

Thirumangai AzhwaAr's
ThiruvezhukURRirukkai



Annotated Commentary In English By
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MElkOte thEr





श्रीः

श्रीमते श्रीवणशठकोप श्रीवेदान्तदेशिकयतीन्द्रमहादेशिकाय नमः

Srimate SrivaNSatakopa Sri Vedanta Desika Yatindra Mahadesikaya nama:



வாழி பரகாலன் வாழி கலிகன்றி,
வாழி குறையலூர் வாழ்வேந்தன், -வாழியரோ
மாயோனை வாள்வலியால் மந்திரங்கொள் மங்கையர்கோன்,
தூயோன் சுடர்மான வேல்

திருமங்கையாழ்வார் திருவடிகளே நமக்குத் துணை

சீரார் திருவெழு கூற்றிருக் கையென்னும் செந்தமிழால்,
ஆரா வழதன் குடந்தைப் பிரான்றன் அடியிணைக்கீழ்,
எரார் மறைப்பொரு ளெல்லா மெடுத்திவ் வலகுய்யவே
சோராமற் சொன்ன அருள்மாரி பாதம் துணைநமக்கே

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ThiruAllikENi thEr





ஸ்ரீ:
திருமங்கையாழ்வார் அருளிச்செய்த
திருவெழுகூற்றிருக்கை

THIRUMANGAI AZHWAR'S THIRUVEZHUKURRIRUKKAI

Introduction- The Numbers Game

If you think of it, the entire world appears to revolve around Numbers. There is no field of human activity in which numbers do not pervade nor are we able to think of anything without automatically involving Numbers. The Great Cosmic Clock, ticking away the seconds of our sojourn on this earth, is based on Numbers. And anything and everything that we come across has a lot to do with figures, big and small. Thus, right from birth to death, every moment of our time and experience is dominated by these seemingly innocuous integers, which, however, command great value and worth. It would appear that even our Scripture revels in the Numbers Game, as would be evident to those who read on.

The most interesting play with Numbers is that indulged in by Sri Tirumangai Mannan, in his Tiruvezhukoottirukkai. This is an extraordinary type of Prabandam, involving the drawing of a Chariot-like figure with a top half and a bottom one. Each half is in the form of a seven-tiered Pyramid, with the top one an upright pyramid and the bottom one inverted. At its broad end, the Pyramid consists of a base with 13 slots, which gradually decrease, as we go up the tapering structure, with the top-most tier consisting of three slots. This would be in the reverse order in the inverted pyramid at the bottom. Each of these slots would be filled with numbers from one to seven: for instance, the topmost tier of three slots would be filled with numbers 1, 2 and 3-the next one with 1, 2, 3, 2, and 1, the third tier from the top with 1,2,3,4,3,2,1, the fourth tier with 1,2,3,4,5,4,3,2, and 1 and so on, with the base of the pyramid ending with the numbers 1,2,3,4,5,6,7,6,5,4,3,2 and 1.

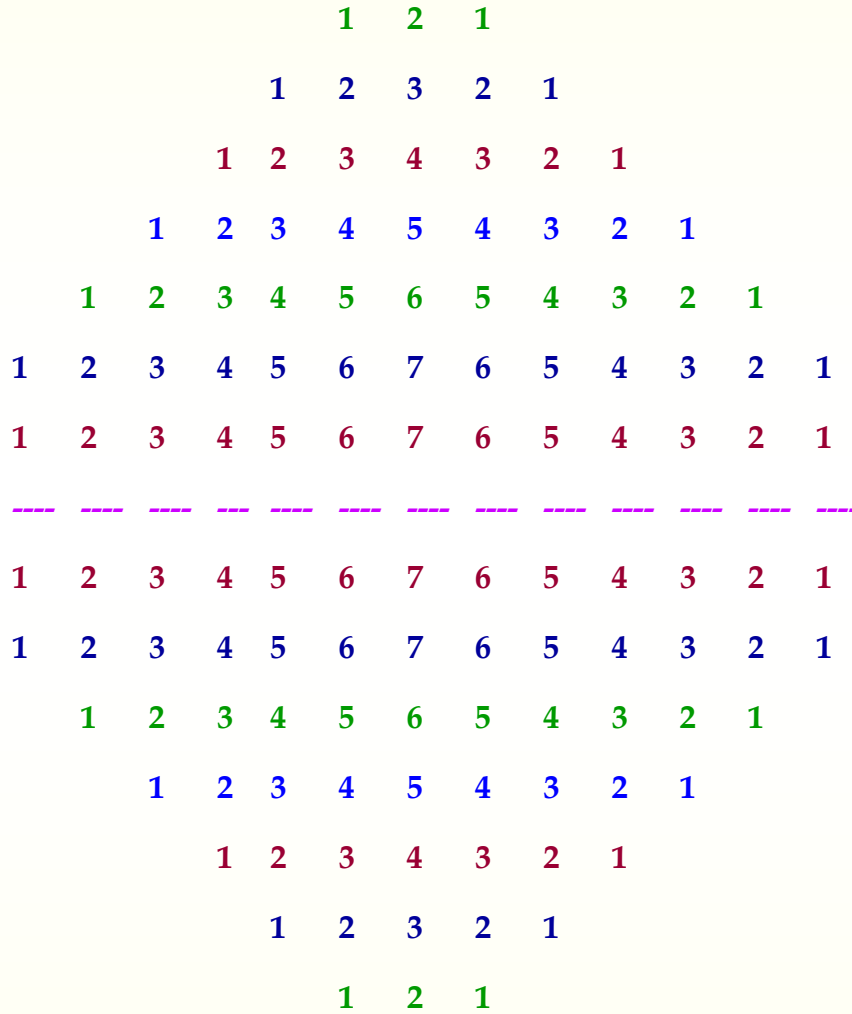
The idea is that the Prabandam should begin with words incorporating the numbers one, two and one again and go on to the last line of the upright pyramid, with words containing the numbers from 1 to 7 and back to 1. The entire structure would be in the reverse order in the upturned pyramid, with the first tier consisting of words with numbers 1 to 7 and back to 1, gradually





