

ANDAL'S VAARANAM AYIRAM NACHCHIYAR THIRUMOZHI 6.I TO 6.II FROM THE DIVYA PRABANDHAM

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Shobha Char Guru Yamuna Ramapriya's Girinagar Andal Ghoshti

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IN THIS 9TH CENTURY TAMIL POEM COMPOSED BY ALWAR SAINT ANDAL, SHE DESCRIBES TO HER FRIEND, A DREAM SHE HAS HAD, IN WHICH SHE MARRIES LORD NARAYANA, THESE II BEAUTIFULLY COMPOSED PAURAMS OUTLINE THE WEDDING RITUALS OF THE TIME.



Introduction

Dear Suhrd-s:

<u>SArvari samvatsaram - Dhanur mAsam- Srl VaikuNTha ekAdaSi day (25th Dec</u> 2020)

On this auspicious month of MArgazhi (Dhanur MAsam) when we celebrate the adhyayana utsavam at various Srl VaishNava Temples and join Srl ANDAL in Her TiruppAvai vratham to attain union with Her Lord Srlman NArAyaNan by singing His glories and meditating on Him (*vaayinaal pADi manatthinaal sinthikka..*), it is aDiyEn's good fortune to release the eBook on the ten VaaraNamAyiram PAsurankal composed by Srl ANDAL in Her NAcchiyAr Tirumozhi divya prabhandam. Dr. Shobha Char has rendered beautiful color artwork to depict the various aspects of the Divine Wedding as imagined by Srl ANDAL in Her pAsurankaL. A brief meaning of each PAsuram accompanies the artwork along with the individual verses. Dr. Shobha Char's unique talent of depicting these enchanting visions in colorful art is a visual treat for all of us.

The VAraNamAyiram pAsurankaL describe the Divine Wedding between Srl ANDAL and Her Lord Srlman NArAyaNan conducted as prescribed in the Vedas. These ten verses are imbued with layers of meaning and are considered most auspicious to be recited during Vaidika VivAha celebrations to this day. In choice Tamil, Srl ANDAL describes the various phases of the wedding ceremony that transports us to the festive environs of SrlVillipputtUr and the enchanting visions of the Majestic Groom and His Beautiful shy Bride along with the processions of Scholars, Demi-Gods, relatives and friends that were blessed to witness this extraordinary happening.

The VivAha Mantram-s found in Rig Veda emphasize on five important divisions (anga-s) of the Wedding Ceremony: 1)*VAg dhAnam*, 2) *KanyA dhAnam*, 3) *Vara PrekshaNam*, 4) *PANigrahaNam* and 5) *Saptapati*. The Rg Vedic Mantra-s pertaining to these various parts of the ceremony are filled with rich meanings and benedictions. aDiyEn will be releasing soon a separate eBook on these beautiful Mantra-s and their meanings in the context of SrI ANDAI's wedding with SrI RanganAthan.

During the year 2013, aDiyEn along with members of SrI HayagrIva Likhita Kaimkarya goshThi, produced an audio CD on the VAraNamAyiram pAsurankaL of SrI ANDAL, set to evocative rAgA-s of Carnatic Music and rendered by the renowned vocalist Smt Jayanti Sridharan. asmad AcAryan HH 46th paTTam SrImad Azhagiyasingar, out of his abundant kindness, not only

graced the release function of the Audio CD but also identified the Rg Vedic GhaNapADi-s who helped to record the relevant Veda Mantra-s at the appropriate places to enhance the listening pleasure of the pAsurankaL.

The audio of the specific Veda Mantra-s have now been embedded into this eBook at relevant places and the readers can enjoy listening to these mantra-s by clicking on the audio symbol available at intervals in the book. Resounding VivAha Mantra-s from the Rg Veda have been majestically rendered by Vedic GhaNapADi-s Sriman Muthukrishnan and Sri Bharanidhara Sastrigal accompanied by Nadaswaram by Sri Aiyyappan and Party, to invoke Vedic blessings on all.

It is undoubtedly a Divine blessing that this eBook on Srl ANDAL's union with Her Lord is being released on this Srl VaikuNTha EkAdaSi day when NamperumAL rushes towards us through the VaikuNTha dvAram at SrlRangam (Paramapada VAsal) and blesses all of us with His darSana saubhAgyam and affirms that our union with Him is assured.

When enjoying this eBook on Varanamayiram Pasurankal, you can also enjoy the commentaries of the entire NAcchiyAr Tirumozhi pAsurankaL by clicking link below:

NACCHIYAR THIRUMOZHI

Also enjoy the Commentaries of TiruppAvai by clicking link below:

THIRUPPAVAI (English translation of the Original Commentary in Tamil by HH SrImad ParavAkkOTTai ANDavan)

THIRUPPAVAI (Commentary in English by Sri V. Sadagopan based on the original Tamil commentary by Sri U. Ve. PerukkAraNai Swamy)

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Srl Godha sameta Srl RanganAtha parabrahmaNe namaH

dAsan, Oppiliappan Koil V.Sadagopan Sampathakar, Sadagopan.org Sri Hayagriva Likhita Kaimkarya Ghosti

Author's Note

This is a redo of the first book in 'The Scripture Peek with Shobha' series with pasurams in multiple languages. It has been my passion project to bring out @scripturepeek, a series of illustrations by me accompanied by meanings of some of my favourite excerpts from the scriptures I study.

I have spent 30 years post my PhD, working in the field of molecular biology across the USA, UK and India, and have always been very immersed in my work life. But one of the most enjoyable pursuits that I engaged in after I retired was to begin to understand our ancient scriptures and the saints who wrote them. If there is one defining thing about myself, it is that I have made many different places my home during my life: my childhood in Africa and India, my young adulthood in Europe and North America. This has given me a unique perspective on the way I view my own culture, and how others do as well.

