

tirumaNi mADakkOvil vaibhavam
(*tirunAngur divyadEsam*)



Annotated Commentary in English By
Smt. KalyANi kRshNamAcAri



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SrI nArAyaNa perumAL in garuDa vAhanam - tirumaNimADakkOvil

(Thanks:SrI B Senthil kumar)





॥ श्रीः ॥

श्रीमते रङ्गरामानुज महादेशिकाय नमः

SrImate rangarAmAnuja mahA deSikAya namaH

tirumaNi mADakkOvIl vaibhavam

(tirunAngUr divyadESam)

tirumangai Azhvar's Periya tirumozhi pAsurams

PREFACE:

There are eleven divya kshetram-s in tirunAngUr region (in the vicinity of sIrKazhi) - tirumaNimADakkovil, tiruvaikuntha viNNagaram, tiru arimEya viNNagaram, tiruttEvanArtogai, tiruvaNpuruDOttamam, tiruccemponseikoyil, tirutteRRiambalam, tirumaNikkUDam, tiruveLLakkuLam, tirukkAvalampADi and tirupparthanpaLLi.

These are collectively called the 'tirunAngUr divya dESam-s'.

In the following link, u.vE. SrI Oppiliappan varadAcAri SaThakopan svAmi talks about all the eleven tirunAngUr divyadESam-s:

<http://www.sundarasimham.org/ebooks/reflection5.pdf>

and covers in extensive detail, seven of these tirunAngUr divyadESam-s, under:

http://www.ahobilavalli.org/vaikunta_vinnagaram.pdf

http://www.ahobilavalli.org/thiru_thevanar_thogai.pdf

http://www.ahobilavalli.org/semponsei_koil.pdf

http://www.ahobilavalli.org/arimeya_vinnagaram.pdf

<http://www.ahobilavalli.org/thirutherriambalam.pdf>

<http://www.ahobilavalli.org/thiruvellakkulam.pdf>

<http://www.ahobilavalli.org/tkvmpadi.pdf>

Pictures of some of the tirunAngUr divyadeSams are available in SrI Senthil Kumar's following blogs:





<http://thiruvai kuntavinnagaram.blogspot.com/>

<http://thirusemponseikoil.blogspot.com/>

<http://thirunangur.blogspot.com/>

SrI Senthil Kumar's tirunAngUr 11 garuDa sEvai pictures are at:

<http://picasaweb.google.com/b.senthil2002/ManjalkuliAnd11GarudaSevai#>

For aDiyEn's write-ups on tiruppArthanpaLLi, tiruvaNpuruDOttamam and timaNikkUDam please refer to:

<http://www.srihayagrivan.org/html/ebook047.htm>

http://www.srihayagrivan.org/ebooks/048_tvpdm.pdf

and

<http://www.srihayagrivan.org/html/ebook060.htm>

Next, aDiyEn will attempt to throw some light on maNimADakkOvil - tirunAngUr divyadESam, using the following commentaries on tirumangai AzhvAr's periya tirumozhi 3.8 and peria tirumaDal (lines 131 and 132) pAsurams:

1. SrImad tirukkuDandai ANDavan's vyAkhyanam-s
2. SrI PeriyavAccAn PiLLai's (SrI PVP) vyAkhyAnam-s, rendered by SrI PuttUr kRshNasvAmi iyengAr
3. SrI uttamUr vIrarAghavAcAriAr's (SrI UV) vyAkhyAnam-s and
4. SrI P.B. aNNangarAcAriAr's (SrI PBA) vyAkhyanam-s

ABBREVIATIONS:

PVP = periyavAccAn piLLai

UV = uttamUr vIrarAghavAcAriyAr

PBA = P.B. aNNangarAcAriyAr





INTRODUCTION:

A. SrImad tirukkuDandai ANDavan:

Unfortunately, SrImad tirukkuDandai ANDavan's introduction for this 3.8 periya tirumozhi is missing. The source for SrImad ANDavan's vyAkhyAnam-s for the 3.8 tirunAngUr-maNimAdak kOvil series has been the SatamAna malar published by SrIrangam SrImad ANDavan ASramam in March, 2007. The article on maNimADakkkOvil is missing the introduction portion and the vyAkhyAnam-s for the first three pAsuram-s on this particular temple.

B. SrI PVP:

This is the very first tirumozhi where AzhvAr starts indulging in tirunAngUr divya dESam-s; eleven padigam-s starting from 3.8 thru 4.8 are all dedicated to these eleven divya dESam-s. AzhvAr realized that he had entered a higher plane with his serious desire to intimately enjoy perumAL; since his desire was not successful, he settled down with the thought, "PerumAL has come to stay in divya dESam-s only for us to enjoy that kind of intimacy"; hence, he declares, "emperumAn is standing in tirumaNimADakkOvil divya dESam only to grant the wishes of the deva-s who keep requesting Him for various phalan-s. Oh, my mind! Go and enjoy Him in tirumaNimADakkOvil!"

C. SrI UV:

After enjoying vayalAli maNavALan as himself, as a lady lover and as a mother of the lover girl (3.5,6,7), AzhvAr starts praising the eleven divya dESam-s in tirunAngUr. He ordains his mind to pay respect to maNimADak kOvil; since the emperumAn who is residing in this temple is nara nArAyaNan, AzhvAr sings that deva-s praise Him saying the light that provides tattuva j~nAna prakASam to the whole world from bhadarikaSramam is also the light for the southern regions. AzhvAr waxes eloquent about nara nArAyaNan in tirumaNimADak kOvil, as per his own nature as nArayaNa parar indulging in tiru ashTAKsharam.





D. SrI PBA:

tirunAngUr is a very big kshetram. As per the saying, "nAngUr nAlAyiram", there were four thousand households living in nAngUr; in order to bless them all, emperumAn took residence in several places in this area. This tirumozhi 3.8 extols the tirumaNimADak kOvil tiruppati in tirunAngUr.



A SHORT NOTE ON THE TRANSLITERATION SCHEME USED FOR sAMskRTAM AND TAMIZH WORDS IN THIS WRITE-UP:

Grammar dictates that all proper names should begin with upper case (capital) letters. Both saMskRtam and tamizh have lower case [mellinam in tamizh] 'ra' and whereas capital [vallinam in tamizh] 'Ra' only in tamizh. This distinction will be made wherever appropriate. Because of the necessity to show this distinction [rAma begins with small letter 'r', not 'R' RAma], all proper names will begin with small letters to avoid confusion, sometimes justifiably. Same logic applied for 'na' and 'Na' (nArayaNa instead of NArAyaNa).

sAMskRTAM –

- has only elongated 'e' [neDil in tamizh]; no separate short 'e' [kuRil in tamizh]. 'dEvi' will be written as 'devi';
- only elongated 'o' [neDil]; no separate short 'o' [kuRil]. Hence, capital 'O' will not be used for saMskRtam words [Eg: 'rAmo na paSyati'].

TAMIZH –

- has both short 'e' ('ettanai') and elongated 'E' ('Ezhai');
- has short 'o' ('tol') and elongated 'O' ('pOip pukku').

Use of letters - 'A' and 'a', 'D' and 'd', 'T' and 't', 'U' and 'u', 'S' and 's', 'I' and 'i',

'L' and 'l', 'M' and 'm', 'H' and 'h' - is self-explanatory.



திருமணிமாடக்கோவில்

tirumaNimADakkOvil

மூலவர் : நர நாராயணன், நந்தா விளக்குப் பெருமாள்

mUlavar : nara nArAyaNan, nandA viLakkup perumAL

தாயார் : புண்டரீகவல்லி

tAyAr: : punDarIkavalli

தீர்த்தம் : இந்திர புஷ்கரிணி, ருத்ர புஷ்கரிணி

tIrtham : indra pushkariNi, rudra pushkariNi

விமானம் : ப்ரணவ விமானம்

vimAnam : praNava vimAnam

ப்ரத்யக்ஷம் : இந்திரன், ஏகாதச ருத்ரர்கள்

pratyaksham : indra, ekAdaSa rudra-s

மங்களாசாசனம் : திருமங்கை ஆழ்வார் -

பெரிய திருமொழி 3-8: 10 பாசுரங்கள், ,

பெரிய திருமடல் பாசுரம் 2674 (131, 132)

மொத்தம் 11 பாசுரங்கள்

mangaLASAsanam : tirumangai Azhvar -

peria tirumozhi 3-8: 10 pAsurams

peria tirumaDal pAsuram 2674 (lines 131, 132)

Total - 11 pAsurams



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tirunArAyaNa perumAL - tirumaNimADakkOvil





Asurams and Commentaries

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தனியன்

வாழி பரகாலன் வாழி கலிகன்றி

வாழி குறையலூர் வாழ் வேந்தன் - வாழியரோ

மாயோனை வாள்வலியால் மந்திரங்கொள்

மங்கையர்கோன் தூயோன் சுடர்மான வேல்

திருமங்கையாழ்வார் திருவடிகளே சரணம்



peria tirumozhi pAsurams

pAsuram 3.8.1 - nandA viLakke

நந்தா விளக்கே ! அளத்தற் கரியாய் !

