



Aachaarya Vruksham

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Contents

S. No	Topic	Page No.
1	Life history of aandaal	4
2	Certain food items mentioned by Sree andal in her works by M G Vasudevan	6
3	திருவாடிப்பூரத்து ஜகத்துதித்த ஆண்டாள் நாச்சியார் by A S Narasimhan, Hyderabad	11
4	The Legacy of Andal: Exploring the Impact of Andal's Poetry by Upasana Rangarajan	13
5	ஆடடி ஊஞ்சலில் கோதை நீ ஆடிடு கோபாலனோடு, கோதை நீ! by பையூர் திருமலை கட்டம் க்ருஷ்ண குமார தாத தாஸன்	18
6	கோதையின் பெருங்கனவு by காயார் கோமடம் ஸேஷாத்ரிதாஸன்	20
7	Photo Gallery	23



Life history of aandaal

Andal, also known as **Kothai** or **Goda Devi**, is the **only female Alvar** among the 12 Vaishnava poet-saints of South India who spearheaded the Bhakti movement. Believed to have lived around the **7th or 8th century CE** in Tamil Nadu, she is widely revered as an **incarnation of Bhumi Devi** (Mother Earth). Her entire life is a magnificent testament to *Madhura Bhakti*—the path of treating the Divine as one's lover and ultimate partner.

Miraculous Birth and Childhood

- **The Discovery:** Andal was not born from a human womb. A devout temple priest named **Vishnuchitta** (later known as Periyalvar) found her as an infant lying under a **Tulsi (holy basil) plant** in the temple garden of **Srivilliputhur**.
- **The Divine Gift:** Believing her to be a divine blessing, Vishnuchitta named her **Kothai**, which means "a beautiful garland" or "the gift of Earth".
- **Devotional Upbringing:** She grew up immersed in an environment of religious discourses, temple music, Vedic hymns, and deep devotion to Lord Krishna.

The Legend of "Choodi Kodutha Sudarkodi"

- **The Secret Act:** As a young girl, Kothai's love for Lord Vishnu intensified. Every morning, her father wove fresh flower garlands meant specifically for the temple deity. Intrigued by her own reflection and desiring to be the Lord's bride, Kothai would secretly wear the garlands first before allowing them to be taken to the temple.
- **The Discovery:** One day, her father caught her wearing a garland meant for God. Horrified by what he saw as a defilement, he scolded her and lovingly prepared a fresh garland for the deity.
- **The Divine Dream:** That night, Lord Vishnu appeared in Vishnuchitta's dream. The Lord stated that He preferred to wear only the garlands that had first been adorned and sweetened by Kothai's love. From that day, she was called **Choodi Kodutha Sudarkodi** ("the bright creeper-like woman who gave what she had worn") and **Andal** ("she who rules over the Lord").

Literary Masterpieces

As a teenager, Andal poured her intense longing, theology, and philosophy into two revolutionary Tamil poetic works:

1. **Thiruppavai:** A collection of **30 verses** where she imagines herself as a gopi (cowherd girl) in Vrindavan, waking up her companions at dawn during the sacred month of *Margazhi* to perform a vow to win Lord Krishna.
2. **Nachiyar Thirumozhi:** A more intense and passionate **143-verse poem** detailing her deep physical and spiritual yearning, where she commands the elements, birds, and clouds to act as messengers to her divine beloved.

The Divine Marriage and Union

- **The Vow:** When Andal reached a marriageable age, she firmly refused to marry any mortal man, declaring that she would only marry **Lord Ranganatha** (the reclining form of Vishnu at Srirangam).

- **The Journey:** Moved by another divine vision, her father took her in a grand bridal procession to the **Sri Ranganathaswamy Temple** in Srirangam.
- **The Ultimate Merge:** Upon entering the inner sanctum sanctorum as a 15 or 16-year-old bride, Andal walked directly toward the deity. In front of the gathering, she vanished into a brilliant blaze of divine light, permanently merging into the idol of Lord Ranganatha.

Cultural Legacy Today

Andal's influence remains immensely prominent in South Indian culture. During the Tamil winter month of Margazhi (December–January), her Thiruppavai hymns are sung daily in homes and temples. Furthermore, during the annual Tirupati Brahmotsavam festival, the garland worn by Andal at her home shrine in the Srivilliputhur Andal Temple is specially transported to decorate Lord Venkateswara.



CERTAIN FOOD ITEMS MENTIONED BY SREE AANDAAL IN HER WORKS by M G Vasudevan

INTRODUCTION: Sree AaNdaaL is the only lady aazhvaar among the 12 celebrated aazhvaars belonging to Sree VaishNava Sampradhaayam; these 12 persons were the revivers of bhakthi traditions in India and in particular south India. In HER two great works viz.

1. Thiruppaavai, [hereafter T]
Being hailed as 'vEdham anaitthukkum vitthu' meaning the 'seed for all vEdhams' and
2. Naacchiyaar thirumozhi - [hereafter NT],
her heart simply pours out on the love for and of KrishNa, the geethaa aachaaryan.

She mentions several food items in her 2 works as above; and I try to list them here - with detailed data on which verse these 'food items' get a mention.

FOOD: Food in general is said as 'ooTTam' in Tamil meaning nourisher in NT 1-9, NT 12-9. I get to the list starting from where

- the basic needs as 'ooTTam' in noun form; or nourisher to human beings and other living beings;
- along with information get created along with their sources.
- ooTTak koDu – means feeding nourishment in verb form in NT 12-9.

PANCHA BOOTHANGAL IS THE BASE: The base is viz. 'pancha boothangal' through which everything in this world is created, and sustained by Bhagavaan. They are --

1. neer – water,
2. nilam – mud or earth,
3. neruppu - fire,
4. aagaayam - viNN, vaanam – sky or space, and
5. kaaRRu - air.

The air is everywhere 'all pervading' as breath for all living beings. As such perhaps you may not have a mention in AaNdaal's works separately. Other 4 are identified as below.