I feel immensely blessed to be enveloped in an atmosphere of divine encouragement, devotion and purpose as part of Srl Hayagreeva Likhita Kaimkarya Ghoshti led by Dr Swamy Varadachari Sadagopan of sadagopan.org fame. Little did I realise as a new student of the scriptures in 2017, while delving into this treasured website where I spent hours eagerly imbibing the scholarly and engaging English translations, that I would one day be a tiny part of it. I remain grateful to Swamy Sadagopan for appreciating my work, he motivates me to learn, create and share.

My sincere salutations to my ancient scriptures teacher, Guru Smt Yamuna Ramapriya. She is an inspiring person who has mastered the Divya Prabandham and other ancient scriptures and passes on her learnings to hundreds of people through classes she conducts at various temples in South Bangalore and on Skype too. Her voice leads us into the beautiful world of Alwars' thoughts as in their pasurams conveyed through her words, tone, gestures and beautiful rangolis.

I am immensely grateful to my daughter Madhuvanthi Mohan (an illustrator who founded @somethingsketchy and also runs an illustrators'

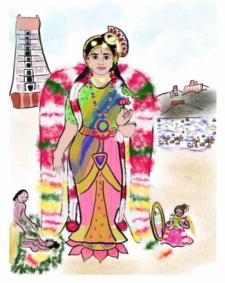
group called @thesketchup) for making this dream come true. She took it upon herself to equip me with all that was required to translate my thoughts into visual and copy: self-confidence, an iPad, focused tutorials on using creative apps and hand-holding when needed. She 'transformed' me, taking me up a sharp learning curve to let me take the quantum leap from paper to digital. She designs the beautiful cover pages and is the Editor of my books ensuring that the language and illustrations are appropriate for the new generation.

I am thankful for all of the information available by scholars such as Swamy Sadagopan and Sri Sarathy Thothathri of koyil.org on the internet and applaud the efforts of the creators of prapaptti.com from where I have sourced the shlokas in different languages.

Hope you enjoy reading the book.

Shobha Char Fb/insta: @scripturepeek

ABOUT ANDAL



Andal is the only woman and a favourite among the 12 saint-poets followed by Sri Vaishnavas. Her father Periyalwar was also one of the 12 Alwars, and he found her as a baby in his Tulasi garden in Vadapatrashayi Temple in Srivilliputhur, South India. He brought her up as his own daughter with great affection and told her stories of Krishna. She loved to wear the garland that her father strung every morning for the temple deity and enjoyed looking at her reflection. Periyalwar was very upset when he found her doing this, as the garlands for the Gods are not meant to be worn by anyone first. He forbade her from doing it. But the temple deity saw this and told Periyalwar that he only wanted him to offer the garland that Andal had worn first. Hence Andal is called 'Shoodi Kodutha Sudarkodi'*.

She was an ardent devotee of Sriman Narayana (Krishna) and shunned the notion of an earthly marriage with a human, choosing to marry Lord Narayana and merge with the deity in Srirangam instead. Andal is believed to be an incarnation of Goddess Bhudevi and is worshipped more as a Goddess.

Andal composed two Prabandhams*. Thiruppavai (30 pasurams or verses) and Nachiyar Thirumozhi (143 pasurams in 14 poems).

Nachchiyar Thirumozhi is the 'Sacred sayings of the Goddess'. Vaaranam Aayiram is the 6th poem in Nachiyar Thirumozhi and consists of 11 beautiful pasurams describing the beautiful rituals in the wedding of Andal with Sriman Narayana as dreamt by Andal and told to her thozhi^{*}.

*Shoodi Kodutha Sudarkodi: bright girl who gave a garland to the Lord after wearing it, Prabandhams: literary works, thozhi: friend.

NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM I



JAANAVASAM

In this pasuram Andal tells thozhi (her friend) that she dreamt it was the day before her wedding to Sriman Narayana. He arrived in ceremonial style with a thousand elephants, to the brightly lit and decorated town of Srivilliputhur. He was welcomed by her father Periyalwar and the citizens of the town with porkudam (auspicious golden pots symbolic of abundance) and the sound of music by the vadyagaras (musicians).

This wedding ritual is termed Jaanavasam.

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"vaaraNam aayiram suuzha valam seidhu
   naaraNa nambi nadakinraan enredhir
  pooraNa porkudam Vaithu puramengam
thoraNam naatta kana kanden thozhi naan"
 ‡ವಾರಣಂ ಆಯಿರಂ * ಶೂೞ ವಲಂಜೆಯ್ಗು *
    ನಾರಣ ನಮ್ಮಿ * ನಡಕ್ಕಿನ್ಜಾ೯ ಎನ್ಜೆದಿರ್ *
 ಪೂರಣ ಪೊಱ್ಕುಡಂ * ವೈತ್ತು ಪ್ರುಱಂ ಎಂಗುಂ *
    ತೋರಣಂ ನಾಟ್ಟ * ಕ್ಕನಾ ಕ್ಕಂರ್ಡೇ ತೋಲೀ ! ನಾನ್ (೧)
  ‡வாரணம் ஆயிரம் ∗ சூழ வலஞ்செய்து ∗
     நாரண நம்பி∗ நடக்கின்றான் என்றெதிர்∗
  பூரண பொற்குடம்∗ வைத்துப் புறம் எங்கும்∗
     தோரணம் நாட்டக்* கனாக் கண்டேன் தோழீ! நான் (1)
    ‡వారణం ఆయిరం∗ శూళ వలంజెయు ×
       నారణ నమ్బి∗ నడక్కిన్హా౯ ఎస్జేదిర్∗
    పూరణ పొఱ్కుడం ∗ పైత్తు ప్పుఱం ఎంగుం ∗
       తోరణం నాటౖ∗ క్రనా క్రండే౯ తోళ్! నాన్ (1)
   ‡वारणम् आयिरम्∗ शूळ वलञ्जेय्द्∗
       नारण नम्बि∗ नडक्किन्रान् एन्रैंदिर∗
   पूरण पार्कुडम्∗ वैत्तु प्पुरम् एङ्गुम्∗
       तोरणम् नाट्ट∗ क्कना क्कण्डेन् तोळी ! नान्॥१॥
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NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 2 NISCHITARTHAM



In this pasuram Andal tells thozhi that in her dream, her wedding was fixed for the next day. She saw a very handsome youth who seemed to be known by many names- Narasimha, Madhava, Govinda, Ranga and Krishna 😍. The wedding hall had been decorated with betelnut trees and betel leaves and He entered to participate in the finalisation of their wedding, conducted by the elders in the family.