decreasing till the last and smallest tier with numbers 1, 2 and 1 is reached. The resulting structure is somewhat akin to the "Pascal's Triangle" that mathematicians are fond of speaking of airily.

I know this must be pretty confusing to read about-the structure is therefore depicted as a picture below.



Readers would observe that the two pyramids together form a Chariot, from which this type of poetry derives its name, viz, **Ratha Bandham**. We can imagine how difficult it would be to compose a verse of this sort, with the numbers arranged in meticulous ascending and descending order. We can find this beautiful Prabandam inscribed on the wall of Sri Sarngapani Sannidhi at Tirukkudandai, exactly in the under mentioned fashion and in the form of a majestic Ratham, with the individual slots filled with words containing the





numbers.

The picture on the opposite page may appear to be an inelegant depiction of a Chariot, given my notoriously poor drawing skills, but this is just to give readers an idea of the nature of the Prabandam and the difficulty in its composition.

Here is how Sri Kalian has achieved this feat of accommodating ascending and descending numbers, all the while preserving the beauty of the poetry and without sacrificing the thread of deep devotion running through all of his pasurams.

ஒருபே ருந்தி யிருமலர்த் தவிசில்,
 ஒருமுறை அயனை யீன்றனை, ஒருமுறை
 இருசுடர் மீதினி லியங்கா, மும்மதிள்
 இலங்கை யிருகால் வளைய, ஒருசிலை
 ஒன்றிய ஈரெயிற் றழல்வாய் வாளியில்
 அட்டனை, மூவடி நானிலம் வேண்டி,
 முப்புரி நூலொடு மானுரி யிலங்கும்,
 மார்வினில், இருபிறப் பொருமா ணாகி,
 ஒருமுறை யீரடி, மூவுல களந்தனை,
 நாற்றிசை நடுங்க அஞ்சிறைப் பறவை
 ஏறி, நால்வாய் மும்மதத் திருசெவி
 ஒருதனி வேழத் தரந்தையை, ஒருநாள்
 இருநீர் மடுவுள் தீர்த்தனை,முத்தீ

---the first 12 lines of "ThiruvezhukURRirukkai"

oru	pErundi-	iru	malar	tavisil-	oru	murai	ayanai	eendranai			
1		2		1							
oru	murai-	iru	sudar	meedinil	iyangA-	mum	madhiL	ilankai	irukAl	vaLaya	oru
											silai
1		2				3			2		1