1. **WATER - THE BASIC NEED:** The most Basic need is "water" – 'aapa' 'thOyam' or Jalam in Sanskrit – without which the world cannot have its life, and sustain itself to live –

WATER: Different identifications:

- a. Neer in Tamil – water [in general] -T 2, NT 3-7, NT 8-8
chalam or salam in Tamil or jalam in Sanskrit – salam kONdu says AaNdaal in NT 8-6.
In NT 8-8 She says – neer kaalam – means wet season or rainy season

This water is identified in variety of ways / glorified by AaNdaal as

- thooya peru neer – clean water in large quantity T 4, T 13, T 17, T 20, T 26
- theNNeer – means 'theLLiya neer' – clear or clean water NT 8-1
- Odha neer – NT 12-7 [cool water]
- kaNNeer – eyes shedding tears –NT 8-1

- saaRRi neer – accompanied with manthraas being recited - T 3,
- maargazhi neer -aaDa – bathing in maargazhi month using water - T 1, T 4
- When water is scented or perfumed and used in a marriage ceremony – then it is ‘maNa neer’ – NT 6-10
- kaNNa neer alamarum – NT 3-4 – whirling waters in a sunai [see below for sunai]
- paNDu neer ERRa – NT 11-4 vaamana episode matter
- poRkkaiyil neer ERRu NT 11-5 - who received water in his golden hand as affirmation to the dhaanam given [by King Bali to Lord Vaamaanan]
- kaaviri neer – water flowing river Cauveri – NT 11-6
- neerk karai ninRa -NT 12-5 – stained with water on the dry tree bark surfaces in the banks of Yamunaa river – kaaLindhi maDU
- valampuri vaait theertthamaai – the conch which spills saliva flowing thru KrishNa’s mouth when he blows the conch - NT 7-6
- Eri neer [vaayil ooRiya] – **saliva** from KrishNa’s mouth – NT 13-4
- Neer - kuzhalin thoLai vaay neer – again **saliva** flowing thru holes in flute held by KrishNa – NT 13-5

- b. Water sourced from different or all 4 directions North, East, West, South – viz. collected from holy river sources in all 4 directions around – then it is named – naal dhisai theerttham – NT 6-4

[please note theerttham is generally sanctified with manthrams – eg. perumaal theerttham]; this is also a paribhaashai – a special in braahmana houses.

pOit theerttham aaDaadhE ninRa marudham – the 2 trees standing without taking bath - NT 7-8 – the 2 gandharvaas cursed by Naaradha

sEit theertthamaai – KrishNa as a child giving holy water to all - NT 7-6

RAINS and CLOUDS:

- c. This ‘water’ reaches us, we, the people, by way of ‘rains’ – water drops pouring continuously from the sky – it is named ‘mazhai’ or rain being mentioned as --
- mazhaiyE, mazhaiyE – NT 10-8 – addressing rains
 - maari - mazhai [source of neer] -T 23
 - aazhi mazhai – T 4 - rain with lightning that appears as sudharsana chakra [flashing and shining];
 - chakra in tamil is aazhi. Another meaning for aazhi is sea or kaDaI
 - ‘chara mazhai’ in T 4 – this means -it rains like sharp arrows or piercingly pouring rain water
 - thingaL mummaari – maadham mummaari - raining 3 times in a single month
- d. That **rain water is sourced from clouds** or “mugil” in Tamil or ‘mEgham’ and termed as
- mEgham -NT 8-10 [since AaNDaal sends clouds as her dhoothan or ambassador to her lord KrishNa – in NT this 8th padhigam is sub-titled mEgha viDu thoodhu]
 - perum kaar mEgam – big black clouds - NT 14-5
 - mEghankaal – NT 8-1 – being addressed ‘oh clouds’

- aLi attha mEghankaal – NT 8-3 – clouds dark like bees – kaRu vaNDu - aLi means shining vaNDu
- minnaagatthu ezhuginRa mEghankaal – the clouds carrying lightning NT 8-4
- min mEgam – flashing clouds - NT 14-2,
- ‘aazhi mazhaik kaNNaa, mazhikkku aNNaa’ – T 4 – lord over rains, source for rain – commander to clouds – aNNaa as paribhaashai also mean father or lord
- karu uDai mugil – clouds pregnant with water – ready to pour – NT 1-6
- maa mugil – great clouds - NT 2-4, NT 8-5, NT 8-9
- thaN mugil – cool clouds NT 8-6, NT 8-7
- kaar mugil – black clouds NT 8-8
- kaartthaN mugil – black cool clouds -NT 12-6
- karu maa mugil – big black clouds - NT 14-7

WATER SOURCES ON GROUND or EARTH:

e. That water is also sourced **from storage points** on ground in --

- ‘vaavi’ or ‘water tanks’ in -T 14
- Poigai – a water pond – kuLam in Tamil – NT 3-4, NT 12-5
- Sunai – a small water pond created by an aruvi - by the sides a flowing water – similar to poigai – NT 3-4
- guNDu neer – deep water – may be a deep pond or ocean -NT 2-3 [next word is kOLari -that means lion - all 3 words together mean – Narasimha – the man lion]

When that water **flows from one point to other** –

- then it is named aaRu – river NT 9-10
- If it is from a height to down below – then it is aruvi and when it is chill water flowing down- then it is ‘kuLir aruvi’ – NT 8-3 [since flowing from a hill in VenkaTa hills]

BIGGER or LARGE WATER SOURCE: SEA or OCEAN:

f. ‘KaDal neer’ or sea water or water from ocean can also be taken as ‘the major source’ for water. But same is not considered here in a big way - Since sea water cannot be consumed by us directly or as it is, like other sources / types of water.

AaNDaaL mentions about this source as -

- kaDal – ocean NT 1-2, NT 2-8, NT 5-4, NT 5-11, NT 7-8
- theNthiraik kaDal paLLiyaay – one reclining on clear water in ocean NT 2-3
- Oli kaDal – sea making noise thru its waves – NT 11-7
- kadalai adaitthu – dividing the ocean NT 2-6
- kadalil pirandhu – NT 7-2,
- kadalil vaazhvaar – NT 7-5
- kaDaLe kaDaLe -NT 10-9 [addressing the sea]
- Kaark kaDal – dark blue coloured sea - NT 10-1, NT 12-5
- Odha maa kaDal - NT 2-7 [Odham means cool and waves, odha maa kadal means – sea water that is cool as well having waves]
- Odham soozh bhuvani – earth surrounded by ocean of cool water -NT 11-3

PAARK KADAL: Another ‘kaDal’ is ‘paaRkaDal’ – milk ocean - though it gets a mention from AaNDaaL in T 2, NT 5-7, this is not considered here as a source of water or milk.