This wedding ritual is termed *Nischitartham*.

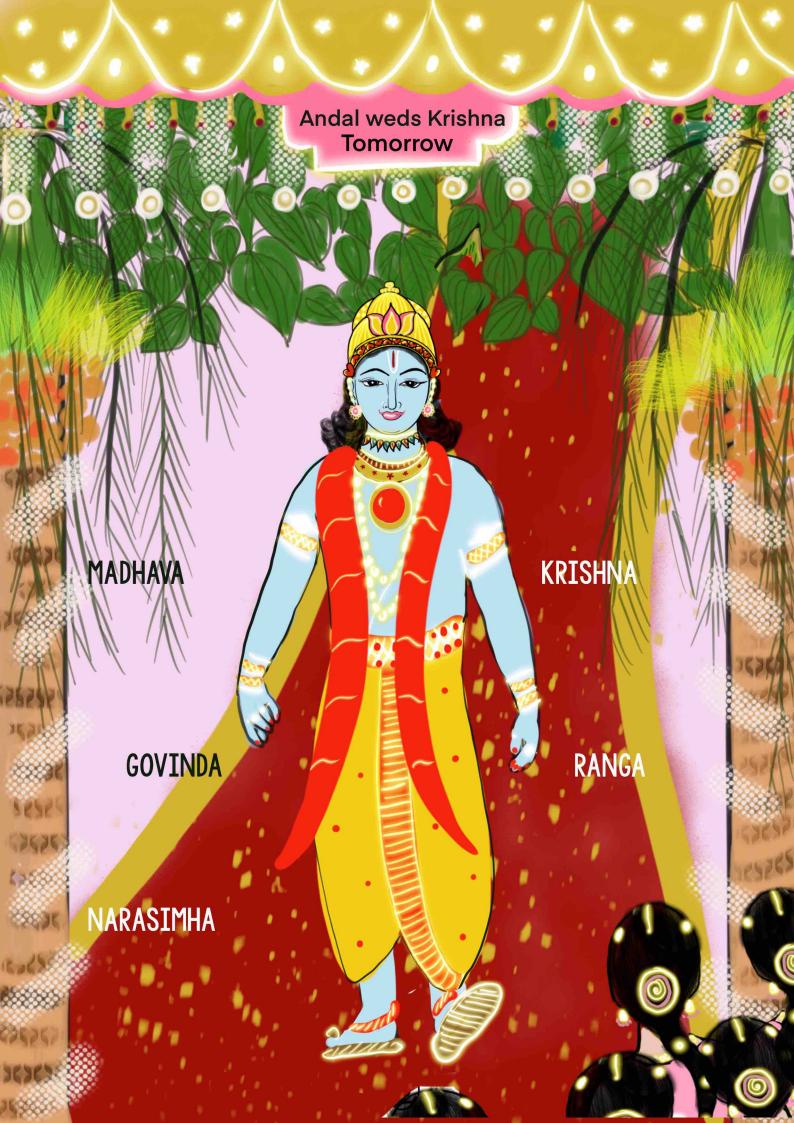
"naaLai vadhuvai maNamendru naaLittu paaLai kamugu parisuDai pandarkizh koLari madhavan Govindan enbaanor kaalai pugudha kana kanden thozhi naan"

ನಾಳೈ ವದುವೈ * ಮಣಂ ಎನ್ಜು ನಾಳ್ ಇಟ್ಟು * ಪಾಳೈ ಕಮುಗು * ಪರಿಶುಡೈ ಪ್ಪಂದಱ್ ಕೀೞ್ * ಕೋಳರಿ ಮಾದರ್ವ * ಕೋವಿಂದ೯ ಎನ್ಬಾ೯ ಓರ್ * ಕಾಳೈ ಪುಗುದ * ಕ್ಕನಾ ಕ್ಕಂಡೇ೯ ತೋೞೀ ! ನಾನ್ (೨)

நாளை வதுவை + மணம் என்று நாள் இட்டு + பாளை கமுகு + பரிசுடைப் பந்தற் கீழ் + கோளரி மாதவன் + கோவிந்தன் என்பான் ஒர் + காளை புகுதக் + கனாக் கண்டேன் தோழீ ! நான் (2)

నాళై వదుపై* మణం ఎన్జు నాళ్ ఇట్టు* పాళై కముగు * పరిశుడై ప్పందజ్ కీళ్ * కోళరి మాదవ౯ * కోవింద౯ ఎనాృ౯ ఓర్ * కాళై పుగుద * క్కనా క్కండే౯ తోళ్ ! నాన్ (2)

नाळै वदुवै∗ मणम् एन्रु नाळ् इट्टु∗ पाळै कमुगु∗ परिशुडै प्पन्दर् कीळ्∗ कोळरि मादवन्∗ कोविन्दन् एन्बान् ओर्∗ काळै पुगुद∗ क्कना क्कण्डेन् तोळी ! नान्॥२॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 3 LAGNA PATRIKE



In this pasuram Andal tells thozhi that Lord Indra and all the Devas had come to earth to attend the wedding and help with the wedding arrangements. The date of the wedding was fixed for the next day, and gifts of ornaments and dresses from both the bride and groom's side were agreed upon. To start off the auspicious union, Andal's sister-in-law/nathanaar Durga, gave her a beautiful silk sari and blouse. They were also offered lovely fragrant flower garlands.

