum KURUMKUDIYE

Thirukkurnthaandakam of Thirumangai has 20 moving verses celebrating the rakshatvam of Sriman Narayana and the Maha Viswasam of the Azhwar. After his deep immersion in the mysteries of the Ashtakshara Maha Mantram of the Lord and after visiting the many Divya Desams, at the end of Periya Thirumozhi, Thirumangai is in a mellow mood. In the pasurams of his Periya Thirumozhi, he expressed his fear of being caught in the snares of Samsara and rebirth and cried aloud for the Lord's boon of Moksham. The Lord wanted to enjoy few more Pasurams from his dear Bhaktha and therefore did not respond to the fervent plea of the Azhwar. In his desperation, the Azhwar engaged in a strenuous effort to enjoy the auspicious qualities of the Lord by mind, body and speech in Thirukkurnthaandakam and declared his utter servitude to Him under all circumstances. As a result of this exercise, he got his boon of Moksham and overcame the afflictions of Samsara. He continued on in Thirunedunthaandakam and although there is no clear proof, Thirunedunthaandakam might have been the last work of Thirumangai judging from the mood of the two Thaandakams.

Another school of thought centers on the theme that Sriman Narayana blessed the Azhwar at the end of Composing Periya Thirumozhi and presented himself before him and blessed him. This school believes that the joyous outpourings of the Azhwar in Thirukkurnthaandakam is a reflection of the ecstatic state and the mindset of the Azhwar. Independent of the correctness of one point of view or the other, the verses of Thirukkurnthaandakam is testimony to the







unshakable belief of the Azhwar in the Rakshakatvam and Bhaktha Vaatsalyam of Sriman Narayana. Thirukkurnthaandakam also houses the Mangalasaasanam of the Azhwaar for the Archamurthys of Srirangam, Thirukkudanthai, Thirupper Nagar, Venkatam, Thirukkandiyur, Thirukkadanmallai, Kacchi and Thirumayyam. The Azhwaar seems to point out that the Murthy Jnanam is essential even after understanding the means (Upaayam) and Target (Upeyam) aspects of Saranagati. There are pasurams in Thirukkurnthaandakam that capture the mood of Nirvedam where the Azhwaar laments over the time lost in chasing the transient pleasures of life instead of reflecting on the holy feet of the Lord. Like Nammazhwaar, He recognizes that the thought of the Lord and the experience of His Kalyana Gunaas are his food and Water (UNNum Sohr and Paruhum Neer). His celebration of the Bhakti Yogam in one of the Pasuram is a marvel from the point of succinct capture of the essence of this Yogam. He answers the Rg Vedic Question: “Kasmai Devaaya Vidhema”. To which God shall we offer our offerings and obeisance is the question rose by the Rg Veda mantra. Like Nammazhwaar, Thirumangai states unambiguously that Sriman Narayana is the God, who is the supreme principle and the adoration of HIM is the highest rite (charya) to enjoy Moksha Sukham (eternal bliss).

In the following sections, I will focus on the highlights of the twenty pasurams of Thirukkurnthaandakam.



**FIRST PASURAM:**

நிதியினைப் பவளத் தூணை\*நெறிமையால் நினைய வல்லார்,\*  
 கதியினைக் கஞ்சன் மாளக்\*கண்டுமுன் அண்டமாளும்,\*  
 மதியினை மாலை வாழ்த்தி\*வணங்கியென் மனத்து வந்த,\*  
 விதியினைக் கண்டு கொண்ட\*தொண்டனேன் விடுகிலேனே

nithiyinaip pavaLath thooNai neRimaiyAl ninaiya vallAr,  
 kathiyinaik kancan mALak kaNtumun ANta mALum,  
 mathiyinai mAlai vaazhththi vaNangkiyen manaththu van^tha,  
 vithiyinaik kaNtu koNta thoNtanEn vituki lEnE 1



En manaththu vantha vidhi - pEraruLaLan



It is a marvel from the poetic point of view. The rhyming is perfect. The first word of each of the four lines of this Pasuram rhymes perfectly with one another, while incorporating deep meanings inside them. The words are Nidhiyinai, Gathiyinai, Mathiyinai and Vidhiyinai.