நரநா ரணனே ! கருமா முகில்போல்

எந்தாய், எமக்கே யருளாய், என நின்று

இமையோர் பரவு மிடம், எத் திசையும் (எத்திசைக்கும்)

கந்தாரம் அந்தேனிசை பாடமாதே

களிவண்டு மிழற்றநிழல் துதைந்து,

மந்தார நின்று மணமல்கு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

nandA viLakke! aLattaRkku ariyAi!

nara nArANanE! karu mA mugil pOI

endAi, emakke aruLai, ena ninRu

imaiyOr paravum iDam ettisaiyum (ettisaiikkum)

gandAram antEn isai pADamADE

kaLivaNDu mizhaRRanizhal tudaindu

mandAram ninRu maNam malgu nAngUr

maNimADakkOyil vaNangu en mananE!



nandA viLakku perumAL - tirumaNimADakkOvil (thanks: SrI Vanamamalai Padmanabhan Swamy)



A. SrImad tirukkuDandai ANDavan:

Not available.

B. SrI PVP:

AzhvAr is declaring to his mind, "Go and pray to the perumAL who is in tirumaNimADakkOvil where brahmA and others come and request His blessings to get their desires fulfilled".

நந்தா விளக்கே

nandA viLakkE -

oh Lord, who is ever self-effulgent because of Your own wisdom! A lamp that is ever-glowing and does not get extinguished. A lamp has light as its form and also as its character. emperumAn is an everlasting light which is a result of His j~nAnam and also His svarUpam.

அளத்தற்கு அரியாய்

aLattaRkku ariyAi -

One who is immeasurable! He is omnipresent and also He cannot be evaluated by His character and wealth; He is beyond all measures.

It is said that kUrattAzhvAn declares that these terms proclaim emperumAn to be "satyaM j~nAnam anantaM brahmA" (taittirIya upanishad). The phrase nandA (not extinguishable) denotes 'satyam' - He is not influenced by birth, death etc; the term 'viLakkE' implies His 'j~nAna' SabdArtham; the term 'aLattaRkku ariyAi' speaks for 'ananta' SabdArtham.

Thus these terms speak for the veda vAkyam 'satyaM j~nAm anantaM brahmA' and thus His paratvam.

நர நாரணனே!

nara nArANanE! -

You, who appeared as nara and nArAyaNa!





கரு மா முகில் போல் எந்தாய்

karu mA mugil pOl endAi -

My Lord, who has a dark-hued tirumEni! During the final deluge time and during 'creation' time, emperumAn takes up a sweet, dark-hued form that we can all enjoy, as tiruppAvai-4 declares "Uzhi mudalvan uruvam pOl mei karuttu".

Or, it could also mean this way - first few phrases show the characteristic traits of emperumAn's svarUpam. Much more attractive than that is His relaxing form that is dark like the clouds; He displays that form and makes us all His own.

எமக்கே அருளாய் என நின்று இமையோர் பரவும் இடம்

emakke aruLai ena ninRu imaiyOr paravum iDam -

addressing You thus, heavenly inhabitants come and pray for Your blessings in this divya dESam.

prathama jitante stotram 2 states:

देवानां दानवानां च सामान्यमधिदैवतम् ।

सर्वदा चरणद्वन्द्वं व्रजामि शरणं तव ॥

devAnAM dAnavAnAM ca sAMAnyam adhidaivatam |

sarvadA caraNa dvandvaM vrajAmi SaraNaM tava ||

(Oh lord, who is common to both deva-s and asura-s, I take Your tiruvaDi to be my salvation always!)

Even though perumAL is meant to be for all, deva-s, who are helpless, come and pray to Him here to bless only them and not the asura-s.

எத்திசைக்கும் கந்தாரம் அந்தேன் இசை பாட மாடே களிவண்டு மிழற்றநிழல் துதைந்து, மந்தாரம் நின்று மணம் மல்கும்





ettisaikkum gandAram antEn isai pADa maDE, kaLivaNDu mizhaRRanizhal
tudaindu mandAram ninRu maNam malgum -

beautiful bees drink the nectar in the flowers and buzz and sing the tune
'devagandAram' and the other bees are jubilant because of the company;
mandAra trees give shade to these bees with their fully blossomed, fragrant
flowers; this looks as if they are providing a shaded platform for the singers.

mandAra trees are heavenly trees also called kalpakavRksham. The term
'maNam malgum' denotes the presenting of gifts to singers - here, the
fragrant blossoms.

நாங்கூர் மணிமாடக் கோயில் வணங்கு என் மனனே!

nAngUr maNimADak kOyil vaNangu en mananE! -

that place is tirunAngUr divya dESam - tirumaNimADakkOvil. Oh my mind! Go
and worship this emperumAn.

C.SrI UV:

Just as kUrattAzhvAn took the phrase 'nandAviLakkE aLattarkariyAi' to
denote 'satyaM j~nAnam anantaM brahma', SrImadrasahasyatryasAram also
follows the same thought.

'nanda' points to bhagavAn's special attribute, not the brilliance of the lamp,
namely j~nAnam. 'viLakku' points to j~nAnam or knowledge.

SrIbhAshyam explains j~nAnam to be 'nityAsankucita j~nAnam' (eternally non-
-shrinking wisdom); by the term 'nanda', bhagavAn's immeasurability due to
time is shown. 'viLakku' shows His immeasurability due to dESam. 'satyaM
nirvikArasat' (unchanged Truth/unalloyed, blemishless truth-satyam) - 'nanda'
denotes He has no 'end' or vikAram; He is nirvikAran. 'anantam' shows that He
does not have the three kinds (kAlam, dESam, vastu) of paricchedam-s. If He
is in one object and not in the other, He can be measured; but He exists in
everything. Thus, in general, He is immeasurable. That is why emperumAn is
also called 'anantan'. SrIrAmAnujar quotes Anandavalli 'nIlatoyatamat' while





explaining these phrases.

மந்தாரம் நின்று மணம் மல்கும்

mandAram ninRu maNam malgum -

Just as the trees provide shade and compliment the singers with 'fragrance', the elders in this divyadESam also do the same. So, my mind, go and sing like the bees in this place.

D.SrI PBA:

brahmA and other deva-s worship emperumAn - nara nArAyaNan, saying all these phrases together; but, each deva prays to Him saying 'bless me alone', 'bless me alone'.

நந்தா விளக்கு

nandA viLakku -

here are several pAsurams that talk about emperumAn as 'viLakku' - "vEdAnta vizhupporuLin mElirunda viLakku" (periyAzhvAr 4.3.11), "mikka j~nAna mUrtiyAya vEda viLakku" (tiruvAimozhi 4.7.10) etc.

There is a difference between the ordinary lamp and this nandA viLakku emperumAn. The worldly lamp does not need the help of another lamp to reveal itself. It can be discerned by its own light and brilliance. But, to find this nandA viLakku, nara nArAyaNa emperumAn, guidance is needed in the form of another lamp. He can be found only by the light of wisdom. "j~nAnac cuDar viLakku ERRinEn" (iraNDAm tiruvantAdi 1); "uNarvennum oLi koL viLakku ERRi" (mUnRAM tiruvantAdi) talks about this light of knowledge. "hartum tamas sadasatI ca vivektumISo mAnaM pradIpamiva kAruNiko dadAti" (SrIrangarAjasthavam utara Satakam-1 - emperumAn provides us with SAstram as a lamp to remove the darkness inside and to provide us the ability to differentiate between what is good and what is bad) - SAstram is supposed to be a big lamp that must be used to find emperumAn.





அளத்தற்கரியாய்

aLattarkkariyai -

[Sri PBA also talks at length about SrIbhAshyam expounding this phrase]

If emperumAn is in one place and does not exist in another, one can measure Him with deSakAla paricchedam. But, He is sarvavyApi - "paranda taN paravaiyuL nIr torum paranduLan" (tiruvAimozhi 1.1.10).



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gajendra moksham
(Thanks: SrI Bharathramvasudevan)





pAsuram 3.8.2 - mudalait tanimA

முதலைத் தனிமா முரண்தீர வன்று

முதுநீர்த் தடத்துச் செங்கண்வேழ முய்ய,

விதலைத் தலைச்சென் றதற்கே யுதவி

வினைதீர்த்த வம்மா னிடம், விண்ணணவும்

பதலைக் கபோதத் தொளிமாட நெற்றிப்

பவளக் கொழுங்கால் பைங்கால் புறவம்,

மதலைத் தலைமென் பெடைகூடு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

mudalait tanimA muraN tIra anRu

mudunIrt taDattuc censkaN vEzham uyya

vidalait talaic cenRu adaRkE udavi

vinai tIrtta ammAn iDam viN aNavum

padalaik kapOdattu oLi mADa neRRip

pavaLak kozhumkAla painkAl puRavam

madalait talai men peDai kUDu nAngUr

maNimADak kOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

Not available.





