

Sri:

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"Lord Varaha in Religion, Literature and Art"

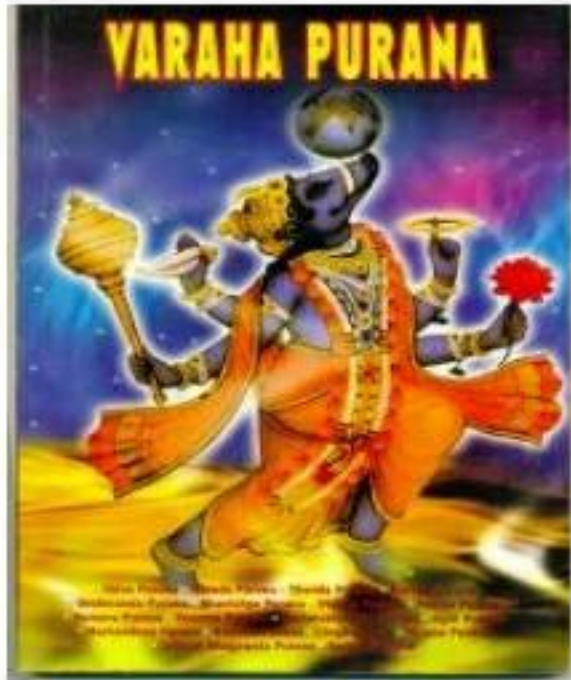
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**"VARAHA AVATHARA AS GLORIFIED BY THE AZHWARS
AND THE SRI VAISHNAVA ACHARYAS"**

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VARAHA AVATHARA AS GLORIFIED BY THE AZHWARS AND THE SRI VAISHNAVA ACHARYAS

1. Vishnu and His incarnations

The concept of avatara or incarnation of the Supreme Being in different forms is a unique feature of Sri Vaishnava religion. The central theme of Sri Vaishnavism that Vishnu as a benevolent deity is the Saviour of mankind and that He is always ready to extend protection to those who seek His refuge derives its meaning from the doctrine of avatara.

2. Types of Avataras

Against this background of the Philosophy of avatara, the different types of avatara of God must be understood. According to Sri Vaishnavism the Supreme Deity manifests Himself in five forms: (1) Para, (2) Vyuha, (3) Vibhava, (4) Archa and, (5) Antaryami. The main basis for the fivefold conception of avatara is the Pancharatra Samhitas. There are also scriptural Statements referring to the different forms of avatara. According to some Sri Vaishnava acharyas, the opening passage of the Taittiriya Narayana Upanisad (ambhasye-pare bhuvanasya madhye ...) refers to the fivefold manifestation of God. The same Upanisad also refers to Purusa Narayana as pancadha or fivefold, implying the five forms of manifestation.

3. Vibhava Avatara

This is the third of avatara. The term vibhava means manifestation of the Supreme Lord by assuming bodies similar to those of human beings or other living beings. The vibhava avatara constitutes the most important doctrine of Sri Vaishnava theology. The Epics and the Puranas have highlighted the importance of the vari-

ous incarnations of Vishnu. The number of such incarnations is considered to be infinite (ananta). However, the Sattvata Samhita which is the oldest, Pancaratra text, enumerates thirty nine as important avataras. The same is reiterated by the Ahirbudhnya Samhita. The Visvaksena Samhita mentions thirty-six avataras. As there is some difference of opinion among the Samhitas regarding the exact number, Vedanta Desika states that the total number of vibhavas is above 30 and below 40 (RTS-V). Pillailokacarya (Tattvatraya Sutra 189) puts it at 36 following the Visvaksena Samhita. These avataras are classified under two categories: Principal or important ones (mukhya) and secondary or subsidiary (gauna). Varaha Avatara is one such Vibhava Avatara.

The Vedic Mythology refers to the Matsya avatara or Vishnu's incarnation as a fish, Kurma avatara or incarnation as a tortoise and Varaha avatara or the descent of Vishnu as a boar to uplift the earth submerged in water. From the details of the Vedic passages these avataras must have taken place either prior to creation or after the dissolution of the universe. Going by the details furnished by the Puranas, the avataras occurred at different yugas.

Once, Mother Earth (who is none else but the Goddess Bhoomi Piratti) sank into the sea to save herself from the tyranny of an asura called Hiranyaksha. Responding to her cry, Lord Mahavishnu, came as a boar, fatally knocked down the asura, retrieved her the position and consoled her by revealing the message of the Vedas. The earth was again populated and the Ten incarnations of the Lord refer to this appearance of Varaha.