ondriya eereyettu azhal vAi moovadi nAnilam vENdi muppuri noolodu iru

1 2 3 4 3 2

pirappu oru MAN Agi

1

oru murai -eer adi moovulagu aLandanai -nAl disai nadunga anchirai paravai Eri

1 2 3 4 5

nAlvAi- mum madattu -iru sevi -oru tani vEzhatthu arandayai

4 3 2 1

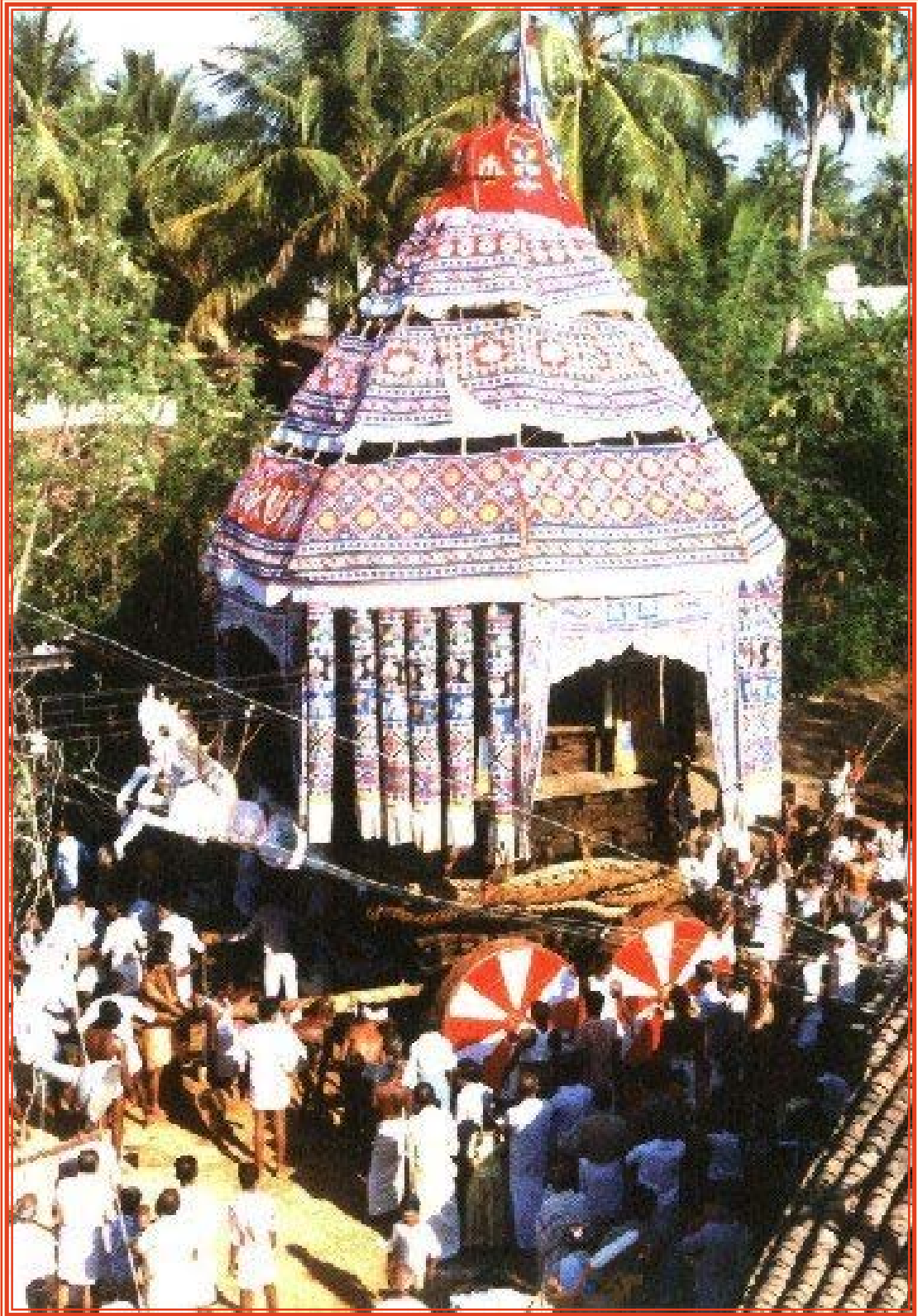
Readers would observe how cleverly the Divine Poet has chosen the words representing numbers, either in purport or in sound, and woven all these into an enthralling garland of words, that is at once liting in metre, profound in purport, brimming over with Bhakti and matchlessly magnificent in composition.

This Tiruvezhukoottrirukkai belongs to a poetical form known as "Chitra Kavi", refreshingly different from run-of-the-mill verses and appealing to the intellect as well as the heart.

Not surprisingly, this Prabandam is recited during the RathOtsavam at several divyadesams.

And the beauty of this pAsuram is to be heard to be believed, especially when intoned in unison in the at once melodious and stentorian voices of the venerable GhOшти.





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Oppiliappan kOil thEr





Thirupathi kOil thEr





Thirumazhisai PirAn

Another AzhwAr with a fascination for numbers is Sri Tirumazhisai Piran, who too has pasurams to his credit, which appear mathematical in character. In the following sample from Tirucchanda Viruttam, the numbers 5 to 1 have been arranged in descending order, yielding an extremely profound purport-

"poo nilAya ayndumAi punal kaN nindra nAngumAi

tee nilAya moondrumAi chiranda kAl irandumAi

meenilAyadu ondrumAgi vEru vEru tanmayAi

neenilAya vaNNa! Ninnai yAr ninaikka vallarE!"

All the five elements, says Azhwar, is under the Lord's over lordship. These elements in turn have their own characteristics-the Earth has five attributes (sound, touch, form, essence and smell), while Water has the first four of the aforesaid qualities, Fire three, the Wind two and Atmosphere one, namely Sound. In other words, Azhwar tells us that it is the Lord, who is the Inner-Dweller of all elements, who forms the material cause for this universe.