He equates in the first word of Thirukkurnthaandakam that the Lord is like a Nidhi in the spirit of Upanishad that described the Lord in his Antharyami state as Hiranya Nidhi or the golden Treasure.

The Second line starts by pointing out that he is the Gathi. This word Gathi is a Sanskrit word originating from the Root Gum, which means accessible, approachable, fit to be practiced or aspired as the ultimate goal of one's existence on this earth. It also means the supreme Lord, who is the one, who creates and protects all Jivans and blesses one with Jnana.

The third line of the first Pasuram starts with the Word Mathiyinai. AaLum mathiyinai is the context in the Pasuram line. The reference in one interpretation is to Varaha Sarama Slokam, where he says "Aham Smaraami ". Mathi stands for mind or mental disposition. His mind set is to think of his Bhaktha at the time, when latter is like a stone or wood during the last moments of his life and is unable to think of the Lord. He not only thinks of His Bhaktha at that time, but leads him to Vaikutam by hand.

The last line starts with the word Vithiyinai. Vithi stands for the Parama Purusha or Devathidevan. Azhwaar qualifies this PeraruLaLan as "En manaththu vantha vithiyinai". He describes the Lord as the one, who enthroned Himself in his mind and sanctified it. The Azhwaar says that he conducted Mangalaasaasanam for the Lord residing in his mind and prostrated before Him through the words "Vaazhtthi VaNangi". He concludes this sublime pasuram by stating that he will never ever leave that Lord, whom he has discovered as the resident of his heart and to whom he has saluted and offered his deep devotion. He says "ThondanEn VidugilenE". I, your servant will not let go of your holy feet. Mahaviswasam of the Azhwaar is abundantly clear here.





## SECOND PASURAM:

காற்றினைப் புனலைத் தீயைக்\*கடிமதிள் இலங்கை செற்ற-  
ஏற்றினை,\* இமயம் மேய\*எழில்மணித் திரளை,\* இன்ப-  
ஆற்றினை அமுதம் தன்னை\*அவுணன் ஆருயிரை உண்ட-  
கூற்றினை,\* குணங்கொண்டு உள்ளம்\*கூறுநீ கூறுமாறே

kARRinaip punalaith theeyaik katimathi Lilangkai seRRa  
ERRinai, imayam mEya azhilmaNith thiraLai, inpa  
ARRinai amuthan^ thannai avuNanA ruyirai yuNta  
kooRRinai, kuNangkoN tuLLam kooRun^ee kooRu mARE. 2

This one also has similar meaningful rhymes at the beginning of each line. The words are KaaRRinai, YeRRinai, AaRRinai and KooRRinai. KaaRRu stands for the Lord, who is the force behind the wind or Vayu or KaaRRu. He is the force, by which the wind blows, the water wets and the fire burns according to the Upanishads.



pOrERu - Vijayaraghavan KaNNAdi Sevai





YERRInai stands for the Sanskrit word "Purusharshaba" or the bull among men or the Parakramasaali. Thirumangai saluted Vijaya Raghavan of Thirupputkuzhi as "PoRERu" or as the valorous Bull of Thirupputkuzhi. Following along these lines, Swami Desikan saluted the PoRERu of Thirupputkuzhi as 'Aahava Pungavan' and 'RaNapungavan'. Thirumangai has the Rakshakatvam of Vijayaraghavan in mind here in the spirit in which Hanuman saluted him in Sundara Khandam: "Baahucchaayam Avashatbdho Yasya Loko Mahaatmana:"

Hanuman says that Raman is the one powerful Lord, who with the shadow of his hand offers protection to the whole world from all types of Fears. Thus YERRinai stands for the Lord's mighty Valor to rescue the Prapannas from all kinds of calamities.