Since this milk ocean is heard / realised as the residence of 'Mahaa -vishNu' or the supreme bhagavaan; and it is not easily reachable for use by us and not readily fit for easy consumption.

This 'paal' or milk from paaRkaDal – in NT 1-9 she says paarkaDal vaNNan – does it mean KrishNa is white like milk ocean – perhaps not – means one who lies in milk ocean and of blue colour – the white ocean colour takes centre stage than his own colour.

In NT 13-2 AaNdaal says 'paal aal ilai' – a floating banyan leaf in the milk ocean lies KrishNa bhagavaan.

2nd PANCHA BHOOTHAM is FIRE: Next pancha bootham is 'neruppu' or fire – to do the cooking, to prepare the food items –

- theeyinil dhoosu - T 5 - getting burnt in fire and becoming dust
- thee mugatthu – NT 11-1 – in front of fire or emitting fire – in context it is emitting
- Eri mugam paaritthu – NT 6-9 – in front of a homa fire
- kanchan vayiRRil neruppu - T 25- fire in stomach of Kamsa – means Kamsa the uncle of KrishNa, being afraid of KrishNa; and thereby having adrenaline in stomach [as stated these days by medical experts].
- nenju erindhu – NT 1-3 – fire in the mind – due to anger
- thazhal umizh – thazhal is burning material - emits fire – NT 1-1
- chuLLi eri maDutthu – creating a fire with chuLLI – thin sticks or to be precise samitthu – which we use in hOmam - NT 1-2
- vELviyil vaguttha avi – the food offered to homa fire – NT 1-5

3rd PANCHA BHOOTHAM is EARTH: The third pancha bootham gets a mention in AaNdaal's works - is 'earth'

- maNN means earth - NT 2-9 muRRa maNN iDandhu – means earth is measured by vaamanan into thrivikraman – the mahaabali episode
- aNDam – earth as part of galaxy -NT 4-9
- nilan -or nilam – or Bhoomi- earth- NT 4-9
- ulagam – Bhoomi - earth - T 24, NT 5-5,
- maNN puRam poosi- water coated with earth or dusts of mud NT 10-8
- Odham soozh bhuvani – earth surrounded by ocean of cool water -NT 11

4th PANCHA BHOOTHAM: VAAN or SKY: It is 'viNN' or 'neela vaanam' or 'aagaayam' – sky or space -- NT 8-1 —

- vaan – aagaayam NT 8-5
- keezh vaanam – sky in east direction – T 8
- viNNuRa neeNDu – stretched into sky as though sky is capable transcending - NT 2-9
- mEl ulagam – upper world or sky - NT 10 -2
- aarap perugu vaanam – sky being residence for rains - NT 14-7

FOOD: BASIC RAW MATERIALS: Going into **basic raw materials** to process and make the food, fit for human consumption

a. **food grains** – creation by bhagavaan -- 'sennel' – paddy -the source of 'rice' or 'thaNDulam' in raw form —mentioned as sennel T 3,

- kaayuDai nel – ripe paddy and dried – ready for processing as rice NT 1-7

- Later when this 'nel' is processed and made into rice – it is 'arisi' – NT 1-7
- When this paddy is fried / pounded in dry form, that is 'Beaten rice' or 'aval' in Tamil or 'pOha' in Hindi - NT 1-7
- When this 'arisi' is cooked using water and fire - then it is called sORu T 17
- When this 'arisi' is cooked with or in milk, then this is named 'paal sORu' T 27

b. Yet another basic raw material is **"milk"** – paal -dhugdham or ksheeram or payam – milk. This milk is sourced from Cows – 'pasukkaL' – said as perum vaLLal pasukkaL T 3, T 21

Another word for cows is 'peRRam' - T 29,

Yet another word for cows is 'kaRavai' – for milk is 'karanthu perappadugiradhu' from cows – milked from cows – so kaRavaigaL - T 11, T 29

kaRRinam – kaRRu inam -the clan or herd of cows and calves – NT 12-8

another source is 'kaRRu erumai' – buffaloes having calves - T 12

Milk can be combined and grouped as cow's milk or buffalo's milk –

Milk is consumed / taken as it is and its by-products viz.

- paal -T 2, T12, T 21, T 26 -NT 3-9, NT 5-5, NT 13-2
 - during fasting not to consume – paal uNNOm – T 2, 3,
 - paal sORu – when rice cooked with or cooked in milk – T 27
 - paal amudhu – NT 5-5 -paal sORu – rice mixed with milk
 - aDisil – NT 5-5 , NT12-6,
 - akkaaram or akkaara aDisil – paayasam – kheer in hindi - sweetened rice – cooked rice in milk and sweetened with sugar candy or jaggery – NT 9-6
2. **Curd or yoghurt** – sourced thru milk - thayir -dhadhi in Sanskrit - dhahi in hindi – T 7
3. **Butter** – sourced from curd by the process churning the curd – veNNai or navaneetham – NT 9-6. Krishna got the name 'navaneetha chOraa' - for stealing this butter.
4. **nei** – sourced from butter - grutham or ghee – mooda nei peidhu – that 'paal sORu' is covered with ghee T 27, but during fasting not to consume – nei uNNOm T 2,

Plants / Vegetables consumed either in raw or cooked form

- 'avaaip piraayam – beans in tender stage -NT 1-4,
- Kamugu paaLai – the betal nut flower 'core', NT 6-2
- Sugarcane – karumbu – ikshu in Sanskrit - source for jaggery, sugar and many 'sweet meat' products using either of the two sugar or jaggery – Karumbu – NT 1-7
- Karuppu vil -to be karumbu vil – sugar cane as bow -NT 1-4, NT 1-10
- puLi – tamarind – thinthrii phalam – NT 13-1
- thEngani – coconuts -NT 5-8
- maa – aamra phalam – NT 5-8
- kizhangu – plants that grows below ground and gives out as 'stored material' for us to cook and eat – NT 13-8
- Non plant material for human consumption:
- kayal or meen or fish – NT 3-5, NT 5-5 - it is also a food item
- vaaLai is another type of fish – NT 3-5

திருவாடிப்பூரத்து ஜகத்துதித்த ஆண்டாள் நாச்சியார்

By A.S.Narasimhan, Hyderabad

When I think of ANDAL, the top of the mind recall takes me to her beautiful and at the same time wonderful poetry of spirituality, in tune with Sri Vaishnava Siddhantham, called Natchiyar Tirumozhi.