The second paasuram of this Prabandam too has an arithmetical leaning-

"Arum Arum ArumAi Or iyndum iyndum iyndumAi

Eru seer iraNdu moondrum Ezhum arum ettumAi

Veru vEru gnAnam Agi meyyinOdu poyyumAi

OorOdu Osai Aya iyndum Aya Aya MayanE!"

Azhwar speaks about of a trio of six items.

1. First is the six Karmas ordained on Brahmins:
 - i) Yajanam (performing sacrifices),
 - ii) YAjanam (conducting YAgAs for others),
 - iii) adhyayanam (imbibing the VEdAs),





- iv) adhyApanam (imparting VEdic wisdom to eligible others),
- v) dAnam (giving to others) and
- vi) Pratigraham (accepting offerings from others).

2. The second six consists of the Seasons:

- i) Spring (Vasantha)
- ii) Summer (Greeshma)
- iii) Monsoon (Varsha)
- iv) Autumn (Sarat)
- v) Winter (Hemantha), Sisira ritus etc.

3. The third six refers to six YAgAs, performed on PourNami and amAvAsya days:

- i) AgnEyam,
- ii) agnIshOmIyam,
- iii) upAmsu,
- iv) iyndram,
- v) iyndrAgnam (numbering two).

4. The trio of Fives indicated in the latter half of the first line of the pasuram refers to the Five YagyAs:

- i) Deva,
- ii) Pitru,
- iii) Rishi,
- iv) Manushya and
- v) Bhoota YagyAs





5. The Five AhutIs respectively to the:

- i) PrANa,
- ii) apAna,
- iii) VyAna,
- iv) udAna and
- v) SamAna),

6. The Five agnIs:

- i) Garhapatya agni,
- ii) AhavanIya agni,
- iii) DAKshinAgni,
- iv) Sabhya agni and
- v) the Avasatya agni

GnAnam or Wisdom and VairAgyam or lack of attachment, are the duo ("Eru seer iraNDu"), while "Moondru" consists of:

- Prapatti,
- ParagnAnam and
- Parama Bhakti.

"Ezhu" indicates:

- VivEkam,
- VimOkam,
- abhyAsam,
- KriyA,





- kalyANam,
- anavasAdam and
- anuddharsham,

while "Arum" refers to the six glorious guNas of the Lord, viz.:

- GnAnam,
- Balam,
- Ishvaryam,
- Veeryam,
- Shakti and
- Tejas

The "ettum" consisting of the eight inimitable attributes of Emperuman, referred to in the ChAndOgya:

- apahata pApmatvam,
- Vijaratvam,
- Vimrityutvam,
- VishOkatvam,
- Vijigatsatvam,
- apipAsatvam,
- SatyakAmatvam and
- Satyasankalpatvam





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The third and fourth pAsurams of Tirucchandaviruttam

"iyndum iyndum iyndumAgi allavattrul uLayumAi
iyndu moondrum ondrumAgi nindra Adi dEvanE!
Iyndum iyndum iyndumAgi andaratthu aNaindu nindru
Iyndum iyndum Aya ninnai yAvar kANa vallarE!"

---- 3rd pAsuram

"Moondru muppadaRinOdu Or iyndum iyndum iyndumAi
Moondru moortthiyAgi moondru moondru moondrumAi
TOndru sOdi moondrumAi at tuLakkamil viLakkamAi
Endru en AviyuL pugundadu en koLO em IsanE?"

----4th pAsuram

The Vedas, which are indeed the seed from which all the divya prabhandAs sprout, have their own tale of numbers to tell. As if teaching us to count, the second prasna of the Seventh Kanda enumerates the integers in various combinations-beginning with "Ekasmai svAhA", we have a counting in ones, from one to 19. Thereafter, counting are taken in tens, mentioning 29, 39, 59, 69, 79, 89 and 99, ending with a hundred and twice that number.

The next panchAti narrates numbers in counting of odd numbers - 1, 3, 5, 7,9,11, 13, 15, 17 and 19, switching again to 29, 39, 49 and so on up to a hundred.

The next PanchAti takes a count of even numbers - 2, 4, 6, 8, 10, 12, 14, 16, 18 and 20, going straight thereafter to 98 and 100.

The 45th PanchAti incorporates counting of four - 4, 8, 12, 16, 20 then straight away to 96 and 100.

Counting of five figure in the next - 5, 10, 15, 95 and 100 and in tens, in the next one-10, 20, 30, 40, 50, 60, 70, 80, 90 and 100.

Twenties are counted in the next panchAti-20, 40, 60, 80 and 100, while the next counts in hundreds up to a thousand.