This wedding ritual is termed Lagna Patrike.

"indiran uLLitta devar kuzhamellaam vandhirindhu ennai magaL pesi mandiriththu mandira kodi uduthi manamaalai andhari shootta kana kanden thozhi naan".

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ಇಂದಿರ್ರ ಉಳ್ಳಿಟ್ಟ * ತೇವರ್ ಕುೞಾಂ ಎಲ್ಲಾಂ *
ವಂದಿರುಂದೆನ್ನೈ * ಮಗಳ್ ಪೇಶಿ ಮಂದಿರಿತ್ತು *
ಮಂದಿರ ಕ್ಕೋಡಿ ಉಡುತ್ತಿ * ಮಣ ಮಾಲೈ *
ಅಂದರಿ ಶೂಟ್ಟ * ಕ್ಕನಾ ಕ್ಕಂಡೇ೯ ತೋಜೀ ! ನಾನ್ (೩)
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இந்திரன் உள்ளிட்ட + தேவர் குழாம் எல்லாம் + வந்திருந்தென்னை + மகள் பேசி மந்திரித்து + மந்திரக் கோடி உடுத்தி + மண மாலை + அந்தரி சூட்டக் + கனாக் கண்டேன் தோழீ ! நான் (3)

ఇందిర్ ఉళ్ళిట్ట తేవర్ కుళ్రాం ఎల్లాం * వందిరుందెన్నై * మగళ్ పేశి మందిరిత్తు * మందిర క్కోడి ఉడుత్తి* మణ మారై * అందరి శూట్ట * క్కనా క్కండే లో ళీ ! నాన్ (3) इन्दिरन् उळ्ळिट्ट * तेवर् कुळाम् एल्लाम् * वन्दिरन्देन्नै * मगळ् पेशि मन्दिरित्तु * मन्दिर क्कोडि उडुत्ति * मण मालै * अन्दरि शृष्ट * क्कना क्कण्डेन् तोळी ! नान्॥ ३॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 4



KAAPPUKATTAL

In this pasuram Andal tells thozhi that her father Periyalwar, the Saptharishis and Brahma all sprinkled Andal and Krishna with the holy waters brought by the Brahmins from the four different directions. Then the sacred and protective yellow threads, kaappu were tied around their wrists.

This wedding ritual is termed Kaappu Kattal.

"naaldhisai theertham konardhu naninalgi parpana chittargal pallaar eduthethi pooppunaikanni punidhanodendrenai kaappunaaN katta kana kanden thozhi naan"

> ನಾಲ್ ತಿಶೈ ತ್ವೀರ್ತ್ವಂ ಕೊಣರ್ಂದು * ನನಿ ನಲ್ಗಿ * ಪಾರ್ಪ್ಷನ ಚ್ಚಿಟ್ಟರ್ಗಳ್ * ಪಲ್ಲಾರ್ ಎಡುತ್ತೇತ್ತಿ * ಪೂ ಪ್ಪುನೈ ಕಣ್ಣಿ * ಪ್ಪುನಿದನೋರ್ಡೆ ತನ್ನೈ * ಕಾಪ್ಪು ನಾಣ್ ಕಟ್ಟ * ಕ್ಕನಾ ಕ್ಕಂರ್ಡೇ ತೋಲೇ ! ನಾನ್ (೪)

நால் திசைத் தீர்த்தம் கொணர்ந்து ∗ நனி நல்கி∗ பார்ப்பனச் சிட்டர்கள் + பல்லார் எடுத்தேத்தி + பூப் புனை கண்ணிப்∗ புனிதனோடென் தன்னை∗ காப்பு நாண் கட்டக்∗ கனாக் கண்டேன் தோழீ! நான் (4)

నాల్ తిశై త్రీతం కొణర్ందు * నని నల్ల * పార్ప్పన చ్చిట్టర్గళ్ చల్లార్ ఎడుత్తేత్తి* పూ పృనై కణి∗ పృనిదనోడె౯ తన్నే ∗ కాప్పు నాణ్ కట్ద∗ క్రనా క్రండే౯ తోళ్ి! నాన్ (4)

नाल तिशै तीरत्तम कोणरन्द्र ननि नल्गि* पार्प्पन च्चिट्टर्गळ्∗ पल्लार् एडुत्तेत्ति∗ पूप्पूनै कण्णि∗ प्पुनिदनोईन् तन्नै∗ काप्पुनाण कट्ट∗ क्कना क्कण्डेन तोळी ! नान ॥ ४ ॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 5



PIDISSURUDAL

In this pasuram Andal tells thozhi that many young and beautiful girls held lamps lit like suns and pots filled with water to welcome her handsome groom, the King of Mathura, who walked in wearing Padukas (slippers). The act is symbolic of removing obstacles if any.

This wedding ritual is termed **Pidissurudal**.