B. SrI PVP:

அன்று

anRu -

that day,

முதுநீர்த் தடத்து முதலை தனிமா முரண் தீர

mudunIrt taDattu mudalai tanimA muraN tIra -

in order to remove the great animosity of the crocodile that existed in the age old waters of the pond

செங்கண் வேழம் உய்ய

cenkaN vEzham uyya -

and in order to let the red-eyed gajendran live; elephants do not have red eyes. In spite of the elephant's great strength, it is useless in water and gajendran's eyes are red from the futile efforts of escaping from the crocodile.

விதலைத் தலை

vidalait talai -

as soon as the elephant cried his heart out in great pain

அதற்கே சென்று உதவி

adaRkE cenRu udavi -

emperumAn arrived at this place Himself; the elephant was troubled that he was not able to offer to Him, the flower he had plucked; but, He accepted the offer of the flower. In tiruvAimozhi 7.10.8, nammAzhvAr talks about 'Anaiyin nenciDar' (the elephant's distress) - "poigaiyin vAi, ninRu tan nIL kazhal Ettiya Anaiyin nenciDar tIrtta pirAn".





வினை தீர்த்த அம்மான் இடம்

vinai tIrtta ammAn iDam -

relieved the elephant from its age old karma; this is that svAmi's tiruppati

விண்ணணவும் பதலைக் கபோதத்து

viNNavum padalaik kapOdattu -

in the tall houses with kalasam-s which reach the heavens, the pigeons form their habitat

ஒளிமாட நெற்றி மதலைத் தலை

oLi mADa neRRi madalait talai -

in the front portions of the brilliantly shining corners of these pillars,

பவளக் கொழுங்கால பைங்கால் புறவம்

pavaLak kozhumkAla painkAl puRavam -

pigeons that have coral-hued feet with toes

மென் பெடைகூடு

men peDaikUDu -

enjoy mingling with their counterparts

நாங்கூர் மணிமாடக் கோயில்

nAngUr maNimADak kOyil -

in tirunAngUr maNimADakkOvil

வணங்கு என் மனனே!

vaNangu en mananE! -

Oh my mind! Worship this emperumAn.





C. SrI PBA:

முதலைத் தனிமா முரண்

mudalait tanimA muraN -

so many elephants visited that pond to drink water. That crocodile did not trouble any of those elephants who did not know any bhagavad vishayam and were concerned only about nourishment of their own bodies; gajendran was religiously offering a lotus flower for emperumAn every day in that pond and had come with that purpose again; since the crocodile chose to harm this devotional elephant, AzhvAr is calling this crocodile 'mudalait tani mA muraN'; it was his extreme wickedness to harm bhagavad bhakta-s.

விதலைத் தலைச் சென்று

vidalait talaic cenRu -

one meaning is - when the elephant was sad and shivering with sorrow that the flower could not be offered to emperumAn that day, He arrived in a flash.

Another meaning is - in saMskRtam, 'vi' denotes bird; so 'vidalai' refers to the king of the birds, namely, garuDan. He came to the elephant's rescue, mounted on garuDan.

கபோதத்து

kapOdattu -

'kapodam' in saMskRtam refers to pigeon. But, the term is also used to denote the living spots of the pigeons as 'kabodam', 'kabOdi', 'kabOdai' etc.





pAsuram 3.8.3 - kolaippuN

கொலைபுண் தலைக்குன்ற மொன்றுய்ய வன்று

கொடுமா முதலைக் கிடர்செய்து, கொங்கார்

இலைப்புண்ட ரீகத் தவளின்ப மன்போடு

அணைந்திட்ட வம்மான் இடம், ஆளரியால்

அலைபுண்ட யானை மருப்பு மகிலும்

அணிமுத்தும் வெண்சாமரையோடு, பொன்னி

மலைப்பண்ட மண்டத் திரையுந்து நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

kolaippuN talaik kunRam onRu uyya anRu

koDumA mudalaikku iDar seydu, kongAr

ilaip puNDarIkattu avaL inbam anbODu

aNaindiTTa ammAn iDam AL ariyAl

alaippuNDa yAnai maruppum agilum

aNi muttum veN camaraiyODu ponni

malaip paNDam aNDat tirai undu(m) nAngUr

maNimADakkOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

Not available.





B. SrI PVP:

In the previous pAsuram (3.8.2), Azvhar talked about how emperumAn provided succour for the helpless gajendran. In this pAsuram, He enjoys the pleasant embrace He gets from His pirATTi for rescuing gajendran.



"pirATTi and perumAL"

அன்று

anRu -

During that day

கொலைபுண் தலைக் குன்றம் ஒன்று உய்ய

kolaippuN talaik kunRam onRu uyya -

in order to rescue the elephant who was capable of killing other lives and who had head injuries from the mahout's spears and who looked like a huge mountain; it is also normal for elephants to fight with each other and thus the





injuries might have occurred from those fights also.

கொடுமா முதலைக்கு இடர் செய்து

koDumA mudalaikku iDar seydu -

emperumAn conferred hardships on the strong crocodile that grasped the elephant's leg to draw him in

கொங்கார் இலைப் புண்டரீகத்து அவள் இன்பம் அன்போடு அணைந்திட்ட
அம்மானிடம்

kongAr ilaip puNDarIkattu avaL inbam anbODu aNaindiTTa ammAniDam -

He got presented with the lovely embrace of tAyAr, who lives in the lotus with its honey-laden leaves. That emperumAn lives in this maNimADakkOvil.

When perumAL protects the foes of ASrita-s, pirATTi becomes very pleased and confers gifts on emperumAn. When cakravartit tirumagan vanquished karan, dhUshaNan and the whole gang, sITap pirATTi embraced rAma as a present for His wondrous valor.

பொன்னி

ponni -

the river kAvEri

ஆள் அரியால் அலைபுண்ட யானை மருப்பும்

AL ariyAl alaippuNDa yAnai maruppum -

brings with her, the tusks of the elephants killed by valorous lions

அகிலும் அணி முத்தும் வெண் சாமரையோடு

agilum aNi muttum veN camaraiyODu -

she brings agil trees, beautiful pearls, white cAmaram-s (the tail hair of kavari mAn/deer/yac),





மலைப் பண்டம் அண்டத் திரை உந்து(ம்)

malaip paNDam aNDat tirai undu(m) -

and other things that are in the mountains

நாங்கூர் மணிமாடக் கோயில்

nAngUr maNimADakkOyil -

to tirunAngUr maNimADakkOvil

வணங்கு என் மனனே!

vaNangu en mananE! -

Oh my mind! Worship the emperumAn in that temple

C. SrI UV:

In the previous pAsuram 3.8.2, AzhvAr talked about the mating of the male and female pigeons and feels bad that he is not singing about perumAL and tAyAr having the enjoyment of embrace. So, he talks about gajendran's story one more time.

When gajendran offered the lotus flower to emperumAn who came rushing to liberate him, mahAlakshmit tAyAr appeared from that lotus and embraced the lord for having delivered the elephant from danger, and gajendran got to enjoy that delightful darSanam.

Since river kAVeri is mother-in-law for emperumAn [kAVeri as a river, is the wife of the ocean or pARkaDal; mahAlakshmit tAyAr who is the daughter of pARkaDal, is kAVeri's daughter also; thus lord raNgaNatha becomes her son-in-law], she brings a lots of gifts (in the form of elephant tusks, precious gems etc) to pirATTi who appeared in the ocean and to Him. May be, that is why the divya dEsam has a lot of maNi mADam-s - tall, bedecked houses.

D. SrI PBA:

After kara-dhUshaNa vadam, when sItAp pirATTi gave rAma the pleasure of





embrace -

तं धृष्ट्वा शत्रुहन्तारं महर्षीणां सुखावहम् ।

बभूव हृष्टा वैदेही भर्तारं पेरिषस्वजे ॥

taM dhRshTvA Satru hantAraM maharshINAM sukhAvaham |

babhUva hRshTA vaidehI bhartAraM perishasvaje ||

--- AraNya.30.40

all the Rshi-s felt ecstatic; even though those Rshi-s did not praise or feel elated about tAyAr embracing emperumAn after gajendra moksham, AzhvAr takes turn in singing about the same - "koDumA mudalaiKKu iDar seydu puNDarIkattu avaL anboDu aNaindiTTa ammAn".

River kAVeri does not directly flow into tirunAngUr, but she does flow through the surrounding regions in various branches.