I remembered Andal by the 11. 7th pasuram, just by chance.

உண்ணாது உறங்காது ஒலி கடலை ஊடறுத்து

பெண்ணாக்கை ஆப்புண்டு தாம் உற்ற பேதெல்லாம்

திண்ணார் மதிள் சூழ் திருவரங்கச் செல்வனார்

எண்ணாதே தம்முடைய நன்மைகளே எண்ணுவரே.

“The Lord of high-walled Arangam who prides in his dignity, gave up sleep and food to tame the ocean, for the sake of his woman- referred to Sita Devi, has he forgotten the madness that came over him then?” (1)

One more explanation said that through this pasuram Andal referred to Lord’s empathy on Sita when compared with ANDAL not getting the required attention by the Lord on her.

One another explanation compared this “உண்ணாது உறங்காது” phrase, about Sri Rama’s position as explained by Sri Hanuman to Sita in Sundarakandam, through the following sloka.

ततः त्वन् नाशजम् शोकम् रामस्य अक्लिष्ट कर्मणः |

लक्ष्मणो वानर इन्द्राय सुग्रीवाय न्यवेदयत् || 5-35-35

Textual meaning here is: (Hanuman said to Sita,) Lakshmana informed Sugreeva the king of monkeys about the sadness of Rama, born out of your disappearance."

Why should Andal compare herself to Sita? Maybe both were born Ayonija and they were found from fields by their respective fathers! Though, both are Ayonijas, both are incarnation of Bhodevi, Sita's was a life of suffering cum sacrifice to fulfil Avathara Rahasya of Rama. No such is for Andal. She lingered for marrying Lord and got it without much struggle, but with Virahathaapam (Above pasuram explains it). Her marriage with Ranganatha was about her age of 10 to 12 and she became one with Lord. Vanished in the eyes of Periyaalwar and others assembled. Whereas Sita went into the earth when it opened itself for her to get in.

The Stala Purana (Temple History) of the Sri Rangam Temple in Tamil Nadu states that the divine Vighraha (idol) of Lord Ranganatha originated by itself (Swayambhu) and was originally worshipped by Lord Brahma in Satya Loka. It /was then handed over to King Ikshvaku in Bhuloka, for the Tapasya he performed. Since then, the divine idol of Lord Ranganatha was worshipped by the Surya Vamsa (The Sun Dynasty, which originated from Ikshvaku), up until Rama. It is said that Rama worshipped this Vighraha, and after he came back from exile, gifted it to Vibhishana. Vibhishana on his way to Lanka kept the Vighraha on the ground, as he had to perform his Sandhyavandana, and here is where it stays until today. (but this part is not seen in Valmiki Ramayanam)

Sita might have had a depression of not being able to worship Lord Ranganatha along with Rama after their Coronation because it was gifted to Vibheeshana who attended the Coronation function. She took an Avataram of ANDAL and prayed to unite with Lord Ranganatha since she could not worship during her earlier Avataram. The above pasuram indicates her wish clearly. Andal through the pasurams indicated to other Jivathmas like us to follow the path of Saranagathi under the feet of Lord Ranganatha (Paramatma).

On this day let us pray for her Anugraham.

Reference:

(1)-The Sacred Book of Four Thousand by SriRama Bharati- Tamil Pasuram with English meaning in brief. Book available at Sri Sadagopan Tirunarayanaswami Divya Prabandha Patasala-Chennai-601302



The Legacy of Andal: Exploring the Impact of Andal's Poetry on the Identity of the Modern Tamil Woman

By Upasana Rangarajan

(Excerpts from her paper)

Andal is arguably the most celebrated female poet of the alvar tradition of Tamil Bhakti. As the only female poet included among the alvars, she is immensely important to the Srivaisnava community. She wrote 173 verses and two texts namely Tiruppavai and Nachiyar Tirumozhi. Her legacy is that of a woman who was liberated in thought and did not believe in institutions like marriage, considered god her equal and was successful in attaining a union with Him. Her poetry is rife with violent images of desire and bold portrayals of sensuality. Yet today, she is considered a goddess, is portrayed as the ultimate embodiment of chastity and all women in the community are expected to embody her, both in conduct and devotion. This raises the question of how this shift in image happened. This paper primarily explores Andal's legacy and her impact on the identity and conditioning of the modern Tamil woman. Using the methods of textual and historical analysis, this paper explores her importance among the alvars, her relationship with god, the interpretations of carnality in her poetry, and its reception. The paper will trace developments from the ninth century (when she wrote her poems), to the 12th century (when the Srivaisnava identity was being formulated), and further into the 20th and 21st centuries, when Tamil Nadu's three most powerful political parties undertook the projects that defined the Tamil woman's identity. This expansive analysis concludes with an understanding of how Andal's legacy was used to define the Srivaisnava community as an inclusive group. However, in modern times her legacy has been reduced to a chaste goddess who is a mediator between man and god. Patriarchal systems have exalted her identity as a mother-goddess obfuscating the idea of liberation she espoused in her poetic expressions. Through highly motivated political movements like Periyar's self-respect movement, this identity has been imposed, sometimes unknowingly, on every Tamil woman.

Andal née Kodai is arguably the most celebrated female figure in the common Tamil household. She is most revered for her undying devotion to lord Ranganatha and her union with him. She is also the only female saint included in the prestigious alvar tradition – the canon of the Srivaisnavite strand of bhakti (a devotional cultural movement that emerged in medieval India, attempting to

reform Hinduism into a more inclusive religion with regards to caste and gender). In her time, she penned 173 verses in the praise of the Lord. These verses are divided into Tiruppavai and Nachiyar Tirumozhi. Devotees recite these verses during the month of Margazhi (January) according to the Hindu calendar, in her praise. She is considered a consort to the Lord due to her position as one who has had a union with Him (Venkatesan, 2010, p.6).

Beyond her works, Andal is posited to be the ideal woman and daughter – even by the most orthodox Tamilians. However, it is not common knowledge that she led a life that was exceptional and unconventional for her times. It is interesting to note that the woman considered chaste and most ideal for the entire community has in her times, spun violent and raw imagery of sensual desire for the Lord. She also circumvented the role of a homemaker and considered herself equal to her partner, contrary to what is expected of women in Tamil Nadu even today.