(Inba) AaRRinai is the beginning of the third line of the Pasuram. Here, He is saluted as the Bliss-yielding River of Nectar or Aaraavamudan. Here, Azhwaar recognizes the Lord as the first and foremost essence of life, the life giving, thirst quenching, the blissful nectar as. Visualized by the Rg Veda Mantram(I.31.1).

(avuNan Aruyir uNda) KooRRinai is the first word of the fourth line of the second Pasuram of Thirukkurnthaandakam. KooRRu stands for Yaman or the one, who takes away life. Here the Lord's destruction of the evil ones like Hiranya Kasibhu is referred to. Here the Dushta Nigraham aspect of the Lord is saluted.

After Praising the Antharyaamitvam, Valor, Blissful nature and the Power to destroy evil ones, Azhwaar converses with his mind and asks it to persist in offering praise to the Lord of so many auspicious attributes.



### THIRD PASURAM:

பாயிரும் பரவை தன்னுள்\*பருவரை திரித்து,\* வாநோர்க்-  
காயிருந்து அமுதம் கொண்ட\*அப்பனை எம்பிரானை,\*  
வேயிருஞ்சோலை சூழ்ந்து\*விரிகதிர் இரிய நின்ற,\*  
மாயிருஞ்சோலை மேய\*மைந்தனை வணங்கி னேனே.

pAyirum paravai thannuL paruvarei thiriththu, vAnOrk  
kAyirun^ thamuthang koNta appanai empi rAnai,  
vEyirunsOlai soozhn^thu virikathi ririya ninRa,  
mAyiruncOlai mEya main^thanai vaNangi NnEnE. 3

Here, Azhwaar says that he prostrates before the Lord of Thirumaalirumsolai to the limits of his physical strength. The first Pasuram dealt with Maanasa Kainkaryam. The Second covered the Vaachika Kainkaryam. The third Pasuram concludes with the Kaayika Kainkaryam. Thus, Azhwaar salutes the Lord through his Mind (Manas), Speech (Vak) and Body (Kaayam).



mAyirunchOlai mEya maindhan



#### FOURTH AND FIFTH PASURAMS:

கேட்கயான் உற்றதுண்டு \* கேழலாய் உலகங்கொண்ட,\*  
பூக்கெழு வண்ணனாரைப் \* போதரக் கனவில் கண்டு,\*  
வாக்கினால் கருமந் தன்னால் \* மனத்தினால் சிரத்தை தன்னால்,\*  
வேட்கை மீதூர வாங்கி \* விழுங்கினேற்கு இனியவாறே.

kEtKayA NnuRRa thuNtu kEzhalA yulakang koNta,  
pookkezhu vaNNa nAraip pOtharak kanavil kaNtu,  
vAkkinAl karuman^ thannAl manaththinAl siraththai thannAl,  
vEtkaimēe thUra vAngki vizhungkinER kiniya vARE. 4



Thiurmangai Azhwar at Thiruvali Thirunagari





இரும்பனன்றுண்ட நீர்போல்\*எம்பெருமானுக்கு, எந்தன்\*  
அரும்பெறல் அன்புபுக்கிட்டு\*அடிமை பூண்டு உய்ந்து போனேன்,\*  
வரும்புயல் வண்ணஞரை\*மருவியென் மனத்து வைத்து,\*  
கரும்பினின் சாறு போலப்\* பருகினேற்கு இனியவாறே

irumpanan RuNda neer\_pOl emperu mAnukku, enRan  
arumpeRa lanpu pukkit tatimaipooN tuyn^thu pOnEn,  
varumpuyal vaNNa NnArai maruviyen manaththu vaiththu,  
karumpinin sARu pOlap parukinER kiniya lARE 5

The full blossoming of the Bhakthi of the Azhwaar is revealed here. In the fourth verse, Azhwaar declares like his Guru Nammazhwar that Lord is the "UNNum Soru", his food. He says that the spontaneous mercy (Avyaja Karuna) of the Lord permitted him to "devour" Him, when he presented Himself before the Azhwaar. In the fifth Pasuram, Thirumangai states that the Lord is the "Paruhum Neer", the water that he drinks. Since the Lord is the Insatiable Nectar (Aaraavamudan), Azhwaar says that he devours that nectar of a drink ceaselessly.