SrIrangarAjastavam (pUrva Satakam, slokam 21) kAVerI varNanam talks about the wealth that kAVerI brings -

चञ्चामरचन्द्रचन्दनमहामाणिक्यमुक्तोत्करान्

कावेरी लहरीकरैर्विदधती पर्येति सा सेव्यताम् ॥

ca'ncaccAmaracandracandanamahAmANikyamuktotkarAn |

kAverI laharIkarairvidadhatI paryeti sA sevyatAm ||

(With her flood waters, kAVeri brings for her son-in-law, lord ranganAtha, heaps of camphor, sandal, precious gems, pearls etc)





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"kaDal cUzh ilangai kaDandavan!"





pAsuram 3.8.4 - ciRaiyAr uvaNap puL

சிறையார் உவணப்புள் ளொன்றேறி யன்று

திசை நான்கு நான்கு மிரிய, செருவில்

கறையார் நெடுவே லரக்கர் மடியக்

கடல் சூழிலங்கை கடந்தானிடந்தான்,

முறையால் வளர்க்கின்ற முத்தீயர் நால்வேதர்

ஐவேள்வி யாறங்கர் ஏழினிசையோர்,

மறையோர் வணங்கப் புகழெய்து நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

ciRaiyAr uvaNap puL onRERi anRu

tisai nAngu nAngum iriyac ceruvil

kaRaiyAr neDuvEl arakkar maDiyak

kaDal cUzh ilangai kaDandAn iDam tAn

muRaiyAl vaLarkkinRa muttIyar nAl vEdar

ai vELvi ARangar Ezhin isaiyOr

maRaiyOr vaNangap pugazh eydu nAngUr

maDimADak kOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

AzhvAr is instructing his mind to pay respects to sarveSvaran, who





suppressed and subdued rAkshasa-s like mAli, sumAli etc in ilangai and is now stationed in maNimADak kOvil.

Even before the ages of rAvaNa and others, rAkshasa-s like mAli, sumAli etc were tormenting the deva-s. When the deva-s surrendered to emperumAn, He got on garuDa, who had wings favorable for flying, and went and fought with the rAkshasa-s. Some rAkshasa-s ran away in all the eight directions; some died in the battle. emperumAn who vanquished the rAskhasa-s, who had unclean, blood-stained spears, is now living in maNimADak kOvil.

The agnihotra brahmaNa-s in this place preserve trikAla-agni-s, do pa'nca mahA yaj~nams, have learned the six anga-s of vedam-s and are experts in sapta svaram-s. These special brahmaNa-s worship perumAL who is living in maNimADak kOvil. No other place has this fame.

B. SrI PVP:

அன்று

anRu -

During those days when rAkshasa-s were terrorizing the earth

சிறையார் உவணப் புள் ஒன்றேறி

ciRaiyAr uvaNap puL onRERi -

the lord climbed on periya tiruvaDi - garuDan, who could fly with his strong wings,

திசை நான்கு நான்கும் இரிய செருவில் கறையார் நெடுவேல் அரக்கர் மடியக் கடல்
சூழ் இலங்கை கடந்தான்

tisai nAngu nAngum iriyac ceruvil kaRaiyAr neDuvEl arakkar maDiyak kaDal
cUzh ilangai kaDandAn -

conquered ilangai surrounded by the ocean, making several rAkshasa-s having blood-stained spears, fly away from the battle field on all directions





இடம் தான்

iDam tAn -

that lord is now stationed in this divyadESam

முறையால் வளர்க்கின்ற முத்தீயர் நால் வேதர் ஐ வேள்வி ஆறங்கர் ஏழின்
இசையோர் மறையோர்

muRaiyAl vaLarkkinRa muttIyar nAl vEdar ai vELvi ARangar Ezhin isaiyOr
maRaiyOr -

the elite brahmaNa-s in this place do homams per vedic methods; they perform the three agni-s - gArhapatyam, AhavanIyam, dakshiNagni; they are well-versed in Rg, yajur, sAma and atharvaNa vedam-s; they do the panca yaj~na-s like brahma yaj~nam, bhUta yaj~nam, deva yaj~nam, manushya yaj~nam etc; they are experts in the six vedAngams - SikshA, vyAkaraNam, chandas, niruktam, jyotisham, kalpam; and, they know the seven musical svarams - nishAdam, Rshabham, gAndhAram, shaDjam, madhyamam, dhaivatam, pa'ncamam.

மறையோர் வணங்கப் புகழ் எய்து நாங்கூர்

vaNangap pugazh eydu nAngUr -

this place has become very well renowned from these very learned brahmaNa-s worshipping perumAL in this tirunAngUr divyadEsam.

மணிமாடக் கோயில் வணங்கு என் மனனே!

maDimADak kOyil vaNangu en mananE! -

Oh my mind, enjoy this divine lord who is living in tirumaNimADak kOvil.

C. SrI UV:

uvaNam is 'suparNam'. Since garuDan has feathers that do not tire for even very long distances of flying, he has earned the name, 'suparNan'.





PerumAL made sure that rAKshasa-s did not stick around even in islands like ilangai. Will He let them here in our place? Leaving His abode, upendran (vishNu) has come to love living in this tiruppati; so, it is very special.

D. SrI PBA:

aivELvi -

brahma yaj~nam: chanting 'brahmayaj~na praSnam' - one praSnam from vedam everyday

1. deva yaj~nam: doing agnihotram
2. bhUta yaj~nam: offering animals as bali
3. pitR yaj~nam: doing tarpaNam for pitR-s
4. manushya yaj~nam: offering food for guests in the house

ARangar (experts in 6 parts of vedam-s) -

1. SikshA: shows how akshara-s must be pronounced and how to do sandhi with them [study of phonetics] and other topics
2. vyAkaraNam (linguistic analysis or grammar represented by pANini's celebrated sUtra-s)
3. niruktam: (explanation of difficult Vedic words) show the difference between prakRti and pratyayam/vikRti/change and their meanings
4. chandas: talks about gAyatrI, tRshTubh, jagatI etc
5. jyotisham: Since veda karma-s must be performed at the right times, this declares those times
6. kalpam: the kalpam-s written by mahaRshi-s like ASvalAyana, Apastamba etc explain the vaidika karma-s to be followed.

Ezhin isai (amarakoSam chapter I, part 8 nATyavargaH.1 presents this list)-





निषादः ऋषभ गान्धार षड्ज मध्यमा धैवताः ।

पञ्चमस्चेत्यमी सप्त तन्त्री कण्ठोत्थिताः स्वराः ॥

nishAdaH Rshabha gAndhAra shaDja madhyama dhaivatAH |

pa'ncamascetyamI sapta tantrI kaNThotthitAH svarAH ||

AzhvAr is implying that experts in even heavenly music were living in this divyadESam.

In nArada SikshA 1.5.3 and 1.5.4, sage nArada describes how each sAma veda svaram is derived from the sounds made by a bird or an animal in its appropriate season.

षड्जं वदति मयूरो जावो रम्भन्ति चर्षभम् ।

अजाबिके तु गान्धारं क्रौञ्चो वदति मध्यमम् ॥

पूष्पसाधारणे माले कोकिलो वक्ति पञ्चमम् ।

अश्वस्तु धैवतं वक्ति निषादं वक्ति कुञ्जरः ॥

shaDjaM vadati mayUro jAvo rambhanti carshabham |

ajAbike tu gAndhAraM kraunco vadati madhyamam ||

pUshpasAdhAraNe mAle kokilo vakti pa'ncamam |

aSvastu dhaivataM vakti nishAdaM vakti ku'njaraH ||

- nishAdam: an elephant's trumpeting
- Rshabham: the mooing of the cow
- gAndhAram: bleating of the goat
- pa'ncamam: cuckoo's melodious whistle
- shaDjam: peacock's call





- madhyamam: kraunca's (heron) cry
- dhaivatam: horse's neigh

So, 'Ezhin isaiyOr' can also be taken to mean that this tirumANimADak kOvil had all these animals like elephants, cows, birds etc that produce the sweet saptasvaram-s.





pAsuram 3.8.5 - izhaiADu kongai

இழையாடு கொங்கைத் தலைநஞ்ச முண்டிட்டு

இளங்கன்று கொண்டு விளங்கா யெறிந்து,

தழைவாட வன்தாள் குருந்த மொசித்துத்

தடந்தாமரைப் பொய்கை புக்கானிடந்தான்

குழையாட வல்லிக் குலமாட மாடே

குயில்கூவ நீடு கொடிமாட மல்கு,

மழையாடு சோலை மயிலாலு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

izhai ADu kongait talai nancam uNDiTTu

iLam kanRu kONdu viLankAi eRindu

tazhaiVADa van tAL kurundam osittu

taDam tAmaraip poigai pukkAn iDam tAn

kuzhai ADa vallik kulamADa mADE

kuyil kUva nIDu koDimADa malgu

mazhai ADu sOlai mayilAlu(m) nAngUr

maNimADak kOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

AzhvAr is directing his mind to pray to maNimADakOvil, where kaNNan, who vanquished foes and played with Aycciyar girls, lives.





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tirumaNimADAKkOvail rAja gOPuram

(Thanks: SrI B Senthil Kumar)





pUtana took a form like yaSodhA, decorated herself with jewelries, and came to feed milk to kaNNan, who killed her by drinking the poisonous milk and her life. Using the asuran who came as a calf, He killed another asuran who stood as the viLankani [wood apple fruit] in a tree. He cut off the bottom of the kurunda [wild lime] tree and killed the leaves (meant to be made harmful by an asuran). When kALiyan terrorized the pond in yamunA, He killed kALiyan and played with the gOpi girls in the yamunA filled with lotus flowers. He is now in tirumaNimADak kOvil.