The second time when He showed up was to save the earth from a great devastation called Pralayam (deluge). Lifting the earth, drowned by sea, on His tusker teeth, Varaha placed the planet back in its proper orbit.

4. Varaha purana

The 'Varaha Purana' has twenty four thousand couplets. It

has its text divided into two sections. Poorva Bhaga (initial section) and the Uttara Bhaga or subsequent section. This is a mahapurana. This is classified as one of the Satvika Puranas.

As far as this Varaha Purana is concerned, although it claims to contain twenty-four thousand couplets, part of the original is seemingly lost and what is now available is derived from the existing 10,000 couplets only.

Although the word 'Varaha' means a boar in sanskrit this term can be split up into two words: 'Vara' + 'aha'. 'Vara' means one which (or who) envelops or covers entirely, and 'aha' means one who sets limits to the limitless. Varaha, this way, means or signifies one who envelops and sets limits to the formless. In the Varaha incarnation, the third one of Vishnu as Varaha, the Lord lifted up the universe (earth) from the primeval depths of dissolution and darkness.

Even as He wiped the sorrow of Bhoomi Piratti and was comforting her, the Mother Earth expressed sadness at the sufferings of the people and sought the benign blessings of Emperuman on them and beseeched Him to show an easy way to attain salvation for those submerged in the ocean of family bonds and affinity.

5. Varaha Charama sloka

Readily acceding to the request of Bhoomi Piratti whose upper most concern was the welfare of her children on earth, Lord Varaha told Bhoomi Piratti that once a nara surrenders to Him when he or she is young and able bodied, it is His duty to lead him after he or her death through archiradhi marga to parama padha. Sri Vaishnava Acharyas consider these words as Varaha Charama Sloka. There are other Charama Slokas known as Rama Charama Sloka and Krishna Charama Sloka. Sri Vaishnava Acharyas had glorified in their commentorial works these three Charama Slokas.

"sthite manasi suswasthe sareere sati yo narah|
dhaatu saamyē sthite smartaa viswaroopam cha maam ahjam||
tatas thum mriyamaanam tu kaashta-paashaana sannibham|
aham smaraami mad bhaktam nayaami paramaam gatim||

“ஸ்திதே மநஸிஸுஸ்வஸ்தே சரேஸ்தியோநர: தாதுஸாம்யே
ஸ்திதேஸ்மர்த்தாவிச்வரூபஞ்சமாமஜம் ததஸ்தம்மயமாணந்து காஷ்ட
பாஷாணஸந்நிபம் அஹம்ஸ்மராமி மத்பக்தம் நயாமி பரமாம் கதிம்.”

Meaning:

If a person who while having mind and body in good shape with all the natural elements in fine fettle, thinks of me as the birth less one, when such a person reaches the time of death lying insentient like a log of wood or stone and becomes unable to think, I will remember that person at that time and take him to the highest sate.

Sri Varaha, the Lord of the worlds assures Mother Earth.

'This whole world is my body. I have no birth or death. When a devotee of mine maintains his mind in an auspicious state, his body in the healthy state, where the dhathus of the body are in equipoise and thinks of me in that state and seeks me then as his firm refuge, I do some thing unique for that devotee, when he is totally unconscious like a log or stone during his last moments. At that time, I lead him via archiradhi margam to My Supreme abode of Vaikuntha to perform nithya kainkaryam for me there. This is my unfailing assurance.'

It talks about the

1. Time of saranagathi-Saranagathi must be done when one is young and able bodied.
2. Who can do saranagathi-Any body (nara) can do saranagathi.
3. Way to do saranagathi-Just thinking (smarthaa) is sufficient, do not have to physically strain.
4. What to contemplate on-Contemplate Him as the Universe (vishvarooopa) and beyond birth.

6) Kaisika Mahaatmyam as described in Varaha Purana

Varaha Moorthi also suggested that by performing musical

offering and singing His glory in great faith, the devotees could please Him and gain moksha, the ultimate universal bliss. Stressing on this further, He narrated the story of Nam Paaduvaan, an ardent devotee who adopted the mode of music to gain His grace.

The narration of Kaisika Mahaathmiyam is found in the 48th chapter of Varaha Puranam. It Contains 92 slokas. The pride of place in bringing to light this fascinating Vedic incident is attributed in scriptures to Parasara Bhattar, the illustrious son of Sri Koorathazhwan the greatest religious leaders of Sri Vaishnava fold.