KaRumbiniR sARupOl (Insatiable Nectar) - Sarangapani



## SIXTH PASURAM

மூவரில் முதல்வனாய்\*ஒருவனை உலகங் கொண்ட,\*  
கோவினைக் குடந்தை மேய்\*குருமணித் திரளை,\* இன்பப்-  
பாவினைப் பச்சைத் தேனைப்\*பைம்பொன்னை அமரர் சென்னிப்-  
பூவினை,\* புகழும் தொண்டர் \* என்சொல்லிப் புகழ்வர் தாமே?

moovaril muthalva nAya oruvanai yulakaNG koNta,  
kOvinaik kutan^thai mEya kurumaNith thiraLai, inpap  
pAvinaip passaith thEnaip paimponnai yamarar sennip  
poovinaip, pukazhum thoNtar ensollip pukazhvar thAmE? 6

Lord's Paratvam (Para vasudeva Tattvam) and Sowlabhyam (Easy accessibility) are saluted here. Azhwaar describes the Lord of Thirukkudanthai with choice eulogies and then says that both he and the Bhakthas are at a loss to find words to adequately praise Him.



Lord of ThiruvEnkatam

## SEVENTH AND EIGHTTH PASURAMS:

இம்மையை மறுமை தன்னை\*எமக்கு வீடாகி நின்ற,\*  
 மெய்ம்மையை விரிந்த சோலை\*வியன் திருவரங்கம் மேய,\*  
 செம்மையைக் கருமை தன்னைத் \* திருமலை ஒருமையானை,\*  
 தன்மையை நினைவார் எந்தன் \* தலைமிசை மன்னுவாரே.

immaiyai maRumai thannai emakkuvee tAki ninRa,  
 meymmaiya virin^tha sOlai viyanthiru varangkam mEya,  
 semmaiyaik karumai thannaith thirumalai orumai yAnai,  
 thanmaiya ninaivA renRan thalaimisai mannu vArE. 7

வாணிடைப் புயலை மாலை \* வரையிடைப் பிரசம் ஈன்ற,\*  
 தேனிடைக் கரும்பின் சாற்றைத் \* திருவினை மருவி வாழார்,\*  
 மானிடப் பிறவி அந்தோ! \* மதிக்கிலர் கொள்க,\*தம்தம்\*  
 ஊனிடைக் குரம்பை வாழ்க்கைக்கு \*உறுதியே வேண்டினாரே.

vAnitaip puyalai mAlai varaiyitaip pirasam eenRa,  
 thEnitaik karumpin sARRaith thiruvina maruvi vAzhAr,  
 mAnitap piRavi yan^thO! mathikkilar koLka, than^tham  
 Unitaik kurampai vAzhkkaik kuRuthiyE vENti NnArE. 8

Sri Ranganathan and the Lord of Thiruvenkata are saluted here. The greatness of Bhagavathas is also saluted by the Azhwaar, who declares that the feet of the Bhagavathas of the Lord always adorn his head. In the Eighth verse, he pities those, who do not understand the uniqueness of the Bhagavathas or their relationship to the Lord have wasted their lives as Human beings and may as well be born as birds or animals. Azhwaar is disgusted with such people.