What do all these numbers represent ultimately

They refer, as all other words do, to the Paramapurusha. Be it any number, it is representative of the Lord; right from one to the largest integer the intellect can count up to. For instance, the Sahasranama stotra describes Him as "Eka:"- the incomparable One, who has neither a superior nor an equal. It is significant that AzhwArs too describe Him as "oruvan", "Eka moortthi" etc. When the Purusha Sukta says, "Sahasra srshA Purusha:" it refers to the Lord having not only a thousand heads, but an infinite number - "anantam". It is He who is referred to by all the numbers in arithmetic.

All numbers might denote the Lord, but the very first integer 1 appears to have a much closer association with Him than others. Just as every number is but a multiple of 1, all beings in the world, sentient or life-less, are but aspects of the glorious Lord, having Him for their vital in-dwelling spirit, without which they wouldn't exist at all. And if we put ourselves, as insignificant JeevAtmAs, in the position of Zero, we find that we acquire significance only by association with Emperuman, just as the Zero attains greater respectability when preceded by 1.

Not merely numbers, but advanced arithmetical concepts like the Set Theory also figure in the Scripture. For instance, **Sri Nammazhwar speaks of a Huge Set, the Universal Set, which is a Set of all Sets, and also of itself:**

**"Valatthanan Tiripuram eritthavan idam pera, tundi
talatthu ezhu Disaimukhan padaittha nallulagamum tAnum
pulappada, pinnum tan ulagatthuL agatthanan tAnE
solappugil ivai yAvum pinnum vayittruLa, ivan avan tuyakkE"**

Azhwar describes the glorious Lord's inimitable deeds in this beautiful pAsuram.

Emperuman accommodates Rudra on the right side of His tirumEni and BrahmA on the Cosmic Lotus blooming from His navel. This BrahmA creates the various worlds, in which the Lord takes birth as Rama, Krishna, etc. Thus, He is to be seen in the world created by BrahmA, who is himself the Lord's creation. We have seen that normally, in this world, the architect of a building is distinct and





different from the structure he creates. However, the Universal Creator, from whose navel the entire Creation sprouts forth, is seen as one of His own creations (during His avatArAs), in the worlds spawned by Him. As if this is not enough, all these beings and objects comprising the Universe are also accommodated in His spacious stomach, during the Cosmic Deluge. To those who wonder how such a phenomenon is possible, AzhwAr tells us that this is due to His "MAyA" - "ivai avan tuyakke". This is how the Lord is a magnificent Universal Set, a Set of all Sets and of its own glorious self too.

The mathematical concept of Infinity too appears to have had its origins in the Shruti, going by the numerous references to the same in the copious Vedic lore. The Narayana anuvAkam, for instance, talks about the Parabrahmam being infinite -

"anantam, avyayam, kavim, samudrEntam Visva Sambhuvam".

Infinitely huge, boundless and endless worlds are also talked about in the Shruti, which the liberated soul attains -

"anantam, apAram, akshayyam lOkam jayati".

Though beyond our contemplation, the concept of a Paramapurusha whose dimensions, auspicious attributes, reach, vision and influence are beyond measurement, is what represents Infinity. This is what Sri Nammazhwar means, when he talks about:

"soozhndu agandru Azhndu uyarnda mudivil perum pAzhEyO

soozhndu adanil periya en para nan malar sOdIyO

soozhndu adanil periya en sudar gnAna inbamEyO

soozhndu adanil periya en avA ara soozhndAyE".

The Lord represents a funny number too, one to which no amount of subtraction, division, addition or multiplication appears to make any difference. He is the Infinite Integer, which remains unchanged despite any amount of addition, subtraction, multiplication or division. We are told by a Vedic ShAnti PAta that the Parabrahmam remains the same complete self, with absolutely no reduction in any of its attributes -

"PoorNasya poorNam AdAya PoorNam Eva avasishyatE".





There are people who have a dread of Mathematics-a " numerophobia", to coin a word. For them, arithmetic and numbers in any form are anathema. However, it is only in Math that it is possible to score centum easily, more than in any other subject. The significance of all numbers can be understood properly if we ascribe to them their true places, as but depictions of the Lord and His glory.

Centum in spiritual life, i.e., Liberation and Emancipation and attendant Bliss, are what await the mathematician who specializes in the upAsana of these divine numbers.





ThiruvezhukURRirukkai--Thirukudanthalai





Thiruvezhukoottirukkai

Monday, January 8 (Marghazhi 24) is the day of Thirumangai Mannan's Vedu Pari, when he dared to rob the Divya Dampathis for conducting his Dadhiyaaraadhanam for Sri Vaishnavas. The Divya Dampathis wanted to bless their Special Bhaktha and appeared as a newly wed, rich couple decked with precious jewelry. Our AzhwAr scouted them and surrounded them. He robbed them and bundled all his loot. When he tried to lift the bundles containing the proceeds of the robbery, he found them too heavy to lift. He then accused the bridegroom that he had cast a spell through a Mantra. Sriman Narayana invited Thirumangai to come closer so that he can share that Mantram with him. The Robber came close and into his right ear, Sriman Narayana gave the upadesam on the AshtAkshara Mantram. The erstwhile robber received thus the initiation from the Lord of the Universe Himself and poured forth his ecstatic experience in the form of majestic PAsurams of the First decad of the Periya Thirumozhi. He explained through those verses the greatness and the uniqueness of the AshtAkshara Mantram to achieve the blessings of Moksham.