Among them is his elaborate commentary (vyaakyaanam) on the 92 slokas of Kaisika Mahaatmiyam. It appears that no saints, Aazhwars or Aacharyas prior to Bhattar had ventured to unfold the sacred account of Nam Paaduvan and the supreme effect of Kaisikam.

It was Bhattar who sank into the Vedic ocean and brought to eminence the jewel of Kaisikam. Bhattar did not stop with just writing the commentary. Driven by a strong desire, he chose a Sukla Paksha Dwadasi day in the month of Karthikai to render before Lord Sri Ranganatha, the presiding deity at Srirangam, the Vedic verses of Kaisikam and his vyaakyanam. A highly pleased Lord Ranganatha stood by the boon he had assured to Bhoomi Piratti earlier during His appearance as Varaha, and blessed immediate placement for Bhattar in His Nithya Vibhuthi (transcendental spiritual universe). Though Lord Sriman Narayana chose Thirukkurungudi as the locale for Kaisika Mahaathmiyam, it was at Srirangam Where it was put to trial, so to say. One reason for Bhattar's choice of Srirangam for his rendering, it is assumed, may be because of his awareness of how Sri Aandal, who was none other than Bhoomi Piratti, followed the upadesam of Maha Vishnu to sing His glory and gained His grace there.

The narration over, Sri Varaha Perumal told Naachiyar (Bhoomi Piratti) that, as in the case of Nampaaduvaan, whoever sings at my sanctum the Pann (devotional music) in Kaisikam (particular Raaga) would gain the power to protect others. "Whoever sings or renders verses extolling our glory, every alphabet of such verse and music will bring them thousands of years in Heaven as Nam Paaduvan". Even during his stay in Heaven, by his sterling qualities and virtues, Nam Paaduvan learnt sarva dharma (all righteous dictates) and earned the respect of Indira, the ruler of the God's province. As Nam Paaduvan continued his daily ritual (Aaradhana) and was all the time hailing and singing His glory, Sri man Narayana took him to His Periya Veedu (the ultimate abode of the Lord) and ordained him to be there forever.

Sri Varaha Perumal also told Bhoomi Piratti that, whoever reads or listens to Kaisika Mahaathmiyam rendered at His sanctum on Dwadasi day in sukla paksham in the month of Karthikai, would also gain His divine favour. The Mother Goddess was happy, felt fully relieved from the stress of Pralayam and expressed her gratitude to Mahavishnu for His compassion and said, "Let divine music be the source to inspire the people to seek His grace". Bhoomi Piratti in her incarnation as Andal in Kaliyuga praised the Lord in her Thiruppavai.

Earlier to Kaisika Mahaathmiyam, they may have read some holy scriptures at the time of Uddhaanothsavam. But as ordained by the Lord, Bhattar, by his rendering, had exalted Kaisika Mahaathmiyam as a scripture to be read on the occasion. And this practice is followed even today by the successors of Bhattar.

As Bhattar had established the greatness of Varaha Avatara and revealed the essence of Kaisika Mahaathmiyam, Sri Vedanta Desikar, renowned Vaishnava Acharya, had also brought out subsequently the merit of Varaha Charamaslokam (verse to surrender before the Lord).

7. Sri Varaha at Thirumala as described in Sri Venkatachala Ithihasa Mala

Sri Venkatachala Ithihasamala is a Sanskrit work mainly in prose, by Srimad Anantarya who is identified with Sri Ramanuja's disciple more popularly known as Tirumalai Ananthazhwan. This work itself is a farland of narrations of various incidents which occurred in Tirumala over what may be estimated to be near a 100 year period covering part of the life period of Sri Ramanuja and some years after that approximately 1050-1150 A.D.

This work is more than 900 years old and contains considerable material of historical and hagiological importance. The work in its earlier sections deals with how Sri Ramanuja established in the Yadava king's court, by evidence from the Vedas, agamas and puranas that the Lord of Venkatachala was only Vishnu, vanquishing his rivals who claimed Him to be Siva or Subramanya; how he reestablished modes of worship which had been given up during a disturbed interim period, again by scriptural authority; how he established that the holy tank, **Swami Pushkarini** is a **Vishnu-Tirta**, and that the God worshipped in the western bank of the Tank Sri Varaha was none other than Maha Vishnu.