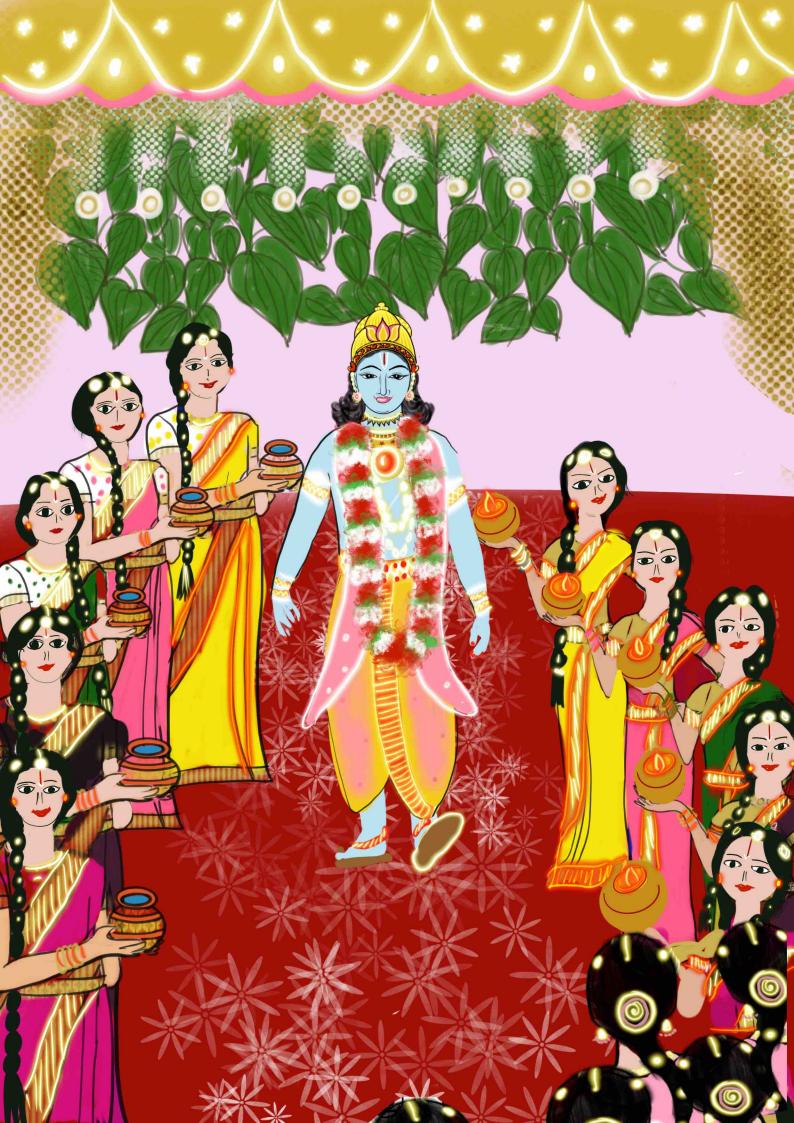
"kadhiroLi deepam kalasamudan yendhi ChadhiriLa mangaiyar thaamvandhedhirkolla madhuraiyaar mannan aDinilai thottu engum adhira pugudha kana kanden thozhi naan"

ಕದಿರ್ ಒಳಿ ತೀಪಂ * ಕಲಶಂ ಉರ್ಡ ಏಂದಿ * ಶದಿರ್ ಇಳ ಮಂಗೈಯರ್ ತಾಂ * ವಂದೆದಿರ್ ಕೊಳ್ಳ * ಮದುರೈಯಾರ್ ಮರ್ನ್ನ * ಅಡಿ ನಿಲೈ ತೊಟ್ಟೆಂಗುಂ * ಅದಿರ ಪ್ರುಗುದ * ಕ್ಕನಾ ಕ್ಕಂರ್ಡೇ ತೋಟೀ ! ನಾನ್ (೫)

கதிர் ஒளி தீபம்∗ கலசம் உடன் ஏந்தி∗ சதிர் இள மங்கையர் தாம்∗ வந்தெதிர் கொள்ள∗ மதுரையார் மன்னன்∗ அடி நிலை தொட்டெங்கும்∗ அதிரப் புகுதக்∗ கனாக் கண்டேன் தோழீ! நான் (5)

కదిర్ ఒళి తీపం * కలశం ఉడ౯ ఏంది * శదిర్ ఇళ మంగైయర్ తాం * వందెదిర్ కొళ్ళ * మదురైయార్ మన్న ౯ * అడి నిలై తొట్టెంగుం * అదిర ప్పుగుద * క్కనా క్కండే౯ తోళీి !నాన్ (5)

कदिर् औळि तीपम्∗ कलशम् उडन् एन्दि∗ शदिर् इळ मङ्ग्रैयर् ताम्∗ वन्दैदिर् कौळ्ळ∗ मदुरैयार् मन्नन्∗ अडि निलै तीट्टेङ्गुम्∗ अदिर प्पुगुद∗ क्कना क्कण्डेन् तोळी ! नान्॥४॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 6 DANITCHAHANAM



PANIGRAHANAM

In this pasuram Andal tells thozhi that the handsome groom Krishna arrived at the wedding dais to the loud sound of drums and the blowing of conches. It was decorated with beautiful pearl garlands hanging from the ceiling. He walked to her, the bride, and held her hand.

This wedding ritual is termed *Panigrahanam*.

"maththaLam kotta varisangam ninroodha muthuDai thamam niRainthazhindha pandharkeezh maithunan nambi madhusudhan vandhu ennai kaithalam patra kana kanden thozhi naan"

> ಮತ್ತಳಂ ಕೊಟ್ಟ * ವರಿ ಶಂಗಂ ನಿನ್ಜೂದ * ಮುತ್ತುಡೈ ತ್ತಾಮಂ * ನಿರೈ ತಾಜ್ಂದ ಪಂದಱ್ ಕೀಜ್ * ಮೈತ್ತುರ್ನ ನಮ್ಬಿ * ಮದುಶೂರ್ದ ವಂದೆನ್ನೈ * ಕ್ಕೈತ್ತಲಂ ಪಱ್ಜ * ಕ್ಕನಾ ಕ್ಕಂರ್ಡೇ ತೋಜೀ ! ನಾನ್ (೬)

மத்தளம் கொட்ட * வரி சங்கம் நின்றூத * மூத்துடைத் தாமம் * நிரை தாழ்ந்த பந்தற் கீழ் * மைத்துனன் நமப் * மதுசூதன் வந்தென்னைக் * கைத்தலம் பற்றக் * கனாக் கண்டேன் தோழீ ! நான் (6)