In this place, leaves and creepers are moving in the breeze. On all the four sides, cuckoo birds smell the fragrances in the flowers and coo. Peacocks dance in the groves frequented by clouds. There are lots of houses very close to one another; these houses have long flags at the tops. This divya dESam has such a natural beauty.

B. SrI PVP:

இழை ஆடு கொங்கைத் தலை நஞ்சம் உண்டிட்டு

izhai ADu kongait talai nancam uNDiTTu -

kaNNan drank the poison from the chest of the artificially decorated pUtana

இளம் கன்று கொண்டு விளங்காய் எறிந்து

iLam kanRu kONdu viLankAi eRindu -

He threw the calf (asuran in disguise) against the viLankAi (another asuran in disguise) and killed them both

வன் தாள் குருந்தம் தழைவாட ஒசித்து

van tAL kurundam tazhaivADa osittu -

He broke down the broad kurunda tree thus killing all its leaves (which were meant for killing innocent people); when the asuran was in the tree, the leaves were all alive, but when kaNNan came closer, they all died





தடம் தாமரைப் பொய்கை புக்கான்

taDam tAmaraip poigai pukkAn -

He entered the lotus filled pond and played with the gopi-s; it can also be taken to mean - kaNNan killed kALiyan who was destroying the pond that was suitable for Him to play with the gopi-s

இடம் தான்

iDam tAn -

this tirumaNimADakkOvil is His place

குழை ஆட வல்லிக் குலமாட

kuzhai ADa vallik kulamADa -

when the young shoots of the trees wave in the breeze, the flowering creepers that are spread on them also wave around

மாதே குயில் கூவ

mADE kuyil kUva -

along the sides, cuckoos coo

மழை ஆடு சோலை மயிலாலு(ம்)

mazhai ADu sOlai mayilalu(m)-

peacocks dance in the gardens where clouds pass through

நீடு கொடிமாட மல்கு நாங்கூர்

nIDu koDimADa malgu nAngUr -

houses with long flags abound in nAngUr

மணிமாடக் கோயில் வணங்கு என் மனனே!





maNimADak kOyil vaNangu en mananE! -

Oh my mind! Worship the maNimADakkovil

C. SrI UV:

குருந்தம் தழை வாட

kurundam tazhai vADa -

He cut off the bottom of the kurunda tree (an asuran who had entered the tree with the pretense of providing shade with its leaves and harming people) and killed the leaves.

D. SrI PBA:

இளம் கன்று கொண்டு விளங்காய் எறிந்து

iLam kanRu kONdu viLankAi eRindu -

kapittAsuran, an asuran was ordained by kamsan to kill kaNNan. He entered a viLA tree; his plan was to kill kaNNan when the latter came for plucking a viLankani or to make the tree branches fall on kaNNan when He came and stood under the tree. At the same time, vatsAsuran, another asuran came as a calf to butt against kaNNan and kill Him. kaNNan held the two rear legs of the calf and hurled it against the viLA tree; both the asura-s died in their own forms. This was the 'taking a thorn out with a thorn' strategy that kaNNan followed.

குருந்தம் ஒசித்து

kurundam osittu -

another asuran entered into a fully blossomed kurunda tree in order to kill kaNNan when He climbed the tree. kaNNan held the tree in His hands and shook it and broke it down.





paSuram 3.8.6 - paNNEr mozhi

பண்ணேர் மொழியாய்ச் சியரஞ்ச வஞ்சப்

பகுவாய்க் கழுதுக் கிரங்காது, அவள்தன்

உண்ணா முலைமற் றவளாவி யோடும்

உடனே சுவைத்தா னிடம், ஓங்கு பைந்தாள்

கண்ணார் கரும்பின் கழைதின்று வைகிக்

கழுநீரில் மூழ்கிச் செழுநீர்த் தடத்து,

மண்ணேந் திளமேதி கள்வைகு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

paNNEr mozhi Aycciyar anca vancap

paguvAik kazhudukku irangAdu avaL tan

uNNA mulai maRRu avaL AviyODum

uDanE suvaittAn iDam Ongu paintAL

kaNNAr karumbin kazhai tinRu vaigik

kazhunIril mUzhgic cezhunIrt taDattu

maN Endu iLa mEdigaL vaigu nAngUr

maNimADakkOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

AzhvAr says to his mind to worship the divya dESam where emperumAn who killed pUtana by drinking her milk, lives.





tirumaNimADakkOvil perumAL

(Thanks: SrI Vanamamalai Padmanabhan Swamy)





A demoness named pUtana came to kill kaNNan. She came as His mother yaSodhA. When she came, the soft spoken Aycciyar girls were terrified. kaNNan drank her poisonous milk and sucked her life too, without being harmed in any way by her. That kaNNan lives in tirunAngUr tirumaNimADak kOvil.

The land is very fertile; healthy buffaloes eat the tender parts of sugarcane crops that have fertile green leaves and short kaNu-s [nodes in the stems]; since they have eaten so much, they stay in the field for a while, and then to cool themselves, enter the cool ponds, catch mud in their horns and just lie down there without wanting to get up and come out.

B. SrI PVP:

Even though there are a lot of pranks played by kRshNa, since pUtana moksham is the most important one, AzhvAr indulges in the story again.

பண்ணைர் மொழி ஆய்ச்சியர் அஞ்ச

paNNEr mozhi Aycciyar anca -

when pUtana died in her original form, the AyppADi girls whose talks were soft like music, were all frightened at the thought that if she had succeeded, the whole world would have been destroyed.

வஞ்சப் பசுவாய்க் கழுதுக்கு இரங்காது

vancap paguvAik kazhudukku irangAdu -

kaNNan did not suffer any damage by the demoness pUtana, who had a big mouth

அவள் தன் உண்ணா முலை மற்று அவள் ஆவியோடும் உடனே சுவைத்தான்

avaL tan uNNA mulai maRRu avaL AviyODum uDanE suvaittAn -

since she had applied poison to her breasts, the milk was not drinkable. But, kaNNan drank her poisonous milk along with her life at the same time





இடம்

iDam -

this tirunAngUr is His place

ஓங்கு பைந்தாள் கண்ணார் கரும்பின் கழை தின்று வைகி

Ongu paintAL kaNNAr karumbin kazhai tinRu vaigi -

eating the stalks of the green, tall sugarcanes with short nodes and staying in the same place for a while

கழுநீரில் மூழ்கிச் செழுநீர்த் தடத்து மண் ஏந்து இள மேதிகள் வைகு நாங்கூர்

kazhunIril mUzhgic cezhunIrt taDattu maN Endu iLa mEdigaL vaigu nAngUr -

and entering cool ponds for cooling themselves off and accumulating mud on their horns, the bullock calves keep lying down without coming out; nAngUr is such an interesting place

மணிமாடக் கோயில் வணங்கு என் மனனே!

maNimADakkOyil vaNangu en mananE! -

Oh my mind! Worship the maNimADak kOvil emperumAn.

In this pAsuram, the same word is used twice - 'vaigi' and 'vaigum'. piLLai vizhuppaRaiyar and AppAn tiruvazhundUr aRaiyar asked SrI bhaTTar the meaning for this. SrI bhaTTar explained that because of the youth of the bullock calves, they were just lying down in both places ("saukumAryattAIE iraNDiDattilum kiDandadu"). First, they ate the sugarcane stalks and lied down there itself moving to the right and left in the same place and taking rest; next, they lied down in the pond so that no one could make them get out.

C. SrI UV:

ஆய்ச்சியர் அஞ்ச

Aycciyar anca -





must be taken with 'paguvAi'; pUtana had a huge mouth that frightened all the girls. Only after she died, her mouth became big. So, the phrase "paNNEr mozhi Aycciyar anca" is a situation that arises after pUtana's death - "avaL AviyODum uDanE suvaittAn". On the other hand, 'paguvAi' can also be taken to mean that she was talking all sweet talks to the baby kaNNan in order to make Him drink her milk. When pUtana fell down, everyone was afraid about the welfare of the baby and they were scared of the demoness. When yaSodhA tried to pick up the baby, the other AypADi girls prevented her saying, "Do not do that; it looks like He is a life taking child; anything may happen to you also".

pagu or bahu means 'a lot' or big (like bahuH samudraH); vAi refers to both face and mouth.

இரங்காது

irangAdu -

He knew that pUtana's dress, speech etc were all fake; but, instead of feeling sorry for her because she was a woman, He instantly killed her.

செழுநீர்த் தடத்து மண் ஏந்து இள மேதிகள்

cezhunIrt taDattu maN Endu iLa mEdigaL -

Unlike cows, bullocks have horns that grow to the sides of the body; so it should be taken here that they did not pick up the mud with their horn ends, but with their heads and base of the horns. These young calves are determined to stay put in the water. The cowherds want to get them out and these calves are angry at them.

Compare here the anubhavam of emperumAn's bhakta-s. They enjoy the sarva-rasan, emperumAn's divya avayam-s and stand mesmerized in one place. Then, they try to engulf in His kalyANa guNam-s like sauSIyam etc and when obstructions come in the form of place, time and matter, they get angry and they try to remove the obstacles.