He went on an extended pilgrimage from one corner of India to the other and gave us his PAsurams, which are expressions of his Bhagavad Anubhavam. He composed a special work to celebrate the glory of the Lord of Thirukkudanthai, Sri AarAvamudan known as Thiruvezhukurrirukkai (TVK).

I will comment on the highlights of this Composition. TVK is a poetry style known as Ratha Bhandham or SabdhAlankaram.. ThiruJnanasambhandar (Mudal Thirumarai-TevAram number 1464) and Arunagiri Nathar have composed works in the TVK style. Arunagiri Nathar's work celebrates the presiding Deity at Swami Malai known as Swaminathan.

TVK is one long verse with 46 or 47 lines. Thirumangai's TVK has 46 lines and Thirujnana Sambhandar's TVK has 47 lines. Thirumangai's TVK houses some of the salient metaphysical tenets of VisishtAdvaita as it goes about offering its homage to the Lord of Thirukkudanthai known also as SarangapAni. The AzhwAr was probably inspired by the famous, gigantic Chittirai Ther (Temple Car) of Sarangapani. He constructed the TVK in the form of a Temple Car in Seven (Ezhu) Decks (Koorru). Irukkai stands for the ornamental pedestal at the center of this Ratham, where the Lord is seated. The AzhwAr is said to have the





Darsanam of the Divya Dampathis seated on the Chariot of Garuda, the Veda Swaroopan.

The Ratha Bhandham (Construction/Binding) consists of the following pattern of seven Decks:

The 7th deck consists of 13 compartments, the 6th deck has also 13 compartment (Penultimate), the 5th deck has 11 compartments, the 4th deck has 9 compartments, the 3rd deck has 7 compartments, the 2nd deck has 5 compartments, and the first deck has 3 compartments .

The words indicating Numerals inlaid in the individual compartments is in the pattern described below:

*
 121
 12321
 1234321
 123454321
 12345654321
 1234567654321
 1234567654321
 1234567654321
 12345654321
 123454321
 1234321
 12321
 121
 *

The above structure is indicative of the shape of a Ratham or a (temple) chariot .The deep meaning of the TVK of Thirumangai has been covered by Uttamur Swamigal in his Commentaries. Sri K.C.Varadachari's Book on AlwArs has few pages of translation of the lines of TVK. Dr.V.K.S.N.Raghavan has a





lengthy article on TVK in the Volume 18 of the Indian Philosophical Annual of the years 1985-86.

Hence I will focus on the poetry aspects and very few references to the Tattvas of Visishtadvaita here.

Lines 22-28 descend from 7 to 1 in the following manner

"ஏழுல கெயிற்றினில் கொண்டனை, கூறிய
அறுசுவைப் பயனும் ஆயினை, சுடர்விடும்
ஐம்படை அங்கையுள் அமர்ந்தனை, சுந்தர
நாற்றோள் முந்நீர் வண்ண, நின் ஈரடி
ஒன்றிய மனத்தால், ஒருமதி முகத்து
மங்கையர் இருவரும் மலரன, அங்கையில்
முப்பொழுதும் வருட அறிதுயில் அமர்ந்தனை"
Ezhulahai Eyirrinil KondAnai, kooriya
arusuvai payanum Aayinai, sudarvidum
aiympadai angaiyuL amarndanai, sundara
nARROL munnIr vaNNa, nin eeradi
onRiya manatthAl, orumathi muhatthu
mangaiyar iruvarum malarana, angaiyil
mupozhuthum varuda aRithuyil amarndanai

Meaning for Ezhulahai Eyirrinil Kondanai:

Reference to the SEVEN: O Lord! you have lifted the 7 worlds on your tusks during your Varaha Avatara!

Meaning for Kooriya Arusuvai Payanumaaiyanai

Reference here is to the number SIX. As the scriptures declare, You are immanent in all objects and make them all enjoyable like ARUSUVAI, the sixtlet of tastes: Salty, Sour, Sweet, Bitter, Astringent and Hot; alternatively, your SIXFOLD noble attributes, Viz., Wisdom, Power, Strength, Lordship, Valor and





Splendor are indeed Parama Bhogyam or most enjoyable. Upanishads declare the Lord as Annam to be enjoyed. His Sakthi, Balam, Iswaryam, Veeryam, Tejas and Jnanam are the Six tasty aspects as Annam.