### NINTH PASHURAM

உள்ளமோ ஒன்றிதில்லாது \* ஓசையில் எரிநின்றுண்ணும்\*  
கொள்ளிமேல் எறும்பு போலக் \* குழையுமால் எந்தன் உள்ளம்,\*  
தெள்ளியீர்! தேவர்க்கு எல்லாம் \* தேவராய் உலகம் கொண்ட-  
ஒள்ளியீர்,\* உம்மை அல்லால் \* எழுமையும் துணையிலோமே.

uLLamO onRil nillAthu Osaiyi Nnerin^in RuNNum  
koLLimE leRumpu pOlak kuzhaiyumA lenRa NnuLLam,  
theLLiyeer! thEvark kellAm thEvarAy ulakam koNta  
oLLiyeer, ummai yallAl ezhumaiyum thuNaiyi lOmE. 9

Here he thinks that life spent among the unfortunate people like the ones described above is like an ant caught between the fire at both the end of the stick and that he will stay away from such people and seek only the Lord as his company always.

### TENTH PASURAM

சித்தமும் செவ்வை நில்லாது \* என்செய்கேன் தீவினையேன்,\*  
பத்திமைக்கு அன்புடையேன் ஆவதே\* பணியாய் எந்தாய்,\*  
முத்தொளி மரகதமே! \* முழங்கொளி முகில்வண்ணா,\*என்-  
அத்த! நின் அடிமை அல்லால் \* யாதுமொன்று அறிகிலேனே.

siththamum sevvai nillA thenseykEn theevi NnaiyEn,  
paththimaik kanpu taiyEn AvathE paNiyA yan^thAy,  
muththoLi maratha gammE! muzhangkoLi mukilvaN NA,en  
aththa!nin Nnatimai yallAl yAthumon RaRiki lEnE. 10

Here Azhwaar calls with affection the Lord as "EN Attha", my affectionate Master. He confesses that he mind is unsteady and runs from one thought to the other. What can I do? Please bless me to have unwavering devotion to You and You alone! My father! I do not know of anything other than eternal servitude to you.



## ELEVENTH PASURAM

தொண்டெல்லாம் பரவி தின்னைத் \* தொழுதடி பணியுமாறு-  
கண்டு, \* தான் கவலை தீர்ப்பான் \* ஆவதே பணியா எந்தாய், \*  
அண்டமாய் எண்ணிசைக்கும் \* ஆதியாய் நீதியான, \*  
பண்டமாம் பரம சோதி! \* தின்னையே பரவு வேனே.

thoNtellaAm paravi ninnaith thozhuthati paNiyu mARu  
kaNtu, thAn kavalai theerppAn AvathE paNiyA yen^thAy,  
aNtama yeNti saikkum AthiyAy neethi yAna,  
paNtamaAm parama sOthi! ninnaiyE paravu vEnE. 11

Here, the Azhwaar begs the Lord to bless him so that his Mind, Speech and the Limbs will be engaged in HIS service forever.

## TWELFTH PASURAM

ஆவியை அரங்க மாலை \* அழுக்குடம்பு எச்சில் வாயால், \*  
தூய்மையில் தொண்டனேன் நான் \* சொல்லினேன் தொல்லை நாமம்\*,  
பாவியேன் பிழைத்தவாறென்று \* அஞ்சினேற்கு அஞ்சலென்று\*  
காவிபோல் வண்ணர் வந்து\* என் கண்ணுளே தோன்றினாரே

Aviyayai yarangka mAlai azhukkuram pessil vAyAl,  
thUymaiyil thoNta NnEnn^An sollinEn thollai nAmam,  
pAviyEn pizhaththa vARen RancinER kanca lenRu  
kAvipOl vaNNar van^then kaNNuLE thOnRinArE 12

This is a grand verse or a verse with ennobling thoughts. His humbleness/helplessness (Kaarpanyam) blossoms into the next stage of Saranagathi, Viz., and Mahaviswaasam. He says: I, the Egotist, who is not pure of thought with my unclean body and mouth, recited HIS ancient and Sacred Mahamantram. I was afraid of having engaged in reciting His Mantram in my unclean, unfit state. To my utter surprise, the most merciful Lord appeared before me and told me not to be afraid. I was overcome by this experience and closed my eyes out of fear. Lo and Behold! He entered into my closed eyelids and appeared before my eyes there. Here, he





Aranga mAl

points out that the Lord is resident at Srirangam to give hope to people that they do not need to worry about their state of perfection and that he will bless them and come to their side, when they make even a meager effort.