Chapter 6 of the Varaha Purana states that the King poured cow's milk from golden pots down the opening in the ant hill on Tirumala and that after some time the Lord appeared in the form of Varaha (Boar incarnation). His greatness is further detailed there. In all of the Puranas where Sri Venkateswara Mahatmyam is spoken, the appearance of Sri Varaha in the western portion of Swami Pushkarini much earlier than Venkateswara is mentioned. Though His fame is well-established and though He was the earlier one to appear on Tirumala, festivals like Brahmotsava were being celebrated only for Srinivasa who appeared later. This fact is mentioned in the Puranas. Even now important festivals are celebrated only to Srinivasa.

The eighth chapter of Brahma Puranam states that the four-faced Brahma declared in the presence of all. "This holy water will become famous as Varaha tirta. People should not worship Lord Varaha without cleansing themselves by bathing in it. People should not worship Srinivasa without worshipping Sri Varaha earlier. The fifth chapter of Bhavishyothara Puranam contains the conversation between the two forms of the Lord. In deference to these accounts in the Puranas, Sri Ramanuja decided that daily puja to Varaha should be done before the puja to Sri Venkateswara and that pilgrims coming to Tirumala should bathe first in the Varaha Tirta and worship His shrine first and then worship Srinivasa. He also established a utsava idol of Varaha and ordered 'adhyayana utsava' for a day to that deity. Since Varaha first appeared near the Swami Pushkarini on the Sravana day of Dhanur masa, Ramanuja ordained that a special festival be celebrated for Sri Venkatavaraha on that day in addition to the regular Varaha jayanti in the month of Mesha.

8. Sri Vishnu Sahasranama and Sri Parasara Bhattar's commentary

Sri Vishnu Sahasranama Stotram has been commented upon by the great Acharyas of all the three schools of Vedanta - Advaita, Vishistadvaita and Dvaita. They are - Adi Sankara expounding the concept of Advaita; Parasara Bhatta expounding the principles of Vishistadvaita in his Bhagavad Guna Darpana (the mirror that reflects the transcendental glories of the Lord) and Satya Sanda Theertha of Dvaita School of thought.

Sri Ramanuja was very much impressed by Bhattar's jnana, anushtana and pravachana. When Kooresa passed away, Sri Ramanuja installed Bhattar as the pontifical head in the presence of all his disciples. Sri Parasara Bhatta wrote the scintillating and highly scholarly commentary 'Bhagavad Guna Darpana on Sri Vishnu Sahasranama at the behest of Sri Ramanuja himself. It faith-

fully reflects the greatness and grandeur of the Lord's traits like a mirror. It is a Sanskrit scholar's paradise. An analytical study of this commentary would reveal where and how Bhattar has excelled in highlighting the Lord's special traits.

While the great Adi Sankaracharya has written 'Bhashya' (Commentary) for Sri Vishnu Saharanama, Sri Bhattar's efforts stand conspicuously different in that, he has been able to appreciate the existence of a sequence of the Names attributed to specific qualities and activities of the Lord. This specific aspect is brought out in Sri Bhattar's classification of all the 1000 Names of Lord Vishnu, under the different groups, so identified.

The five fold hypostatic manifestations of the Lord are known as Param, Vyuham, Vibhavam, Archa and Antaryami. Sri Parasa Bhatta has commented upon Varaha Avathara in the following manner.

539 Tri-dasa-adhyakshahya (த்ரிதச-அத்யக்ஷாய) - The Saviour of gods.

The word Tridasa literally means thirty but it actually indicates the thirty three gods, (Twelve Adityas, eight vasus, eleven Rudras, and the two Aswini devathas). Lord Vishnu is the Saviour of all these groups of gods right from Brahma, the Creator, during the period of their distress at the time of the great deluge "Pralaya" in the form of Varahamurthy.

540. Mahaa-sringaya (மஹா ச்ருங்காய) - The big tusked Varaha.

The Lord who had a very large horn like tusk in His descent as varaha (the divine boar). "Thou art the single tusked Varaha." (Ramayana Yudh. Kand. 120.14)

"O! Lord! This entire earth having its place at the tip of Thy tusk, appears like the leaf of a lotus, besmeared with mud on Thy tusk,

like an elephant that has entered a lotus pond for sporting". This analogy is apt after considering the relatively gargantuan appearance of the Lord Varaha in relation to the size of earth held by Him.