There is much more to Andal than just her perceived divine chastity. However, it is her hagiographical status of mother-goddess that seems to have travelled down the ages, with political movements valourising the same to define the position of women. Over time, her original disposition as Tamil Nadu's early feminist and the woman who attained union with the Lord despite her portrayal of explicit sexual desires, seem to have been buried deep in the echelons of history. Her legacy appears to have been altered to suit patriarchal convenience and political ambitions.

The Story of Andal

Andal describes her hometown of Puttuvai as a “wealthy metropolitan hub, overflowing with abundance, populated by perfect priests and incomparable mansions” (Venkatesan, 2010, p. 18). This town is presently called Srivilliputtur, a temple town near Madurai which is infamous for being the site of the birth of Kodai (Andal). The story of her unwavering love and the union of her and Lord Vishnu has lent the town its mystical landscape.

Found under a tree by temple priest, Periazwar or Visnucittan, Kodai was brought up with great love by him after he saw a dream in which the Lord instructed him to bring her up like his own. Kodai adorned herself daily with the sacred garland her father made for the Lord while playing the imaginary part of the Lord's bride. Visnucittan discovered this fact one day and she was severely admonished for having made the garland “impure”. Lord Vishnu appeared in the

father's dreams again that night and revealed to him that he was very attached to the garlands that Kodai adorned. When Visnucittan, still perplexed and hapless, proposed the idea of marriage to the young woman, she said: "if there is even talk of (marrying) mortal men . . . I will not live" (Venkatesan, 2010, p. 19). It is at this juncture of absolute disappointment and yearning that Kodai composed the 173 verses of the two poems: Tiruppavai and Nachiyar Tirumozhi. Of all the forms of Lord Vishnu, it is the description of the Lord Ranganatha of Srirangam that caught her desire. The Lord appeared in Visnucittan's dreams again and instructed him to bring Kodai to the temple in her bridal attire. It was in Srirangam that the Lord and Kodai wed each other when she climbed atop the image of the reclining Vishnu and then disappeared. From this point in time, she was known as Andal.

Tiruppavai and Nachiyar Tirumozhi

Andal's poetic merit is embellished by the fact that her sparse contribution of 173 verses are included in the first thousand verses of the Nalayira Divya Prabandham (The Four Thousand Golden Verses). The poems are manifestations of the madhurya bhava in the Bhakti tradition.

Tiruppavai has been written in the kalippa meter and talks of the pavainonpu (nombu) or the vow observed by young women during the month of Margazhi to find a virtuous spouse (Venkatesan, 2010, p. 12). In this text, the cowherd maidens (gopis) of Ayarpati (based on Puttuvai) are the 75

women, and the object of their desire is Lord Krishna himself. Tiruppavai is a community-based poem intended to infuse joy and enthusiasm among the group of women who seek to awaken a sleeping Krishna. It is a poem that is compact in an eight-line-per-verse format and is divided into three sections. The first five verses talk about the vow (pavainonpu) and everything associated with it including why one must undertake it, who must undertake it, and what they stand to gain. In the next ten verses, the cowherd maidens move together in a chorus as they awaken their friends to join their mission to gain the parai-drum. The beating of the parai symbolises the fulfillment of the vow and the attainment of moksha. The final section entails everything the gopis do to evoke Lord Krishna and the fact that the vow has come to fruition. The last seven verses sing praises of the Lord. In the 29th verse the poem takes an interesting turn when the girls reject the parai-drum, which seems to be their central objective through the poem, and assert their intent to serve Lord Krishna (Venkatesan, 2010, p.12). The enthusiastic poem ends on a positive note and the reader can

conclude that the girls have been successful in their endeavour to complete the vow of finding the ideal man.

The poem invites not only the girls but even the listener to join in on the quest to reach Lord Krishna. It serves as a guide to the path that leads to the Lord by depicting the way. In the final verses, the girls are close to their end goal when Nappinai, the wife of Krishna stops them. They must convince her to be the consort to the Lord. However, the Lord also resides within them and hence, they must find the way to him by undertaking a journey of introspection. When the gopis woo Lord Krishna and Nappinai, he finally awakens to listen to their pleas. The poem goes into the outer world or puram as he takes the role of a king who must attend to his subjects. The akam or the interior world is left behind. The gopis begin pleading to his position as a divine sovereign, to give them the parai-drum. In a twist, having taken the journey into their souls through the poem, the gopis take a tone of deference where they just want to serve the Lord. They realise that attaining the parai-drum is meaningless and they want to serve Lord Krishna, which is the true salvation (Venkatesan, 2010, p. 23).

Tirumozhi is a worthy sequel to Tiruppavai as it continues from where the latter ended. The poem begins in the Tai month (February) of the Tamil calendar and Andal's poetry transforms into an expression of solitude where other actors play the supporting roles. The tone of this poem is diametrically opposite to the delightful imagery of the previous poem. Nachiyar Tirumozhi is rife with sensual, lustful and violent desire. The change of tone from the teasing mischief in Tiruppavai to raw desire may be attributed to the fact that solitude does bring one face-to-face with their unbridled, unmasked desires that can be masked in the guise of playfulness among a group of girls. One can also infer that Andal's desire is still blooming when she is conceptualizing Tiruppavai whereas her desire has taken root in Tirumozhi. This maddening desire is a solitary path where all supporting actors become bystanders, and perhaps even enemies, as they stand between the individual and their object of desire.

There are many instances in the text where she condemns nature because it is closer to the beloved one and has taken the place that rightfully belongs to her. Using these elements is a very unique way of painting a worldly conspiracy where she is being separated from her lover and must pine in the sphere of maya. Her unsettling emotions may also be the reason why this poem shifts to a violent and sensual arena. It is not linear in narrative and depicts her restlessness and flustered mind. While it is one thing to have some violence as

part of the text, Andal uses it as the principal means to emote how disappointed she is with her lover. The poem begins with an ode to Kamadeva (god of love) after which there are two sections dedicated to the praise of the Lord. There are eleven verses on divinity. In the sixth section, the poem narrates Andal's dream in which she is talking to her friends about her marriage with the Lord. It reaches an emotional peak in the final section, where she threatens her "callous" lover. The poem ends on a mischievous note wondering about the whereabouts of Lord Krishna. One may assume that she has been united with her lover at this juncture but there is no definite conclusion.