**THIRTEENTH PASURAM:**

இரும்பனன்றுண்ட நீரும் \* போதரும் கொள்க,\* எந்தன்-  
அரும்பிணி பாவம் எல்லாம் \* அகன்றன என்னை விட்டு,\*  
சுரும்பமர் சோலை சூழ்ந்த \* அரங்கமா கோயில் கொண்ட,\*  
கரும்பினைக் கண்டு கொண்டு\* என் கண்ணினை களிக்குமாறே

irumpanan RuNta neerum pOtharum koLka, enRan  
arumpiNi pAva mellAm akanRana ennai vittu,  
surumpamar sOlai soozhn^tha arangkama kOyil koNta,  
karumpinaik kaNtu koNten kaNNiNai kaLikku mARE 13

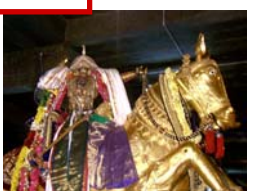
Here the Azhwar describes his experience after the Lord appeared to him as he closed his eyes in fear. He says that he "devoured" the beauty of the Lord, who showed up inside his closed eyelids. He confesses that he was afraid that the appearance of the Lord would evaporate and disappear like the water, when hot iron is dipped into it. Instead, he says that the "hot and thrilling" experience of the Lord's appearance inside his closed eyelids stayed there and caused the utter destruction of his ancient sins. The queasy thought of his unfitness to utter the Lord's name disappeared. He says that a great desire rose inside him to open his eyes and enjoy the beauty of the Lord of Srirangam. He says that his sins were gone now and that he became engaged in the delectable experience of tasting the physical beauty of Lord Ranganatha

**FOURTEENTH PASURAM:**

காவியை வென்ற கண்ணூர் \* கலவியே கருதி,\* நாளும்-  
பாவியேனாக எண்ணி \* அதனுள்ளே பழுத்து ஒழிந்தேன்,\*  
தூவிசேர் அன்னம் மன்னும் \* சூழ்புனல் குடந்தையானே,\*  
பாவியேன் பாவியாது \* பாவியேன் ஆயினேனே!

kAviyai venRa kaNNAr kalaviyE karuthi, nALum  
pAviyE nAka veNNi athanULLE pazhuththo zhin^thEn,  
thoovisEr annam mannum soozhpunal kutan^thai yAnai,  
pAviyen pAvi yAthu pAviyE NnAyi NnEnE! 14

In this verse, he thinks of the Lord of Thirukkudanthai and laments over the days of yore lost in chasing worldly pleasures instead of spending his time reflecting on the supreme principle resting on the bed of Adishesha on the banks of holy river Cauveri. He experiences the mood of Nirvedam here.







### FIFTEENTH AND SIXTEENTH PASURAMS:

முன்பொலா இராவணன்தன் \* முதுமதிள் இலங்கை வேவித்து,\*  
அன்பினால் அனுமன் வந்து\* ஆங்கடிமிணை பணிய நின்றூர்க்கு,\*  
என்பெலாம் உருகியுக்கிட்டு\* என்னுடை நெஞ்ச மென்னும்,\*  
அன்பினால் ஞான நீர்கொண்டு\* ஆட்டுவன் அடியனேனே.

munpolA irAva NanRan muthumathi Lilangkai vEviththu,  
anpinA lanuman van^thaaNG katiyiNai paNiya ninRArkku,  
enpeLA muruki yukkit tennutai nenca mennum,  
anpinAl NYAna neer\_koN tAttuva Nnatiya NnEnE. 15