541. Kritaanta-krithe (கருதாந்தக்ருதே) - He who slew Hiranyaksha, the maha-asura who was like Yama, the god of death. The Lord, in His Avatar as Varaha Murthi, killed the great asura Hiranyaksha, who was equal to Yama in cruelty. Kritaanta is synonymous with Sidhdhanta doctrine. Varaha has proclaimed His philosophy (of protecting those who seek refuge in Him) in Varaha-charama sloka in the Varaha Purana and in the Varaha-smriti.

542. Mahaa-Varaahya (மஹாவராஹாய) - The Great Boar, Lord's incarnation as the great Varaha-murthi.

"The great Varaha (divine boar), resembling the leaf of a blue lotus flower, and with eyes resembling a full blown lotus, drew up the earth by his long tooth from the nether world and came out as if a dark blue mountain had arisen" (Vishnu Purana 1-4-26)

9. "Dramida Vedanta" of the Azhwars.

The love-laden hymns of the Azhwars, the mystics, soaked in God-love, are collectively known as 'Divya Prabandham', rightly accorded a stature equal to that of the Sanskrit Vedas and, in a sense, even superior to them. The Dramida Vedanta has an edge over its Sanskrit counterpart, by virtue of the former's clear and straight forward exposition of the Vedic truths, shorn of all quibblings and equivocation.

The Sweet-sounding hymns of the 'Divya Prabandham' are couched in the seemingly simple Tamil language and yet, they would not have yielded their real contents to the lay public, but for the great commentators-the versatile stalwarts of the calibre of Periyavaccan Pillai, acclaimed as the Prince among commentators, Vatakku Tiruvitipillai of cryptic memory, who could faithfully reproduce, in extenso, the elaborate discourses of Nampillai of 'Tiruvaymozhi' and others.

The Azhwars had glorified the various manifestations of the Lord as Para Vyuha, Vibava, Archa, and Antaryami in the Naalayira Dhivya Prabandham. Sri Varaha Avathara as described by the Azhwars are given below.

(1) வடிவம்: (The size and shape of the Maha Varaha)

- | | |
|--|-------------------------------|
| 1. வல்லெயிற்றுக் கேழலுமாய்!... | - பெரியாழ்வார் திருமொழி 4-8-8 |
| 2. ஓர் எயிற்று ஏனமாய்... | - திருச்சந்த விருத்தம் 114 |
| 3. நெடு விசும்பணவும் பன்றியாய்... | - பெரிய திருமொழி 1-1-4 |
| 4. வளை மருப்பின் ஏனமாகி... | - பெரிய திருமொழி 2-5-6 |
| 5. ஏனமதாய் வளை மருப்பினில்... | - பெரிய திருமொழி 3-1-1 |
| 6. வையணைந்த நுதிக்கோட்டு
வராகம் ஒன்றாய்... | - பெரிய திருமொழி 3-4-3 |
| 7. சிலம்பினிடச் சிறுபரல்போல் பெரியமேரு
திருக்குளம்பில் கணகணப்ப... | - பெரிய திருமொழி 4-4-8 |
| 8. பார் இடந்தான்... | - பெரிய திருவந்தாதி 42 |
| 9. பிரான் பெருநிலங் கீண்டவன்... | - திருவாய்மொழி 1-7-6 |
| 10. உலகை கேழல் ஒன்றாகி இடந்த... | - திருவாய்மொழி 1-9-2 |
| 11. கேழலாய்க் கீழ்புக்கு இடந்திடும்... | - திருவாய்மொழி 2-8-7 |
| 12. நிலம் இடந்தான்... | - திருவாய்மொழி 2-10-7 |
| 13. உலகு எல்லாம்...இடந்து... | - திருவாய்மொழி 10-5-3 |
| 14. ஏனமாய்... அகலிடம் கீண்டவர்... | - திருவாய்மொழி 4-2-6 |
| 15. இடந்தும்...உலகு... | - திருவாய்மொழி 4-5-10 |
| 16. உலகும்...இடந்தது... | - திருவாய்மொழி 4-10-3 |
| 17. ஞாலம் கீண்டேனும்... | - திருவாய்மொழி 5-6-1 |
| 18. ஏனமாய் நிலங்கீண்ட... | - திருவாய்மொழி 5-7-6 |
| 19. நிலங் கீண்டு... | - திருவாய்மொழி 7-6-7 |
| 20. மண்ணை...இடந்து... | - திருவாய்மொழி 5-10-5 |
| 21. வையம் இடந்த வராகற்கு... | - திருவாய்மொழி 6-6-5 |
| 22. அகலிடம்...இடந்திட்ட... | - திருவாய்மொழி 7-1-3 |
| 22. அகலிடம்...இடந்து... | - திருவாய்மொழி 9-9-2 |
| 23. அகலிடம் முதும்...இடந்து. | - திருவாய்மொழி 8-1-5 |
| 24. இருநிலம் இடந்த... | - திருவாய்மொழி 8-4-3 |
| 25. அகல்ஞாலம்...இடந்தான்... | - திருவாய்மொழி 9-3-2 |