మత్తళం కొట్ట ★ వరి శంగం నిన్జూద ★ ముత్తుడై త్రామం ★ నిరై తాళ్ంద పందజ్ కీళ్ ★ మైత్తున౯ నమ్బి ★ మదుశూద౯ వందెన్నై ★ క్రైత్తలం పఱ్ఱ ★ క్కనా క్కండే౯ తోళీ !నాన్ (6)

मत्तळम् कॉट्ट∗ वरि शङ्गम् निन्रुद∗ मुत्तुडै त्तामम्∗ निरै ताळ्न्द पन्दर् कीळ्∗ मैत्तुनन् नम्वि∗ मदुशूदन् वर्न्दन्नै∗ क्कैत्तलम् पट्ट∗ क्कना क्कण्डेन् तोळी ! नान्॥६॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 7 SAPTHAPADI



In this pasuram Andal tells thozhi that after the Panigrahanam they held hands and went around the agni or fire (witness to the wedding) while priests with clear voices chanted the vedas loudly. Krishna looked like a proud elephant to have won a bride like Andal.

This wedding ritual is termed Sapthapadi.

"vaai nallaar nalla marai odhi mandirathaal pachilai naaNal paduthu paridhiveithu kaaichinamaakaLiranaan en kai patri theevalam seiya kana kanden thozhi naan"

ವಾಯ್ ನಲ್ಲಾರ್ * ನಲ್ಲ ಮಱೈ ಓದಿ ಮಂದಿರತ್ತಾಲ್ * ಪಾಶಿಲೈ ನಾಣಲ್ ಪಡುತ್ತು * ಪ್ಪರಿದಿ ವೈತ್ತು * ಕಾಯ್ ಶಿನ ಮಾ ಕಳಿಱನ್ನಾ೯ * ಎ೯ ಕೈ ಪ್ಪಱ್ಜಿ * ತೀ ವಲಂಜೆಯ್ಯ * ಕ್ಕನಾ ಕ್ಕಂಡೇ೯ ತೋೞೇ ! ನಾನ್ (೭)

வாய் நல்லார்* நல்ல மறை ஓதி மந்திரத்தால்* பாசிலை நாணல் படுத்துப்* பரிதி வைத்து* காய் சின மா களிறன்னான்* என் கைப் பற்றி* தீ வலஞ்செய்யக்* கனாக் கண்டேன் தோழீ! நான் (7)

వాయ్ నల్లార్ * నల్ల మజై ఓది మందిరత్తాల్ * పాశిలై నాణల్ పడుత్తు * ప్పరిది పైత్తు * కాయ్ శిన మా కళిజన్నా E * ఎ౯ెక్ ప్పజ్జి * తీ వలంజెయ్య * క్కనా క్కండే౯ తోళీ! నాన్ (7)

वाय् नल्लार्∗ नल्ल मरै ओदि मन्दिरत्ताल्∗ पाशिलै नाणल् पडुत्तु∗ प्परिदि वैत्तु∗ काय् शिन मा कळिरन्नान्∗ एन् के प्पट्रि∗ ती वलञ्जेय्य∗ क्कना क्कण्डेन् तोळी ! नान्॥७॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 8 AMMI MIDITHAL



In this pasuram Andal tells thozhi that although Krishna is our protector in this birth and all forthcoming ones and is filled with 'kalyana gunas' (good traits), He still held her right foot with his pink-tinged hand and placed it on the ammi (stone). During the wedding there is an argument between the bride and groom's side. But the groom likes the bride so much that he holds her foot and places it on the steadfast ammi a s a sign of his intentions.

This wedding ritual is termed Ammi Midithal.

"immaikum ezhezhu piravikkum patravan nammai udayavan naaraayaNan nambi chemmai udaya thirukaiyaal thazh patri ammi midhikka kana kanden thozhi naan"

இம்மைக்கும் + ஏழேழ் பிறவிக்கும் பற்றாவான் + நம்மை உடையவன் + நாராயணன் நம்பி + செம்மை உடைய + திருக் கையால் தாள் பற்றி + அம்மி மிதிக்கக் + கனாக் கண்டேன் தோழீ ! நான் (8)

ఇమ్మైక్కుం * ఏళ్ేళ్ పిఱవిక్కుం పఱ్ఱావా E * నమ్మై ఉడైయవ E * నారాయణ E నమ్మి * శెమ్మై ఉడైయ * తిరు క్రైయాల్ తాళ్ పఱ్ఱి * అమ్మి మిదిక్క * క్కనా క్కండే E తోళీ ! నాన్ (8)

इम्मैक्कुम्∗ एळेळ् पिरविक्कुम् पट्रावान्∗ नम्मै उडैयवन्∗ नारायणन् नम्बि∗ श्रेम्मै उडैय∗ तिरु क्कैयाल् ताळ् पट्रि∗ अम्मि मिदिक्क∗ क्कना क्कण्डेन् तोळी ! नान्॥ ८ ॥ www.sadagopan.org



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 9 LAJA HOMAM



In this pasuram Andal tells thozhi that her brother with bow-like eyebrows placed her hands on the majestic lion-faced Krishna's hand and put pori/r ice puffs in them to offer to Agni. Andal enjoyed this beautiful Poriyidal Vaibhavam or Laja Homam and prayed for the long life of her husband.