Unlike the Tiruppavai, this poem bounces between the first person and the third person making it very difficult to separate between the author and the subject. The second, third and fourth sections move into a chorus-like narration similar to Tiruppavai. She uses the chorus-like narration in an imagined reality of Vrindavan where Lord Krishna is closer to her, and when he is lost, she can share the grief with others. The material world, however, is hers alone to traverse and no one can share her pain. The chorus-like narration is used as a relief to counter her grieving. Two voices come together later when she asks the whereabouts of the Lord and the chorus points towards Vrindavan, to signify that this union is in the imaginary arena (Manasvrindavan).



ஆடடி ஊஞ்சலில் கோதை நீ ஆடிடு கோபாலனோடு, கோதை நீ!



ஆடி ஊஞ்சலில், கோதை நீ,
ஆடடி ஊஞ்சலில் கோதை நீ,
ஆனந்தம் கொள்ளவே கோதை நீ,
ஆடிடு கோபாலனோடு, கோதை நீ!

அழகோடே ஆடடி, ஆண்டாளே! உன்
அழகனோடு ஆடடி, ஆண்டாளே!
ஆசை மனத்தோடே ஆண்டாளே!
நீ ஊஞ்சல், ஆடிட ஆடிட ஆடியோ!

வில்லிபுத்தூரார்சொல் கேட்டதும் கண்ணனே! நீ
விரும்பிய சொல் கேட்டதும் மன்னனே!
நீசூடித் தந்த மாலை அவன்
சூட்டிக் கொண்டதைச் சொல்லி,
ஆடடி ஊஞ்சல் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (1)

ஆடியில் பிறந்தவளே! பூரணியே!
அகிலமே போற்றிடும் அற்புதமே!
ஆழ்வாரே அன்பாலுனை அரங்கனிடம் சேர்த்திட்டார்
என்று
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (2)

பாடிய திருப்பாவையும் கண்ணனுக்கே!
தையொரு திங்களும் மேக வண்ணனுக்கே!
பைந்தமிழ் கொண்டாடியப் பாசுரங்களே, நீயும்
பாடி
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (3)

மாணிக்கம் கட்டிய ஊஞ்சலிலே நல்
மரகதங் கூட்டியப் பந்தலிலே
தேனீக்கள் மலராட, மயிலாடும் சோலையிலே
ஆண்டாள் ரங்கமன்னார் என்றபடி,
இன்று
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (4)
ஆழி அரவணை அச்சுதனை அந்த
அனந்தன் மாதவன், மாயவனை,
பாழியந் தோளுடைப் பற்பநாபனை தோள்
பற்றிக் கொண்டே
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (5)

ஆநிரைகள் அன்று காத்தவனை
அகங்குளிர ஆய்ச்சியர் மனதில் பூத்தவனை
வாய்நிறைய அவன் காதலைப்
பேசிநின்று
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (7)

வாரணம் ஆயிரம் சூழவந்தான் - அந்த
நாரணநம்பி உன்கூடே நடக்கின்றான்
பூரணப் பொற்குடம் ஏந்திநீ
வரவேற்று
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (8)

அடியவர்க்கு அருள் விழியால்காட்டி
அன்பான கண்ணனிடம் குறிப்பும் சொல்லி,
அவனடிக்கீழ் ஆட்பட்டே வாழவேணும்,
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (9)

பல்லாண்டே பல்லாண்டும் பாடுகின்றோம் - நீ
பரந்தாமனோடே ஆடிடவும் மகிழ்கின்றோம்!
மல்லாண்ட திண்தோளன் மணி
வண்ணனோடு என்றும்
ஆடடி ஊஞ்சலில் கோதை நீ
ஆடிடு கோபாலனோடு, கோதை நீ! (10)

**கவிதை முயற்சி: பைபூர்திருமலை கட்டம் க்ருஷ்ண குமார தாத
தாஸன்,
பெங்களூரு**

“ஸ்ரீ:”

ஸ்ரீமதே ராமாநுஜாய நம:
ஸ்ரீமதே நகமாந்தமஹாதேசிகாய நம:

“கோதையின் பெருங்கனவு” காயார் கோமடம் ஸேஷாத்ரிதாஸன்

இவ்வுலகிற பிறந்த யாவரும் ஒரு பொருளை அடைய விரும்பினால், தாம் அவ்வாறு அடையவிரும்பின பொருளை அடைவதைப் பற்றியே ஸதாஸர்வகாலமும் சிந்தித்து வருவது முக்யமாகும்.

அங்ஙனம் அடைவது ஸாத்யமேயில்லை என்று தம்மைச் சுற்றியிருக்கின்ற எவர் கூறினாலும் அதனை ஏற்றுக்கொள்ளாமல், தம்முடைய குறிக்கோளை அடைவதற்கான ப்ரயத்னங்களை மனந்தளராமல் தொடர்ந்து செய்யவேண்டும்.

அவ்வாறு ஒரு பொருளை அடைவதற்கு முதற்படியாக, அதனைத் தாம் அடைந்துவிட்டதாகவே கற்பனை செய்து வந்தால், அக்காரியம் எளிதில் கைகூடும் என்றும் தத்காலத்திய மனோதத்வ நிபுணர்கள் சிலர் கூறுவதுண்டு.

“ எண்ணிய எண்ணியாங்கு எய்துப எண்ணியார்

திண்ணியர் ஆகப் பெறின் “

என்ற தெய்வப்புலர்வர் திருவள்ளுவரின் திருக்குறள் இதனை வலியுறுத்திக்கூறுகின்றது.

“ ஒரு விஷயத்தை அடையவேண்டும் என்று நினைப்பவர் அதற்கான மனோதிடம், செயல்திறன் ஆகியவற்றை உடையவராக இருந்தால், அத்தகையவர் தாம் விரும்பிய விஷயத்தைத் தாம் விரும்பியபடியே அடைந்து மகிழ்வார் “ என்பது, வினைத்திட்டம் என்ற அதிகாரத்தில் வரும் இத்திருக்குறளின் கருத்தாகும்.

பெரியாழ்வார் பெற்றெடுத்த பெண்பிள்ளையாகிய நம் கோதைப்பிராட்டியார் இந்தத் திருக்குறளுக்கு உரிய உயரிய உதாஹரணமாகத் திகழ்ந்தாள் என்பதைக் கூறவும் வேண்டுமோ?