(ஆ) பூமியை எடுத்தல்: (Lifting of the earth by the Maha Varaha)

26. கேழல் ஒன்றாகி கோட்டுமண்
கொண்ட... - பெரியாழ்வார் திருமொழி 5-1-5
27. எயிற் றிடை மண் கொண்ட... - பெரியாழ்வார் திருமொழி 5-2-3
28. மாநிலம் ஏனமதாய் வளைமருப்-
பினில் அகத்து ஒடுக்கி... - பெரிய திருமொழி 3-1-1
29. கேழல் ஒன்றாய்...உலகு அன்று
எடுத்தான்... - பெரிய திருமொழி 3-2-3
30. ஏனமாய் எடுத்த ஆற்றல்... - பெரிய திருமொழி 8-8-3
31. உலகு எழினோடு...பாதமர் சூழ்-
குளம்பின் அகமண்டலத்தின்
ஒருபால் ஒடுங்க... ஏனமாகிய... - பெரிய திருமொழி 11-4-3
32. கேழலாய் உலகங் கொண்ட... - திருக்குறுந்தாண்டகம் 4
33. மண்கோட்டுக் கொண்டான். - ின்றாம் திருவந்தாதி 45
34. ஏழுலகு எயிற்றினிற்
கொண்டானை... - திருவெழுகூற்றிருக்கை
35. பொழில் ஏழும் ஏனம் ஒன்றாய்
நுனியார் கோட்டில் வைத்தாய்... - திருவாய்மொழி 2-3-5
36. ஞாலத்தை.. கோட்டிடைத்தான் கொண்ட
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37. நீலவரை இரண்டுபிறை கவ்வி
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(இ) பூமியை இடந்து எடுத்தல்: (Retrieving the Mother Earth with His Huge Tusk)

38. கோட்டு வராகம் ஒன்றாய் மண்-
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39. நிலமடந்தை தனை இடந்து...
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40. ஏனமாகி அன்று ஒருகால் பாடிந்து
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41. பன்றியாகி இலங்கு புனிமடந்தை-
தனை இடந்து... எயிற்றிடை வைத்து... - பெரிய திருமொழி 7-8-4

42. தரணி இடந்து எடுத்து ஏனொரு-
வனாய் எயிற்றில் தாங்கியதும்... - நான்ஐ கன் திருவந்தாதி 70
43. திருஎயிற்றால் இடந்து நீகொண்ட
நிலமகள்... - திருவாய்மொழி 7-2-9
44. ஏழ்மண்ணும்... ஊன்றி இடந்து
எயிற்றில் கொண்ட... - திருவாய்மொழி 7-4-3

(4) கேழலும் நிலமகளும்: (Maha Varaha with Mother Earth as His Consort)

45. பார் மகட்கு... பன்றியாம்... - நாச்சியார் திருமொழி. 11-8
46. ஏனத்து உருவாகி நிலமங்கை எழில்
கொண்டான்... - பெய்ய திருமொழி 2-6-3
47. நிலமடந்தை தனைஇடந்து புல்கி... - பெய்ய திருமொழி 4-4-8
48. மண்மகள் அழுங்க ஐ ன்னர் பரப்பில்
ஏனமாகி அன்று இருநிலம் இடந்தவேனே.... - பெய்ய திருமொழி 5-3-5
49. பன்றியாய் அன்று பார்மகள் பயலை
தீர்த்தவன்... - பெய்ய திருமொழி 9-1-4
50. கேழலாய்... மண்ணகலம்... காதல் பெய்து... - ஐ ன்றாம் திருவந்தாதி 54
51. மாமண் மடந்தை பொருட்டு ஏனமாய்
ஆதியங் காலத்து அகலிடம் கீண்டவர்... - திருவாய்மொழி 4-2-6
52. திருஎயிற்றால் இடந்து நீ கொண்ட
நிலமகள்... - திருவாய்மொழி 7-2-9.