D. SrI PBA:

ஆய்ச்சியர்

Aycciyar -

the term can be taken as 'uyarvup panmai' (like the royal 'We') and applied for yaSodhA.

periyAzhvAr tirumozhi 3.1.1 talks about "minnEr nuNNiDai vanca magal kongai tunca vAi vaitta pirAnE" and

periya tirumozhi 10.7.8 talks about "pEycci mulai uNDa pinnai ippillaiyaip pEsuvadu ancuvanE". So, here, it can be taken to mean that yaSodhA is afraid.

SrI PBA also refers to the incident of SrI bhATTar's explanation and adds more - "Older bullocks walk with authority or roughness; younger ones walk with staggering"; here, the calves eat and just stagger and lie down.





pAsuram 3.8.7 - taLaikkaTTavizh tAmarai

தளைக்கட் டவிழ் தாமரை வைகு பொய்கைத்

தடம்புக்கு அடங்கா விடங்கா லரவம்,

இளைக்க திளைத்திட் டதனுச்சி தன்மேல்

அடிவைத்த அம்மா னிடம், மா மதியம்

திளைக்கும் கொடி மாளிகைசூழ் தெருவில்

செழுமுத்து வெண்ணெற் கெனச்சென்று, மூன்றில்

வளைக்கை நுளைப்பாவையர் மாறு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

taLaikkaTTavizh tAmarai vaigu poigait

taDam pukku aDangA viDam kAl aravam

iLaikkat tiLaittiTTu adan ucci tanmEl

aDi vaitta ammAn iDam mA madiyam

tiLaikkum koDi mALigai cUzh teruvil

cezhu muttu veN neRku enac cenRu munRil

vaLaik kai nuLaip pAvaiyar mARu(m) nAngUr

maNimADak kOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

emperumAn entered the pond which had buds and blossoms of lotus flowers. By





dancing on the hoods of the arrogant and poisonous serpent, kALiyan, He made him tired. He placed His tiruvaDi-s, that devotees request to be placed on their heads, on kALiyan's heads. Reference may be made to "aDicciyOm talaimisai nIyaNiyAi" (tiruvAimozhi 10.3.6) and "madIyamUrdhAnam-alankarishyati"(ALavandAr's stotraratnam-31 - 'When will Your lotus feet adorn my head?'). kRshNa, who danced away on the serpent's hoods, lives now in tirunAngUr.

The second half of the pAsuram speaks about the wealth of the land. In the wide streets, there are lofty houses reaching to the skies. The moon gets stuck in the flags atop those houses and seems to be playing with them. Fisher-women come to the streets and try to sell special pearls saying, "We do not need red rice grains; give us white rice grains; for a handful of butter, we will give you a handful of pearls". Having no one to buy or listen to them, they go to every house and attempt to sell the pearls. maNimADak kOvil is such a wealthy place. Oh my mind! Worship this emperumAn's kOvil.

This shows that just as quality pearls will not be bought for rice grains, SrIvaishNava-s do not do SaraNagati, which is the greatest upAyam-means, for lowly phalan-s.

B. SrI PVP:

தளைக்கட்டவிழ் தாமரை வைகு பொய்கைத் தடம் புக்கு

taLaikkaTTavizh tAmarai vaigu poigait taDam pukku -

He got into the pond filled with lotus buds and fully blossomed lotus flowers

அடங்கா விடம் கால் அரவம் இளைக்கத் திளைத்திட்டு

aDangA viDam kAl aravam iLaikkat tiLaittiTTu -

He played with the serpent that was violent and was spewing out venom, till the serpent became tired

அதன் உச்சி தன்மேல் அடி வைத்த அம்மான்





adan ucci tanmEl aDi vaitta ammAn -

He placed His feet on top of the serpent's hoods and danced. tiruvAimozhi 10.3.6 expresses the following sentiment - 'aDicciyOm talai misai nIyaNiyAi Azhiya'nkaNNA un kOlap pAdam' - AzhvAr is intrigued that while His devotees beg Him in vain, to place His feet on their heads, the worst sinner kALiyan got His feet placed on his head. kUrattAzhvAn cries his heart out saying "kALiyasya phaNatAm Sirastu me" (alas, I was not born as kALiyan's head) in sundarabAhustavam 111th Slokam.

இடம்

iDam -

this tirunAngUr is His place

வளைக் கை நுளைப் பாவையர்

vaLaik kai nuLaip pAvaiyar -

women wearing (pearl) bangles

மா மதியம் திளைக்கும் கொடி மாளிகை சூழ் தெருவில்

mA madiyam tiLaikkum koDi mALigai cUzh teruvil -

enter the streets crowded by tall houses on top of which, flags reach the moon that gets stuck in its path

செழு முத்து வெண் நெற்கு எனச் சென்று முன்றில் மாறு(ம்)

cezhu muttu veN neRku enac cenRu munRil mARu(m) -

and go to each house and try to sell superior quality pearls for white rice grains. Since no one is buying, the sales pitch goes this way - 'you do not have to give us the expensive red rice grains; it is enough if you give us the white rice grains in exchange for the pearls'. Since inhabitants of nAngUr are wealthy, the kuRatti-s who are selling the pearls are at a loss and try to sell





them by knocking at each person's home.

நாங்கூர் மணிமாடக் கோயில் வணங்கு என் மனனே!

nAngUr maNimADak kOyil vaNangu en mananE! -

Oh, my mind! Worship this tirunAngUr maNimADak kOvil perumAL.

C. SrI UV:

செழு முத்து வெண் நெற்கு எனச் சென்று மூன்றில் மாறு(ம்)

cezhu muttu veN neRku enac cenRu munRil mARu(m) -

the women who live along the sea shores possess abundant amounts of pearls. They decorate themselves with pearl bangles and come to tirunAngUr. Only because they need the white rice grains, they try to barter their pearls. The inhabitants of tirunAngUr are not interested in the sale since they have plenty of pearls also; so, the sales ladies are happy with whatever they can get. Since they wish to offer the pearls to worthy people, the ladies want to give away those pearls to the town folks. Even if the folks give them superior quality red rice grains in return, the sales ladies ask for just white rice grains. (Another way to look at this is - the place abounds in red rice grains (*cenNel*) and since white rice grain is in shortage, the price is also high for that - the superior quality pearls).

நுளைப் பாவையர் மாறு(ம்)

nuLaip pAvaiyar mARu(m)-

the place where the kuRatti-s exchange things; or, it could mean - when they come to nAngUr saying 'pearls for white rice grains', the folks donate grains to them not expecting pearls in return, instead of selling, they resort to just giving away the pearls; *mARu* - they switch around.

Objects can be sold for low price, or for the right price, or just given for donation so the receiver enjoys it as a blessing. Like that, prapatti can be done for a measly phalan or for moksham.





A third kind is where prapatti is done for its own purpose - svayam prayojanam. These are the best prapanna-s.

Best adhikAri for prapatti is the one, who does not wish anything and does prapatti as svayam prayojanam (ultimate goal by itself).

Normally, when a particular phalan is not available by other means, one may do prapatti with great faith, praying, "You be the means and bless me with this phalan".

Given that, why do prapatti if no phalan is expected?

This question may further be elaborated as - 'This sort of prapatti is not for the best adhikAri-s; it is enough if one surrenders the soul to bhagavAn; if there is no desire for phalan, how can bhagavAn gift the prapannan with moksham?

Even if the prapannan gets a desire for moksham that He may grant whenever, how will it happen that the moksham will be granted during the prapanna's dehAvasAnam (while shedding this body)?

If a prapanna desires for moksham to be obtained after death, will he be worthy of being called uttama adhikAri? While it is implied that - 'aprArthito na gopAyet' (lakshmi tantram 17.72)- if moksham is not sought with a prayer, He will not grant moksham, can one get moksham without praying for it specifically?'

The following samAdAnam (explanation) shall be given for the above question:

It should be said that the following are uttama adhikAri prapannas -

One who does prapatti for the sake of moksham and keeps doing other activities as svayam prayojanam or

Even if one has the desire for moksham, one does not do prapatti directly to emperumAn but acts in such a way that the person's AcAryar does the prapatti for him out of compassion for him, while he keeps doing everything as svayam prayojanam.





Some others explain this as follows:

If the prapannan says, "Give me moksham whenever You wish before dehAvasAnam; I will keep doing kaiMkaryam-s to You", it becomes a prayer. A mummUkshu must do prapatti with sAtvika tyAgam.

This explanation may be taken too.

D. Sri PBA:

[Sri PBA also explains the comparison of selling pearls for rice grains to the act of prapatti for phalan/moksham/svayam prayojanam. He does this with a story which makes it all easily understandable].

A fisherman, who threw his net in the sea and caught fish, found an expensive gem in his catch one time. Since he did not know the value of the gem, he sold it to a merchant for a low price.

That merchant knew the value of the gem and sold it to a king for a fair price. The king did not want to sell it; he placed the gem in one of his necklaces and enjoyed it for his use. Thus, the gem has three different characteristics - being traded for a low price, for a fair price, and being used for own enjoyment.

