# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Paasuram 1</td>
<td>6</td>
</tr>
<tr>
<td>Paasuram 2</td>
<td>8</td>
</tr>
<tr>
<td>Paasuram 3</td>
<td>10</td>
</tr>
<tr>
<td>Paasuram 4 &amp; 5</td>
<td>11</td>
</tr>
<tr>
<td>Paasuram 6</td>
<td>13</td>
</tr>
<tr>
<td>Paasuram 7 &amp; 8</td>
<td>14</td>
</tr>
<tr>
<td>Paasuram 9 &amp; 10</td>
<td>15</td>
</tr>
<tr>
<td>Paasuram 11 &amp; 12</td>
<td>16</td>
</tr>
<tr>
<td>Paasuram 13 &amp; 14</td>
<td>18</td>
</tr>
<tr>
<td>Paasuram 15 &amp; 16</td>
<td>19</td>
</tr>
<tr>
<td>Paasuram 17 &amp; 18</td>
<td>21</td>
</tr>
<tr>
<td>Paasuram 19</td>
<td>22</td>
</tr>
<tr>
<td>Paasuram 20</td>
<td>23</td>
</tr>
<tr>
<td>Nigamanam</td>
<td>24</td>
</tr>
</tbody>
</table>
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 KritthikA 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 ThOlA 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 Aambil 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 Chinthams (SamAsrayaNam), Vishnu Bhakthi and should in addition perform TadhiyAraadhanams 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 TadhiyArAdhana kaimkaryams.

The spies of ChOLa RaajA reported that Neelan was spending a lot of the revenues due to the
king in TadhiyArAdhanams. 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 TadhiyArAdhanams 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 TadhiyArAdhanams 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 TadhiyArAdhanam. 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 TadhiyArAdhanam 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 Kalian 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 Swam y 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 Thiumadal
6. Periya Thirumadal

Thirumangai AzhwAr performed MangaLAsAsanam for 86 of the 108 dhivy a 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 dhivy a 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:

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 Gunas 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:

திருப்பெருந்துண்டா புண்யா தாதா திருப்பெருந்துண்டா வாழ்க காண வாய்ந்தா. *
குறுமிதூக்கிகள் குறுமிதூக்கிகள் அருள்மிகலேயா.
* முறுங்க வாழ்க முறுங்க வாழ்க முறுங்க வாழ்க, *
புனிதநாயகர் கருநாயகர் கருநாயகர் கருநாயகர் விசிதிரம்

nithiyinaip pavaLath throoNai neRimaiyAl ninaiya vallAr,
kathiynaik kancan mALak kaNtumun ANta mALum,
mathiyinai mAlai vaazhtthi vaNangkiyen manaththu van^tha,
vithiyinaik kaNtu koNta thoNtanEn vituki lEnEn

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 Mangalaasasanam for the Lord residing in his mind and prostrated before Him through the words "Vazhththi 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:

kāRRinaip punalaith theeyaik katimathi Lilangkai seRRa
ERRina, imayam mEya azhilmaNith thiraLa, inpa
ARRina amuthan^ thannai avuNaNAr uyirai yuNta
kooRRina, kuNangkO N tuLLam kooRuN^ ee kooRu mARE.  2

This one also has similar meaningful rhymes at the beginning of each line. The words are KaaRRina, YeRRina, AaRRina and KooRRina. 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.
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) AaRRiniai 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:

pAyirum paravai thannuL paruvarai thiriththu, vAnOrk
kAyirun^ thamuthang koNta appanai empi rAnai,
vEyrunsOlai soozhn^thu virikathi ririya ninRa,
mAyirunceOlai 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).
FOURTH AND FIFTH PASURAMS:

kEtkayA NnuRRa thuNtu  kEZhalA yulakang koNta,
pookkezhu vaNNa nAraip  pOtharak kanavil kaNtu,
vAkkinAl karuman^ thannAl  manaththinAl siraththai thannAl,
vEtkaimee thUra vAngki  vizhungkinER kiniya vARE.      4
The full blossoming of the Bhakthi of the Azhwar is revealed here. In the fourth verse, Azhwaar declares like his Guru Nammazhwar th at Lord is the "UNNum Soru", his food. He says that the spontaneous mercy (Avyaaja 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.
SIXTH PASURAM

moovaril muthalva nAya oruvanaI yulakaNG koNta,
kOvinaik kutan^thai mEya kurumaNith thiraLai, inpap
pAvinaip passaith thEnaip paimponnai yamarar sennip
poovinai, 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 EIGHTHTH PASURAMS:

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

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

Sri Ranganathan and the Lord of Thiruvenkatam 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 Eightth 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 PASURAM

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

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

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

TWELFTH PASURAM

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:

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:

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 Adisesha on the banks of holy river Cauveri. He experiences the mood of Nirvedam here.
FIFTEENTH AND SIXTEENTH PASURAMS:

munpolA irAva NanRan muthumathi Lilangkai vEvithhu,
anpinA lanuman van^thaaNG katiyNai paNiya ninRArkku,
enpelA muruki yukkit tennutai nenca mennum,
anpinAl NYAna neer_koN tAttuva Nnatiya NnEnE. 15

Azhwar thinks of Ramavatharam - Thirukkudanthai Ramar
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 Snana Alankaram and then Garland alankaram. In the 15th 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 Sastraath 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 (Snanaalankaram) 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:

Here, the Azhwaar explains his position based on his knowledge of the Saastraas. He says that the Gopis got the boon of Moksham by kainkaryam 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:

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 Samanakaaram). 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).
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):

மாருமார் காலாம் மரதூர் * முழுமிலை அம்தூர், மல்லிகையர் குலார் குறிப்பிட்டு * ஏசம் உனக்குள் மாரை;

மாருமார் காலாம் மரதூர் * மல்லிகையர் குலார் குறிப்பிட்டு * ஏசம் உனக்குள் மாரை;

மாருமார் காலாம் மரதூர் * முழுமிலை அம்தூர், மல்லிகையர் குலார் குறிப்பிட்டு * ஏசம் உனக்குள் மாரை;

உண்மையில் மாரையார் * இருந்தும் இருந்து கருதியார்;

EmperumAn of Vaikunta ViNNagaram
In this concluding verse, Azhwar 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.