“ இந்தக் கலியுகத்தில் மனுஷ்யஜாதியிற் பிறந்த பெண் ஒருத்தி எம்பெருமான் ஸ்ரீமந்நாராயணனிடம் பக்தி செலுத்தலாம். ஆனால், அவனையே மணாளனாக அடைய முடியுமோ?” என்று யாரிடத்தில் சென்று கேட்டாலும், “ முடியவே முடியாது ! “ என்றுதான் பதில் கிடைக்கும். ஆனால் –

“ நான் எம்பெருமானைத்தான் காதலித்துக்கிடக்கிறேன். அவனையே விவாஹம் செய்து கொள்ளுவேன் “ என்று சூளுரைத்ததுடன் சாதித்தும் காட்டியவள் ஸ்ரீ ஆண்டாள் என்னும் நம் கோதைப்பிராட்டியார்.

திருவள்ளுவர் சொன்னதைப் போல, எம்பெருமானையே அடைவதற்கேற்ற “ திண்ணிய “ மனம் படைத்தவளாக விளங்கினாள் ஸ்ரீ ஆண்டாள். அந்தத்திண்ணிய மனத்தின் காரணமாகத்தான் “மானிடவர்க்கென்று பேச்சுப்படிவ் வாழ்கில்லேன் கண்டாய் மன்மதனே” என்று கூறுகிறாள்.

“ சாதாரண மனுஷ்யன் ஒருவனுக்கு வாழ்க்கைப்பட மாட்டேன் “ என்று சொன்னதுடன் நிற்காமல், தான் அடைய விரும்பும் எம்பெருமானுக்கே தான் வாழ்க்கைப்படுவதைத் தன்னுடைய கனவிலும் கண்டு, அக்கனவில் நடந்தேறும் விவாஹச் சடங்குகளையெல்லாம் பாசுரங்களாகவே வடித்துப் பரவசமடைந்தாள்.

அவ்வாறு கனவு கண்டு, “ கனாக்கண்டேன் தோழீ நான்! “ என்பதாகப் பத்து பாசுரங்களைப் பாடி, கூடவே ஒரு மங்களகரமான பலச்ருதிப் பாசுரத்தையும் சேர்த்து ஸ்ரீஆண்டாள் பாடிய “வாரணமாயிரம்” பதிகம் ஸ்ரீநாச்சியார்திருமொழிக்கே திலகம் போன்று அமைந்த திவ்யஸூக்தியாகும்.

வாரணமாயிரம் சூழ வலம்செய்து

நாரண நம்பி நடக்கின்றான் என்றெதிர்
பூரணப் பொற்குடம் வைத்துப் புறமெங்கும்

தோரணம் நாட்டக் கனாக்கண்டேன் தோழி நான் !

என்ற முதல் பாசுரத்தில் தன்னை விவாஹஞ்செய்வதற்காக ஆயிரம் யானைகள் புடைகுழ ஊர்வலமாக எழுந்தருளிக் கொண்டிருக்கும் ஸ்ரீக்ருஷ்ணபகவானை “ ஸுஸ்வாகதம் ” என்று வரவேற்பதற்காக எல்லோரும் பூரணகும்பங்களைத் தயார் செய்வதையும், தோரணங்களால் நகரத் தெருக்களை அலங்காரம் செய்வதையும் தான் கனவு கண்டதாகக் கூறுகிறாள் ஸ்ரீ ஆண்டாள்.

“ நாளை வதுவை மணமென்று நாளிட்டு ” தொடங்கும் பாசுரத்தை அனுபவிக்கும் பெரியோர்கள், “ ஸ்ரீ ஆண்டாள் கனவில் கூடத் தனது திருமணம் தாமதமாகக் கூடாதென்று, நாளைக்கே நடக்க நிச்சயிக்கப்பட்டதாகக் கூறுகிறாள் ” என்றும், “ ஏன், இன்றைக்கே இருக்கக்கூடாதா ? ” என்றால், “ விவாஹ ஏற்பாடுகளுக்கு ஒருநாள் பொழுதாவது தேவைப்படுமே ! ” என்று ஒரே ஒரு நாள் மட்டும் காத்துக்கிடக்கச் சம்மதித்ததாகவும் ஸ்வாரஸ்யமாகப் பொருள் கூறுவர்.

நான்காவது பாசுரத்தில் “ பார்ப்பனச் சிட்டர்கள் பல்லார் வந்தெடுத்தேத்தி பூப்புனைக் கண்ணிப் புனிதனோடு என் தன்னை ” என்னுமிடத்து, வைதிகச் சீரேஷ்டரான ஸ்ரீபெரியாழ்வாருடைய மகளாகிய கோதைப்பிராட்டியைக் கல்யாணம் செய்துகொள்ளத் தனக்குத் தகுதி உண்டு என்பதைக்காட்டும் விதமாக, பவித்ரமணிந்துகொண்டு புனிதமான வைதிக வேஷத்தில் ஸ்ரீகண்ணபிரான் எழுந்தருளியிருந்ததாகவும் நம் பெரியோர்கள் அனுபவிப்பர்.

வைதிக விவாஹங்களின் மிகமுக்யமான சடங்காகிய பாணிக்ரஹணத்தைப் பற்றி, ஸ்ரீமத்ராமாயணம் பரக்கக் கூறும். ஸ்ரீஸீதாகல்யாணகட்டத்தில் ஜனகமஹாராஜர் கூறும் “ இயம் ஸீதா மமஸுதா ஸஹதர்மசரீ தவ, ப்ரதீச்சசைனா பத்ரம் தே பாணிம் க்ருஹ்ணீஷ்வ பாணினா! ” என்ற ச்லோகத்திற்கு ப்ரஸித்த உபன்யாஸகர்கள் நாள்கணக்கில் வ்யாக்யானம் செய்வது வழக்கம்.

கண்ணபிரான் தன்னைப் பாணிக்ரஹணம் செய்ததை இப்பதிகத்தின் ஆறாவது பாசுரத்தில் எடுத்துரைக்கும் ஸ்ரீ ஆண்டாள், “ மைத்துனன் நம்பி மதுகுதன் வந்தென்னைக் கைத்தலம் பற்றக் கனாக்கண்டேன் ” என்கிறாள்.