Just as the one object obtained three different characteristics because of the adhikAri-s involved, our sukRtam-s - good deeds, also take up three different forms.

Like the fisherman who sold the gem for a low price, one who does know the greatness of prapatti will settle for lowly phalan-s like wealth or kaivalyam [kaiMkaryam for its own purpose] etc.

Like the merchant who sold it for a fair price, middle set of folks will request moksham and not lowly phalan-s for prapatti.

Like the king who, instead of using the gem for sale purposes, used it for his own enjoyment, the higher set of folks - uttama adhikAri-s, do not look at prapatti as a means for anything else, but think of it as a purushArtham by itself.





pAsuram 3.8.8 - tuLaiyAr karu men kuzhal

துளையார் கருமென் குழலாய்ச்சியர் தம்

துகில்வாரியும் சிற்றில் சிதைத்தும், முற்றா

இளையார் விளையாட்டொடு காதல் வெள்ளம்

விளைவித்த அம்மானிடம், வேல் நெடுங்கண்

முளைவாளெயிற்று மடவார் பயிற்று

மொழிகேட் டிருந்து முதிராத வின்சொல்,

வளைவாய கிள்ளை மறைபாடு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

tuLaiyAr karu men kuzhal Aycciyar tam

tugil vAriyum ciRRil sidaittum muRRA

iLaiyAr viLaiyATToDu kAdal veLLam

viLaivitta ammAn iDam vEl neDumkaN

muLai vAL eyiRRu maDavAr payiRRu

mozhi kETTirundu mudirAda in sol

vaLaivAya kiLLai maRai pADu(m) nAngUr

maNimADak kOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

The One who mingled with nandagOkulam girls in now standing in maNimADak





kOvil; go and worship Him there - says AzhvAr to his own mind.

Aycciyar girls have curly, soft hair. When they placed their garments on the banks, took their baths and came out, kaNNan had taken all the clothes and gotten atop the kurunda [wild lime] tree. He was sitting on the tree as they begged Him - "masimai iI kURai tArAi - You, shameless boy, give us our garments" (nAcciyAr tirumozhi 3.9). In spite of their beseeching Him to not destroy their ciRRil [small sand houses] - "engaL ciRRil vandu sidaiyEIE" nAcciyAr tirumozhi 2.1), He destroyed all their small sand artworks. He played with very young girls and instigated the feeling of love in them. This land is where that kRshNan lives.



entrance to the tirukkOvil

Veda pArAyaNam is done in this place. The wives of the vaidika-s also chant vedam. Parrots with soft beaks and sweet words live in each house. The women in this place have long eyes and brilliantly shining teeth. They teach vedam to the parrots. nAngUr is such a charming place. Another interpretation is given for the parrots - even though beautiful women teach parrots to speak good words, they do not repeat them; because the parrots are used to listening to the vaidikas' veda Sabdam, they repeat words from vedam. Thus, this place is





filled with SrIvaishNava-s proficient in vedam.

B. SrI PVP:

துளையார் கருமென் குழல் ஆய்ச்சியர் தம் துகில் வாரியும்

tuLaiyAr karu men kuzhal Aycciyar tam tugil vAriyum -

He played pranks by taking away the clothes of the AypPADI girls who had dark, curly hairs

சிற்றில் சிதைத்தும்

ciRRil sidaittum -

He playfully kicked and destroyed the small sand houses they made on the street

முற்றா இளையார் விளையாட்டொடு காதல் வெள்ளம் விளைவித்த அம்மான்

muRRA iLaiyAr viLaiyATToDu kAdal veLLam viLaivitta ammAn -

He stimulated the sense of premai in the young girls with His intimate plays with them

இடம்

iDam -

this is the place where that kaNNan lives

முதிராத இன்சொல் வளைவாய கிள்ளை

mudirAda in sol vaLaivAya kiLLai -

the parrots which have mazhalai talk and curved mouth

வேல் நெடுங்கண் முளை வாய் எயிற்று மடவார் பயிற்று மொழி கேட்டிருந்து

vEl neDumkaN muLai vAL eyiRRu maDavAr payiRRu mozhi kETTirundu -

they listened to the words taught by the vaidikas' wives, who are blessed with





long eyes and bright teeth

மறைபாடு(ம்)

maRai pADum -

and chant vedam

நாங்கூர் மணிமாடக் கோயில் வணங்கு என் மனனே!

nAngUr maNimADak kOyil vaNangu en mananE! -

Oh mind! Worship perumAL in tirunAngUr maNimADak kOvil.

C. SrI UV:

துளையார்

tuLaiyAr -

it can be taken to mean curly haired women (tuLai means 'hole'; curls show holes); it can also mean women who swim in the water - tuLai - move about this way and that way; since 'tuLai' is followed by 'kuzhal', it can also be taken to mean the kuzhal/pullAnkuzhal/flute that has tuLai/holes. Since the girls are not playing the flute here, the kuzhal may imply that their voices are like flute music; 'tuLai/hole' and 'karumai/darkness' are for the kuzhal/flute and 'menmai/softness' is for the sound of the voice.

மடவார் பயிற்று மொழி

maDavAr payiRRu mozhi -

even though the girls in the houses of the vaidika-s do not have authority to learn and chant vedams, due to ignorance, they do it anyway in their enthusiasm to teach the parrots.

D. SrI PBA:

What is expounded in detail in nAcciyAr tirumozhi 'kOzhi azhaipadan munnam' and 'nAmam Ayiram Etta ninRa' is referred to here briefly in the





first two lines of this pAsuram.

In order to cool off the viraha tApam arising from the separation of kaNNapirAn, the AypADi girls sneak away to the pond to bathe; and they try to do this without His knowledge. So they plan to avoid a pond that He and the girls had visited earlier and try to choose a new pond; they also try to avoid going in a group because then He would find out easily and so, go one by one, erasing their own foot prints on the sand. The all knowing kaNNan follows them like a shadow with His dark tirumEni and awaits them at the new pond even before they arrive. Without realizing His presence, the girls remove all their decorations and garments and place them on the bank of the pond and get into the water. The ever-mischievous kaNNan grabs all the clothes and ornaments and gets atop the kurunda tree and hides Himself. Finally, when the girls are done with bathing, they come to the shore and to their chagrin, find their belongings missing. 'No one else came with us; did the sky take them? Did the directions take them? Or did this pond take them? Or did kRshNa take them?' Blabbering thus, they look everywhere and find kaNNan in kurunda tree and get back everything after a lot of begging.

Making small sand castles and houses is one of the games the girls play; and kaNNan also played with them by kicking them with His small feet and breaking them and making them cry (while His whole idea was to make them fall in love with Him, which wasn't hard).

All His pranks - that of stealing the garments and destroying the ciRRil - were to increase their longing and pining for Him; hence "kAdal veLLam viLaivitta ammAn".





SrI puNDareekavalli tAyAr - tirumaNimADakkOvil

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pAsuram 3.8.9 - viDaiyODa venRu

விடையோட வென்றாய்ச்சி மென்தோள் நயந்த

விகிர்தா! விளங்கு சுடராழி யென்னும்,

படையோடு சங்கொன்றுடையாய்! என நின்று

இமையோர் பரவு மிடம், பைந் தடத்துப்

பெடையோடு செங்கால வன்னம் துகைப்பத்

தொகைப் புண்ட ரீகத்திடை செங்கழுநீர்,

மடையோட நின்று மதுவிம்மு நாங்கூர்

மணிமாடக் கோயில் வணங்கென் மனனே!

viDaiyODa venRu Aycci men tOL nayanda

vikirdA! viLangu suDar Azhi ennum

paDaiyODu sangu onRu uDaiyAi! ena ninRu

imaiyOr paravum iDam paintaDattu

peDaiyODu senkAla annam tugaippa

togaip puNDarIkattu iDaic cenkazhunIr

maDaiyODa ninRu maduvimmu(m) nAngUr

maNimADak kOyil vaNangu en mananE!

A. SrImad tirukkuDandai ANDavan:

Azhvar is directing his mind to go to maNimADak kOvil, where even brahma and other deva-s come and worship emperumAn, who defeated the seven bulls





for nappinnai pirATTi; he admires the divya Ayudham-s that He possesses.

brahma and other deva-s pray to maNimADak kOvil emperumAn, "Oh my lord, who suppressed the seven bulls and embraced nappinnai pirATTi! One who carries the dazzling tiruvAzhI [discus] and Sankham [conch]! Please bless us!"

In panoramic ponds, lotuses and senkazhunIr [purple colored, Indian water lilies] flowers are in full blossom. They attract the red-legged swans to come and drink the nectar in them. After the drinking of the nectar without any limit, the swans trample on the flowers; interspersed with the lotus flowers, the nectar from the water lilies looks like a flooded river. tirunAngUr is such a naturally elegant place.

B. SrI PVP:

AzhvAr has said several times now that it is kaNNan who resides in maNimADak kOvil. To those who question this, he says that brahma and others pray to Him thus.