10) Commentary of the Srivaishnava Acharyas on a few hymns of the Azhwars.

1. Andal's 'Nacchiyar Thirumozhi' - 11-8

பாசி தூர்த்துக் கிடந்த பார்மகட்கு பண்டொரு நாள்
மாகடம்பில் நீர் வாரா மானமிலாப் பன்றியாம்
தேசுடையதேவர் திருவரங்கச் செல்வனார்
பேசியிருப்பனகள் பேர்க்கவும் பேராவே!

Periavachan Pillai's commentary.

"In times of yore when goddess earth, afflicted with moss,
Hidden deep in the ocean, He condescended to manifest
As dirtied boar with sea-water dripping,

Neither shameful nor egoistic; But,
The resplendent Lord, now illustrious Ranga,
Whose assuring words can never be discarded!

2) 'Nammazhwar's Thiruvaimozhi' - 4-2-6

மாதர்மாமண்மடந்தைபொருட்டு ஏனமாய் *
ஆதியங்காலத்து அகலிடம்கீண்டவர் *
பாதங்கள்மேலணி பைம்பொந்துழாயென்றே
ஓதும்மால் * எய்தினள் என்தன்மடந்தையே.

My young daughter stands entranced by the tulaci, superfine,
which did the lovely feet of the Great Boar adorn,
who the Earth pulled out in a distant past,
From deep waters to placate Mother Earth of charm exquisite.

The Mother says that her daughter goes into raptures over the
tulaci worn at the feet of the Lord who assumed even the
form of a beast and reclaimed the earth from beneath the
deep waters for the sake of just another lady, namely, Dame
Earth.

3) 'Nammazhwar's Thiruvaimozhi' -10-10-7

கோலமலர்ப்பாவைக்கு அன்பாகிய என் அன்பேயோ! *
நீலவரைஇரண்டுபிறைகல்வி நிமிர்ந்ததொப்ப *
கோலவராகமொன்றாய் நிலம்கோட்டிடைக் கொண்ட எந்தாய்! *
நீலக்கடல்கடைந்தாய்! உன்னைப்பெற்றுஇனிப் போக்குவனோ? *

Loved am I by You, Oh, Lord, as the one dear
Unto Your Consort, Lakshmi, the lotus-born;
You did pull the Earth out, on Your tusks, oh, Sire
As the blissful Boar unique, like a sapphire mountain
Rising up, gripping two Moons; the ocean blue You did churn,
Once having gained You, shall I now let you slip down?

"My Lord, what a mighty exploit You undertook, assum-
ing the form of a great boar with gigantic tusks, protruding miles

long, for reclaiming Mother Earth from the deep waters of the deluge! Again, You did churn the very ocean for getting at my other Mother, Mahalaksmi, the lotusborn. They are exceedingly dear to You and like wise, I am dear unto them. Therefore it is, You are dear to me and it was no mean effort on Your part to get at me, sunk deep in the ocean of Samsara, a mighty effort, comparable with your aforesaid exploits.

The Lord's advent as the Blissful Boar: In Tiruviruttam, the first of the four hymnals of the Azhwar, he banks upon the grace of 'Varaha Murthi', the Lord's incarnation as the Blissful Boar and ends up by reinforcing this point. It is but appropriate that he should revert to this, as he concludes 'Tiruvaymoli', the last of his hymnals.

4) 'Nammazhwar's Thiruvirutham' - 99

The Lord is the only one, Who thus does good to all, without exception, by protecting them and granting the spiritual knowledge to them.

ஈனச் சொல்லாயினுமாக, எறிதிரை வையம் ிற்றும்
ஏனத்துருவாய் இடந்தபிரான், இருங்கற்பகம் சேர்
வானத்தவர்க்கும் அல்லாதவர்க்கும் மற்றெல்லா யவர்க்கும்
ஞானப்பிரானை அல்லால் இல்லை நான் கண்ட நல்லதுவே.

Let my conclusion be the meanest for some! There is nothing that I know better my Lord, Who, as the incarnation of Var Aha, picked up the world with the horn from the violent waters of the deluge; and who blessed all the gods, humans and all others like sages, with the spiritual knowledge!

5) Thirumangai Azhwar's 'Peria Thirumozhi' 2-6-3.