Meaning of Sudarvidum aimpadai angaiyul Amarndanai

Reference in this line in the descending order from 7 to 6 are Number 5. The FIVE blazing weapons of the Lord on his Subasrayam (Auspicious Body), Viz., Sudarsanam, Panchajanyam, Mace, Nandakam /sword, and Sarangam/bow are saluted here. For your devotees, you become Annam with 6 types of Tastes. For the others, who do not appreciate your enjoyment and malign you, you wear and use the Panchaayudams to correct them.

Meaning of Sundara NARroL Munneer Vanna!

Here the salutation centers on aspects of the Lord using FOUR as the Number. Reference is to the four beautiful arms of the Lord representing the aspect of giving as a boon the 4 Purusharthas ("ChaturNAM PurusharthAnaam Dhata Deva: Chaturbhuj:" according to Appaya Dikshita). He is also of the hue of the deep Blue Ocean. Here, the Number 3 is incorporated with the salutation Munneer Vanna . Munneer stands for Ocean made up of 3 Kinds of waters.

Meaning of Ninneer adi Onriya ManatthAl

Here the reference is to the numbers 2 and 1. Lord's TWO feet are being pressed with ONE/Single- pointed mind by the TWO Devis at the THREE divisions of Time, Sandhyas. You are resting thus in Yoga Nidra. Lines 26 to 28 refer to ONE, TWO and THREE this way:

Oru Madi Mukattu, Mangairuvarum Malarana Angaiyil Muppozthum Varuda Arituyil amarathanai.

Lines 29 to 36 ascend from FOUR to SVEN in the following manner:

நெறிமுறை நால்வகை வருணமும் ஆயினை,
மேதகும் ஜம்பெரும் பூதமும் நீயே,
அறுபதம் முரலும் கூந்தல் காரணம்





ஏழ்விடை யடங்கச் செற்றனை, அறுவகைச்
 சமயமும் அறிவரு நிலையினை, ஐம்பால்
 ஓதியை ஆகத் திருத்தினை, அறமுதல்
 நான்க வையாய் மூர்தி மூன்றாய்
 இருவகைப் பயனாய் ஒன்றாய் விரிந்து
 நின்றனை,

Neri murai Naal Vahai Varunamumayinai,
 Metakum Aim perum bhutamum nIye!
 Arupadam muralum koondal kaaraNam
 Ezhvidhai Adanaga cherranai, Aruvahai
 Samayumum Arivaru Nilayinai, Aimpaal
 Odhiyai akattu irruttinai. Aram Mudal
 Naankavai-ay ,Moorthy MUnrai
 iru vahai payan-ai , onru-ai virindu Ninranai.

Here the ascent is from 4 to 7 followed by the descent from 7 to 1 in six steps. The 4 in the first line refers to the 4 Varnas outlined in Purusha Suktam (Naal Vahai Varnamumayinai). Pancha Bhoothas are referred to next: Aimperum Bhothamum Niyeh . Six and Seven are incorporated in the lines Arupadam Muralum--- Ezh Vidai Adanga Ccherranai. For the sake of Nappinnai, whose natural fragrance of her tresses are coveted by the SIX footed bees, you destroyed the SEVEN powerful bulls in a contest and married her.

Hereafter, the lines of the TVK descend from 7 to 6 to 5 to 4 to 3 to 2 and end with one. Thirumangai starts with SIX by referring to the Six alien schools of thought (Sankhya, Yoga,Nyaaya, Bauddha, Jaina et al) not being able to comprehend the glory of Sriman Narayana. Veda Bahya Schools or those that can not go beyond Kaivalya are included as imperfect here.

AzhwAr refers next to Five, when he states that the Lord has the Consort on his chest and that Maha Lakshmi has tresses with FIVE qualities: Black, Length, Coolness, Fragrance and softness. FOUR kinds of Purusharthas (Dharma, Kama, Artha, and Moksha) follow next. THREE is included thereafter in terms of the





Lord being the Antharyami of Indra, Brahma and Rudra. TWO fold phalan (Aihika an dAamushmika) giving appears next. In the beginning, you were the Only ONE (Sat) says the AazhwAr.

After completing the Ratha Bhandham , the AzhwAr moves on to a direct prayer to Aaraavamudhan in the following lines of TVK and concludes it with a description of Thirukkudanthai and states that the Holy feet of the Lord are resting in his mind always.

Thus ends the great poem of the Azhwar, which is a testimony to his sharp poetic skills and deep Bhakthi of Sriman Narayana.

Para Kaalan ThiruvadigaLE sharaNam.

DAsan, Oppiliappan Koil VaradAchAri SaThakOpan.