விடையோட வென்று ஆய்ச்சி மென் தோள் நயந்த விகிர்தா!

viDaiyODa venRu Aycci men tOL nayanda vikirdA! -

Oh kRshNa, who performed a wonderful feat of defeating seven bulls in order to win nappinnai pirATTi!

விளங்கு சுடர் ஆழி என்னும் படையோடு சங்கு ஒன்று உடையாய்

viLangu suDar Azhi ennum paDaiyODu sangu onRu uDaiyAi -

You, who carry the ever-radiant discus and the famous pAncajanyam!

என நின்று

ena ninRu -

so praying,

இமையோர் பரவும் இடம்





imaiyOr paravum iDam -

brahmA and other deva-s continuously stand here worshipping Him here

பெடையோடு செங்கால அன்னம்

peDaiyODu senkAla annam -

with its female counterparts, the red-legged male swans

பைந்தடத்துப் தொகைப் புண்டரீகம் துகைப்ப

paintaDattu togai puNDarIkam tugaippa -

because of drinking too much nectar, becomes dizzy and stamps on the lotus flowers in the wonderful pond

இடை செங்கமுநீர் மடையோட நின்று மதுவிம்மு(ம்)

iDai cenkazhunIr maDaiyODa ninRu maduvimmum -

even though the pond has enough waters, the water lilies found in between the crushed lotus flowers produce a flood of their own nectar.

நாங்கூர் மணிமாடக் கோயில் வணங்கு என் மனனே!

nAngUr maNimADak kOyil vaNangu en mananE! -

Oh my mind! Worship that tirunAngUr maNimADak kOvil emperumAn.

C. SrI UV:

kaNNan made Himself a full-fledged iDaiyan - a cowherd; the gopa-s have a habit of taking a bath once in a year; kaNNan surpassed that and earned the name 'a complete cowherd' by not bathing at all! vikRtA - is one having capricious or freakish behavior - an act that is different from normal behavior. kaNNan transformed Himself into a cowherd; like cowherds, He indulged in battling bulls and earning the hand of the lady love.

பெடையோடு செங்கால அன்னம் துகைப்ப





peDaiyODu senkAla annam tugaippa -

As amarakoSam 2.5.23 says - "rAjahamsAstu te ca'cucaraNaiH lohитайH sitAH"
- swans with red-webbed feet and their mates are trampling heavily on the
flowers making the nectar ooze out and flood.

செங்கழுநீர் மடையோட நின்று மதுவிம்மு

cenkazhunIr maDaiyODa ninRu maduvimmu -

there are two interpretations from commentators.

1. The nectar from the water lilies falls on the middle part of the lotuses.
2. The nectar from the crushed lotus flowers falls on the water lilies.

Or, it could be construed that nectar from both lotuses and water lilies are
flooding the pond.

D. Sri PBA:

vikRta (विकृत) is a saMskRtam word meaning 'change'; vikirḍA in this pAsuram
denotes the lord who behaves in a changed way.





pAsuram 3.8.10 – vaNDAr pozhil

வண்டார் பொழில்சூழ்ந்தழகாய நாங்கூர்

மணிமாடக் கோயில் நெடுமாலுக்கு, என்றும்

தொண்டாய தொல்சீர் வயல்மங்கையர்கோன்

கலியனொலி செய்தமிழ்மாலை வல்லார்,

கண்டார் வணங்கக் களியானை மீதே

கடல்சூழலகுக்கொரு காவலராய்,

விண்தோய் நெடுவெண் குடைநீழலின் கீழ்

விரிநீருலகாண்டு விரும்புவரே.

vaNDu Ar pozhil sUzhndu azhagAya nAngUr

maNimADak kOyil neDumAlukku enRum

toNDaYa tol sIr vayal mangaiyar kOn

kaliyan oli sey tamizh mAlai vallAr

kaNDAr vaNangak kaLiyAnai mIdE

kaDal sUzh ulagukku oru kAvalarAi

viN tOi neDu veN kuDai nIzhalin kIzh

virinIr ulagu ANDu virumbuvarE.

A. SrImad tirukkuDandai ANDavan:

tirunAngUr is a place with a lot of groves frequented by bees. maNimADak





kOvil is a part of this tirunAngUr. sarveSvaran is living in this part. Having engaged in nitya kaiMkaryam to this emperuman, AzhvAr has accumulated kaiMkarya SrI. He has presented these ten pAsurams on this emperumAn. Those who chant these ten pAsuram-s will rule over the whole cosmos surrounded by AvaraNa water [the water enveloping the cosmos]; those who master these will be worshiped by onlookers; they will get to ride on elephants and rule over the worlds standing under tall royal umbrellas studded with pearls.

B. SrI PVP:

வண்டு ஆர் பொழில் சூழ்ந்து அழகாய நாங்கூர்

vaNDu Ar pozhil sUzhndu azhagAya nAngUr -

in the beautiful tirunAngUr region that has a plenty of groves patronized by bees

மணிமாடக் கோயில் நெடுமாலுக்கு என்றும் தொண்டாய தொல் சீர் வயல் மங்கையர்
கோன் கலியன்

maNimADak kOyil neDumAlukku enRum toNDaya tol sIr vayal mangaiyar kOn
kaliyan -

kaliyan, who served the sarveSvaran living in the maNimADak kOvil and thus got blessed with kaiMkarya SrI and who was the king of tirumangai, a land of agricultural fields

ஒலி செய் தமிழ் மாலை

oli sey tamizh mAlai -

blessed us a tamizh garland with ten pAsuram-s

வல்லார்

vallAr -





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nandAviLakku perumAL (Thanks: SrI B Senthil Kumar)

those who heartily learn these

கண்டார் வணங்க

kaNDAr vaNanga -

will be worshiped by on-lookers

களியானை மீதே

kaLiyAnai mIdE -

they will ride mighty elephants





கடல் சூழ் உலகுக்கு ஒரு காவலராய்

kaDal sUzh ulagukku oru kAvalarAi -

they will rule over the bhUmi surrounded on all sides by the oceans

விண் தோய் நெடு வெண் குடை நீழலின் கீழ்

viN tOi neDu veN kuDai nIzhalin kIzh -

and, under the shade of very lofty, pearl-studded umbrellas

விரிநீர் உலகு ஆண்டு விரும்புவரே

virinIr ulagu ANDu virumbuvarE -

they will rule over the whole cosmos enveloped by the AvaraNa jalam and live happily for ever, with a great love for their subjects

nanjIyar asked this question when he was learning this tirumozhi, "Truly learned folks will consider wealth useless; even AzhvAr has said, 'vENDen manai vAzhkkaiyai viNNagar mEyavanE - I do not want this household life, oh, tiruviNNagarap perumALE' [periya tirumozhi 6.1). Then, why does he state the phalan for chanting these pAsuram-s as the ruling of the world instead of gifting the learners with some higher benefits?" bhaTTar replied, "After this azhvAr appeared, even wealth that was hated, became something likeable. sarveSvaran Himself may appear in this earth and make a person, a king, if that king can make all His wealth useful to His devotees".

C. StI UV:

Those who learn to chant these ten pAsuram-s will experience the anubhavam of serving bhAgavAn and bhAgavata-s; since emperumAn is capable of making this world enjoyable by His devotees, it would appear that living in this world is much better than living in SrIvaikuNTham. The experts in these pAsuram-s will get nirvigna [without any obstacles] kaiMkaryam getting to love the service to bhAgavata-s in this world. bhaTTar's response to nanjIyar's question on why AzhvAr is citing rulership of world as a benefit is that, perumAL can make





this king bhAgavata Sesham.

D. SrI PBA:

Those who learn these pAsuram-s will live as the only kings with no equals and enjoy endless wealth as tiruvAimozhi 4.1.1 talks about "oru nAyakamAi ODa ulaguDan ANDavar" - one who ruled the worlds as a supreme ruler with no opposition.

The reason why AzhvAr is enticing folks with this kind of kingly wealth is something similar to attracting young kids to take medicine by giving them a little jaggery also. Even though Azhvar himself has no taste for this aiSvaryam, he still wants to appeal to and arouse folks interested in becoming prosperous in this world.

விரும்புவர்

virumbuvar -

after enjoying lowly phalan-s in this world, the folks will get to develop a taste in the higher phalan also - moksham leading to servitude to perumAL.





peria tirumaDal pAsuram 2674 (lines 131, 132)

.....நாங்கூரில்

மன்னும் மணிமாடக் கோயில் மணாளனை,

.....nAngUril

mannum maNimADak kOyil maNALanai,

A. SrI PVP:

emperumAn stands forever in tirunAngUr maNimADak kOvil as maNavALap piLLai [the exquisitely charming groom] making sure that I do not need any other support but Him and that I serve Him as my nAyakan.

B. SrI UV:

The lord is stationed permanently in tirunAngUr divyadESam, maNimADak kOvil ruling over the land as maNavALap piLLai.

Conclusion of tiru maNimADak kOvil pAsurams

tirumangai AzhvAr tiruvaDigalE SaraNam

SrImate rangarAmAnuja mahA deSikAya namaH

aDiyEn

KalyANi kRshNamAcAri