“மைத்துனன் நம்பி” என்று தான் விவாஹம் செய்துகொள்ளும் ஸ்ரீகண்ணபிரானைக் கூறும் ஸ்ரீஆண்டாள், அதையடுத்து, “ மதுகுதன் ” என்று குறிப்பிடுவது எதற்கென்றால், மானிடவர்க்கென்று பேச்சுப்பட விரும்பாத இவளுக்கு நான்தான் முறைமாப்பிள்ளை என்று வேறு யாராவது கிளம்பினால், அந்த வ்யக்தியை இந்தக்கண்ணபிரான் (மது என்ற அரக்கனை அழித்தது போல) சிஷிப்பான் என்பதற்காகவாம்.

ஸப்தபதி, அம்மிமிதித்தல், பொரியிடல் எனப்படும் லாஜஹோமத்தைப் பற்றியெல்லாம் அடுத்தடுத்த பாசுரங்களில் கூறி, ஓளபாசனத்தில் ஒளிரும் அக்னிஜ்வாலையின் அருகிலேயே தம்பதிகளாகிய தாங்கள் இருவரும் நீண்டநேரம் இருந்துவிட்டபடியால், தங்கள் இருவருடைய திருமேனியின் தாபம் தணியுமாப்போலே வந்திருந்த பெரியோர்கள் குங்குமமும் சந்தனமும் இட்டுத் தங்கள் இருவரையும் திருமஞ்சனம் செய்வித்துத் திருவீதிவலமாக அழைத்துச் சென்றதாகக் கூறுவதுடன், இரட்டிப்புப் பலன் கொடுக்கும் பலச்ருதியையும் அனுக்ரஹித்து இப்பதிகத்தைத் தலைக்கட்டுகிறாள் ஸ்ரீஆண்டாள்.

“ ஆயனுக்காகத் தான் கண்ட கனாவினை
வேயர்புகழ் வில்லிபுத்தூர்க் கோன் கோதைசொல்
தூயதமிழ்மாலை ஈரைந்தும் வல்லவர்

வாயு நன்மக்களைப் பெற்று மகிழ்வாரே ”

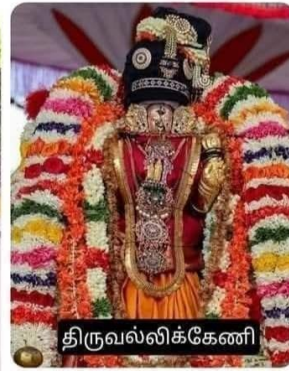
ஸ்ரீகண்ணபிரானைக் கல்யாணம்செய்துகொள்வதாகக் கனவு கண்டு தான் பாடிய தூய்மையான இந்தப் பத்துப்பாசுரங்களை அனுஸந்திப்பவர்கள் ஸத்புத்ரர்களைப் பெறுவார்கள் என்கிறாள் ஸ்ரீஆண்டாள்.

ஸாதாரணமாகக் கல்யாணம் தாமதமாகிக்கொண்டிருக்கும் இளம்பெண்களை, “ வாரணமாயிரம் சொல்லு. நிச்சயம் வெகு சீக்ரத்திலேயே விவாஹம் நடந்துவிடும் ” என்று பெரியோர்கள் சொல்லக் கேட்டிருக்கிறோம். அதேசமயம் பலருக்கும் கல்யாணம் மட்டும் நடந்து புத்ரபாக்யம் கிடைக்கத் தாமதம்

ஆவதைப் பார்க்கிறோம். அத்தகையவர்களுக்குக் கங்கணப்ராப்தியோடு ஸத்புத்ரப்ராப்தியும் உண்டு என்று இரட்டிப்பு அனுகூலம் செய்திருக்கிறாள் ஸ்ரீஆண்டாள்.

“ சரி. நமக்கெல்லாம் புத்ரபாக்யத்தை அனுகூலிக்கும் ஸ்ரீஆண்டாள், எம்பெருமானைக் கல்யாணம் செய்து கொண்டு தான் புத்ரபாக்யத்தை அடைந்தாளா ? ” என்று ஒரு கேள்வி எழக்கூடும். ஜகத்பிதாவாகிய ஸ்ரீரங்கநாதனுடன் சேர்ந்து கொண்டு அவனுடைய திவ்யமஹிஷியாகிய அந்தக் கணத்திலேயே ஸ்ரீஆண்டாள் ஜகன்மாதாவாக ஆகிவிட்டாள். ஜீவாத்மாக்களாகிய நாமெல்லாம் அவளுடைய ஸத்புத்ரர்கள் ஆகிவிட்டோம். அதே நேரத்தில், இந்த “நன்மக்கள்” என்ற பெயரைக் காப்பாற்றிக்கொள்ளும் விதமாக நடந்து கொண்டு, அதன் மூலம் இவ்வாரணமாயிரத்தின் பலசூதியினை ருசுப்பிக்க வேண்டிய கர்தவ்யம் நமக்கெல்லாம் உண்டு என்பதைக் கூறி, இவ்யாஸத்தினை ஸ்ரீவைஷ்ணவப்பெரியோர்களின் திருவடிவாரங்களில் ஸமர்ப்பித்து அமைகின்றேன்.

நன்றி :: ந்ருசிம்ஹப்பிரியா



ஆடி | பூரம்
திருவாடிப்பூரம் - ஆண்டாள்
திருநக்சுத்ரம்



வாழித் திருநாமம்

திருவாடிப் பூரத்திற் செகத்துதித்தாள் வாழியே
திருப்பாவை முப்பதுஞ் செப்பினாள் வாழியே
பெரியாழ்வார் பெற்றெடுத்த பெண்பிள்ளை வாழியே
பெரும்பூதூர் மாமுனிக்குப் பின்னானாள் வாழியே
ஒருநூற்று நாற்பத்து மூன்றுரைத்தாள் வாழியே
உயரரங்கர்க்கே கண்ணியுகந்தளித்தாள் வாழியே
மருவாருந் திருமல்லி வளநாடி வாழியே
வண்புதுவை நகர்க்கோதை மலர்ப்பதங்கள் வாழியே

ஆண்டாள் மங்கள ஸ்லோகம்

ஸ்ரீமத்யை விஷ்ணுசித்தார்ய மநோ நந்தந ஹேதவே
நந்த நந்தந ஸுந்தர்யை கோதாயை நித்யமங்களம் ||











BOOTHAPURI VAIBHAVAM





Navarathri Srivilliputtur

















NOTE 8 PRO



ஸ்ரீவில்லிபுத்தூர் ஸ்ரீ
ஆண்டாள் சன்னிதியில் ஆடி



**ஸ்ரீ ஆண்டாள்
திருவடிகளே சரணம்**