திருமங்கை ஆழ்வார் அருளிச்செய்த

திருவெழுசூற்றிருக்கை

Thirumangai Azhwar's Divya Prabhandam

THIRUVEZHUKURRIRUKKAI

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Thiru SARangapANI and KomaLavalli thAyAr--Thirukkudanthai





திருமங்கை ஆழ்வார் அருளிச்செய்த

திருவெழுசூற்றிருக்கை

வாழி பரகாலன் வாழி கலிகன்றி,
வாழி குறையலூர் வாழ்வேந்தன்,-வாழியரோ
மாயோனை வாள்வலியால் மந்திரங்கொள் மங்கையர்கோன்,
தூயோன் சுடர்மான வேல்

திருமங்கையாழ்வார் திருவடிகளே நமக்குத் துணை

சீரார் திருவெழு சூற்றிருக் கையென்னும் செந்தமிழால்,
ஆரா வழதன் குடந்தைப் பிரான்றன் அடியிணைக்கீழ்,
எரார் மறைப்பொரு ளெல்லா மெடுத்திவ் வுலகுய்யவே
சோராமற் சொன்ன அருள்மாரி பாதம் துணைநமக்கே

ஒருபே ருந்தி யிருமலர்த் தவிசில்,
ஒருமுறை அயனை யீன்றனை, ஒருமுறை
இருசுடர் மீதினி லியங்கா, மும்மதிள்
இலங்கை யிருகால் வளைய, ஒருசிலை
ஒன்றிய ஈரெயிற் றழல்வாய் வாளியில்
அட்டனை, மூவடி நானிலம் வேண்டி,
முப்புரி நூலொடு மானுரி யிலங்கும்,
மார்வினில், இருபிறப் பொருமா ணாகி,
ஒருமுறை யீரடி, மூவுல களந்தனை,
நாற்றிசை நடுங்க அஞ்சிறைப் பறவை
ஏறி, நால்வாய் மும்மதத் திருசெவி
ஒருதனி வேழத் தரந்தையை, ஒருநாள்
இருநீர் மடுவுள் தீர்த்தனை,முத்தீ
நான்மறை ஜவகை வேள்வி, அறுதொழில்
அந்தணர் வணங்கும் தன்மையை, ஜம்புலன்
அகத்தினுள் செறுத்து, நான்குடன் அடக்கி
முக்குணத் திரண்டவை யகற்றி, ஒன்றினில்

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ஒன்றி நின்று,ஆங் கிருபிறப் பறுப்போர்
அறியும் தன்மையை, முக்கண் நாற்றோள்
ஐவாய் அரவோடு, ஆறுபொதி சடையோன்
அறிவருந் தன்மைப் பெருமையுள் நின்றனை,
ஏழுல கெயிற்றினில் கொண்டனை, கூறிய
அறுசுவைப் பயனும் ஆயினை, சுடர்விடும்
ஐம்படை அங்கையுள் அமர்ந்தனை, சுந்தர
நாற்றோள் முந்நீர் வண்ண, நின் ஈரடி
ஒன்றிய மனத்தால், ஒருமதி முகத்து
மங்கையர் இருவரும் மலரன, அங்கையில்
முப்பொழுதும் வருட அறிதுயில் அமர்ந்தனை,
நெறிமுறை நால்வகை வருணமும் ஆயினை,
மேதகும் ஐம்பெரும் பூதமும் நீயே,
அறுபதம் முரலும் கூந்தல் காரணம்
ஏழ்விடை யடங்கச் செற்றனை, அறுவகைச்
சமயமும் அறிவரு நிலையினை, ஐம்பால்
ஓதியை ஆகத் திருத்தினை, அறமுதல்
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இருவகைப் பயனாய் ஒன்றாய் விரிந்து
நின்றனை, குன்றா மதுமலர்ச் சோலை
வண்கொடிப் படப்பை, வருபுனல் பொன்னி
மாமணி யலைக்கும், செந்நெலொண் கழனித்
திகழ்வன முடுத்த, கற்போர் புரிசைக்
கனக மாளிகை, நிமிர்கொடி விசும்பில்
இளம்பிறை துவக்கும், செலவம் மல்குதென்
திருக்குடந்தை, அந்தணர் மந்திர மொழியுடன்
வணங்க, ஆடர வமளியில் அறிதுயில்
அமர்ந்த பரம, நின் அடியிணை பணிவன்
வருமிடர் அகல மாற்றோ வினையே





(இது கம்பர் பாடிய பாடல் என்பர்)

பள்ளிகொண்டான் பாதங்கள் என்மனத்தில் கிடப்பன

இடங்கொண்ட நெஞ்சத் திணங்கிக் கிடப்பன,
என்றும்பொன்னித்

தடங்கொண்ட தாமரை சூழும் மலர்ந்ததண்
பூங்குடந்தை,

விடங்கொண்ட வெண்பல் கருந்துத்திச் செங்கண்
தழலுமிழ்வாய்

படங்கொண்ட பாம்பணைப் பள்ளிகொண்ட டான்திருப்
பாதங்களே

திருமங்கையாழ்வார் திருவடிகளே சரணம்

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