ஏனத்தினுருவாகி நிலமங்கைஎழில்கொண்டான் *
வானத்திலவர் ிறையால் மகிழ்ந்தேத்தி வலங்கொள்ள *

கானத்தின் கடல்மல்லைத்தலசயனத்துஉறைகின்ற *
ஞானத்தினொளியுருவை நினைவார்என்நாயகரே.

“Once, when the Mother Earth was in trouble, Varaaha Peruman brought the Earth back and enjoyed the beauty of Bhoomi Piratti; Even the celestial bodies - Devas come and praise Him and perform their kainkaryam at Thirukkadal mallai. He is so blissfully and so gracefully showing Himself there! Devotees- who think of the Divine Body of this Thalasaayana Peruman, which is personification of lustrous jnanam (Knowledge) and immerse themselves in Him and His Thirumeni- are my Masters.

6) Thirumangai Azhwar's 'Peria Thirumozhi' 4-4-8

சிலம்பினிடைச்சிறுபரல்போல்பெய்யமேரு
 திருக்குளம்பில்கணகணப்பத் திருவாகாரம்
 குலுங்க * நிலமடந்தைதனைஇடந்துபுல்கிக்
 கோட்டிடைவைத்தருளியளங்கோமான்கண்டிர் *
 இலங்கியநான்மறையனைத்தும் அங்கமாறும்
 ஏழிசையும்கேள்விகளும்எண்திக்கெங்கும் *
 சிலம்பியநற்பெருஞ்செல்வம்திகழும்நாங்கூர்த்
 திருத்தெற்றியம்பலத்துஎன்செங்கண்மாலே.

The thandai (anklet) tied at the legs of Lord Varahamoorthy, making jingling sounds with His movements- Like a huge Meru mountain, He lifted the Earth on His tusks and hugged Bhoomi Piratti. (That's when Varaha Charama slokam was born-in that ecstasy of Emperumaan- Thanks to most compassionate Bhoomi Piratti and most merciful Emperumaan .) This Varaha moorthy is the Red Lotus Eyed Lord of Thiruttherriyambalam, where the Vedic hymns can be heard in all eight directions.

7) Thirumangai Azhwar's 'Peria Thirumozhi' 11-4-3

தீதறுதிங்கள்பொங்குசுடரும்பரும்பர் உலகேழினோடும்உடனே*
 மாதிரமண்குமந்தவடகுன்றும் நின்றமலையாறும்ஏழுகடலும் *
 பாதமர்குழ்குளம்பினகமண்டலத்தின் ஒருபாலொடுங்க, வளர்சேர் *
 ஆதி ன்ஏனமாகிஅரணாய ிர்த்தியது நம்மையாளுமரசே.

Sriman Narayana took HUGE Varaaha (Boar) avtaar, with the cool, sweet, moon, the hot sun, Devas, the seven Devalokams,

the meru mountain, the six kula parvathams (mountains), seven oceans, and all others at the same time staying underneath His toe nails (kaal kulambu). (This is to imagine /perceive the size of Boar). He grew so huge. He is the Primary Cause of these worlds. He is the Savior of these worlds. (Rakshakan). This Varaha moorthy is the Lord- the King, enslaving and ruling us. (Adhi mun yenamagi ara Naaya moorthy- adhu nammai Alum arase)..

11) Varaha Avathara as eulogized by Sri Nigamandha Maha Desika

Sri Desika is said to have composed to Dasavathara stotra after worshipping at the Desavatara Sannidhi in the Srirangam temple. The significant feature of this hymn is that Desika describes Lord Ranganatha as the supreme Brahman (Vishnu) who took ten different manifestations.

கோபாயேத் அநிசம் ஜகந்தி குஹநா-
போத் பவித்குருத-
ப்ரஹ்மாண்ட: ப்ரளயோர்மி கோஷ குருபிர்
கோணாரவைர் குர்க்குரை: |
யத் தம்ஷ்ட்ராங்குர கோடி காட கடநா
நிஷ்கம்ப நித்ய ஸ்த்திதி:
ப்ரஹ்ம ஸ்தம்ப மஸௌத் அஸௌ பகவதீ
ஸ்தேவ விச்வம்பரா ||

May the Lord guised as the Wild Boar who has sanctified the cosmic egg protect the worlds for ever, with snorts coming out of his snout, which resemble the thunderous roar of the waves of ocean during the great deluge. Firmly and permanently fixed on his sharp tusks and resembling a clump of grass, goddess Earth evolved the entire universe right from Brahma to the blade of grass. ★★★

CONCLUDED.