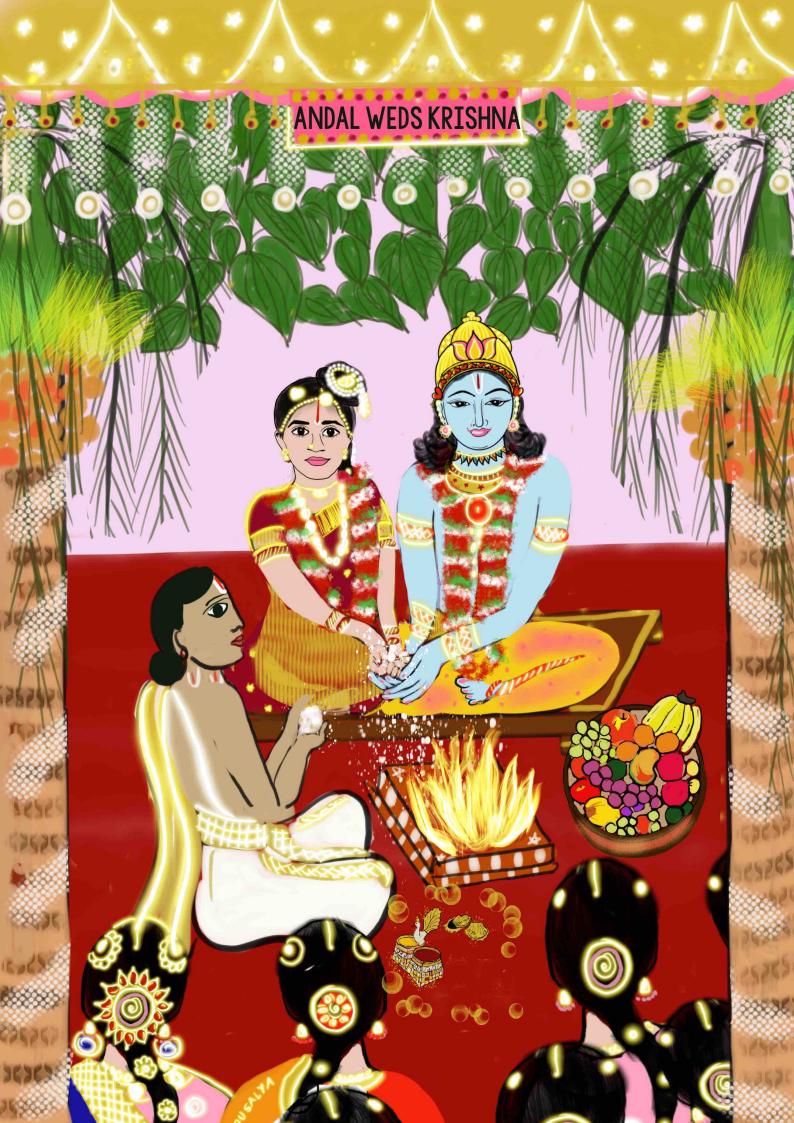
This wedding ritual is termed Laja Homam.

"varisilai vaaL mugathu ennaimaar tham vandhittu erimugam paarithu ennai munne nirutthi arimugam achuthan kai mel en kai vaithu pori mugam thatta kana kanden thozhi naan"

வரி சிலை வாள் முகத்து * என் ஐமார் தாம் வந்திட்டு * எரி முகம் பாரித்து * என்னை முன்னே நிறுத்தி * அரி முகன் அச்சுதன் * கைம்மேல் என் கை வைத்து * பொரி முகந்தட்டக் * கனாக் கண்டேன் தோழீ ! நான் (9)

వరి శిలై వాళ్ ముగత్తు * ఎ౯ ఐమార్ తాం వందిట్టు * ఎరి ముగం పారిత్తు * ఎస్పై మున్నే నిఱుత్తి * అరి ముగ౯ అచ్చుద౯ * కైమ్మే ల్ ఎ౯ కై పైత్తు * పొరి ముగందట్ట * క్కనా క్కండే౯ తోళ్తీ !నాన్ (9)

वरि शिलै वाळ मुगत्तु∗ एन् ऐमार् ताम् वन्दिट्टु∗ एरि मुगम् पारित्तु∗ एन्नै मुन्ने निरुत्ति∗ अरि मुगन् अच्चुदन्∗ कैम्मेल् एन् कै वैत्तु∗ पीरि मुगन्दट्ट∗ क्कना क्कण्डेन् तोळी ! नान्॥९॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM 10 MANJAL NEERATTAL



In this pasuram Andal tells thozhi that a lot of kumkum and sandal paste was applied on the newlyweds Andal and Krishna. They sat on an elephant and were taken in a ceremonial procession through the town which was beautifully decorated, and the citizens thronged to bless them. They were then given the holy bath with sacred turmeric water. What a beautiful memorable day!

This wedding ritual is termed *Manjal Neerattal*.