Azhwar thinks of Ramavatharam - Thirukkudanthai Ramar

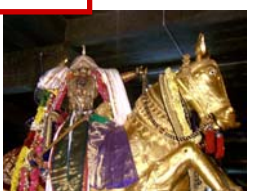
மாயமான் மாயச் செற்று \* மருதிற நடந்து,\* வையம்-  
தாயமா பரவை பொங்கத் \* தடவரை திரித்து, வாநோர்க்கு\*  
ஈயுமால் எம்பிரானார்க்கு \* என்னுடைச் சொற்கள் என்னும்,\*  
தூய மாமாலை கொண்டு \* சூட்டுவன் தொண்டனேனே





mAyamAn mAyas seRRu maruthiRa natan^thu, vaiyam  
thAyamA paravai pongkath thatavarai thiriththu, vAnOrk  
keeyumAl empi rAnArk kennutais soRka Lennum,  
thooyamA mAlai koNtu soottuvan thoNta NnEnE 16

In these two pasurams, Azhwaar is in an exalted mood of offering Kainkaryam to the Lord. He thinks of incidents related to the Vibhava Avatharams of the Lord. He offers first Snaana Alankaram and then Garland alankaram. In the 15<sup>th</sup> pasuram, he thinks of Ramaavatharam and the incidents of Sundara Khandam. That thought elevates his sense of Bhakti to the Lord in the spirit of the statement “Bhakthyaa Saastraath Vedmi Janardhanam”. That heightened Bhakthi leads to Jnanam, which took the form of scent-laden, perfumed water fit for the Thirumanjanam of the Lord. Azhwaar says that he conducted Thirumanjanam (Snaanaalankaram) for the Lord with that perfumed water constituted by Divya Jnanam. In the 16th verse, He decorates the Lord with exquisite flower garlands made up of his words serving as the fragrant flowers. He says “Emperumaanaarkku Ennudai SorkaL ennum ThUya Maalai Kondu Sootuvan ThondanEnE”.







### SEVENTEENTH PASURAM:

பேசினார் பிறவி நீத்தார் \* பேருளான் பெருமை பேசி,\*  
 ஏசினார் உய்ந்து போனார் \* என்பது இவ்வுலகின் வண்ணம்,\*  
 பேசினேன் ஏச மாட்டேன் \* பேதையேன் பிறவி நீத்தற்கு,\*  
 ஆசையோ பெரிது கொள்க \* அலைகடல் வண்ணர் பாலே

pEsinAr piRavi n^eeththAr pEruLAn perumai pEsi,  
 EsnAr uyn^thu pOnAr enpathiv vulakin vaNNam,  
 pEsinEn Esa mAttEn pEthaivyEn piRavi neeththaRku,  
 AsaiyO perithu koLka alaikatal vaNNar pAIE 17

Here, the Azhwaar explains his position based on his knowledge of the Saastraas. He says that the Gopis got the boon of Moksham by kinkaryam to the Lord; others got the same result by baiting the Lord like Sisupaalan; Kamsa reached the Lord through his fear and constant thoughts based on his fear of HIM. As for himself, Azhwaar reveals that he will follow the route of Bhakti and Prapatti instead of the other routes. He recommends the same approach to us out of his concern for us as our Achaarya.

### EIGHTEENTH PASURAM:

இளைப்பினை இயக்கம் நீக்கி \* இருந்துமுன் இமையைக் கூட்டி,\*  
 அளப்பில் ஐம்புலனடக்கி \* அன்பவர் கண்ணை வைத்து,\*  
 துளக்கமில் சிந்தை செய்து \* தோன்றலும் சுடர்விட்டு,\* ஆங்கே-  
 விளக்கினை விதியின் காண்பார் \* மெய்ம்மையே காண்கிற பாரே

iLaippinai yiyakkam neekki yirun^thumun Nnimaiyaik kootti,  
 aLappilaim pulana takki anpavar kaNNE vaiththu,  
 thuLakkamil sin^thai seythu thOnRalum sutarvittu, AngkE  
 viLakkinai vithiyil kANpAr meymmaiE kANKiR pArE 18

Here, Thirumangai celebrates Bhakthi Yogam and the Ashtaanga Yogam that precedes it. This Jewel of a Pasuram on Bhakti Yogam can also be considered as an indirect mangalaasaasanam of Deepaprakasan (ViLakkoLi Perumal).

He reveals that the final stage (Dhyaanam) of the Ashtaanga Yogam (Yama, Niyama, Aasana, Praanaayama, Pratyahaara, Dharana and Dhyana ), results in the visualization of the resplendent Lord ( Darsana Samanaakaaram). The successful practioners of Bhakthi Yogam thus enjoy the Lord as a Splendid and bright flame of a lamp in their minds (fruits of Savikalpa Samaadhi).



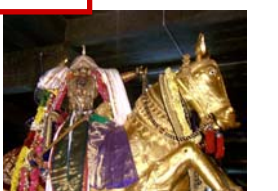


### NINETEENTH PASURAM:

பிண்டியார் மண்டை ஏந்திப் \* பிறர்மனை திரிதந்துண்ணும், –  
உண்டியான்\* சாபம் தீர்த்த ஒருவனார்,\* உலக மேத்தும்\*  
கண்டியூர் அரங்கம் மெய்யம் \* கச்சிபேர் மல்லை என்று–  
மண்டினார்,\* உய்யல் அல்லால் \* மற்றையார்க்கு உய்யலாமே?

piNtiyAr maNtai En^thip piRarmanai thirithan^ thuNNum,  
uNtiyAn sApam theerththa oruvanoor, ulaka mEththum  
kaNtiyUr arangkam meyyam kassipEr mallai enRu  
maNtinAr, uyyal allAl maRRaiyArk kuyya lAmE? 19

The Sarvesvara Tattvam of the Lord is saluted by the Azhwaar in this Pasuram. He salutes Hara Saapa Vimochana Murthy of Kandiyur Divya Desam along with the presiding Archa Murthys of other sacred sites such as Srirangam, Thirumeyyam, Kanchi, Thirupper and Mallai. From the incomplete Darsana Samanaakaram state (resembling direct seeing) of Bhakthi Yogam, the Azhwaar goes on to the actual experience of feasting one's eyes on the Subhaasrayam (Thirumeni) of the Archamurthys of the different Divya Desams.





### TWENTIETH PASURAM (PALA SRUTI PASURAM):

வானவர் தங்கள் கோனும் \* மலர்மிசை அயனும்,\*நாளும்-  
தேமலர் தூவி ஏத்தும் \* சேவடிச் செங்கண் மாலை,\*  
மானவேல் கலியன் சொன்ன \* வண்தமிழ் மாலை நாலைந்தும்,\*  
ஊனமதின்றி வல்லார் \* ஒளிவிசம்பு ஆள்வர் தாமே



EmperumAn of Vaikunta ViNNagaram





vAnavar thangkaL kOnum malar misai ayanum, nALum  
thEmalar thoovi Eththum sEvatis sengkaN mAlai,  
mAnavEl kaliyan sonna vaNtamizh mAlai nAlain^thum,  
Unama thinRi vallAr oLvisum pALvar thAmE 20

In this concluding verse, Azhwaar points out the benefits of reciting the twenty verses of Thirukkurnthaandakam. He touches on the Nityasuri tattvam in this verse. Our Sampradhaayam asserts that the Nityasuris are blessed to enjoy the same measure of Aanandham as the Lord Himself enjoys at Srivaikuntam. Azhwaar states that the recitation of the 20 verses of Thirukkurnthaandakam would result in one attaining the state of Nityasuri, which leads one to enjoy Brahmaanandam at the same level enjoyed by Sri Vaikunta Naathan.

திருமங்கைஆழ்வார் திருவடிகளே சரணம்

Thirumangai Mannan Thiruvadigaleh Saranam

Oppiliappan Koil Varadachari sadagopan