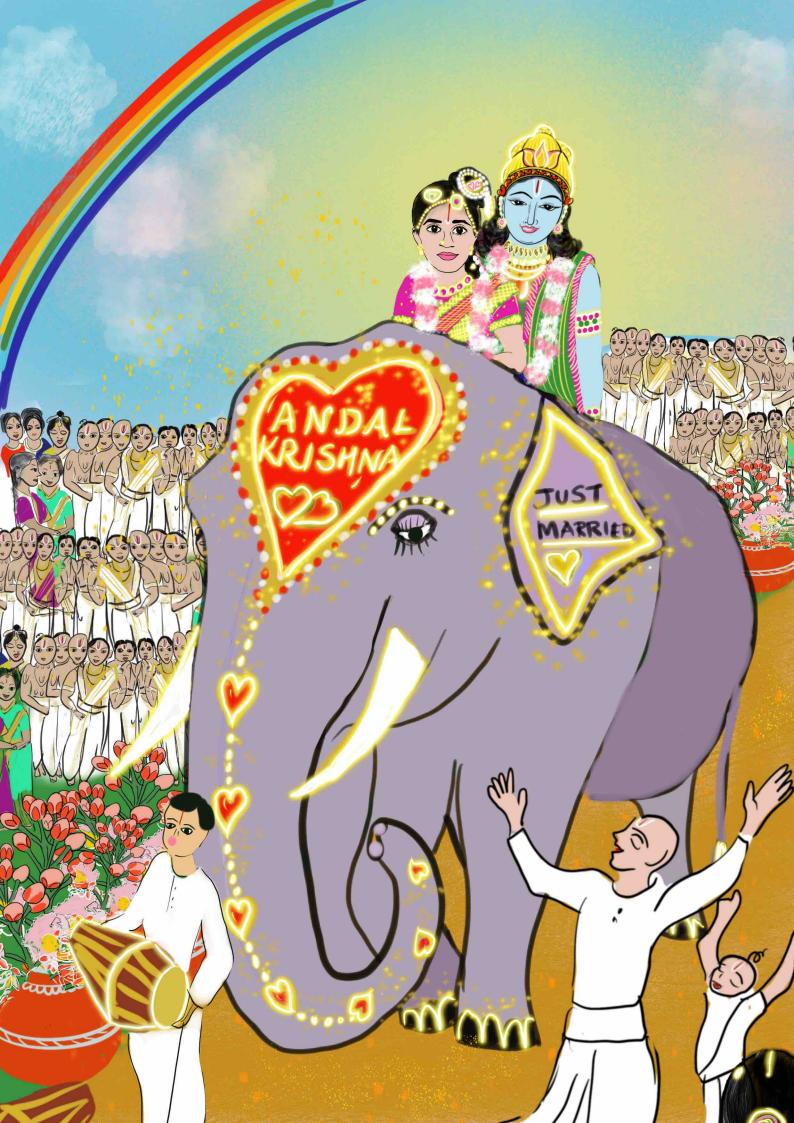
"kumgumam appi kuLirchandham mattithu mangala veedhi valam seidhu maNaneer angavanodum udanchenru anganai mel manjanamaatta kana kanden thozhi naan"

ಕುಂಕುಮಂ ಅಪ್ಪಿ * ಕ್ಕುಳಿರ್ ಶಾಂದಂ ಮಟ್ಟಿತ್ತು * ಮಂಗಲ ವೀದಿ * ವಲಂಜೆಯ್ದು ಮಣ ನೀರ್ * ಅಂಗವನೋಡುಂ * ಉರ್ಡ ಶೆನ್ಜಂಗಾನೈ ಮೇಲ್ * ಮಂಜನಂ ಆಟ್ಟ * ಕ್ಕನಾ ಕ್ಕಂರ್ಡೇ ತೋೞೀ ! ನಾನ್ (೧೦)

குங்குமம் அப்பிக்∗ குளிர் சாந்தம் மட்டித்து∗ மங்கல வீதி∗ வலஞ்செய்து மண நீர்∗ அங்கவனோடும்∗ உடன் சென்றங்கானை மேல்∗ மஞ்சனம் ஆட்டக்∗ கனாக் கண்டேன் தோழீ! நான் (10)

కుంకుమం అప్పి * క్కుళిర్ శాందం మట్టిత్తు * మంగల పిది * వలంజెయ్లు మణ నీర్ * అంగవనోడుం * ఉడ౯ శెన్జంగాసై మేర్ * మంజనం ఆట్ట * క్కనా క్కండే౯ తోళ్తీ !నాన్ (10)

कुङ्कुमम् अप्पि∗ क्कुळिर् शान्दम् मट्टित्तु∗ मङ्गल वीदि∗ वलञ्जेय्दु मण नीर्∗ अङ्गवनोडुम्∗ उडन् श्रेन्रङ्गानै मेल्∗ मञ्जनम् आट्ट∗ क्कना क्कण्डेन् तोळी ! नान्॥१०॥



NACHCHIYAR THIRUMOZHI 6 VAARANAM AYIRAM PASURAM II PHALASHRUTHI



This pasuram is called the *phalashruthi*. It describes the benefits of chanting these eleven pasurams that talk about Andal's divine dream of marrying Krishna. Those who chant these II pasurams will be blessed with good children and lead prosperous lives with them.

"aayanukkaga than kanDa kanavinai veyar pugazh villipuththurkon kodai chol thooyatamizh maalai eeraindum vallavar vaayumnan makkalai petru maghizhvare"

ಕಿಆಯನು ಕ್ಕಾಗ * ತ್ತಾ೯ ಕಂಡ ಕನಾವಿನೈ * ವೇಯರ್ ಪುಗಟ್ * ವಿಲ್ಲಿ ಪುತ್ರೂರ್ ಕ್ರೋ೯ ಕೋದ್ಯೆ ಶೊಲ್ * ತೂಯ ತಮಿಟ್ ಮಾಲೈ * ಈರ್ ಐಂದುಂ ವಲ್ಲವರ್ * ವಾಯುನ೯ ಮಕ್ಕಳೈ ಪೆಱ್ಟು * ಮಗಿಟ್ ವರೇ (೧೧)

‡ஆயனுக் காகத்* தான் கண்ட கனாவினை* வேயர் புகழ்* வில்லி புத்தூர்க் கோன் கோதை சொல்* தூய தமிழ் மாலை* ஈர் ஐந்தும் வல்லவர்* வாயுநன் மக்களை பெற்று* மகிழ்வரே (11)

‡ఆయను క్కాగ* త్తా౯ కండ కనా విసై* పేయర్ పుగళ్* విల్లి పుత్తూర్ క్కో౯ కోదై శొల్* తూయ తమిళ్ మాలై* ఈర్ ఐందుం వల్లవర్* వాయున౯ మక్కళై పెఱ్ఱు* మగిళ్వరే (11)

‡आयनु क्काग∗ त्तान् कण्ड कनाविनै∗ वेयर् पुगळ्∗ विल्लि पुत्तूर् क्कोन् कोदै शौल्∗ तूय तमिळ् मालै∗ ईर् ऐन्दुम् वल्लवर्∗ वायुनन् मक्कळे पेंट्रू∗ मगिळ्वरे॥११॥



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